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Editorial	5	Callerlab Viewpoints	41
The Positive Side Of Life	6	Sewing 101	44
From The Mail Room	7	From the Round The Capitol Square, Austin, Texas	45
Your Rovin' Corner	8	The Country Line	46
Square-Up	9	Round Dance Pulse Poll	51
On The Record – Squares	11	Point Of Order	53
Deadlines For ASD	17	What is a National Caller?	54
ACA Viewpoint	17	Callerlab Mainstream Program	57
Easy Level	19	In Memory Of “Toots” Richardson ...	58
Leadership Notes	22	What’s Ahead	59
Creative Choreography	24	Classifieds	62
The Koreo Korner	27	Advertiser Index	65
Notes In A Nutshell	28		
Y-Squares Marks 40 Years Of Square Dancing	29		
On The Record – Rounds	30		
Liar, Liar Pants On Fire	34		
Hanhurst’s Top 10 – Oct.	34		
Cue Tips	36		
All Things Considered	38		
Moore on Contra	39		

If you don't see your festival or convention information listed in the What's Ahead section ask, "Did someone remember to send the information?" We can only print what we receive - and it must meet the listed qualifications on page 57.

AMERICAN Volume 58 SQUAREDANCE Number 11 November 2003

"The International Magazine of Square Dancing"

Publishers - Editors
William and Randy Boyd, Jean Ferrin

Cartoonist
Corben Geis

EDITORIAL

*From
Bill Boyd*



A young Foreigner was applying for inclusion in his country's quota of immigrants to America. A member of the board asked him why he wanted to go to America. The young man earnestly replied, "I want to go to America because—" he paused and then continued with a rush "—because in America it's Christmas every day." In square dancing it's Christmas every tip. We are allowed to share our feelings, smiles and our joys with those around us. I like to think of an old Eleanor Roosevelt quote – "People say that Christmas today is too commercialized. But I have never found it that way. If you spend money to give people joy, you are not being commercial. It is only when you feel obliged to do something about Christmas that the spirit is spoiled."

Square dancers give each other joy and happiness. This holiday season, share that joy with our friends, associates and even those individuals who may not be square dancers. May this holiday season bring you happiness and comfort.

God Bless our troops.



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The Positive Side Of Life

- Living on Earth is expensive, but it does include a free trip around the sun every year.
- How long a minute is depends on what side of the bathroom door you're on.
- Birthdays are good for you; the more you have, the longer you live.
- Happiness comes through doors you didn't even know you left open.
- Ever notice that the people who are late are often much jollier than the people who have to wait for them?
- Most of us go to our grave with our music still inside of us.
- If Wal-Mart is lowering prices every day, how come nothing is free yet?
- You may be only one person in the world, but you may also be the world to one person.
- Some mistakes are too much fun to only make once.
- Don't cry because it's over; smile because it happened.
- We could learn a lot from crayons: some are sharp, some are pretty, some are dull, some have weird names, and all are different colors....but they all exist very nicely in the same box.
- A truly happy person is one who can enjoy the scenery on a detour.
- Have an awesome day, and know that someone who thinks you're great has thought about you today!..

FROM THE MAIL ROOM



I always read with interest Bob Howell's column and get a lot of good material from it. It always amazes me how one can make a slight change in the pattern and it becomes a "new" dance. In the case of "Wheat" in the November issue, only the name was changed. This very same dance was introduced as one of a group of trio dances by either Bob or Jerry Helt at a CALLERLAB convention many years ago, except then it was called "Wild Turkey". The center person in the dance was called the wild turkey. I have been using this dance at virtually every fun night I've called since then, especially when kids were present, and it's always a winner.

Congratulations to Paul Moore. He has invented a new line dance move called "jazz triangle". It was previously known as "jazz box". He ought to notify the author of the dance he describes, "Come Dance With Me", because even the author's step sheet as called up from Kickit and Country-Time calls it a jazz box.

Jerry Carmen, Spencerport, New York

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Your Rovin' Corner

Jim and Betsy have been your "Roving Corners" for over six years now and every column for every issue has been a pleasure to write. We chose the name "Roving Corner" because of its strong square dance connections, like "Dosado.com" the premier square dancing web site. "Roving" suited us then and it suits us now. "Corner" suits us then and suits us now. After all, your Corner is the most important person in the square besides your partner. We are inclined to travel and love to experience life in far-away places, while keeping ourselves firmly grounded at home. We may "Rove" but we always find our way back home.

We have written "Roving Corner" from China, the United Kingdom, Germany, Austria, and all over the USA. Your Roving Corner has come to you from almost every National Convention since we started, along with several USAWest and other conventions.

We have tried to share with you the far-flung nature of square dancing, from many countries and all over the USA. For instance, you do know that Square Dancing is considered the "National Folk Dance" of the USA, but did you know that wherever it is practiced is known as "American Square Dancing" and is often seen as an example of all that is good about America. There are over 500 square dance clubs in Germany alone, along with hundreds of clubs in the United Kingdom, Japan and all over the world. Even where square dancing has been slow to catch on, it is growing. There is dancing in Saudi Arabia, Abu Dhabi, the United Arab Emirates. We even found two active clubs in Beijing when we were there.

Square Dancing can surely be seen as representative of what is good about America, and good about the people of the world. It calls for cooperation, creativity, and caring. Surely we get more "Yellow Rocks" in square dancing than anywhere else in our lives. Surely we help each other more than anywhere else. Surely we look out for each other more than anywhere else.

Square Dancing can be seen as an intensely spiritual experience-and a heck of a lot more fun than most other spiritual experiences. We often end a weekend square dance with a deep feeling of completeness, a wonderful sense of gratitude for others, and a real sense of being tired-helping our sleep!

Now the fall is here and it is time to get active in our clubs once more. Many have been away from dancing for much of the summer, and it is time to help out with the new classes, work on our own skills, and renew our fun and good, good times. What fun it is to dance with the newer dancers and recapture that sense of freshness, wonder, and excitement we experienced when we first began to dance. Every year, Betsy and Jim work as angels in the new class (often several). We love it!

The next step in our lives is a stay in Texas. Those who have known us for a while know that we have been legal Texans for some years, keeping our mailing address there. The Escapees RV Club in Livingston has the best re-mail service in the world. Escapees offers great convenience for people as loose-footed as we are.

After releasing our real estate in California, and knowing what a great community Livingston is, we will seek a home base there. Oh, we will keep traveling, and will be in San Jose often, but Livingston will become our center. There are several great square dance clubs there and nearby.

Continued on page 10

SQUARE-UP



*From
John & Linda Saunders*

A Holiday Visit Back To The Good Old Days

Back in the 50's & 60's We have found that the more simple our holiday celebrations the more cherished these memories become. What are we all searching for in our holidays? The old-fashioned observances were filled with love and lasting memories. We didn't have all the material objects that we are looking for today to give or receive. A stocking filled with fruit, candy and maybe a special toy was a real treat. We had a real tree with the fragrant scent of pine, that as a family we searched for together. Sleigh bells jingling, the wonderful smells coming from the kitchen and mistletoe were the IN thing...

Today unfortunately we may never get past all the decorating, baking, gift buying to really get a chance to visit the good old days. What can "A Holiday visit back to the good old days", for us in the our square dance activity and our community revel in? Square dancing is part of our history for us to gather around for a good old-fashioned swing your partner. When we gather to celebrate the holidays we should give thanks to all of those generations that have kept the activity alive and to all of those that strive to continue to keep alive the square dance activity for future generations. We all have to realize that we in the square dance community have the opportunity to do our part in keeping it alive for future generations.

As a square dancer or as a club we can take a visit back to the good old days by one of the following:

Toys for Tots - Where the entrance fee would be a toy for a needy child.

Arrange a holiday dance at a nursing home.

Arrange to go caroling with your club members.

Visit club members that are shut-in and not able to dance any longer.

Visit another club that is in need of support and could use some good cheer.



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Select a needy family and see that they have a blessed holiday season.

Be willing to support one's own club by helping when asked.

Check with the handicapped dancers to see if you can have a holiday dance for them.

That each time we form a circle, we are extending our hands in friendship to all.

Express our sincere thanks to all the dancers we dance with year in and year out.

If you pick one or more from above and take a visit back to the good old days, we hope you will be filled with wonderful memories of yesteryear and today.

We wish everyone a very blessed holiday and many years of fun dancing, so you can tell the future generations how much square dancing has meant to you.

Rovin' Corners from page 8

We are continuing our work for the 54th National Square Dance Convention. It will be in Portland, Oregon, on June 22, 23, 24, 25 of 2005. We recently learned that plans are afoot for a special "Square Dance Express" train leaving San Diego for Portland in time for the convention. An RV caravan will leave from St. Louis and follow the Lewis and Clark Trail to Portland. We have been working to recruit the largest turnout ever of dancers from outside the USA.

However you come, put it in your plans now. Download the advance registration from www.54NSDC.com, and send them in soon. It is time we all get on board for the 54th! However you come, by car, train, RV, or even afoot, make your plans now and do let us know so we can better prepare for you.

We will look for you across the square.

Jim and Betsy, Your Rovin' Corners



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ARTIST

Rudolf The Red Nosed Reindeer (SNW 1103)

Kenny Reese & Silver Snow

Guitar stylings, piano fills and silky smooth strings with gentle percussion in a smooth melodic arrangement of an old Holiday standard. Check out the introduction. Key change in closer. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Swing Thru 2X's, Swing Corner, Promenade.*

It's Five O'Cock Somewhere (ESP 1077)

Elmer Sheffield

A cover of an Alan Jackson – Jimmy Buffet hit that topped the country charts for several weeks. Quality ESP music featuring a steel, piano, guitar and bass with just enough percussion to set the beat. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, Swing Thru, Boys Trade, Hinge, Scoot Back 2 X's, Swing Corner, Promenade.*

Keep A Dream In Your Pocket (LM 228)

Don Wood

An electronic keyboard with horns, guitar, bass and a percussion track. Also available on MP3. *Hds (Sds) Promenade Half, Sds (Hds) Square Thru, R & L Thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Swing Corner, Promenade.*

Wonderful World (RB 3095)

Don Williamson & Mike Hoose

Guitar, xylophone, piano and a smooth string background with rolling percussion and positive lyrics. Also available on CD. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, Reverse Flutterwheel, Dixie Style OW, Boys Crossfold, Swing Corner, Promenade.*

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Right Or Wrong (DGR 011)

Marshall Flippo

Steel and banjo with an electronic keyboard and a steady rhythm track. *Hds (Sds) Square Thru, R & L thru, Veer Left, Veer Right, Centers Veer Right, Veer Left, Centers In, Cast Off, Star Thru, Centers Pass Thru, Swing Corner, Promenade.*

Macho Man (RWH 219)

Steve Sullivan

An electronic sound with horns, keyboard, guitar and percussion track. A good solid sound that will make the dancers want to get up and move. Also available on CD. *Hds (Sds) Square Thru, Swing Thru, Boys Run, Tag the Line – In, Girls Load the Boat, Boys Square Thru, Swing Corner, Promenade.*

Cowboys Sweetheart (BS 2471)

Deborah Carroll-Jones

Piano stylings with a banjo, guitar and bass in a Dixieland style with a steady percussion track in a happy lilting tune. Available on MP3. *Hds (Sds) Wrong Way Promenade Half, Left Square Thru, Left Swing Thru, Girls Run Left, Ferris Wheel, Centers Wheel Around, Swing Corner, Promenade.*

Time After Time (SIR 336)

Paul Bristow

Steel, harmonica, piano, fiddle and guitar with a solid beat all blended to make an energetic piece of music. *Hds (Sds) Square Thru, Tch, Centers Trade, Swing Thru, Centers Run, Tag the Line – In, Tch, Boys Run, Swing Corner, Promenade.*

Little Did I Know (GMP 1012)

Lone Blume

Piano and guitar stylings with a bass and rhythm track in a simple danceable melody. Key change in closer. Harmonize the tag lines. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Bys Run, Tag the Line – In, Girls Load the Boat, Boys Square Thru, Swing Corner, Promenade.*

Wabash Cannonball (TNT 290)

Don Coy

A remake of an oldie using an electronic keyboard with sounds of a guitar, banjo and fiddle. Key change in closer. Usable as a hoedown. Available on CD. *Hds (Sds)*

Promenade Half, Square Thru, R & L thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Swing Corner, Promenade.

Then The World Will Know (GMP 122)

Doug Bennett

Guitar and piano stylings with a percussion track all mixed into a smooth melodic piece of music. Key change in closer. Sing this to your significant other. *Hds (Sds) Square Thru, R & L Thru, Swing Thru, Spin the Top, Recycle, Reverse Flutterwheel, Sweep Veer Right, Promenade.*

Vinyl Hoedowns

Crackerjack / Express (BS 2472)

Crackerjack is a lively tune in the traditional style featuring a fiddle with a bass, guitar and drums. Express is an electronic upbeat sound with a variety of strings and drums. Both useable. Available on MP3.

Sasha / Tatiana (GMP 510)

Sasha is a percussion hoedown with a background electronic keyboard. Tatiana is a melodic hoedown with a steel, guitar, and piano with a background electronic keyboard and percussion.

CD's

Jingle Bells / Jingle Bell Rock (DR 1019)

Buddy Weaver

Jingle Bells has a piano, fiddle and chimes weaving in and around the melody and fill for a great sing along oldie. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Tch, Scoot Back 2 X's, Swing Corner, Promenade*

Jingle Bell Rock is a cover of a Brenda Lee seasonal hit featuring a steel, piano, guitar, and bells with percussion in an easy rockin' danceable number. *Hds (Sds) Square Thru, Swing Thru, All 8 Circulate, Boys Run, Wheel & Deal, 8 Chain 4, Swing Corner, Promenade.*

Night Train To Memphis/Death Of Willie (TKR 009) Dave Tucker/Barry Wooten

Night Train features a piano, fiddle, guitar, xylophone, horns and drums. Four tracks, recorded in 2 speeds and with less percussion. Death Of Willie is novelty

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lyrics to the same tune. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Half Tag, Walk & Dodge, Partner Trade, Reverse Flutterwheel, Promenade.*

Monster Mash (LAM 10109CD)

Bruce Williamson

A haunting sound from an electronic keyboard with sound effects. Late for this year, but put it in your collection for next year. *Hds (Sds) Square Thru, DoSaDo, Curlique, Scoot Back, Boys Run, Star Thru, Dive Thru, Square Thru 3, Swing Corner, Promenade.*

You Win Again (BHP 0004)

Bill Odam

Piano and percussion with background voices that add some harmony. *Standard Ferris Wheel Figure.*

Try A Little Kindness/Everything A Man Could Need (DR 1017)

Try A Little Kindness – Piano, guitar and organ with percussion in a come and dance number. David Cox does the called track. *Hds (Sds) R & L Thru, Half Sashay, Pass the Ocean, Extend, Swing Thru, Cast Off, Girls Trade, Recycle, Sweep, Star Thru, Pass Thru, Allemande Left, Swing Corner, Promenade.* Everything A Man Could Need – An electronic keyboard in a smooth flowing number featuring a clarinet, piano, guitar and xylophone with gentle percussion. Buddy Weaver does the called track. *Hds (Sds) Lead Right, Circle to a Line, R & L Thru, Dixie Style OW, Trade the Wave, Recycle, Square Thru 3, Swing Corner, Promenade.* Both are Glen Campbell hits.

