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AMERICAN SQUAREDANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 52, No 1
January 1997



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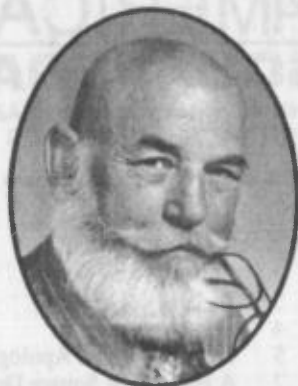
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Editor's NOTEBOOK

by Jon Sanborn



CHRISTMAS has come and gone and the New Year is upon us. Many of us have made New Year's resolutions with the best of intentions of keeping them. I would like to suggest a number of resolutions for your square dancing associates — resolutions which are quite precious but cost you nothing but the desire to give and a little effort.

Give some of your **TIME** and a **HELPING HAND** when there is work to be done in the club or for a special occasion. Volunteer to help in an area where you can help square dancing. Lend a **HELPING HAND** to the new dancers. Give the **ENCOURAGEMENT** needed. Remember your humble beginnings in square dancing and do not be haughty or impatient with those who are now filling the shoes you once wore. In your dancing, give the other dancers the **COURTESY** and **CONSIDERATION** they deserve, which you would also like to have for yourself. **KINDNESS** and **THOUGHTFULNESS** for your fellow dancer will be returned many times over and will result in smoother and more pleasurable dancing for everyone.

If you really want to multiply your assets, try giving a **SMILE!** For every one you give, you will get many more back. It costs you nothing, is returned many times over, and helps to create a pleasant atmosphere for square dancing. Another resolution or gift that costs only a minimum amount of energy and adds to the good feelings and enjoyment is **APPLAUSE**. Give it freely — for your square that danced so well, for the caller who led you through the fun tip, for your partner who pulled you through that part you forgot — for whatever reason, give **APPLAUSE**. But be careful! Like a **SMILE** and **COURTESY**, it is contagious and may spread!

Last, but certainly not the least, give **THANKS**. Thanks to your fellow dancers. Thanks to the caller and cuer. Thanks to the refreshment committee. Don't miss anyone. And give thanks that you have square dancing as a recreation and live in a country where it can be freely enjoyed. ❄️



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BY-LINE

Our cover this month features the Pioneer Squares, a handicapped square dance club from San Francisco, Calif. Inside, you'll find out all about this wonderful club and the fantastic people who keep it running smoothly.

Wheels Whirling Within Wagon Wheels reminds us of just how nervous we were the first time we took the floor. Written as he experienced it, John Cromarty even makes you feel those familiar butterflies! Speaking of butterflies... have you ever been asked to emcee an event? *Then They Asked Me Not To M.C.* will be sure to tickle your funny bone, as will *The Art of Dentapodology*.

Circle Right includes a list of resolutions every square dancer should make for the new year. And for those of us who have resolved to lose weight, *Breadline* serves up a guilt-free pudding recipe.

Learn the history of square dancing by enjoying *50 Years Ago*, by Bob Rollins, along with our continuing series, *A History of Square Dancing*, by the late Ralph Page.

Be sure and catch *CALLERLAB Viewpoints*; Nasser Shukayr reminds us of the importance of getting square dancing on national television, hopefully, on a regular basis.

We recommend reading *Corrections and Apologies*. There are a few things from previous issues that need straightening out. With the new year ahead of us, we're hoping this won't need to be included on a frequent basis! Happy New Year...

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Ask Dave

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DAVE GIPSON (219) 482-2565 EMAIL: DGIPSON@MIXI.NET

Dear Dave: We are president couple for this year in our area. We have a problem in trying to get members to travel to other clubs. Got any answers for us?

**Kathryn Fromme
Toledo, Ohio**

I don't have a magic formula, but in my calling travels, I have observed that successful clubs are socially orientated with activities including dinners, special theme dances, and certainly, group visitations to other clubs. Five, maybe ten years ago, four couples from a visiting club were hardly noticed. Now they are welcomed with open arms. **THE MORAL:** 1. As your club's presence is noticed, so is its absence. 2. Clubs naturally support those who support them. These tenets must be impressed upon the club dancers so they may understand the importance of their attendance, i.e., every single dancer is important and appreciated. Some people just need to be told so.

Dear Dave: When did the swing Do-Sa-Do come in? I was never taught any of this in my lessons nor when I taught lessons. I used to square dance in the '50s, '60s and '70s and once in a while in the '80s, and now I'm back dancing full time. I see these changes and wonder, WHY and WHO said to do this, the way it is done today?

**Edna M. Johnson
Hot Springs Village, Arizona**

Well, Edna, ya got me! I don't believe the who or why is as important as what to do about it. It appears to be a regional thing and is actually fun for many folks. It must be or they wouldn't be doing it. If you prefer to back-to-back Do-Sa-Do instead of swing, just don't put out your arms/hands. It's pretty hard to swing someone without using hands. Which is proper? Technically, the back-to-back, but then you can do either, it's your

choice. Just remember to return to the proper position if you swing and it will be harmless.

Dear Dave: Do you think programming of figures for a club or open dance with different startings is very important (in order) to not bore dancers?

**Raymond Mason
Auckland, New Zealand**

One of the more difficult tasks of a square dance caller is to find the balance between experienced and inexperienced dancers. Of prime importance is the caller's ability to direct the dancers' attention or focus, towards the choreography, music, singing, or a combination of any or all. **Trust your instincts** because what works for one club one evening, may not work for the same club on another. Remember, clubs have personalities just like people and are subject to mood swings as well. You should be prepared, flexible, and capable of challenging or backing-off as necessary to satisfy the needs of the club. If members are complaining that they are doing the same repetitive things and becoming bored, you may wish to reflect on your programming or choreography. However, I caution you, do not let one or two people drive your decisions. Again, **trust your instincts**. Repetitive choreography is sometimes right too.

Next month: An expanded explanation of ASCAP/BMI licensing and your obligations.

Dave answers all questions;
ASK DAVE—Dave Gipson
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Phone: (219) 482-2565;
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CORRECTIONS and APOLOGIES



Our apologies to Bob Osgood for the error in November's *As I See It*, page 36, bottom paragraph, last sentence. The copy should have read, "Ray had a pet club that met once a week at Poinsettia Playground and it was said that his **six squares of dancers** (*not six dancers*) would show up regardless of the weather or any other dire circumstances to be present at Ray's dances."

Bob is always so gracious when errors are discovered—thanks, Bob!

Well, we did it again, folks. We made a sort of puzzle out of December's issue. In case you couldn't put it all together, we'll do it for you. When pasting up *What's Going On In Square Dancing* and the Kopmans' *Creative Choreography*, a few pages were inadvertently reversed. To read the articles so that they make sense, follow along...

The first page of *What's Going On* (page 39) continues on page 57, then jumps back to page 41 and continues as it should.

Creative Choreography (page 55) continues on page 56, but then jumps over to page 40 and concludes on page 58.

We are very sorry for the confusion this has caused and extend our apologies to both Lee and Steve Kopman.

To all of our readers: We are very sorry for the lateness of December's issue. A combination of several events prevented it from being mailed in a timely manner.

We would also like to apologize to our workshop editors and feature writers who's articles were not included in this issue. Because of our shortened deadline during the holiday season, we had to go to press without them. ❁

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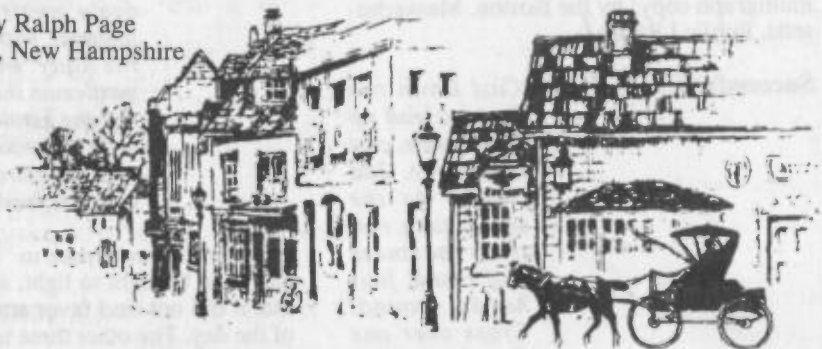
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A History of Square Dancing

By Ralph Page
Keene, New Hampshire



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Sets In Order, The American Square Dance Society

The Revolutionary Era (Part 2)

In November 1780, a building known as "French Hall" was built by Rochambeau in which his officers could have dinners and dances, or receive their friends. Claude Blanchard, commissary of the French Auxiliary Army, in his diary (a valuable translation of which may be found in the Newport Historical Society) says that the building "was constructed for the purpose of assembling a large number of officers therein in the evening to afford them recreation; it began to be used about this time" (early in January 1781).

Maude Lyman Stevens writes of the room, "the newly-built assembly room, lighted by candles in sconces and, surely, in January, warmed by a blazing fire; the uniformed musicians, the discreet dowagers and—observed of all observers—the brilliant band of young noblemen in their gala attire of white broadcloth, turned back with pink, blue or green according to their corps. In minuet or contradance, they lead out the gay young Newport beauties, whose charms they so admire." We learn that the names "Atlantic," "Bellevue," and others as appropriate, were given to the dances held in Newport at that time. An argument arose with the owner of the house over the building of this hall, for in December, 1780, William Vernon in a letter to his son, said: "I understand General Rochambeau had not your leave for building an assembly room in the garden. I can't

think it polite of him." But the matter was soon amicably adjusted, although there seems to have been another slight dispute between landlord and tenant on account of injuries to the house, for in October 1781, Samuel Vernon, the son, said: "I believe the General takes as much care of the house as the Frenchmen generally do, but it will sustain more damage than a family living in it seven years. The floors will be entirely spoiled!" A bill, dated December 12, 1782, was sent to cover the cost of repairs, which amounted to one hundred and thirty-five pounds. This bill is still in existence and shows that no charge whatever was made for the year's use of the dwelling.

Dances of the Military

The following winter Rochambeau sent the Duc de Lausun's celebrated Legion of Horse to Lebanon, Connecticut. On the way they stopped for a while in Provincetown, where De Lausun, who was a great favorite wherever he went, gave a ball in Hacker's Hall, "made brilliant," according to Stone's description, "with beautiful women and with the showy uniforms of French officers." In Lebanon, the Legion gave many banquets and balls. As may be readily seen, the visit of the French troops to New England added immeasurably to the popularity of the dance in this area.

It is time now to take a look at some of the popular dances of the day. The earliest

description of "A Successful Campaign" so far found in *Asa Willcox's Book of Figures*, 1793, copy of which is owned (or at least a multigraph copy) by the Boston, Massachusetts, Public Library.

Successful Campaign—"*Cast Down two Couple, lead up two Couple, cast Down one. 2nd couple do the same, turn contrary partners half round, four hands round. Cross over one Couple, right & left at top.*"

From the same manuscript comes "Stoney Point"

Stoney Point—"*First Couple three hands round with 2nd Lady, alamand reversed with partners, three hands round with 2nd Gentlm. alamand reversed with partners back again, lead Down two Couple, up again, cast off one Couple, four hands half round with 3rd Couple, back again, right & left at top.*"

The earliest reference to "Boston Delight" is in the *Merrill Manuscript of New Country Dances*, 1795. A copy of the manuscript is in the Pejepsot Historical Society in Brunswick, Maine.

Boston Delight—"*Cast 2nd couple up one, hands 4 with the 2nd couple, right & left, set corners, lead out & in again.*"

The earliest reference to "Pea Straw" that we have seen is in "*A Collection of Contra Dances of Late, Approved and Fashionable Figures*," 1799, a copy of which is in the American Antiquarian Society, Worcester, Massachusetts.

Pea Straw—"*First gentleman falls down two couple, up the middle, the lady falls down one couple, up again, meets her partner, allemande with the third lady, the lady with the second gentleman then with her partner, the gentleman allemande with the second lady, the lady with the third gentleman, set corners, lead outsides.*"

No further reference to "Boston Delight" had been brought to light, so it would seem that it did not find favor among the dancers of the day. The other three turn up in several manuscripts: "Stoney Point" in Willcox, Otsego and Ridgeley, "Pea Straw" in Griffith, Parker and Otsego. "A Successful Campaign" in Saltator, Dedham, Ridgeley, Muzzey, Willcox and Otsego.

Up until 1800 the most popular contra dances seem to have been: Fisher's Hornpipe (13), The Young Widow (11), La Belle Catherine (9), Constasy (9), Lady Buckley's Whim (8), Orange Tree (7), Boston Assembly (7), Griffith's Fancy (6), Lady Bartlett's Whim (6), Successful Campaign (6), The Hollow Drum (5), Stoney Point (5).

The numbers in parentheses are the number of manuscripts in which they may be located. After 1800, Money Musk takes over with its being found in nearly every manuscript. And, seldom do you find any other dancing master agreeing with another as to how exactly it should be danced!

ANY QUESTIONS?

Going back almost 200 years, the language of square dancing has changed considerably and the spelling of dance descriptions in this article is just as it appeared in the earlier volumes. In coming chapters Ralph Page explains what some of these terms mean.

Not all but a great majority of the dances described are in string or line formation—today we call them contras. This early history of some of these dances will all fit into place as the series develops. Many of the same patterns mentioned in Ralph's articles are still enjoyed today.

Next month: Direct Ancestors, Part One



NOTES

FROM A

by
Mac McCullar

VETERAN CALLER

In my part of the country, it's new dancer hoedown time! Now, this may be different in your neck of the woods, but this is the way we have worked it successfully for many years.

The hoedowns are sponsored by any association member club who has a new dancer class going, and sometimes, if they don't have a class going at this particular time. All dancers in the association, club dancers, or especially new dancers are encouraged to attend. To avoid conflict of dates, the association master calendar is used at a meeting of all the association clubs and agreed upon.

The club sponsoring the hoedown will engage the caller for the dance, and he in turn will invite all other callers in the caller association to participate. The club caller will determine the level of dancing to be called, keeping in mind that all classes may not be at the same

level using the CALLERLAB list, which is our accepted class guide.

The new dancers' hoedowns will normally start about the middle of December and the last one for the year will be after all classes have graduated. Having these dances encourages new dancers who then have the opportunity to dance with other class members, as well as experienced club dancers—sort of lets their hair down.

The dancers are encouraged to wear square dance attire. Yes, I know some of you would disagree with the so called old fashioned idea as some have called it, but I feel great when I pull on my square dance clothing, and I find that new dancers feel something special when dressed as square dancers.

As a caller, I find these new dancer hoedowns the most gratifying and fun-filled dances I have ever called. I'm sure most of you do also.

Happy Dancing! ✨

Trail-In Dance

A Trail-In Dance for the 46th National Square Dance Convention will take place Sunday afternoon, June 22, 1997, at the Western Squares Dance Ranch, 10464 Mammoth Dr., Baton Rouge, Louisiana. Rounds will take place at 2 PM with squares beginning at 2:30, featuring Andy Petrere and Dan Nordbye.

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3/4 Tag The Line

Acey Deucey

All 8 Spin The Top

Chase Right

Coordinate

Crossfire

Cut The Diamond

Diamond Circulate

Dixie Grand

Explode The Wave

Explode & (Anything)
(from waves only)

Extend

Flip The Diamond

Follow Your Neighbor

Grand Swing Thru

Linear Cycle

(from waves only)

Load The Boat

Partner Tag

Peel Off

Peel The Top

Ping Pong Circulate

Relay The Deucey

Remake The Thar

Single Circle To A Wave

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Spin Chain And

Exchange The Gears

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Track II

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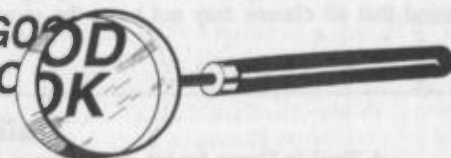
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TAKE A GOOD
LOOK



SUDDEN DEATH

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<p>Belles Circulate</p>	<p>Beaus Hinge Again</p>	<p>End as couples facing out</p>



FEEDBACK

Spread the Word!



Taking a cue from Al Stewart's article in *American Squaredance* ("A Shot In The Arm," p. 25, April 1996) on setting up a library display, the Castoff Square Dance Club of Boynton Beach, Florida, mounted its own display in the Boynton Beach City Library.

Mrs. Betty Fullerton, Head Librarian, granted us two weeks to exhibit square dance

items in the entrance/lobby glass case. We chose October 1-16 to publicize the start of Basic classes. Librarian, Kathy Keaney, lent her expertise in setting up the materials, adding square dance record albums from the library shelves.

In addition to flyers, badges, photos and a copy of *American Squaredance*, we put in colorful record album covers, the recent article from *Smithsonian Magazine* and three pairs of dolls in dance costume.

Whether the display brought us new dancers is yet to be seen (at this writing), but we know that the display received attention and praise.

Some planning and a little time spent in gathering materials made it easy and quick to set up. We thank Al Stewart and Bob O'Connor, President of Singles Squares, Greensboro, N.C., for their article, and we say, "Anyone can do it, just ask your library."

Sincerely,
Jerry Rhodes
Boynton Beach, Florida



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THE COUNTRY LINE by jim and jean cholmondeley

We hope you had happy holidays and are looking forward to the new year with enthusiasm and anticipation. Many changes will be seen in 1997, some to our liking and some not. We should remember that if we keep a positive attitude and look for the bright lining in the clouds that we will find it and the world will be right again.

We have enjoyed the letters we have received this past year. You can always reach us by sending your letter to Jim & Jean Cholmondeley, 11220 W. Florissant Ave. #168, Florissant, MO 63033, or by E-Mail to JimWho136@aol.com. We love to hear from you and to review your dances. We may not use all of them in the articles, but we do save them for future use. Dances that come to us with the choreographer name on it will be included in the title.

Since America Online dropped its price in December to \$19.95 for unlimited usage, we hope to find many more people on the Square Dance and CW boards on AOL and using the Internet. To get to the Square Dance Board, hold the CTRL key down and type the letter K.

In the window, type Exchange, click on Interests and Hobbies, click on Message Boards, click on Hobbies, click on Browse, then click on Square Dancing.

To find the CW Dance Steps Board, follow these instructions: Hold down the CTRL key and type the letter K. In the window, type MMC, click on Country, click on Country/Folk Topics, then click on CW Steps.

By the way, if you are coming to the St. Louis area, let us know. We can help you find a dance or tell you how to get to the Little Bit of Texas dance hall—the second largest in the U.S.

This month's dance is a little different. I hope you will enjoy it.



PO BOX 216

GRENN

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Latest ROUND DANCE:

GR 17221 LUCKY LEFTY P-2 two-step by Ernie & Kit Waldorf

New ROUND DANCES to old Grenn records:

GR 1 4102/14196/17119 WALTZ CAPRICE P-2 by Ellen & Les Robertson

GR 1 4229 SECRET HEART P-2 waltz by Larry & June Bassett

GR 1 7086 LAMP OF LOVE II P-2 waltz by Ellen & Les Robertson

DON'S DOUBLE CROSS
by Don Brown

TYPE: 4 Wall Line Dance

COUNTS/BEATS: 34/32

DIFFICULTY: Beginner

MUSIC: *Wild Man* by Ricky Van Shelton
Gone Country by Alan Jackson

CHARLESTON

- 1-2 Step forward on right foot, Kick left foot forward
3-4 Step back on left foot, Touch right toe back

STEP, CROSS, STEP, CROSS

- 5-6 Step right on right foot, Cross left foot over right foot
7-8 Step right on right foot, Cross left foot over right foot

STEP, TOUCH, CHARLESTON

- 9-10 Step right on right foot, Touch left toe to instep of right foot
11-12 Step forward on left foot, Kick right foot forward
13-14 Step back on right foot, Touch left toe back

STEP, CROSS, STEP, CROSS

- 15-16 Step left on left foot, Cross right foot over left foot
17-18 Step left on left foot, Cross right foot over left foot

STEP, TOUCH, SHUFFLE, STEP, PIVOT 1/2

- 19-20 Step left on left foot, Touch right toe to instep of left foot
21&22 Shuffle forward right, left, right
23-24 Step forward on left foot, Pivot 1/2 right

SHUFFLE, STEP, PIVOT 1/2

- 25&26 Shuffle forward left, right, left
27-28 Step forward on right foot, Pivot 1/2 left

STEP, 1/4 TURN, STOMP, CLAP

- 29-30 Step forward on right foot, Turn 1/4 left on left foot
31-32 Stomp right foot beside left foot, Clap hands

REPEAT



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Dear Sir,

Enclosed is our check for our annual subscription for your magazine. We enjoy it immensely. In spite of the decline in square dancing here in the Northeast, it's encouraging to see clubs in the magazine making it.

We graduated in 1969 and still dance. We'll be having our 55th wedding anniversary in June of '97 (we hope) and in spite of our club's demise after 30 odd years—we dance and enjoy the activity and its sociability at least once a week.

