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AMERICAN SQUAREDANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 52, No 2
February 1997



THE ASD LINE-UP

- 2 Editor's Notebook
- 3 By Line
- 4 Ask Dave
- 6 As I See It
- 8 Plumb Line
- 16 Hemline
- 21 A History Of Square Dancing
- 31 Breadline
- 34 Diamonds
- 50 Christmas in Florida
- 53 Meandering
- 68 BMI/ASCAP
- 78 Circle Right
- 82 CALLERLAB Viewpoints
- 91 Classifieds
- 96 Finish Line

OUR READERS SPEAK

- 17 Straight Talk
- 57 Feedback
- 80 Grand Zip



46th National Square Dance Convention
Orlando, Florida June 25 - 28, 1997
The Fun The Music

SQUARE DANCE SCENE

- 28 USA West Convention
- 38 46th National Convention
- 58 People and Events
- 64 A/C Lines
Advanced & Challenge
- 72 What's Going On
In Square Dancing
- 85 Trail Dances
- 86 Dateline

ROUNDS

- 20 Round Dance Pulse Poll
- 26 Cue Tips
- 32 Flip Side Rounds

FOR CALLERS

- 13 Easy Level
- 35 Three R's
- 44 Creative Choreography
- 65 Accredited Caller Coaches
- 66 Flip Side Squares
- 84 Square Dance Pulse Poll

CONTRA/CW

- 9 Dancing Contra
- 10 The Country Line
- 37 Contra Corners

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Editor's NOTEBOOK

by Jon Sanborn

THE FUTILITY OF WORRY

Quite some time ago, a square dance friend offered a phrase, which has lingered long in my mind. That phrase seems most appropriate for repeating and for carrying into the New Year.

"Worry pulls tomorrow's cloud on today's bright sunshine."

Of course we have our problems, worries, and inequities in our day-by-day living and to some extent, in our square dance activity. We always have had, and we probably always will despite our efforts to think otherwise.

How futile, and foolish, it is to worry, especially about difficulties that are already behind us. Directing our thoughts and our efforts to the future makes much more sense.

Take a hint from the "bug" in the following jingle:

"The Lightning Bug is brilliant
But he hasn't any mind;
He flies about the universe
With his headlight on behind."

How much more important it is to look to the future, to set attainable goals, to keep at it and have fun doing it. If there is no fun in your square dance activity, something's wrong with all you're doing. To forget the mistakes of the



past and concentrate on achievements of the future just makes common sense.

For the rest of the New Year, let's adopt a new philosophy: set aside trivial irritations and personal preferences; believe that nothing is impossible just because it hasn't been tried in your club; believe that past and current mistakes can be rectified with appropriate planning; establish a positive attitude of fulfillment.

Give a thought to this:

"There are only two things to worry about. Either you are well or you are sick.

If you are well, then there is nothing to worry about.

If you are sick, there are only two things to worry about. Either you will get well or you will not.

If you get well, there is nothing to worry about. If you do not, there are only two things to worry about. Either you will go to Heaven or not.

If you go to Heaven, there will be nothing to worry about. If you do not go to Heaven, chances are you'll be so busy shaking hands with people you know that you won't have time to worry."



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BY-LINE

February brings us new editors for *Round Dance Pulse Poll*—Bev and Bob Castell of Knoxville, Tenn. We welcome them aboard and hope that they'll be receiving your rounds of the month on a regular basis.

This month also brings us two new features. At the end of Bob Osgood's *As I See It*, you'll find *Joe Lewis, Milestone, 1975*. Each month, Mr. Osgood will be sharing a page from CALLERLAB's *Honor Book*, which includes 46 Milestone Award recipients. We look forward to learning more about those who have paved the way for today's callers. The other added feature is our listing of *Trail Dances*. It is hoped that this will be of some help to you while winding your way through to the 46th National S/D Convention in Florida this year.

If you're planning your summer travels, be sure to turn to *Plumb Line* and read about the Ramblin Rose RV Resort and Square Dance Hall. If you like being in the midst of giant redwoods, this is the place for you! But if Disney World is more to your liking, then you'll enjoy reading about some lucky square dancers who spent *Christmas In Florida* at the "Magic Kingdom."

Ready for some *Straight Talk*? Susie Rotscheid of The Netherlands, shares her thoughts about whether our national square dance conventions should charge the full entrance fee to those who attend just to watch. Feel free to let us know **your** thoughts on this controversial matter.

In the meantime, don't forget to honor your sweetheart this month—share it with us and you may see yourself in *People/Events*, as did this month's contributors!