I'm Coming Home Tonight (TKR 010CD)

Joan Taylor

Guitars, steel and xylophone share the lead and background in a sweet smooth relaxing number. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Star Thru, Swing Corner, Promenade.*

Don't Fence Me In (LH 1050CD)

Wayne West

Western swing with a piano lead and background strings and horns in this oldie. Gentle percussion. *Hds (Sds) Promenade Half, Sds (Hds) Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.*

Ace In The Hole / Home In San Antone (DR1018)

Ace In The Hole – Called by Ray Holmes – Good country swing with a guitar, keyboard and horns with steady percussion to set a good dance beat. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, R & L Thru, Veer Left, Chain Down the Line, Slide Thru, Swing Corner, Promenade.* Home In San Antone – called by Buddy Weaver – Fiddles, guitar, banjo, harmonica, keyboard, steel and sax all mixed for a good country sound. Just enough percussion. Key change in closer. *Hds (Sds) Square Thru, DoSaDo, Star Thru, Reverse Flutterwheel, Sweep, Swing Thru, Boys Trade, Turn Thru, Left Allemande, Promenade.* Two George Strait hits.

It's The Little Things (BHP 0003)

Bill Odam

Gentle steel, guitar and piano in this smooth relaxing love song. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Star Thru, Square Thru 3, Swing Corner, Promenade.*

Baby's Due At Two PM (MAC 2442 CD)

Wayne West

Accordian, banjo, bass, sax and clarinet with a drum track in this upbeat oldie with a Dixieland feel. *Hds (Sds) R & L Thru, Half Sashay, Pass Thru, Both Turn Right Single File, Sds (Hds) Pass Thru, Right Hand Star IX, Hd (Sd) Gents Lead Out Single File, Girls Turn Back, Swing Corner, Promenade.*

Columbus Stockade Blues (PIOCD 6003)

Brian Hotchies

Muted horns with a fiddle, steel, bass, guitar and a percussion track mixed for an upbeat number. Recorded in 3 keys. *Hds (Sds) Promenade Half, Lead Right, Swing Thru, Boys Run, Bend the Line, R & L Thru, Tch, Single File Circulate, Boys Run, Swing Corner, Promenade.*

Ramblin' Man (STCD 1009)

Matt McGinn

A lively upbeat tune with horns, piano, banjo, guitar, bass and a drum track that gives a Dixieland feel. Recorded in 3 keys. *Hds (Sds) Promenade Half, Tch, Walk & Dodge, Swing Thru, Boys Run, Bend the Line, R & L Thru, Square Thru, Swing Corner, Promenade.*

CD Hoedowns

With A Tail / Without A Tail (CC 128)

Larry Ingber

With A Tail has the sounds of an electronic keyboard, horns, a banjo and bass. Recorded in 3 keys. Larry calls some interesting plus on the vocal track. Without A Tail is the same tune without a melody line. Recorded in 3 keys. Larry calls plus on the vocal track.

Time Out / Ragtime Annie (PIO 5024CD)

Time Out features a banjo and guitar with a percussion track. Recorded in 3 keys.

Recordings reviewed are supplied by
Hanhurst's Tape & Record Service 800-445-7398

Square dancers dressed in minor's outfits at the Berchtesgaden salt mine with callers Tom Crisp (4th bottom L) and Mike Seastrom (4th bottom R). During the two week German tour, the group stayed in the beautiful alpine village of Grassau located between Munich and



Salzburg. The dancers visited castles, they saw the real Oktoberfest, danced with the Munich Dip-N-Divers and experienced everything from Schuhplattlers to Mozart.

Ragtime Annie is an oldie played by a piano and an accordeon with a drum track.

Jane / A Romp / F Romp (STCD 2032)

Jane has horns, a banjo, steel, bass, piano and drums. A Romp features a banjo, piano, bass and guitar. F Romp is the same tune in a different key.

Slammer / New Orleans #1 / New Orleans #2 (PIO5027 CD)

Slammer has a banjo, percussion, guitar, horns and an electronic keyboard in a rhythm hoedown. New Orleans #1 has a piano, accordeon and an electronic keyboard with a percussion track in an arrangement of Down Yonder. New Orleans #2 is the rhythm track from New Orleans #1.

Puzzle Patter (LMCD 503)

A collection of seven hoedowns, all different stylings, on one CD

Swinging Thru Oklahoma (LMCD 504)

A compilation of six sing calls, vocal and instrumental, released by Lou Mac. Track #1 has the lyric sheets. Artists featured are: Don Wood, Ben Goldberg and Nasser Shukayr.

A variety of good music this month. Check it out on your tape service. Don't forget to keep the FUN in your dancing and calling. **HAPPY HOLIDAYS TO ALL!**

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ACA VIEWPOINT

By
Patrick Demerath



Successful Leadership in the Changing World of Square Dancing

The American Callers' Association, in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment, winning ways to retain club dancers, and pitfalls to drive square dancers away for most of 2001, 2002, and 2003. ACA really appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over the country and from 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 dance programs.

This month's ACA Viewpoint presents an interesting and exciting narrative on how to adapt to and capitalize on the continuously changing world of square dancing. Theoretically, how can square dancers, square dance leaders, and callers survive the constantly changes of lifestyles in contemporary American society with its underlying rule that baby boomers and generation X people will join square dancing but they will not accept long periods of instruction. They are willing to pay their money and demand a good time.

If we look at the principles of marketing, it won't take but a minute to learn that the pace of change in our society is intense. Those of my generation were often discouraged by the concept of "planned obsolescence" in the products we buy. Automobiles and televisions, etc. had a life span that was quite short. Although automobiles and televisions have a longer life span today, we live in a world where the computer bought one day is soon outdated. Just look at the incredible and miraculous changes in medical care and prevention of many diseases.

The rate of change places great stress on square dancing as well as families, businesses, and governments. The goal of square dancing might be considered to be stability, but the driving dynamics of our contemporary society is change.

Deadlines For American Square Dance

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

How can we resolve this continuing saga of contradictions?

The primary responsibility of square dance leaders is to assure the survival of our beloved activity. Thus, the American Callers' Association spends considerable time supporting callers and researching for answers to reverse the steep decline in square dancing. ACA spends many hours researching methods to recruit new dancers, retain current dancers, and return former dancers to square dancing. **THIS MUST BE THE CHIEF CONCERN TO EVERY LEADER, CALLER AND ORGANIZATION IN SQUARE DANCING.** Square dancing can transform the lives of countless people by offering them a healthy exercise program filled with fun and friendship. This transformation of peoples' lives cannot be done without leaders working daily.

Marketing studies like the Phoenix Plan proved that there is a market for square dancing. In fact, with the health problems of many Americans, it can be argued that there is a pressing need for square dancing. Many people in various stages of their life often feel that there is something missing in their lives. They tell us in surveys, interviews, and focus groups that they want to feel connected with other people. Perhaps, they wish to be rescued from the enslavement of cable television and the Internet. They further tell us that they want to do something worthwhile, rewarding, fun with a sense of accomplishment, and they wish to keep growing personally. This is what square dancing is about now and always has and will be.

The key problem that square dance leaders, associations, clubs and callers' have to solve does not concern what square dancing offers: it concerns how we can communicate what it offers. It follows logically that **PERSONAL INVOLVEMENT** in spreading the good news of square dancing is the key to success. Please remember that expensive advertising campaigns are non-personal communications and may only inform or remind people about square dancing. Individual human to human promotions are very inexpensive and personal and are far more effective and meaningful.

The individual square dancer, association, and caller are still the best solution we have to stop the steep decline of square dancing membership. People of all ages can be asked to come to a square dance party or open house. We can do a big favor for square dancing by thinking of the many health, social, fun benefits of square dancing. Think about the many friendships you have formed, and the opportunities to be of service to others. Think about the fact that care and consideration so often manifested in square dancing still matters in the world.

During this Christmas and festive period, talk with your friends and acquaintances about square dancing. Enthusiastically, explain the exercise, fun and friendship benefits. Accompany them to the open house fun dances and welcome them into the world of square dancing. Then and only then will our beloved activity master the many changes of today's society and carry square dancing, viable, growing, and dynamic into the renaissance it so richly deserves.

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject or communicate their success story in recruiting is encouraged to contact the American Callers' Association at Loulet@aol.com or Patrick Demerath at demerath@tsum.edu.

The board of Directors, staff, and members of the American Callers' Association wish everyone a very Merry Christmas and Happy Holidays.

Until next time, happy dancing.

EASY LEVEL



From
Bob Howell

Any callers or cuers looking for an easy line dance using round dance figures will get a lot of mileage out of this routine offered by Ken Croft of San Francisco, CA. He calls his dance –

PEGGY

Type of Dance: Two-Step

Record: Windsor 4674 (Memo Bernabei Band) & Windsor 4749

Sequence: 4 times thru. A one-wall dance.

Starting Directions: Wait 4 meas. (thru the Introduction); then begin dance with your left foot.

L R L R L R

1-2 (Left-Turning Box) SIDE, CLOSE, TURN 1/4 LEFT, - ; SIDE, CLOSE, TURN 1/4 LEFT, - ;

L R L R L R

3-4 SIDE, CLOSE, TURN 1/4 LEFT, - ; SIDE, CLOSE, TURN 1/4 LEFT, - ;

L R L R L R

5-6 (Side Two-Step) SIDE, CLOSE, SIDE, - ; (Behind Vine 3) BEHIND, SIDE, FRONT, - ;

L R L R L R L R

7-8 (Vine Left 8) SIDE, BEHIND, SIDE, FRONT; SIDE, BEHIND, SIDE, FRONT;

L R L R L R

9-10 (Box) SIDE, CLOSE, FORWARD, - ; SIDE, CLOSE, BACK, - ;

L R R L R L

11-12, SIDE, TOUCH, SIDE, - ; (Behind Vine 3) BEHIND, SIDE, FRONT, - ;

R L R L

13-14 (Side Two-Step) SIDE, CLOSE, SIDE, - ; (Behind Vine 3) BEHIND, -

R L R L R L R L

15-16 SIDE, TOUCH, SIDE, TOUCH; SIDE, CLOSE, SIDE, TOUCH;

SHORT CUES

1-4 L-TRNG BOX;;;;

5-6 SD TWO-STP; BHD VINE 3;

7-8 VINE L 8; ;

9-10 BOX; ;

11-12 SD, TCH, SD, - ; BHD VINE 3;

13-14 SD TWO-STP; BHD VINE 3;

15-16 SD, TCH, SD, TCH; SD, CL, SD, TCH;

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SEASONAL SQUARE DANCES:

GR 12183 RUDOLPH THE RED NOSED REINDEER by Earl Johnston

GR 15013 WINTER WONDERLAND by Bob Howell

GR 16018 AULD LANG SYNE by Bob Howell

P.O. BOX 216

BATH, OH 44210

Again this year to offer a seasonal flavor, as I have done in the past, I'd like to feature a dance submitted by Mae Fraley of Rockville, Maryland. I have altered the name slightly and call it –

JINGLE BELLS SICILIAN

Formation: Circle with one couple facing center, other with backs to center.

Music: Jingle Bells FDCD-012

Routine:

Balance partners all

With inside hands joined, partners balance R and L

To the left you side step

Step left, draw RF to L. Repeat. You will now be facing a new couple.

Right and left thru

With this new couple do a R & L thru.

Turn your girl and balance again

Face the other couple and balance again

To the left, side step

As above. Now facing original couple.

Cross trail thru

Release hands. Girl crosses singly to Man's L side between opposite couple.

Man follows to the R side.

U Turn Back

Turn singly in place, to face the other couple

And make a left hand star half way around, "hello again"

To the right, two ladies chain

The two ladies standing diagonally in next set (with which you side stepped the first time) do the chain.

Chain right back. With same couple.

Same two right and left thru

Turn your girl and balance all, etc.

American SquareDance Has a new Email Address!
AmericanSquareDance@earthlink.net

Following is an old-timer, but the music is still available from Grenn Records –

RUDOLPH THE RED-NOSE REINDEER

Formation: Square

Music: Rudolph The Red Nose Reindeer Grenn 12049

Routine:

Break: (Same - any)

Figure:

HEAD couples up and back now
(Turn) opposite right arm round
Partner left, all around, then
Corner by the right arm turn
Partner left, not too far
Boys back round, right hand star
(Allemande thar)
Back 'em up right, hold on tight
Keep on moving round
Shoot that star (to the next)
Grand right and left
Around that ring you go
(When you) meet that pretty new Christmas date
Take-her-by-the-hand, promenade eight
Promenade just like Rudolph
Gliding through the pale moonlight
Walk around that ring, get home
Dancing on a snowy night.



Square dancing lost one of its Giants this past fall. Bob Osgood will long be remembered as the editor of the "Sets In Order" magazine and the founder of The American Square Dance Society.

He was a great leader, but was a fine caller and choreographer. Following is a dance that he created that I have used extensively. Easy to dance and smooth to execute. (A real EASY-Level Routine.) He called it the –

NEW PORTLAND FANCY

Formation: Mescolanza. Two couples facing down the hall in a line of four and two couples facing them up the hall.

Music: Portland Fancy or any well phrased 32 bar tune

Routine:

- A1 All eight circle left
 Go all the way around
- A2 Lines go forward and back
 Two ladies chain
- B1 Ladies lead, hey for four
 Two ladies chain
- B2 All pass thru
 Pass thru again..

