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AMERICAN SQUAREDANCE

"The International Magazine of Square Dancing"

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Publishers/Editors
William and Randy Boyd

Cartoonist
Corben Geis

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Your Rovin' Corners
Lenoir City's Own
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On The Record - Rounds
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Look down the road, the year is 2010 and you hear a piece of music and say to yourself, "That would make a great square dance tune. I think I will call my favorite square dance record provider and see if that music is available on vinyl or a downloadable format." You hear on the phone, "I'm sorry, that number is no longer in service." You try another record producer, same response. Again and again you look for a music source – there are none available. What has happened? Just because you haven't purchased any records for the last year or so is no sign that producers shouldn't be in business. Consider this if each caller bought one record per month, this would alleviate production problems and allow our record producers to stay in business. Let's look at this, one trip to Starbucks, a visit to an inexpensive restaurant, one pizza, all enjoyable, but all cost more than one record, and a record can last a lifetime. I do not own stock in a record company, I do however buy records and I would like to continue to do so for a long period of time. At one time record companies were producing around 2,000 records a month, that figure is now around 200. This is not just a plea for you to buy new music just to help music producers. This is also a plea for you to provide something new for your dancers. I know we can recycle old tunes and it may be different, we can also call Venus and Mars, or Dip and Dive for a little fun. Today's dancers want something new, different and up-beat. Many of today's new releases provide what dancer's want. If we listen to several new releases every month we can pick and choose one that our dancers might like, buy it and let our dancers hear something new and have a little fun. Listen to the new releases on line or subscribe to a tape service to hear some of the new releases. Let us take a little responsibility to help our music producers, ourselves and above all our dancers.
For many years I have been asking others to become more involved with leadership in our activity. As Chairman of CALLERLAB, I have pushed to motivate callers to take on an active role within the organization and in their own dance community. Leaders are not bystanders or passengers. They must be proactive. Leaders don’t wait for things to happen, they make things happen. Leaders don’t sit on the side lines reminiscing of the good old days, they create good times. Leaders don’t find fault, bicker or boycott, they actively seek support, bringing workers together to get positive things done. The more truehearted leaders our activity has, the stronger it becomes.

Square Dancing and all its associated dance forms, is starving for more leaders. This is partially due to a reduction of new dancers and callers, but mostly due to the lack of spirit within our current ranks. Some regions are providing leadership training courses and are obtaining great results. These weekend Conclaves, Summits, Gatherings and Symposiums are covering a wide range of topics. They are developing new initiatives, sharing great ideas, and providing motivation to drive future leaders. As a result, these areas are achieving significant growth. Stoke glowing embers and sparks will fly! If your region does not have such a leadership course, start one. Check out the success of others and put together a program that involves team building and brain storming events.

You know the old saying, “Two heads are better than one”; well it’s true. There is no need to figure out problems that arise from time to time all by ones self. Relying on others is not a sign of weakness. Seeking the best case scenario from others is very wise. Collectively an area can overcome adversity. Organizations that meet, share ideas, provide education and motivation, achieve success. This has been a corner stone of CALLERLAB for over 35 years. Year round committees are working for our activity with many of the best minds in the business providing leadership.

If you are not offering your services for the activity within your area please take action to join today. Don’t resist involvement out of the premise “there’s nothing a group can offer me,” rather look inwards at what you may have to offer an organization. Don’t be content with ending a legacy; offer your services to extend the legacy for others. Look forward with the vision of a true leader to secure the future of our activity.

American Square Dance will always be happy send you free magazines to give to your graudating class!
If It’s On TV, It Must Be Real

By Ken Rittuci

Television has come a long way these past few years since the inception of “Reality Shows.” But before the reality shows, we were able to enjoy a host of programming that will live within our minds forever.

Mr. Rogers has left the neighborhood, Dan Rather is talking about retirement, and many people still can’t fill the void left by the departure of Seinfeld. There is hope, you can still catch The Munsters, The Brady Bunch and The Andy Griffith Show on ‘TV Land” each night if that will lift your spirits.

But now we are inundated with reality shows such as “Survivor,” “The Bachelor,” “Joe Millionaire,” “The Bachelorette,” and they now have a show called “Are You Hot?” There leaves little room for the imagination these days when it comes to television. Gone are the innocent days, when we would turn on the TV and actually never question what happened on certain shows. I mean, didn’t every housewife wear pearls while she vacuumed, just like Donna Reed? And we even had to get up to change the channel, how’s that for dedication?

The reality of today’s modern western square dancing is one we live with all the time. Most of us realize that some things aren’t going to change. Callers on the Internet are going to write email after email debating how to correctly do a certain call, or how far left to the left a dancer has to be positioned to react to something, and important things like that.

Square Dance classes will be small, or non existent. It is refreshing to see some areas of the country doing well with beginner classes. But the reality of it is that despite our efforts, we will just have to carry on until something happens. What that is? Who knows. I have heard suggestions that perhaps the entire square dance activity needs to die completely and be reborn as something else. I doubt that will ever happen, but a renaissance would be nice.

Perhaps it’s time we started concentrating on the positive our activity brings to people and their lives as opposed to all the negative. Haven’t we all heard enough about the size of classes, clubs folding, callers calling too fast, too hard, not teaching properly etc? Just take a look around your own area, I am sure you will find positive stories dealing with clubs or individuals.

Despite all of our efforts, square dancing isn’t going to return to the boom years of the 50’s, 60’s and 70’s. So, instead of wishing of what was, let’s look to what is and what could be. The square dance activity is living its own “Reality TV,” and while it is nice to think back and remember the good Ole TV shows we enjoyed, current “programming” offers us a wide selection of viewing. We don’t have to turn on the TV to see reality within our beloved dance community. We live it all the time, the good, the bad and the ugly.

Trying to solve the current scenario within the activity is like trying to pic...
I received an email today regarding Ralph and Joan Collipi’s January 2008 Record Review. I left the “1” off Mrs. McBrayer’s name. It was supposed to be Janel McBrayer, not Jane. My sincerest apologies to Mrs. McBrayer. — Randy Boyd, editor

ture Donna Reed on the “Are You Hot Show.” It doesn’t work in today’s environment. So, instead of thinking about solutions all the time, enjoy what actually is. If you haven’t attended a National Square Dance Convention in many years, or ever, then go and enjoy yourself. There might not be as many dancers there as ten years ago, but guess what? You won’t be the only one in a square! If you haven’t attended a local convention or festival, or you haven’t driven more than 50 miles to a neighboring dance club, then go and do it.

Perhaps it’s time we “thought out of the box” with our behavior towards this great activity of ours. Maybe it is time we did something different. Television Programming can help bring back those old shows for our enjoyment. Our minds can help relive the great memories we have of our time through the years of dancing. But, we CAN create “new TV shows/memories” by thinking out of the box. By supporting another club, by helping out with the local association, by going with another couple to a dance or festival that might be further out than you normally venture.

Do something different! Lead and others will follow. What have you got to lose?

Yes, TV is a wonderful invention, perhaps too good. But we can program our attitudes without the help of a remote control. We can do it ourselves and it can begin with each and every one of us.

So, ask yourself, what’s on TV tonight in your house?

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The Foundation
For the Preservation and Promotion of Square Dancing

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

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

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

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

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

A hectic but exciting schedule of dancing and special events of the 57th National Square Dance Convention® is being planned. Areas for a large number of vendors to entice the dancers, food concessions, tour information, emergency personnel and other conveniences are planned. How do you answer the “what, when and where” questions?

The best method to gain knowledge of 57th National Square Dance Convention® is a Program Book providing the information on everything happening at the Convention. A list of levels and types of dancing and their location, as well as a schedule of when and where each caller, cuer and instructor will be appearing, is listed. The location and times of educational clinics, seminars, and panels, Exhibitions, Fashion Show, Showcase of Rounds, Sew & Save events, Bid Session, Parade of States and other events are available. Three pocket-size booklets listing daily dancing and events are included with the Book. The convenient “Dailies” are not sold separately. This large book of 57th NSDC information is a keepsake you will treasure for years.

Order your Program Book, with the three Dailies, today on the Registration Form for only $6.00. A limited number of books are being printed. If you wait to purchase this very important book until you arrive in Wichita, the price increases to $10.00 and you run the risk that Ways and Means will be sold out.

If you have already registered, mail your order on a new form, marked “Amended,” and the key to “being at the right place at the right time” will be waiting in Wichita.

Attending a 57th NSDC without a Program Book would be worse than leaving on vacation without your cell phone. Buy your Program Book today and “Be In The Know.”

WARM UP DINNER & DANCE

Have you heard about the Warm Up Dinner & Dance, near the campground, on Tuesday, June 24, 2008? Advance tickets are required for the Dinner Buffet from 4:00-7:30pm. An Old-Barn Dance will follow from 7:30-10:00pm. The “California Gang,” Ben Goldberg, Phil Farmer, Rod Shuping, Bill Silver, and Skip Stanley, will be the callers. Hay Rack Rides will start at 4:00pm. Dress will be casual. All proceeds will be donated to the Kings Ranch Boys Home. For more information, please see 57th NSDC Web Page at www.57nsdc.com.

