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As we embark on a new year, let us dedicate our lives to making the world, our country, and our communities a better place in which to live. We start by making ourselves and our lives better. We all know that every body has to face problems and difficult times. Some people seem to enjoy them and discuss them to no end. Some people choose to ignore problems, while others see them as challenges to be overcome and opportunities to move forward. Let us consider this just from the square dancing prospective. “I would like to be a better square dancer, but, I don’t want to dance to that caller, or I don’t want to go to that club, or I can’t get into that square, or there is something on television I want to watch, or I am just too busy to angel a class, it seems so futile to go over what I already know.” The clubs perspective, “I don’t want to raid that club, their dancers are not good enough for us to have a good time; or we don’t need a greeter, everyone should know they are welcome; or I don’t know those visitors so I won’t dance with them; or we don’t need to put on demonstration dances or public relation dances, those things never get any attention anyway; or why advertise, it doesn’t do any good; or why should I put out any flyers, no one comes anyway.” If you see yourself or your club in anyone of these scenarios, it is time for a change. Look to the future and say, I will be a better dancer. I will greet and dance with visitors at my club. I will support and encourage newer dancers by dancing with them as often as I can. I will visit other clubs, both as individual and club “raids.” I will help my club by volunteering a little of my time to help set up or take down chairs, decoration, etc. I resolve that this year I will have fun square dancing and spread that joy and cheer all year long. Whether you club has one or one hundred squares you can have fun. As a club, go to convention dances and get together for after parties. As a club, visit other clubs and dance to different callers. As a club, plan a party or picnic and just get together for fun. Pick one or all of the things that you want to do to make yourself a better person and a better square dancer.

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CALLERLAB will host its 36th annual convention this year in Kansas City, Missouri, at the beautiful Kansas City Airport Hilton. Dates are April 6, 7 and 8, 2009. Being in Missouri, the Executive Committee chose the theme of “Show Me” to emphasize our interest sessions and lead the panelists and attendees in sharing their experiences, thoughts and ideas.

Kansas City is an extraordinary city, and there is much that awaits your experience. The beauty and splendor is world class. More fountains than any other city but Rome and more boulevards than Paris are only two of the claims that make Kansas City one of the most culturally developed cities in the country. The Country Club Plaza is the nation’s first “shopping center” and remains one of the most beautiful and sophisticated places to shop. Joined by the historic Westport area and the modern Crown Center, these centrally located areas of shopping, dining and entertainment are certain to impress and please. Oh, did I mention the best barbecue you’ll ever experience!

What to expect at the convention? Callers and dance leaders gathering to discuss how we can improve calling skills and the square dance activity. Topics will include voice sessions; digital music; choreography; showmanship; recruiting methods; teaching tips; program committee meetings; music review; Board of Governors informal sessions (face to face discussion with various members of the Board of Governors to express ideas and ask questions); vendors; committee meetings and social time to meet with people who have the

We just graduated six couples and one single, on November 24 to our square dance family here at Ozone Squares, located in Mandeville, Louisiana.

Bubba Mingus, New Orleans Caller
same interests that you may have, plus much more. We have also planned some special sessions which we know you will enjoy! There will also be banquets, award recognitions, various dance sessions and this year will also feature the always fun fund raising auction night. See old friends and meet new ones. Have the opportunity to spend time with the legends of square dancing and meet the Home Office staff. All great reasons to attend!

Professor Arden Hopkin from Provo, Utah will be with us again this year. Arden is a professional voice coach who has been to nearly 20 CALLERLAB conventions. He is extremely aware of our unique vocal requirements and has developed a set of presentations which are created especially for square dance callers. Individual voice sessions will be available again this year.

If you are a member of CALLERLAB please make plans to attend. I guarantee you will find something of interest and will have the opportunity to express yourself at the various meetings. If you are not a member of CALLERLAB and would like to attend, please contact us and we will make sure you receive an invitation.

Help improve square dancing by becoming a member of any of the various CALLERLAB committees. The majority of CALLERLAB work is done by our committees. CALLERLAB is you! The annual convention is your opportunity to meet and talk with others who share your interests.

If you are a club dancer, make sure you encourage your caller and partner to attend. You will find they will return with new enthusiasm, new ideas and new information that they will share with you.

A beginner dance party leaders seminar is planned for Saturday, April 4, and Sunday, April 5, 2009 prior to the start of the CALLERLAB Convention. This session always provides some interesting dances to use at beginner dance party nights.

Come and enjoy the best callers educational convention there is. CALLERLAB is truly an organization of callers who work together to help promote square dancing. Need more information? Check out the new CALLERLAB website www.CALLERLAB.org or call the Home Office at 1-800-331-2577. “Show Me” you want to improve square dancing. Join CALLERLAB and become part of the solution – come to Kansas City!
The Sky Is Falling, or Is It?

By Tim Marriner

There have been many articles written recently regarding concerns for our activity. Many have offered opinions based upon survey results without citing the source. This is very disconcerting because it leads one to believe the accuracy of their answer based upon gathered research. Statistical data can prove helpful, but it can be misleading or skewed leading us to false premises. It takes a great deal of time and money to professionally develop, obtain and interpret data. Often times, follow up surveys become necessary to further rationalize results. Even still, there is a margin of error that should be taken into account.

It is irresponsible to site a survey without naming it and providing the supporting data. Stating claims that surveys indicate new dancers are turned off with traditional clothing does not describe the entire picture. Some new dancers might have negative feelings regarding the traditional forms of dress at square dances, but not all new dancers feel that way. Some new dancers enjoy the outfits. Painting a picture with a broad stroke does not make the statement false; it just does not offer a proper perspective. Making a claim that new dancers’ feel it takes to long to learn is very subjective. There are too many variables that could make this statement true or false; age, nationality, educator’s ability to name a few. A blanket statement like this referencing a survey without naming it and providing raw data does a disservice to our activity.

Our activity faces many challenges and problems that really never go away. Look back at any old issues of this magazine some ten, twenty, even thirty years ago and you will see many of the same problems that exist today. Lack of leadership, fewer volunteers, slow recruiting, drop outs, retention rates, cost of services, dress code, diminishing dancer abilities, poor teaching and bad callers are subjects that have been consistently written about in the last fifty years. One would think some of these issues would have been resolved by now. The fact is, every group faces all of these challenges some time or another and the leadership must steer the group around these problems. The problems really don’t go away. The group is merely inoculated for a given time until the issue rears its head up again. Clubs thrive or starve depending on how each challenge is handled along the way. There is not a universal problem with one universal fix.

Stating a program or level is at fault for a global decline in numbers is outlandish at best. New dancers don’t join a group because of the calls or group of calls being danced or taught. They join because of the fellowship and social networking offered. New dancers can be motivated to do anything as long as it is fun. They must feel welcomed into the dance community or they will become part of a statistical drop out rate on the next survey.
HAPPY NEW YEAR!
All CD’s and MP3’s are recorded in 3 keys unless noted.

Christmas Music

Six White Boomers (Pioneer 6015)  
Brian Hotchkies

It’s Beginning To Look A Lot Like Christmas (Square Tunes 1062)  
Brian Hotchkies
Written by Meredith Wilson in 1951. A top seller for Perry Como, Bing Crosby and Johnny Mathis. Cheery holiday sounds from a guitar, fiddle, bass, rolling banjo, and drums. Fill chases. The dancers will sing along on this one. Good harmony spots. Available on CD and MP3. For vinyl order Square Tunes 225. Opener has a Grand Parade. Hds (Sds) Square Thru, Swing Thru, Boys Trade, Boys Run, Bend The Line, Square Thru 3, Allemande Left, Swing Corner, Promenade.

Rockin’ Around The Christmas Tree (Rawhide RWH 234)  
Steve Sullivan
Written by Johnny Marks and recorded by Brenda Lee in 1958. More recently covered by Miley Cyrus (Hannah Montana). Holiday sounds from a piano, xylophone, bass, organ, electronic keyboard and percussion. Available on CD. Also has a sing a long instrumental and vocal track and a cued round dance 2 step track by Jim Kline.

The following Royal Records have been repressed and also made available on CD and MP3.

White Christmas (Royal RYL 230)  
Tony Oxendine
Rockin’ Around The Christmas Tree (Royal RYL 234)  
Tony Oxendine
Blue Christmas (Royal RYL 310)  
Oxendine and Story
Jingle Bell Rock (Royal RYL 322)  
Oxendine and Story
Let It Snow (Royal RYL 324)  
Oxendine and Story
New Releases and Represses

I Could Have Danced All Night (Sting SIR 363)  Paul and Cherish Bristow
From the musical My Fair Lady. Music by Frederick Lowe, Words by Joe Lerner. Original release by Julie Andrews. Big band sound from a trumpet, piano, steel, guitar, keyboard, fiddle and percussion. A full sound from well placed chases. Exceptional Sting sound. A good harmony arrangement. Available on vinyl, CD and MP3. The CD has 4 additional tracks: 1) All the vocal backups at a higher volume; 2) Backup vocals on the opener, break and closer; 3) All the backup vocals at a lower volume; 4) Backup vocals on the opener, break and closer at a lower volume. Hds (Sds) Square Thru, Tch 1/4, Follow Your Neighbor, Half Spread, Star Thru, Pass Thru, Bend The Line, Load The Boat, Swing, Promenade.

Firecracker (Tar Heel TAR 175)  Larry Belcher
A cover of a 2007 Josh Turner hit. A rockin’ country sound from a piano, guitar, bass and percussion. Runs and riffs fill out the sound. This one will add some energy to your dance. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Flutterwheel, Sweep 1/4, Swing Corner, Promenade.

No Shirt, No Shoes, No Problem (Royal RYL 242)  Tony Oxendine

Just A Closer Walk With Thee (Royal 319)  Story and Oxendine
A favorite Southern Gospel song written in the 1930’s, first recorded in 1941. It has been covered by more than 100 artists including Elvis Presley and Tennessee Ernie Ford who made the charts. Fiddle, steel, guitar, bass, piano, mandolin and drums. Lots of energy with added riffs and runs. Harmonize this one. A repress. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.