LEADERSHIP NOTES

From
Bernie Coulthurst
Editor Of Club Leadership Journal



Last evening we experienced "An Evening with Groucho" starring Frank Ferrante at the Grand Theatre Annex in Wausau, Wisconsin. Frank Ferrante did a great job of "playing" Groucho Marx. If you are a Groucho fan, you may want to keep an eye out when his "An Evening with Groucho" comes to your area. The Wausau area will be hosting the 45th Wisconsin Square and Round Dance Convention August 6, 7 & 8, 2004. Why not consider a square & round dance vacation in beautiful Northern Wisconsin. The Wisconsin convention is programmed with all callers and cuers in attendance and has no featured caller or cuer. If you would like to call or cue at the Wisconsin convention, please email Ted Palmen - <dorisipalmen@earthlink.net>. If you do come to the Wausau area, be sure to visit the Grand Theatre complex. For more information, please call or email us.

The wonderful year of 2003 ends this month. Most clubs have active new dancer programs. This is most encouraging. Now we have to concentrate our efforts to retain these new dancers. By the way, who is responsible for the major effort of retaining new dancers? Some callers have told me that the club is usually responsible for "retaining" efforts. Some club leaders say that it is the caller's responsibility - we have little or no control of what is called and how it is called. We believe the club caller AND the club dancers are equally responsible for new dancer retention efforts. The benefits of square dancing are FUN, FRIENDSHIP & FITNESS. The "Fun" benefit is what keeps all dancers, new and experienced, coming back to each club dance, week after week. This benefit is provided by the caller for the most part. The "Friendship" benefit is primarily provided by the club members and other dancers attending club dances. If you take care of the Fun and the Friendship benefits, you automatically take care of the Fitness benefit.

I recently asked a caller if he keeps track of his square dance graduates for a period of three or more years so he could determine how he is doing in regard to retaining new dancers. He said that he doesn't and that he leaves retaining of new dancers efforts to the club leaders. Maybe callers should be encouraged to keep new dancer retention records as a self-improvement measure that would take little effort on their part? Most new dancers are out of the square dance activity within three years and we all have to think "outside the box" to correct this major problem.

We learn of graduation dances all over the country. Clubs bring many people into the square dance world each year. Yet, our numbers continue to dwindle. Why are we not retaining these new dancers? Something is wrong. Maybe the ARTS survey efforts will come up with interesting findings to help the square dance movement to start growing once again.

Callers, cuers and dancers are still sending their 5 year pocket calendar orders to

LEGACY. Peg Tirrell has been kind enough to forward these orders to us for proper handling. Please help spread the word that LEGACY no longer exists and all calendar orders should be sent directly to us. If you have questions, please give us a call or email us.

Sharon Albright, President of Woodruff Levis & Lace Square Dance Club, in Woodruff, Wisconsin has come up with another great idea to help recruit new dancers. It is a printed ticket that is perforated to the left of the center. The left portion has a layout that allows the new dancer prospect to give his name, address, phone number and email address; the right portion is a "free ticket to a "introduction to Square Dancing" Dance. The tickets are commercially available in 8 1/2 X 11 sheets, ready for you to print your information. One of our biggest problems is getting basic information from prospects at parades, demos, etc. Sharon's ticket system solves this problem. The club gets the information they need for follow-up and the prospect gets the information about the special dance. For more information please email Sharon directly, fintouch@nnex.net, or call her, 715-356-9266.

We learned from the British Columbia Square and Round Dance Federation's Cariboo Connection, May 2003 issue, that Caller Nick Turner and Cuer Mary Anne Turner are writing a school dance program for schools and community groups. The program contains a complete guide book and a set of CDs that have the dance instructions and calls recorded on them. It's lively, fun and easy to use. One part of the program is a mix of dances done alone, with partners, in lines, in circles, and in squares. The other part is a ten unit course in square dancing. The whole program allows classes to dance no matter what the boy to girl ratio is. It is geared for students Grade 4 through adult. They are also writing an informational brochure for callers who want to go into schools to teach square dancing. Both these projects are encouraging. If you wish to learn more about these projects, you can email Nick and Mary Anne at [<nmtturner@telus.net>](mailto:nmturner@telus.net).

Bob Osgood, one of the founding fathers of CALLERLAB, passed away on October 4, 2003. We were lucky to get to know Bob during our LEGACY leadership years. What a great guy! We will miss him dearly. Bob was the editor of Square Dancing magazine for several decades and has written several square dancing manuals, pamphlets, etc. He also created the Square Dancing Hall of Fame and honored many of square dancing's greatest leaders. Bob called square dances for over 60 years and has received just about every recognition award that exists in our square dance world. As Jerry Reed said in his email message about Bob's passing, "The influence that Bob Osgood brought to this great activity will be felt for many decades to come and he will be missed." An "After Party" Celebration of Bob's Life was held on October 18th as Bob wanted. He was a great believer in "After Parties". I will never forget his "paper plate" skit that Bob performed at a LEGACY convention in the 80's. Good bye, Bob, and thanks for the memories.

Till next time, happy dancing!

Bernie Coulthurst is the Editor of *Club Leadership Journal*. For a complimentary copy of *Club Leadership Journal*, please call 715-824-3245. The mailing address is PO Box 766, Plover, WI 54467-0766. E-mail: clj@wi-net.com.

CREATIVE CHOREOGRAPHY

*From
Lee & Steve Kopman*



This month let's take a look at left handed calls. All these sequences are just a little unusual BUT, any Plus dancer should handle them easily.

- 1) HEADS LEFT square thru 2
LEFT touch 1/4, acey deucey
girls run, dixie style to a wave
extend, left allemande
- 2) SIDES pass the ocean
extend
(explode; LEFT touch 1/4)
circulate, coordinate
bend the line
LEFT square thru 2, trade by
pass thru, right and left grand
- 3) Heads 1P2P
LEFT square thru 2
CENTERS LEFT square thru 3
ends U turn back, touch 1/4
swing thru, 4 hinge
circulate, right and left grand
- 4) SIDES (right and left thru &
lead left)
LEFT swing thru
- 5) HEADS (slide thru & square
thru 3)
LEFT swing thru
trade the wave
acey deucey
right and left grand
- 6) SIDES LEFT touch 1/4 & walk
and dodge
LEFT touch 1/4
walk and dodge, U turn back
box the gnat
{CHANGE HANDS} LEFT
square thru 2
left allemande
- 7) HEADS (right and left thru &
lead left)
veer right, {BOYS} hinge

Kopman's Choreography

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___ MS ___ PLUS ___ A2 ___ C1 (Hard Set)

flip the diamond
trade the wave, boys run
1/2 tag, face your partner
right and left grand

- 8) SIDES LEFT square thru 2
LEFT spin the top, hinge
coordinate, ferris wheel
CENTERS LEFT square thru 3
square thru on the 3rd hand
right and left grand
- 9) HEADS pass the ocean
extend, trade the wave
LEFT spin the top
cast off 3/4, peel off
ferris wheel
CENTERS square thru 3
left allemande
- 10) SIDES star thru
double pass thru
leads U turn back
LEFT touch 1/4
centers trade
{LEFTY} scoot back
girls trade, box the gnat
[fan the top] and spread
left allemande
- 11) HEADS star thru
double pass thru, cloverleaf
CENTERS LEFT swing thru
extend, LEFT swing thru
boys trade, spin the top
right and left grand
- 12) SIDES LEFT square thru 4
HEADS roll away
LEFT swing thru, girls run
dixie style to a wave
circulate, left allemande
- 13) Heads 1P2P
LEFT touch 3/4, coordinate
girls run, spin the top
right and left thru
dixie style to a wave
(SQUEEZE YOUR LEFT

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(1)Cupid	RYL 243
(1)Next Big Thing	TAR 132
(1)Sukiyaki Hoe / Hey Jude Hoe	CSTL 200
(1,3)I Left My Heart In San Francisco	BS 2473
(1)Those Memories Of You	AS 105
(1)There's No Place Like Home For The Holidays	ESP 324
(1)Lodi	GMP 946
(1)Keep On The Sunny Side	TAR 133
(1,3)Something Hot / Dilemma	BS 2474
(1)If You Came Back From Heaven	GMP 1013
(1,2,3)Georgia Girl (45 Rpm)	RB 3092
(1)When You're Gone	SIR 903
(1)Once I Was A Lonely Cowgirl	SNW 1201
(1)Zip A Dee Do Dah	DGR 012
(1)Step Into Christmas	MM 121
(1)Carolina In The Pines (With Rd Cue Sheet)	MM 119
(1)Smokey Mountain Memories	OR 78
(1)From A Jack To A King	DR 100

NEW MP3S & VINYL (WHERE AVAILABLE)

(3)Something To Talk About	MP3DIM 201
(3)Little Willy	MP3EPT 6
(3)I Want To Grow Old With You	MP3SD 313
(1,3)You Sang To Me	S2K 2010
(1,3)Little Black Book (Mp3)	SIR 104
(1,3)I'll Do It All Over Again	SIR 204
(1,3)I'm Walkin'	SIR 331
(1,3)If The Juke Box Took Teardrops	SIR 1101
(1,3)Red Sails In The Sunset	SSR 229
(1,3)Slammer / Patter Rhythm	SSR 230

ROUND DANCES

(2,3)I'm Not Lisa	DARRCD 509
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SQUARE DANCE CDS

(2)Folsom Prison Blues / I'd Like To See	DCD 1020
(2)Juanita Jones / I've Got Mexico	DCD 1021
(2,3)Pizzincco	OPCD 0036
(2,3)Marie Lavoux	OPCD 0044
(2,3)My Next Broken Heart	OPCD 0033
(1,2,3)Nuttin' For Christmas	C-C 809
(2)Your Cheating Heart (Cd)	TKRCD 011
(2) Always Get Lucky With You	BHPCD 0005
(2)Mele Kalikimaka	PIOCD 6009
(2)Chinese / Light (Cd)	STCD 2033
(2)Black Mountain Hop / Front Porch Fiddle	BMVCD 3063
(2)Carolina In The Morning	JDCD 101

NEW CDS - NOT ON TAPE

(2,3)Baby Love (Cd)	OPCD 0030
(2,3)Always Have, Always Will (Cd)	OPCD 0032

HAND)
left allemande

- 14) SIDES (LEFT touch 1/4 & walk and dodge)
LEFT touch 1/4
{LEFTY} scoot back
{LEFTY} follow your neighbor
swing thru, scoot back
right and left grand
- 15) HEADS (right and left thru & lead left)

LEFT swing thru
trade the wave, spin the top
(explode & swing thru)
right and left grand

- 16) SIDES LEFT square thru 2
LEFT spin the top
hinge, coordinate
GIRLS hinge, diamond circulate
flip the diamond
trade the wave
boys trade, circulate
right and left grand



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Holidays!*

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THE KOREO KORNER



From
Steve Kopman

Let's stay with the left-handed theme with a call the dancers will really enjoy when they complete the sequence.

HEADS LEFT square thru 4
LEFT swing thru
LEFT Relay the Deucey
Then:

- 1) girls run
wheel and deal
left allemande
- 2) girls run
bend the line
dixie style to a wave
(Squeeze your left hand)
left allemande
- 3) trade the wave
acey deucey
right and left grand
- 4) LEFT swing thru
recycle
sweep 1/4
roll away
RIGHT AND LEFT GRAND
- 5) explode the wave
wheel and deal
CENTERS pass thru
ALL pass thru
right and left grand



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NOTES IN A NUTSHELL

A Review by
Frank Lesclinier



CALLER'S NOTES

Norm Wilcox (norm.wilcox@sympatico.ca)

This month's subject of "Adding Creativity To Your Choreography" explores the concept of 'doing your part' of a call. In order for this to be successful, dancers have to be able to do "their part" of a call without having the others doing their part of the same call. Some examples would be to call from a line of four, "Ends Load the Boat, Centers Square Thru 4"; or from a Box Circulate formation, "Boys Scoot Back, Girls Dodge Right".

The **Mainstream 53 (Basic)** feature subject contains material that can be called on the first few nights of new dancer sessions. This is followed by a page of choreography using that material.

The **Mainstream** featured call is Eight Chain Thru. This call used to be a Mainstream call, and was moved to the Plus program for a couple of years. It is now back on the Mainstream program. The following page contains sequences 'Dancing the Mainstream Program'.

In this month's **Plus Program** section, Ping Pong Circulate is featured. Since Extend is usually called after Ping Pong Circulate, several other ideas are presented, including choreo dancing the Plus program.

For those calling **Advanced**, Norm workshops Cross Over Circulate from general lines. It is not recommended to call Cross Over Circulate after a Swing Thru and Centers Run. That's because the ends are Sliding Right for the centers Run, and then immediately veering Left for the Cross Over Circulate, which is bad body flow. Scoot & Weave is the A-2 call, followed by some sequences 'Dancing the A-2 Program'. An added bonus is material using Mainstream and Plus calls a little differently.

JOHN'S NOTES

John Saunders (johnnysa@aol.com)

John includes a record review and things of interest section. There are several singing call figures included that are used in the newly released songs.

In the **Workshop Ideas** section this month is the call, "Reverse the Boat", for the Plus program. From facing lines of four: the ends Pass Thru, Turn away from

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the center of the line, Partner Trade with the dancer beside them, and do the trailing couples part of a Double Pass Thru to end as the center couple in a completed eight chain thru formation. Meanwhile, the centers of the line Pass Thru, Cross Run, Pass Thru and face to the center to become the outside couple in the eight chain thru formation. The move is equivalent to Half Sashay and Load the Boat.

The **Mainstream (1-53) Program** call this month is Flutterwheel. Eight Chain Thru is the call of the month in the 'Dancing the **Mainstream Program**'. This call would be limited to normal dancer arrangements at the Mainstream program, due to the Courtesy Turn as part of the definition. Even numbers result in an eight chain thru formation, and the odd numbers end in a trade by formation.

Dancing the **Plus Program** this month looks at the call Peel the Top. This can be called from a box circulate and 'Z' formation.

The **Advanced and Challenge Supplement** includes: Clover and (Anything); Pass and Roll Your Neighbor; and (Anything) to a Wave.