Hope the New Year brings good news and new friendships in square dancing.

Sincerely,
Guy & Ann Carbone
Winthrop, Mass.

Hi Jon,

I really appreciate you getting my subscription set up. You have a good reputation in the square dance world and now I know why. You go out of your way to ensure everything is right.

Thanks again,
Roy Crawford
rcrawfor@cadvision.com

Dear Jon,

In the November issue of *American Squaredance Magazine*, under "A Shot In The Arm," p. 30, there was an article on awards for student dancers that travel.

Any caller or club can do this for their students by using a computer program. For each of my clubs I prepare a little booklet. Students have someone at the dance fill in the information on six dances they attend. For this travel to student dances, they get a free lesson and a little dangle, which is a little foot made from plastic. The foot is to symbolize going to, and dancing at, a square dance.

At many of my student level dances I also have given out little dangles—a pumpkin for Halloween, a heart for Valentine's Day, a small Christmas tree for Christmas, an MS badge at graduation and Ph D badge at the final student dance. This has also caused students (from other clubs) to come and dance with our students, and we have found these ideas have caused our students to travel to other dances.

Yours very truly,
Allen Finkenaur
Trumbull, Conn.



Dear ASD,

Please renew our subscription for 1997. We have been subscribers of *Sets In Order* and *American Squaredance* since 1964. When we moved to Arizona (1994) from Ohio, we donated 30 years of magazines to the Dayton, Ohio, Michael Solomon Pavilion Square Dance Hall where we learned to dance in 1962, and danced all those years... Still dancing!

Glenn & Davida Dutiell
Tuscon, Ariz.

Dear Editor,

The October *Editor's Notebook* stated that square dancing is not "Hillbilly." Actually it is. The rural environment is where square dancing has traditionally thrived and still finds nourishment. We attended a dance recently in Jerseytown, Pa., where they dance every week. The format is three squares, three rounds, etc. The amazing thing is that there were fifteen sets on the floor. This did not excite the front table, although they did say it was a good crowd. The Masters, a family band, played and Leon Johnson called.

In rural western Massachusetts, the Heath Community Hall Square Dance goes back at least to WW II. Nobody can say when it started. In 1984, a young transplanted school teacher, Doug Wilkins, stepped from the band to call when the older caller's health failed. This dance continues with Doug or sometimes myself on the first and third Saturdays. Each third Saturday in August the dance is held at the Heath Fair, twenty sets may be on the dirt barn floor. An accurate count is difficult as the dance is free with fair admission. The Bernardston,

Mass., series is dancing on the fourth Saturday at the town hall. It was started as a spin-off of the revitalized Heath dance ten years ago.

Now in our ninth year, I have been calling a small dance in still rural, but developing, eastern Connecticut. The Killingly, Conn., Grange is still active enough to sponsor its own dance. All band members belong to the Rhode Island Old-Time Fiddlers Association.

In definitely rural E. Dover, Vt., square dances are held on a fairly regular basis in the beautifully refurbished Old Town Hall. I've called there twice lately with the Falltown String Band and another date is scheduled. Ted Glabach, at age 86, also calls there—always a crowd.

Each of these rural venues has within 25 miles—and in more urban settings—contra dances. In calling the one at Lewisburg, Pa., we discovered the Jerseytown Dance. The urban dance material is cutting edge; newly written dances with one or two chestnuts. They are open dances. The square dances are also open and the figures could be right out of Henry

Ford's book, circa 1941, or the many books published in the 1950s. An open floor, an unchanging level, allows this independent healthy environment, which sustains square dancing in pure folk form.

Bob & Carmela Livingston
Middletown, Conn.

Dear ASD Publisher,

Kindly cancel our subscription. Due to ill health, we are not as involved in square and round dancing.

My favorite page was "Pulse Poll," and the explanation of new calls—be they quarterlies or experimental. Then if one did not quite yet get 'em on the floor, one could turn to your page for a mental review.

Keep up your good work.

Sincerely,
Mary & Reg Trites
Moncton, New Brunswick



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- Contra
- Line
- Dance on The Hill
- Hearing Enhancement
- Seminars/Discussions
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- Hotels/University



Look for registration forms at major dances, or write, phone, fax, or e-mail to:
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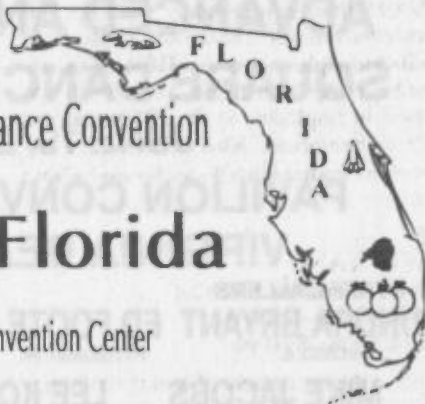
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Orange County Convention Center



CATCH A TOUR WHILE VISITING FLORIDA AND MAKE NEW FRIENDS!

*Following is a list of the tours being offered.
Half-day tours begin Monday, June 23 and
continue through Saturday morning.*

Tour 1

MAGIC CARPET RIDE

Monday-Saturday Morning

#1A-8:00 AM-12:00 PM

#1B-1:00 PM-5:00 PM

On this exciting trip around the Disney Resort area you will be entertained with stories and information about the Disney hotels, shopping areas and water parks. There will be fascinating facts about the tremendous amount of food consumed daily, both at the hotels and in the theme parks. Walt Disney World employs a huge amount of people, so their wardrobe department is far larger than you could ever imagine. Learn about the tremendous laundry facilities, the many types of transportation used daily all around the property and their fabulous Christmas decorations. You will also hear about the many, many projects Disney has in the making. Lunch will be at a very unique restaurant for an additional charge.

Tour 2

CITY OF ORLANDO

Monday-Saturday Morning

#2A-8:00 AM-12:00 PM

#2B-1:00 PM-5:00 PM

You're off for a tour of Orlando, where you will see some of the older homes in and around a few of the 91 lakes in Orlando. Then visit the

famous Church Street Station, Orlando's nighttime dining and entertainment complex. Spend a nostalgic hour exploring their unrivaled antique collection. Learn the history of Orlando's original railroad depot, then go browsing in the many shops located in the complex. You may even have an opportunity to join in an old-fashioned sing-along with Rosie O'Grady's Banjo Man.

Tour 3

LEU GARDENS

Monday-Saturday Morning

#3B-12:30 PM-4:30 PM

Harry P. Leu Gardens encompasses nearly 50 acres of botanical collections featuring over 2,000 camellia trees and an orchid conservatory filled with tropical blooms. In the center, the largest formal rose garden in Florida displays over 1,000 plants in a profusion of blazing color. Near the palm and bamboo garden is a 50 foot floral clock. The Leu House Museum, a restored 19th century farmhouse, was named to the National Register of Historic Places in 1995. Antiques and furnishings reflect four different eras of the families who lived there from the 1880s. In 1961, the Leu's donated the home and gardens to the city of Orlando. A brand new "Garden House" serves as the entrance to this oasis in the heart of Orlando.

Tour 4

MORSE MUSEUM

Tuesday-Saturday Morning

#4A-9:00 AM-12:00 PM

#4B-1:00 PM-4:00 PM

The Charles Hosmer Morse Museum of

American Art is distinguished for its collection of the work of Louis Comfort Tiffany. Unlike any other Tiffany collection in the world, these Florida treasures include many windows Tiffany designed himself. There is the Tiffany jewelry collection, plus a massive Tiffany chandelier that has never been displayed before. It was purchased in fragments in the 1950s and just recently reassembled. Also included are examples of his leaded-glass windows and famous pottery.

Tour 5

GATORLAND

Monday–Saturday Morning

#5A—8:00 AM–12:00 PM

#5B—1:00 PM–5:00 PM

Thrill to the excitement of seeing thousands of alligators, crocodiles, snakes and other animals. Watch the feeding of these bone-crushing, meat-eating reptiles at the Gator Jumparoo Show. Be amazed at the Gator Wrestlin' Show and don't miss the Snakes of Florida Show for some interesting facts. Take a ride on the Gatorland Express Railroad or stroll along the alligator breeding marsh for a bird's eye view from the three-story observation tower. These "Swamp Dragons" are some of the largest in the world.

Tour 6

DAYTONA BEACH

Tuesday–Saturday Morning

9:00 AM–4:00 PM (7 hours)

Your trip to Daytona Beach begins with a stop at the Daytona Speedway for a lap around the track while your special guide describes unusual stories about the Speedway, the races and their drivers. Visit the "World Center of Racing" Daytona U.S.A., as they present the history and excitement of NASCAR stock car racing, road racing and motorcycle racing, spanning a period of nearly a century. Lunch on your own. Next will be a stop at the World's Most Famous Beach, where you can put your feet in the Atlantic Ocean. Remember, if you get sand in your shoes, you will return to Florida again and again and again. Then you can explore the Boardwalk to shop.

Tour 7

KENNEDY SPACE CENTER

Monday–Friday

9:00 AM–4:00 PM (7 hours)

For a look into the future of aviation, you will visit Space-Port U.S.A. to see the pads where space shuttles have been launched. Learn

about life in space. Touch rockets that already have been to outer space and back. Enjoy a two-hour tour of the Spaceport. Experience a simulated launch and countdown at the Space Center—launch site for the shuttle program—including stops at the launch pads and the Vehicle Assembly Building. See the Astronauts Memorial. View the dramatic IMAX Movie as it is projected onto a 5-and-a-half story screen. Lunch on your own.

Tour 8

SAINT AUGUSTINE

Monday–Friday

8:00 AM–5:00 PM (9 hours)

Explore our nation's oldest city, founded in 1565. Saint Augustine is rich in history and natural beauty. Visit Castillo De Marcos, the fort built in the 1600s to protect the city from invasion. Your trolley pass will get you around the city to explore the many museums and historic sights. You will have an opportunity to visit the oldest house occupied in the 1700s, and the oldest jail, built in 1890. Visit the Fountain of Youth. There is a special visit arranged for everyone at the Lightner Museum, where relics of America's Gilded Age are elegantly exhibited. A brochure given you on the bus will help you find your way around the city. Lunch on your own.

Tour 9

CYPRESS GARDENS

Monday–Friday

9:00 AM–4:00 PM (7 hours)

Thrill to the water ski show at the water capital of the world. They have been doing this show for sixty years. Watch dare-devil ramp-jumping, swivel-skiing and the one-and-only four tier human pyramid skiers. Photograph beautiful southern Belles, dressed in turn-of-the-century costumes, as they grace the gardens posing for pictures among the flowers. Visit the botanical wonderland of exotic flowers and over 9,000 varieties of plants. There are many shows to see. Be sure to include a visit to the fascinating Wings of Wonder Butterfly Conservatory. Lunch on your own.

Tour 10

Post-Convention Five-Day Trip

KEY WEST TOUR

Departure—Sunday, June 29, Return—Thursday, July 3

Day 1. Departing in a deluxe motorcoach towards Sarasota, on Florida's west coast, where you can visit either Ringling Bros. Museum or

Bellm's Car/Music Museum. Following the Gulf of Mexico your next stop will be Thomas Edison's home, where some of his earliest inventions are on display.

Day 2. Crossing the Tamiami Trail through the Everglades, a stop will be made for the brave of heart to take an airboat ride. Then on towards the beautiful Florida Keys via the famous Overseas Highway. Your evening should be spent at Mallory Square where the sun sets on both the Gulf of Mexico and the Atlantic Ocean at the same time.

Days 3 & 4. Everyone will take the Conch Tour Train, which takes you past Hemingway's House, Mel Fischer's famous Treasure Museum and Harry Truman's Little White House. Then you are on your own to explore the rest of fabulous Key West and to enjoy the sights and sounds, shops and eateries on famous Duval Street.

Day 5. As you head back up the east coast, you have the choice of shopping at the Hollywood Mall or visiting the Seminole Indian Village. We hope you will enjoy this five day trip to the southern most point of the Continental U.S.A.

PRE AND POST CRUISE

3 Day Pre-cruise departs June 20, 1997, from Port Canaveral to Nassau and Port Lucaya.

4 Day Post-cruise departs June 29, 1997, from Port Canaveral to Nassau and Port Lucaya with an extra day at sea.

For complete information about prices and times, please contact appropriate party listed on the clip and save form at right.

QUESTIONS?

The second edition of the registration form has been printed and sent out. Confirmation forms for dancers with Early Bird registrations were sent out November 1, 1996, approximately three months earlier than previous conventions. We continue to make every attempt to make your visit to the Sunshine State in '97 a wonderful experience.



46th National Square Dance Convention
Orlando, Florida June 25 - 28, 1997
So Free The Magic

CLIP & SAVE for Quick Reference

Sources of Information for the 46th NSDC

*Registration forms, housing/registration/
camping information; office hours are
Monday, Wednesday and Friday from
10 AM until 4 PM (eastern time)
contact:*

Dave and Shirley Nihart
Chairpersons of Registration
and Housing
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Jacksonville, FL 32235-0490
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*General publicity/information, tour
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Eddie and Ann Millan
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BILL & BOBBIE DAVIS

We just opened a new 1997 calendar. Just imagine! An entire year of brand new blank days to be filled with good, bad, or indifferent—mostly as we choose. Granted, negative things over which we have absolutely no control sometimes seriously impact our lives. When that happens we have two choices: (1) cope and keep living our lives the best we can one day at a time or (2) fall apart completely and let someone or something else dictate our lives for us.

Our square dance world seems to have entered a crisis stage. We as individuals and as a group have little control over the impact of economics, national lifestyles and easily accessible alternative entertainment. We can't do much about the damage that has already been done by private agendas and public bickering, but we can cope. Each of us can contribute to the day to day efforts to rehabilitate our beloved activity.

Square dancing has a brand new year ahead. What could be more appropriate than the tradition of making New Year Resolutions? Thinking seriously about the positive things we can do in our lives is one of the best ways we know to give ourselves an edge in filling those new calendar days with more good than bad. With that in mind, here is a list of possible resolutions for 1997.

- ☛ Resolve to make a point of welcoming club visitors even though we may not be "official" greeters for the evening.
- ☛ Resolve to remember how bad we feel when our mistake causes the square to break down. That way, we can still smile and be encouraging when someone else makes a mistake.
- ☛ Resolve to be a contributing member of square dancing. Even if we can't serve as club officers, we can still share the work load. We can help clean up at the end of a dance; volunteer to do one-time jobs like organize a skit for party night or run the horseshoe tournament at the club picnic;

make phone calls to absentee members or distribute club flyers to other clubs.

- ☛ Resolve to remember that if everyone came to square dancing just to dance, there would soon be no dances.
- ☛ Resolve to be diligent in thanking the people who do serve as club officers and representatives.
- ☛ Resolve to think of a positive alternative before criticizing another's proposed course of action.
- ☛ Resolve to take a careful, thoughtful look at the "big picture" before making proclamations about what is or is not good for square dancing.
- ☛ Resolve to remember that the "big picture" may look totally different from another spot in the room.
- ☛ Resolve to consider that sometimes a room may be better suited to several smaller pictures rather than one big picture.
- ☛ Resolve to tell non-square dancing friends and acquaintances about the wonders of square dancing.
- ☛ Resolve to support all levels of square dancing, not just our favorite.
- ☛ Resolve to remember how much square dancing has given us and try to give something back. *

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BY BOB HOWELL

EASY LEVEL

Looking for a fun mixer? Here's one that Linda Bradford of Golden, Colorado, sent along to me and have I had fun with it. Go to the local hardware store and purchase as many nuts and bolts as there will be people at the party or dance. Buy as many nuts and bolts that match as there will be couples. Make sure that no two nuts and bolts are duplicated. Pass out the hardware—a nut to each lady and a bolt to each gent—when you wish to start the mixer. Couples are formed when each person finds a match for their particular size hardware. Note: You will have to find many sizes, thread counts and dimensions. You might wish to tape record some of the comments made by the participants while the game is going on. It can become hilarious.

Allan Brozek of Oxford, Connecticut, has written a mixer, which he shares this month and calls...

PUSH-PULL MIXER

Formation: Starting position: Each couple begins by facing LOD with inside California Twirl and then face partner. (Ladies will have backs to the COH and Gents with backs to the wall). Join both hands.

Music: AI enjoys *Berwick Johnnie* on the Gateway To The Forth, or *Manana* on Blue Star 2398.

Routine:

- A1 Gents push partner 4 steps fwd. COH
Gents pull partner 4 steps to original place
Repeat all of that, then face 1/4 to own left
- A2 Walk single file (men CW, women CCW)
Reverse and come back to partner
- B1 Turn partner 1/2 by the left. (Handshake grip) wide
Swing corner twice around
- B2 Promenade with inside hands joined. (After 10 steps in LOD Say:
"California Twirl, face partner, men push.")

Let's heat up the hall this winter with an old-timer called...

CROOKED STOVEPIPE

Formation: Square

Music: Same as the dance title if you can find it or play it, otherwise use any hoe-down music.

Routine:

- A1 The two head women go forward and back
Forward again and swing in the center while—



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or fax 303-745-8596

- A2 Others circle six hands around.
Now all run home and swing your own, swing her up and down, and
- B1 Promenade your partners. Promenade her home.
- Chorus:
- A1 Now do-si-do your corners all
And now the same your partners all
- A2 Allemande left your corners all
Now allemande right your partners
- B1 Swing your partners up and down, swing her upside down
- B2 Now promenade your partners, promenade around. You promenade
your partner, promenade her home.
- Repeat figure three more times. (Heads again and then twice for the
sides.)

Here's one from the book Dancing For Busy People that requires 96 count music. The dance was written by Jerry Helt of Cincinnati, Ohio, and is called the...

QUEBEC QUADRILLE

Formation: Square

Music: *Quebec Quadrille*. Windsor 4174 or any other 48 bar tune

Routine:

- Intro* ----, Heads right with a Right & Left Thru
- 1-8 ----, Same heads right with a Right & Left Thru
- 9-16 ----, Head Ladies Chain across
- 17-24 ----, Side Ladies Chain across
- 25-32 ----, Sides right with a Right & Left Thru
- 33-40 ----, Same sides right with a Right & Left Thru
- 41-48 ----, 4 couples Promenade half the square
- 49-56 ----, 4 Ladies Chain 3/4
- 57-64 ----, Sides face Grand Square
- 65-80 ----, ----, ----, ---- Reverse
- 81-96 ----, ----, ----, ----, Heads right with a Right & Left Thru

From Riverdale, Maryland, Jim Wass presented this mescolanza at CALLERLAB last year. He calls it...

JIM'S EASY MESCOLOANZA

Formation: A line of two couples facing another line of two couples all the way up and down the floor.

Music: Jim likes *Tour of Puget Sound* on the album "We Love Contra Dances," VRLP 333-S, but any hornpipe would be fine.

Routine:

- A1 All DoSaDo the one you face
Balance the same. (In an ocean wave, use either a kick balance or a two-step/shuffle balance)
- A2 DoSaDo again
Right and Left Thru (or right hand star)
- B1 Right and Left Thru (or left hand star)
Circle four (left)
- B2 Circle four (right)
Arch to the head and dive to the foot.

Note: Jim states that for one night stands and other occasions where he has not taught a R&L Thru, he substitutes the right and left hand star. ✨



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	● TEACHER'S STARTER SET #2	TSS #2
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	● DIAMOND PROGRAM, PLUS:	
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CALLERLAB VIEWPOINTS

Square Dancing on Network TV

by Nasser Shukayr

Publicizing square dancing on network television is an ongoing effort. Square dancing has been on network TV occasionally, and some local areas have weekly TV shows about square dancing, but the goal is a WEEKLY show on NETWORK TV.

A pilot show was filmed last April in Nashville. It was directed by Jimmy Snow, son of country music legend Hank Snow, and featured square dancing's spokesperson Rebecca Holden. Three CALLERLAB members, Jerry Junct, Tony Oxendine and Chuck Veldhuizen, along with dancers from Tennessee, appeared in the pilot.

Rebecca Holden's booking agency arranged for square dancing to be broadcast on The Nashville Network (TNN). On June 20, Rebecca Holden, Chuck Veldhuizen and a square of dancers appeared on TNN's "Prime Time Country." Square dancers everywhere were then asked to send mail to TNN. Many thousands of letters, postcards and petitions were mailed to TNN.

There are several ways to get a TV network's attention. If we had plenty of money to spend on this project, they'd be interested. A concept can sometimes be sold on its own merits, such as being the official folk dance of most states. But the easiest and cheapest way to send a message to a network is to flood their programming department with cards, letters and petitions.

Square dancers have captured TNN's attention. According to Chuck Veldhuizen and Rebecca Holden's manager Tom Bloomer, TNN plans to start showing square dancing on their existing shows such as Club Dance, Wild Horse Saloon and Prime Time Country.