EMERGENCY PHONE NUMBER

The emergency number for the 57th National Square Dance Convention® will be 1-316-219-9810. The number will be answered during the entire Convention. Messages for dancers will be posted on a bulletin board near the Registration Area in the Century II Convention and Performing Arts Center.

American Square Dance, March 2008
All CD’s and MP3’s are recorded in 3 keys unless otherwise noted.

**Wouldn’t It Be Nice (Aussie A 1037)**  
Nev McLachlan  

**Knee Deep In Blue Grass (ESP 216)**  
Tim Marriner  

**How ‘Bout Them Cowgirls (ESP 1115)**  
Elmer Sheffield  
A smooth cover of a George Strait hit. George and ESP keeps pumping them out. Silky strings, guitar stylings, piano and easy percussion. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Half Tag, Trade, Roll, Square Thru 3, Left Allemande, Promenade.*

**I Don’t Feel Like Dancing (Gramophone GP 809)**  
Jerry Story  
An energetic sound from a sax, guitar, horns, drums and electronic keyboard. A release from the Scissor Sisters. Available on vinyl, CD and MP3. *Hds (Sds) Box the Gnat, Square Thru 2, Centers In, Cast Off 3/4, Centers Wheel Around, Everybody Wheel Around, Star Thru, Dive Thru, Square Thru 3, Left Hand Box the Gnat, Courtesy Turn, Promenade.*

**Obladi Oblida (Hi Hat HH 5284)**  
Scott Bennett  

Recordings reviewed are supplied by  
**Hanhurst’s Tape & Record Service** 800-328-3800
Crazy For Loving You (Hi Hat HH 5285)  
Les Paul style guitar with piano chases, plus a bass, strings and light percussion. Relaxing Tempo. A cover of a Patsy Cline hit. Recorded in one key. Available on vinyl and CD. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Slide Thru, Pass to the Center, Square Thru 3, Swing Corner, Promenade.

Jump Shout Boogie (Platinum PLM 228)  

Howlin’ At The Moon (Riverboat RIV 231)  
A cover of a Hank Williams Jr. release. An upbeat mix of piano, guitar, fiddle, bass and drums. A toetapper. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, Split the Sds (Hds), Around One to a Line, Box the Gnat, Slide Thru, Box the Gnat, Slide Thru, Roll to Face, Swing Corner, Promenade.

Waltzing Matilda (Royal RYL 155)  
Covered by many artists, Australian in origin. Smooth blend of a fiddle, harmonica, banjo, piccolo, guitar, bass and percussion. Well placed chases. Available on vinyl. Hds (Sds) Right Hand Star, Allemande Left Corner, DoSaDo, Men Star Left, Turn Partner Right, Turn Corner Left, Roll Promenade.

Neon Moon (Royal RYL 336)  
Croon and harmonize this one. A cover of a Brooks and Dunn hit. A mix of harmonica, xylophone, fiddle, steel, bass, guitar and percussion with chases to give a full sound. Available on vinyl. Hds (Sds) Promenade Halfway, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, Reverse Flutterwheel. Dixie Style OW, Boys Cross Run, Swing Corner, Promenade.

Dance Me Around Cowboy (Sting SIR 381)  
About 1/2 way up the energy scale. Guitar, piano, steel, fiddle, bass and percussion. Well placed chases and runs fill out the sound. Signature Sting sound.
Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

**Private Emotion (Sting SIR 711)**  
Thorsten Geppert  

**I Will Follow Thee (Silver Sounds SSR 255)**  
Jim Logan  
Dixieland Gospel from a release by the Young Pioneers. Harmonize the tag lines. Piano, banjo, bass, drums and guitar. This one says let’s dance and shout hallelujah. Recorded in one key. Available on vinyl and MP3. *Standard Ferris Wheel Figure.*

**Sweet Thang (Tarheel TAR 167)**  
Mashburn and Houlihan  

**Walkin’ My Baby Back Home (Chaparral C 526)**  
Ken Bower  

**Don’t Make Me Come Over There And Love You (Crown CRC 149)**  
Steve Jacques  
A sound with a let’s dance attitude. Steel, guitar, piano, bass and drums. Harmonize this one. A cover of a George Strait hit, available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

**California Dreamin’ (Double M MM 152)**  
Ingo Schumacher  
Guitar lead, with bass and percussion. Thin melody line. This one is for all the crooners. Released by the Mamas and the Papas in 1965. The CD has an extra instrumental track with out harmony. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

**Gospel Medley (Sting SIR 203)**  
Pettersson and Bjork  
Will the Circle Be Unbroken, This Little Light and I’m Ready To Go. Upbeat tempo from a fiddle, electronic keyboard, steel, bass, guitar and percussion. Key change in closer. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo,*
Swing Thru, Girls Fold, Peel the Top, Slide Thru, R & L Thru, Pass the Ocean, Explore the Wave, Allemande Left, Promenade.

He'll Have To Go (Sting SIR 333)  
Paul Bristow

When You Think About Love (Snow SNW 101)  
L. Borgel
Bright sounds from an electronic keyboard, guitar, harmonica, steel, piano, bass, guitar, banjo and percussion. Available on CD and MP3. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Rollaway, Box the Gnat, Square Thru 3, Trade By, Swing Corner, Promenade.

Just A Lemon Tree (Snow SNW 303)  
Soren Christensen
Energetic string stylings from a guitar, steel, fiddle, bass and percussion. This one says let's dance from the first note. Key change in closer. Available on vinyl, CD and MP3. Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.

Mockingbird Hill (TNT 207)  
Mike Tromly

I Want To Be Happy (Silver Sounds SSR 248)  
Ed Kremers
From the 1925 musical "No No Nanette" which is also remembered for the song "Tea For Two". This one will bring smiles to the dancers faces. Happy sounds from an electronic keyboard. Lots of energy. Recorded in one key. Try it for
patter. Key change in closer. Hds (Sds) Square Thru, R & L Thru, Pass Thru, Trade By, Tch 1/4, Scoot Back, Boys Run, Square Thru 2, Trade By, Swing Corner, Promenade.

Stop And Smell The Roses / Boulevard Hoedown (Dance Ranch DR 1114) Ernie Kinney

A cover of a Mac Davis hit. A well mixed arrangement of guitar, piano, steel, bass and percussion. Recorded in one key. Available on CD. Hds (Sds) Promenade Half, In the Middle DoSaDo, Slide Thru, Pass Thru, R & L Thru, Pass to the Center, Square Thru 3, Allemande Left, DoSaDo, Swing Corner, Promenade.

Boulevard Hoedown has a rolling banjo, bass and percussion.

Who's Your Lady Friend / Big Chief Hoedown (Dance Ranch DR 1115) Buddy Weaver


Big Chief Hoedown is a traditional sound from a fiddle, guitar, bass, piano and drums.

Hoedowns

Hand Picked / Ida Red (Chaparral C 111)

Hand Picked has a banjo lead, bass and percussion track.

Ida Red is in the traditional style with a fiddle, bass, guitar, rolling banjo and drums.

Recorded in one key. Available on vinyl, CD and MP3.

Sapporo (1 World 005) Vic Cedar

Modern Electronic sound. Full Orchestration. This will add variety to your music collection. Give it a try. Recorded in one key. Available on CD and MP3.

Vic calls Advance on the vocal track.

T N T Special (TNT 134) Al Brundage


Duelin’ Banjos / Lovers Concerto (TNT 295)

Duelin’ Banjos features banjos, guitar, bass and percussion. The CD and MP3 has an unedited arrangement.

Lovers Concerto has a xylophone, rolling banjo, bass and percussion. Use it for “wind in the face” choreo.

Available on vinyl, CD and MP3.

Happy St Patricks Day! Keep you dances FUN and the dancers smiling.
Saint Patrick's Day is the Irishman's dream. With the wearing of the "Green Sleeves" and all the Irish "Green Eyes" smiling. We wish you a happy Saint Patrick's Day.