If you publish a note service and would like it reviewed in future issues of this magazine, please send them to: 9836 E. Foothill Blvd. #6108, Upland, CA 91786. I will be glad to include your notes in future reviews.

Thanks, Frank.

Y-Squares Marks 40 Years Of Square Dancing

Y-Squares, a local social square dance club, marked its 40th anniversary with a celebration dance November 14, 2003, at the Roselle Presbyterian Church, Roselle, New Jersey.

Jim Snyder, caller, and Mary McGee, cuer, provided the varied dance patterns and music for this gala, fun activity.

To make this a "special" event, each person attending received a 40th Square Dance dangle and a commemorative booklet containing every member's name for the past 40 years.

Wrapped door prizes (each donated by Y-Squares' members) were awarded during intermissions. Names of other square dance clubs who attend were mentioned, also.

Presidents George and LouEllen Stoms, spearheaded this event, and recognized Charter and other long-time members.

The 67 eager and willing Club members worked together to prepare for this memorable Modern American Square Dance. Of particular mention are Dianne Cooper, Chair of the Refreshments Committee and Jan Sanderson, Chair of the Decorations Committee.

We are proud of our 40 years!

Lillian Krov

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**

On The Record ROUNDS

Ralph & Joan Collipi

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Take a  at what is just released...

Three Times Cha

Ph. III – Cha Cha Flashback 9172 Knock 3 times by Dawn or Bell 938 – Ed & Elvira Glenn

Part A has chase ending in tandem facing wall into a ladies peek a boo. It has new yorker in 4, crab walks, and other basic cha cha figures.

Something In Red

Ph. IV – Waltz – RCA 62219 by Lorrie Morgan – Ken & Barb LaBau

Slow this down for comfort, it has diamond turn, weaves, Viennese turns. Telemark, in and out runs, canters. Ending has a promenade sway.

Winchester Rumba

Ph. III+2+1 (Umbrella turns 4) – Cha Cha – Roper 219A Winchester Cathedral – Maxine & Dale Springer

Basic cha cha to good music. Good routine to introduce your group to Phase III cha cha figures.

Possibility Rumba

Ph. IV – Rumba – You've Got Possibilities (Flip Winchester Cathedral) Roper #219 – Ronnie & Bonnie Bond

Umbrella turns, cross body and basic figures are included in this routine.

My First Dance

Ph. II+1(Figure 8) – 2 Step - Grenn 14294 - Barbara, Jim & Paul Connelly
Left turning box, cross walks, circle away and together, box. Ends with a chug apart.

It's Samba

Ph. IV+2 (Shadow & Traveling Bota Fogos) – Samba/Merengue - STAR 118B Esso Besso – John & Valerie Pinks
Whisk, meringues, lazy samba turns. Criss x Voltas. Great samba music. Ending is an aida.

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Two Step Today, Samba Manana

Ph. II+1(Sh. To Sh) plus 1 unphased (lace up in 7; Samba Phase IV head cues at end of cue sheet for those who dance Phase IV Samba – Dance Ranch 1012 CD Tracks I & III - Manana by Blue Star or Hoctor 1646 – Barbara & Jerry Pierce

Have included some of the steps in both phases as listed

Below: Ph. II: 2 steps, lace, sh. To sh. hitch forward and back.

Ph. IV: samba walks, copas, criss cross volta

Luisa 4

Ph. IV+2+1 (Open hip twist, sweethearts, inside u/a turn) – Rumba/2Step – Luisa We Are Forever CD by Billy A. McCow Great American Country Records – Nancyann & Kelly Nobles, II

Intro starts in left shadow pos. includes sweethearts. Part A has Tamara sequence, mushroom cucaracha (which is an arm movement).

Steppin' Out

Ph. II – Dance Ranch CD – Roger & Jean Knapp

This dance is done on same footwork throughout. 1st time through with music, 2nd time rhythm only. 3rd time silent until measure 25 when the full music will come in for the ending.

Spooky

Ph. V+1 WCS+2Unphased (Dbl. Whip & Cuddle Whip) – W/C/S – Spooky by Classics IV – Coll. 6007A – Dave & Marilyn McAdams

Face loop sugar push, hesitation sugar push, surprise whip, cuddle whip. Tuck and spin, triple travel and roll. Nice WCS routine.

Luisa 5

(Same information as above) Rumba - Phase V+1 – (curl, rope spin, lace to fc inside, u/a turn) Same Choreo. as above

Cuddle, sweethearts Tamara wheel, curl to a fan.

My Little Friend

Coll. 80015 – RCA Gold Std. 447-0675 Elvis Presley (flip Kentucky Rain) – 2 Step – Phase II+2 (Fish/Side Stair) – Virginia & Bill Carpenter

Basketball turn, traveling box, scoot, fishtail, all basic 2 step figures can be danced to on cues.

I Won't Send Roses

Ph. III+2(Fan & Alemana Turn) – Rumba – STAR 203A – Bill & Martha Buck

Fence line, spot turn, rev. u/a turn, sh. To sh. Chase peek a boo. Serpiente, ending is side corte. Beautiful music accompanies this nice routine. Don't pass this one up.

Early Morning

Ph. III - 2 Step - Dance A Round DARRCD-505 by Carolina Boys - Fran & Jim Kropf CW beat to basic 2 step. Has slow pivot 2, left fc. turning box, basketball turn, and fishtail.

Round Dance with Ralph & Joan Collipi

December 28-31, 2003 – Holiday Round Dance Ball (Phases III-VI)

Landmark Resort Hotel - Myrtle Beach, South Carolina; "New Full Dance Floor in Both Halls"

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January 23, 24, 25, 2004 – Bennington College Round Dance Festival (Phases III-VI)

Bennington College, Bennington, Vermont

Staff: Ralph & Joan Collipi, Dom & Joan Filardo, Kay & Joy Read, Kenji & Nobuko Shibata

Host: Esther & Irv Mindlin - Email: e.mindlin@verizon.net, Tel. 413-442-5297

March 18-30, 2004 - Wasca Wearin' O' The Green

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Pick Me Up

Ph. II+2 (Fishtail, Strolling Vine) – 2 Step – Dance A Round DARRCD-506 by Carolina Boys – Fran & Jim Kropf

Lace up, rev. box, scissors sequence, fishtail, strolling vine, slow open vine. Dance can be done on cues.

Cajun Fiddleman

Ph. II – 2 Step – Cajun Fiddleman from We Are Forever CD by Bill A. McCoy Great American County Records – Patricia Hintz

Basic 2 step, with wrap and unwrap sequence. Ending has 4 step hops together.

Manana 2 Step

Ph. II – 2 Step – CD: Dance Ranch 1012 – Bill & Martha Buck

Intro starts with side 2 steps sequence and apart and tog. Part A is basic 2 step. Part B has circle chase and basketball turn. Part C has wheel 6.

Manana

RAL Unphased – Merengue/Samba – CD Dance Ranch 1012 (tracks II & IV) – Jim & Adele Chico

Traveling locks, glide, promenade, arm slide, open break, merengue roll and conga walks. Ending is samba with spot volta's. Nicely done.

Your Cares

Ph. III+2(Dia. Trn. & Q. Dia. 4) – Foxtrot – MCA D2405 or Coll. 3702 I'll Take Care of Your Cares by Frankie Lane – Peg & John Kincaid

Nice phase III foxtrot. Whisk, wing, impetus, hover. Left turning box. And a quick diamond turn 4 with a dip.

Love Story Bolero

Ph. IV+2(Riff Turn & Half Moon) – Bolero – Col. 13-33203 – Bill & Martha Buck
What a lovely bolero. Choreographers suggests you speed up for comfort. Half moon, aida, switch cross. Riff turns, u/a turn, back walks, left pass, hip rocks.

Broadway Baby

Ph. IV - Foxtrot/Rhythm - STAR CD 506 - Bill & Carol Goss

Although this is rated as a Phase IV, the dance is a difficult Phase IV. It is a nice routine and worth the effort. Parts of the routine are done in skaters position. Cross points, cross hovers, feather trans. to a reverse wave, impetus, prom. Weave. Diag. 2 steps in and out. Ending is a roll 3 thru lunge. We liked this one a lot. Great music.

You Should Be Dancing

Ph. V - Cha Cha - STAR CD 507 - Bill & Carol Goss

This is a fun dance. Has disco arms in it. Open hip twist, int. stop and go hockey stick with rocks. Ronde's twist chasses. And a sequence of side draw and side closes. The dance makes the dancers smile. We love it.

When You're Smiling

Ph. VI - Foxtrot - Capital 72438-77683-7-6-A - Artist: Dean Martin - Jim & Bonnie Bahr

Looking for a nice soft Phase VI foxtrot. Here it is. Reverse turn, check and weave. Feather, double reverse, syncopated left feather. Double top spin, swivel hinge. Good dance to nice music.

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(12 TWO STEP, 6 WALTZ)
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16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
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Liar, Liar Pants On Fire

Ken Ritucci, W. Springfield, MA

In a short time, beginner classes will be starting up again. It is usually an exciting time of the year for square dancers. Everyone is hoping for large classes. Some clubs are just hoping for a class.

There is no doubt that square dancing is in trouble in regards to the lack of new dancers entering the activity each year. New England is not immune from such problems. This scenario has been around for some time now.

Let's take a trip back ten years ago to the CALLERLAB Convention in Baltimore. There was a great deal of concern regarding the length of time it took new dancers to not only learn the activity but also adjust to "club level." Most of the caller present at the convention agreed that square dancing needed a program that can be taught in 25 weeks and possibly combine the "popular" Mainstream calls with the "popular" Plus calls.

After such discussion, CALLERLAB appointed a committee to come up with an experimental list of calls that encompassed some of the Mainstream program with about 8 to 10 Plus calls. There was also another experimental list of Bold Faced and Italicized Mainstream calls. The bold faced calls were to be taught first and then after the dancers "graduated", the italicized calls would be taught. The intent was to get dancers into the activity sooner.

The experimental programs were to be trialed on a one year basis for those callers who so desired. They were not meant to take the place of the existing Mainstream and Plus Programs. The combined Mainstream/Plus program was optional and was directed to those geographical areas in which Plus was directed to those geographical areas in which Plus was the predominate dancing level, such as New England is today.

For many reasons, too lengthy to get into here, the trial lasted about one year and feedback was received by those callers who were actually using the lists. In the end, CALLERLAB did not endorse the experimental lists and business went on as usual. Many of the comments from those concerned callers back in 1986 were the same as you hear in 1996. Except today, the dance population has been reduced further from what it was.

Many leaders felt that by making the experimentation program an option, it just added confusion to the situation.

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3. Do Rae Me Dwn 110
4. Sasha / Tatiana Gmp 510
5. Then The World Will Know Gmp 122
6. Wonderful World Rb 3095
7. Little Did I Know Gmp 1012
8. Time After Time Sir 336
9. Cowboy's Sweetheart Bs 2471
10. Right Or Wrong Dgr 011
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CUE TIPS

*Selected by
Fran & Jim Kropf*



Boy this year has gone by so fast it's Christmas time again.

Jim and I want to wish everyone a Very Merry Christmas, and may all your "CHRISTMAS WISHES" come true. We wish all "CHRISTMAS BRIDE" many years of happiness.

CHRISTMAS WISHES

Anne & Charles Brownrigg

Record: Ann Murray CC Set: What A Wonderful Christmas Track 8 Disc 2

Footwork: Opposite Except As Noted

Rhythm: Waltz

Phase: 4

Sequence: A-A-B-A-B(1-6) ENDING

INTRO

WAIT 2 ;; IN CP RLOD;; SPIN TURN; FEATHER FINISHED; DIAMOND TURNS;;;;

PART A

ONE LEFT TURN; HOVER CORTE; BK,BK/LK,BK; OUTSD SWIVEL; THRU,SEMI CHASSE; WEAWE TO BJO;; MANUV; IMPETUS SCP; FWD HOVER TO BJO; BK HOVER SCP; IN & OUT RUNS;;;; (2ND & 3RD TIME PKUP SCAR)

PART B

CK FWD (W DEVELOP) ROLL LADY TO LOP; THRU TWINKLE TWICE TO LOD;;
CROSS ROLL TO OPEN; WING SCAR; CROSS HOVER TO BJO; CROSS HOVER SCAR;
CROSS HOVER TO SCP;MANUVER; SPIN TURN; FEATHER FINISH; DIAMOND TURNS;;;;



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*From every branch of our family tree,
Go our very best wishes to all of thee.
We hope it's a season of merriment and mirth,
Of good tidings to all and peace on earth.*

ENDING

TELEMARK TO SCP; CHAIR & HOLD;

CHRISTMAS BRIDE

Shigeyuki & Yukie Yamashita

Record: Star 107

Footwork: Opposite Unless Noted

Rhythm: Waltz

Phase: 2 Speed 46 rpm

Sequence: INTRO, AB-AB (1-15,ENDING

INTRO

BFLY/WALL WAIT 2 MEAS;; BAL L & R;;

PART A

WALTZ AWAY; TURN IN TO LOP; BWD WALTZ; BK FC,CL TO CP;
LEFT FC TURNING BOX;;; LACE ACROSS; FWD WALTZ; LACE BK; FWD
WALTZ TO BFLY WALL; TWIRL VINE 3; MANUEVER; 2 RIGHT FC TURNS
FC LOD;;

PART B

PROG BOX;; 2 LF TURNS FC WALL;; BOX;; REV BOX;; BAL L; REV TWIRL;
TWINKLE THRU; PKUP TO SCAR LOD; 3 PROG TWINKLES TO SCP LOD;;
THRU FC CL TO BFLY WALL;

ENDING

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ALL THINGS CONSIDERED



By
Ed Foote

MY CHRISTMAS WISH LIST

This Christmas I wish for the following:

1. That people dance instead of walk.
2. That dancers do Grand Square, Do Sa Do and Circle to a Line correctly.
3. That clubs allow new dancer classes to continue until the new dancers are comfortable with the material.
4. That callers teach dancers to understand calls instead of just memorizing positions.
5. That dancers tell callers they want to understand the calls and not just memorize positions, thereby providing encouragement for callers to teach in this manner.
6. That dancers remember to take hands with adjacent dancers immediately after every call.
7. That callers think about using smooth choreography and actually do it.
8. That dancers keep squares small.
9. That dancers keep their bodies under control and achieve a definite position after every call.
10. That clubs have many people volunteering for offices.
11. That all new dancer classes are large.
12. That clubs not make announcements between the patter and singing calls, because it totally disrupts the flow of the tip.
13. That clubs would not do announcements while people are squared up, recognizing that this is tiring for people.
14. That people would be polite by being quiet during announcements.
15. That round dance cuers would cue with excitement and expression, instead of just giving the commands in a monotone voice.
16. That men stop being so rough in the square. Complaints about men far outnumber those for women.
17. That the ladies will do more skirt work, because it looks elegant.
18. That callers will call material with correct timing.
19. That dancers and callers will contribute to the CALLERLAB Foundation, which is doing such fine work in so many areas for the promotion and Preservation of square dancing.
20. That dancers forgive the mistakes of others in the square.
21. That dancers reflect love to all whom they touch, thereby achieving the true perfect square.