1 A & F Music 47	24 Four Bar B 30	46 Palomino 48
2 Bill Davis 74	25 Global Music 73	47 Perry's Place 28
3 Blue Ribbon 63	26 Goldstar Video 27	48 Petti Pac 70
4 Bob & Jerry Show IB	27 Grenn 15	49 PMDOU 5
5 Buckskin 25	28 Hanhurst's OB	50 Quadrille 30
6 Burdick 87	29 Hi Hat 63	51 R & L Mineau 67
7 Burdick Caller Schools 43	30 Hilton 56	52 R & R Video
8 CALLERLAB 54	31 IAGSDC 29	53 Rawhide 25
9 Calyco Crossing 24	32 Jo Pat 36	54 Rhythm 81
10 Capital Engraving 46	33 John's Notes 86	55 Rockin M Records 79
11 Cardinal 30	34 Kopman's Caller School 52	56 Royal Petticoats 77
12 Chinook 55	35 Kopman's Choreo 47	57 Scope 2
13 Circle D 17	36 MacGregor 90	58 Silver Sounds 41
14 Country D & S Society 61	37 Mediterranean Cruise 83	59 Square Dance Videos 69
15 Desert Recordings 5	38 Meg Simkins 76	60 Square Dancetime 18
16 DJ Records 19	39 Mike's Records 95	61 Supreme Audio IF
17 Dot's Western Duds 44	40 Mikeside Management 95	62 Tic Tac Toes 71
18 Eagle Records 51	41 Mountain Recordings 5	63 Valley of the Sun 31
19 Ed Fraidenburg 95	42 New Line of Fashions 40	64 Vee Gee 59
20 Elite Records 54	43 NSDD 61	65 Warren Berquam 33
21 English Mountain 39	44 Ocean Wave Recordings 5	66 Western Sq's Intl 23
22 ESP 36	45 Ozark S/D Weekend 12	67 Yak Stack 10
23 Fontana Village 82		

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51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67			

Ask Dave

Got a dancing problem and need an answer or opinion? Dave speaks his mind, taking stands and answering questions as only he can, with plain talk, common sense and humor.



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

Dear Dave: We recently visited a local club. By the treasurer was a sign, "Donation—members \$2.50 guests \$3." Personally, I find this practice tacky, but would appreciate your comments.

**Al Koffman
Kingman, Arizona**

I'm not sure which part is tacky, non-members paying more or the sign advertising the fact. Seems to me if I wanted more guests, I'd be giving *them* the discount, not charging them more. I realize some clubs offer a discount to members paying for a number of dances in advance. If you want to give a discount to members, have them pay up front and simply sign in at the actual dance. But even then, there is no reason to advertise that different "donations" are required. Myself, the word donation implies a voluntary contribution anyway. Some clubs believe that by calling the admission fee a donation, they can skirt a few legal issues, but I'm little dubious.

Nice touch—The Battlecreek Wagon Wheels club collects admission fees "after" the dance has started. *In the door ... hang up the coat ... and onto the floor a-dancin'*. Makes you feel right at home.

Dear Dave: I had understood that you needed only one licensed caller at a club dance, and that guest callers or apprentice callers were covered by that license too.

**Heiner Fischle
Hannover, Germany**

Technically, it is **NOT** correct. The exception to the rule is an occasional amateur night. Weekly performances by apprentices are simply another performance and therefore must be licensed. If a person is a guest "caller" then he/she is not an amateur and must be licensed. *See*

the series on ASCAP and BMI licensing starting this month. I hope it will answer your questions.

Dear Dave: A few weeks ago I attended a dance where a square of dancers whooped and hollered ALL NIGHT! It was fine for a short while, but they became so loud sometimes, we couldn't hear the calls. And, they danced in their own squares all night long. I was taught that was rude. What can we do?

**Anonymous
Dayton, Ohio**

Well, here we go again! I suspect they dance in their own group because they feel they won't be bothering anyone with their "whooping and hollering." Unfortunately, loud is loud no matter where you're dancing. What to do... hmmm. If they were members of my club, I would find the opportunity to speak privately to each. Honesty is the best policy. If their noise bothers you at your dance, why would you go to their dance if you knew it would only be more of the same? Enthusiasm is great but we shouldn't get carried away. Callers need to teach new dancers proper etiquette and this clearly isn't proper. My caller mentor told me early on, "Your dancers, the ones you teach, will emulate you," or words to that effect, i.e., what you are, they will become. We as callers should lead by example. So, you should do nothing. Someday a caller or square will simply stop and look at them. Don't forget to smile if it's you.

Dave answers all questions;
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AS I SEE IT

by Bob Osgood

Something to ask yourself: Does square dancing have a "star" system? Some seem to think it does; others say no. If there is a "star" system, who are the stars?

When you stop to look closely at the square dance picture in almost any community, you discover the emphasis is, as it should be, on the local club. A great number of these club dancers may never dance anywhere but with their own group of friends. Consequently, the person who taught them to dance, quite likely the same person who is their club caller, is their "hero." He is their "star." He is the one who introduced the activity to them and who, in their eyes, is "Mr. Square Dancing." Try to tell them differently and you're in for an argument. Mention the name of an outstanding traveling caller and they may give you a blank stare. Tell them of some topnotch recording caller and they're likely to come back with, "Who needs records? We have our caller—in person!"

If there were to be a "star" in the activity, it would have to be the club caller. When he does his job successfully, supplying the needs of the dancers in his community, training new dancers, retaining the old ones, providing variety within the programs that please the great majority, then he is the "super star."

What then is the place of the traveling caller and of the recording artist? For lack of a better term, these men and women are the incentives; they provide inspiration for the area callers. But, while the local club caller/leader is dependent upon the recording caller and the traveling caller for inspiration, the reverse is also true.

From a well-known traveling man, who, in recent years, has called for large dances in more than thirty-seven states and who produces an average of more than four new recorded calls each year, comes these serious questions: "Where would we who travel be without the home club caller? Who would train dancers to make our trips possible? Who would put the material we create into actual practice? Who would encourage the area dancers to dance to us when we come to town if it weren't for the caller-on-the-spot?"