Ma, She’s Making Eyes At Me (Blue Star BS 2545)  Buddy Weaver
An oldies hit for Kay Kyser in the early 1940’s. Quality Blue Star contemporary full orchestra sound. Lots of pizzazz, the dancers will sing along. Key change in the closer. Available on CD. Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left – Full Turn, R & L Thru, Half Sashay, Turn Thru, Left Allemande, Promenade.

Recordings reviewed are supplied by

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Free Stuff

Publishing your articles in American Square Dance is free. Anything of national interest will be published (maybe even stuff we just find interesting). Free issues of American Square Dance are always available for your graduating classes. Just let us know how many and when you want them. — Randy Boyd, Editor

When The Saints Go Marching In (Chaparral C3509)  
Chaparral Staff
A true jazz standard. Louis Armstrong was the first to turn it into a nationally known pop tune in the 1930’s. Trumpet, Banjo, fiddle, clarinet, bass and percussion. This one says let’s dance from the first beat. Harmonize this one. Key change in closer. A re-release. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, DoSaDo, Make A Wave, Ladies Trade, Recycle, Star Thru, R & L Thru, Square Thru 3, Swing Corner, Promenade.

Cowboy and Indian (Grammophone GP813)  
Markus Jahne
A bright smooth electronic sound. Keyboard, strings, bass, banjo and drums. The calls are in English, but the rest of the vocal is in German. Available on CD and MP3. Standard Ferris Wheel Figure.

Black Velvet (The Velvet Square) (Mountain MR 121)  
Buddy Weaver
A R & R song about Elvis written by Canadians David Tyson and Christopher Ward. It was #1 on the Billboard Hot 100 in March 1990. Driving electronic sound from a keyboard and guitar with a percussion track. A repress. Available on vinyl, CD and MP3. Hds (Sds) Promenade Half, Tch 1/4, Walk & Dodge, Pass Thru, Trade By, Swing Thru, Boys Run, Couples Circulate, Bend the Line, Star Thru, Pass Thru, Swing Corner, Promenade.

Rub It In (Pan Handle PH 106)  
Gary Stewart

Wabash Cannonball / San Antonio Rose (Red Boot Classic RB003)  
Williamson and O’Leary
Wabash Cannonball is an American folk song about a fictional train thought to have originated in the late 19th century. The Carter family made one of the first recordings in 1929. Guitar, harmonica, walking bass, steel and percussion. A toe tapper. Hds (Sds) Promenade Half, Star Thru, Pass Thru, Swing Thru, Boys Run, Ferris Wheel, Double Pass Thru, Track II, Swing Corner, Allemande Left, Come Back, Promenade.

American Square Dance, January 2009
San Antonio Rose was written and recorded by Bob Wills. It has also been covered by many other well known artists. Upbeat full mix of a steel, piano, banjo, fiddle, bass and drums. This one will lift the floor. A sing a long. Hds (Sds) Lead Right, Circle To A Line, Curlique (Tch 1/4), Coordinate, Bend the Line, R & L Thru, Slide Thru, Swing Corner, Promenade. Available on vinyl (instrumental only) CD and MP3.

Feels Like I’m In Love (Sting SIR 335)  Bristow and Wyatt

She Used To Be Somebody’s Baby (Snow SNW 2003)  Phillip Kamm
Go get ‘em country rock from a steel, harmonica, guitar, keyboard and percussion. It has the heavy bass walking style from this Everly Brother hit. This one will pick up the crowd. Harmonize this one. Nonintrusive vocals. A re-release. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, R & L Thru, Spin the Top, Box the Gnat, R & L Thru, Pass the Ocean, Swing Thru, Swing, Promenade.

All Summer Long (EPT 11)  Erik Pluylaar

Blowing In The Wind / Rachel’s Hoedown (Dance Ranch DR 1023)  Mike Driscoll
Blowing In The Wind is a rolling electronic sound from a keyboard and percussion. A Bob Dylan hit from 1963. The song was inducted into the Grammy Hall of Fame in 1999. Available on CD. Hds Lead Right, Make A Wave, Swing Thru, Acey Duecy, Boys Run, Couples Circulate, Half Tag, Follow Your Neighbor, Trade the Wave, Swing Corner, Promenade.
Rachél’s Hoedown has a cheery upbeat sound from a xylophone, guitar, bass and percussion. Available on CD.

Works Hard For The Money / French Hoedown (Dance Ranch DR 1124)  Buddy Weaver
**Hoedown**

**Ice / Snow (Snow SNW 513)**
Ice has an energetic boom chuck sound from a fiddle, guitar, harmonica, bass, steel and drums.

Snow is a rhythm hoedown from a piano, bass, guitar and drums.
Recorded in one key. Available on vinyl, CD and MP3.

**Jack’s Hoedown / Jack’s Hoedown With Cowbells (Solid Gold SG 105)**
A rhythm hoedown from a piano, bass, banjo and drums. The flip side has cowbells added to the percussion track. Available on vinyl, CD and MP3.

**Boiled Beef / Carrots (Sting Sir 516)**
Boiled Beef is a rhythm number from a harmonica, fiddle, steel, piano, bass and rolling percussion

Carrots is a boom chuck sound from a piano, bass, bells and percussion.
A re-release recorded in one key. Available on vinyl, CD and MP3.

**A short month for releases but a lot of quality music. Check them out. Until next month – keep it FUN!**
2009 Dedicated To New Callers

It is with the greatest of enthusiasm and optimism on behalf of the Executive Board of the AMERICAN CALLERS’ ASSOCIATION that I would like to wish all square dancers and callers a very happy and prosperous 2009. This Viewpoints article is dedicated to new callers who work so hard to learn to call.

The American Callers’ Association was formed over ten years ago with a firm belief, supported by statistical data that new square dancers and their home clubs, and club callers were and are under too much stress as they attempt to learn and dance too many movements. The square dancing fun and friendship level just may be at an all time low as is evidenced not only by minimal recruiting of new dancers and a significant number of dancers leaving square dancing for a variety of personal and health reasons. At the same time, the number of callers is being reduced, but very few new callers are entering square dancing. Becoming an experienced caller requires continuous practice and application for 4 to 5 years. Each year the remaining number of callers continues to declines. Square Dancing “Calling” is in nothing short of a crisis survival situation.

The AMERICAN CALLERS’ ASSOCIATION has ceaselessly urged that the current stressful and lengthy dance programs must be simplified to allow for an easier entry and easier method for new callers to start calling. In addition, clubs and callers must encourage new callers and give them ample and continuous calling opportunities and encouragement.

There are three golden rules for new callers to survive and thrive:
1. Allow continuous time for new callers and encourage them to call and teach new dancers.
2. Assist them in forming new square dance clubs.
3. Teach new callers to learn the Dr. Jay King “Fundamentals of Mental Image
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Calling” and teach them the fundamentals of sight calling.

Throughout the past ten years the American Callers’ Association has a program of “Accredited Caller Training Specialists”. The AMERICAN CALLERS’ ASSOCIATION encourages square dance clubs to encourage and utilize these fine callers to train new callers. Please check the AMERICAN CALLERS’ website for more information.

The AMERICAN CALLERS’ ASSOCIATION’S “One Floor International Square Dancing” can do the following positive actions to assist in new caller recruitment and training.

• Retain and support solid and workable dancing movements that can be taught in as little as twelve weeks with lessons one night a week
• Enable a club to have two “New Dancer” programs per year with extended breaks between the lessons.
• Reduce and all but eliminate the stress and strain on the new callers in a stabilized teaching environment.
• Increase fun, friendship and fellowship for new callers, current callers, dancers, and clubs.
• Line itself with what perspective non-dancers demographic age groups will accept considering life style changes and competition for their time.
• Eliminate the segregation, separatism, and division of callers and dancers.
• Confirm and enforce the “American Traditional Core Values.” All Americans strive to be equal and accepted and eliminate a “separate and unequal” system dividing the callers, dancers and clubs.
• Increase club membership increasing calling opportunities for new callers.

Today as we enter 2009 signs of a Renaissance/Revival/Reforms are all around us as more clubs and associations are using one-floor programs. As we move through the revitalization, the executive board and the members of AMERICAN CALLERS’ ASSOCIATION are most willing to work together with all square dance groups to improve the world of square dancing and get square dancing more in line with the demands of perspective dancers. Lets move forward together to simplify square dancing, gain more dancers and eliminate separatism and segregation of square dancers and clubs, and pay the price for success not the price of failure. If we as an activity can do this together, we can truly be optimistic and joyous about our future.

American Square Dance, January 2009
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American Square Dance, January 2009
Regarding December Editorial,

Yes, it's DANCING. To often the level that you mentioned by the caller is the only one you dance. You are so correct, program is the better term. We usually dance A2, BUT I enjoy the dance no matter the program. I like it when the music goes down and you hear only swish of shoes and skirts. The JOY of the dance with your square is the best.

As you start to square dance, you are dancing and having fun, no matter as first time dancer or as a C? dancer.

Some advanced program dancers were talking to Bob Yerington (196?-199?) of Muscatine, Iowa, that they could dance anything below A1 and he told them that he could break down their square with basic calls. He did. They couldn’t find their corner for a left allemande. Bob would not call anything that did not flow or have fancy name for something that he could call in a short time like Acey Ducey. Thanks to all of our past callers for the enjoyment of dancing to their calling.

JHBuche@aol.com

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Future Date! January 21st-23rd, 2010
Hope ya'll had a happy, healthy holiday season. This month will be our biggest challenge for Plus dancers. We suggest you put your checkers down first on the following sequences to get comfortable with the positioning. Enjoy!