Happy holidays. Marilyn and I would like to wish you a blessed holiday season, with the reminder that peace is remembering that you can choose to see things differently.

MOORE ON CONTRA

*From
Paul Moore*



I'm going to start this column with a digression and then hope that I'll get back to the main point by the end.

Over the past few years we have heard the term "politically correct," and usually it is used in a negative way: "Oh, that's so PC." However, the phrase did not have negative meanings when it was first used. It meant simply to avoid language and labels that would tend to marginalize people. In other words, don't put someone out of the mainstream of American life by labeling them or calling them names.

The derivation of the word is from the Greek word for city – *polis*. From this base word we get words like policy and politics. Everyone should know that the only way we avoid politics is if there are only two people and one of them is dead. Politics is nothing more than working with people to come to an agreement on how the "city" or the state should be run. If someone is really good at politics, he/she may be called a statesman. Someone said, "Good statesmanship is letting others have my way."

It looks like the word polite has the same base, but it does not. Polite comes from a Latin word which means to rub two objects to make them smooth. If we are polite (or polished) we are smooth in our relationships with other people. Nothing catches or tears.

Someone who is truly politically correct is also polite.

Both terms apply to what dance leaders and dancers should be at a dance. I remember very well being told never to discuss or tell jokes about religion and/or politics at a dance. We don't do that because we are sensitive to people's differences, and we do not wish to offend them.

Unfortunately, too many people forget to be political and polite when in a dance hall. We snarl at someone who makes a mistake or does not know how to do all of the figures. Sometimes we even say that so-and-so should not even show up because he/she doesn't know how to dance. Some clubs will tell recently widowed women that they are no longer welcome because they do not have a partner – even when the couple had belonged to the club for thirty years. Or an elderly person is "politely" asked not to return because he/she cannot keep up with the fast pace.

Callers do it too. I remember one dance where a very sharp young lady who was part of a demonstration group came into the contra hall. She had enough knowledge from her training for the demonstration, but she did not know all of the figures. The caller used star thru in a dance, but the young lady did not know star thru. Rather than giving a quick walk thru, the caller said, over the mike, that she should not be in the hall if she did not know all the figures. The lady left in tears. Ten seconds of instruction would have kept her in the hall, and everyone would have won.

We keep saying that square (contra) dancing is friendship set to music, and most

of the time it is true. However, we hear more and more stories of people being rude or cruel to others because they do not match our expectations of dance or calling level. We really do need to make a conscientious effort to be more polite – more loving.

And there is my segue to a contra dance called “Falling in Love Again.” Good contra dances tell a story: they have an introduction, plot, and resolution of the plot. We are always tickled when we can’t see how the resolution is going to come about. That is true of this dance. It is in the Beckett formation I have written about before – that is, couple facing couple.

Falling in Love Again

- Intro: ----, -- lines forward and back
- 1-8 ----, with the couple across circle left full around
- 8-16 ----, as couples slant to the left and two ladies chain
- 16-24 ----, as couples slant to the right and two ladies chain
- 24-32 ----, across right and left thru
- 32-40 ----, across slow square thru two hands
- 40-48 ----, dosado with the next and step past
- 48-56 ----, -- swing your partner
- 56-64 ----, -- forward and back

The introduction is the forward and back with everyone moving in unison. When two couples circle left, the unit has broken into smaller groups. When couples slant to the left, they are on their own, two couples now have become one. Then the two ladies chain to the left, leaving their partners. It becomes even more complex when the ladies chain to the right because they are even further from their original partners. Then everyone does a right and left thru – two couples working together, but not with the original partner. The slow square thru even separates those couples. It feels that the dosado should be the resolution, but it isn’t. The resolution only comes when dancers leave one more person to finally swing the original partner – to fall in love again.

There is a lesson here. All of us will disagree with others and go our own way, but if we persist and work our way through all the complications we can come back together.



The only problem with this dance is it's a cuer on the mike.

CALLERLAB VIEWPOINTS

By
Terry Wheeler



CALLERLAB MARKETING SURVEY

Marketing square dancing has been on the forefront of CALLERLAB's efforts for several years. They formed the FOUNDATION for the Promotion and Preservation of Square Dancing, which has funded several projects instrumental in the first stage of the comprehensive marketing program known as the Phoenix Plan. Several CALLERLAB committees have worked on internal marketing ideas and education, but it is the hope of our organization that the ARTS Alliance, discussed in this column previously, with representatives from many diverse dance organizations, will continue the marketing and recruiting efforts. It became obvious that an external, nation-wide marketing approach was not only necessary, but also possible.

The goal was a 2-way street. The square dance activity has a solid, wholesome image in potentially one of the largest demographics in the United States, the "baby boomers" of the '40's. Medical reports are showing that people are living longer and having a better quality of life longer than in any other time in history. With this knowledge, the ARTS Alliance could approach large companies who have LARGE advertising budgets and offer a partnership, in order to advertise their product...and ultimately our own. Companies that have done this previously have been Planter's Peanuts and Hershey Kisses, but they have been one-time shots instead of consistent long-term exposure. Besides being part of potential nation-wide advertising spots on television, companies often help by sponsoring big events with their banners strung across walkways and stages. A large company, e.g. Pepsi, Coca-Cola, could help financially sponsor large weekend events and absorb some of our operating costs.

CALLERLAB contacted StarWorks, a professional market research company for advice. The first step we had to do was establish exactly what our demographics were. Not only did we have to identify the basic age groups, professions, and income categories, we needed to know the purchasing preferences of our people. We also had to make the survey "valid." To do this it had to be a true RANDOM sampling. The CALLERLAB home office then ran a list of its membership and chose every 10th caller to mail the first letter. We had 50 callers on the list that were asked to send us their current membership roster (with the dancer's approval).

The next step was to create the survey. The CALLERLAB Research and Development Committee, under the guidance of Terry Wheeler, was asked to research the best type of survey for this operation, and write questions that would help describe our population. Through much research and several drafts, the CALLERLAB Executive Board finalized the survey. It was market-tested with real dancers and reviewed by several members of affiliated organizations. It was then sent to the dancers on our

list. Knowing that the mailing lists were in some cases 2 years old, we also knew we would get responses from those that may no longer be dancing which would also span another field of information...why weren't they?

SURVEY CREATION

The survey was designed after several different surveys produced by reputable marketing agencies. It has seven categories.

#1-HISTORY: This establishes where a dancer first learned about square dancing and why there was interest to participate. It establishes how long they have been in the activity and what other related activities they participate.

#2-OPINIONS: This establishes what the dancer likes or dislikes about square dancing.

#3-PREFERENCES: This establishes music and news media preferences, and other activities of interest. It helps us decide what types of radio stations are best for ads, and what other activities that are in common with square dancing, e.g. people who like the challenge of computer games might enjoy the choreographic challenge of square dancing.

#4-TRAVEL: By knowing what airlines, hotels, motels, or rent-a-car agencies the majority of dancers prefer, potential sponsors could be identified.

#5-PURCHASING PREFERENCE: This is directly related to identifying companies with large advertising capability.

#6-GENERAL INFORMATION: This is the basic information that we will



CALLERLAB

International Association of Square Dance Callers
Established in 1974

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

For further information contact:

Jerry Reed, Executive Director

467 Forrest Avenue, Suite 118, Cocoa, FL 32922

TEL: 321-639-0039; FAX: 321-639-0851

E-mail: Callerlab@aol.com; On The Web: www.callerlab.org

CALLERLAB ACCREDITED CALLER COACHES

ARE BEST FOR YOUR CLINIC OR SCHOOL
ACCREDITATION ASSURES KNOWLEDGE AND EXPERIENCE

Paul Bristow	286 Long Dr., Ruislip, England H4A 0HZ, +44 20 8845-5073
Daryl Clendenin	7915 N Clarendon, Portland, OR 97203, 503-285-7431
Deborah Carroll-Jones	1523 Bluebonnet Trail, Arlington, TX 76013, 817-469-1179
Larry Cole	3302 N 500 W, Marion, IN 46952, 765-384-7089
Ed Foote	140 McCandless Dr., Wexford, PA 15090, 724-935-2734
Randy Dougherty	3058 E. Des Moines St., Mesa, AZ 85213, 480-924-1309
Randy Gotta	2 Laurel Pl., North Brunswick, NJ 08902, 732-249-2086
Paul Henze	3926 S Mission Oaks Dr., Chattanooga, TN 37412, 423-867-2225
Mike Jacobs	PO Box 2555, Flemington, NJ 08822, 908-284-0432
Jon Jones	1523 Bluebonnet Trail, Arlington, TX 76013, 817-469-1179
Jerry Junck	908 Brooke Dr., Wayne, NE 68787, 402-375-2420
John Kaltenthaler	PO Box 679, Pocono Pines, PA 18350, 570-646-2945
Lorenz Kuhlee	Pfingstweidstr.7B, 61381Friedrichsdorf/Koppern Germany, +49-171-629-1812
Frank Lesclinier	9836 E. Foothill Blvd. #6108, Upland, CA 91786, 909-987-8898
Martin Mallard	222 Stillwater Dr., Saskatoon, SK Canada, S7J 4A4, 306-374-6250
Jim Mayo	PO Box 367, Hampstead, NH 03841, 603-329-5492
Randy Page	43 Starr Ave. Unit 8, Danbury, CT 06811, 203-794-0053
Vaughn Parrish	Rt. 2 Parrish Rd., Berthoud, CO 80513, 303-772-5118
Kenny Reese	Freidrich-Ebert-Str 116, 64347 Griesheim, Germany +49 6155-828-6046
Ken Ritucci	132 Autumn Rd., W. Springfield, MA 01089, 413-734-0591
John Saunders	101 Cedar Dunes, New Smyrna Beach, FL 32159, 904-428-1496
Jeannette Staeuble	Morgentalstrasse 30, CH-8038 Zurich, Switzerland, +41 1-481-7411
Al Stevens	Dillweissensteinstr 57, 75180 Pforzheim, Germany, +49 7231-766704
Don Williamson	52 Crest Dr., Greeneville, TN 37745, 423-638-7784

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

compare to all the rest. These are the basic questions about gender, living location, living style, age category, education, profession, etc.

With these answers, as an example, we will be able to present to a company that a certain percentage of our dance population is in the "XYZ" income bracket and drives their type of vehicle. With this type of data, companies are much more receptive to proposals of advertising and sponsorship.

The CALLERLAB Home Office sent out 1,588 surveys. We received back 463 surveys. This is a 29% return. According to the marketing agency, anything over 20% is great. We did have approximately 250 returned due to inaccurate addresses. This information is now being put into the computer and an analysis will be performed and presented at the next CALLERLAB convention, April 2003, in Reno, Nevada.

If you were one of the lucky ones to have received the survey, filled it out, and returned it, we thank you for your participation in the FUTURE OF SQUARE DANCING.

Note: Terry Wheeler is from San Antonio, Texas, and is the current Chairman of the Research and Development Committee of CALLERLAB



SEWING 101

With
Donna Ipock



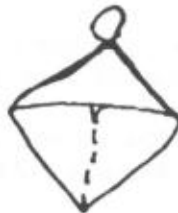
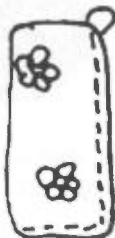
Well, as this year comes to a close I have many embellishment techniques to pass on before we talk about those LAST MINUTE GIFTS. While we were at a recent Special Dance in Gatlinburg we were able to do some shopping. One of the favorite places for all the Square Dancers (and just about everyone else) is Stages West. If you want it they have it or can get it...if you ever dreamed it they have it. Well I saw my dream of an outfit there...all black with the blouse and skirt embellished with rows of different colored ribbon. The blouse was the ever popular peasant blouse with a small narrow neck ruffle. The colored ribbon adorned only the sleeve ruffles. The skirt was made of five tiers with ribbons sewn on each ruffle. These were bright colored ribbons, gold trim and even some decorative stitching. All the weight from the trim allowed the skirt to have lots of swing. The catch...the price. I almost didn't believe my eyes when I saw that the price tag was almost \$200.00. I really wanted that look but the sanity came back quickly as I read the CARE LABEL...DRY CLEAN ONLY. I wandered around the store and did make a modest purchase, all the while thinking "how can I duplicate that outfit." It's in the works as I am writing this...

Meanwhile back at the dance floor...one of our friends from the Tar Heel Twirlers, Peggy Barrett, took a basic black peasant skirt and tied tiny colored bows all over each tier and even on the blouse ruffle. As she said, "If you don't sew you do what you can." This was an original idea and I thought it was a great way to personalize an outfit with your own individual ideas. This is something to think about.

Also saw an outfit utilizing the iron on appliques. These were used on the gores of the skirt and also on the partners shirt yoke. Since the theme of this dance, given by Jimmy and Janie Roberson, and Greg and Sherri Jones, was Autumn Square Up the appliques were of different colored leaves on a solid black skirt. This was very appropriate with all the decorations carrying out the fall colors.

Now for those last minute gifts...

How about an eye glass case made from a pot holder. Pick a colorful but not necessary KITCHENY pot holder. Fold in half with the loop at the top and folding right to left. You can stitch with a machine or even use a hand whip stitch to close the bottom edge and side edge. Leave the very top edge open to insert glasses. You can personalize these



with some buttons, a small piece of costume jewelry, or even an initial. You can use those iron on appliques again.

You can also make a very handy scissors case using the same technique but folding the pot holder into a triangle. Fold in the two corners and stitch as shown...remember I am not an artist...and these drawings are very simplified. Try to make some of your gifts...the recipient is always so grateful that you took the time to make something special. A little thought goes a long way.