This is a step in the right direction! We're now closer than ever to having square dancing as a regular fixture on network TV!

Does this mean our letter-writing campaign is finished? Not by a long shot. It's just now getting started! Sending cards and letters to TNN has gained us occasional TV exposure. The long-term goal is still a regular weekly show.

THE INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

This goal can be reached if everyone reading this would send a letter or postcard to TNN, and convince others to do the same. Make it easy for people to mail a request to TNN. Announce this mail campaign at dances. Carry petitions around and ask people to sign them. Make up pre-addressed postcards or "form letters," so people can simply sign and mail. Publicize this campaign in area square dance publications. If you sent a letter or postcard a few months ago, send another one today.

A weekly show on TNN is a primary target, but other options are being considered. For example, the hour-long pilot show could be given to TNN for them to televise as a special. We could raise funds to buy airtime and run the pilot show as an "infomercial." Other networks have been contacted, including the Christian Broadcasting Network (CBN) in Virginia Beach and Time-Warner affiliated stations. The Public Broadcasting System (PBS) is also being investigated as a real possibility.

Some folks may feel a need to see the actual video footage before deciding if this project is worthy of their support. That's perfectly okay. You can purchase a copy of the one-hour pilot TV show "American Danceland" from Palomino Records or Daystar Productions. Once you've seen the video, you'll be excited about this project too!

Our past efforts have opened the door to future TV appearances on TNN. When TNN televises square dancing in the future, we need to send them lots of mail. Let TNN know that we want to see more square dancing. More mailings to TNN will produce even more future opportunities.

Simply jot down on a letter or postcard: "I would like to see more square dancing on TNN." Drop it in your mailbox, addressed to: TNN, Attn: Programming or Attn: Anne Boatman, 2806 Opryland Drive, Nashville, TN 37214.

Is the square dancing community ready to accept this challenge? The goal is ours for the taking. Let's go for it! ❁

In support of the effort to get square dancing on TNN, and for your convenience, clip, sign and mail the following to:

TNN
Attn: Programming or Attn: Anne Boatman
2806 Opryland Drive
Nashville TN 37214.

To The Nashville Network:

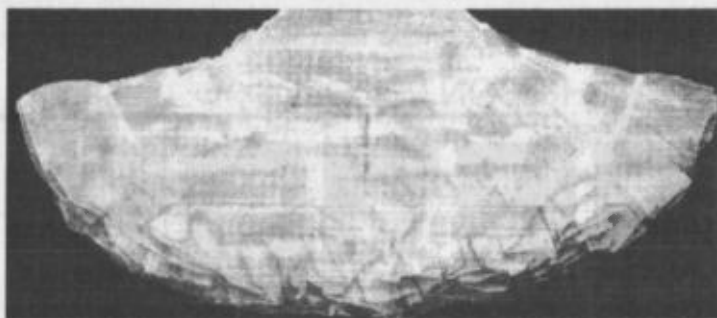
I would like to see more square dancing on TNN! As part of the enormous square dance community, I am excited about the possibility of seeing our American folk dance broadcast on a regular basis in the near future. Thank you.

Sincerely,

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(#1019 has Phase II & IV dances enclosed)
- BR 293 - Country Boy by Jason



Bill Donahue



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HEMLINE



by Phyllis Murgage

With the start of a new year, I thought I would begin a short series on sergers. A friend recently asked me what a *differential feed* was and whether this was really an important feature on a serger. I will try to explain the differential feed and next month, I will explain some of its uses to you as a sewer.

The first question to ask yourself is do you know what feed dogs do? On your standard sewing machine the feed dogs are located under the presser foot. The teeth of the feed dogs grip the fabric and move it toward the needle so a stitch can be formed. How far the feed dogs move, and how much fabric is delivered to the needle, determines how long and even the stitches will be. As the needle enters the fabric, the feed dogs drop, then move up and forward to grip a new portion of the fabric and bring it to the needle.

A serger with a differential feed has two sets of feed dogs—one in front of and one behind the needles. At the normal setting, usually indicated by “N” or “1” on the differential feed

control—the feed dogs work at the same rate, as if there was just one set of feed dogs. The forward set delivers a certain amount of fabric to the needle, the rear set pulls the exact amount of fabric away from the needle.

With a differential feed you can adjust the control below (“minus”) or above (“plus”) the normal setting to make the two sets of feed dogs move the fabric at different rates. (You may already have tried this technique on your regular sewing machine if you have practiced what is called “taut sewing”—using your fingers to stretch the fabric as you sew—or the opposite “ease sewing”—using your fingers to guide extra fabric under the presser foot.)

On the serger, with a differential feed, you use the plus and minus settings to achieve these goals with a much more uniform and predictable result than using your fingers, and all you need to do is test potential settings on scraps to perfect the stitch before “going into production” on a garment.

Most sergers have a knob with numbers, or sometimes on older models, a lever that adjusts the feed dog’s plus or minus. When looking at sergers it is recommended that you choose one with the knob on the outside of the machine, rather than one that is located inside near the lower loopers. You’ll find it’s easier when attempting any of the adjust-as-you-serge techniques, which I will describe in next month’s article.

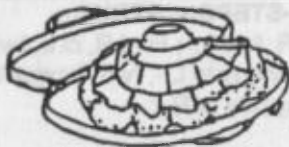
Sewing tip for January: To quickly replace elastic in a skirt or slacks, pin one end of the new elastic to the end of the old elastic and as you pull the old elastic out the new goes in.

Until next month, creative sewing and happy dancing.

Please send your comments, questions, or suggestions to:
Phyllis Murgage, 458 Lois Lane, Sedro-Woolley, WA 98284 *

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Speed: 47 RPM (Adjust for comfort)
Footwork: Opposite except where indicated
Sequence: Intro-AA-Interlude-B-AAA-Bridge-B-Ending

INTRODUCTION

MEASURES

- 1-4 **WAIT; WAIT; APT,-, PT,-; PU,-, TCH,-;**
1-2 Wait 2 meas in Op fcg for stnd ack;-;
3-4 Apt L,-, pt R,-; PU DW R,-, tch L CP DW,-;

PART A

- 1-4 **QTR TRN WITH PROGRESSIVE CHASSE ;-;-;**
1-2 Fwd L,-, fwd R trng 1/8 RF,-; sd L trng 1/8 RF, cl R to L, sd & Bk L DC,-;
3-4 Bk R DC trng 1/8 LF,-, sd L LOD,-; cl R 1/8 LF trn, sd & fwd L,
fwd R to contra bjo,-;
5-8 **FWD,-, CK,-; CROSS,-, SD,-; FWD, LK, FWD, LK; SD,-, CLOSE ,;-;**
5-6 Fwd L,-, ck R in bjo,-; XLIB of R,-, sd R,-;
7-8 Fwd L, lk RIB of L, fwd L, lk RIB of L; Sd L,-, cl R to L,-;
9-12 **STROLLING VINE;-;-;**
9-10 Sd L,-, XRIB of L,-; Sd L, cl R, sd L pivoting 1/2 LFC,-;
11-12 Sd R,-, XLIB of R,-; Sd R, cl L, sd R pivoting 1/2 RFC,-;
13-16 **TWISTY VINE;-;-; PIVOT 2,-; WALK 2,-;**
13-14 Sd L,-, XRIB,-; Sd L,-, XRIF,-; (W Sd R,-, XLIF,-; Sd R,-, XLIB,-;)
15-16 Bk L trng 1/2 R fc,-, fwd R cnt RFC trn to end fcg LOD,-;
Fwd L,-, fwd R,-;

REPEAT PART A

INTERLUDE

- 1-4 **SD,-, CL,-; SD,-, TCH,-; SD,-, CL,-; SD,-, TCH,-;**
1-2 Sd L,-, cl R to L tkg wgt on R ft,-; Sd L,-, tch R to L,-;
3-4 Sd R,-, cl L to R tkg wgt on R ft,-; Sd R,-, tch L to R,-;

PART B

- 1-4 **TWO FWD TWO-STEPS;-; STRUT;-;**
1-2 Fwd L, cl R, fwd L,-; Fwd R, cl L, fwd R,-;
3-4 Fwd L sway bdy to L,-, fwd R sway bdy to R,-; Fwd L sway bdy to L,-,
fwd R sway bdy to R,-;

- 5-8 **REV CHASSE TRNS;-; FWD,-, CK,-; QUICK FISHTAIL;**
 5-6 Fwd L trng L,-, sd R/cl L,-; Fwd R cont LF trn,-, sd L/cl R to end in
 bjo pos fcg LOD,-;
 7-8 Fwd L,-, ck R in bnjo,-; XLIB, sd R, fwd L, lk RIF of L;
 9-16 **REPEAT MEAS 1-8 OF PART B**

REPEAT A A A

BRIDGE

- 1-2 **SD,-, CL,-; SD,-, CL,-;**
 1 Sd L,-, cl R to L tkg wgt on R ft,-;
 2 Sd L,-, cl R to L tkg wgt on R ft,-;

REPEAT B

ENDING

- 1-2 **HOLD,-, SD CLOSE, SD CLOSE; LUNGE,-, LEG CRAWL,-;**
 1 Wait during words Ahhh,-, sd L cl R, sd L cl R;
 2 Lunge sd L tkg full wt with knee sl bent R leg extended, hold pos
 (W sd R tkg full wt with knee sl bent, raise L leg up along M R leg
 to the thigh,-;

NOTE: Leg crawl is optional.



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 RR-233 SCOTCH AND SODA by Bob
 RR-234 ONE PROMISE TOO LATE by Mike
 RR-235 FRIDAY NIGHT IN AMERICA by Wade

NEW RELEASES

- RR-236 FIVE O'CLOCK WORLD by Wade
 RR-237 SEA OF HEARTBREAK by Bob
 RR-238 ALABAMA JUBILEE by Mike
 RR-239 TAKE IT BACK by Dee Dee
 RR-240 UP THE LAZY RIVER by Wade
 RR-241 THE RHYTHM OF MY HEART by Wade

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by Don Niva
Madison, Wisconsin

Then They Asked me not to M.C.

Our callers association needed an emcee for a fall jamboree. I volunteered and recounted my extensive education in Latin (a dead language), English composition, Spanish (1 1/2 years at the university), and my extensive research in dictionary English. I volunteered that I would probably engender thunderous approbation of every caller I introduced. The chairman agreed and I was scheduled to be the M.C.

The day of the jamboree arrived. I was totally prepared. I introduced the first caller thusly: "This is a caller who will become vociferous when presenting intricate choreographic redundancies, which will provide your alter ego with metriclulous hilarity!"

Dead silence, followed by whispered, "What did he say?" So I said it in the way of clarification, "A fun guy with nifty figures!" This resulted in quizzical smiles of, "I hope he knows what he is doing." There was no thunderous applause. The caller gave me a strange look and said, "Wow." Then proceeded to call his tip.

The next caller, a really nice lady who I have worked with and has impressed me with her voice and calling ability was next. I decided to get the crowd really enthused. So I

proceeded, "The next caller or rather calleress, has a melodious equananimity and range of impeccable tremolo which will please your auditory responses." More dead silence. (I noticed several callers grouped around the jamboree chairman in a rather excited conversation.)

But I proceeded, "That means she can really sing and yodel." Numerous quiet comments, quizzical smiles. The lady takes the mike, looks at me in the eye and says, "Thanks, Don, next time let me introduce YOU!"

In the meantime, the chairman beckoned me to the side of the stage, and holding my hand in his, and looking earnestly into my eyes, said, "Please. PLEASE! Let someone else be M.C., I beg you!" Realizing my sparkling personality and ambiguous vocabulary had overwhelmed the crowd, I graciously stepped down.

When the chairman announced my replacement, I could see that I had made a terrific impression! People were patting me on the back and saying, "Way to go fella!" and helping me to the rear of the hall. Such enthusiasm! Some even said, "I've never heard anything like that before!" Just goes to show you, if you've got it, use it! ✨

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Diamonds



by
Jack Murtha

As we start a new year, I'm going to introduce you to some fascinating people who helped breathe life into square dancing during its rebirth in the early years of this century. During the time period of 1925 through 1935, several leaders who were to become very influential in helping to form the activity we enjoy today were just starting to learn to dance, call and teach. They greatly influenced the character of square dancing as we know it.

One of these pioneers was a tall, slender Texan named Herb Greggerson who with his lovely wife, Pauline, helped form and spread what became known as Western Square Dancing.

Pauline speaks for both of them about their first days during the depression of the 1930s; "Well, we were young marrieds and did get a taste of 'ranch dancing' at different ranches around El Paso."

It is worth noting that at this time people square danced at several ranches around El Paso. In fact, square dancing was popular in many rural areas all over the United States. These early square dances shared some common traits: 1) They were named after the places in which they were held—Ranch Dances were held in ranch houses; Barn Dances were held in barns, Kitchen Junkets were held in kitchens, and so forth. 2) All these early dancers danced to live music furnished by a one to three piece band. 3) The callers called with only their voices—no amplifiers to help out in those days.

Pauline continues, "We found the depression was getting worse. Our group needed something in the way of recreation and fun, so we used our small community center. No one had any spare money then, so the center would let us have the building free of charge, which allowed us to charge ten cents a couple per month. The money collected was always donated back to the center because they were furnishing light, heat, and so forth..."

Herb and Pauline's little group at the community center blossomed. Herb learned dances at the ranch dances, from early books and from a wonderful friend named Frank Osbourne who originally came to El Paso from Kansas. Frank taught them several old-time dances. Callers then didn't know what P.A. systems were, so at Herb's larger dances, each square had its own caller. Each square of dancers danced whatever their caller felt like calling. Pauline comments that this was very noisy and became more unsatisfactory the larger the crowds grew.

Square dancing and Herb became more and more popular, and Herb grew busier and busier calling and teaching, always using only his band and his voice or a caller per square at larger dances. Finally, he learned about P.A. systems and went out and bought one, along with a microphone. Herb was one of the lucky people who always had a regular job during the depression but, even so, spending over \$100 on a machine like this scared Pauline to death.



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Square dancing continued to grow and in ten years' time El Paso had about 18 square dance clubs. During this time Herb, Pauline and three other couples liked square dancing so well they wanted to do more, so they formed what they called a Blue Bonnet Club. They were invited to perform at city conventions, traveled on trade trips and danced in the middle of the street for

special occasions in small towns around El Paso. They were asked to travel farther and farther away, and they began the journeys that would eventually find Herb becoming the first national traveling caller.

More about this remarkable couple next month.



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CONTRA CORNERS

"Out with the old, in with the new," so goes this often quoted greeting. Well, this phrase has found new meaning in our household. Let me share just a brief sketch and perhaps you can understand this month's slightly abbreviated column.

The family's printing and computer graphics business was forced to move on rather short notice and a frantic search of suitable buildings in our community began. The only ideal building was not for rent or lease. The owner wanted to sell it! Another frantic search for a loan followed by a ten-day escrow. Then came the electrical preparation followed by the pulling of computer cables, yours truly falling off a ladder and back to pulling more computer cables. Finally, the equipment movers did their thing and reinstallation began. In less than a month's time we were "out of the old and into our new" facility. It has been a hectic month with Christmas thrown in for good measure. Happy New Year!

News from the Urbana, Illinois Country Dancers—they also have a new home in the Phillips Recreation Center with a semi-sprung wood floor for dancing. They kick off the new year with a gala event featuring the calling of Kathy Anderson and three bands on Saturday, January 11, starting with workshops in the afternoon, a potluck dinner and evening dancing. For more information contact Cindy Dodds at 217-355-4641.

Another marvelous sprung floor is located in the Carrillo Ballroom, Santa Barbara, Calif. The Santa Barbara Country Dance Society expands their dance schedule in 1997 with contra dances every Sunday evening. To meet the need for additional callers, they have reached out beyond their own area and in so doing have bridged the gap between the traditional and western square (contra) dance callers. I have been invited to call for them on the 19th of January, along with the Growling Old Geezers, one of the premier bands on the West Coast. It should prove to be an interesting evening.

Contra news from around the world this month includes this from the Anglo-American Dance Service's newsletter. Sunday afternoon contras with Phillippe Callens will be held

.....By Don Ward
Member of
American Callers Association
and CONTRALAB

February 2, April 6 and May 4, taking place in Mortsels, Belgium. Directions and information about this dance series can be had at 09/372 96 35.

The AADS has reprinted the 1956 classic, *Contra Dance Book* by Rickey Holden and is available directly from them. Tony Parks has called this "The best collection of its time." Many contra leaders agree, and it should be in every contra caller's library.

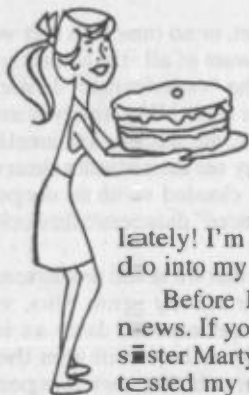
Talk about surprises in December. I received a letter from Ingerborg Korber-Lucker, a square dance caller in Bergheim, Germany, who has introduced some of my "Contra Dances for Square Dancers" at his club dances with great success. "I prompted your latest release "Corner, Corner" and our dancers liked it very much because it was so modern and nice to dance to—something really different!" A second dance using Trade the Wave movement to the music of "Chicken Plucker" is another well received contra by square dancers in Germany. (See *Dancing Contra* in this issue.)

Back stateside there is still time to consider the Ralph Page Legacy Weekend in Durham, New Hampshire, the weekend of January 17-19. For last minute reservations call NEFFA, 617-354-1340.

One last item on my desk is a note to myself to order Ted Sannella's *Swing The Next*. This publication includes the bulk of Ted's contra repertoire, 80 dances and tunes in all. This is available from the Country Dance and Song Society, 413-584-9913. My recommendation is that you get one for yourself.

Till next month, enjoy contra dancing for the fun of it. Submit material for this column to Don Ward 9989 Maude Avenue, Sunland, CA 91040; E-mail: dward@loop.com ✱





BREADLINE

by Dorothy Walker

My apologies for not including *Breadline* in November or December's issues. Hectic isn't the correct word for the way life has been lately! I'm not complaining—just sharing the fact I couldn't fit one more thing to do into my schedule. I'm sure you all can relate.

Before I get started on this month's recipe, I want to share some wonderful news. If you will recall, last April I was going to donate one of my kidneys to my sister Marty, but, unfortunately, it turned out I wasn't a good candidate. Doctors retested my other sister, Mary, and she turned out to be an excellent match. On Thursday, October 31, Marty underwent the long-awaited kidney transplant at the University of California, San Francisco (UCSF). Less than a week later, both Marty and Mary were discharged and are recovering at home.

They are remarkable women, my sisters, and I love and admire them for their strength, courage and faith in the Lord. And I can't say enough about their husbands—Larry, Marty's husband and Leland, Mary's—they couldn't have gotten through this without their support.

Marty received her Christmas gift early: the gift of life, being able to once again be mother to her daughter Leslie and wife to Larry. I also received my gift early: having my sister—my best friend and confidant—healthy and happy again, living every day to its fullest. Thank you all for your prayers.

Now, for those of us who overindulged over the holidays, here's a low-cal banana pudding you can eat without guilt. I found this in the fall issue of the Georgia State Square Dancers Association's newsletter the *Dixie Crier*. Barbara Morris calls it guilt-free and recommends, "Don't tell anyone this is a reduced calorie recipe—they probably won't know the difference!" Barbara also warns, "I've noticed that the various brands of vanilla wafers can vary greatly in fat content." So in order to keep it guilt-free, be sure to choose low-fat wafers. Let me know what you think.

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- 6 Bananas

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ATTITUDES

By Ann M. Scheurich
Hamilton, Indiana

We have heard from local callers, national callers and "experienced" dancers as to what is wrong with square dancing today. Many of the solutions involve the "lists," or what association should have control, or make dancers wait several years before advancing no matter what their skill, or start new clubs that only target the inexperienced dancer so that they won't come to the regular dances. I have heard complaints about all the levels of dancing and the pros and cons of the "One Floor" level. When will it all stop? When will dancers and callers realize that all these "problems" are on the surface and the real "problem" is a lot more basic than most individuals want to recognize.

We were lucky to be able to take lessons from a caller who cares about our activity and each dancer he teaches. He wants all his students to be successful, even if it takes a few more lessons to have that student confident of his dancing ability and to iron out the rough edges, yet still have fun in the process. There are a lot of new dancers out there who are not so fortunate, and the "experienced" do not help matters any by shunning the new dancer. This not only shatters their new found confidence, but also sheds a poor light on the activity they chose to be a part of. Not everyone is this way, but there are enough people out there who make it difficult for the rest.