1) HEADS touch 1/4
GIRLS touch 1/4
ALL DO YOUR PART walk and extend
dodge
BOYS square thru 2
girls fold
star thru
chain down the line
pass thru
wheel and deal
CENTERS square thru 2
centers trade
at home

2) SIDES touch 1/4
GIRLS touch 1/4
ALL DO YOUR PART walk and dodge
BOYS swing thru
GIRLS face in

3) HEADS touch 1/4
GIRLS touch 1/4
ALL DO YOUR PART walk and
right and left grand (3/8 promenade)
dodge

4) SIDES touch 1/4
GIRLS touch 1/4
ALL DO YOUR PART walk and dodge

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split circulate 1-1/2
flip the diamond
right and left grand (1/8 promenade)

5) HEADS touch 1/4
GIRLS touch 1/4
{EACH SIDE DO YOUR PART}
split circulate
BOYS walk and dodge
GIRLS face in
touch 1/4
circulate
scoot back
right and left grand (1/8 promenade)

6) SIDES touch 1/4
GIRLS touch 1/4
{EACH SIDE DO YOUR PART}
split circulate
BOYS hinge
GIRLS face in
BOYS explode the wave
touch 1/4
acey deucey
LEFT swing thru
right and left grand (3/8 promenade)

7) HEADS LEFT touch 1/4
BOYS LEFT touch 1/4
{EACH SIDE DO YOUR PART}
walk and dodge
GIRLS square thru 2
1/2 tag
girls trade
1/2 sashay
ENDS face in
at home

8) SIDES LEFT touch 1/4
BOYS LEFT touch 1/4
{EACH SIDE DO YOUR PART}
walk and dodge
GIRLS swing thru
BOYS face in
follow your neighbor
acey deucey

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spin chain thru
right and left grand (1/8 promenade)

9) HEADS LEFT touch 1/4
BOYS LEFT touch 1/4
{EACH SIDE DO YOUR PART}
split circulate
GIRLS walk and dodge
BOYS face in
touch 1/4
circulate
right and left grand (3/8 promenade)

10) SIDES LEFT touch 1/4
BOYS LEFT touch 1/4
{EACH SIDE DO YOUR PART}
split circulate
GIRLS peel off
BOYS circulate 1-1/2
CENTER DIAMOND cut the diamond
ENDS hinge
CENTER 6 circulate
head boys run
CENTERS, (wheel and deal & slide thru)
side boys U-turn back
at home

11) HEADS LEFT touch 1/4
BOYS LEFT touch 1/4
{EACH SIDE DO YOUR PART}
split circulate
GIRLS peel off
BOYS face in
GIRLS wheel and deal
double pass thru
girls trade
touch 1/4
split circulate TWICE
right and left grand (1/8 promenade)

12) SIDES LEFT touch 1/4
BOYS LEFT touch 1/4
{EACH SIDE DO YOUR PART}
split circulate
GIRLS peel off
BOYS peel off & bend the line
GIRLS wheel and deal
double pass thru
girls U-turn back
touch 1/4
scoot back
right and left grand (1/8 promenade)

How about something comical for your club?

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Your Rovin’ Corners

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

Happy New Square Dance Year!

As you know, we took a long trip to Europe in the fall and wish to summarize it. We were impressed by the love of square dancing we saw in Germany, Austria, and Russia. Until recently there was NO square dancing in Russia. One man, Eberhard Walz, saw a need to “export” square dancing from Germany to Russia.

Square dancing is growing. When we were in Beijing, China, in 2001 there were two active clubs, operating under difficult circumstances. Now there are eight for sure, and they will soon appear on dosado.com with an email contact for each. This year we expect six Chinese callers at the Trail Thru Caller School on June 7 to 11 in Livingston, Texas. Japan is a hotbed of square dancing, as is Taiwan. There were only two clubs in Paris until recently. Now there is a third club in Paris plus a club in Nice.

I am often asked by non-dancers (and some dancers too!) if all square dancing is called in English. I always answer, “If do-sa-do and relay the deucey and teacup chain are English, then yeah!” I then explain that Square Dancing is a language of its own, where words that would be gibberish to a non-dancer make perfect sense to dancers around the world.

In America, too few people speak square dance and square dancing is struggling to keep its head above water. Classes (when they are held) are smaller, we are training fewer callers. Many dancers (most?) are older and will be with us less and less. Steve Kopman once said to me, “Square Dancing will not die, it is too much fun! Square dancing will, however, change.”
We just saw a historic election in which America elected, for the first time, a black president. Change is in the air. The time is ripe for square dancing to rejuvenate itself. There are many good ideas floating around: ABC dancing; blast classes; changes in the program; and a growing awareness that we dancers must do things to make square dancing again the fun, vibrant activity it once was.

One of our Texas callers started a youth club about a year ago. One of his students was a home-schooled youngster. This led to other home-schoolers joining. These youngsters need social activities, as they do not have the social outlets that come with traditional schools. At a recent “big” dance in Huntsville, Texas, there were three squares of youth dancers. They were kicking, leaping, bouncing, and a challenge for older dancers to dance with, but they were having FUN and always where they were supposed to be - on time!

Now might be the time to let the official American Folk Dance be representative of all America. One of my pet peeves for a long time is that square dancing is “too damn lily white.” Betsy and I have danced all over the country and encountered few “people of color” dancing. There are some all-black clubs in Los Angeles, Detroit, and Atlanta. I know of no truly integrated clubs, but at every National Convention we mingle and dance all together. That is truly a representation of our common heritage. Here in East Texas we have exactly ONE dancer of color, a single male, who dances. He is from an Arabic country. He does well and is well liked.

I do not believe that many square dancers deliberately exclude minorities from their clubs, but neither do we make great efforts to recruit them. When square dancing achieved great popularity, we were still at a time of great separation of races. People asked their friends, they asked their friends and so on. We generally like to associate with people much like ourselves. We need to solicit blacks, Asians, Hispanics and folks from all over the globe.

We received a wonderful message from our correspondent in Beijing the other day. It is a copy of what she wrote to dosado.com. Here it is:

From: rongfen1017@yahoo.com.cn (Our correspondent in Beijing)
To: jimbetsy@aol.com
Sent: 11/18/2008 8:58:28 P.M. Central Standard Time
Subj: Hope to update the contents for us from Beijing China

Hi, Mr. Tom Dillander, (Webmaster for dosado.com)
I am a square dancer in Beijing, China. My name is Ji Rongfen.
In the past years square dance has gotten a big development in Beijing. The clubs and dancers are increasing constantly.
Now many travelers are visiting Beijing. Some of them (such as American, the English, Belgian, Denmark, German, Japanese, etc.) are square dancers and look for places to dance with us. In order to be more convenient to contact us, I ask for your help updating the contents of the clubs in www.dosado.com.
About square dance club in Beijing as following:

"Hand in Hand" square dance club
Mr. Liu Shisong ........................................ liussong@yahoo.com.cn (MS-P)
......................................................... zyy11250@sina.com (MS-P)
......................................................... wyan0711@sina.com (MS-P)
......................................................... Every Tuesday AM & Saturday PM

"Gold Friend" square dance club
Mr. Liu Chengguang .................................... sxq728@163.com (MS-P-A1)
......................................................... Every Monday PM & Thursday PM

"Smile" square dance club
Mrs. Wang Xiaoping .................................... smile_qincisen@yahoo.com.cn (MS-P)
......................................................... Jr_feng@sina.com (MS-P)
......................................................... Every Sunday AM & Friday evening

"Joyous Pas" square dance club
Mrs. Wu Linghuan .................................... zhongj2000@126.com (B-MS)
......................................................... Every Monday AM & Wednesday AM
Mrs. Zhang Jian ........................................... zhangjian_009@sino.com

"Happy Garden" square dance club
Mrs. Shen Zhinong ...................................... szhinong@hotmail.com (B-MS)
......................................................... Every Monday PM & Saturday PM

"Xin Ge" square dance club
Mrs. Dai Lin ........................................... 86-010-65138469 (B-MS)
......................................................... Every Monday & Thursday evening

"Tian Mei" square dance club
Mrs. Liu Jiaping ........................................... vip588@sina.com (B-MS)
......................................................... Every Monday PM & Friday AM

"Long March" square dance club
Mr. Jiang Weijin ......................................... jiangwj2644@yahoo.com (P-A2)
Mrs. Ji Rongfen .......................................... Rongfen1017@yahoo.com.cn (P-A1)
......................................................... Every Thursday PM & Wednesday PM

So that foreign dancers can get in touch with different clubs depending on available time and dancing level.

Welcome to China! Welcome to Beijing!

Ji Rongfen

When we were in China, nearly 10 years ago, we danced with "Gold Friends" and "Long Marchers." Most of the other clubs have formed since then. Go to China! Dance with the Chinese! You will be welcomed royally!

Jim and Betsy
Under The Sea II
Phase 2 – 2 Step – STAR OR CD #220 Under The Sea by Ross Mitchell, available Palomino Records – Peg and John Kincaid:
Cathy music to this basic 2 step. Has twist vine 8 with snaps, lace up, traveling doors, ending is lunge turn 1 and walk 2 and turn point.

Just Us Chickens
Phase 2 – 2 Step – CD The Best of Louis Jordan track 3, Ain’t Nobody Here But Us Chickens, download available amazon.com or roundarama Special Press 1992
Ain’t Nobody Here, flip Quickstep for Two – Peg and John Kincaid
Side Touches, back aways, struts, vines, hitches, traveling box. Vince wrap and unwrap sequence. Ending is lunge with jazz hands.

Willie Can
Phase 3+1 (Qtr Trn/Prog. Chasse) – 2 Step/Quick Step – Willie Can by Alma Cogan (Classic Years) – Ken and Ed Gloodt
Nice quickstep. Has strolling vine, progressing chasse, broken box, hitches, scoots, traveling box. Ending is close point & hold.

When You Tell Me
Looking for a lovely bolero, this is it, routine is very interesting, and the music and routine blend very nicely.
Part of the dance is danced in tandem turning basic, has horseshoe turn, aidia, riff turns, double ronde. And several Basic bolero steps.

The Syncopated Clock
Phase 4+2 (Curved Feath/Stop & Go) – Fox/Jive – The Syncopated Clock by Sally Harmon Pirouette, A Spin On the Classics, slowed about 3% – Karen and Ed Gloodt
Open reverse, chasse, hover telemark, diamond turn and basic foxtrot and jive figures are included in this routine. Nicely done.
Where or When
Phase 5 – Foxtrot – Where Or When by Rod Stewart available at walmart.com – Bob and Jackie Scott
Wait 2 drum beats and the dance begins. Rev. wave to check and weave, also has mini telespin, twist vine 4, rev. hover corte, hesitation change. Ending is prom. sway to oversway.

I Should Care
Phase 4+1 (Nat. Weave) – Foxtrot – I Should Care by the New Staton Band – Bob and Jackie Scott
Hover corte, back hover, full rev. turn, spin turn, feather finish. Impetus, in and out runs. Ending is prom. sway to oversway.