Undoubtedly, some club callers have been discouraged when they have spent countless months in teaching classes and preparing new dancers for the pleasures of club dancing, sometimes with minimal financial returns, only to have an out-of-area "big-name" caller come to town and receive a high fee and glowing publicity for a one-time appearance.

If he'll think back, this local club caller will remember the times his dancers have come up to him at one of these events to say, "You know, if it weren't for you we wouldn't be here having fun today. There's no getting away from it, he's as great as you said he was, but **you** taught us so that we can dance to him, and, confidentially, you're still our favorite!"

Sometimes, dancers forget to tell their caller these things. Occasionally, callers themselves are overly sensitive. But remember this, the success of any program in American Square Dancing depends to a large degree upon the callers and teachers at the local level. They are the heroes, the "stars" in this game of square dancing. At the same time, it is the wise home club caller who recognizes the fact that he is merely the link that brings together the dancer and his activity, square dancing.

Any caller's true reward cannot be based alone upon dollar value or upon applause. He gets his thanks by a feeling of accomplishment, by recognizing the fact that he has contributed to the happiness of those he has taught and called for.

* * * *

Having said all that, we can't overlook the fact that there have been other "stars," the pioneers, the men and women who have spent much of their lives in helping develop square dancing and make it available to all of us.

Back in the early 1950s, The American Square Dance Society instigated The Square Dance Hall of Fame and started inducting into its ranks many of the early leaders. In 1971, eleven Hall of Famers gathered at Asilomar in Northern California and formed CALLERLAB—the International Association of Square Dance Callers.

In the mid-1970s, CALLERLAB established The Milestone, an award designed to honor outstanding men and women callers who have contributed to the growth of the square dance activity. To date, 46 have been presented this prestigious pyramid-shaped trophy and their portraits appear in CALLERLAB's Honor Book. Starting this month, a page from that book will run in American Squaredance on a regular basis.

It is hoped that in this way, club dancers everywhere will become acquainted with some of the other square dance "stars."

Joe Lewis Milestone, 1975

Few callers have influenced more dancers and callers and the square dance activity as a whole, than has Joe Lewis. A native Texan,



Joe and his wife, Claire, became a part of square dancing in the mid 1940s. Soon after starting to dance, Joe was talked into trying his hand at calling and, needless to say, after that his life was never quite the same. Eventually, Joe and Claire built and operated their own square dance hall in Dallas and maintained a most successful home-club and class program.

Joe's unique style and upbeat delivery made him extremely popular on the traveling caller syndicate. Each year he traveled to about thirty-five states and Canadian Provinces. In the early 1950s, Joe and Claire were invited to visit Australia and introduce Australians to the wonders of American square dancing. So successful was the visit that the Lewises were invited to return on two different occasions. Joe interjected into calling a more modern sound involving a closer harmony of voice and music plus some syncopation, and has been credited with originating the style popular today. He recorded about seventy sides and has written many dances that will continue to be "favorites," including *Jellybean* and *Alabama Jubilee*.

Joe was a founding member of CALLERLAB and a member of its Board of Governors. In 1961, he was inducted into the Square Dance Hall of Fame. He was a lifetime member of the North Texas Callers Association.

From his initial recording contract with Intro Records, to his own J-Bar-L label, Joe was responsible for some of the finest innovative square dance records of modern square dancing.

Joe passed away December 11, 1992. Here is a portion of the eulogy delivered at his funeral: "Joe Lewis will be missed by tens of thousands of his fans; those who perhaps did not know him personally but were enraptured by his musical and square dance calling skills. Joe Lewis will be missed by his fellow callers, for his acknowledged mastery of his profession, and for his help and willingness to share his trade secrets. He will be missed by his friends, for all the joy, warmth and friendship he bestowed." ♥

PLUMB LINE

Straight Stories
of Square Dance Halls

Ramblin Rose RV Resort and Square Dance Hall

Crescent City is located in the northwest corner of the state of California. High way 101 leads you north out of Crescent City toward the California, Oregon border. This area of California is home to the Giant Redwood Forest, with trees that are 18 to 20 feet in



diameter, 200 feet tall and about 200 hundred years old. Construction on Ramblin Rose RV Resort was started in 1984 and completed in 1985. Ramblin Rose, on 25 acres of prime redwood forest land, includes 100 RV spaces with full hookups and cable TV (motels are nearby). These spaces are carved out of the redwood forest and surrounded by lush green ferns, picturesque of an ancient primeval forest with cool evening air and the sounds of music in the air.



Yes, this is a Square and Round Dance RV Resort. Built for the enjoyment of Americas Heritage, Square and Round Dancing. The dancing goes into full swing June 1 through August 31. There is a tree stump in the resort that is large enough to hold a square of dancers, along with the caller and his equipment—that is what you would call a wooden floor!

The Resort is built around one of the finest square dance halls ever built. The dance area has a beautiful hardwood, floating floor, with room for 40 squares. The sound is perfect for



all to pick up every call or cue from the callers and cuers. Ramblin Rose was built for the square and round dance activity. If you would like a program schedule of this summer's activities, you may contact caller, Larry Ingber (square dance program director) 4002 W. Saguaro Park Lane, Glendale, AZ 85310; (602) 581-0992. or Bob and Kay Kurczewski (round dance program directors), 1402 S Dage #79, Pharr, TX 78577; (210) 781-8453. Rambling Rose is 15 feet above sea level, so come and enjoy a mountain setting without having to worry about the elevation. We'll leave the light on for you and a place in the square. ♥

This month's contra, "Two Happy Fiddlers," was written by Jonathan Southard for Amber Roullard and Jim Mueller, the twin fiddlers of the Growling Old Geezers, on their wedding day. The Growling Old Geezers is one of the premier traditional dance bands on the West Coast. Jonathan is one of the regular callers for the Santa Barbara (Calif.) Country Dance Society. Formation is Becket, double progression (partners next to each other facing another couple across the set).