We joined square dancing in March 1995 and graduated in January 1996. We were fortunate to be able to pick up Basic, Mainstream and Plus quickly, with little trouble. We are considered new dancers but have been complimented on our dancing ability by various "experienced" dancers who think we have danced for at least five years. This is all due to our caller/teacher. We have had time to dance, to read published articles and to see what this activity is all about. Yet, no one has asked the new dancer what they feel is wrong with square dancing today. Why? Maybe, because we are new and not supposed

to know anything yet, or no one feels that we could possibly be aware of all the conflicting facts presented to the "experienced" dancer/caller. Give us a little credit! We have eyes and ears and at last look, are adults with intelligent minds—we may see the situation clearer because we are not clouded with the skepticism many "experienced" dancers/callers contend with.

We can all agree that we need new dancers if we are to have our activity grow. Also, we need to keep the "experienced" dancer as interested in the activity as they were when they were new. If a dancer, whether new or experienced, is not made welcome at dances, workshops or lessons, where do you think they will go? How soon will the confidence and enthusiasm die, and if they are pushed aside, commented upon and cast down, will they bring their friends and family to join our activity? I doubt it, do you? All it takes is a word here, or a gesture there to shatter anyone's confidence. Feelings are delicate things and we all have them. No one is immune or exempt, and no one is perfect!

I have some questions for the "experienced" dancer/caller: Why did you become a square dancer and/or caller? Was it to fight? Was it to ridicule? Was it to become self-important? Was it to make money? Was it to be selfish? Was it to keep up with the Joneses? Was it to bicker and bicker and bicker? If you said yes to any of the above, then our activity is indeed in sad shape.

I joined square dancing like 95 percent of everyone else, because it looked like fun, like it would be a good place to make friends and because the exercise square dancing has to offer was very appealing. Yet, when attending a dance, I hear gossip about callers, dancers, clubs, dance ability, etc. The topics discussed are endless and usually not positive. It makes me wonder why we continue to dance when everyone is so unhappy. Does anyone really care anymore? If no one wants to have fun, why should we dance?

Here are a few of the most common comments found at a typical dance, along with possible solutions: 1) Don't go to that caller because he is a member of the wrong association (i.e., CALLERLAB or ACA), he is a bad caller, cannot be understood, his music is too loud/soft, he teaches his students wrong and you can never dance with them without breaking down, he calls too fast/slow or he is boring/too challenging, etc. Instead of down-



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grading a caller to a new or experienced dancer, whether directly to them or where you can be overheard, let them make up their own minds about him. Not everyone dances well to every caller. Not every caller calls perfectly to every dancer. Not every personality is compatible with each other, so why not let the dancers choose for themselves, make up their own minds without influence one way or the other. After all, we are all ADULTS! 2) Don't dance with that club because it's not a banner club, it's too far to drive (yet they came to yours), they are too wild/silent/boring, they are not the right people, or they are too snobbish/friendly, etc. Talk about prejudice! Who cares who they are, where they are, or what they are, as long as you have fun while you are there. New dancers need all our help instead of shunning them because they might make a mistake. We were all new dancers once. If you don't have fun at a dance, don't go back, but others may enjoy it. Don't rain on their fun too. Again, let the dancers choose for themselves!

I think you may get my message. Every dancer and caller has their own opinions as to the dancing ability of callers, dancers and the

clubs they come in contact with. Wouldn't it be wiser, instead of negative gossip, there were positive attitudes instead? Encourage dancers/callers to visit other clubs and callers. Encourage demonstrations for the public and show them this is a worthwhile activity to embrace. Encourage new and experienced dancers even if they make mistakes. Above all, smile and have fun! Remember what your mother taught you? "If you can't say anything nice to, or about, someone, don't say anything at all," and "Do unto others what you would have them do unto you."

What have I been talking about? ATTITUDES! Attitudes can make or break any club. It can either bring in new students and dancers, or it can shove them away. It sets the example for your club, and it can change opinions! After all, the "experienced" sets the example for the new, and the new will copy what the "experienced" portrays. Let's all reject the negative attitudes and embrace the positive. We will all look at each other and our activity in a whole new light. Lets have FUN, just like we used to. After all, each of us was NEW once too! *

People / Events IN THE NEWS

If you have square dance news you would like to share with ASD readers, please send it to us, along with your name, address and phone number (type written, if possible, but not necessary) to ASD Magazine, 661 Middlefield Rd., Salinas, CA 93906-1004, or FAX it to us at (408)443-6402. We'll do our best to include it in a future issue.

SQUARE DANCING'S GREAT IN ALL 48!

Michigan—In 1992, when my husband Jim retired, we had been dancing for three years. That fall, we went to English Mountain Square Dance Retreat in Tennessee, along with a large group of dancers from Michigan and Indiana, that was lead by caller Chuck Peel and his wife Della. On the way home, we danced in three additional states. The fun of this experience gave us the inspiration to dance in all the lower 48 states. Our endeavor took us on six different trips over a four year span, and was finally accomplished on September 17, 1996, in the city of Washington, Utah, with caller Scott Smith.

It was very interesting making plans for the trips, as we did a lot of reading about the many points of interest that we wanted to visit. What a great way to see our beautiful country and to meet all those wonderful square dancers, callers and cuers!

Lord willing, we are hoping to take a square dance cruise to Alaska in 1997 to celebrate our 50th wedding anniversary.

We would like to offer many thanks to all of the square dance folks across the country who helped us achieve our goal.

Jim & Elaine Griswold, Grand Haven, Mich.

DO PASO SQUARES

California—This is a "first" for me. We have only been square dancing for three years. Our daughter gave us a subscription to your magazine for Christmas 1994, we renewed it last year and will again this year. I read it from cover to back and enjoy it.

I am enclosing a picture of our banner



The Do Paso Squares' banner wall, with caller/instructor Al Cannon, Paso Robles, Calif.

wall taken in August 1996. At this time we still have all but one of these banners. I think visitation is a very important part of the success of any club, and so much fun.

In the photo is our caller/instructor Al Cannon. Our visitation couple are Tom and Norma Irland. What a great job these two are doing for our club. Last year our visitation couple was Walt and Susie Kuhn. This year Walt and Susie are vice presidents, also chair persons for Square Affair for CCSDA (Central Coast Square Dance Association). They filled in for Lynn and I while we took a trailer trip across the United States and back from August 8 to October 26, hoping to square dance our way across and back. We took our square dance directory and AAA state maps and highlighted all the cities that had square dance clubs, but it seems like many were dark during the summer and others were on the wrong nights or days. We only got to dance in six different clubs, not as often as we did at home. I'll have to say that the few times that we did dance we were always greeted by friendly people that made us feel welcome and always had fun. So it goes to show what square dancing is all about—friendship, fellowship and fun.

Les Bebeau, Atascadero, Calif.

TWENTY-NINE PALMS

California—The Twenty-nine Palms Sand Shufflers just celebrated another successful run of the All States Square Dance Festival. Dancers from throughout Southern Calif., whirled their way through the great calling and duets of Lizz Johnson of Stock-

ton, and Paul Moore of Running Springs, Calif.

The All States Festival is held in conjunction with the 29 Palms Pioneer Days, which features a parade (local and regional bands, including a Marine Corp band, floats and equestrian groups), rodeo and pancake breakfast. It is held on the third weekend in October—the next one will be October 17 and 18, 1997. The dancing begins Friday night with a relaxed, fun dance. Saturday afternoon features a two hour workshop, which can be anything from complex choreography to traditional squares. This past year, Lizz Johnson did a great session on six-couple sets. Saturday night is just a magical evening of squares, rounds and line dancing (rounds by Anne Norenberg of Big Bear, Calif.).

A must-see for anyone who comes to 29 Palms are the great murals that are being painted on the walls of buildings throughout town. One of the most recent ones is 100 feet by 25 feet, commemorating Operation Desert Storm. This mural alone is worth the drive.

The 1997 festival will feature Mike Kellogg of Bellflower, California. Mike is well known throughout the country for his exciting recordings on Shakedown Records. Sharing the mike will be host caller Paul Moore, who records for Kalox and Longhorn Records.

For more information contact Monty and Gerry Montgomery at (619) 367-3917.

DON'T MISS A LESSON IN THIS CLUB!

Michigan—The following was sent to us by Fred and Netty Wellman, editors of the *Lansing Area Federation of Square and Round Dancers*, Lansing, Michigan. Written by one of their new Shootin' Stars dancers, Wanda Gursk, the Wellmans wrote, "Wanda missed one night's lesson and her husband had her write an essay on square dancing. Thought you might like to share it with your readers."

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The dance itself means nothing! But the time spent with my husband having fun

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Three Cardinal Square members join several residents of a Salisbury, N.C., group home at a November 12 dance hosted by the club. More than 100 group home residents were guests of club members on this occasion. Photo supplied by Jack Cauble

means everything to me. We both work a lot of hours and our time together is short, especially fun time. It also means fun time spent with very good people, the kind of people you would want your kids to pick as role models, the kind of people you are proud to be associated with.

It also means a time away from daily stress, to take your mind off of everything else. You don't have time to think about anything but the caller's call. And last but not least, it is an evening spent doing very good exercise. I call it sweating to the squares!

CALLERS DONATE TIME AND TALENTS

Ohio—On November 17, 1996, at Eastlake High School, Eastlake, Ohio, from 2-5:30 PM, a crowd of over 30 squares danced to a variety of callers and cuers in order to help raise funds for the Cleveland Federation of Dancers to sponsor the 1999 Ohio State Square and Round Dance Convention. Under the leadership of Floyd and Bonnie Leyde and Ray and Sylvia Miller, the following callers donated their time and talents to this effort: Hal Beas, Francis Queener, Ray Miller, Bev Schumann, Gene Hammond, Doug Haiflich, Tom Rudebock, Tom Strickland, SusanElaine Packer, Dave Stevenson, Judy Weger, Janet Brazil, Myron

Rader, Ernie Johnson and Scotty Sharrer. Rounds were cued by: Ray Bloom, Max Colette, Dick Winter, Al Wolff, Dennis Kalal and Bill Hart with Karen Haiflich teaching a few line dances.

The weather cooperated and it was a very exciting afternoon of dancing on two floors from Plus and Basic rounds on the main floor to A-2 and upper level rounds on a separate floor. The next time someone asks what callers and cuers give back to the activity, we can tell them how it is in Northeastern Ohio.

Ray Miller, Middlefield, Ohio

GROUP HOME ENJOYS ENTERTAINMENT

North Carolina—The Cardinal Squares of Salisbury, N. C., dance every Tuesday night at the City Park Recreation Center. One Tuesday night club members will long remember is November 12, 1996. Reason: The club's special guests—106 residents of a Salisbury group home who ranged in age from six to sixty. The many smiles on the faces of these residents left no doubt that they enjoyed the evening's activities. Club president Jack Cauble described the November 12 dance as "a fun-filled occasion for everyone there and an especially rewarding experience for our club members."

Approximately 30 Salisbury area men and

women are currently taking square dance lessons in a Cardinal Square class taught by club caller Paul Walker. That is the largest class in the Tar Heel state and possibly the largest in the United States. On November 16, the club chartered a bus with 40 members aboard, to make the 4½ hour journey from Salisbury to Wrightsville Beach for the fall dance of the Folk, Round and Square Dance Federation of North Carolina. Several members, including caller Paul Walker, are actively involved in planning for the 47th NSDC to be held in Charlotte in June 1998.

Al Stewart, Greensboro, N. C.

SQUARE DANCING AT DISNEY WORLD

Florida—A couple of months ago, Susan Elaine Packer of Orlando, Florida, received a call from the Walt Disney World Entertainment Department. They wanted her to work on an experiment of five consecutive nights of square dancing at the Canada Pavilion in EPCOT.

With one week to pull it together, Susan Elaine and Betty Lee Talmadge (a 25 year Disney employee/retiree who just happens to be Susan Elaine's mother) began their phone calls and soon arranged for a differ-

ent group of square dancers from the Central Florida area to perform each evening at the Canada Pavilion.

The dancers were scheduled to square up four times each evening on the walkway in front of Canada to dance for the guests. When the dancing started, crowds gathered and to everyone's surprise, there were many square dancers visiting in EPCOT who came running to share in the fun.

Following the second tip each evening, the four squares were sent into the crowds to find willing participants and soon, eight square s were dancing in the night-time spotlights.

During the first two evenings as Disney buses traveled around World Showcase, Susan Elaine would slip the words "bus coming" into her calling. The dancers would squeeze together, trying not to miss a step, all the while exchanging greetings with the passengers as the bus slowly inched through the throngs of watchers.

When Susan Elaine and I heard that they were to be relocated to the American Pavilion for the last three evenings (no busses), they raced to their phones and invited everyone "to wear red, white and blue."

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The dancing continued, but it became very special on the last evening when the dancers were moved inside the rotunda of the America Pavilion to continue their performance. The guests rushed inside to enjoy the special Disney entertainment.

All of the dancers were given special EPCOT pins for dancing and also to reward the participants who joined the dancing each evening.

SusanElaine was informed that this was a test of guest interest, with the possibility that the dancing could evolve into a month-long or year-long program. SusanElaine and I have a list of over 450 square dancers and are excitedly waiting for further word about this fun project.

Walt Disney World is now promoting what is called "interactive learning vacations" at their Disney Institute that allows guests to plan a vacation around their special interests. They can learn to produce a video, map their family tree, learn about food preparation, participate in sports clinics, climb a three story wall, practice interior design techniques, learn about gardening or interact with special artists-in-residence.

How is that connected with SusanElaine? Disney has a program entitled "Dance, Dance, Dance," and on one afternoon of the guests' vacation they are invited to a square dance. Disney has skirts and petticoats for the ladies, vests and bolo ties for the gentlemen. So far, five of these special vacations have been booked.

SusanElaine isn't stopping there; she recently recorded her first record, with Eagle Records. The song starts: "All across the nation, people on vacation, they're headed for Florida..." How appropriate, with the National Square Dance Convention scheduled to take place in Florida in 1997.

**CINDY McARTHUR
ALL-AMERICAN CLOGGER**

North Carolina—A Tar Heel teenage square dancer has been selected as a member of the 1996 All-American Clogging Team. Cindy McArthur of Sanford, N. C., attained this prestigious honor October 26, 1996, one of 23 females in the U.S. to be so recognized. Team members are chosen on the basis of their leadership, clogging skill, enthusiasm and team spirit. Cindy will join other team members in an appearance on TNN's Club Dance in the spring of 1997.



All smiles, Cindy McArthur of Sanford, N. C., is justifiably proud of a trophy awarded to her at America's Clogging Hall of Fame in October 1996. She has been square dancing for six years and clogging for the past seven years. Photo supplied by Penny Lewis

This vivacious young woman began clogging seven years ago with Mr. Jim's Dancers of Sanford and took the role of a fill-in dancer with the East Country Hoedowners of Wilson, North Carolina in 1994. For the past year she has danced regularly with this group, which performed for nine days at the Pennsylvania Dutch Kutztown Folk Festival last summer.

A junior at Western Harnett High School, Cindy has been an active member of The Sandpipers, a Sanford square dance club, for six years. Her clogging experience makes it possible for her to dance either as a man or woman in a square. At her school, Cindy plays the clarinet in both the marching band and the symphonic band and is a member of the Beta Club, which recognizes scholastic achievement.

Unquestionably, Cindy shares her enthusiasm for, and love of, dancing with her father Mike McArthur, who dances with the A Squares of Sanford and the Model A's of Level Cross, as well as the Sandpipers and Mr. Jim's Dancers. In addition, Mike clogs with the East Country Hoedowners.

Al Stewart, Greensboro, N.C.

**CURTIS AND BRAXTON BUCHANAN
POSITIVELY DEDICATED**

North Carolina—"Positively promoting square dancing for more than 2½ years from the coast to the mountains of their home state," aptly describes the travels of Curtis and Braxton Buchanan of Huntersville, N. C., during the period of January 1994–September 1996. Their odyssey took them to each of the approximately 120 square and round dancing clubs in the Tar Heel state—a goal Curtis set when he assumed the office of president of the Folk, Round and Square Dance Federation of North Carolina in January 1994. The last club visited by the Buchanans was the Skirts and Jeans in Have-lock. On each club visit, Curtis spoke briefly to members about the Federation and its activities, encouraging them to remain loyal to their club and attend the annual state convention. The couple gave no advance notice of their visit to any club officer or caller. They paid all travel expenses related to their visits with clubs from Wilmington to Bryson City.

In discussing their extended journey, Curtis commented, "It was a wonderful experience for us and enlarged our circle of friends in the square dancing community." Active in square dancing for more than a decade, Curtis and Braxton are members of the Cornelius Cut-Ups, whose caller is Jerry Sossamon. Their home is in Huntersville, a small town near Charlotte.

Al Stewart, Greensboro, N.C.

THE WESTERN SQUARES

South Carolina—Surprise was the order of the evening when the Western Squares honored two of its own during the club's twelfth anniversary dance on November 16, 1996. The two honorees were none other than Carroll and Virginia Frick. The Western Squares expressed their appreciation for the leadership and dedicated service Carroll and Virginia gave by reading a poetic tribute and presenting them with framed certificates. A special collage was on display, complete with pictures of the Fricks from the early seventies when the couple began as editors of *The Carolina Caller*. Special guests present for the occasion were Trey and Jill Frick, Jessica Nguyen and Mrs. Catherine Frick. Following is The Western Squares' poetic tribute:



**Tribute to Carroll
and Virginia
Frick**

It takes a lot of folks to keep a good thing going, I'm talking about the Western Squares, so successful, look! It's showing. There are many people who love our club and work to make it click, But there are two very special ones—**Carroll and Virginia Frick.**

In 1995 the South Carolina Square and Round Dance Federation Recognized the Fricks for their outstanding dedication.

The Distinguished Service Award on them was bestowed.

Our pride in them that evening was strutted and crowed!

For years their faithfulness and leadership have clearly been shown.

It's fitting on our 12th Anniversary night we gather to make it known,

We appreciate you, we thank you for your sincere dedication.

Why, we'd all be lost without our favorite publication!

Whether you're our partner or our corner in a square,

There's one thing we all here will certainly declare.

We're glad to have this opportunity to honor you tonight,

For you're both terrific and most special in our sight.

JACK LIVINGSTON

Florida—Jack Livingston of Port Charlotte, FL., passed away on November 25, 1996. The cause of death was a massive stroke.

Jack began his calling career in the mid '50s, traveling out of Speedway, Indiana. He moved to Port Charlotte, FL., in the mid '60s. Jack and Grace were on the permanent staff

of the "Rebel Round-Up" weeks in Fontana, N. C., for more than 25 years. He was 82 and still calling and teaching.

Jack is survived by his wife of sixty-one years, Grace, and two sons, Steve and Kappie.

Bob and Willie Baker, Oak Ridge, Tenn.

OCEAN LINERS ON THE MOVE

Maryland—Just a note to let our fellow dancers know how much fun the line dancers from Ocean Pines, called OCEAN LINERS, are having. The photo is of the group, dancing in Liechtenstein at a festival.

Most of the women are in their 60s and 70s with this being their first time abroad. We saw Luxembourg, Strausbourg, France, Switzerland, Liechtenstein, Iceland and Germany.

I choreographed dances, which repeat only three or four times for performances, rather than the ten (more or less) repetitions of most country western line dances. We did American-type dances like, *Ain't She Sweet*, *Maple Leaf Rag* and *New York, N.Y.* (not the old version), and played music familiar to them like *Donke Schoen* and *A Fifth of Beethoven*. We had an emcee who spoke German and invited them to come up for audience participation numbers.

Then we continued on to see Oberammergau, Neuschwanstein, Linderhof

and other points in Bavaria, Heidelberg, etc.

Here's to happy dancing.

P.S. We have already danced for all the nursing homes, hospitals, rehabilitation centers and so forth in the area.

Thelma Lewis, Berlin, Md.

DANCERS RAISE OVER \$37,000 FOR HOSPICE

North Carolina—Approximately 250 dancers joined twelve callers and six cuers throughout the Tar Heel State at the quarterly meeting and dance of the Folk, Round and Square Dance Federation of N. C., in



Above: Caller Bob Harrelson of Greensboro, N.C., presents a check for \$37,094 to Rose Lucas, Hospice for the Carolinas' representative. Hospices throughout N.C., will benefit from these funds raised by Tar Heel square dancers in 1996.



The Ocean Liners of Ocean Pines, Maryland, dancing in Liechtenstein, October 1996.

Wrightsville Beach, November 16, slightly more than two months after Hurricane Fran inflicted heavy damage on coastal communities in the state.

The highlight of the event was the presentation of a check for \$37,094 by the federation to Hospice for the Carolinas. Presenting the check was Bob Harrelson, coordinator of the annual fund-raising campaign, and accepting it was Rose Lucas, Hospice director of regulatory affairs. Forty-six hospices throughout the state will benefit from the federation gift, the largest amount given during the past six years by Tar Heel square dancers. The Siler City Squares was recognized as the club raising the highest amount of money during the campaign.