Green Sleeves

CHOREOGRAPHER: Bill Bovard and Wilma Brown
RECORD: Hoctor 1504 or Telemark 910
FOOTWORK: Opposite except where noted
RHYTHM: Waltz PHASE: II SPEED: 45

INTRO
OP/FCG WAIT 2 MEAS;; APT, PT, -; TOG TO BFLY, TCH, -;

PART A
WALTZ AWAY; FWD TWINKLE; TWINKLE TWD RLOD; THRU, FC, CL;
(CP/W) LEFT TRNG BOX;;;; TO (BFLY) BAL L & R;; TWIRL VINE; THRU,
FC, CL; (CP/W) DIP BK; MANUVER; 2 RF WALTZ TURNS;; (BFLY/W)

PART B
WALTZ AWAY & TOG;; 2 SOLO TURNS;; (BFLY/W) BAL L & R; TWIRL
VINE; THRU FC, CL; DIP BK; MANUVER; 2 RF WALTZ TURNS;; (BFLY/W)
BAL L & R; TWIRL VINE; THRU FC, CL;

TAG
LAST TIME THRU PART B CHANGE MEASURE 16 TO THRU, & POINT;

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

American Square Dance, March 2008 15
Green Eyes

CHOREOGRAPHER: Dennis and Ginny Crapo
RECORD: Windsor 4-515
FOOTWORK: Opposite except where noted
RHYTHM: Rumba  PHASE: 3+2 (Alemana & Chase Peek-A-Boo)
SPEED: 35
SEQUENCE: INTRO-A-B-C-A-B-C-A-B-C (1-7)-END

INTRO
WAIT;; CUCARACHA L & R;;

PART A
BASIC;; NEW YORKER; SPOT TURN; HAND TO HAND; CRAB WALKS;;
NEW YORKER; BASIC;; NEW YORKER; SPOT TURN; HAND TO HAND;
CRAB WALKS;; NEW YORKER;

PART B
CHASE WITH PEEK-A-BOO;;;; ALEMANA;; LARIAT;;

PART C
BREAK TO OP; PROG WALK 3; SLIDING DOOR;; RK SD REC FWD; FWD 3 TO FACE; SIDE WALKS;;

ENDING
NOTE THE LAST TIME THRU PART C MAINTAIN BFLY POS CHG MEAS 8 TO THRU R, SD L, CL R, PT L TO LOD WITH LEAD HANDS LOW & TRAILING HANDS HIGH, -;

Remember: if you want sample books for your graduating class give us a call 1-888-588-2362!
49th California State Square Dance Convention

Join Alice, the Cheshire Cat, the Mad Hatter, the March Hare, Tweedle Dum & Tweedle Dee and all their friends on their journey through the wonders of Wonderland!

There will be a lot to see and do at the 49th California State Square Dance Convention, scheduled April 18 to 20, 2008 at Cal Expo in Sacramento. We’ve spent months and months putting together an event we hope everyone will remember for a very long time. Take a few moments to read about various aspects of the convention and then visit our website, www.CAState2008.org to find out more! Share this information with your dancing friends – we’re going to have a great party and you won’t want to miss it! If you’re not registered, DO IT TODAY!

HOURS & HOURS OF DANCING!: There will be 3 days of dancing in 7 different dance halls, ranging from Mainstream through C2. 44 of your favorite California callers and nearly 20 cuers have signed on to be part of our weekend-long program. In addition, we’ll offer Intro to Round Dance, Contra and Clogging sessions; some country/western line dancing; there will be Hexagon squares and something our caller coordinator, Eric Henerlau, calls a “Sardine” tip. The die-hards will still be dancing until the bitter end at 1:00pm Sunday! View the complete list of scheduled callers and cuers on the website, www.CAState2008.org

START WITH OUR TRAIL END DANCE: Come early for the opportunity to enjoy the White Rabbit’s Trail End Dance on Thursday, April 17. Beginning at 7:00pm in the Alice Hall, the dance will be a great kick-off to a weekend of fun! Best of all, proceeds from the dance will benefit the California Square Dance Council’s Youth Scholarship Program. Donation of $5.00 will be requested and the parking at Cal Expo is FREE on Thursday night only! Tickets can be purchased in advance or at the door.

YOUTH CALLER SHOWCASE: We’ve added something new – the opportunity for our aspiring youth callers to showcase themselves before a statewide audience! If you are a youth dancer or know of one who is learning to call and would like to have an opportunity to call on Saturday afternoon of the convention, please contact Eric Henerlau (eric@erichenerlau.com) so that he can add you to the Youth Showcase schedule.

HAVEN’T HAD ENOUGH DANCING YET? STAY LATE FOR THE SATURDAY NIGHT AFTER PARTY: Saturday night all dancers are invited to stay late to enjoy the after party hosted by the 58th National Square Dance Convention. The party will take place in the Mad Hatter Hall beginning at 11:00pm. A small donation will be requested to cover refreshments.
New Dancers in Square Dancing Need Love Too

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 was sent in by a new square dancer who described the unfriendly and impolite situations that new dancers so often face today after their graduations. The question is “why do we sometimes treat new dancers who are our future as unwanted step-children?” The next question “is this type of treatment part of our decline in memberships.” The third question “what can we do about it?”

Here is what a new dancer recently communicated to the American Callers' Association. “We love square dancing. We are still in the learning process and enjoying it very much. But my partner and I have had some interruptions in the last year because of several surgeries, now completed, we trust. Now we are back square dancing. Our experience with some clubs is terrible, and we won’t be going back to them. We and some of our new dancer friends have been made to feel unwelcome by impatience and scowls on faces when we don’t ‘get it’ quickly, though we are not slow learners. When we make a mistake on the floor, the preponderance of some clubs is to frown on us who have danced a year, when they have for 30 years of dancing experience. We dance for fun and where we are made warmly welcome, and that’s where we’ll dance.”

For many years, I have been a teacher in management and leadership development, marriage enhancement, employee benefit design and administration, and the same professional teaching principles apply in those as in teaching square dancing. Some of the
callers we have encountered have been impatient along with some of the dancers, and it has seemed they almost enjoy making it hard for learners. What they don’t understand is that if a learner hasn’t learned, the teacher hasn’t taught! Teach so people get it – then increase the level of difficulty! Teaching needs to draw people in, not encourage them to leave. Help us learn to have fun. I’ve wanted to give my ‘two cents.’ A special thanks the American Callers’ Association for the good work you and your colleagues have done to improve square dancing.”

The Board of directors of the American Callers Association unanimously encourage and exhort our ACA member callers to teach patience understanding to themselves and to their students and members. We must welcome and rejoice in new dancers. It is up to the callers and dancers to break down this wall of separatism and elitism that exists in some places and to cherish and nurture new dancers. We further respectfully request that each dancer and caller examine their own consciences to assess their perspectives of new dancers and to change their feelings of any negativity with them. Better yet, rejoice with them in their journey from struggling to ease of accomplishment.

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

Until next time, happy dancing.
Peek Into a Caller's Record Case

Dave Towry began calling in Tulsa, Oklahoma in the 1970's at his club's amateur night. In 1984 Dave began calling and traveling full time.

He has called in 48 of the 50 States and some foreign counties. Dave called a winter program in the Rio-Grande Valley of Texas a few years. He now makes his home in Hot Springs Village, Arkansas, where he calls six to seven nights a week. He has beginner's class through C2 each week.

Dave still travels, doing weekends and special dances, and enjoys calling all levels from beginner's through C2.

Dave joined CALLERLAB in 1985 and is currently serving on the Definitions, Mainstream, Plus, Advanced, and Challenge Committees. Dave has also attended two CALLERLAB Conventions.

Singing Calls:
I Recall a Gypsy Woman .... Rhythm
It’s Been a Long Long Time .... ESP
Everyday People ............. Chaparral
Do Ya......................... Venture
Old Chunk of Coal ........ Blue Star
Beautiful Brown Eyes ........ Royal
Grand Weave The World... Wild West
I’ll Fly Away ................. Bogan

Patter Records:
Hand Picked.................. Chaparral
Blues Berry Hill ........ MCA Records
New Attitude ............... Rhythm
Old/ New Joe ........ Silver Sounds
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Sunny ......................... Chaparral
Steppin Out ............... ESP

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Fast Track to Mainstream

By Doug and Don Sprosty, “The Calling Twins”
Davenport/Bettendorf, Iowa

The purpose of this article is to relate our very positive experience in early 2007 with teaching the CALLERLAB Mainstream program using the “Fast Track” (or accelerated) approach. We are writing this as we prepare our lesson plan to begin teaching in this format again in early 2008.

By no means is this a new idea, but it was the first time we had used it and we are almost certain it is the first time it had been done in the state of Iowa. The class was taught on four consecutive Saturdays.

Starting on the second Saturday of February through the first Saturday of March we taught the complete Mainstream program to a class of very enthusiastic students. We had twelve students that began the class and ten that graduated. The makeup of the class included high school students, college students, forty-somethings, and what we would classify as active/energetic seniors. A good portion of the students had no previous square dance experience. Others took the class as a way to reinforce what they were learning in the traditional/conventional square dance class they were simultaneously enrolled in. One of the female students was an experienced dancer that wanted to learn to dance the “man’s” position.

The students were required to pre-register and pre-pay for the class so that plans could be made as far as arranging “partners” for singles. The pre-registration was also necessary for planning the food preparations mentioned later in this article.

Enough angels were present to dance three or four squares each tip. The instruction was really no different than in a conventional/traditional class. The length of tips and breaks between tips were the same as any other class except for the fact that the dancing lasted six hours rather than the “normal” two hours. Many of the angels commented on the fact that they had more stamina than they thought they would. Some of them were concerned about this since it was a longer dance time than they were accustomed to. As a reward for the angel’s efforts a drawing was held on the last day of class. A restaurant gift certificate was presented to the lucky winner. The angels danced free of charge as well.