Sew Happy!

From the Round The Capitol Square, Austin, Texas

Observations on "discrimination" in square dancing by Dan and Anita Williamson, president, Houston S/D Council.

Reprinted from American Square Dance - December 1971

Our recreation has managed to survive discrimination, but has lost many dancers to it. For just a moment, let's look at a few areas where discrimination occurs most frequently.

1. Beginner dancers: we have all been there, because no one was born with the ability to square dance. But how often have you seen people refuse to dance with beginners, or dance with them so grudgingly that it shows? Some people lose sight of the fact that once upon a time they were pulled through a square until they learned. If we want to perpetuate our recreation, we can only do it by having a continual stream of beginners. The same goes for beginner callers we will lose for various reasons. Is it not worthwhile to work with beginner dancers and callers? I feel it is and if you will think about it, I believe you will agree with me.

2. Age differences: I have seen people openly rude to older dancers and to teen and sub-teen dancers. For the first, I hope I am still able to square dance in my twilight years and hope the younger people will dance with me then, because I cannot do it by myself. As for the younger dancers, in this day of hippies, yuppies, protest, dope, and you name it, I am proud to see a segment of the youth interested in a wholesome and historic recreation. We have traveled with teen groups and find them much better behaved than their adult counterparts. So, if we can be proud of our square dancing youth, then let's tell them and show them.

3. Ethnic groups: Houston does not have many dancers belonging to ethnic groups, but we do have some. Our nation is attempting to ease strained relations that have existed for many, many years. I believe square dancers have the same obligations. Let's look at each other as square dancers, not as ethnic group members.

4. Club cliques: How many clubs have closed their doors or split because of more than one distinct group within the club that could not agree with another? As I see it, a club is a group of square dancers dancing together for mutual fun and enjoyment. If a person no longer finds it fun and enjoyable, it would be better for him, or her to find a club more to their liking than to organize a few other people and attack the rest of the club. A dancer's responsibility to his club is to support it. In a close decision we have to go along with the majority. We should try to do this with a smile.

There are other discriminations that rear their ugly heads occasionally, but I believe by now you see the point I am trying to make.

THE COUNTRY LINE



From
Mike Salerno

“Tis the season to mail early, Fa la la la, la la la la.” When writing a monthly column it is necessary to submit them well in advance of a publication date. As I was preparing for this month’s article, I realized that this column would be in the December issue. Therefore, I decided to take a break from my usual ranting and raving until next year. The holiday season, however you celebrate it, is a time of year to enjoy family and friends. I would like to take this opportunity to wish you a joyful and relaxing holiday season. To borrow from an old song, “It’s the most wonderful time of the year.” Enjoy your family. Enjoy your friends. Enjoy life. If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month’s Dance: BADDA-BOOM! BADDA-BANG!

Basic Steps (Official NTA Definitions):

Boogie Walk: The free hip lifts and moves in a circular motion away from the weighted leg, stepping forward with the free foot.

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

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.

Hold: To perform no movement; to do nothing for a specified time.

Jazz Triangle: A 4 count pattern ending with feet together.

Locked 1st Position: Cross non-weighted foot in front of or behind weighted foot in 1st position.

Locked 2nd Position: Cross non-weighted foot in front of or behind weighted foot in 2nd position.

Pivot Turn: A change of direction turn in the opposite direction of the forward foot

	<h2>FESTIVAL 2004</h2> <p>(14th Canadian National Convention) www.festival2004.org Registrations: 1-877-850-2004</p>
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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.

Rock Step: AKA Break Step, Check Step. Two weight changes in opposite directions using two beats of music. Forward and backward Rock Steps are performed in 5th position (Toe to Heel) while side Rock Steps are performed in 2nd position (shoulder width apart).

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

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

Tap (Touch): The toe or the heel of the free foot taps or 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: Badda-Boom! Badda-Bang!

DESCRIPTION: 32 Count, 4 Wall Easy Intermediate Line Dance

CHOREOGRAPHER: Kathy Hunn (UK) January 2003

MUSIC: Freddie Said by Barry Manilow (start on vocals) (120 BPM) or Any Moderate to Fast ECS Tempo

COUNTS/STEP DESCRIPTION:

Two Right Heel Touches, Right Coaster Step, Two Left Heel Touches, Left Coaster Step

1-2) Touch Right Heel Forward, Touch Right Heel Forward

3&4) Step Right Foot Backwards, Step Left Foot Beside Right Foot, Step Right Foot Forward

5-6) Touch Left Heel Forward, Touch Left Heel Forward

7&8) Step Left Foot Backwards, Step Right Foot Beside Left Foot, Step Left Foot Forward

Boogie Walks Forward, Triple Step Forward, Rock Step, 1/2 Turning Triple Step Left

9) Step Right Foot Forward to Right Diagonal with Clockwise Hip Roll

10) Step Left Foot Forward to Left Diagonal with Counter Clockwise Hip Roll

Optional Arms: Swing both arms up to Right Side. Swing both arms up to Left Side.

The Foundation

For the Preservation and Promotion of Square Dancing

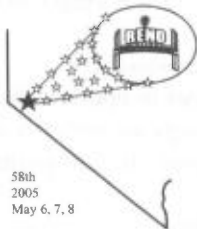
The Foundation's purpose is to support the funding of projects that will preserve and promote square dancing.

To be considered for the funding, projects must first protect the heritage of the activity and contribute to it's 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.



57th SILVER STATE SQUARE AND ROUND DANCE FESTIVAL

May 7, 8 & 9, 2004

Reno Hilton

2500 E. 2nd Street, Reno, Nevada

58th
2005
May 6, 7, 8

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ROUND DANCING**
FRIDAY - SATURDAY - SUNDAY
HANDICAPABLES
Caller: Jerry Verby
FRIDAY AND SATURDAY

**FRIDAY DANCING @ 7 P.M.
EVERYTHING
UNDER ONE ROOF**

- Dancing
- Vendors (Open Friday @ 1P.M.)
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- Free Parking

Special room rates and reservations: 1-800-648-5080 (Deadline: 7 Apr '04)

KOA RV Spaces: 1-888-562-5698

Mention: Silver State Square & Round Dance Festival (Account FEST04)



**Ron & Mary
Noble**
Dallas, OR



Tony Oxendine
Sumter, SC



Jerry Story
Mission TX



Larry Letson
McAllen, TX



**Jim & Adele
Chico**
Morgan Hill, CA

**Trail's End Dance
May 6, 2004
Reno Hilton - Pay At Door**

Further Information: Chairman Don Swartz (775) 883-2937 • Registration: Linda Sawtelle (775) 783-8982

Website: www.squaredancenevada.com • Email: kc7tkg@juno.com or lindasawtelle@hotmail.com

SQUARE DANCE ATTIRE AT ALL EVENING FUNCTIONS

PRE-REGISTRATION PACKAGE - ALL EVENTS (3 DAYS) ENDS APRIL 7, 2004
(3-DAY REGISTRATION - FRIDAY, SATURDAY, SUNDAY - AT THE DOOR, \$80.00/COUPLE, \$40.00/PERSON)

PRE-REGISTRATION PACKAGE - ALL EVENTS (2 DAYS) ENDS APRIL 7, 2004
(2-DAY REGISTRATION - FRIDAY, SATURDAY - AT THE DOOR, \$70.00/COUPLE, \$35.00/PERSON)

PER-EVENT RIBBONS WILL BE AVAILABLE ONLY AT THE DOOR

FRIDAY NIGHT	ALL DAY SATURDAY	SATURDAY NIGHT	SUNDAY
\$20.00 /PERSON	\$25.00 /PERSON	\$20.00 /PERSON	\$15.00 /PERSON

<input type="checkbox"/> \$70.00	<input type="checkbox"/> \$35.00
(Per Couple)	(Per Person)
<input type="checkbox"/> \$60.00	<input type="checkbox"/> \$30.00
Teens 16 & Under:	<input type="checkbox"/> \$25.00
Handicapables	<input type="checkbox"/> \$15.00

NO REFUNDS AFTER April 7, 2004
\$5.00 PER PERSON CANCELLATION FEE AFTER APRIL 7

**Make Checks Payable To:
Silver State Dance Festival**

Mail To:
Silver State
C/o Linda Sawtelle
P.O. Box 4614
Carson City, NV 89702-4614
Call: (775) 783-8982

Name: _____
Address: _____
City: _____ State: _____ Zip: _____
Phone: _____ Email: _____
Visa/Mastercard _____ (Must Complete)
No.: _____ Exp. Date: _____
Signature: _____

Check Primary Interest: MS Plus Advanced R/D: ___II___III___IV___V___VI I am Solo Traveling By RV
 Youth Handicapable

11&12) Step Right Foot Forward, Step Left Foot Beside Right Foot, Step Right Foot Forward

13-14) Rock/Step Left Foot Forward, Step Right Foot in Place

15) 1/4 Turn Left on Ball of Right Foot Stepping Left Foot to Left Side

&16) Step Left Foot Beside Right Foot, 1/4 Turn Left on Ball of Right Foot Stepping Left Foot Forward

Advanced Option: 1 1/2 Turning Triple Step Left

Two Syncopated Jazz Triangles

17-18) Cross/Step Right Foot in Front of Left Foot, Step Left Foot Backwards

&19) Step Right Foot to Right Side, Cross/Step Left Foot in Front of Right Foot

- 20) Point Right Toe to Right Side
21-24) Repeat counts 17.) – 20.) Above

Cross, 1/4 Turn Right, Right Coaster Step, Syncopated Locking Steps

- 25) Cross/Step Right Foot in Front of Left Foot
26) 1/4 Right on Ball of Right Stepping Left Foot Backwards
27&28) Step Right Foot Backwards, Step Left Foot Beside Right Foot, Step Right Foot Forward
29&30) Step Left Foot Forward, Lock/Step Right Foot Behind Left Foot, Step Left Foot Forward
31) Step Right Foot Forward, Lock/Step Left Foot Behind Right Foot, Step Right Foot Forward
32) Step Left Foot Forward (*On final call large step forward on Left Foot spreading arms out for big finish*)

Easier Option for counts 31 & 32: Lock/Step Right Foot Behind Left Foot, Step Left Foot Forward, Lock/Step Right Foot Behind Left Foot, Step Left Foot Forward Repeat

Callerlab Programs

Why Programs and Lists?

CALLERLAB programs define a world-wide standard of square dance calls to be taught in square dance classes or workshops. Program Lists indicate the set of calls that may be called at a dance advertised to be a specific dance program i.e., Mainstream, Plus, etc. Dance promoters are encouraged to list the program to be danced on flyers, brochures and other advertisements of open dances. Dancers should refer to the program designations to seek out dances that will consist of material with which they are familiar. Program lists are used by callers in programming an appropriate dance for a specific group of dancers. Including the desired program in the caller's confirmation agreement will provide programming guidance to the caller as well as protection for the sponsoring organization.

The program(s) are not intended to segregate dancers into exclusive groups or to indicate that one who chooses to dance at his or her own preferred program is any better, or any worse, than any other dancer. Dancing skill can be achieved at many programs, and the quantity of calls is not necessarily an indication of dancer proficiency. It is hoped that the program lists will be used to aid in a logical teaching progression and thorough coverage of basics in classes and to provide an enjoyable modern square dance for dancers of all inclinations. In addition, CALLERLAB's intent is that approved styling and timing of square dance movements will be an integral part of all classes and dance programs. It is also hoped that proper teaching, including timing and styling, will result in smooth dancing for the greater enjoyment of all.

What Next?

Responsible leaders, within and outside of CALLERLAB, recommend that dancers dance regularly at the program at which they graduate for at least one (1) year

before they enter into classes or workshops for another program. This means that dancers graduating from the Mainstream Program should dance regularly at Mainstream dances for a year before going into the Plus Program. Graduates from the Plus Program should dance regularly at Plus dances for a year before going into an Advanced Program, etc.

There should be no pressure put on dancers to move from one program to another once they have graduated. Dancers should be encouraged to take their time, enjoy the fun and fellowship and learn to dance well at that program before moving on to another program.

What About Periodic Selections?

Dancers are not required to know the Periodic Selections in order to attend an advertised Mainstream or Plus dance.

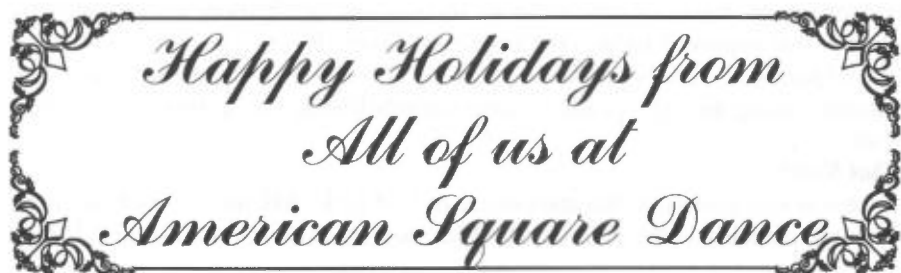
Periodic Selections are not part of the Mainstream or Plus Programs. They are provided as optional material for those callers and/or clubs that wish to include a workshop in their programs. Callers are reminded that Periodic Selections should not be used unless they are walked through or workshopped first.

Callerlab Plus Program

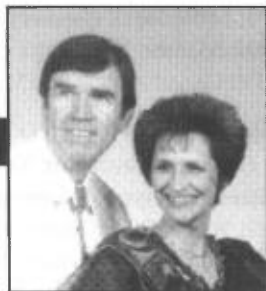
REVISED September 1, 2003

PLUS LIST - TEACHING ORDER

- | | |
|-----------------------------------|---|
| 1. Acey Deucey | 17. Explode & (Anything)
(From Waves Only) |
| 2. Teacup Chain | 18. Relay The Deucey |
| 3. Ping Pong Circulate | 19. Peel The Top |
| 4. Load The Boat | 20. Diamond Circulate |
| 5. Spin Chain Thru | 21. Single Circle To A Wave |
| 6. Extend | 22. Trade The Wave |
| 7. Peel Off | 23. Flip The Diamond |
| 8. Linear Cycle (From Waves Only) | 24. Grand Swing Thru |
| 9. Coordinate | 25. Crossfire |
| 10. (Anything) & Spread | 26. All 8 Spin The Top |
| 11. Spin Chain The Gears | 27. Cut The Diamond |
| 12. Track II | 28. Chase Right |
| 13. (Anything) & Roll | 29. Dixie Grand |
| 14. Follow Your Neighbor | 30. 3/4 Tag The Line |
| 15. Fan The Top | 31. Spin Chain & Exchange The Gears |
| 16. Explode The Wave | |



ROUND DANCE PULSE POLL



*From
Bev & Bob Casteel*

Dear Friends and Readers,

May this season of Christmas be a very special time for you and your family.
Happy Holidays!