Perfidia
Phase 3+1 (Alemana)+1 (Continuous Swivels) – Rumba – Miramax Motion Picture Soundtrack Shall We Dance track 6 – Peter Gomez and Chama Lee
We love this Phase 3 rumba, do not pass it up...great music and the choreography fits it to a “T”. All basic figures. Fenceline, lariat, shadow New Yorkers, cucaracha’s. Chase with peek a boo that fit the music so nicely. Ending is quick side corte.

Coming Soon:
FT-139 “Summer Nights” (Grease) (w/ add'l vocals by Eileen Silvia) By Phil
FT-140 “Good Time” By Eric

Recent Releases:
FT-138 “Another Pleasant Valley Sunday” By Ken
GWR-118 “Sway” By Eric

STAFF:
Lorne Clayton (BC) Phil Farmer (CA)
Rick Hampton (CA) Eric Henerlau (CA)
Vic Kaaria (CA) Ken Ritucci (MA)
Charlie Robertson (CO) Rod Shuping (CA)

For more information contact
Rick Hampton at (559) 909-1232
Or visit our websites
WWW.FINETUNERECORDS.COM
WWW.GOLDWINGRECORDS.COM
The Florida Dance Web
News and items of interest to Dancers
Whatever you want to know about dancers, vendors, clubs, callers, cuers, associations, news from the dance world and much more. Visit us daily to keep up to date. Over 12,000 people per month drop by from all over the world. Are you one of them?
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All In A Night’s Work
Phase 5+2 (Cont. Hover Cross/Double Telemark) – All In A Night’s work by Dean Martin, Swinging With Dino CD track 5 or Itunes.com – Milo Molitoris and Cinda Firstenburg
Suggest you slow music for comfort about 5%. Routine has double telemark, thru jete point, hover telemark, in and out runs, open telemark, hover telemark, twist vine 8 weaves, ending is thru to oversway. Good music and a lovely foxtrot.

The Bull Frog
Phase 2+2 (Str. Vine & Whaletail) – Glen Yarbrough CD Baby the Rain Must Fall track 6 – Virginia and Bill Carpenter
We like this music very much. This fun routine has 2 steps, vines, circle chase, locking sequences, basketball turns, strolling vine. And basic 2 step figures.

Bye Bye Love
Phase 3+2 Unphased (Windmill & Neckslide) – 2 Step/Single Swing – Bye Bye Love by Anne Murray CD Country Croonin Track 4 (Walmart or Amazon mp3 download) – Larry and Susan Sperry
Solo left turn box, wheel, vine wrap and unwrap sequence
Windmill, neckslide, ending is look and wave bye.

Save The Last Dance For Me
Phase 3+1 (Scallop)+1 unphased (Do Sa Do) – 2 step/Mambo – Larry and Susan Sperry
Circle box, merengue with transition for lady. Tamara, wheel, left turning box with hops. And basic 2 step figures. Also has mambo scallop, ending is rev. wrap 2 and point.

If you don’t see your festival or convention information listed in the What’s Ahead section, send us a flyer or email! We will include any full day or weekend dance that we feel might be of national or international interest. And it’s even FREE!
**Festival 2009 British Columbia**

*July 16, 17 & 18 – Recreation Complex, Vernon, B.C.*

It is with great excitement and anticipation that the dance community in the Okanagan Valley announces that B.C.’s (Canada) next Festival will take place at Vernon, in the North Okanagan, on July 16, 17 and 18, 2009. The B.C. Square and Round Dance Federation’s 12th Biennial Festival will be sponsored by the Okanagan Square and Round Dance Association.

The Festival will take place at an ultra-convenient venue, known as the Vernon Recreation Complex, where all the dance halls are adjacent each other.

Vernon is nestled in the North Okanagan Valley between three lakes: Okanagan Lake, Swan Lake and the breathtakingly beautiful blue-green-coloured Kalamalka Lake. While in the region, discover the wonderful vacation-oriented city of 36,000, incorporated in 1892.

The many area attractions include the amazing huge floral clock, marking time complete with a display of the day and date. See over 20 fabulous murals on downtown buildings, one as long as 300 feet. Take an orchard tour at Davison Orchards Country Village while munching on fresh cherries that’ll be in season. Walk the pier extending from a long expanse of sand at Kal Lake Beach. Explore historic O’Keefe Ranch, founded in 1867, or visit Silver Star Mountain Resort to dine at their Victorian Village then take a Summer chairlift ride to roam atop in the subalpine zone. Golf at several courses in the area including the world-class Predator Ridge.

The Festival dance program will feature Square Dancing at the Mainstream and Plus programs and Round Dancing at all phases. Featured will be a panel of talented callers and cuers from near and far who are encouraged to register now. Out-of-province entertainers are very welcome. The organizing committee will consider expanding the square dance program and possibly adding contra and clogging. That will depend upon the interest expressed through advance registrations submitted by dancers, callers and cuers.

Registering early by December 31st will be rewarded with the lowest fee of $50/person. Registration forms are available online at www.squaredance.bc.ca/festival, or send inquiries to: festival2009@squaredance.bc.ca, or phone 250-768-2694. See a “Festival Photo Tour” of the dance venues and area attractions coming soon to the Festival page on B.C.’s Dance Connection website at: www.squaredance.bc.ca/festival.

It’s recommended that you acquire your accommodation early because Vernon is a popular Summer tourist destination. The Festival will offer dry camping with a sani-dump at the nearby Civic Arena, within walking distance of the Recreation Complex. There are many hotels and motels close by and several campgrounds in the vicinity offering full or partial hookups.

Register now for B.C.’s Festival 2009. Dancing’s fine in 2009! Vernon, B.C., is the place to be!
Welcome to 2009. It is a new year with new challenges and new opportunities to learn. Every time I interact with people, I look at it as an opportunity to learn. Recently, I was teaching a line dance in between tips at my square dance. While I was teaching the dance, a couple of people walked off the floor. “Oh, we just can not do it,” they said. Sadly to say, my initial response was annoyance. I felt that it was disrespectful of them to walk off the floor. No one ever walks off the floor when I workshop a square dance move. I got them back out on the dance floor and reviewed the part they found difficult. Thankfully we got through the dance and back to square dancing.

What did I learn for this situation? I learned that not all people are determined to learn. Just as learning to square dance took dedication and perseverance, so does learning a line dance. I learned that I should not be annoyed when someone walks off the floor. They may have some issues of which I am unaware. I learned I am a cheerleader trying to motivate people. When they say “No, I can’t,” I say “Yes, you can!” I learned not everyone wants to be motivated. Finally, I learned that I must continue to perfect my craft so that I get through to everyone, every time. A lofty goal, but it is a new year after all.

This month’s dance is easy and fun. I hope you enjoy it.

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

This Month’s Line Dance:
789 Stroll

Basic Steps (Official NTA Definitions):
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.
Jazz Box (Square): A dance pattern with four weight changes. It may start with a forward step or a cross step.
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.
Point: To point the free foot forward backward, sideward, or crosswise.
Shimmy: Shoulder Shrugs: Alternating shoulder movements forward and backward at a rapid rate.
Step: The transfer of weight from one foot to the other.
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: 789 Stroll
DESCRIPTION: 32 count, 4 wall Beginner/Intermediate Line Dance
CHOREOGRAPHER: Max Perry, Danbury, Connecticut
MUSIC TEMPO SUGGESTIONS:
Slow – 634-5789 by Wilson Pickett (100 BPM). This is the original version of the song.
Medium – Going Back to Louisiana by Delbert McClinton (112 BPM)
Fast – 634-5789 by Trace Adkins (120 BPM) or Any Slow to Moderate Tempo
22nd Annual Holiday Round Dance Ball – Phase 3-6 - 2 Ballrooms for Dancing
December 28-31, 2008 – The Ocean Dunes Resort & Villa’s, Myrtle Beach SC
Staff: Blackford’s, Pierce’s & Collipi’s (NEW MAPLE HARDWOOD DANCE FLOOR)
Contact: Barbara Harrelson, Email: bharrelson1juno.com

20th Anniversary Bennington College, Round-E-Vous Round Dance Festival
January 23-25, 2009, Bennington College, Bennington, VT
Staff: Worlock, FLA; Blackford, AZ & FL; Filardo, MD; Collipi, NH;
Contact: Joan Collipi - 603-898-4604; email: ralph.collipi@verizon.net

COUNTS/STEP DESCRIPTION

Right Toe Points, Vine Right
1-2) Point Right Toe Forward, Point Right Toe to Right Side
3-4) Point Right Toe Backwards, Point Right Toe to Right Side
5) Point Right Toe Forward
6-7) Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot
8) Step Right Foot to Right Side

Left Toe Points, Vine Left
9-10) Point Left Toe Forward, Point Left Toe to Left Side
11-12) Point Left Toe Backwards, Point Left Toe to Left Side
13) Point Left Toe Forward
14-15) Step Left Foot to Left Side, Cross/Step Right Foot Behind Left Foot
16) Step Left Foot to Left Side

Right Triple Step, Left Triple Step, 1/2 Pivot, 1/4 Pivot
17&) Step Right Foot Forward, Step Left Foot Beside Right Foot
18) Step Right Foot Forward
19&) Step Left Foot Forward, Step Right Foot Beside Left Foot
20) Step Left Foot Forward
21-22) Step Right Foot Forward, Pivot a 1/2 Turn Left, Transferring Weight to Left Foot
23-24) Step Right Foot Forward, Pivot a 1/4 Turn Left, Transferring Weight to Left Foot

Right Jazz Box, Shimmy/Drag Right in Four Beats
25-26) Cross/Step Right Foot in Front of Left Foot, Step Left Foot Backwards
27-28) Step Right Foot to Right Side, Step Left Foot Beside Right Foot
29) Step Right Foot to Right Side
30-32) Shoulder Shake while Dragging Left Foot to Right Foot

Let’s Dance It Again & Again!

American Square Dance, January 2009
Recently some dancers have complained to me that some callers at Advanced clubs are regularly using C-1 calls in the program. They say the caller teaches some C-1 calls every week and/or also has a number of C-1 calls that dancers are expected to know.