The day began with a continental breakfast at 8:30am. Dancing began at 9:00am and continued until 12:00 noon. Lunch was served and then the dancing continued from 12:30pm until 3:30pm. One important point is that lunch was provided so that the students did not have to leave the dance hall. This also provided time to socialize with the angels. Natalie Sprosty (round dance cuer and wife of Don) was the lunch coordinator and cook. The first day cold cuts,
cheese, etc. were served to make sandwiches. The other lunches included a taco bar, baked potato bar and soups. The class was operated as a “caller run” venture but could easily be done by a club. This would make the food preparations easier as these duties could be divided among the club members.

Is the Fast Track approach for everyone? Obviously, the answer is NO! However, for the right group we found it to be an extremely viable alternative to the traditional/conventional 25 to 30 week class. Age and physical health are extremely important factors. Also, the timing of when to sponsor the class is important. We marketed the class as a way to beat the winter blahs and to get involved in an exercise program as a New Year’s resolution. Offering the class in the spring, summer or fall may not be as effective due to competition from outdoor activities such as sports, camping, etc.

Is the Fast Track approach for every instructor? Our opinion here is also NO! In order to effectively teach under this format the instructor must be energized and must believe in the method in order to “sell” it to the students.

We welcome any questions and comments. Please call 563-370-0209 or email TwinCaller@juno.com. At this writing we have seven students pre-registered for our 2008 class with the possibility of two to three more that have shown a genuine interest in giving it a try.
In keeping with the Irish this month, let's start with a rousing schottische. Here is one, called the ---

**Chester Schottische**

**Formation:** Sets of three, holding hands and facing around the floor in a counterclockwise direction. The odd boy or girl is between the other two.

**Music:** Any good schottische music.

1. All the dancers touch their left feet to the floor twice.
2. All take three walking steps forward, moving diagonally to the left, leading with the left foot.
3. All touch their right feet to the floor twice.
4. All take three walking steps forward and diagonally to the right, leading with the right foot.
5. Complete schottische forward, moving around the circle. Dancers face forward, leading with left feet, walk three steps: left, right, left, hop on left.
6. They take three more walking steps forward, right, left, right, hop on right foot.
7. Four step hops, continuing to move forward. Dancers step on left feet, and hop on the same foot. Step right, and hop on it. Step left, hop. Step right, hop.

The dance is repeated from the beginning as many times as desired. After the dance is familiar to the dancers, the center dancer (middle one) advances to the next group each time, moving on the step hops (7).

And here is another quick-teach routine that was presented by Mary Ann Herman several years ago, called the ---

**Atlantic Mixer**

**Formation:** Circle of couples, facing LOD around the circle, lady on partner's right.Varsouvienne position (i.e., lady raises both hands, with elbows bent and pointing toward the floor, and the man takes them from behind the girl, joining R hand with her R, L with her L.

**Music:** Any lively reel.

**Routine:**

Measures:

1-8 Promenarde around the circle.
9-16 Drop hands. Girls turn back around the outside of the circle, with girls clapping on the off beat.
17-24 Allemande right with the (4 counts) one you meet, then allemande left with
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the same one (4 counts).
25-26 Join right hands (or both hands) with the same person, step forward
towards each other, then back.
27-32 Swing the same person.
Repeat the dance as long as desired. This lively, easy little circle mixer is
especially useful as a relaxer at parties or at one-night stands.

And for our square this month, following is yet another variation of - - -

Orange And Green
(Easy Level Variation)

Formation: Square
Music: Orange and Green – Scope 525
Routine:
INTRO, BREAK, ENDING:
Join hands and circle, to the left around you go
All the way around, take your colleen home
Allemande left your corner, do-sa-do your own
Men star left, once around you go
Turn your partner by the right and corner allemande.
Do-sa-do your partner, promenade to Ireland.
It was the biggest mix-up that you have ever seen
Me father he was orange, and me mother she was green.
FIGURE: (Twice for heads, twice for sides)
One and three go forward and back right out you do
Go forward again and face the sides, split them, around one will do
Separate and go back home, sashay your sweet colleen.
Right elbow swing the corner and you come back home again
Turn your partner by the left, your corner lady swing
Swing that lady high and low and promenade the ring
Oh, it was the biggest mix-up that you have ever seen
Me father he was orange, and me mother she was green
And our contra for this month is called - - -

Paddy On The Turnpike

Formation: Proper Duple (1, 3, 5 etc. couples active but NOT crossed over).

Music: Paddy On The Turnpike. Folkraft 1151

Routine:
1-8 Circle four with the two below
9-16 Circle right
17-24 Right & left thru
25-32 Right and left back
33-40 Actives down outside the set
41-48 Back
49-56 In and down four in line
57-64 Inside arch, outside under back to place.

We embarked on the Carnival "Fantasy" Cruise Ship on Monday, January 20, 2008 from New Orleans, Louisiana. Set sail to Progresso and Cozumel and arrived back on Saturday January 26, 2008. We took (30) thirty couples with us. They came from various parts of the region – from Lake Charles, Louisiana, to Mobile, Alabama.

We enjoyed square dancing daily, along with the on-board entertainment. We plan on having another Square Dance Cruise in 2010. So if anyone is interested in having a great time, please drop us a note.

Happy Dancing!

Bubba and Cindy Mingus
This month, let's have some fun with Spin the Top.

1) HEADS square thru 4
   spin the top
   turn thru
   wheel and deal
   zoom
   CENTERS pass thru
   left allemande (3/4 promenade)

2) SIDES square thru 4
   spin the top
   hinge
   circulate
   girls run
   swing thru
   circulate

   split circulate TWICE
   right and left grand
   (1/8 promenade)

3) HEADS square thru 2
   spin the top
   cast off 3/4
   circulate
   boys U-turn back
   touch 1/4
   walk and dodge
   face your partner
   right and left grand
   (3/8 promenade)

---

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American Square Dance, March 2008
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4) SIDES square thru 2
   spin the top
   boys run
   crossfire
   acey deucey
   boys trade
   spin the top
   split circulate TWICE
   right and left grand
   (5/8 promenade)

5) HEADS pass thru
   separate, around 1 to a line
   spin the top
   boys run
   touch 1/4
   boys diagonally pass thru
   right and left grand
   (3/4 promenade)

6) SIDES pass thru
   separate, around 1 to a line
   spin the top
   boys fold
   GIRLS square thru 3
   star thru
   bend the line
   square thru 4
   trade by
   left allemande (1/2 promenade)

7) HEADS turn thru
   separate, around 1 to a line
   pass the ocean
   spin the top
   boys run
   crossfire
   walk and dodge
   chase right
   cast off 3/4
   extend
   right and left grand
   (1/2 promenade)

8) SIDES turn thru
   separate, around 1 to a line
   pass the ocean
   spin the top
   turn thru
   1/2 tag
   acey deucey
   split circulate

American Square Dance, March 2008
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!

circulate
right and left grand
(5/8 promenade)

9) HEADS pass the ocean
extend
spin the top TWICE
linear cycle
square thru 2
trade by
left allemande (at home)

10) SIDES pass the ocean
extend
spin the top TWICE
explode the wave
1/2 tag
split circulate
acey deucey
recycle
square thru 3
left allemande (5/8 promenade)

11) HEADS spin the top
extend
split circulate
relay the deucey
recycle
square thru 3
left allemande (7/8 promenade)

12) SIDES spin the top
extend
acey deucey
split circulate
boys run
1/2 tag
girls trade
load the boat
left allemande (at home)

13) HEADS touch 1/4 & walk and
dodge
spin the top
hinge
circulate
girls run
pass thru
trade by
pass thru
right and left grand
(3/4 promenade)

14) SIDES touch 1/4 & walk and dodge
spin the top
boys run
1/2 tag
coordinate
ferris wheel
CENTERS pass thru
left allemande (3/4 promenade)

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American Square Dance, March 2008
Florida Winter Festival 2008

The 2008 Florida Winter Festival sponsored by Grand Square Inc. is over and, because of you dancers, it was a very successful festival indeed. Like everything else in the square dance world today our attendance was down slightly, but with over 1,250 dancers in attendance we felt that the quality of the dancing and calling was excellent. All the callers and dancers seemed to be very compatible.

Our guest staff was exceptional.

Kenny Reese came from Germany, brought his wife Angelica, and was ready to call and was really on his game.

Darrell Lipscomb came from Texas and got rave reviews from dancers and other staff members as well.

Tim Crawford came from Canada and was his usual exciting and humorous self.

The permanent staff members, Jerry Haag, Tony Oxendine, Jerry Story and John Saunders did their usual excellent jobs of calling to their strengths and working into a wonderful blend of styles.

Our round dance staff of cuers Jimmy and Carol Griffin, Bill and Martha Buck and Jerry and Barbara Pierce was great both in the round dance hall and the square dance hall, in keeping the round dancers happily dancing.

The Friday night after party skits were enjoyed by all with the ending of “Brenda Flea” being the highlight of the evening.