Awards for the club having the greatest number of dancers and the highest percentage of its members present at the November



Active square dancers for more than ten years, Curtis and Braxton Buchanan of Huntersville, N.C., received the Golden Slipper Award from federation president Steve Riggio at the organization's fall dance. Curtis served as Federation president in 1994-95.



Vice-president Norman File of the Cardinal Squares of Salisbury, N.C., accepts the award recognizing his club as having the highest percentage of its members present at the November 16 N. C. Federation dance in Wrightsville Beach. Steve Riggio presented the plaque.

16 dance were presented to the Cardinal Squares of Salisbury, with club president Jack Cauble and vice-president Norman File accepting these awards.

Recipients of the Golden Slipper Award were Curtis and Braxton Buchanan of Huntersville, active dancers for more than a decade. Curtis served as federation president during the period 1994-95.

Caller Ralph Kornegay of Wilmington, Chairman of the State Convention Committee, announced that the 1997 convention will be held at the North Raleigh Hilton in Raleigh, N.C., August 15-16 and described this site as "a super location." Federation president Steve Riggio announced that line and contra dancing will be included in the program at the winter dance in Shelby, February 15, 1997. Members unanimously approved the Dogwood Squares of Fayetteville as a new federation member.

Al Stewart, Greensboro, N. C. ❄

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Rhyme Time

MY LIFE AS A SQUARE DANCER

by Allemande Al

Now, I've danced for many years
It seems like all my life
Sometimes, I make a mistake or two
Especially when I spin chain thru.

Upon the caller's cue
I swung the corner lady
She became my partner
And then became my wife.

My wife's my partner
She's also my law
She helps me
Like no one ever did before.

The first time that I went
I learned to Do Si Do
Later it was a Right and Left Thru
And then a Swing Thru too.

We circled to the left
And then to the right
The words were strange
So, I listened with all my might.

We made a static square
With the lady on the right
We allemanded the corner
And did a Grand Left and Right.

When I completed a Grand Square
I really thought I was bright
I learned to veer left
And then to the right.

We ferris wheeled
And passed through
Soon I thought there was nothing
That I couldn't do.

We learned to Recycle
And face the other two
And then Pass Thru and Trade By
And then to Spin Chain Thru.

Linear Cycle was tough
To pass through and peel
Long after we mastered that
We learned to Single Wheel.

I've loaded the boat
And unloaded it too
Sometimes a Linear Action
Or a Chain Reaction.

Most of the time
My dancing is fine
But sometimes I forget
How to twist the Line.

Sometimes I get very confident
And think I'm doing fine
Just when I think I'm gonna win
He says "Rotary Spin."

We've made a contra line
And sashayed down and back
The ladies chained across
And chained right back.

We faced line of dance
And strutted four
We did a lot of things
We hadn't done before.

We did tow twos
And progressive boxes too
Then did a half a box
With a scissors thru.

We've danced in Portland
 And Saint Louie
 In Bandera Texas
 And San Antonio too.

Birmingham was hot
 Nebraska as not
 Kingsville was dry
 And Denver was high.

If it wasn't for dancing
 I don't know what I'd do
 No matter what the weather
 We can always find a square or two.

There's a lesson in this
 I think you'll find
 Learn to dance
 If you want peace of mind. ❁



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- GE-0031 Shadows In The Moonlight
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This month's contra, "Lost at Sea," was written by Paul Moore, a square and contra caller from Southern California. It is definitely a "Contra Dance for Square Dancers" utilizing Trade the Wave, Pass the Ocean and music from Nassar Shukayr's recording of *Chicken Plucker* on Rockin M Record 005.

Formation is Alternate-duple (partners across from each other, alternating gender along the line)

Intro; Men face left, ladies face right

A1; WITH ONE YOU FACE DO SA DO (8)

SAME ONE SWING (8)

End the swing facing across the set.

A2;(with the couple across) PASS THE OCEAN & BALANCE IN THE LINE (8)

The ocean wave is made across the set at right angles to the long lines.

Dancing Contra

with Don Ward



(same 4) TRADE THE WAVE, BALANCE (8)

B1; (with the lady on the left) ALLEMANDE LEFT 1 1/2 (8)

LADIES CHAIN ACROSS THE SET (8)

B2; LADIES CENTER & FLUTTER WHEEL (8)

(With the couple across) STAR THRU (This places couples facing up or down the set.)

PASS THRU on to the next (8)

This completes the sequence and you are ready to Do Sa Do with the next. ❄

Simple Pleasures

by Peter L. Kurdeka

Sun City Center, Florida

How very strange it would seem,
for those early settlers,
who first did enjoy
decked in their best bib and tucker,
dancing the night away
to a fiddler's call,
to learn,
That their innocent pastimes
have been adopted now
By sophisticated city dwellers.

They would be surprised to hear,
That their original repertoire
of a dozen easy simple steps
Known to all
from children to grandparents,
Has Blossomed to almost a century
of intricate movements and instructions
for the caller
to the couples on the floor.
and that thousands now have adopted daily
their former simple activity.

So tonight, when I enter the hall,
I quickly scan the gathered assembly,
Looking for the one who will
for the next hour or two,
join me in these simple pleasures.
Then I see her standing to one side
Chatting with her friends.
As I near, I see her smile,
As she acknowledges too,
that we will soon
Do-Si-Do and swing
to the caller
on the square dance floor. ❄





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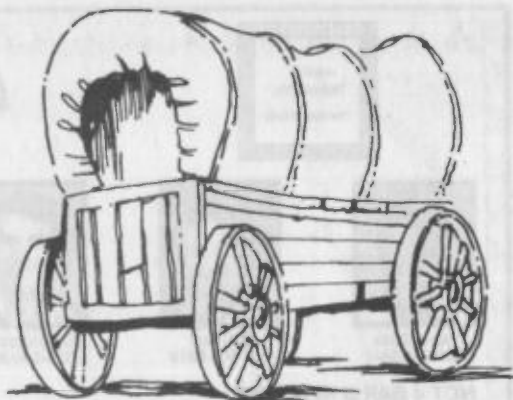
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Wheels Whirling Within Waggon Wheels

by John Cromarty
Dunedin, New Zealand



Remember the first time you took the floor? Mona Crompt, Secretary/Treasurer of the Waggon Wheel Square and Round Dance Club of Dunedin, New Zealand, wrote: "Our committee feels John's article epitomizes how every learner feels when they first take the floor..." We agree.

Having seen that one of the Dunedin Heritage Festival events on Saturday, August 24th, 1996, at the Town Hall was a demonstration from different dance clubs around Dunedin including Waggon Wheel Square and Round Dance Club, we decided to go and spend a pleasant afternoon watching the various types of dance on offer in Dunedin City. Little did we know that there was a plot unfolding that would draw us slowly but surely into the vortex of events way beyond our control.

Upon arriving at the front entrance of the Dunedin Town Hall, we immediately noticed our caller, Marion Smith, and her troupe all done out in their best Waggon Wheel blues gathering in the foyer. It was great to see friendly faces that we knew, so we said hi, wished them luck and proceeded into the main hall (after buying our tickets, of course), with such remarks as, "Oh good, two more who can dance" and "You may have to dance yet John," following us.

We found our seats on the far side away from the entrance door and made ourselves comfortable. The dancers started to drift into the hall in small groups. You could tell them apart from the audience by their various costumes and uniformity of their dress. For awhile we were surrounded by the over 60s marching team with their sea blue marching uniforms with the large white albatross on their sweat shirts. We also noticed the

Waggon Wheels dancers come into the main hall and find seats by the entrance door. It was great to see our friends preparing for their turn at demonstrating their dancing skills and they did look good in their formal dancing dress.

At 1 PM, the official starting time came and went with no signs of official life and no sign that there would ever be a start to the day's program. The over 60s dancers suddenly deserted us enmasse and we were left sitting alone for a short time until the seats around us once again started to fill with spectators. Meanwhile, the wheels of the fiendish plot started to turn. We had a perfectly innocent request from our dancing friends to come across and mind their bags and valuables while they went backstage to prepare for their turn. How could we refuse such an innocent request? Of course, we were glad to help, so we moved over and sat down amongst the Waggon Wheels group. Next, we learned that they were a man short, but it was all right because nine year old Grant would dance even though he was not dressed up. Though small in stature, Grant, when dancing whirled around so fast that he could take the place of any two men.

The next concern was that time was fast approaching 1:45 PM, the deadline when Marion would have to leave for work and so the dancers would have to dance to a tape. Bad, but not a total disaster as they were all used to tapes and were all advanced dancers anyway and knew their stuff no matter what was called.

Suddenly, events started to move at break-neck speed. The Waggon Wheels group were required back stage to prepare for their entrance. There were not enough men, even with Grant dancing—another man had to be

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found. Ron was there, but he was engrossed in the line dancing group. Our group started to move out. "John you will have to dance." What! I'm not dressed for it, I don't know what you're doing! I'm only a learner." Don't worry, you'll know it, it's real basic stuff, we'll look after you. Tracy will dance with you and keep you on the right track. Come on, quick, we have to go backstage!"

Backstage I tried to find out what the moves would be but no one could quite remember what was on that particular tape. I was assured that I would be looked after and to just keep moving. At least I was dancing with Tracy, she always knows exactly what she's doing. Okay, here we go, my first public demonstration and I'm not even dressed for it. Marion explains that though most of the dancers have come prepared, one or two have been plucked out of the audience and so are in ordinary clothes. Well, at least that covers the dress, I hope the audience feels sorry for me.

The music is starting, okay circle to the left, no problem. Boy, is this floor slippery. I can hardly get any traction on it, I would hate to slip over. Alamein your corner and

weave the ring. No problem, but the sound system is up so loud and it is echoing around the hall, I can hardly hear the calls. What was that? I missed the call, the girls are moving past me one by one, I've never done this move before. I haven't a clue who to partner up with-this one? No! This one? No! Well, maybe this one! I wonder what I'm really supposed to be doing? This one? It has got to be, yes! The others are giving them a whirl and promenading around the ring. Okay, I'm back on track. I haven't a clue what that was all about, but the others don't look too concerned. Okay, here we go again. Alamein and weave the ring, at least that's what I vaguely heard and the rest are weaving, so I must be right. What? What was that? The girls are whirling by again, it's the same move as last time and I still can't figure out what we're doing. Tracey is indicating that I am to be her partner this time. Okay, give her a whirl and promenade back to start position. I do wish someone would turn down that sound system. How can you do a square dance when you can't hear the calls? I must look really stupid. I haven't a clue what is going on. The men are starrng by the right,

okay, I managed to pick that up. The corner girl is ready to alamein by the left, okay, that's the normal move. What was that? I missed it, but the rest are doing a right and left grand, which makes sense and here comes Tracey again for a whirl and promenade. Okay, here we go again-another star, alamein, and right and left grand. I know what I'm doing this time. Okay circle again. Oh no! Here we go again, that other move! Oh well, I'll just keep moving around and my partner will indicate when I get to her, I wonder what the move was though? It seems to be a simple circulate of some kind, not hard just unusual, I'll just keep moving around I guess. Here comes Yvonne. It looks as though she is my partner this time—okay, mam! If you say so. Okay, we circle again and the music has stopped, it's over, we made it. Big applause, and we are all through.

Off the floor while they do a round dance. That does look good, they all know exactly what they are doing. Oh yes, it looks most impressive. I've never seen that one before, some of the moves look quite complicated. It's finished, big applause—bigger than the square dance. I don't blame them. It's nice

to know the other square couldn't hear the calls either and fouled it up worse than us the first time, at least I wasn't the only one having difficulty.

"Hi honey, that was awful, I couldn't hear the calls at all, it was too loud."

"Oh! They were quite clear from here. It looked great and was really appreciated, especially the round dancing, they really got a big clap."

Oh well, if it looked okay, even though I didn't know what was going on half of the time, then that's all right. The audience doesn't know what we are really supposed to be doing, but Marilyn does and if it looked okay to her it would have looked even better to them.

So that's the public demonstration of square and round dancing by Waggon Wheels during the Heritage Festival. I have taken part in my first public demonstration, and in the Dunedin Town Hall, no less!

One really needs to watch out for the wheels within Waggon Wheels, there's no telling what one will be whirled into next, but it really is GREAT FUN.



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Last: Nicole (Slender toe character)
Heel: 1 1/4" Matching

Style: "Gloria" #796 \$45.00/pr
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Creative Choreography

by Lee & Steve Kopman

Happy New Year! Hope your holidays were happy and healthy.

Let's start the new year with a very unused call on the Plus list, PEEL OFF. There are definitely some ideas that you might not have considered.

1. HEADS STAR THRU
DOUBLE PASS THRU
PEEL OFF
TOUCH $\frac{1}{4}$
BOYS RUN
DOUBLE PASS THRU
LEADS PEEL OFF
CENTERS TRADE
PASS THE OCEAN
CIRCULATE $1\frac{1}{2}$
RIGHT & LEFT GRAND
2. SIDES LEAD RIGHT
SQUARE THRU THREE
CENTERS LEFT SQUARE
THRU THREE
ENDS PEEL OFF & LOAD THE
BOAT
CENTERS CHASE RIGHT
& HINGE
EXTEND
SWING THRU
BOYS TRADE
FAN THE TOP
RIGHT & LEFT GRAND
3. 1P2P
RIGHT & LEFT THRU
ROLL AWAY
LEFT TOUCH $\frac{1}{4}$
PEEL OFF
TAG THE LINE
PEEL OFF
TOUCH $\frac{1}{4}$
CIRCULATE
GIRLS RUN
CENTERS PASS THRU
LEFT SQUARE THRU THREE
RIGHT & LEFT GRAND
4. SIDES PASS THRU
SEPARATE AROUND ONE
TO A LINE
PASS THRU
WHEEL & DEAL
DOUBLE PASS THRU
GIRLS PEEL OFF
BOYS RUN
LOAD THE BOAT, CENTERS $3\frac{1}{2}$
GIRLS SWING THRU
EXTEND
HINGE
RIGHT & LEFT GRAND



5. HEADS TOUCH $\frac{1}{4}$ & PEEL OFF
BOYS PASS THRU
CENTERS EXPLODE THE WAVE
ENDS TRADE & ROLL
CENTERS RUN
PASS THE OCEAN
RECYCLE
PASS THRU
RIGHT & LEFT GRAND

6. SIDES SQUARE THRU TWO
SLIDE THRU
TOUCH $\frac{1}{4}$
PEEL OFF
FERRIS WHEEL & ROLL
 $\frac{1}{2}$ TAG
ACEY DEUCEY
SCOOT BACK
RIGHT & LEFT GRAND

7. HEADS LEFT SQUARE THRU FOUR
LEFT SWING THRU
EXPLODE; LEFT TOUCH $\frac{1}{4}$
PEEL OFF
 $\frac{1}{2}$ TAG
CAST OFF $\frac{3}{4}$
EXTEND
RIGHT & LEFT GRAND

8. SIDES PASS THE OCEAN
EXTEND
TRADE THE WAVE & ROLL
DOUBLE PASS THRU
PEEL OFF; GIRLS ROLL
BOYS LOAD THE BOAT
GIRLS SWING THRU
EXTEND
HINGE
CIRCULATE
RIGHT & LEFT GRAND

9. HEADS TOUCH $\frac{1}{4}$ & WALK
& DODGE
PASS THE OCEAN
RECYCLE; ROLL
PEEL OFF
CIRCULATE
GIRLS RUN
BOX THE GNAT
RIGHT & LEFT GRAND

10. SIDES STAR THRU
DOUBLE PASS THRU
GIRLS PEEL OFF
BOYS CENTERS IN;
CAST OFF $\frac{1}{2}$
STAR THRU
CALIFORNIA TWIRL
CENTERS PASS THRU
SWING THRU
CIRCULATE $1 \frac{1}{2}$
RIGHT & LEFT GRAND

11. 1P2P
TOUCH $\frac{1}{4}$
BOYS ON A DIAGONAL
PASS THRU
SIDES PEEL OFF
ALL PASS THE OCEAN
SWING THRU
CIRCULATE
RIGHT & LEFT GRAND

12. HEADS PASS THE OCEAN
SCOOT BACK
SIDES, PEEL OFF
CENTERS RECYCLE
RIGHT & LEFT THRU
DIXIE STYLE TO A WAVE
CIRCULATE $1 \frac{1}{2}$
LEFT ALLEMANDE

HAPPY
NEW
YEAR!

13. SIDES STAR THRU
 ZOOM
 DOUBLE PASS THRU
 LEADS ONLY PEEL OFF
 CENTERS RUN
 TOUCH $\frac{1}{4}$
 BOYS TRACK TWO
 GIRLS EXTEND & HINGE
 DIAMOND CIRCULATE
 FLIP THE DIAMOND
 CIRCULATE
 EXPLODE
 SQUARE THRU BUT ON THE
 FOURTH HAND
 LEFT ALLEMANDE



14. 1P2P
 TOUCH $\frac{1}{4}$
 PEEL OFF; ROLL
 DOUBLE PASS THRU
 BOYS PEEL OFF
 GIRLS TRADE
 PASS THRU
 ENDS FOLD
 TOUCH $\frac{1}{4}$
 ACEY DEUCEY
 EXTEND
 RIGHT & LEFT GRAND

15. SIDES PASS THE OCEAN
 EXTEND TWO TIMES
 SIDES PEEL OFF
 CENTERS (HEADS) EXPLODE
 THE WAVE
 SIDES TOUCH $\frac{1}{4}$
 GIRLS TOUCH $\frac{1}{4}$
 BOYS FACE IN
 CENTERS PASS THE OCEAN
 DIAMOND CIRCULATE
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 HINGE
 EXTEND
 RIGHT & LEFT GRAND

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|--|---|--|
| <p>1. Pass the Ocean
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Square Thru Three
Trade By
Left Allemande</p> | <p>3. Roll Away
Star Thru
Trade By
Pass to the Center
Centers Square Thru Three
Left Allemande</p> |
| <p>4. Girls Walk, Boys Dodge
Girls Trade
Square Thru Four
Right and Left Grand</p> | <p>5. Touch ¼
Coordinate
Bend the Line
Left Square Thru Four
Left Allemande</p> | |



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AS I SEE IT

by Bob Osgood

When I first became interested in square dancing, in the years just before W.W. II, the activity was pretty much a hit-and-miss proposition as far as any uniform style of dancing was concerned. People skipped or ran or two-stepped, depending on their mood and the type of music that was being played. It was fun and friendly. That seemed to be all that mattered.

In the mid 1940s, immediately following the war, I had an opportunity to travel through some 20 states and Canada in a series of business trips—not related to square dancing. During these trips I would occasionally drop in on square dance groups, listen to callers and talk to dancers in areas that would someday form the nucleus of a fast-spreading American folk recreation.

I was quite amazed back then at the variety of styles that existed. I could count eight differ-

ent ways of swinging and at least five different handholds for a promenade. Each area seemed perfectly happy in the style of dancing it practiced and it was only when dancers from one area traveled to other areas that any problems arose. The wise dancers, when they did venture out of their own bailiwick, would adopt the "when in Rome" policy and adjust to the style being danced. I seem to remember that there was a strong feeling in every group that their particular form of square dancing was the best.

As I watched the great variety of styles, I wondered how square dancing would ever resolve itself and, along with others, I was concerned when the first square dance festivals were held, drawing dancers from many different areas, bringing with them many different dance forms.

In 1948 we started *Sets In Order Magazine* with the idea that perhaps a helping hand might explain these area differences. Our hope was that with some give-and-take on the part of the dancers and the leaders we might someday find that folks could learn in one area and then enjoy their square dancing any place they went. At that point it wasn't so important what one style of square dancing was decided upon as long as it was comfortable and intelligent and accepted universally.

Since those early years I've watched the gradual transformation of the dance until, through usage, one fundamental style for each basic seemed to emerge—a form of promenade, a style of

THE PROMENADE

There was plenty of variety — depending on where you came from. There was no problem if you stayed in your own group. However, if you traveled to one of the early festivals, you could expect to experience all these — and more.

HOOKED ESCORT



STANDARD PROMENADE



SKATER'S PROMENADE



VARSOVIANNA PROMENADE



LOOSE ESCORT



swinging, handholds for an allemande left and a right and left grand and so forth. These have evolved into one predominant style, endorsed and encouraged by CALLERLAB, and danced throughout the world. With patience and study and a great deal of give-and-take, callers have discovered that each basic can be danced comfortably. It can be executed to the beat and to the phrase of the music with sufficient time to be done without jerking, yanking or pushing. And, it can

be executed in such a way that dancers can get the maximum joy from the figure without worrying about unexpected twists, flips or twirls that might send them scooting across the floor.