These complaints come from various parts of the country, and dancers are not happy. They feel this is an Advanced dance, and that the people are not there to do C-1. Visitors quickly become discouraged, because they thought they knew the Advanced calls and suddenly here are C-1 calls. People want to know why callers do this.

There are a number of reasons.

1. The caller may not be very experienced at calling Advanced, and feels he is not calling up to the dancers’ capabilities. The caller may know how to use the calls from 1 or 2 positions, but that’s it. Recognizing that this lack of variety might prove boring to the dancers in the long run, the caller starts using C-1 calls, feeling that an added quantity of calls will help provide variety.

2. The caller may want to “level” the floor, by teaching a call that no one has done. This is a well-known technique by callers – teaching something that no one knows makes everyone equal, because everyone is learning at the same time. This type of thing is sometimes done at festival workshops, when the caller has a large floor of varying abilities.

Of course, what would be more logical, as well as beneficial for the dancers, would be to teach a different position or use of an Advanced call. This helps build
overall dancer understanding, as compared with learning a C-1 call they likely will never hear again.

3. The caller may be bored with A-2. Some long-time Advanced callers have never had to do a lot of thinking about various positions, feeling this usage may be too much for the floor. They will sometimes start to use C-1 calls just to provide variety for themselves.

4. The caller may be lazy. It is much easier for a caller to teach new calls rather than have to do homework about how to make the existing calls interesting. Likewise, the larger the number of calls available to use, the less work the caller has to do in thinking about how to call an interesting dance. In other words, quantity replaces quality.

5. The caller may want to learn how to call C-1. If a caller can not find enough dancers for a C-1 class, the only place to get practice at calling the C-1 calls is to teach them to an Advanced group and then use them.

Although I can understand these reasons, I do not condone them. A dancer at Advanced should never be forced to do C-1. There are a great many different uses of the Advanced calls, and callers could theme 2 or 3 of these a night and have plenty of material for over a year. Then the caller could start over and it would all be fresh again.

It is amazing to me that while people complain privately about callers using C-1 calls at Advanced, they often do not say anything to the caller. It’s as though they are afraid of the caller. If dancers do not object to this practice, they are implying acceptance of it by their silence.

Bottom line: If a caller uses a number of C-1 calls on a regular basis at an Advanced dance and you don’t like it – complain! After all, you are paying for the dance.
Somewhere in your community there's a square dance tonight. At your country club, in a hotel ballroom, at the town hall, the rural school or farmhouse barn, groups ranging up to hundred are dancing, shouting and laughing as the caller cries:

"Turn right back on the same old track
And Swing that gal behind you!"

Mildly popular when limited to staid and inflexible New England Quadrilles, square dancing suddenly has captured the public fancy under the impact of the free-and-easy, informal and hilarious cowboy dances. From coast to coast it is epidemic. The younger set is discovering the sweep and freedom of a diversion supposed, until recently, to be suited only to their parents. Manufacturers face a bottleneck in supplying the booming demand for square-dance costumes. Fiddlers prosper.

Customs and costumes of a generation were influenced by the dance forms originated by Vernon and Irene Castle. Square dances, especially the cowboy pattern, promise as lasting an influence.

Credit for popularizing the cowboy square belongs largely to a Colorado schoolmaster. Through his student dancers from the Cheyenne Mountain suburban public school at Colorado Springs, Dr. Lloyd Shaw, an educator with the instincts of a showman and the zeal of a missionary, has spread the square dance gospel from Broadway to Sunset Boulevard. He loves square dancing for its color and lustiness, but his crusading spirit is born of the conviction that it fosters the spread of democratic processes.

You've never taken up cowboy square dancing? Never mind. You will. This, probably, is how it will come about. Your neighbors, the Joneses, tell you Lloyd Shaw and his "first team" are coming to your city. Their enthusiasm kindles your curiosity. Doubtfully you and the little woman accept their invitation.

Your first surprise comes when the Joneses call for you in costume, Bob in bright silk shirt and gaudy neckerchief, tight bibless overalls and cowboy boots; Peggy in a loose ankle-length, flowered cotton-print dress.

No, they'll explain, the Cheyenne Mountain dancers aren't professionals — just a bunch of kids that love to dance because nothing yields 'em more fun. No, Lloyd Shaw is no dancing master. He's a school superintendent and a college trustee.

You look at the little woman and sigh. You don't go for amateur kid shows.
And she sighs. She resents culture rammed down her throat.

You’ve been warned to expect gorgeous costumes and amazing dancing. What really gets you is something quite different, an intangible quality no professionals could achieve. These high-school youngsters, eight boys and eight girls, laugh and chatter as they romp through their dances with an utter absence of affectation or self-consciousness. You can tell they’re getting so much fun out of it that you can’t help chuckling and clapping and cheering and calling ‘em back for more and more. Abruptly, in the midst of a swirling, complex figure, they all burst out laughing. You laugh, too, though you don’t know what it’s all about.

“That’s the time they put one over on Doctor Shaw,” whispers Peggy, “He tried to leave ‘em on a limb. They fooled him.”

Bob explains. “It’s a sort of game. While each dance is based on a certain pattern, it’s never danced the same twice. They follow the caller’s direction. Without whipcrack co-ordination, they’d mess it all up.”

At the microphone Doctor Shaw is joining in the laugh at his own expense. You had gained the impression that square-dance callers affected an unintelligible nasal twang, but his calls, interpolated with good-natured patter, often in rhyme, and banter directed at the dancers and the audience, are crisp, crackling, clear.

As the orchestra – pianist, fiddler and guitarist strummer – nears the finish of Leather Britches played in 2/4 time, Doctor Shaw, sometimes rocking on his heels as he clutches the mike, calls the ending somewhat after this pattern:

Swing ‘em high and swing ‘em low,
Keep on swingin’ that calico!
Right foot up and left foot down,
Whirligig, whirligig, whirligig ‘round!

Ad-libbing to dancer:
I know it was her fault. Never mind.
Step on it, Billy. You’re falling behind.
Rope your cow and brand your calf,
Swing your honey an hour and a half!
Here I come with the old mess wagon,
Hind wheel broke and the axle draggin’.”

To audience:
This is really ‘grand right and left’ done with alternate elbows, swinging each girl one and a half around.

Meet your honey and pat her on the head.
If she don’t like biscuit, give her corn bread!
Promenade, boys – promenade!”

Something about the clear-eyed wholesomeness of these unspoiled Cheyenne Mountain kids calls up memories of the little woman in her teens. You steal a sidelong glance at her. You find her drawing a deep breath as she murmurs to the Joneses, “I wouldn’t have missed it for millions!”

New Converts to an Old Art

“But the evening’s just started,” Bob explains. “Now we’ll go to the gym and dance. Hope he calls the Rattlesnake Twist.”

You’re wishing you could dance with the graceful abandon of these adolescents, but you’re too canny to let anyone make a fool of you in public. You say, “Thanks, Bob. We’ll just watch from the balcony.”

On the floor below, ten or twenty sets, four couples to the set, are gliding and shuffling and swinging through the changes. Laughing and shouting as they introduce individual flourishes, always with an ear cocked to the caller’s voice, the dancers form patterns that weave and flow.

Doctor Shaw is calling Bow and Kneel to That Lady:
First gent out to the lady on the right!
Honor that lady!
Bow to that lady!
Kneel to that lady!
Now step right back and watch her smile,
Step right up and swing her awhile,
Step right back and watch her grin,
Step right up and swing her ag’in!”

You note that one or two of the Cheyenne Mountain dancers have joined each set, leading, guiding, explaining. To complete a set, one of ‘em calls your friend Jody Powers and his missus from the spectators along the walls. Jody’s a bit awkward, but he doesn’t make a fool of himself. You’re thinking, if Jody can get away with it, you can. You turn to the wife.
She beats you to the punch with, “Darling, don’t you think we could see more if we were downstairs?”

Your next surprise comes when the two of you are drafted to complete a set, and you discover it isn’t so difficult. Pretty soon you’re shuffling and gliding and swinging the little woman and having a grand time.

Next week both of you join the set practicing in the rumpus room in the Joneses’ basement, to calls and music provided by a phonograph. All the recording companies have issued square-dance albums in the last few months. You find that the dances, though based on simple patterns, may be just as intricate as you care to make ‘em, their variations almost infinite.

Doctor Shaw and his Cheyenne Mountain dancers have inspired the formation of innumerable square-dance groups – twenty-five in one town. These groups have expanded and created other groups. Now they’re zealots seeking converts. Still they know almost nothing of the vigorous personality of the smiling schoolmaster.

As a student at Colorado College, Lloyd Shaw played a little football, but was only moderately interested in dancing. A few years of teaching, and he was appointed principal of the Cheyenne Mountain public school at the foot of Pikes Peak. Parental prejudice balked his plans for ballroom dancing at the school, but no objection was voiced to folk dancing, which was regarded as a form of gymnastics.

His school, which includes both elementary and high-school grades, was small. Nevertheless, with a squad of fourteen boys, he organized and coached a football team that defeated all opponents, including the state prep champions. The school never played another game in interscholastic football competition.

“I was appalled at what I’d done to my boys,” apologizes Doctor Shaw, who became a de-emphasizer two decades ahead of his time. “The effect of the headlines and newspaper pictures was to make insufferable prigs of them. Just because Nature had made them a bit larger and stronger than the other fellows, they strutted about as if they’d really accomplished something.

“I’m an educator. The training of youth for adult life is my profession. The few athletes competing in football receive training useless to them in later years. Competitive sports that glorify punishment of a physically weaker foe have no place, to my way of thinking, in a civilized social order. Physical perfection and victory over one’s own weakness should be the goal of civilized sport.”
Track and baseball were retained as intramural sports. Free-lance basketball is played with outside teams, free of leagues and championship aspirations. Doctor Shaw is proud that his boys wear no letters on their sweaters, that the halls of his school contain no trophy cases.

**Recreation for All the Pupils**

To replace football, what better for a Western school than a range-land rodeo? On a 700-acre plot of pasture land on the adjoining mesa his boys staged a rodeo, with bronco busting, steer roping, steer wrestling and all the trimmings. With them he rode broncos and bulldogged steers. He cracked a rib, but insists this was not the reason he decided the sport was unsuitable to a school.