There were very few problems, but one of the problems was that some visiting callers had the impression that they got in free by belonging to a local association when actually only active members of the Florida Callers Association and The Florida Round Dance Council are given this benefit as one of the perks to belong to these great Florida organizations.

Which convention are we at again?
We would also like to express our thanks to the board members of the Florida Federation of Square Dancers who assisted in selling advance registrations plus lending a helping hand at the Festival. They are: Randy and Carol Poole from Deland, Paul and Cheryl Miller from Navarre, Ray and Elsa Huddleston from Tamarac, and Charlie and Val Newsome from Jacksonville.

Special thanks also go to the following dancers: Jay and Terry Peck from Ormond Beach, John and Judy Corbett along with Joanne Engum from Daytona Beach Shores, Joe and Jean Hodges from Daytona Beach, Verl Bishop from Myrtle Beach (South Carolina), George Ferguson and Sandy McIntire from Michigan, Penny Green from Lakeland, and David and Frances Rhyne from North Carolina. Without their expertise in getting the flyers distributed around the country, along with coordinating the decorations, 50/50 tickets, preparing the registrations and working the registration desk at the festival, the festival would not be such a super success. Many Thanks.

Our vendors, who came with their shops from around the country, were excellent this year and it was great to have them so the ladies could satisfy their shopping urges and spend some money on themselves and their partners. The Festival vendor organizers, Kenny and Charlene Barlowe, acting as a liaison for the vendors and the festival, did an excellent job.

Once again let us say that in all the festival staff tries to do to make this an enjoyable weekend of dancing it would be nothing without you, the dancer, being there. We really appreciate you and we enjoy seeing you dance and even if you break down it is great to share these experiences with you. Thanks again for attending the 2008 Florida Winter Festival.

This year we had dancers represented from 32 states along with dancers representing Canada, England, Germany and Sweden at the festival. We hope to exceed this in 2009.

For the festival in 2009 we have as our guest staff Tim Crawford from Canada, Bill Harrison from Maryland, and Dee Dee Daugherty Lottie from Minnesota/Az. Our Round Dance Staff will remain the same with the same outstanding leaders Jimmy and Carol Griffin, Bill and Martha Buck, and Jerry and Barbara Pierce.

You need to make your hotel reservations early as we were fortunate to be able to block rooms at reasonable prices in spite of The Super Bowl being in Tampa the following weekend. Our dates for next year are January 22, 23 and 24, 2009.

If you are interested in having flyers available at your club, please contact: Grand Square Inc., 1100 East Morehead St. Suite 100, Charlotte, NC 22820. Phone # 704-377-5554
John & Linda Saunders, 3303 Travelers Palm Dr. Edgewater, FL 32141 Phone 386-428-1496 or johnnysa@aol.com.

We hope to see you on the dance floor January 22, 23 and 24, 2009 enjoying a super weekend of dancing...

Grand Square Inc. Tony Oxendine, Jerry Story, Jerry Haag, & John Saunders
Jim and Betsy — Your Rovin' Corners

Jim and Betsy travel across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we want to talk about the National Square Dance Convention.

Let there be no doubt that Betsy and Jim LOVE the National Square Dance Convention. We have attended nearly every one since 1988 and plan to continue for the foreseeable future. We love meeting old friends, dancing with various callers we would not get to hear for years otherwise, browsing through the shops, looking at the displays in the Showcase of Ideas. On several occasions we have been presenters in the Education section, bringing information about International Square Dance Travel. In short, we greatly support the National Convention. Every square dancer should make it his or her business to attend at least one of these conventions and experience what a big, well run convention is all about.

Of course the average $40 or $50 registration does not begin to cover expenses. There is travel, meals, clothing, and lodging. On average, Betsy and Jim spend about a thousand dollars to attend each National Convention. We support the convention and plan to continue to do so.

That said, we have a concern about the Convention. You may know that the Convention is owned and controlled by the National Executive Committee, which is made up only of former Convention Chair People. While a local organization is responsible for organizing each convention and spends years doing so, they are directed and controlled by members of the NEC. Each convention has several members of the NEC assigned to it to oversee their activities. The members of the NEC are dedicated people who have each spent many years in square dancing and square dance leadership. Each of them spends no small sum of money — out of their pockets — to be chairman of a particular convention.

Once on the NEC, they still register for each convention and pay their registra-
tion fees, just like you and me. Their travel and lodging is paid for by each
convention from the fees collected by the NEC.

The NEC collects 18% of the admission fees for attendees from each con-
vention. They make NO financial reports to the body of square dancers, or even to the
convention committees. Recent conventions have been about 7000 attendees. If
each attendee spends $40 for admission (early registration), then each convention
collects $280,000. 18% of this is over $50,000. The NEC has NO financial
responsibility for each convention, although they do direct their activities and
control the convention.

I wrote the chairman of the NEC and received a polite letter that stated that the
NEC does not make financial reports, but spends the money they collect on travel,
lodging, administrative costs, stationery and other incidental costs. As a regular
supporter, I feel some “ownership” of the convention and am interested in the
finances. The chairman’s polite letter to me said they are under no obligation to
report any financial results, but we should basically trust them to spend the money
wisely.

It would be a good thing if the NEC made an annual financial report, perhaps in
the magazine “National Squares,” detailing income and expenditures. It needn’t
be of great detail, just a general type of profit and loss statement. This would
greatly improve the relationship of the NEC and the general body of square
dancers. The NEC would be more “transparent” financially and thus more open
about themselves.

On another topic, a square dancer in Texas is trying to put together a River
Cruise in Russia for next July and August 2008. The prices are good, and if you go
you will get to dance with the Russian dancers. The dates are July 29 – August 10.
Prices range from $1600 to $2500 per person, depending on accommodations.
The cruise begins in Moscow and ends in St. Petersburg. It follows Russia’s most
prominent river, the Volga. There will be a number of stops and excursions along
the way. Best of all, Svetlana Stern, Russian Caller, will join the cruise for at least
part of the trip. Hopefully, several other Russian dancers will come along.

For further information, contact olgacat@juno.com. You may call Olga at 979-
779-1978.

Yes, we are considering the cruise as well.

Jim and Betsy, Your Rovin Corners
Lenoir City’s Own

In the mid 40’s just after WW II, Lenoir City High School’s football team was undefeated, a record that still stands. One of the members of that team was John Roberts, who is still setting records.

As a member of the Little T Square Dance Club, John attended a total of 220 square dances in the East Tennessee area in 2007. As Roberts says “I originally got into square dancing just for the exercise and I figure I walk approximately two to three miles each dance and that’s equivalent to walking from here to Memphis last year”. Roberts also set another club record, that of attending 104 “banner raids”, that’s where a club sends at least a square (8 dancers) to another club’s dance and “steals” their banner which they can retrieve only by a return visit. He did this as a birthday present to himself, he celebrated his 79th birthday in December.

Square dancing has been documented by many sources to be not only physically beneficial but good mental exercise. Roberts says “It’s fun, it’s good for you, we meet a lot of friendly people and it doesn’t cost a lot – what more could you want.” The Little T Squares hold dances every 1st, 3rd and 5th Fridays if applicable in Lenoir City. For more information call Brad at 865-986-9705
Berea Children's Home

Berea, Ohio: Charity Dance 2008 raised $2,200.00 for the Berea Children’s Home in Berea, Ohio. The dance was held on January 6, 2008, a near spring like day, at the Berea High School with 176 dancers signed in. The proceeds were from admissions, Chinese auction, silent auction and split the pot.

The Berea Children’s Home and Family Services provides residual foster care, day care, counseling, Juvenile Court Diversion, truancy intervention, youth work training, adoption, group homes, crisis stabilization, mental health assessments and in-home family counseling. They reach out to over 9,000 children and families each year. The Berea Home has a covenant relationship with the United Methodist Church.

The Charity Dance was started in 1973 by the Cleveland area Solo Squares Club. From 1973 to 1981 all proceeds went to “Toys For Tots”. Starting in 1982 all proceeds went to the Berea Children’s Home. The 1982 dance had a net profit of $722.40. In 1997 the Solo Squares decided the project was too large for them and Bob Cadman, Ray Miller and Tom Rudebock assumed the leadership. To move away from the busy Christmas season, the December 1997 dance was moved to January 1998 and has been held in January since. Following Bob Cadman’s death in 2005 Ray Miller and Tom Rudebock with the assistance of Laurel Wirtanen-Siloy, from the Children’s Home, have been coordination the dance. The dance on January 4, 2009 will be the 35th Charity Dance.

Callers and cuers donating their services in 2008 were: Danny Beck, Norwalk, Ohio; Phyllis Burdette, Howard, Ohio; Charlie Brown, Mantua, Ohio; Al Wolff, Brunswick, Ohio; Dennis Kalal, Brunswick, Ohio; Ken Campbell, Chardon, Ohio; Skip Reuschman, Mogadore, Ohio; Bud Kryling, Bellevue, Ohio; Ray Miller, Middlefield, Ohio; and Tom Rudebock, Leetonia, Ohio

The Florida Dance Web

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American Square Dance, March 2008
On The Record

ROUNDS

Ralph & Joan Collipi
122 Millville Street, Salem, NH 03079
(603) 898-4604 — ralph.collipi@Verizon.net

Take a look at what is just released...