Intro: As couples face diagonally left

A1; ON LEFT DIAGONAL, RIGHT & LEFT THRU (8)

STRAIGHT ACROSS (new couple) RIGHT & LEFT THRU (8) The trick at this point is to end the courtesy turn to face square across the set. This is critical, especially at the top of the set.

A2; (with the new couple across) CIRCLE LEFT 3/4 (8) This will place couples facing up or down the set in their circle.

NEIGHBOR* SWING (8) End the swing with this new lady on the man's right facing across the set to make long lines.

B1; LONG LINES FORWARD AND BACK (8)

LADIES DO SA DO 1 1/2, STEP PAST (8)
The two facing ladies will do a do sa do as

Dancing Contra

with Don Ward



in an Ocean Wave stepping past by the right shoulder to face their partners.

B2; PARTNERS BALANCE AND SWING (16) End the swing facing diagonally left toward a new couple to repeat the dance.

This dance works best with an odd number of couples in the set. The odd couple left out at the bottom of the set stands in the line to the caller's right.

* I use the traditional term "neighbor" to indicate a person who is not your partner in the circle. Left hand lady is another term that could be applied. The square dance term "corner" does not communicate well when in this position.

Two contrasting tunes go well with this figure. Square dancers enjoy the swing feeling of *Coney Island Washboard Gal*, ESP 503. For traditional dancers *Booth Shot Lincoln & Briar Picker Brown*, Lloyd Shaw E63, has just the right phrasing for this dance. ♥



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THE COUNTRY LINE

by jim and jean cholmondeley

HAVE YOU SEEN THIS MAN? IF YOU HAVEN'T, YOU WILL!

We don't normally devote this article to the promotion of an individual, but at times we have to make an exception. Meet **BOBBY MARQUEZ** of San Antonio, Texas. As a child he would sit and listen to the music of Merle Haggard, Willie Nelson and George Jones. He started his own band at the age of nineteen and began playing the local circuit of weddings, pageants, and so forth. An accomplished songwriter, Bobby attended the University of Texas. While there he started the band called Bobby Marquez and the Hired Guns. Along the way, he met songwriter John Raygosa and they started collaborating their song writing. In 1992, their first big break came when they wrote and recorded a song called *Lil' Texas Twister*. The song was an instant hit in

the San Antonio area when the radio stations there picked it up and began playing it. Soon, they were writing more songs and began what we all hope is an exciting future. In 1995 they opened for Michael Montgomery, Ken Mellons, and George Ducas in the Rattlesnake Round Up. In 1996 they opened for Clay Walker and went to Nashville for a very successful tour there.

YAK



S
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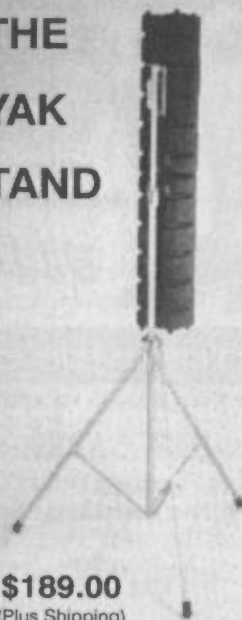
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Their music lends itself to CW dancing and our featured line dance this month, which is based on their early hit *Lil' Texas Twister*. They produced a video in January; the record and video became available this month. I urge you to get the recording and learn the dance as it is destined to become a hit. If it is not in your music stores yet, you can obtain a copy by sending \$3.95 to Mr. John Raygosa, c/o Tri-Costa Records, PO Box 775, Castroville, TX 78009-0775, or easier yet, call Supreme Audio at 1-800-445-7398 and order from them. In fact, I wouldn't be surprised to see a square dance record come out to the music. It has a good beat and is a real nice song. Here is the dance...enjoy!

Li'l Texas Twister

By: Don Kaneshki, St. Louis, Missouri, and Shelly Blacklock, Lubbock, Texas

Two Wall Dance.

Level: Beginner/Intermediate

Counts/Steps: 24/24

Note: Start dance after 32 Counts (there are a total of 64 Counts on the lead in). You'll know if you're on time if the struts in the dance coincide with the words, "...struttin' her stuff off everywhere..." and later, "...when her struttin' is done..."