In the mid-1950s work was begun on a standardized list of basics along with recommendations for timing and styling. Rough lists were circulated and run in *Sets In Order* and eventually, with an outstanding show of

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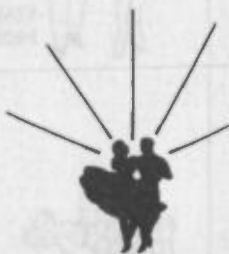
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cooperation on the part of the callers, teachers and dancer-leaders, the first coordinated list was agreed upon. When the pocket-size Basic Movements Handbook was published it was an immediate success. It was endorsed and adopted by individual callers and callers' groups everywhere. Over the more than 40 years that followed, the handbooks have grown in size and number of editions, and form the basic guidelines for square dancers around the world.

And so, with the start of a brand-new year and with only three years left before the start of another century, I'd like to address my comments from time-to-time on how we dance, on smooth, considerate and comfortable dancing that can help build a strong foundation for the future.

Change of Subject—Any of you who have ever been in on the preview of a motion picture about to be released, the opening of a shopping mall or the first night of a beginners class, have experienced the excitement of being a part of the start of something new.

Even though it may not have been the biggest or the greatest, the first time is always special. The opening session of the week-long Asilomar vacation instituted 45 years ago, remains in our memory as one of the great adventures in square dancing. It was different and it was something special. Our first square dance trip composed of 53 dancers from our Rip 'n' Snort club back in 1958—a cruise to Hawaii—partially because it had never been done before, had to be, as far as we were concerned, the greatest.

There may be some of you reading this who attended the Diamond Jubilee in Santa Monica back in 1950 who realized that something this great would not be repeated and therefore it was special. Or any of you who may have taken part in the first National Square Dance Convention in 1952 would not trade anything for having had the experience of sharing in the excitement.

It's not easy to come up with "firsts" of anything these days, so many things have been proven successful and have continued on a regular basis. However, there is a new "first" coming up later this year. The USA WEST Square Dance Convention will have its premier performance August 6-9, 1997. The location will be Denver, Colorado, the focal point of many outstanding square dance events in the past. Fa-

cilities will be the Denver Convention Complex—Colorado Convention Center. As you are setting up your new calendar for the year, you might want to include the dates. You can send for information and a registration form to USA WEST Square Dance Convention, PO Box 440688, Aurora, CO 80044-0688. You might consider making it your vacation location for '97. *



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MEMORIES FOR MARGIE

RCA 447-0669

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ROMANTIC CHA

WB 7-19319

Choreography by Craig Jones

A four part basic P-4 cha to instrumental side.

SPOOKY

COLL 6007

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An easy going P-4+1 (M Lariat) cha to a good classic 4 vocal.

BLUE

CURB D7-76959

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MACARENA CHA

RCA 07863-64415-7

Choreography by Ron & June Ashenden

P-3+1 (alemana) cha, plus Macarena hand movements to the popular vocal by Bayside Boys/Los Del Rio.

DANCE THE MACARENA

SAME RECORD AS ABOVE

Choreography by Mary & J.D. Norris

Same as above with A P-4+1 (stop & go hockey stick) cha, plus some of the Macarena hand movements.

PRIME POINT

SPEC PRESS

Choreography by Kenji & Nobuko Shibata

A P-6 paso doble to good music.

MACK THE KNIFE FOXTROT

ROPER 425

Choreography by Phil Folwell & Marcia Butcher

A good P-4+1 (check & weave) foxtrot to a good instrumental.

TILL I FOUND YOU

MCA S7-54065

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STARS OVER TEXAS

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STARS OVER TEXAS

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SPLENDOR OF LOVE FOXTROT

ROPER 408

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A P-5+2 foxtrot to pretty music.

HONKEY TONK SWEETHEARTS

MERCURY 422 864 614

Choreography by Nancy & Dewayne Baldwin

A basic P4+ sweethearts cha cha to a Donna Reeves vocal.

I FALL TO PIECES

ELK 033

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BROWN EYED GIRL**LAMON 10096****Choreography by Mike Seurer**

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A nice P-2 two step to a good Ricky Nelson vocal.

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A P-5 west coast swing routine to a good Mary-Chapin Carpenter vocal.

DROWNING MAN**CAREER 07822-10503-7****Choreography by Gene & Linda Krueger**

A P-2 two step to a Lee Roy Parnell vocal.

GEORGY GIRL**COLL 6191 or AMER PIE 9063****Choreography by Neil & Doris Koozer**

A comfortable P-2 two step to a good vocal by The Seekers.

SHADY LANE RUMBA**COLL 4545****Choreography by Bill & Martha Buck**

A nice P-3 rumba to a good Ames Brothers vocal.

YOU'LL NEVER KNOW**COLL 4200****Choreography by Jim & Adele Chico**

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MI VIDA MACARENA**ARTISTA 12759-7****Choreography by Craig Pierson**

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FIFTH OF BEETHOVEN CHA**ERIC 250****Choreography by Larry & Aleta Dunn**

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CARNIVAL RUMBA**ROPER 223****Choreography by Derek & Jean Tonks**

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SAY I

RCA 64543-7

Choreography by David Lovell

A catchy P-2 two step to good Alabama music.

SHAKE, RATTLE & ROLL

RCA 447-0615

Choreography by Richard & Jo Anne Lawson

A good P-2 two step, P-4 single swing routine with a snappy Elvis vocal.

TEMPTATIONS 4

RCA 447-0052

Choreography by Desmond & Ruth Cunningham

A nice P-4+2 (nat weave, hinge) foxtrot with good Artie Shaw music.

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SPEC PRESS

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This month it seemed as if I worked closer to home than ever before (with the exception of Mich. and Penn.), but that's good. It's the trend that's more in the cards for a lot of former "traveling callers." After all, there can be plenty of action "right in one's own backyard." You'll see.

Schenectady, New York—I'm an infrequent visitor to several caller associations to which I belong both in New York and Vermont, and it was high time to show my face at the Capital District Callers meeting just at the end of October. Nice drive, nice weather, choice group, good discussion. Best dues structure I've ever seen—they charge \$1 to belong, and that's for umpteen years; then they assess members if ever the Beginners Ball fails to produce enough operating income. So far, the dollar has carried me through three years. (Now there's a deal you can afford! —CAB)

Coopersville (Grand Rapids), Michigan—To celebrate the first day of November and also the first snowflakes I'd seen as a token of oncoming winter, I flew to Michigan's capital city, and drove an Avis a half hour westward to little Coopersville for the annual Rancho Baldus fiesta. Gordon and Frieda Baldus roll out the red carpet (oops—*orange* carpet for fall) at their little country dance hall with decorations galore and a giant welcoming sign. The big surprise this year was to see so many visiting callers pop in. Besides Gordy, who always calls one with me, there were Don and Bev Taylor (fellow caller school instructors from Auburn, Ind.), Ron (and Linda) DeWaard, Carlie (and Doris) Benkert, Perk (and cuer Georgia) Perkins, Bob (and Darlene) Ogle, and Carol (and Tom) Kelly. Several of these callers are graduates of our callers school in Auburn. It was a grand night to celebrate, what with Jim and Elaine Griswold there, just completing having danced in 48 states. It was Carol Kelly's birthday. The hall was so full, Gordy literally "Rolled out the wagon" in the rear of the place

to make more room. Don called one with me. Georgia cued. That's the kind of night to create a song on the lips and warmth in the heart for the special people in this square dance scenario.

Guthriesville (Philadelphia), Pennsylvania—All in the same weekend I flew from ALB to CLE to GRR (Love that last acronym for Grand Rapids); then from GRR to EWR (Newark) to PHL (Philadelphia), where my hosts, Dick and Judy Antonson, shuttled me to/from their home in the hills of West Chester, a half hour from the airport terminal. It was a pleasure to call for the Calorie Squares again. (The club is so named because of their love for eating.) I felt right at home. (That doesn't surprise me a bit! —CAB)

The crowd numbered nine sets partly because two neighboring clubs—the Snapperos and the Circle Fours—came to do some banner raiding and perform their usual cute parade routine for all to see. Circle Four's caller, Lyle Kirkendall (Copecrest grad '84), was there. Rich Lock cued for the dance. Cuer Mel Shucker was also there. Clay Goss is the Calorie's club caller. After the dance, some of us went to Bob Evans for turkey. (Do TURKEYS go to 'EVANS, too? —CAB)

I'll long remember this dance for the compliments I received, but also for the comeuppance—one woman complained bitterly about something "goofy" I called that she couldn't do. Well, you can't win 'em all!

Wellsboro, Pennsylvania—Since little Wellsboro is not too far south from south-central N. Y. State, I chose to fly into Ithaca, N. Y., and bounce over the border in a ruby red Hertz. Sam and Aileen White hosted me out in their rural Sabinsville home, out where the deer and cantaloupe roam in the fields. A live and decorated Christmas tree was the doorprize, ready for the upcoming festive season. Dottie Griffiths cued. Former hosts, the Dawsons, were there. I like the schedule of Canyon Squares: dance, eat, dance, announcements, eat, dance, socialize and eat. I slept fast that night at the White home; had to leave at 4 PM to catch the morning flight home.

Cohoes (Albany), New York—An hour's drive west of Albany lies the town that gum built—Beechnut Gum, that is, along with other flavorful products. That's also home of the Crosstrails, where I called on a wintry November night. Friends from our Australia tour (and before), Earl and Lucille Sanford, booked me and offered lodging. Lots of farm people dance in that club, which means neighborhood spirit is

high and the food table is exceptionally long. Dolores and Chris Randall covered the rounds routine. Driving away the next morning, I remembered the good ol' Peach Blossom Festivals in that location.

Coxsackie, New York—I won't even attempt to pronounce that location, but it's about a half hour south of Albany, and that's where I went on a Sunday afternoon for a CDSARDA Special featuring John Martin. Nice turnout (15 or more sets) in the high school gym there. Dolores Randall did the cueing. Caller/cuer Walter Wall (Hague grad '96) was there to dance. CDSARDA (that's Capital District Square And Round Dance Association) has

John and Oneida Burns as chairmen, encompasses 34 clubs, many of whom I've called for, so it was important to support one of their functions. I was glad to call one in the class level hall, along with Eileen Bump, Helen Richardson (Hague grad '96 and tireless promoter), and Bob Bourassa (can't slow Bob down, even in a wheelchair). The capital area dancers are doing a fine job with events like this, in spite of losing Ponderosa Hall (a real square dance showplace) a while back, and here's a hope that that kind of success continues. (I'd better say that, because I'm now calling closer to home, and I know which side of the bread is spread!) ❄

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PIONEER SQUARES

*Contributed by
Arkie Mangelsdorf
and Margaret Davila
San Francisco, Calif.*

Margaret Davila is the mother of a "special child." She knew the joy and feeling of accomplishment her daughter Marshela felt when she was allowed to attend classes at a club for "normal" people. Feeling they would not have enough "normal" people there who would be willing to take the extra time and patience it would require to teach these people, the club would not allow handicapped people to join.

Margaret decided to attend a class for square dance callers, so she would be able to teach "handicapable" children and adults. ("The word handicapable was something we made up, because handicapped was not a fitting word for what the dancers were able to do," said Arkie Mangelsdorf, Margaret's sister.) Margaret doesn't think she is a good caller, but all you have to do is ask 37 Pioneer Squares dancers and they will tell you she is the greatest in the whole world. But this is getting a little ahead of the story.

Margaret started her first square dance group, the Parkside Promenaders, in 1994 at Parkside Middle School, with one Mainstream class. They met one day a week for two hours and had twelve special children and four helpers. The helpers were students who were maintaining good grades and wanted to give their time, something most fifteen year olds would not want to do. They had no idea what they would do—square dancing was not anything they knew.

Because of the law in California, the group could not go on exhibitions unless they were transported in a "Yellow School Bus." Well, they did that! They traveled to Sacramento and performed at the Very Special Art



The Sights & Sounds of the Pioneer Squares

Festival, winning second place. Their outfits were made using their school colors of green and white; the girls had green skirts with green and white ruffles and white blouses, the guys wore black pants, white shirts and green and white ties. They looked like a "million dollars." The Promenaders stayed overnight and went on a tour of the State Capitol the next day. All twelve dancers and four helpers, the teacher, teacher's aid, Margaret and her husband Al, two couples who were friends and Arkie had a great weekend, thanks to the California State Lottery who allocated money to the class.

The Parkside Promenaders also danced for their school at a fair and a music night. Margaret knew that if this group was learning and enjoying themselves, there were more young people out there who would like to do the same. In 1987, due to a class of only five girls, one boy and no helpers, Margaret had to move on, and move on she did.

The Pioneer Squares, handicapable square dancers, started in March 1988, for the purpose of teaching a small group of people that most feel are not capable of learning. Starting with a few young eager people who wanted to dance, membership now stands at 37 young adults who know the feeling of accomplishment.

The Pioneer Squares have danced throughout California. Their very first trip was to Victorville, Calif., to do an exhibition in the fall of 1988. That was so much fun they are still doing them. This group has danced at many California State Square Dance conventions—Stockton, Fresno, San Jose, San Diego and Pleasanton. They have also danced at the Golden State Round-Up in Oakland many times and once when it was held in Santa Rosa. They have been to Yuba City for the Harvest Hoedown three times and have danced in Sacramento, Pittsburg, Santa Clara, Brisbane, San Mateo, South San Francisco and Newark. When asked to perform they ask, "When and where?"

The Pioneer Squares have gone to Southern California for the Handicapable Festival in Pamona for six years. This dance has been great for the group, because there are seven handicapable groups in Southern California and they were the only group in northern California attending. These trips have become expensive, as it takes about \$3,000 for

air fare alone for them to fly down there each year.

The Pioneer Squares love to get together and dance with other clubs, having danced with the Guys and Dolls from Sacramento three times and hoping to dance with the Can-Do-Its from Fremont in the near future. They have performed at many Street Fairs in San Francisco, winning second place at the Street Fair in Vistacoin Valley. The Pioneer Squares have also performed at the Richmond District Neighborhood Center Fair for five years. Each and every performance means a lot to the dancers—they love dancing for a crowd.

A big trip for them was dancing before their peers in Minnesota at the International Special Olympics, loving every minute of it. You can guess what kind of fund raisers this trip took. They were also in the opening ceremonies for the San Mateo Special Olympics.

The Pioneer Squares were invited to dance in front of about 10,000 people for the 43rd National Square Dance Convention in Portland, Oregon, June 23-25, 1994. Many square dance clubs and friends held fund raisers and dances for them, one of which was a benefit hoe-down. The Ghost Riders, along with many great callers packed the hall for a wonderful day of dancing. Many raffles, dinners and breakfasts were held to help the club get there, and get there they did. When the time came, they were ready to go and dance their feet off. Thanks, also, to their sister club, the Square Wheelers, who gave them their banner.

The Pioneers have danced at the Star of the Sea Church, Valley Baptist Church and at Saint Mary's Cathedral, all in San Francisco. They have danced for the Foster City Lions Club for six years at their 4th of July celebration and for the Elks Lodge in South San Francisco. The Elks also provide a place for the club to have their dinners and breakfasts, even cooking the food they donate!

Another highlight for the Pioneer Squares was being asked to dance in Disneyland on Main Street for "Disney Magic Music Days." This included a visit and pictures with Disney characters. Of course, they were turned loose in Disneyland for two fantastic days.

Last year they were really thrilled when their local ABC news television crew

attended one of their club nights, filming the group and talking with the dancers. It was exciting for the dancers and their families to see them on television. The show aired at least six times.

Arkie Mangelsdorf shared with us, "God did not bless me with a 'special child' of my own, but he has given me 37 to love and enjoy every day of my life. When you spend time with this group, your life is so enriched. The sincere 'I Love You,' the hugs and kisses they freely give, fill my heart with never ending joy. I know I could never do anything with my life that would bring me this feeling. The time spent sewing for them, spending hours setting up twelve to fourteen rooms and van assignments for a trip and working on fund raisers is nothing compared to what I get back from them—with no strings attached. They don't ask you for anything in return for their loving. You just can't find that any place today. I am truly blessed."

Margaret Davila told us, "I could never do what I do without the help of my husband and my sister. Also, it would not be possible without the parents of my dancers.

My sister writes letters to help raise funds and makes a lot of phone calls to get the best prices for rooms, to rent vans and to get airline tickets at bargain prices. She also does a lot of sewing on our outfits. She chaperones dancers in her room and dances anytime I need her to in a square on club nights or exhibitions, even though she is not a square dancer. God love her, because I do."

On a whole, most of the parents in the club help out. They work at fund raisers, some help sew our outfits, bring everything on party nights and pay their own way to go on trips and chaperone two or three dancers who are usually not their own, in order to let

Margaret live her dream of letting people know that these young people are able to do this.

"My husband, sister and I could never take 37 young people away without the parents' help. So thanks to the parents of dancers for my dream coming true," says Margaret. "I would never be able to thank everyone in the square dance world by name, for fear of leaving someone out. Those who come to our Anniversary Hoedown to support us on the fourth Saturday of July every year—thank you. To the callers and cuers who give their time and talents for this every year, to a sweet square dance lady who makes porcelain dolls for us to raffle—THANK YOU ALL from the bottom of my heart for my 'living dream.' "

Margaret would also like to thank her husband Al. "Al is not the father of my daughter and had never been around any special young people before. He is a general contractor and I work in his business with him. I am so lucky because I can take time off to take the dancers away on trips. We take time off also to go to meetings for the state and USA West meetings as committee members for the Handicapables. When we do not work, we also do not get paid. Al never says, 'No, you can't go.' He also has danced at exhibitions so seven other dancers could take part."

Margaret tells us, "It has not always been an uphill battle for the need to have my dancers accepted, but those that were foes have changed and have become friends of the Pioneer Squares, supporting us 100 percent. One thing everyone should remember is 'But for the grace of God go I.' All I can say is THANK YOU everyone from my heart, and LOVE goes to all of you for your help!" ❀



Trail-End Dance

A free Trail-End Dance will be held at the site of the 46th National Square Dance Convention (Orange County Convention Center) in Orlando, Florida, Wednesday, June 25, 1997, featuring Andy Petrere and the staff of Circle D Records.

For more information, call (504) 261-6143.

50 YEARS AGO

Bob Rollins
Broken Arrow, Oklahoma



Since several clubs and organizations have, or soon will be, celebrating their 50th Anniversary, this is about square dancing 50 years ago and today.

Square dancing started to take shape in the 1940s. Like today, there were formations or positions and movements or a series of movements familiar to both the caller and dancers. However, most sets consisted of a complete routine such as: Adam and Eve, Old Arkansaw, Yaller Gal and Buffaloes and Injuns.

The set square was borrowed from the French quadrille. Where the quadrille formation had one and two across the set as heads, and three and four across the set as sides, a square was numbered as today: Heads, one and three; sides, two and four. Circle formations, Joined Hands or Joined Paddies, Opposites and the Arch are all examples of '40s square dance dialog.

Allemande Left, Allemande Right, Balance, Balance Swing, Birdie in a Cage, Break, Cast Off, Chain, Circle Four, Circle Eight, Circle Left, Circle Right, Cut Away, Divide the Ring, Docey-doe or Do-si-do, Double Elbow, Figure Eight, Forward and Back, Four Hands Half, Four Hand Mill, Four Hands Full Around, Gather in, Gents go Wrong, Grand Right & Left, Hand over Hand or Right & Left Grand, Honors, Ladies doe, Lead Out, Left face, One & a half, One Hand Turn, Promenade, Right Face, Right & Left, Salute, Sashay, Seven Hands round, Six Hands round, Split the ring, Swing, Three hands round, Trot'um home and Turn right are movement calls, which would be mixed with a generous amount of PATTERN SCHMATTER such as: "Up and down and around and around, Allemande left and Allemande aye, Ingo, bingo, six penny high, big pig, little pig, root hog or die." The caller would chant on the dominant chord (without benefit of a micro-

phone!) from pieces like: Hen and Chickens, Waggoner, Durang, Pigtown Hoe Down, Turkey in the Straw or Devil's Dream. Accompaniment would be a fiddler and sometimes a piano. I suspect most who attended a square dance, either for the first time or as a regular, depended on the caller to direct them through the dance with little or no teaching.

What would Cast Off or Balance Swing look like in the '40s? CAST OFF meant to let go holds and move away from each other, usually around the outside of the square. The Balance Swing required each dancer to step back from the other two or four steps, drop into a slight curtsy, and then step forward two or four steps together again. The couple then would take regular dance position for the swing, the lady's right hand in gentleman's extended left hand, her left hand on his right shoulder, and his right arm around her waist. They would stand a little off center, or sideways, right hip touching right hip, and swing rapidly around in place with walking steps so quick and vigorous as to be aware of considerable centrifugal force or swing. The rotation was right-face or clockwise. They might also swing around each other holding single hands, both hands, or hooking elbows when so directed. (Paraphrased from Shaw's *Cowboy Dance*.)