The following three routines were choreographed by Karen and Ed Gloodt:

**Getting' Ready For the Party (Switchin' In The Kitchen)**
Phase 2+1 – 2 Step – STAR 172 Switchin' In the Kitchen
Good music nice 2 step has lace ups, charlestons, fishtail, solo turn 1 box, scoot.
Ending is twist vine 4 and side lunge

**Hotel Happiness**
Phase 5+1 (Whip Inside turn) – West Coast Swing – Hotel Happiness by Brook Benton Coll. 4366A
Choreo. suggests you slow for comfort. Nice basic west coast swing. Has sailor shuffles, whip turns, sugar push, wrapped whip and hammerlock, and the famous cheek to cheek to a kick ball change.

**You'll Be In my Heart**
Phase 5+2 (Rudolph ronde & throwaway oversway)- Bolero – You'll Be In My heart by Merle Dandridge
From Mr. Tarzan the Broadway Musical available as a download from Walmart
Choreography is written and must be danced to at the intro to the words in the song. Dance starts in tandem, has contra check 1/2 moon, Rudolph ronde. Ending is cuddle embrace.

**Somewhere My Love**
Phase 2+2+1 (Whisk, Turning Hover) Unphased: Circular Waltz Away & Together 4) – Waltz – Somewhere My Love Roper 139B – Gil and Judy Martin
Some different moves in this Phase 2 Waltz. Twist Vine 3, solo waltz turns, back waltz, circular waltz away and together, twinkles. Ending is dip and hold.

**Still the One**
Phase 2+1 (Fishtail) – 2 Step – Rhino Hi Five album Orleans Song Still the One Downloads Available – Mary and Scott Parsons
Nice basic 2 step with skate sequence, basketball turn and traveling doors, left turning box, hitches, and lace sequence.
A Time for Love III
Phase 3+2 (Open Telemark, Dia. Turn) – Waltz – CD WRD2CD5023 Ultimate Ballroom Album 3, Disk 2 Track 12 or CD Casa Musica Presents 16/The Best Part 7, track 4 – Gert-Jan Rothscheid
2 Left turns, open telemark twinkles, wing, diamond turn, chasse. Nice phase 3 waltz to nice music.

Wonderful Tonight
Phase 3+2 (Right Pass & Cross Body) – Bolero – My Heart To You CD Track 01 Don Williams – Ken and Barb LaBau
This routine has underarm turns, opening outs, crab walks, spot turns, right pass, fence lines, hip lift. Nice basic bolero.

Many Kisses
Phase 3 – Box Rumba – Besame Mucho (Chris Isaac) Track 9 from Mona Lisa Smile soundtrack Album – Richard Lamberty/Sandy Teague
Routine has box, rocks, scissors, basketball turns, wrap and wheel, cucaracha, ending woman rolls right to line. A different rumba.

What A Day
Phase 3+1 (Dia.Turn) – Waltz - What A Day DARRCD 544 Dance A Round Records – Ten and Ann Corrigg
Nice basic waltz, has left turning box, box finish, diamond turn, twinkles. Ending is slide apart and smile.

Solamente Una Vez 6
Phase 6 – Bolero – Solamente Una Vez by Luis Miguel – Jack and Judy DeChenne
This bolero is for the advanced dancer and written right to the music. Has circular 3 spirals, develope, sync wheel, solo riff turns, half moon, alemana overturn to side by side, telespin ending to oversway. Lovely bolero.

Recordings reviewed
are supplied by
Palomino Records, Inc.
800-328-3800
Some People
Phase 4+1 (Open Hip Twist & Sweetharts) – Rumba – STAR 525CD 25 top rumbas Dance & Listen DLD 1089 Tack 1 – Alex and Jennifer Kennedy
Nice music to basic rumba. Has cross body, side walks, aida and switch, New Yorkers. A good one for your CD box.

Thrill Me
Phase 4+2+1 (Triple Trav., Bolero Cuddles, Around The World) – Slow 2 Step – Coll 6006 Hold Me Thrill Me Kiss Me flip Band of gold by Mel Carter – Mary Trankel and Don Gilder
Side basics, outside roll, open basics, cuddles, traveling cross chasses, around the world, ending is leg crawl.

My Blue Heaven
Phase 4+2 (Triple Trav. & Roll, whip turns) – West Coast and Jive – My Blue Heaven by Freddy Cannon the Best of 2003 – Paul and Dot Hutchinson
Sugar push, left side pass, kick ball change, u/a turn, jive has pretzel turn, Miami special, shoulder shove. Nicely done.

Daybreak
Phase 4 – Foxtrot – CD: Arista ARCD 8039 by Barry Manilow – single download from Walmart, or available at gohastings.com – TJ and Bruce Chadd
Nice music to this smooth foxtrot, suggest you slow for comfort. Reverse wave, back feathers, outside change, diamond turn 1/2 and quick 4, in and out runs, strut 4. Ending is parallel lunge to the left.

The Louvre
A thief in Paris planned to steal some paintings from the Louvre.
After careful planning, he craftily got past security, stole the paintings and made it safely to his van. However, he was captured only two blocks away when his van ran out of gas.
When asked how he could mastermind such a crime and then make such an obvious error, he replied,
“Monsieur that is the reason I stole the paintings. I had no Monet, to buy Degas, to make the Van Gogh.”
(Now, see if you have De Gaulle to give this to someone else. I printed it to you because I figured I had nothing Toulouse. – Randy Boyd, editor)
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American Square Dance, March 2008
THE COUNTRY LINE

By
Mike Salerno

Howdy Folks. I just returned from my annual trip to the NTA Dance Camp. It was a weekend of learning for everyone. There were approximately 60 hours of workshops in all types of dancing. Some people learned new line dances while others spent their time learning partner dances. Still others attended the couples classes and many took advantage of the technique classes. It was a wonderful weekend. If you every have the opportunity, please attend such an event. The amount of information you will be offered will be overwhelming, but you will have fun nonetheless.

This month’s dance is a quick and easy dance to learn. 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

Happy Radio

Basic Steps (Official NTA Definitions):

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

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

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

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.

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.

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: Happy Radio
DESCRIPTION: 32 count, 4 wall, beginner line dance
CHOREOGRAPHER: Frank Trace, Massillon, Ohio
MUSIC TEMPO SUGGESTIONS:
Slow – Put Yourself in My Shoes by Clint Black (104 BPM)
Medium – You Better Think Twice by Vince Gill (114 BPM)
Fast – Who’s Cheatin’ Who by Alan Jackson (132 BPM) or Any Fast Triple Two Step Tempo
Suggested Song – H.A.P.P.Y. Radio” by Edwin Starr (132 BPM)
When using “Happy Radio”, start the dance 32 counts after they sing “Happy Radio”.
This way you will be facing the front wall at the end of the song.

COUNTS/STEP DESCRIPTION
Step Diagonal Back, Touch/Clap, Step Diagonal Back, Touch/Clap, Repeat
1-2) Step Right Foot to Back Right Diagonal, Touch Left Foot Beside Right Foot, Clap Hands
3-4) Step Left Foot to Back Left Diagonal, Touch Right Foot Beside Left Foot, Clap Hands
5-6) Step Right Foot to Back Right Diagonal, Touch Left Foot Beside Right Foot, Clap Hands
7-8) Step Left Foot to Back Left Diagonal, Touch Right Foot Beside Left Foot, Clap Hands
9-10) Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot
11&12) Step Right Foot Beside Left Foot, Step Left Foot Beside Right Foot, Step Right Foot Beside Left Foot
13-14) Step Left Foot to Left Side, Cross/Step Right Foot Behind Left Foot
15&16) Step Left Foot Beside Right Foot, Step Right Foot Beside Left Foot, Step Left Foot Beside Right Foot
17&18) Step Right Foot Forward, Step Left Foot Beside Right Foot, Right Triple Step Forward
19&20) Step Left Foot Forward, Step Right Foot Beside Left Foot, Left Triple Step Forward
23&24) Step Right Foot Forward, Step Left Foot Beside Right Foot, Right Triple Step Forward
25-26) Tap Left Heel Forward, Point Left Toe Backwards
27&28) Step Left Foot Forward, Step Right Foot Beside Left Foot, Left Triple Step Forward

Let’s Dance It Again & Again!
Response To Bob & Laurie Maslow Letter
In From The Mailroom (December 2007)

The Maslows made a number of statements critical of how the Advanced halls were run at the National Convention in Charlotte. Here is my response to those criticisms.

**Criticism:** “The Advanced and Challenge dancers (were) stuffed in a far, back corner.”

**Response:** The Advanced & Challenge halls were on the second floor, very convenient to the main stairs going down to the first floor. The rooms were more than large enough for the dancers involved. Even at prime time on Friday and Saturday nights, there was more than enough room in these halls. I talked to no one who complained about the hall location or size. Compared to the rooms for Advanced and Challenge dancers at some other Nationals, this was a dream.