MUSIC: *Li'l Texas Twister* by Marquez/Raygosa

FORWARD AND REVERSE STRUTS WITH A CROSS OVER

- 1-2 Step forward on Right Heel, Slap ball of Right Foot down
- 3-4 Step forward on Left Heel, Slap ball of Left Foot down
- 5-6 Step ball of Right Foot over left, Slap Right Heel down
- 7-8 Step back on ball of Left Foot, Slap Left Heel down

HIP BUMPS AND ROTATIONS

- 9- 10 Step Right Foot slightly right next to left and bump Hips right, Bump Hips right again
- 11-12 Bump Hips left, Bump Hips left again
- 13 -14 Move Hips horizontally in a clockwise motion full circle Bumping hips left
- 15-16 Repeat Steps 1 3 - 1 4

MONTEREY TURNS AND BODY TWISTS

- 17-18 Touch Right Toes side right, Step right foot behind left and turn 1/2 right
- 19-20 Touch Left Toes side left, Step Left Foot together with Right
- 21-22 Swivel (twist) Both Heels right, Swivel Both Toes right

NOTE: Hip action can be used to give a twisting motion

- 23-24 Swivel Both Heels right, Swivel Both Toes right

START DANCE OVER





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BY BOB HOWELL

EASY LEVEL

Let's start off the chilly February morning with a hot cup of coffee. The origin of the choreography of this solo dance is unknown, but the music is still available. It is called...

YOU ARE THE CREAM IN MY COFFEE

Formation: Solo. No partners required. All begin facing the head of the hall.

Music: *You're The Cream In My Coffee*, Grenn 17112

Routine: Wait four measures

Measure

- | | | |
|----|----------------------------|---|
| 1 | BOX BACK | Step RF to R Side, close LF to RF, step bwd RF, HOLD; |
| 2 | BOX FORWARD | Step LF to L Side, close RF to LF, step fwd LF, HOLD; |
| 3 | STRUT 2 | Step RF fwd, HOLD, step LF fwd, HOLD; |
| 4 | STRUT 2 | Repeat measure THREE; |
| 5 | RIGHT TURNING BASIC | Step RF to R Side, step LF XIB RF and start turning right, step RF in place as complete ½ turn R, HOLD; |
| 6 | BASIC LEFT | Step LF to L Side, close RF to LF, step LF to L Side, HOLD; |
| 7 | LIMP TWO | Step RF to R Side, step LF XIB RF (bending both knee) step Right Foot to Right Side, step LF XIB RF (limp); |
| 8 | LIMP TWO | Repeat Measure SEVEN; |
| 9 | BACK STRUT | Step RF bwd, HOLD, step LF bwd, HOLD; |
| 10 | BACK STRUT | Repeat Measure NINE; |
| 11 | BOX BACK | Repeat Measure ONE; |
| 12 | BOX FORWARD | Repeat Measure TWO; |
| 13 | FWD LOCK RIGHT | Step RF fwd, step LF XIB RF (lock), step RF fwd, HOLD; |

- 14 FWD LOCK LEFT** Repeat Measure THIRTEEN with opposite foot work;
- 15 RIGHT TURNING BASIC** Repeat Measure FIVE;
- 16 BASIC #1 LEFT** Repeat Measure SIX.

Tony Parks of Billerica, Mass., called this routine several years ago and I still get a lot of mileage out of it. He called it...

DUCK THRU AND SWING

Heads do a right and left thru
 Sides do a right and left thru
 Heads right and left back
 Heads lead to the right and circle to a line
 All go forward and back
 Lines pass thru and the ends duck thru
 Swing when you meet
 All promenade (To gent's home station)

Huge Macey of Bath, Ohio, continues to produce easy level square dance records. Ben Baldwin Jr. of Champaign, Ill., wrote the following routine and calls his dance the...

HAPPY WANDERER

Formation: Square

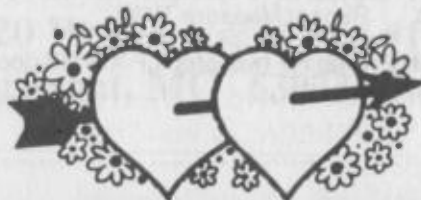
Music: *Happy Wanderer*, Grenn 12181

Routine:

Four ladies chain three quarters
 You turn 'em circle to the left
 The girls roll away, circle left I say
 Swing your partner round and then
 Left allemande, weave the land, out and in
 When you meet your pretty lady
 Promenade your pretty maid
 As I sing my happy song.

Figure:

Four ladies chain, you turn 'em
 The heads promenade half way
 Sides right & left thru and then
 Star thru, California Twirl
 Swing the corner girl
 Left allemande, weave the land, out & in
 When you meet your pretty lady
 Promenade your pretty maid
 As I sing my happy song.



Here in my home town of Fairport Harbor, Ohio, there is a funeral home whose name is the Potti Funeral Home. Last September I had the opportunity to prompt a Fall Festival for the Party Line Dancer Extension Contra Club in Columbus, Ohio, and the dance that I prompted immediately before the mid-afternoon break was called the...

POTTI BREAK

Formation: Alternate duple. 1,3,5, etc., are active and crossed over.

Music: Any 32 bar tune.

Routine:

Counts:

- 1-8 Allemande left and a little bit more
- 9-16 Ladies to the corner and balance four (double balance forward and back in a wave)
- 17-32 Reel of four
- 33-40 Two ladies chain
- 41-48 Chain them back
- 49-56 Half promenade
- 57-64 Right and left thru



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HEMLINE



by Phyllis Murgage

To continue my series on sergers, this month I'll be discussing the plus and minus settings and what can be done with them.

The plus settings are marked with numbers above 1 or N. These settings are usually 1.5 and 2. Some come with a 2.5 also. These numbers describe the front feed dogs' action—set at 1.5 the front feed dogs will move one and a half times the amount of fabric under the needle as the back feed dogs move out; set on 2, the front feed dogs will grip twice the fabric amount as the back feed dogs.