Although there are many differences between the '40s and the '90s, there is something that **should** remain the **same**. It's the spirit, the joy of dancing, feeling fun, belonging, and the wonderful goodness in our activity. When I think about the '40s, I think about capturing some of what mom and dad and grandma and grandpa had, and I remember that square dancing is **our** common property which should be preserved. It does not have to be complicated. **It just has to be fun!**





What's Going On In Square Dancing

36TH MICHIGAN CONVENTION BRING YOUR DANCING FEET TO BATTLE CREEK

The 36th Michigan Square and Round Dance Convention will be held this year at Kellogg Arena and McCamly Place in Battle Creek, Michigan, August 15, 16 and 17, 1997. This is a beautiful facility centrally located in downtown Battle Creek. It will be a three day event starting with a Trails End Dance from 3 to 5 PM at McCamly Market Place, which is located between the Arena and the McCamly Plaza Hotel. The convention dancing begins in the Arena at 7 PM on Friday evening. There will be dancing all day Saturday and from 10 AM to 4 PM on Sunday featuring area callers and cuers.

All dancing will be under one roof, including parking and the McCamly Plaza Hotel. A full slate of Mainstream, Plus, Advanced, Challenge, rounds, country western and contra will be offered for your enjoyment. In addition to the fine dancing, the convention will have exhibitors selling dance apparel, seminars, a fashion show and a special program on Saturday evening featuring exhibition dancing and concluding with a Grand March.

There are several unique shops, restaurants, services and eateries located in McCamly Place, which makes a nice place for dancers to relax and make new friends. The McCamly Plaza Hotel, with its newly renovated rooms, is ready to serve your every need. For reservations call (616) 963-7050. Other hotels in the area are: Comfort Inn (2 blocks from Kellogg Arena); phone (616) 965-3976, and Battle Creek Inn (10 Minutes from Kellogg Arena); phone (800) 232-3405. Dry RV Camping sites will be available across the street from the Arena (sorry, no hookups or facilities).

Additional information and registration forms may be obtained by contacting Fred and

Netty Wellman, 2812 Buglers Way, E. Lansing, MI 48823; Phone: (517) 351-5603; FAX: (517) 351-3147; E-Mail: Netty_Wellman@MSN.Com. The Convention is sponsored by the Michigan Council of Square and Round Dance Clubs.

BENEFIT DANCE TO HELP PROMOTE SQUARE DANCING

California—The Valley Trailers of Northridge, Calif., are proud to be sponsors of a unique benefit dance, Sunday, March 23, 1997, designed to raise funds for the promotion of square dancing within the Los Angeles area. Callers from other states (already coming to L.A. for the National CALLERLAB Convention) will be spotlighted, giving local dancers a taste of callers that they otherwise never would have the chance to dance to.

This dance is scheduled to be held from Noon-4 PM, at the Wilkinson Senior Citizen Center, located at 8956 Vanalden Ave., Northridge, Calif.

Any callers coming to the L.A. area for the 1997 CALLERLAB Convention and wishing to participate in this event should contact the Valley Trailers by way of E-mail: valley.trailers@juno.com; Phone: (818) 772-4684, or U.S. mail: PO Box 280246, Northridge, CA 91328-0246. Transportation for callers to/from the hotel holding the CALLERLAB Convention will be provided.

THE LAWRENCE WELK RESORT CENTER AND CHAMPAIGN THEATRE PRESENTS: *The 1st Annual Square Dance Jamboree July 11-13, 1997, Branson, Missouri*

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ROUND DANCE ENHANCES THE SQUARE DANCE

Club Leadership Journal, October 1996—"Simply stated, round dancing is couple dancing using choreographed routines to definite arrangements of music with all couples doing the same steps simultaneously."—*An Invitation to Round Dance*

Round dancing has been a part of the square dance scene for a long time. In our opinion, round dancing at square dances is here to stay. It adds to the typical square dance and doesn't take away square dance time if it is done prop-

erly. Usually, one round is cued during the time that is normally used for a break between tips. A square dance can actually increase its attendance by offering rounds between square dance tips. This type of format will encourage round dancers who square dance to come to your dance. Round dancers often make the difference between a loss and a small profit for a given dance. Also, we have been told that round dancing has kept some square dancers square dancing.

Round dancing is offered at club square dances and round dance club dances. It appears most round dance clubs are cuer run rather than dancer run.

Does your club want to get a new round dancer program going? Why not sponsor a new round dancer program? Consider using the ROUNDALAB brochure *An Invitation to Round Dance* in your recruitment activities. Since most new round dancers are square dancers, design your marketing program accordingly. In other words, go after the general public but keep in mind the experiences of other round dance recruitment efforts.

If you have questions or need information regarding round dancing, please contact The International Association of Round Dance

Teachers, Inc. (ROUNDALAB), 482-B Valley View, Yorba Linda, CA 92686; (800) 346-7522 or (714) 572-0480.

HISTORY OF LEGACY INTERNATIONAL

Club Leadership Journal, October 1996—LEGACY originated in the minds of Bob Osgood of *Square Dancing*, Stan Burdick of *American Squaredance* and the late Charles Baldwin of *The New England Caller*. They were editors/publishers of the three major square dance publications in the country. The purpose of LEGACY is to provide communication among all phases of the square dance movement. LEGACY was an acronym, coming from "LEaders GATHERed for Commitment and Yak."

The first LEGACY meeting was called in May of 1973 in Cleveland, Ohio. The plan was to have representatives from all phases of square dancing attend. There are members (called "Trustees") representing dancers, callers, round dance instructors, publishers, record producers, vendors and other interest groups. They represent all areas of the world, with trustees from 39 states, three Canadian provinces and two other countries.

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

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

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

For additional information, contact a local CALLERLAB member or the Foundation Office at (507) 288-5121.

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- ER 1017 "Time Marches On" - Steve Edlund



The trustees meet in odd numbered years around the country and discuss square dancing. They sometimes find possible solutions to problems. These discussions may lead to the passing of resolutions that are distributed to the square dance world. Usually, the trustees find that their problems are the same across the world. What has worked elsewhere may lead to a solution for a club problem in your area.

The LEGACY Board of Directors meets each year on the Sunday morning following the National Square Dance Convention to handle the necessary business of the organization, as well as at the general meetings. Some of the continuing projects of LEGACY have been the census and surveys to find out how many dancers there are and how they feel about various things relating to square dancing.

LEGACY uses the broadest meaning of "square dancing" to include squares, rounds, contra, clogging and now, country dancing.

From LEGACY came the beginnings of ROUNDALAB, CONTRALAB, the National Association of Square Dance Suppliers and "The Summit" (a meeting of representatives of all square dance associations).

One of the important facts about the LEGACY trustees is that they are leaders in their own niches, be they nationally known callers or members of local associations, local round dance instructors or national publications. All have an equal opportunity for input and an equal vote.

LEGACY XIII will meet in Salt Lake City, Utah, in May of 1997. For additional information, contact Al and Vera Schreiner, executive secretaries, 1100 Revere Drive, Oconomowoc, WI 53066. *

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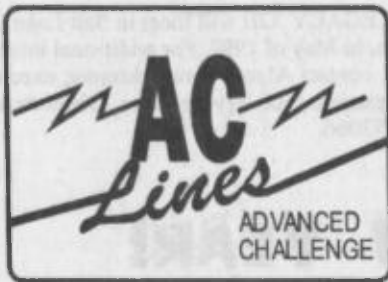
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by
Ed Foote



PLUS, ADVANCED AND CHALLENGE DANCING IN AUSTRALIA

Dancing in Australia is similar to the situation in the U.S. in the late 1960s and early '70s: Everyone does one program and anyone wishing to do more is looked upon with disfavor.

Mainstream is the dominant level in Australia. Because interest in Plus is growing, a Mainstream dance may include a tip or two of Plus, but callers or dancers who wish to have a separate Plus night are subjected to disparaging comments about anti-social behavior and breaking up the unity of the activity.

Almost all clubs in Australia are caller-run, and because the callers are dependent on the goodwill of the Mainstream dancers, they are hesitant to do anything that will cause these dancers to become disturbed. Although there are some separate Plus clubs, for now the compromise of one or two Plus tips a night at a Mainstream dance, seems to be favored by the majority of the square dance community.

Until 1989, Plus was not allowed at the Australia National Convention and was only introduced because of strong lobbying by the Plus dancers. Even so, today there is still no full-time Plus hall at the convention, merely three hours on Saturday afternoon.

The irony is that Mainstream dancers in Australia are very good, far better than in the U.S., so these dancers are quite prepared in terms of call knowledge to move into Plus. It is likely that the next five years will see the establishment of many Plus clubs in Australia, due to the steadily growing interest in the program.

ADVANCED. Given the climate for Plus, can you imagine the attitude toward Advanced? Yet, there are some highly intelligent callers in Australia who want to call

Advanced and who have successful Advanced clubs. There are six or seven callers scattered throughout the country who are calling a true A-2 program, and there are also some Advanced tape groups. My estimate for just the east coast of Australia, where we visited, is 20 squares of true A-2 dancers. Recently, some Advanced tips were called at the Australia National Convention.

Unfortunately, as in the U.S., there are a few callers calling quasi-Advanced, which means letting people think they are Advanced dancers when they really are not. One leading caller is reported to only show his dancers one position for each call, because

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he says they will never hear any other positions called. Another caller trained his people so poorly that when they danced to an established Advanced caller at the Australian National and stood most of the time, they vowed to only dance to their home caller in the future. Where have we heard this before?

One caller who is standing up for the right of people to dance the program they want is Barry Wonson in the Sydney area. He has started the Australia Plus and Advanced Convention, a three day event with two halls operating simultaneously and five staff callers. The first convention in 1996 was such a success that he plans to continue it every year. Of course, some callers and dancers were upset that he would dare organize such an event, but the good turnout showed that he was providing what the dancers wanted.

It is far easier to learn Advanced in Australia than in the U.S. In Australia the dancers have a solid understanding of Mainstream and Plus before they begin A-1, so they find it easy to move on. In the U.S. most

dancers do not have this understanding before beginning Advanced lessons, so learning Advanced becomes a major production.

With the growing interest in Plus, it is logical to expect that Advanced will also continue to grow, especially because some of the callers presenting Advanced have nationwide name recognition.

CHALLENGE. There is almost no Challenge in Australia. A couple of callers dabble in it, but there are no Challenge clubs. Yet, one of the longest running tape groups in the world is in Cairns, Queensland. It was started in 1983 by Gordon Gellweiler and his wife Daph (recently deceased); Gordon still runs the group, which has always met at his home. The group started doing all-purpose Plus, moved to A-2, and in recent years has moved to C-1. It was a pleasure to call for all three sessions for them (group's name is PALS) on my recent trip.

The only other Challenge activity in the country is one square in Melbourne that has just completed C-1 lesson tapes. *



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The Art of "Dentapedology" by Albert Wolverton

Now that you have decided to become a caller there are a few things you will have to develop. On one of these I can be a great help to you.

I hate to brag, but I am probably the best qualified person in the calling business to teach this course. I might even be the best qualified person in the world to teach this course. I had a chance once to teach it at "Dirtmouth College" but turned the job down, because I didn't want to embarrass some of the other people in the world who might also consider themselves experts.

The name of the course is "Dentapedology." I named it many years ago when I discovered I was a master of the art. By now most of you whose IQ is about equal to mine (13) or above have figured out the meaning of the word. It is, of course, the art of putting your foot in your mouth.

I have noticed through close observation that there are a few other callers and some other professional people who also are so acrobatically inclined that they can stand upright and put both feet in their mouths at the same time and not fall down (even though we wish we could).

A caller must be ever watchful for occasions to perform this feat. Take the time I had to introduce a caller friend and his wife, whom I knew very well since I taught them both to dance.

"Folks, I'd like to introduce Joe and Mary Blo..." Wait a minute. Mary passed away two years ago, Joe is now married to Peggy, who had never liked Mary very well.

Or the time I introduced a caller with, "Folks, our next caller is (so and so). When this boy was born and his parents took their first look at him, they knew that this time they had really hit the jerkpot," or "Our next caller is a guy who's really going places, and the sooner the better," or "From the sound of the laughter, you folks seem to be having lots of fun tonight. I'm sure this next caller will take care of that."

Once you have broadcast one of these booboos, don't try to correct it, you'll only make it worse. Just look for the closest hole you can find and crawl in. It's the only way out.

As a caller you might as well develop this art because it's going to happen sooner or later. If it happens to you as often as it happens to me, you'll soon be able to pick your teeth with your toes as well as I can.

I'm even considering writing a book about it. I've got the title all figured out. I'll call it "How to Put Your Foot in Your Mouth with Grace and Dignity." I've got the first part mastered; I'm still working on the grace and dignity.



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MOUNTAIN-119

I'LL GO TO MY GRAVE LOVING YOU
Caller: **RON EVERHART**

Heads pass the ocean, fan the top, single hinge, walk & dodge, swing thru, girls circulate, spin chain thru, boys circulate 2, recycle, swing corner, promenade!

PRAIRIE-1153

TWO TIMIN' GAL

Caller: **SINGING SAM MITCHELL**
Heads square thru 4, do-si-do, right & left thru, dive thru, star thru, right & left thru, all four girls make a right hand star, swing corner, promenade!

ROYAL-1101

HAPPY BIRTHDAY

Caller: **TONY OXENDINE**
(4 versions with 4 different rhythms)

GMP-401

LET ME BE THERE

Callers: **JON JONES & VERNON JONES**
Head ladies turn thru, star thru, promenade halfway, down the middle, flutter wheel, sweep a quarter, pass thru, right & left thru, veer left, couples circulate, chain down the line, promenade!

GMP-912

PAINTED LADIES

Caller: **TONY OXENDINE**

Heads square thru four, right hand star, heads star left in the middle a full turn, right & left thru, swing thru, swing thru again, swing & promenade!

SG-801

PARTY CROWD

Caller: **MONTY HACKLER**

Heads promenade halfway, down the middle, square thru four, boys run right, half tag, follow your neighbor & spread, swing & promenade!

KALOX-1331

MARTHA ELLEN

Caller: **BILL PETERS**

Heads promenade halfway, down the middle, touch a quarter, walk & dodge, swing thru, boys run, bend the line, right & left thru, slide thru, square thru three, swing & promenade!

CC-40

RED BARON

Caller: **KEN BOWER & JACK BERG**

Heads promenade halfway, pass the ocean, extend, ladies trade, swing thru, boys run, bend the line, square thru five, promenade!

EAGLE-0031

SHADOWS IN THE MOONLIGHT

Caller: **KEN BOWER**

Heads promenade halfway, down the middle, right and left thru, square thru four, swing thru, spin the top, slide thru, swing & promenade!

EAGLE-3202

OKLAHOMA

Caller: **ROBERT FERGUSON**

Heads promenade halfway, down the middle, square thru four, boys run right, couples circulate, chain down the line, pass thru, chase right, swing her & promenade!

EAGLE-3501

CHANTILLY LACE

Caller: **STEVE BROWN**

Heads square thru four, do-si-do, swing thru, spin the top, right & left thru, pass thru, chase right, swing & promenade!

HI HAT-5197**SOMETHIN' TO BRAG ABOUT**

Callers: **DEBORAH PARNELL**
& **TOM PERRY**

Heads promenade halfway, down the middle, right & left thru, square thru four, do-si-do, swing thru, boys trade, swing & promenade!

ELK-038**YOU BELONG TO MY HEART**

Caller: **ERNIE KINNEY**
Sing-a-long.

RAWHIDE-200**IT'S THE GIRLS NIGHT OUT**

Caller: **LARRY COLE**
Heads promenade halfway, down the middle, pass the ocean, swing thru, turn thru, pass thru, trade by, do-si-do, swing thru, turn thru, swing & promenade!

RAWHIDE-201**AULD LANG SYNE**

Caller: **DICK WAIBEL**
Four ladies chain, heads pass thru, cloverleaf, sides right & left thru a full turn around, do-si-do, eight chain four, swing & promenade!

BLUE STAR-2429**RED SAILS IN THE SUNSET**

Caller: **JOHNNIE WYKOFF**
Heads square thru four, do-si-do, swing thru, boys run right, half tag, walk and dodge, partner trade, reverse flutterwheel, promenade!

SD-245**THAT GIRL'S BEEN SPYING ON ME**

Heads square thru 4, do-si-do, swing thru, boys trade, boys run, bend the line, right & left thru, pass the ocean, scoot back, swing corner, promenade!

DR-733**ROLLIN' NOWHERE**

Caller: **JOHNNIE WYKOFF**
All four ladies chain, heads promenade halfway, sides square thru four, star thru, load the boat, swing & promenade!

BOGAN-1397

FOUR CORD LATIN HOE IN A & E
FOUR CORD LATIN HOE IN G & D
(HOEDOWN)

DIAMOND-105**TWO TIMING BLUES**

Caller: **MIKE DESISTO**
Heads promenade halfway, pass the ocean, extend, swing thru, spin the top, right & left thru, square thru 3/4, swing corner, promenade!

DIAMOND-106**NOBODY KNOWS**

Caller: **JET ROBERTS**
Heads promenade halfway, down the middle, square thru four, right & left thru, veer left, Ferris wheel, square thru 3, swing corner, promenade! ❄



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DATELINE

The numbers before the states are the month and day of the activity.

If you would like to list a festival, convention or other special dance (two days or longer) in a future issue, please contact the ASD office, or send us a flyer with information of the event. Please be sure to include a contact person.

FUTURE NATIONAL S/D CONVENTIONS

1997 (46th)-Orlando, Florida

1998 (47th)-Charlotte, North Carolina

1999 (48th)-Indianapolis, Indiana

2000 (49th)-Baltimore, Maryland

2001 (50th)-Anaheim, California

1997

FEBRUARY

0204-**ST. CROIX**-A Week on St. Croix, Feb. 4-11. Info: George Marshall (413)323-9604; E-mail gmarshall@tiac.com.

0207-**CALIFORNIA**-Jamboree By the Sea, Feb. 7,8 & 9, Del Mar Fairgrounds, Del Mar, CA. Various callers and cuers. Info: Pat & Avé Herndon, (619)486-1691. Pre-reg. Les & Carol Heins (619)673-0923.

0207-**GEORGIA**-Jekyll Island Ball, Feb. 7 & 8, Convention Center, Jekyll Island, GA. Callers T.Oxendine, J.Story; Cuers J&G Whetsell. Info: Barbara Harrelson, 1604 Grays Inn Rd., Columbia, SC 29210; (803)731-4885; FAX: (803)750-7222.

0207-**TEXAS**-Choreography Classique, Feb. 7 & 8, Nessler Center, Texas City, TX. Your instructors: C&A Brownrigg, H&S Hartung. Info: Jack & Maggie Solari, PO Box 3011, Galveston, TX 77552; (409)744-4789.

0213-**ALASKA**-29th Anchorage Sq & RD Convention, Feb. 13-16. Info: (907)696-5866.

0213-**CANADA**-Folk Alliance Conference, Toronto, Feb. 13-16. Info: (202)835-3655; E-mail: fa@folk.org.

0214-**CALIFORNIA**-40th Annual Cross Roads Squar Rama, Feb. 14,15 & 16, Tulare Fairgrounds, Fresno, CA. Callers L.Letson, K.Garvey, L.Lewis, T.Marriner, L.Schmidt; Cuers J&C Wood, D&J Miller. Info: Dave & Jean Rouff (209)439-8865.

0214-**CANADA**-The Sweetheart Swing, Feb. 14 & 15, O.L.P.H. School Hall, N. Kamloops. Info: Carolyn Dodgson, #69 1950 Braeview, Kamloops, B.C. VIS 1R4; (250)374-3054.

0214-**INDIANA**-Feb. 14,15 & 16, 1997, Executive Inn Convention Center, Vincennes, IN. Callers T.Roper, P.Marcum; Cuer N.Carver. Info: (618)962-3102.

0217-**CANADA**-RD Clinic, Feb. 17 & 18, Cultural Centre, Trans-Canada Hwy. & College Ave. SE, Medicine Hat, Alberta, Canada. Info: Agnes & Lorne Wiley (403)526-6365, George & Betty Schritt (403)548-3468, or Keith & Phyllis Hanna (403)529-0553.

0221-**ALABAMA**-37th Annual Dixie Jamboree, Feb. 21 & 22, MASDA Center, Montgomery, AL. Caller T.Roper; Cuers L&B Van Atta. Info: Betty J. Cline, 906 S. Perry St., Montgomery, AL 36104; (334)834-4195; FAX: (334)262-2167, or PO Box 11506, Montgomery, AL 36111.

0221-**CANADA**-Raincoast Ruckus, Feb. 21,22 & 23, near Vancouver B.C. Info: (604)321-5571.

0221-**N CAROLINA**-Waltz Clog Weekend, Feb. 21-23, Brasstown, NC. With K.Smith; live music by Paul Eric Smith. Info: John C. Campbell Folk School, Dept. CDSS, Rt. 1, Box 14-A, Rasstown, NC 28902; (800)365-5724.