**Criticism:** “The calling for Advanced was a severe disappointment, Why was there not one or two live music sessions for Advanced dancers?”

**Response:** Because most of the Advanced dancers are not interested in this. When there is live music, the dancers’ attention is focused on this and not so much on the calling. This is fine in the Mainstream and Plus halls, where people do not have to think about the choreography as much. But at Advanced, the emphasis is on choreography, so live music would be a distraction.

Also, there is not a lot of live music available at a National, so it is logical to put it in a hall that contains the most people. This is the Plus hall.

Live music is used for only a handful of hours at a National. Those who want it can easily go to the Plus hall. Just because someone is an Advanced dancer does
not mean they must live in the Advanced hall for the entire convention. Advanced
dancers who want live music need to recognize that this is best presented to the
largest crowds, and be willing to spend a couple hours in the Plus hall for it.

Criticism: "The 'best' callers spent very little if any time in the Advanced
hall." (The writers then name four callers as exceptions to this statement.) The
Maslows continue: "The variety of callers was dreadfully limited, pretty much to
only two record companies." So many wonderful callers never made it to the
Advanced halls.

Response: In other words, if you are not on a record label, you're not very
good. What were the rest of the callers in the Advanced hall – chopped liver? I
went back and reviewed the schedule for each day in the Advanced halls. I
recognized 90% of the names. Sure, they were not recording stars, but they are
still good.

Being on a record label does not automatically make you a good Advanced
caller. Likewise, there are countless good Advanced callers who are not on record
labels. The fact that the Maslows did not recognize many names in the Advanced
hall does not mean these were poor Advanced callers.

Criticism: The Maslows gave specific names of callers who they felt did not
receive enough time. Specifically, they said Tom Miller did not have "much more
than a quick tip," and that Bill Harrison "never made it to the Advanced hall."
Response: In actual fact, Tom Miller had 2 hours of calling – 1 hour on each of 2 mornings. Bill Harrison had 1 hour on a morning in the A-1 hall.

Criticism: A few other specific callers were named as having either no tips or only 1 tip.

Response: The callers that were named were qualified to be in the Advanced hall, but we don’t know the reason why they were not there. It could have been due to circumstances other than that of scheduling by the National. Even assuming that, they should have been programmed, this is a very minor criticism of the Program Chairman compared with the big picture. With Advanced dancing having become so popular in the last 10 years and thus numerous callers involved, it is difficult for program chairmen at National Conventions to get everyone programmed in a way that everyone will like.

I contacted a couple of these named callers to see if they were upset with the programming. They said they were mildly disappointed, but it was not a big deal to them. It should be noted that if they were anxious to call in the Advanced hall, they could have gone to the scheduling room each day and requested to fill spots where callers had cancelled. Based on their well-known names, it is very probable they would have been given these spots. Since they did not make this request, we can see that they were not that concerned.

Criticism: “We Advanced dancers paid the same fees as everyone else, but received inferior treatment with regard to the actual dancing.”

Response: I totally disagree that the Advanced dancers received inferior treatment. I was actually quite impressed with the Advanced hall and with the total running of the Convention. Long-time readers of my column in this magazine know that I have often been critical of the National in how a variety of things are handled, including the Advanced and Challenge halls. But Charlotte did a great job, and it is appropriate to defend the National when it does things well.
Anyone who seriously delves into the history of the Wild West is quickly aware of the vast differences between popular and authentic history. Too many historians — like all of us, people — tend to find in history what they want to find rather than what was originally there. We of the general public have been so overwhelmingly brainwashed by the vast mythology of the Wild West that we are unwilling or unable to believe documented history, are too in love with the violent romantic legends, largely the products of deliberate charlatans or wishful-thinking sons or daughters of this or that historical event. The half-truths or non-truths too often are more appealing and comforting to our egos and consciences than is straight forward history.

If the above remarks are less applicable to the Frontier Dance than to other aspects of frontier life, it is only because our western myths are more concerned with six-gun duels, cattle rustling, Indian attacks and other forms of violence than with simple domestic things. As are most of the cherished and popular traditions about the Wild West, many of our notions and traditions about frontier dancing are largely romanticized and fanciful. It would be nice if they had been true. Our frontier ancestors would no doubt have been hysterically happy if they had been.

Seeking out the early dance in the Wild West is like seeking anything else
cultural: one ultimately finds himself everywhere but in the West. Everything that was brought to the frontier, including the dance, was old when it arrived and, except for new combinations or variations of old figures, nothing really new occurred out here in the frontier territory. Some new terminology was picked up, chiefly Spanish words or bits of cowboy lingo, and a few western regionalisms replaced New England or Midwestern regionalisms, but the dance remained essentially that which had been done earlier in the eastern United States. Any investigation into the Frontier Dance, as into any of the early American dances, must become an investigation into European dances, whether of the courts or of the common folk.

When It All Started

To look for the earliest appearance of European dances on the frontier, we must begin long before the covered wagons appeared, before the Sioux had moved from Minnesota to the Great Plains (circa 1670), before the Cheyennes crossed to the west bank of the Missouri River (circa 1690), and even before the dour and joyless Pilgrim Fathers clumped ashore at Plymouth Rock. The significant date for the dance historian is January 26, 1598, when Don Juan de Oñate led his colonizing expedition northward toward New Mexico.

In terms of dancing, this date is most plausible because the expedition included 130 families of colonists. This meant that there were women and girls present (females having always been the most important requirement for widespread dancing in western cultures), and the intention was to establish stable communities (the other important requirements for such dancing).

It is doubtful that much dancing was done along the trail. The passage was arduous, as anyone who has traversed the Jornada del Muerto will attest, and moving northward through New Mexico on foot and heavily laden — driving 83 loaded wagons and herding 7,000 head of livestock — cannot have left either energy or inclination to do much dancing. On August 11 Don Juan and his party arrived at the junction of the Rio Grande and Chama Rivers (just north of modern Santa Fe and San Juan) and there established the town of San Juan de los Caballeros. Construction was begun on August 23, 1598, and, with female partners on the scene, someone surely led a dance of celebration.

Spanish Roots

For the next 12 years, until the founding of Santa Fe in 1610, life was difficult for the colonists, but dances were enjoyed. We can only speculate about the sort of dances done, but they were probably dances or variations of dances which were known and danced in Spain during the early 16th century. And by 1598 there were already a goodly number of mestizos in New Mexico, so some few small Indian elements may already have crept into the dance.

Until the hiatus of the Pueblo Rebellion (1680-92), dancing was enjoyed in San Juan, Santa Fe, and other smaller and scattered settlements. Colonization proceeded at a fast pace after the Reconquest, each new party of colonizers bringing more guitars, more dancers, and more dances. Surely Zebulon Pike saw a fandango when he was escorted to Santa Fe in 1807. The fandango was common when the first Missouri traders arrived via what was to become the Santa Fe Trail.
An unknown trader, in a letter dated Santa Fe, July 20, 1841, made the following comments on the fandango. “The fandango is a lascivious dance, partaking in part of the waltz, cotillion, and many amorous movements, and is certainly handsome and amusing. It is the national dance. In this the governor and most humble citizens move together...” This letter first appeared in the Evansville, Iowa, Journal and was reprinted in the New York (weekly) Tribune of November 73, 1841. It was printed in the KANSAS HISTORICAL QUARTERLY of February, 1939.

There was dancing of a sort far to the north as well. Late in 1804 the Mandan Indians were fascinated by the jigging of York, William Clark’s Negro slave, and York’s dancing and capering – as much as the novelty of his black skin – served the Lewis and Clark expedition well in establishing relations with the Indians. Scots-British explorers and trappers, as well as French explorers and voyagers, had wandered through the northern and central Rockies, and some rough dancing (albeit with men taking the parts of female partners) was done here or there in camp, particularly among the French.

Significant dancing, however, in terms of towns, females, and dance-structure, would exist chiefly in the Spanish colonies for some decades to come. The Mountain Men – Kit Carson, Jim Bridger and others – attended fandangos in Taos and Santa Fe, popular visiting – places for the trappers. As Spanish settlements were established further north, the old dances – with new variations and additions
— went north with the people. Today in northern New Mexico and southern Colorado some of the old round and couple dances still survive, or at least portions of them do.

These dances had only limited influence on the Frontier Dance. Some few elements were adopted by later square dancing settlers in the southwest. There are versions of Sashay-Resashay and Rip and Snort which seem to be pre-1800, and a far-fetched variety (possibly Indian) of the Grapevine Twist was done in Santa Fe in 1780 or earlier. Most probably, however, the stronger surviving Spanish-Mexican elements in the Frontier Dance came to the Wild West much later, mostly via Texas and at a time when the dances had become more Mexican than Spanish.