SOUTHWESTERN OHIO SQUARE DANCERS' ASSOCIATION

Rounds Of The Quarter – 4th Quarter 2003

Submitted by Phil Van Lokeren

Easy: In The Mood For A Two Step (Martin)

Intermediate: In The Navy (Silvia) Coll 4338

MINNESTOA ROUND DANCE COUNCIL

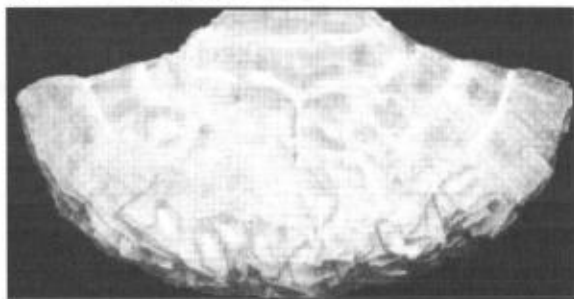
Round Of The Month For November/December 2003

Submitted by Steve Philson

MEG SIMKINS

119 Allen Street
Hampden, MA 01036

(413) 566-3349



NEW

NEW

*Everything
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Square Dancers*

Send for our
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Luxurious nylon organdy is used for this full, but light weight, petticoat. All bottoms are hemmed for comfort and long wear. Replaceable elastic at waistline.

Extremely full #6000 - Sixty yards - 3 layers - 20 yds. each \$36.00

Extremely full #5000 - Fifty yards - 3 layers - 20 yds. each \$33.00

Extremely full #4000 - Forty yards - 3 layers - 20 yds. each \$30.00

LENGTHS: 19, 20, 21 and 23 inches.

COLORS: Red, Black, White, Light Blue, Royal Blue, Ivory, Peach, Pink,
Hot Pink, Yellow, Lavender, Mint, Kelly Green, Navy, Dusty Rose.

SIZES: Small, Medium and Large

Phase II: Little Devil (Seurer) RCA 447-0939 - Neil Sedaka
Phase III: Mambo With Papa (Auriene) RCA 47-5857 or SP - Perry Como
Phase IV: Canadian Sunset (Maguire) RCA 447-0877 or Coll 4562 - H. Winterhalter

CHICAGOLAND ROUND DANCE LEADER'S SOCIETY

Teach Of The Month For November 2003

Submitted by Jayne & George Seldon

Phase II: Whose Your Daddy (Helm) Dreamworks #004450815-7
Phase III: Return To Sorrento (Lucibello) Star 120
Phase IV: Our Love Is Here To Stay (Nelson) Star III/SP/Dance A Rama
Phase V: Beale Street Blues (Lillefield) Ballroom Magic CD Premium
Phase VI: Old Fashioned Foxtrot (Martin) SP

DIXIE ROUND DANCE COUNCIL

Top Teaches For October 2003 As Reported In The Newsletter

Submitted by John & Misty Hannah

1. I'm Still Me (Read) VI/Walta/SP
2. Jack Is Back (Worlock) VI/Mambo/CD
3. All That Jazz (Springer) II/Two Step/
4. Blue Skies (Worlock) VI/Tango/CD
5. Fine Brown Frame (Hurd) IV/Jive/SP
6. If Tomorrow Never Comes (Rumble) V/Rumba/SP
7. La Mer (Shibata) VI/Slow Two Step/SP
8. Orange Colored Sky (Shitata) VI/Slow Two Step/SP
9. You Should Be Dancing (Goss) V/Cha

**Send your Round Dance Pulse Poll information to:
Bev & Bob Casteel, 1540 Hull Lane, Knoxville, TN 37931;
865-690-5498 • e-mail: bevbobdance@aol.com**



*Bill Boyd
tried calling!*

POINT OF ORDER



By Kappie Kappenman

I have, over the years made every attempt to keep in contact with the “cameo” callers and round dance instructors from the early fifties, Tex Brownlee, Nita Smith, “Bub” Ables, Cal Golden, Bob Osgood, Lee Helsel, Les Gotcher and many others.

In talking with Dick Leger, just prior to his passing away, he stated that he felt square dancing would see an upsurge when the movement “gets back to the basics” and everyone is dancing together again. Your featured article in response to Mike Burke, ironically falls along the same line of thought.

He also stated, very emphatically, that too many of the new people in our square dance movement do not know how much Bob Osgood from California has done for square dancing since the inception of *Sets In Order*. In talking to many of the “old timers”, they heartily agree. “*Sets In Order*”, and **American Squares** were the tools which built the movement in the fifties and sixties to the crescendo it reached not only in the United States, but around the world.

It appears to me that **American Squares** is proceeding in the same direction of the promotion of square dancing as Bob. This, in itself is great, as we, as square and round dancers need a publication that connects the world of square dancing.

Sincerely, Kappie Kappenman

The Florida Dance Web

News and items of interest to Square and Round Dancers in Florida

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

<http://floridadanceweb.com>

**Clubs, Vendors, Callers, Cuers - You can have your own web site
on the [Squaredancing.org](http://squaredancing.org) for only \$35.00 per year.**

<http://squaredancing.org/yourclub>

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

Visit http://squaredancing.org/web_design.htm

for all the details

Tomperry@tipiproductions.com

What is a National Caller?

Sometimes putting your foot in your mouth is beneficial. As a squeaky new caller I attended my second Nationals. Every time I turned around there was a National Caller. I don't think I blinked for two days. Finally, my greatest wish came true and I met THE caller I had been looking for. I bopped up and started talking before I even introduced myself. Ten minutes later, I realized I had not acknowledged her companion, who was frankly even better known. I was so embarrassed that I babbled the first thing that came to my mind - "Forgive me, I didn't mean to ignore you - but you have to realize you're just another male caller." That one comment started a friendship, thank goodness, it could have been so different. I had always put National Callers on a pedestal and acted like a star struck groupie. I never really thought about it, but those pedestals are awfully hard to carry around, really hard to live up to and not all National Callers are created equal and they haven't earned one. Once I figured out that these recording artists and entertainers were just plain square dancers, I became real picky on who I referred to as a National Caller. This is the way I have it laid out in my mind.

The first level of callers would be the local caller. Here is where you learn all of your fundamentals of square dancing and develop your love for the activity. Frequently, this level is full of brand new eager callers who want to teach every breathing person how to square dance. They will make every effort to teach you the basics straight from the book. This will be your introduction to not only mainstream but also DBD dancing though it won't be very challenging. Your caller will be studying every known position of every call he can find and a way to explain it to the dancer so they can handle the maneuver. They will also spend a great deal of time transposing wonderful old singing calls to modern dancing movements. They may be studying line dances and rounds as well as extending into more complicated levels of square dancing. At this point they may have one club so these folks will tend to drop everything and run for a chance to call or teach.

The next level is the local square dance entertainer. This caller will be fun, popular, and charismatic while still helping you to learn the basics and apply them. You will find at his dance the choreography will have you in many different positions and you will learn to laugh at yourself when things go a little haywire. The focus will be more on successful dancing rather than technically perfect dancing. He, too, will be teaching lessons, but at higher levels than mainstream. There will be about five years of experience under their belt at this point so they are still learning to market themselves. More experienced callers will be trying very hard not to get into a rut. Not as easy to schedule, but you will seldom need to plan more than a few months ahead.

As your local entertainer progresses he will become better known turning into a regional caller. Still doing personal club dances, still trying to teach classes, but traveling anywhere he can. Not every dance will draw large crowds, but they will be different from your local callers. There should be more variety in his music and he will also be a little more creative in choreography than your club caller generally speaking. This is also where marketing comes into play. The caller must be positive that his image is where he wants it to be, his appearance is professional and he has the best equipment he can afford. Arranging for a visit will take a lot more coordination

and planning, around a year in advance. He may also toot his own horn more and not exactly say he is a National Caller, but will let you know how many states he has called in and how big his dances were.

Once this regional caller relaxes and becomes more accustomed to his popularity, the dances will start becoming bigger and more entertaining. The regional square dance entertainer will provide a lot more stunts to amaze you with his ability to put you into strange positions successfully. The variety of music improves dramatically and so does the delivery. Unfortunately at this stage of the game the caller does not have as much time to devote to teaching new dancers, instead much of his time is in leading new callers to reach his level. The region he calls in is also expanding. The scope of calling may also broaden with recording contracts, festivals and special weekends. This is also where the caller is severely tested. With a bigger region and more time away from their roots, their personal strengths will come out. It is also increasingly more difficult to keep up with a 9 to 5 career, family and club. So this caller has a regular path that he travels. With few exceptions, you will know where they are by the day and month. For those exceptions you will need to plan at least a year in advance to have them come to your club. You will also find that his reputation becomes known now. If it is a really good one some well meaning dancer will issue them their first pedestal to tote around.

The next level is truly a National Caller. They travel coast-to-coast, border-to-border. When they are not calling, they are attending workshops as the instructor and working hard to make sure their schedule is full. They may also be studying to become a Caller Coach. These dedicated people draw the big crowds. They have learned to merchandise themselves and their abilities so you can be impressed with what they have accomplished. There is no time to teach on any kind of regular basis. More than anything, it will be a workshop at a festival. Their patter and singing calls will be very polished and they tend to spend a lot of time trying to show you new ways to do calls you've done forever. Expect a performance. You will find that when they are not driving, calling or learning, they will be in a recording studio making new music. Plan on at least two years in advance to pick your day for this caller and do not be surprised if you are squeezed into their schedule on off nights.

Finally, the ideal of being a caller is reached – sort of. Only now more than ever before you are at everyone else's mercy. There is absolutely no time to teach a full class for beginning dancers, seldom any quality time to help a new caller at a slow learning pace, and you have to think three to five years ahead and have the reputation to show up when that dance finally arrives. On the up side –marketing yourself has become easier than breathing. Your reputation is your ticket to anywhere you want to go until you miss an engagement. Colds are enormously schedule boggling and those callers you helped or helped you will be your support system and harshest critics. You will also find that everyone knows you and will expect you to remember them and every dance you ever called. You will also be known overseas and quite possibly in the entertainment world also. Now you are of course an International Caller and things become even screwier because you will not always be able to ask for another pillow or even talk to your audience. The calling will be in English however all the little things that make life easier will be their language and their customs.

Where do you go from here? You've been calling for at least two decades and much more likely three or better. You know everyway to get to and from an airport.

Rental cars are the best and worst things in your life. Newer callers who have researched (stolen) all your best gimmicks, will be sitting at your feet waiting for crumbs of knowledge and the dancers will assume you can solve all their square dance problems with a wave of your microphone. Sometime between leaving the regional level and getting your passport, it becomes much harder to keep the level of excellence alive.

At one point in time all that was needed to become a caller, was to get over your stage fright. Now however, you are expected to know every possible variation on the entire mainstream and plus calls, how to put your dancers into and get them out of the positions while maintaining the beat and a pleasant voice without boring them. You are required to teach folks from around 9 years old and all the way to ninety and turn them into team players within their square. You must learn that politics has nothing to do with government and words you say never die. And this is at the local level while you are having fun!! It becomes exponentially more complicated as a National caller. Yes they do ask for the biggest portion of the gate, but that is to keep the family comfortable while they are doing their dance. Well yes a limo at the airport would put them into the right mood for your dance, but that is optional. And well McDonald's isn't exactly what they think of when dinner comes around. So why do they do it? When all is said and done the bottom line is simple – it is where they started and they want to keep square dancing alive and square dancers young.

Roberta McArthur



Someone asked the vendor if they could see one of the shirts in back. The vendor said sure. But no one has seen them for a week now.

Callerlab Mainstream Program*

(Revised Sept. 11, 2003)

1. Dancer Naming
 - A. Partner/Corner
 - B. Heads/Sides
 - C. Couple #1,#2,#3,#4
 - D. Boys/Girls
 - E. Centers/Ends
2. Circle Left/Circle Right
3. Forward & Back
4. Dosado/Dosado To A Wave
5. Swing
6. Promenade/Single File Promenade
 - A. Couples (Full, 1/2, 3/4)
 - B. Single File Promenade
7. Allemande Left
8. Arm Turns
9. Right & Left Grand Family
 - A. Right And Left Grand
 - B. Weave The Ring
 - C. Wrong Way Grand
10. Left-hand Star/Right-hand Star
11. Star Promenade
12. Pass Thru
13. Split Two
14. Half Sashay Family
 - A. Half Sashay
 - B. Rollaway
 - C. Ladies In, Men Sashay
15. Turn Back Family
 - A. U-turn Back
 - B. Backtrack
16. Separate Around 1 Or 2
 - A. To Aline
 - B. And Come Into The Middle
17. Courtesy Turn
18. Ladies Chain Family
 - A. Two Ladies Chain (Reg & 3/4)
 - B. Four Ladies Chain (Reg & 3/4)
 - C. Chaindown The Line
19. Do Paso
20. Lead Right
21. Right And Left Thru
22. Grand Square
23. Star Thru
24. Circle To A Line
25. Bend The Line
26. All Around The Corner
27. See Saw
28. Square Thru (1,2,3,4)/
Left Square Thru (1,2,3,4)
29. California Twirl
30. Dive Thru
31. Wheel Around
32. Thar Family
 - A. Allemande Thar
 - B. Allemande Left To An
Allemande Thar
 - C. Wrong Way Thar
33. Shoot The Star/Shoot Tee Star Full Around
34. Slip The Clutch
35. Box The Gnat
36. Ocean Wave Family
 - A. Step To A Wave
 - B. Balance
37. Alamo Ring Formation
 - A. Allemande Left In The Alamo Style
 - B. Balance
38. Pass The Ocean
39. Extend (From 1/4 Tag Only)
40. Swing Thru/Left Swing Thru
41. Run/ Cross Run
42. Trade Family
 - A. (Named Dancers) Trade
 - B. Couples Trade
 - C. Partner Trade
43. Wheel & Deal
44. Double Pass Thru
45. First Couple Go Left/Right,
Next Couple Go Left/Right
46. Zoom
47. Flutterwheel/Reverse Flutterwheel
48. Sweep A Quarter
49. Veer Left/Veer Right
50. Trade By
51. Touch 1/4
52. Circulate Family
 - A. (Named Dancers) Circulate
 - B. All 8 Circulate
 - C. Couples Circulate
 - D. Single File Circulate
 - E. Split/Box Circulate
53. Ferris Wheel
54. Cloverleaf
55. Turn Thru
56. Eight Chain Thru/Eight Chain 1,2,3,Etc.
57. Pass To The Center
58. Spin The Top
59. Centers In
60. Cast Off 3/4
61. Walk & Dodge
62. Slide Thru
63. Fold/Crossfold
64. Dixie Style To An Ocean Wave
65. Tag The Line (In/Out/Left/Right)

Continued on Next Page

In Memory Of "Toots" Richardson

Elrene "Toots" Richardson, best described as a lady of many talents, passed away on August 4, 2003 in her hometown of Clinton, Oklahoma. Most of us in Oklahoma and surrounding states knew her as a very busy and well-respected female square dance caller. Some probably remember her as a professor of Psychometry at Southwestern Oklahoma State University in Weatherford, Oklahoma. Many will recall her and her husband Junior as Directors of the Red River, New Mexico Community House where together they brought many of us enjoyment for over twenty years. Toots served as a mentor for numerous "new callers" and was always quick to assist them in their efforts. Additionally, she was a member, past president and past secretary of the Oklahoma State Callers and Teachers Association.