0221-**UTAH**-Swing Into Spring Square Dance, Feb. 21 & 22, Helen M. Knight School, Moab, UT. Callers S.Smith, R.Berry; Cuers P&W McBride. Info: Richard Berry, 559 Bowen Dr., Moab, UT 84532; (801)259-5637.

0221-**MASSACHUSETTS**-LCFD Gender Free Winter Dance Camp, Becket, MA. Info: 800-LCFD-123 code 123 or lcdf@aol.com.

0226-**COLORADO**-3rd Annual Int'l Women's S/D Convention, Feb. 26-March 2, 1997, Denver, CO. Mainstream-C1. A.Uebelacker, S.Bryant, D.Dnali. Women's Callers Seminar on Wed. & Thurs. with a caller's dance Thurs. night. Friday tour to gambling mountain town & Hot Springs. Sunday open to all dancers. Info: send S.A.S.E. to Sugar & Spice Sister Squares, PO Box 480122, Denver, CO 80248; or call (303)433-4948.

0228-**INDIANA**-Spring Extravaganza, Feb. 28 & Mar. 1, Hamilton Southeastern Jr. H.S., Fishers, IN. Various Callers & Cuers. Info: Jim & Lue Lewis, 229 Mill St., Westfield, IN; (317)896-3138.

0228-**LOUISIANA**-Dogwood Celebration, Feb. 28-March 1, Family Life Center E.S.M. Methodist Church, 510 Avenue B, Bogalusa, LA. Caller J.Haag; Cuers B&L Van Atta. Info: C.W. & Alice Jarrell, 1801 Avenue F, Bogalusa, LA 70427; (504)735-0930.

0228-**TEXAS**-Rainbow Rounds 2nd Annual Port Royal Festival, Feb. 28-March 1 & 2, Port Aransas on the Beach, Round Rock, TX. Rounds by B&J Graham. Info: Bob Graham, PO Box 2158, Round Rock, TX 78680.

MARCH

0301-**HAWAII**-Hawaii Dance Week, March 1-8.
Info: Ken McFarland (800)822-3435; E-mail:
farmctravel@aol.com.

0307-**ALABAMA**-44th Annual Azalea Trail Sq &
RD, March 7 & 8, Azalea Hall, 5949 Bourne Rd.,
Theodore, AL. Callers P.Marcum, T.DiGeorge; Cuers
B&L Van Atta. Info: Homer & Montea Fox, 10175 D
I P, Theodore, AL 36582; (334)973-2609.

0307-**CALIFORNIA**-23rd Annual Sq. & RD
Palm Springs DanceFest, March 7, 8 & 9, Palm
Springs Leisure Center/Pavilion Complex. Various
callers and cuers. Info: (800)233-0794, pin#4610 or
(619)329-9535.

0307-**IOWA**- 35th Iowa Sq & RD Convention,
March 7 & 8, Des Moines. Info: Marilyn Brandt;
(515)752-1485.

0307-**TEXAS**-45th Houston RD Festival, March
7, 8 & 9, Brazos Center, Bryan, TX. Featuring P&B
Barton with 14,000 sq. ft. hardwood floor. Info: Bill
& Nancy Beaton, 215 Kilts Dr., Houston, TX 77024;
(713)468-0616.

0313-**VIRGINIA**-Mardi Gras le Bal Masque,
March 13, 14 & 15, Reston, VA. Various callers. Info:
Becky & Hoyt Stewart, 4414 South 34th St., Arlington,
VA 22206; (703)578-0132.

0314-**CALIFORNIA**-Bakersfield Fiesta, March
14, 15 & 16, Kern County Fairgrounds, Bakersfield,
CA. Various callers. Info: (805)399-3658; E-mail:
MAhlemeyer@AOL.com.

0314-**ENGLAND**-English Country Dance
Weekend, Mar. 14, 15 & 16, London. Info: (519)439-
3622 or 681-9740.

0314-**VIRGINIA**-Triangle Squares, March 14, 15
& 16, Community Center, Blacksburg, VA. Caller
S.Lowe. Info: (706)754-4098.

0321-**LOUISIANA**-28th Annual Convention,
March 21 & 22, Heymann Performing Arts &
Convention Center, 1373 South College Rd., Lafayette,
LA. Caller L.Letson; Cuers B&M Buck. Info: Bob &
Rosalind Landry (318)896-9717.

0321-**TENNESSEE**-Playford Ball, Mar. 21, 22 &
23, Nashville, TN. Info: (615)331-3136.

0321-**VERMONT**-Maple Sugar Dance Festival,
March 21 & 22, South Burlington, VT—Central,
Middle & High School. Various callers and cuers. Info:
(802)862-8746 or (802)879-0760.

0327-**AUSTRALIA**-38th Australian National S/
D Convention, March 27-31, Newcastle, N.S.W. Info:
Fay Wells, PO Box 53, Jesmond, N.S.W. 2299; 049-
51-5690.

0327-**TENNESSEE**-24th Spring Fling, March
27, 28 & 29, Riverside Motor Lodge, Gatlinburg, TN.
Info: (706)754-4098.

APRIL

0404-**ARIZONA**-Star Ball, April 4, 5 & 6, Mesa
AZ. Featuring K&J Read. Info: Ernie & Loraine Cous-
ins (520)282-5721.

0404-**ILLINOIS**-Greater St. Louis Folk & S/D
Federation's 49th Annual Sq & RD Jamboree, April
4 & 5, Belle-Clair Expo Hall, St. Clair Fairgrounds,
200 South Belt East (Rts. 13 & 159), Belleville, IL,
Callers J.Preston, M.Letson, P.Marcum; Cuers A&C
Brownrigg. Info: Jim Ragan, 7617-A Triwoods, St.
Luis, MO 63119; (314)962-5459.

0405-**CARIBBEAN**-Western Caribbean S/D
Cruise, April 5-12, Carnival Cruise Lines. Callers
S.Lowe & D.Coe. Info: (706)754-4098.

0410-**S CAROLINA**-Myrtle Beach Ball, April
10, 11 & 12, Convention Center, 21st Ave. & Oak St.,
Myrtle Beach, SC. Info: Barbara Harrelson, 1604
Grays Inn Rd., Columbia, SC 29210; (803)731-4885;
FAX: (803)750-7222.

0411-**ALABAMA**-44th Alabama Jubilee, April 11
& 12, Birmingham S/D Association, Zamora Temple,
Birmingham, AL. Caller E.Sheffield Jr.; Cuers J&B
Pierce. Info: (205)467-7129.



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0411-KENTUCKY-37th Derby City Festival, April 11,12 & 13, Louisville, KY. Info: Wendell Reynolds (502)266-6022.

0411-MARYLAND-16th Annual Chesapeake Dance Weekend, April 11,12 & 13. Info: Ann Porcella (301)587-4783.

0411-MASSACHUSETTS-10th Annual Fried For All. April 11,12 & 12, Lenox, MA.. Info: Judy Grunberg (518)-758-1645; E-mail: jbgurun@aol.com.

0411-NEW YORK-35th Annual Sq & RD, April 11 & 12, Clinton Central School, Chenango Ave., Clinton, NY. Various callers & cuers. Info: K. Warren, 146 Concord Dr., Utica, NY 13502; (315)733-8542.

0418-CALIFORNIA-1997 California State S/D Convention, April 18,19 & 20, Fresno County Fairgrounds, Chance & Butler Streets, Fresno, CA. Info: Jim Maczko, 3775 Boyd Ave. #88, San Diego, CA 92111; Housing info: Fresno Convention & Visitors Bureau, (800)788-0836.

0425-GEORGIA-6th Alpine Holiday, April 25 & 26, Dancing Kingdom, Helen, GA. Callers S.Lowe & J.Swindle. Cuers H&S Roden. Info: (706)754-4098.

0425-HAWAII-Annual Maui No Ka Oi S/D Festival, April 25,26 & 27, on the island of Maui. Caller B.Peters. Info: Steve Strong, 334 Kamano Pl, Lahaina, Maui, HI 96761-1122; (808)661-0414.



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**Convention registration
and information:
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3775 Co Rd 92 North
Maple Plain, MN 55359
612-972-2191**



0425-KANSAS-17th HASSDA Festival, April 25 & 26, Topeka, KS. Info: Mary Couchman (913)232-0162.

0425-N CAROLINA-1997 Dogwood Festival, April 25,25 & 27, Fontana Village, NC. Various callers. Info: T.S.J. Associations Inc., 8600 29th Ave. E. #245, Palmetto, FL 34221.

0425-WASHINGTON-48th Annual Pacific Northwest Teen S/D Festival, April 25 & 26, Maple Valley, Issaquah, WA. Info: Shelly Brown, 6108 Carson St., Burnaby, B.C., Canada.

MAY

0501-MISSOURI-Join Bob Nelson & The Yellow Rockers for a trip to Branson, MO, May 1-7. Cloggers, square, round, line & dancers are all invited for four days of fun. Info: Bob Nelson (310)925-0042.

0502-NEVADA-2nd Annual Laughlin Springfest, May 2,3 & 4, Flamingo Hilton. Various callers & cuers. Info: Laughlin Springfest (310)539-7008, (310)328-6931 or (573)485-6891.

0502-OHIO-37th Buckeye Dance Convention, May 2 & 3, Columbus, OH. Info: Gene Crosby (614)866-5031.

0503-ILLINOIS-6th Annual May Festival, May 3 & 4, Mt. Zion, IL. Caller M.Hackler; Cuers T&R Clark. Info: Earl & Fern Aderman, 1499 W. Garfield, Decatur, IL 62526; (217)428-4069.

0508-CANADA-36th International Sq & RD Convention, May 8,9 & 10, McMaster University, Hamilton, Ontario, Canada. Callers S.Bryant, G.Brown, T.Crawford, A.Uebelacker, J.Priest, K.Van Vliet; Cuers W&B Blackford, R&R Rumble. Info: Veda Goodman, 95 Guildford Crescent, Brampton, Ontario L6S 3K2.

0508-VIRGINIA-9th Virginia Sq & RD Convention, May 8,9 & 10, Staunton, VA. Info: Al Smith (757)436-9711.

0516-CALIFORNIA-California Singles Squares Carnival S/D Weekend, May 16,17 & 18, Placer County Fairgrounds, Roseville (near Sacramento), CA. Info: Helen Plant, 1039 Janet Ln., Manteca, CA 95337; (209)824-1665.

0516-TEXAS-La Magnifique Weekend, May 16-18, Woodville, TX. Plus Weekend pkg. only. Callers L.Gravelle, A.Petrere; Rounds E&L Philips. Info: (504)261-6143.

0516-WYOMING-Jeans & Queens, May 16 & 17, Fairgrounds, Sheridan, WY. Caller S.Lowe. Info: (706)754-4098.

0523-VIRGINIA-48th Shenandoah Memorial Weekend, May 23,24 & 25, Ingleside Resort, Staunton, VA. Callers S.Lowe & D.Coe. Cuers G. & J.Flynn. Info: (864)269-1927.

0524-ENGLAND-O.A.S.I.S. 20th Spring Bank Holiday Week, May 24-31, London. Various callers & cuers. Info: Pat Robinson, 34 Chaucer House, Churchill Gardens, Pimlico, London SW1; 0171 828 8733.

JUNE

0605-NORTH DAKOTA-38th Annual International Sq & RD Dance Convention, June 5, 6 & 7, Civic Center Jamestown, ND. Info: Richard & Ruth Michaelson, 10627 SE 22nd St., Rogers, ND 58479-9635, (701)646-6078.

0606-COLORADO-43rd Annual Colorado State Square Dance Festival, June 6 & 7, Holiday Inn Convention Center, Denver, CO. Caller T.Roper, Cuers S. & J.Storm. Info: Dave & Terry Schiessl (970)328-6626 or Fred & Bonnie Hilt (719)346-8466.

0613-MINNESOTA-46TH Annual Minnesota State Sq & RD Convention, June 13,14 & 15, Moorhead St. Univ., Moorhead, MN. Caller M.Sikorsky; Cuers S&C Parker. Info: Duane Christopherson, HC70 Box 364, Lake George, MN 56458.

0620-WASHINGTON-46th Annual Washington State S/D Festival, June 20 & 21, Clark County Fairgrounds Complex. Various callers and cuers, clogging. Info: Toni & Don Kane, 614 NW 279th St., Ridgefield, WA 98642.

0622-LOUISIANA-Trail-In Dance to 46th NSDC, June 22, Western Sq. Dance Ranch, Baton Rouge, LA. Callers D.Nordbye, A.Petrere; Rounds H&E Dufrene. Info: (504)261-6143.

0625-FLORIDA-In conjunction with Florida's 46th NSDC: A Musical Kickoff, A Magic Night of Harmony, Wednesday, June 25, 1997, 6:30-8:00 PM, Orange County Convention Center, Orlando, FL. The Country Revue & Bubba Too, South 27, the Swing'n Sisters, The Doo Wop Delites. Admission: \$8 per person. Info: Social & Special Events Chairpersons Randy & Carol Poole, (904)734-5295.

0625-FLORIDA-Trail-End Dance, June 22, Orange County Convention Center, Orlando, FL. Featuring Andy Petrere and the staff of Circle D Records. Free. Info: (504)261-6143.

JULY

0703-ALASKA-Alaska State Dance, July 3-6, Colony High School. Caller D.Dougherty-Lottie; Cuers D.Waldal, E.Bushue; Clogging J.Driggs. Info: Paws & Taws Square Dance Club, Attn: 1997 State Dance, PO Box 2765, Palmer, AK 99645.

0703-CANADA-British Columbia Sq & RD Federation Festival '97, July 3,4 & 5, Cowichan Community Centre, Duncan, B.C., Canada. Info: Festival '97, 2844 Acacia Dr., Victoria, B.C. V9B 2C3.

0711-**MISSOURI**-The Lawrence Welk Resort Center & Champagne Theatre presents the 1st Annual S/D Jamboree, July 11-13, Branson, MO. Featuring caller Larry Letson, Welk country singer Ava Barber and the stars of The Lawrence Welk Show—The Lennon Sisters, Jo Ann Castle, Ken Delo, Mary Lou Metzger and more! Info: (800)505-9355.

0713-**CALIFORNIA**-Asilomar 1997, July 13-18, Monterey, CA. Featuring J.Story, T.Oxendine, M.Firstenburg, S&C Parker. Info: Marty & Cinda Firstenburg (714)964-8181.

0718-**CANADA**-Jamboree '97, July 18,19 & 20, Southampton, Ontario, Canada. Callers L.Greenwood, L.Lockrey, K.Van Vliet; Cuers C&S Weiss. Info: C. Lockrey, Box 1195, Southampton, Ontario, Canada N0H 2L0.

0725 **CANADA**-Festival '97, July 3,4 & 5, Cowichan Community Centre, Duncan, BC, Canada. Info: Festival '97, 2844 Acacia Dr., Victoria, BC V9B 2C3.

0725-**ENGLAND**-Yorkshire Federation S/D Camping Weekend, July 25,26 & 28, Easingwold, North Yorkshire. Info: John Verity 01904-709024.

0725-**GERMANY**-3rd International Plus, Adv. & Challenge Convention '97, July 25,26 & 27, Barmstedt, Germany. Info: Dagmar Sitt, Ohlsdorfer Str. 62, D-22297, Hamburg, 040-5 11 76 46. Internet Site: <http://members.aol.com/IntPACConv/squareup.htm>.

0725-**ILLINOIS**-14th Illinois "SCISDA" Sq & RD Convention, July 25,26 & 27, Peoria Civic Center, Peoria, IL. Info: Gary & Sandra Betts, 209 NE Randolph Ave., Peoria, IL 61606; (309)688-4535.

0731-**FLORIDA**-Overseas Dancers, July 31-Aug. 4, Info: Phil & Royna Thomas, 120 Vine St., Plant City, FL 33567-1351; (813)754-1386.

AUGUST

0806-**COLORADO**-USA WEST S/D Convention, August 6-9, Denver, Colorado. Info: PO Box 440688, Aurora, CO 80044-0688.

0815-**MICHIGAN**-36th Michigan State Sq & RD Convention, August 15,16 & 17, Battle Creek, MI. Info: Fred & Netty Wellman, 2812 Buglers Way, E. Lansing, MI 48823; (517)351-5603; FAX: (517)351-3147, E-Mail: Netty_Wellman@MSN.com, or Lloyd & Linda Catey (517)645-7417.

0815-**PENNSYLVANIA**-4th Annual Sq & RD Convention, August 15 & 16, The Radisson Hotel & Convention Center, Camp Hill, PA (Routes 11 & 15 at Erford Rd., 5 miles N of PA Turnpike Exit 17). Various callers & cuers. Pre-registered only—no walk-ins! Info: Bill & Joan Flick, 103 Meadow Lane, Wallingford, PA 19086; (610)566-9082.

08-15-**TENNESSEE**-23rd Tennessee State Convention, Aug. 15-16, Gatlinburg, Tennessee Convention Center. Various callers & cuers. Info: Allemande

Hall, 7400 Standifer Gap Rd., Chattanooga, TN 37421; (706)937-5508, or Ray & Mary Swafford (706)937-4034.

0829-**GERMANY**-First European Convention, August 29,30 & 31, Hochheim, Deutschland, Germany. Dancing in four halls; numerous callers & cuers; RD Levels II-VI. Info: Harald Heinz, Hintergasse 60, D-65239 Hochheim; Ph: +49-6146-6505; FAX: +49-6146-7800; E-mail: CHECKOVER@AOL.COM.

0829-**TEXAS**-Labor Day Weekend, August 29-31, Woodville, TX. W.Morvent, A.Petriere; Rounds E&L Philips. Plus Weekend pkg. only. Info: (504)261-6143. ❀

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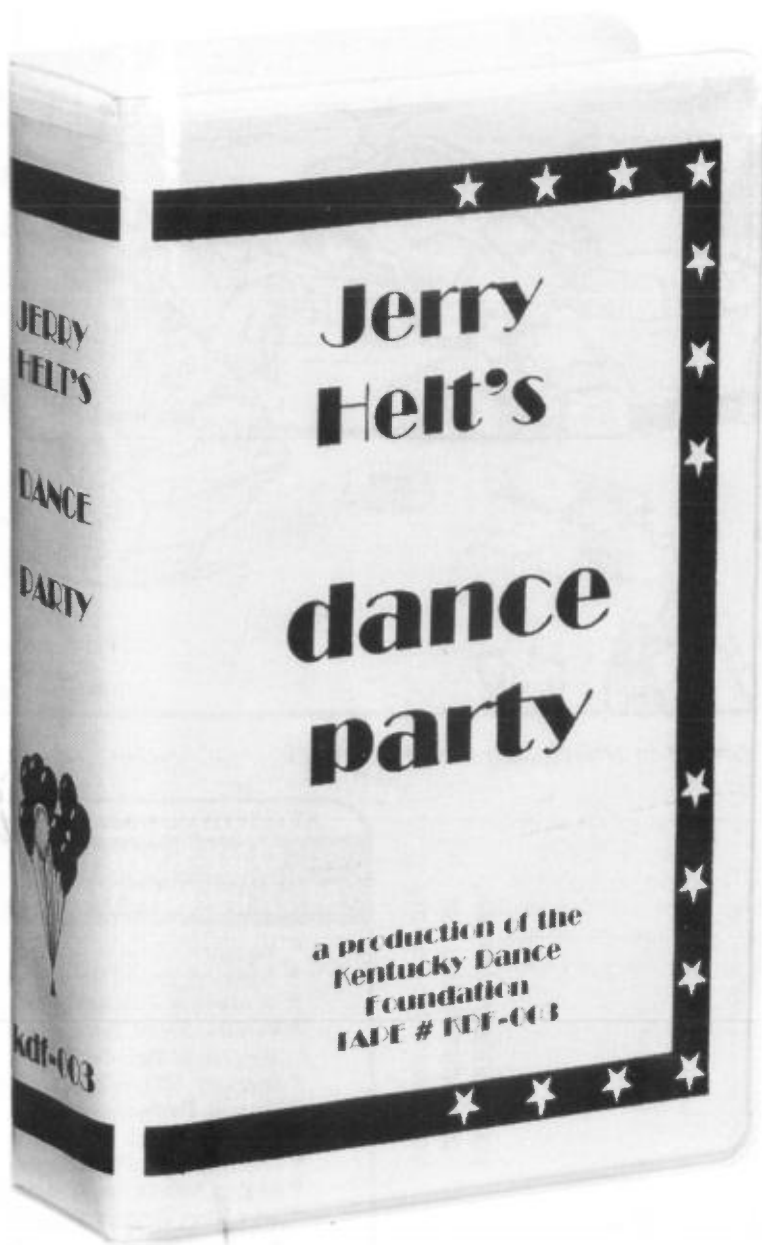
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