**Evidence Lacking**

If any American troopers took Mexican dance steps home with them after the Mexican War of 1846-47, there is no evidence or proof. In fact, most of the steps and patterns which may be tentatively identified as of Mexican origin seem to have come to the United States only after Napoleon's occupation of Mexico between 1861 and 1867. The French, typically, brought a number of fashionable court and popular dances to Mexico, as well as dances of the common people, dance elements and patterns which would enter the United States with subsequent movements of people from Mexico to the north.

**A Common European Origin**

The Mexican Varsouviana and Mexican Quadrille seem to date from the French occupation. A number of other patterns may also be traced back to Mexico and Europe, especially the lovely light Heel and Toe Polka still danced today in some Mexican states. But many of the patterns usually may also be found in dances of non-Latin countries of Europe, indicating a common European origin rather than one uniquely Spanish-Mexican.

Today when we do the Texas Star, we are doing a variation of a dance which was probably being danced in San Juan ten years before the Mayflower first dropped anchor. The Bluebonnet Star is a pattern not only of the Mexican Quadrille, but one which was being danced in Austria as early as 1740, and there is a Balkan variation which is much older, perhaps of oriental origin, when we do a Grapevine Twist, a Thread the Needle, or a Rattlesnake Twist, we are dancing patterns so ancient in the New World that they long predated the Conquistadores, and are similar to patterns danced in Europe and Asia centuries ago.
But then, nobody has really “invented” a new dance for perhaps a thousand years, for new dances are merely variations, new combinations done to new tempos, or rediscoveries of ancient ritual and celebratory movements. The human body, after all, is capable of only so many movements, postures and steps, all of which (except perhaps those movements possible only on a space walk) were long ago explored and employed to make a dance.

The Frontier Dance was “new” only in the sense of adopting or forming new combinations and terminology of the old dances. It was “new” also in that it was done with a freedom and stylistic abandon which was no longer enjoyed in much of the eastern United States. From 1830 until 1870 or so, the stomping, shouting, capering Frontier Dance would thrive in all its homespun and isolated joyousness. Informality, wildness, and a general gracelessness were to be common elements of the Frontier Dance until the Wild West began to be tamed by the introduction of sobering middle class refinements.

Mexican dance elements, admittedly few, were waiting in the Wild West in 1830, a small, clear, strongly Spanish stream to be taken as tributary into the mainstream of the American Anglo-Saxon dance traditions. And while the Spanish-Americans were enjoying the life, climate, and dances of the Southwest, our Anglo-Saxon pioneers were poised in the wings of the Frontier stage, ready to make their entrance to the Wagnerian sounds of Manifest Destiny.
From a United Square Dancers of America (USDA) Pamphlet

Class Graduation

This information sheet was developed by the Education Committee of the United Square Dancers of America, Inc. and will provide a brief summary of just a few of the topics concerning Class Graduation for new dancers. For additional information concerning Square Dance Class Graduation, see USDA Pamphlet P-023. Leadership Education material can also be printed directly from USDA web site at www.usda.org (item IS-023-03).

INTRODUCTION

Graduation from a square dance class is a very special occasion for a new dancer and signifies the successful completion of a series of square dance sessions that are necessary prior to entering the square dance activity as a qualified square dancer. The Graduation ceremony should be a most memorable event and should be designed to “bridge the gap” between the student and a club member.

ADVANCE PLANNING

Advance planning is the key to a successful graduation party. The sponsors of a class should start planning the graduation party several months in advance to allow for proper preparation of all the props and special planned activities. The committee or group designated to be responsible for the graduation should meet to develop a thorough plan for the graduation.

GRADUATION PARTY

The party should start the minute the new dancer walks through the door. Decorations should immediately establish and encourage a party atmosphere. Plan the party so that there are no lags in the program. The program must be continuous and packed solid with fun activities. Have several mixers, graduation games, and a graduation ceremony planned. Arrange the hall facilities to encourage unity between the students and the club members. Have sufficient assistants appointed and readily available to help out with the games and props. Have diplomas prepared in advance. When they are presented to the graduating class, it should be the most important event of the evening. The graduation activity just before the diploma presentations should set the mood for this event.

DECORATIONS

The Hall: The hall where the graduation party will be held should be well lighted, decorated to fit the occasion and present a radiant appearance. This is the first thing that the class and club members will notice when they enter the doors and the best opportunity to make an outstanding first impression of the fun,
fellowship and happiness that will follow.

Decorations should fit the graduation theme. Large colorful wall decorations always make a great impression when entering a hall. Small decorations have a tendency to get lost in the crowd and fail to be impressive. Balloons, ribbons, dancer poster board cutouts, arrangements of square dance attire, large imitation diplomas, mortarboards, flowers, etc. can provide the sparkle that attracts the eye and sets the stage for a super evening.

Large flat diplomas for the walls can be made of large thick butcher paper, wrapping paper, poster board, cardboard or lightweight plywood. Cardboard cores, that rugs are rolled on, can be decorated and used for large stand-alone diplomas. Satin ribbon or a black bow made of paper or cardboard can be used to simulate the ribbon tied around the diploma. A bag, jar or can, filled with sand, dirt or rocks may be inserted in large self-standing decorations for stability.

Lively colors should be used in the hall decorations. Decorations should also be designed with cost, ease of set-up and take-down, storage, future use, etc. in mind. It is also recommended that the club banner, scrapbooks and club historical documents be placed on display for the new dancers to view.

**Tables:** Tables used in the graduation party should be decorated to fit the occasion. Centerpieces may be composed of living or artificial floral arrangements, square dance figurines, or fabricated graduation props.

**Stage:** The stage, or caller area is the center point of focus for dancers and on this special occasion, decorations should be applied to fit the theme and the other decorations used in the hall.

**Dancers:** Mortarboards can be made very easily from poster boards.

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*Have you heard? Bill Boyd from American Square Dance has taken up calling? I heard he tells really bad jokes.*
GRADUATION CEREMONY
The graduation ceremony is naturally the highlight of the Graduation Party. There are many different types of ceremonies and may be elaborate or very simple. The caller and/or officers may perform the ceremony.

GRADUATION DIPLOMA
The diploma should be attractive and desired by the students. Diplomas are available from many commercial sources and only require the blank lines to be completed. The diplomas should be completed by using calligraphy, large bold typing or by fancy printing.

GRADUATION GAMES
Games are fun and an easy way for the club and class to get acquainted. Keep the games simple and fast moving. It’s better to have several short fast games than to have one long game. (More graduation games are mentioned in USDA Pamphlet P-023.)

CLUB WELCOME PACKET
The class has completed the graduation ceremonies, now is an opportune time to present them with a “Welcome Packet.” The packet may contain many items of interest to the new dancer about the club — such as bylaws, constitution, roster, club history, square dance history, dance organizations, National Square Dance Convention, etc.

REFRESHMENTS
Refreshments can range from light finger foods to a sit-down dinner as deemed appropriate.

INVITATIONS TO JOIN THE CLUB
Graduation is a good time to invite the new dancers to join the club or even vote them into the club. A written invitation to the next club dance may be issued to the new graduates by the club or sponsors may be assigned to meet, visit, and dance with each new dancer at the next club dance.

ENDING THE EVENING
Let the new dancer know when and where the next club dance will be held. Give them something to look forward to. There are several special ways to end the evening. The caller may have some ideas, talk to him.

For additional information about USDA or any of its programs, please contact:
Len and Connie Houle
Education/Publications Committee
32 First Ave., Westfield, MA 01085
413-519-0261 • Email: usda.education.publications@usda.org
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

**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; rjl1013@earthlink.net

13-15 **VIRGINIA** — WASCA’s 49th Square and Round Dance Festival, Hilton Alexandria Mark Center, 5000 Seminary Road, Alexandria; www.wascaclubs.com/pages/wasca-square-festivals/upcoming-festival.php

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

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; getvin@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, jlcsqdnce@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 Litzakowski, 218-233-6212; www.geocities.com/squaredancend

2-4 NEVADA — 61st Silver State Square and Round Dance Festival, Grand Sierra Resort, Reno, 2500 East 2nd Street; Gary and Celeste Johnson 7 7 5 - 6 2 6 - 8 4 0 1 ; 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@ohrr.com; www.squaredancing.com/clevfed/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

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; dgerber8@msn.com
23-25 FLORIDA — 54th Florida State Convention, Lakleand Civic Center, Lakeland; Mary Lee VanValkenburg 813-707-1702; 110 Bymar Dr., Plant City, FL 33563; rmljdancer@aol.com

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@ohrr.com; www.squaredancing.com/clevfed/conv2008

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 Asso-
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

25-25 SOUTH DAKOTA – Black Hills Festival, Minneluzahan Senior Center, Rapid City; Don Haney 307-682-0632

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

7-9 TENNESSEE – 34th Tennessee State Convention, Chattanooga Convention Center, Chattanooga; brotherdave@comcast.net; www.tnsquaredance.com/html/state_convention.html

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 Convention, 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; lorendikeman@msn.com

NOVEMBER 2008
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

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; dccinfo@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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