It was another sport for boys only. The girls could dress up in Western costumes and look pretty, but it fell short of the ideal recreation the young schoolmaster was seeking. He had in mind a plenary sport, intramural, nonseasonal, suited to both boys and girls. Above all, it must promote the perfection of self rather than the humiliation of an opponent.

Several friends of the school rent saddle horses to summer tourists visiting Colorado Springs. Doctor Shaw agreed to pasture the horses on the mesa tract, if the owners would supply saddles and bridles and permit the students to ride. For years any student has been free to ride at any time outside school hours if he ropes and saddles his own horse. Horseback riding, though popular at the school, holds scant appeal for the girls. In seeking the perfect recreation, Doctor Shaw experimented constantly. Years before skiing became an American vogue his youngsters
were executing Christiania turns on the slopes of Cheyenne Mountain and Pikes Peak.

In turn he tried out archery, swimming, target shooting, mountaineering, studied Indian crafts and lore, experimented with various handcrafts born of his personal hobbies. He took part in all student activities. He built a big loom that furnished cloth for his own suits. He even took up gliding.

Always he had been interested in doing things with his hands, and spent three years building a mountain home on the slope of Pikes Peak, performing every building operation himself, even felling the trees and shaping the logs. Some school activities, found wanting, were dropped. Others, retained, are being carried on today. None proved the all-embracing recreation he was seeking.

Meanwhile his classes in folk dancing continued, but their appeal remained esoteric. In delving into Western frontier lore, he found that the old square dances still were being danced in Colorado cattle towns and mining camps. He was impressed by their likeness to the folk dances.

He introduced one or two to his students. Their free-and-easy lustiness appealed to the youngsters. The gym resounded to the strains of Wild Horse and Soap Suds Over the Fence. Many of the boys had felt folk dancing was panty-waist stuff, suited perhaps for little girls in bloomers, clapping hands.

But these cowboy dances struck 'em as he-man entertainment. The calls were different – crude sometimes, and boisterous, but touched with rangeland breeziness and humor. They liked:

Here you twist and there you whirl
Right around that pretty girl.
Here you duck and there you dive,
Pep up, boys, and act alive!
Twist 'em right and twist 'em wrong,
Straighten 'em out and trot right along.

At school entertainments the cowboy dances stole the show, but the repertoire was limited. Doctor Shaw set about acquiring additional dances and calls. His quest resolved itself into an absorbing research in Western Americana.

The New England quadrille furnishes the pattern for some of the dances, the Mexican influence is responsible for a few steps, but most of the cowboy favorites, he found, have developed from the Kentucky Running Set, in turn an offshoot of the old English dance, so old that it originated in the May Day round, which may be traced to pagan quasi-religious ceremonials.

Western pioneers, coming from all parts of the country and representing many
races, brought their dances with them. In the new environment of cattle range and mining camp only the fittest survived. These became freer, more flexible, more boisterous.

Hull’s Victory, New England *contredanse* commemorating the captain’s triumph with the good ship Constitution, transplanted to the Western range land, became Hell’s Victory. The cowboy always calls a polka a “pokey,” as in the Pokey Nine:

Three by three in a pokey nine:
Three by three in a pokey-oh,
Three by three and on you go!

Doctor Shaw invaded cow camp and mining town, questioning, cajoling, swapping, jotting down new calls on the backs of envelopes.

**Democracy on the Dance Floor**

“The old-time dances are not coming back,” he says. “They’ve never gone.”

During the summer holidays his student dancers appeared before thousands of tourists at Colorado Springs and at the Drama Festival at Central City, Colorado. Their fame spread. They were invited to appear at universities throughout the country.

Now Doctor Shaw began to wonder if cowboy square dances possessed social potentialities more significant than as mere student recreation. Almost every argument in their favor applied equally to adult groups. They are more earthy,
more democratic than conventional ballroom dancing, which tends to promote cliques. In square dancing a group of congenial couples may retain their own set, but repeatedly exchange partners and from time to time mingle with all the couples on the floor.

Comparing the deadpan taciturnity of ballroom dancers of the conventional school with the laughing animation of square dancers, Doctor Shaw retains no doubt as to which is the more fun.

"You can take a few cocktails and still walk like a gentleman and go through the glide of the conventional dance," he points out, "but you simply can't manage the spins and whirls of square dancing if you have any perceptible alcoholic content. You make a fool of yourself."

He determined to carry his message to the far corners of the nation with the gospel, "If people can play together, they can work together."

Obviously it was impossible to take the entire body of student dancers on tour. The seating capacity of the school bus determined the size of the troupe—sixteen dancers comprising two sets, three musicians, Doctor and Mrs. Shaw and the driver.

These two sets, eight boys and eight girls, make up what he prefers to call his "first team." To be eligible they must, of course, be up in their studies. Tours are arranged to include the school vacation periods.

In choosing the team, seniors and juniors are given first consideration. They require little intensive training, since the whole student body is accustomed to square dancing. Besides the spontaneous lunch-hour square dancing, most of the students turn out for a weekly evening folk-dance session. The only special training given the first team is a one-hour period three or four afternoons a week for eight weeks preceding the start of each tour.

"At first we had our troubles with emotionalism on the part of the girls seeking places on the first team," Doctor Shaw relates, smiling. "Boys, more accustomed to sports demanding team-work, displayed better sportsmanship — but only at first. It didn't take the girls long to learn sportsmanship and the value of teamwork. We have no prima donnas on our first team."

The team tours the West Coast each autumn, the Central West or the Atlantic seaboard each spring. The fee just about covers expenses, with a backlog surplus of a few hundred dollars to meet unforeseen expenses, such as the California desert axle breakage entailing an unexpected repair bill and haulage costs.

The First Team on Tour

Doctor Shaw rejects many invitations for each one he accepts. He easily could keep the first team filling engagements throughout the year if school were not their first business. Moreover, once the
youngsters come to regard their presentations as dull routine instead of fun, they forfeit the compelling asset of spontaneity.

He arranges the itinerary with a magnificent disregard for the convenience of those who clamor to see his dancers, considering only the opportunity to provide new and enriching experiences for the kids themselves. Only rarely does he visit the same city in successive seasons, or until the first-team vacancies have been filled with a new crop of youngsters.

The 1941 spring tour, starting at St. Louis, swung through the Eastern tier of states to Boston and back to Chicago. The team appeared at the national convention of the American Association for Health, Physical Education and Recreation at Atlantic City, the National Folk Dance Festival at Washington, and in New York at the Rainbow Room. The youngsters were the guests of Lowell Thomas at a private showing at the Plaza Hotel, where they met and sometimes, with unimpressed insouciance, danced with the celebrities present. Guests included former President Hoover, Tom Dewey, Gene Sarazen, Carveth Wells, Osa Johnson and Lanny Ross. Colorado’s governor, Ralph L. Carr, “was really good!” said his seventeen year old partner.

Isn’t the publicity the youngsters receive more perilous to the adolescent ego than the sports-page publicity that led Doctor Shaw to abandon football?

Doctor Shaw answers with an emphatic “No.”

“Sports writers publicize the halfback who makes the winning touchdown,” he says. “Our square dancers are publicized, not as individuals but as a team, so they escape the ruinous hero worship of their fellow students.”

The numbers they present are not confined to cowboy squares, but include early-American, European, barn-dance and Mexican figures. Most costumes are provided by their parents, although some of the girls make their own. Many are the product of some mother’s painstaking needlework.

Hoopskirts worn in the early-American group present the girls with a problem in anchorage, for occasionally the hoops still drop from their moorings. Don’t expect the wearer to squat on the stage in her fallen hoop in terrified embarrassment. Gracefully she steps from the birdcage as her partner scoops it up and hands it to Doctor Shaw without skipping a step.

In the grand finale of one group the boy places his hands under the arms of his partner, she gives a little spring, and he raises her at arms’ length above his head, where he holds her for a moment as the audience applauds.

Once, as the girl crouched for this final spring, the boy inadvertently stepped on her skirt, pinning it to the floor. His eyes on her face as he boosted her aloft, he remained blissfully unaware that he had left her skirtless. As he lowered her she slapped his face. The audience roared. So did the dancers.

Between engagements Doctor and Mrs. Shaw take the youngsters on sightseeing tours. The boys, who dance with different partners at each performance, know they must not show one girl too much attention. Doctor Shaw, whom they call “Pappy,” is intensely proud of his kids.

Once a hotel clerk informed him the boys had littered their room with feathers in a pillow fight. He denied the possibility until the clerk showed him the room.

As soon as the bus was rolling, one of ‘em said, “Okay, Pappy. We’re ready for the sermon.”
The sermon was limited. He'd bragged about them. They'd let him down.

That night they stopped at a cottage camp. As they were departing, almost as if by prearrangement, the proprietor stuck his head in the bus and remarked, "For years I've kept high-school athletic teams and girls' groups here, and always found 'em smart alecks that leave the place a wreck. This is the grandest bunch of kids I've ever had. They sure know how to have a good time without wrecking the place."

And when they were rolling again, the same boy said, "Pappy, you always call the turn, don't you?"

At present, Doctor Shaw points out, cowboy square dancing holds its strongest appeal for married couples between thirty and forty.

"At this age their interests are beginning to diverge," he explains. "Perhaps the husband likes golf, which fails to interest the wife. She prefers bridge, which he detests. He enjoys poker, she fancies ballroom dancing. Again and again square dancing offers a common interest, cementing family ties more closely."

As yet, the percentage of square-dancing addicts among the youth of college age fails to equal that among the young married groups.

"Square dancing is strenuous," comments Doctor Shaw. "Is it possible that the college generation is soft - can't take it? The college youth doesn't walk. He drives. Except for the inconsequential minority on the athletic teams, is it possible that the typical college youth has more energy for late hours, for cheering at spectator sports, than he has for real activity? Certainly he represents the most conservative age group, the group most lacking in individuality. Invariably he follows the crowd. If his companions wear raccoon coats or slickers inscribed with girls' names, or drive jalopies covered with chalked wisecracks, he must do the same."

Reprinted from The Saturday Evening Post, August 2, 1941 with permission of The Saturday Evening Post (www.SaturdayEveningPost.com)
Caller To Club Relationship

What is the position of the club caller in today's square dance environment? Many dancers have varied opinions, but the following has worked for me for 40 or so years and I truly believe that it breeds success, not only to the club and caller, but to our square dancing activity.