On Saturday evening, September 20, 2003, a special memorial dance was held at Toot's and Junior's club, The Hydro-Hi-Steppers, Hydro, Oklahoma. Over ten squares of dancers, numerous friends and several callers were present. Skip and Lou Gates who had served as Assistant Directors at Red River with Toots and Junior for two years called the memorial dance.

Toots obviously enjoyed life! She took great pleasure in laughing and her giggle will be long remembered. Toots is survived by her husband Junior, her mother-in-law, two sons, other relatives and a long, long list of friends.

Submitted by Mary McCrite and Rod & Lois Ford

66. Half Tag

67. Scoot Back

68. Single Hinge/Couples Binge

69. Recycle (From A Wave Only)

*Suggested Teaching Order

Callers Are Reminded To: Limit their calls to the advertised program. Calls from a list other than advertised should not be used unless they are walked through or workshoped first.

CALLERLAB recommends that the MAINSTREAM Program, calls I69, be taught in not less than 56 hours. CALLERLAB also recommends that calls be taught from more than a

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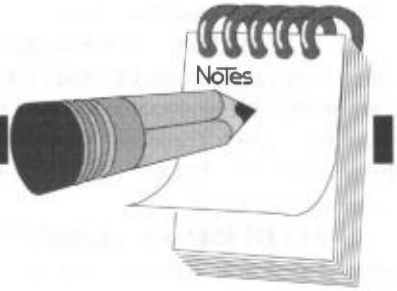
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single position (formation and arrangement) and that styling and timing be included as a part of the teaching program. Calls in italics may be deferred until later in the teaching sequence.

NOTE TO DANCE PROGRAMMERS: There is NO program called the Mainstream/Plus Program. No dancer is required to know Plus calls to attend a Mainstream open dance. Please advertise dance programs as Mainstream or Plus, NOT Mainstream/Plus.

These lists are furnished through the courtesy of CALLERLAB and your local CALLERLAB callers.

WHAT'S AHEAD



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

We need the event date, name, location including city and state, contact address, phone number, and email if any. **The name of the Association/Federation must be printed on the flyer to receive the free listing.**

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

NATIONAL CONVENTIONS (U.S.A.)

National Square Square Dance Conv.

June 23-26, 2004 – Denver, CO

June 22-25, 2005 – Portland, OR

June 21-24, 2006 – San Antonio, TX

June 27-30, 2007 – Charlotte, NC

Intl. Assoc. of Gay Square Dancers:

July 1-5, 2004 – Phoenix, AZ

July 1-4, 2005 – Santa Clara, CA

DECEMBER

7 **OKLAHOMA** – North East Oklahoma Square Dance Assoc. Annual "Toys for Tots" Dance. Memorial Community Center, 8310 E. 15th Street, Tulsa. Rex and Jennie Redmond, HC 67, Box 1015, Skiatook, OK 74070; 918-396-0133; Rexredmond@aol.com

7 **NEW YORK** – Pelham Promenaders' 21st Annual Toys for Tots Dance, Pelham High School, Pelham; phone 914-783-3093

JANUARY 2004

4 **OHIO** – Annual Charity Square Dance, Berea High School at Bagley and Eastland Roads. Bring cookies or finger

food. Bob Cadman 330-652-6238

4 **OHIO** – Berea Children's Home Charity Dance, Berea; Tom Rudebock, 4551 Grafton Road, Leetonia, OH 44431; 330-427-6358; rudebts@sky-access.com

9-10 **GEORGIA** – Georgia State Square Dancers Winter Dance; Open Door Community Center, Columbus; Al and Nancy Tatom, 153 Gordy Mill Pond Road, Columbus, GA 31805, 706-989-3070; website: www.geocities.com/hiltongal

15-18 **ARIZONA** – 56th Annual Southern Arizona Dance Festival, Tucson Convention Center; Jim and Genny Young 3242 N. Calle de Beso, Tucson, AZ 85750; 520-885-6276; jimgeny@aol.com; www.sardasa.com/festival

16-17 **TENNESSEE** – Fourth Annual Sweetwater Luau, Best Wester Motel, Sweetwater. Joe Kelley, 1498 Hickory Grove Road, Ringgold, GA 30736

23-24 **SOUTH CAROLINA** – 29th Annual South Carolina Square & Round Dance Convention; Sheraton Hotel and Convention Center, Columbia; Ed and Joan Redman, 210 Jimbo Road, Summerville, SC 29485, 843-871-0323,

email: edjoanredman@aol.com

22-24 **FLORIDA** – 28th Florida Sunshine Festival, Lakeland Center, 700 W. Lemon Street, Lakeland. John and Linda Saunders, 3303 Travelers Palm Drive, Edgewater, FL 32141; 386-428-1496; Johnnysa@aol.com

23-24 **LOUISIANA** – Lottie's Louisiana Hoedown, Ruston Civic Center, 401 North Trenton Street. Lottie Ainsworth, 1475 Okaloosa Road, Eros, LA 71238, 318-249-4157, lotTNray@centurytel.net

27-Feb 1 **HAWAII** – 39th Annual Aloha State Square and Round Dance Festival, Ala Wai Golf Course Clubhouse, bordering Waikiki. Stan in Honolulu at (US & Can) (800) 676-7740, ext 153, squaredance@outriggertravel.com, www.inix.com/squaredancehawaii/39th_festival.htm

FEBRUARY 2004

13-14 **GEORGIA** – Jekyll Island Ball; Jekyll Island Convention Center; Barbara Harrelson, 1604 Grays Inn Road, Columbia, South Carolina 29210; 803-731-4885; bharrelson1@juno.com

13-15 **ARIZONA** – Bring Your Sweetheart To Yuma; Yuma Civic & Convention Center, 1440 W. Desert Hills, Yuma; Al and Fran Westphal 541-336-2700 (thru Nov. 1) or 928-305-2726 (after Nov. 10)

20-21 **ALABAMA** – 44th Annual Dixie Jamboree sponsored by Montgomery Area Square Dance Association (MASDA); MASDA Square and Round Dance Center, 2201 Chestnut Street, Montgomery; Joel and Nina Bonds 334-567-1362

MARCH 2004

12-13 **FLORIDA** – Central Florida Assoc.'s Shamrock Swing; Senior Center, 1099 Shady Lane, Kissimmee; Jack

& Barbara Hoffman 321-452-3941

12-13 **MISSISSIPPI** – Sweetheart Festival, Wahabi Shrine Temple, Jackson; James and Louise Cox, P.O. Box 25, Brookhaven, MS 39602; 601-833-4437

12-13 **VERMONT** – Maple Sugar Dance Festival, South Burlington, South Burlington Middle School; 802-865-9751

19-20 **TENNESSEE** – 19th State Of Franklin Jubilee, Riverside Motor Lodge, 715 Parkway, Gatlinburg; Bev Casteel 865-690-5498

20 **OREGON** – Preconvention Dance, Oregon Convention Center, Portland, www.54nsdc.com, 503-556-0303

APRIL 2004

2-4 **CALIFORNIA** – Spring Jamboree, Amador County Fairgrounds, Plymouth; Warren and Georgia Potts, 2920 Heritage Oak Way, Lodi, CA 95242; 209-368-4453

3 **OKLAHOMA** – Northeast Oklahoma Square Dance Association's 57th Annual Square Dance Festival, Tulsa Convention Center, Tulsa. Rex and Jennie Redmond, HC 67, Box 1015, Skiatook, OK 74070; 918-396-0133; Rexredmond@aol.com

17 **VIRGINIA** – Cancer Benefit Dance. 7:30-11:00, Fairfax High School, 3500 Old Lee Highway, Fairfax. Callers: Butch Adams, Bill Harrison, Drew Scarce; Cuers: Pamela Bennett, Dom and Joan Filardo, George and Jeannine Springer. Phone Ralph at 703-751-4585 or email driscollr@rcn.com.

23-24 **VERMONT** – Square and Round Dance Convention (in conjunction with New England), Brattleboro Union Senior High School, Fairground Road, Brattleboro; Doc and Pat Tirrell, P.O. Box 37, Lower Waterford, VT 05848; 802-748-8538; www.nesrdc.org;

dptirrell@juno.com

23-24 **NEW ENGLAND** – Square and Round Dance Convention (in conjunction with Vermont), Brattleboro Union Senior High School, Fairground Road, Brattleboro; Doc and Pat Tirrell, P.O. Box 37, Lower Waterford, VT 05848; 802-748-8538; www.nesrdc.org; dptirrell@juno.com

23-25 **CALIFORNIA** – 45th Annual Square and Round Dance Convention (Fun Galore in 2004), Sacramento, California State Fair; Scot and Erin Byars, 2570 Bell Street, Sacramento, CA 95821, 916-482-9503

MAY 2004

7-9 **OHIO** – 44th Ohio Dance Convention, Renaissance Cleveland Hotel, Cleveland; Alice Morrow, 11575 Stafford Road, Burton, OH 44021; 440-543-4950; www.squaredancing.com/cleveland

28-30 **FLORIDA** – 50th Florida State Square and Round Dance Convention. Lakeland Center, Lakeland. Randy and Carol Poole, 1541 Lakeside Drive, Deland, Florida 32720; 386-734-5295; carpoole@juno.com

28-31 **MONTANA** – Fun 'n' More in 2004, 33rd Annual Montana State Square and Round Dance Convention, Hamilton High School, 327 Fairgrounds Rd., Hamilton; 406-273-0141, www.cybernet1.com/missoula.sq-rdancers, SquareDanceMT@hotmail.com

15 **VERMONT** – 28th Annual Square & Round Dance Convention, Barre Town School, Barre; Warren T. Johnston, P.O. Box 1039, Lyndonville, VT 05851; 802-626-9748; www.SquareDanceVT.org; PapaFrito@USADatanet.net

JUNE 2004

3-5 **NORTH DAKOTA** – 45th International Square, Round & Clogging Convention, Shanley High School, 5600 25th St. South, Fargo. Bernadette and Roger McNeil 701-293-6620, bernmneil@aol.com

11-13 **MINNESOTA** – Minnesota State Convention. Squares, Rounds, Clogging, Folk, Line and Contra dancing. Bemidji High School, Bemidji. Duane and Marilyn Olson, 14521 Klondike Rd., Lake Park, MN 56554, 218-532-7891, marduo@tekstar.com, www.squaredanceminnesota.com

JULY 2004

29-31 **CANADA** – 14th Canadian National Convention, Telus Convention Centre, Calgary. www.festival2004.org, festival2004@shaw.ca, 1-877-850-2004, Calgary area 282-6091

30-Aug. 1 **ILLINOIS** – 21st Illinois Square and Round Dance Convention. Caller Dee Dee Dougherty-Lottie. Western Illinois University, Student Union, Macomb, Illinois. Bob and Shirley Schwartz, 907E 2000 Street, Liberty, IL 62347, 217-645-3302, swrtz@adams.net or www.billbirge.com

AUGUST 2004

4-7 **PENTICTON BC** – Peach Fest Square Dance Festival; Penticton Peach Festival, www.penticton.org

SEPTEMBER 2004

10-12 **PENNSYLVANIA** – The Annual Dutch Treat, Lancaster Host Resort and Conference Center, 2300 Lincoln Highway East, Lancaster; 610-586-5619, www.DutchTreatWeekend.com

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Advertiser Index

A & F Music	37	Dot's Western Duds	16
Accredited Caller Coaches	42	Florida Dance Web	52
American Square Dance	3, 9, 15, 29, 36	Florida Sunshine Festival	34
Aron's Square Dance Shop	10	Foundation, The	46
BLG Designs	11	Gold Star Video Productions	32
Bow & Swing	12	Grenn, Inc.	21
Callerlab	43	Hanhurst's Tape & Record Service 2, 24, 66, 68	
Caller's College, Lescrinier	59	Hilton Audio Products, Inc.	18
CaLyCo Crossing	26	John's Notes	11
Canadian National Convention	47	Kopman's Choreography	25
Chinook Records	7	Meg Simkins	51
Classified	62	National Square Dance Directory	29
Collipi, Ralph and Joan	33	New Line of Fashions	13
Cue Sheet Magazine	31		

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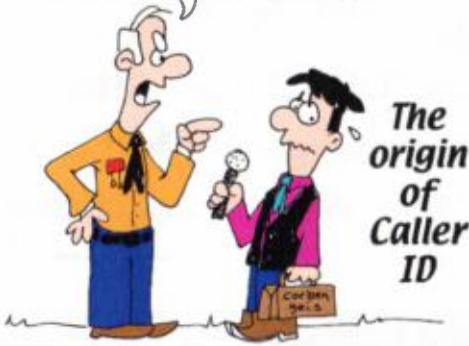
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