POSSIBLE USES FOR THE PLUS SETTINGS INCLUDE:

Easing one fabric layer to another: Use the plus setting to help set in sleeves by serging with the sleeve next to the feed dogs. Serge smoother shoulder seams by serging with the front shoulder seam on top and the back shoulder seam on the bottom. Apply elastic to a skirt, pant, or slip waistline by serging with the elastic on top.

Serging single-layer edges: When serving a curve such as a neckline, or a less stable cross-wise grain edge with decorative thread, use the plus setting with a medium to narrow, short balanced stitch to prevent stretching as you go.

Solving wavy edge problems: Because a plus setting causes more fabric to be taken up with each stitch, it leads to smoother rows of stitches when sewing on knits. (After

serging on Spandex, be sure to stretch the seam with your hands to flatten it!)

Gathering fabrics: To create ruffles and other gathered embellishments on fabrics, combine a long stitch with the highest plus setting as you finish the raw edges. The softer the fabric, the fuller the gathers will be. Increase or decrease the fullness to a degree by adjusting the stitch length and the needle tensions.

To gather medium weight fabric: such as cotton, voile, or light weight denim, serge two or three times over the same area until you produce the results you desire.

To gather one fabric layer to another in a single pass: Most models offer a special presser foot you can use (fabric separator attachment or a gathering plate) to keep both layers in position automatically.

Applying ribbings: With the ribbing on top, stretch it to fit using a plus setting with a long, wide, balanced stitch and loosened tensions.

Creating smoother stitches on bias-grained edges: For fashion sewing, you'll find a plus setting helpful for finishing a full shirt or shirttail hem raw edge prior to folding under for topstitching. Serge major bias-grain construction seams, or for seaming a bias edge to a straight-grain edge by serging with the bias on the bottom. This is great for serging circles, ovals or curved corners for placemats or tablecloths. With practice you can become adept at changing the differential feed to a plus setting as you serge around curves, then switching back to the normal setting as you serge the straight portions of a project.

Sewing tip for February—When a pattern says to “turn up and press 1.5 cm or 5/8” it is sometimes hard to get the turn straight. If you use cardboard strips or pieces from a plastic water jug cut the correct width, your turned up portion will be uniform. Cut several pieces different widths (the most common you use), mark each piece and store them near your ironing board. You will not only save time but make the hems a lot neater.

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 ♥

STRAIGHT ← TALK →

By **SUSIE ROTSCHEID**
THE NETHERLANDS

Member of: CALLERLAB, ROUNDALAB,
European Callers and Teachers Association,
Callers Club of Great Britain

We have been reading numerous articles in the *American Squaredance Magazine* about the growing concern of the square dancing activity: "How can we attract new dancers." The leaders of the activity are spending a lot of money to hire big-name professionals to advertise our product. But our actions betray our words. To clarify what we mean, we like to cite a specific, personal experience that happened at the past National Square Dance Convention in San Antonio, Texas.

My husband and I came over from Europe to go to the National, and to visit our daughter and

grandkids who live in Austin, Texas. Since we live so far away, they don't get to see us very often, and she decided to spend an extra day with us by coming to the Convention. So she packed up her 4 month old and her 2 year old and drove to San Antonio for one day of the Convention.

We, being devoted square and round dancers/leaders in Europe, invited her to come and get a glimpse of our hobby "in its greatest splendor." We had hoped that she would see something with the music, dancing, and happy, friendly people that would encourage her and her husband to one day take up the activity.

But guess what happened? Since we are not familiar with the area, but knew that we would spend the morning attending the round dance showcases, we told her to meet us at the Dome, where they were held. Not knowing exactly how long it would take to drive there, she arrived quite a bit early, and she wasn't even allowed in to look for us. So she had to wait out in a big, hot parking lot, with two tired babies.

Well, we finally got together and drove over to the main hall, unpacked the kids, put them in the strollers and walked into the hall. We suggested that we let them all see a few

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minutes of the square dancing, and then we would walk down to the river and get some lunch and just visit for a bit. But when we got to the hall, we were informed that unless she paid the full entrance fee for herself and for the two babies she was not even allowed to watch the dancing. We were very rudely told that this was to keep out those people who would steal.

Sorry, Jon, but this is the poorest excuse I have ever heard. First of all, believe it or not, square dancers also steal. Second, if someone wanted to come in and steal, they could very easily pay the \$ 35 entrance fee, and have free access to the whole convention. It made no difference that she was with two registered, paying attendees and also no difference when we said that we just wanted her to see the dancing for a few minutes—she was kicked out.

Another incident, at the same convention, was brought to our attention when we were talking to one of the callers there. We found out that not only did he have to pay entrance for himself (while he came to work), he also had to pay the full entrance for his baby and 2 year old child, even though they obviously couldn't

dance. *And national conventions get the service of these callers and leaders for free!* What are we coming to with our greed?

Now, our daughter would of been more than willing to pay a token "non-dancer visitors' price," like a dollar or so. If this was the case, then the organizers could still "have control" over who attends and make a little extra money—without being discourteous to others. But I can now assure you that neither my daughter nor her husband will ever join "the friendly people" in the square dance world. And I'll have to think twice before I want to go back to another national convention.