Many people believe that the club caller is ONLY a paid entertainer and should have no bearing or input into the success of the club he is currently calling, or that we have caller run clubs with no elected officers. All of my clubs have voted to make me a member of the club, to actually show that their caller is more than just a paid entertainer, but has the legal ability to be a part of the club function and activities. As dancers come and go, many clubs change officers each year and with the low numbers of active dancers, we sometimes get the new dancers elected as club officers, not having the ability to make decisions for the club since he has only been around for a short period.

All of my clubs have officers that manage day to day, month to month activities for their respective clubs. Once a year, the officers or the executive board meet to discuss the activities of the club for the rest of the year. I have 99% of the time participated in the meeting to give outside input and to be able to know if the caller is available for the events the officers select at this meeting. We discuss new adventures as well as old adventures to be re-enacted for the current year. We talk about club lessons for the coming year and determine the best time and place for the club and the caller. We set the ground rules for the class and make sure that everyone knows that the caller is the instructor and totally runs the lessons with input from the officers from time to time. We create new activity with input from the caller as to how to make the club grow and prosper, and discuss non-dancing agendas that keep the interest of our club dancers and guest. All of these items are listed by the Executive Board and brought before the entire membership for approval or disapproval. Over the years we have had little disapproval for activity unless there is a date change conflict or something of this nature. Each member of the club votes, including the caller/member, and the club functions under these guidelines.

I, as a caller/instructor for 40 or so years, do think the caller and club membership have to function as one unit, communicating our good times as well as discussing our problems as a club group to resolve them and move forward. I truly believe that a club that "Plays Together, Stays Together". We plan many outside activities for not only each club, but all the clubs as a unit. We plan Christmas dinners (non-dancing), and picnics, exhibitions and other activity along with our regular club activities to keep membership interest at a high level. How can a caller not be a focal point in what happens to the club with his relationship to that club, other than a paid caller?

Callers should get involved with their clubs and help them grow and prosper if you are for continuing our activity. Experience is a good tool for clubs and the Caller should be the "Greased Wheel" that makes the Club successful and strong. Get involved with your clubs, be an Advisor, Councilor, or what ever it takes to be a part of your clubs, and not just the CALLER!

Ronnie Purser, A.C.A Caller and Rep. Alabama
Reprinted from ACA July Newsletter
The Benefits of Dancing

1. **Forever Young.** Dancing is tremendously beneficial in keeping us young. It retards the aging process...immensely. It benefits our heart, cardiovascular system and increases our lung capacity.

   *Fact:* The muscle exertion and breathing rates of dancers performing in one dance competition is equivalent to those of cyclists, swimmers and an Olympic-level 800-meter runner.

2. **Strong Bones/Lubricated Joints.** Dance aids in the prevention and treatment of osteoporosis. Dance also keeps joints lubricated, which helps prevent arthritis.

3. **Calorie Blaster.** Dance exercises our bodies to allow for increased circulation. It helps us burn those calories away. It is estimated that dance burns anywhere from 5 to 10 calories per minute depending on speed and intensity. For example, you will burn more calories square dancing than a slow waltz.

4. **Better Blood.** New research has discovered that it is necessary to measure both good and bad cholesterol levels when determining our health. Dancing aids in lipid control, which raises our HDL (good cholesterol), and lowers our LDL (bad cholesterol). Dancing is also great for diabetics because it aids in blood sugar control.

5. **Mental Mastery.** Dance improves our memory by making us recall steps, routines, and dance patterns making it a great mental exercise for our brains. The big benefit is that increasing mental exercise keeps your mind young, quick, alert and open.

6. **It's All About Balance.** Balancing yourself in one position may be easy, but balancing in the numerous types of positions involved in dancing is much more difficult. Dancers have mastered the ability to balance themselves in a number of positions. This strengthens our stabilizer muscles, while protecting our core and keeping us less prone to injury in our daily lives. Dancing also aids in coordination and helps strengthen our reflexes. It is a great way to keep our Central Nervous System and Peripheral Nervous System in tip-top shape by improving the connection of our bodies to our mind.

7. **Socially Satisfying.** Dancing is recreational and entertaining. It creates a social life for us, while affording us the opportunity to make new friends. Friends help us grow, make us laugh and support us as we learn.

8. **Culturally Diverse.** Dancing has no cultural barriers. People from all parts of the world, with different ideologies, meet on the dance floor. Cultural interaction improves our health by expanding our mind and sharing our spirit!

9. **Groomed to Perfection.** Dancing is not only fun, but it helps promote good grooming because everybody wants to look his or her best while they dance. Good grooming keeps us healthy.

10. **A Happy Self.** Dance elevates our mood by raising our endorphin levels. This is what allows us to heal stress and depression – two of our immune system’s biggest enemies! It helps us establish our self-confidence and self-discipline. It improves the harmony between our mind and body, giving us a sense of well-being.

*(Reprinted from the ACA October Newsletter)*

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American Square Dance, January 2009
Isn’t it interesting that adults are just like children in their loyalty to their teachers (callers) provided those teachers respect them as persons, are nice to them, and don’t embarrass them? Isn’t also so very easy to blame others when you have problems with dropouts from your club or poor retention of your class? Do callers ever think that if they just hadn’t lost their cool that one time and hadn’t taken out their frustration on a student who was turning the wrong way or not turning when he should, or if the caller hadn’t called him by name and embarrassed him, that another whole square might be dancing tonight?

What about So and So, you say, I never embarrassed them and they still dropped out. Did you ever think that someone observed what you did or said and decided if that happened to him it could happen to me because I know even less than person. I could be next. I’m out of here.

It takes a very special talent to be a teacher and the major portion of that special talent has to be patience. It is easy to become impatient with a new student when the material is so easy for you. You explain it and show it and draw it and explain it some other way and yet, tonight the person has the receptors of a stone and still does that courtesy turn in a grand thru.

Everybody has difficult with this situation. But you dare not let the student see your frustration in your actions nor hear it in your voice! While it is natural to feel this way, you can’t let the student sense it. Never belittle him for asking the same question for the nth time or even the nth question the first time. His questions show he still wants to learn. If he doesn’t ask, he doesn’t learn. If he doesn’t learn, he cannot execute. If he doesn’t execute, he doesn’t come back. If he is not there, seven others don’t dance. Then, you risk losing the seven since they may not be able to dance without him.

Take out your frustration on enough dancers and you experience the ultimate frustration of all having nobody to call to!

In the same way that square dancing may no be for everybody, square dance teaching may not be for everybody. The following parallel may have some merit. Just as those with the most patience seem to be teaching elementary children, those with the most Junior and Senior High and the least, the college: I feel those with the most patience should be teaching square dancers.

Jim Farrough
Elkart, Indiana
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 24-27, 2009 — Long Beach, CA
- June 23-26, 2010 — Louisville, KY
- June 22-25, 2011 — Detroit, MI

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

### JANUARY 2009

**8-10 SOUTH CAROLINA** — Whale of a Dance, Ocean Dunes, 201 75th Ave. North, Myrtle Beach; tony@tonyoxendine.com, 803-840-0746 or 704-377-5554

**15-18 ARIZONA** — Tucson Area Square Dance Festival, Tucson Convention Center, Tucson; Rick Gittelman, 520-324-0548; www.ourbiznet.net/sacca.com

**22-24 FLORIDA** — Florida Winter Festival, Lakeland Center, 701 W. Lime Street, Lakeland, Florida; Grand Square Inc., John and Linda Saunders, 3303 Travelers Palm Drive, Edgewater, FL 32141; 386-428-1496; Johnnyas@aol.com

**23-24 SOUTH CAROLINA** — 34th Annual South Carolina Square and Round Dance Convention, Springmaid Beach Resort & Conference Center, Myrtle Beach, SC; 843-315-7100; Ed & Joan Redman, 210 Jimbo Road, Summerville, SC 29485; 843-871-0323; edjoanredman@aol.com

**23-25 VERMONT** — 20th Annual Bennington College Round-E-Vous Round Dance Festival, Bennington College, Bennington; Ralph and Joan Collipi, ralph.collipi@verizon.net


### FEBRUARY 2009

**13-14 FLORIDA** — Florida Knothead Konvention, 1551 Highland Avenue, Melbourne; Info: 740 S Hampton Ave., Orlando, FL 32803; 407-894-2227; flaknothead@bellsouth.net


**20-21 ALABAMA** — 49TH Annual
Dixie Jamboree, MASDA Center, 2201 Chestnut St., Montgomery; Contact Wayne Nicholson 334-281-0863 or nichwayrub@aol.com

20-21 ARIZONA – 11th Annual Grand Canyon Square Dance Festival, Phoenix; Edna Rudnick, 4144 W. Bloomfield Rd., Phoenix, AZ 85209 or call her at 602-222-9339; email harryedna@msn.com

21-23 CALIFORNIA – 58th NSDC Pre-Convention, Long Beach; www.58nsdc.com

27-28 UTAH – Swing Into Spring, Helen M. Knight School, 168 W. 400 N., Moab, Utah 84532; Flora 435-259-2724 or Sandy sgrandin@hotmail.com

MARCH 2009

6-8 CALIFORNIA – 28h Annual Central California Wing Ding, Sonora Fairgrounds, 220 Southgate Drive, Sonora 95370; www.CCSDA.org; centralcaliforniawingding@yahoo.com; Terry & Janet Passarino 209-656-1692

19-21 VIRGINIA – WASCA 50th Spring Square and Round Dance Festival, Hilton Alexandria Mark Center Hotel, 5000 Seminary Rd., Alexandria, VA 22311; Anne and Andy Giancoli, 12204 Northbrook Dr., Glenn Dale, MD 20769, 301-262-1978; 2009FestivalDirector@wascacubs.com

20-21 FLORIDA – Central Florida Square & Round Dance Association 9th Annual Shamrock Swing, La Hacienda Center, 1200 Avenida Central, The Villages; Chairmen Bob and Jennie Courter, 352-751-1009; email courj4720@thevillages.net

20-21 IOWA – 47th Iowa State Square & Round Dance Convention, Iowa State University, Memorial Union, Amex; ci841@aol.com

20-22 COLORADO – Four Corners Fling, Cortez Middle School, 450 West 2nd St., Cortez; Ken and Nancy Whited, kennonwhited@q.com; Don and Judy Morris, 970-565-9836

21-22 FLORIDA – Round Dance Council of Florida Spring Weekend of Rounds – Stardust Center, 1405 S. Collins St., Plant City; ljwall@comcast.net.

27-28 GEORGIA – 18th Annual Fuzzy Navel Dance, Oceanside Inn & Suites, 711 North Beachview Drive, Jekyll Island, GA 31527; Mary Lou Pelz, 4815 Southland Drive, Jacksonville, FL 32207; 904-733-1869; maryloupelz@aol.com

APRIL 2009

3-4 MISSOURI – 61st Annual St. Louis Square and Round Dance Jamboree, St. Ann Community Center, St. Ann; 314-434-6937; carolynmckeone@sbcglobal.net; www.StLouis.SquareDanceMissouri.com

6-8, MISSOURI – 36th Annual CALLERLAB Convention, Airport Hilton Hotel, Kansas City; www.callerlab.org or Callerbola@aol.com.

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; dcdcirculate@dcdiamondcirculate.org; DC Diamond Circulate Inc., PO Box 57270, Washington DC 20036

17-19 FLORIDA – FSSRDC Party Weekend, Deerhaven Retreat & Conference Center, 47924 NFS 540-2, Paisley, FL 32767; Randy and Carol Pool, 1541 Lakeside Drive, Deland, FL 32720; 386-734-5295; carpoole@earthlink.net

24-25 MASSACHUSETTS – 51st
New England Square and Round Dance Convention, Sturbridge Host Hotel in Sturbridge; www.nesrdc.org; Jay and Sandi Silva 603-942-7226

MAY 2009

3-4 WEST VIRGINIA – Pipestem Fun Seekers Fling, Pipestem; Paul Walker 704-782-2616; Goo@aol.com

7-9 CANADA – 48th Annual Int’l Square & Round Dance Convention, Brock University, 500 Glenridge Ave., St. Catharines, ON; Ken and Rose Marie Robinson, 54 Kensington Ave. S., Hamilton, ON L8M 3H2; k.j.robinson@sympatico.ca

7-9 FLORIDA – 33rd Annual Panama City Beach Ball – Panama City Beach Senior Center, 423 Lyndell Lane, Panama City Beach; Darryl McMillan 256-227-0908; dmmillan@aol.com

7-11 TEXAS – Silver State Caller College, Livingston; nshukayr@gmail.com.

8-9 KENTUCKY – 49th Buckeye Dance Convention, Northern Kentucky Convention Center, One W. River Center Blvd., Covington; Ron and Emily Henry, 513-256-2605; www.sonkysdf.com; emilyh2@fuse.net

8-10 NEVADA – 62nd Silver State Square and Round Dance Festival, Grand Sierra Resort, 2500 E 2nd St, Reno; Gary AND Celeste Johnson 775-626-8402; SilverStateSquareDanceFestival@hotmail.com; www.SquareDanceNevada.com

22-24 FLORIDA – 55th Florida State Square & Round Dance Convention, Lakeland, Florida; John and Becky Cole, 1551 Lavilla Street, Deltona FL 32725

JUNE 2009

4-8 AUSTRALIA – 50th Australian National Convention, Leederville, Western Australia; Anthea Mathews (08) 6278-1957; PO Box 237, Beechboro, WA 6063; antheam1@optusnet.com.au; www.squaredance.org.au

6-7 FLORIDA – Watermelon Festival, Chiefland, Florida; Peggy Ligon 352-377-1828; Mary Chesnut 352-475-2550; grandsquares@bellsouth.net

6-7 FRANCE – 22nd Frontier Fête, Samoëns, Haute Savoie; Annemarie Cohen, 23 Les Poncettes, FR-01220 Sauvery, France; Tel. +33-450-41-17-13; annemarie.cohen@orange.fr; www.frontierwheelers.com

7-11 NORTH CAROLINA – Maggie Valley Square Dance Vacations, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

7-11 TEXAS – Silver State Caller College, Livingston; nshukayr@gmail.com.

7-11 UNITED KINGDOM – Caller & Cuer School, St. IVO Leisure Centre, Westwood Road, St. Ives, Cambridgeshire, PE27 6WU; www.gsi-england.co.uk.

11-13 CANADA – 50th International Square & Round Dance & Clogging Convention “Dance and Shine In 2009”, TCU Place, 35 22nd St. E., Saskatoon’s Arts & Convention Centre, Saskatoon, Saskatchewan; Garry & Joan Wacker, gj.wacker@sasktel.net; 306-374-1747

12-13 COLORADO – Colorado State Square Dance Association’s 54th State Festival, Greeley; www.squaredancing.com/safari2009

12-14 UNITED KINGDOM – GSI UK Festival, St. IVO Leisure Centre, Westwood Road, St. Ives, Cambridgeshire, PE27 6WU; www.gsi-england.co.uk
14-18 NORTH CAROLINA — Maggie Valley Square Dance Vacations, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville, Linda 1-800-926-8191; squaredance@pridervresort.com

21-24 CALIFORNIA — Roundalab Convention, Knott’s Berry Farm Conference Center/Theme Park, Buena Park; roundalab@roundalab.org

24-27 CALIFORNIA — 58th National Square Dance Convention, Long Beach; Info: 1220 Caleta Way, Palm Springs, CA 92262; www.58nsdc.org

JULY 2009

16-18 CANADA — Festival 2009 British Columbia, Recreation Complex, Vernon, B.C.

19-31 ALASKA — Alaska Cruise with Ken Ritucci; Vicky, Easthampton Travel, 126 Northampton St., Easthampton, MA 01027; etravel@easthamptontravel.net; 800-789-7949


26-30 NORTH CAROLINA — Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

29-31 CANADA — 17th Canadian National Square & Round Dance Convention (Halifax National Festival 2010), World Trade & Convention Center Halifax, Nova Scotia, Canada; Ralph and Valerie Brown, 652 Pine Grove Road, Pine Grove, Nova Scotia, Canada, B4V 7Z7; 1 902 543 5278; r w j b r o w n @ e a s t l i n k . c a ; www.squaredance.ns.ca (press 2010 button)

31-Aug. 2 COLORADO — Hi Country Weekend, Custer County School, Westcliffe; www.squaredancing.com/seasdc/Special_dances.htm; HCW.Colorado@GMail.com; Alan Hirsch, PO BOX 1460, Westcliffe CO 81252; 719-783-2145.

31-Aug 2 IOWA — 26th Illinois Square and Round Dance Convention, Clarion Convention Center, 5202 Brady Street, Davenport, Iowa; Bob and Kristie Mitchell, 850 51 Street Court, Coa Valley, IL 61240; 309-799-3128; bobkristie@mchsi.com

AUGUST 2009

2-6 NORTH CAROLINA — Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

7-9 WISCONSIN — 50th Wisconsin Square & Round Dance Convention, D.C. Everest High School, 6500 Alderson Street, Weston, WI 54476 (Near Wausau); Joe and Phyllis Kretschmer, W. 5852 Joe Snow Rd., Merrill, WI 54452; 715-536-2768; jphyllis1@charter.net; Bernie and Carolyn Coulthurst, Publicity Chairmen 715-824-3245; heretis@winternetc.com; www.wisquaredanceconvention.org/2009.htm

9-13 NORTH CAROLINA — Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

14-15 NORTH CAROLINA — 20th North Carolina State Convention “Salute to the Troops” — North Raleigh Hilton Convention Center, Raleigh, North Carolina; www.ncfederation.org; Lesley and Debbie Green 919-598-1104; Paul and Nita Walker 704-782-
2616; Goo627@aol.com.

16-20 NORTH CAROLINA – Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

20-24 CALIFORNIA – Norcal Callers School, San Jose; Ken Ritucci 413-734-0591; kenritucci@Aol.com; norcalcallerschool.com

28-29 COLORADO – The 41st Annual Peach Promenade, Mt. Garfield Middle School, 3475 Front St., Clifton (just South of Grand Junction); Pat AND Wanda McBride 970-434-3543; pandapw@juno.com

SEPTEMBER 2009

3-6 IOWA – 39th National Singles Dance-A-Rama, Davenport (details TBA)

13-17 NORTH CAROLINA – Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

17-19 KENTUCKY – Inaugural Kentucky Square & Round Dance Convention, Lexington Convention Center, 430 West Vine Street, Lexington; Harry and Virginia Marshall 502-803-5719; deerdancer55@yahoo.com

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

20-24 NORTH CAROLINA – Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

OCTOBER 2009

4 OHIO – "3 Guys & A Gal" Splendor Of Fall Plus Special, Red Lantern Barn, 13144 Mt Eaton Rd (Seventh St), Brewster; Tom Rudebock trudesdc@localnet.com; Bob Shotts rshotts@neo.rr.com

4-8 NORTH CAROLINA – Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

8-12 NEW HAMPSHIRE – Northeast Callers School, Manchester; Ken Ritucci 413-734-0591; kenritucci@aol.com; www.northeastcallerschool.com

22-25 FLORIDA – Florida Camporee, Blueberry Hill RV Park, Bushnell; johnide@embarqmail.com

23-24 FLORIDA – 30th Florida Singles Single-Rama, Kenilworth Lodge, Sebring; sqdncfan@aol.com

NOVEMBER 2009

6-8, FLORIDA – 56th O’Leno Hoedown, O’Leno State Park, High Springs; details TBA

13-14, FLORIDA – West Coast Fall Fun Fest, Bartow Civic Center, Bartow; anndonslocum@juno.com

15-19 PENNSYLVANIA – Pocono’s Caller School, Lake Harmony/White Haven; Roy or Betsy Gotta 732-249-2086; ugottadance@optonline.net; www.gottadance.eboard.com

19-23 TEXAS – Silver State Caller College, Livingston; nshukayr@gmail.com

20-21 FLORIDA – Northwest Association’s Fall Festival, Jacksonville; Sam AND Mary Starling 904-786-3311.

JANUARY 2010

9-16 LOUISIANA – Cruisin’ & Dancin’ 4, New Orleans; Mary Yager 985-626-4644; 608 Highland Court, Mandeville, Louisiana 70448
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