Another point I'd like to add is that here in Europe we welcome visitors at all our events—FREE. And here, square dancing is growing, and we have lots of young people. We don't have Rebecca Holden, but we don't turn people away, and they often see something they want. I wonder if there could be a connection somewhere in attracting dancers? I am an American, but I can proudly say that I'm glad that I associate myself with the European Square Dancers!



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ROUND DANCE PULSE POLL

A Warm Welcome and a Hearty Farewell Meet Your New Round Dance Pulse Poll Editors

We welcome Bev and Bob Castell of Knoxville, Tennessee, as our new Round Dance Pulse Poll Editors. They became involved in square and round dancing in 1984 in Chattanooga. They moved to Knoxville in 1989 and began dancing with Steve and Jackie Wilhoite at Knoxville Square Dance Association. They were added to the staff in 1992.

Bev and Bob are members of ROUNDALAB and DRDC and cue for two round dance clubs in Knoxville, The Grand Rounds and The Roundclays. They also cue for two square dance clubs, The Grand Squares in Knoxville and The Grand Squares in Johnson City and cue at anniversary and special dances.

They both work at full time jobs. Bev is the Administrative Assistant at Associated Catholic Charities of East Tennessee, Inc. and Bob is the Salesman/Estimator for Flatt Plumbing Heating and Air Conditioning in Knoxville. They have two daughters, both married, and are now the proud grandparents of Christian Alexander Osborne, born on December 23, 1996—a great Christmas gift!

Bev and Bob are looking forward to working with everyone in the round dance community. They know it will take a little time getting all the notifications in—they hope all organizations will participate.

Please send your Round of the Month selections to the address given below. Also, those people still sending your ROM notices to ASD, please send them to the new Pulse Poll editor at the address given, therefore diminishing delays in getting the information published.

Bev and Bob Casteels
1540 Hull Lane
Knoxville, TN 37931
or call them at:
423-690-5498

Thanks Tony and Laura

It is with sadness that we say good-bye to Tony Speranzo and Laura Mitchell who did such a wonderful job of being the Round Dance Pulse Poll Editors. Thanks to you both. ♥



A History of Square Dancing

By Ralph Page
Keene, New Hampshire



Presented with permission of
Sets In Order, The American Square Dance Society

Direct Ancestors (Part I)

When studying the history of social dancing one observes time and time again the operation of an unwritten law—the dance must fit the dancing space. When the English country dances were taken to France, the English were inclined to dance in large public assemblies where the longways type of dance was appropriate. The French, however, were inclined to dance at home, and the French salon was square, or nearly so. Before too long, French dancing masters made their own adaptation of the contredanse in the form of a square for eight. This was called alternatively the *cotillion* or *contredanse Francaise*. It was popular in America from about 1760 to 1820. The name *cotillon* (Anglicized as “cotillion”) means a “petticoat,” more particularly a peasant girl’s petticoat. Possibly the name was taken from a French girl’s play-party game: “Ma commère, quand je dance,
Mon cotillon va-t-il bien?
Il va de çï, il va de ça.
Comme le queue de notre chat.”

This was the beginning of our American Square Dancing in French salons. True, we have come a long way, but everything starts somewhere. The figures were complicated; there were many movements taken directly from the ballet, and it took a long time to master them. The figures were danced first

by the two top couples with a repetition by the sides, but chorus figures were introduced in the hope of simplifying the dance.

In this country the Cotillion was received with open arms by every dancing master. It gave them an opportunity to improvise figures to the music—and they did so!

On May 10, 1788, John Griffith (later John Griffiths) published the first dance book in America, *A Collection of the Newest and Most Fashionable Country Dances and Cotillion*, the greater part by Mr. John Griffith, dancing master, in Providence. The book contained thirteen Cotillions and we can see by the names of them that the French influence was still strong: “La Tracie,” “La Petite Province,” “La Fayette,” “La Beaute,” “La Journesse,” “Les Jolies Dames,” “Les Paniers” and “La Chorlotte” are the names of the Cotillion; nine out of thirteen seems like a high average even if “under the influence.” But there they are. The book is one of many owned by the Rhode Island Historical Society. What were these early Cotillions like? Let’s take a look at a couple, first what seems like an easy one.

One—The Forty-Second

All round, Halfway-back again—the first and second couple meet together—set and chassee. Halfway then stand still—the third and fourth couple do the same—first and second couple chassee back—set and turn Part-

ond couple chassee back-set and turn Partners quite round with hand-set-third and fourth couples do the same.

And what seems like a more difficult one:

Twelve—La Charlotte

All round, and back again—the Ladies promenade round to the left and the Gentlemen to the Right—balance Rigadoon to contrary Partners, and turn with both Hands—Chassee all eight—back again—then the four Ladies and the four Gentlemen go on as before, till they come into contrary Places, then balance Rigadoon to their own partners, and turn with both Hands—Chassee all eight—the four Ladies lead up in the Center—balance Rigadoon—hands across Half round—at the same time the Gentlemen promenade round single, and meet their Partner—then the four Ladies promenade round, and meet their Partners, so that they come into contrary Places — then promenade into their own Places.

These are straightforward directions. A Rigadoon was a type of balance, as was "set"; "contrary partners" means your opposite. A "chasse" (usually pronounced "sashay" and variously spelled) is a slide step to the side, a step-together, etc. Any competent teacher of modern day squares knows how the step is performed. We were still using many English terms, as well as introducing French terms; "set" is an English expression to this day.

The American Revolution was conservative—a preserving of the status quo by keeping the traditional English liberties. The division with England was political, not cultural. Therefore, we did not invent a new type of dance, but expressed our revolutionary ardor in new dances of the old type. "Stoney Point," "A Successful Campaign," "The Defeat of Burgoyne" and "Clinton's Retreat" were created by the dancing masters, given names commemorating events of the war, but still keeping the prevalent country dance formation and using English terms for the figures involved. There was also an added regard for the Cotillions, dances of our ally, France. Many of the latter were danced to tunes having French names if not actually French songs; the title of the song gave its name to the dance. "Ca Ira" was a song of the French Revolution and its catchy air in 2/4 rhythm became a favorite dance tune. Many of the dance manuscripts and dance books of the time contain it as a Cotillion

figure. Each dancing master set what figures he wished to the tune. It thus gave him a feeling that it was "his" dance. The terms "Ca Ira" means "It will succeed."

The tune was sung to many a scene of massacre and bloodshed during the French Revolution; before, during and after the hundreds of beheadings. Yet the melody was a light vaudeville type tune, entirely innocent in its origin by a certain M. Bacourt, a side drum player in the Opera. It very soon became a popular dance tune for our American contra dances, as well as a favorite Cotillion tune. The title was suggested by no less a person than Benjamin Franklin who, during his stay in Paris, continually used the phrase in connection with the prospects of the American Revolution. General Lafayette caught the expression and suggested it to a street singer named Ladre as a good refrain for a popular song.

John Griffith used the tune for Cotillions. One of his books published in Northampton, Massachusetts, in 1794, "The Sky Lark" contains the following figures to "Ca Ira":

Balance all eight, then half round, the same back again. First and second couple (opposite) take your partner with both hands, chassee with her to your side with five steps, back again to your places. Balance with the opposite couple, then cross hands half round, back again with four hands round. A gentleman with the lady opposite balance in the middle, and set. The other gentleman with the opposite lady do the same. Right and left quite round until to your places. The third and fourth couples do the same figures.

Nothing very alarming here, surely. Griffith even has the beginning of a modern square when he says to "balance all, then half round," which corresponds to our "Bow to partner, circle eight halfway round." The "right and left quite round until to your places" is the way they danced the "right and left" in those days. Translated into modern square dance vernacular it means "square thru, four hands."

In 1782, an unidentified Yale tutor went to Albany, New York, where on March 13 he attended a dance, which he describes in this manner: "The ball opened with a minuet, and a country dance was immediately called. They succeeded each other till supper, which was a good one, but plain. A few Cotillions were then danced, with one or two reels, and the whole closed with a set of country dances.

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Broke up about three, and each retired with his partner." He probably meant that the country dance was announced and not called as we understand the term, because calling in the modern sense was not invented until later.

In 1785, a young Englishman, Robert Hunter, after riding forty-five miles in a heavy rain, attended an assembly in New Haven, Connecticut, on October 20. The master of ceremonies introduced him to Miss Betsy Beers, with whom he "walked a minuet", then he danced country dances until ten, at which time they were regaled with tea, coffee and "an elegant supper"; then until one they danced "Cotillions, jigs and Scotch reels."

In the early days formal balls and assemblies were carefully organized, with printed rules:

"With respect to Dancing of Minuets, the Gentlemen shall dance with such Ladies as the Master of Ceremonies shall Appoint And of Sett of Cuntrey dances, the usual Method of drawing numbers Shall be Observed (the first Numbers to have the Precedency) with this privilege to the Master of the Ceremo-

nies that he shall always chuse his own Partner and open the Ball."

Cotillions Were Popular

At Providence, Rhode Island, assemblies of 1792, the dance began with minuets at six o'clock. At seven the drawings were held. The gentlemen's places were those for the entire evening; they also drew for partners for the first three country dances, after which they were apparently free to choose as they would. From seven until midnight nothing but contras were permitted, though, of course, time out was taken for supper. After twelve, the last hour was limited to only minuets and Cotillions.

Other cities in New England fell under the spell of the Cotillion. In *Puritan City* (Salem, Massachusetts), one reads about the social life in that town during the years 1780-1800: "Social life, while not as brilliant as Boston's, nevertheless was bright enough when Cotillion parties gathered in the great parlors where young women in filmy Eastern cottons or young voluminous satins pirouetted toward their partners in the French trousers that most men had

adopted—except the old who still clung to buckles and breeches.”

Marwuic de Chastellux did not think too much of the dancing ability of the Boston dancers. In his *Travels in North America* he describes them as “generally awkward.” And “In the regions of fashion, dancing still continues the rage (January 2, 1807). Private balls are numerous and little Cotillion parties occur every week. The dancing disease having gradually ascended till it reached the middle-aged, now begins to descend on the other side of the hill and attacks the old. The public halls were quite neglected except the last, which, being the first of January, was crowded and brilliant—though not very genteel.”

Allusions to Cotillions are found in surprising places. For instance, in the History of Brimfield (Massachusetts), we find: “The highest evidence of her appreciation in Washington (Sarah E. Danielson) was that a duel was the result of a contest over her companionship in a Cotillion at a Washington assembly.” They lasted, in New England at least, well into the 1830s and ‘40s, because we read in *New England Highways and Byways* of a hotel in Greenfield, Massachusetts, the Smead Tavern, where in 1836 a series of six Cotillion parties were held. Expenses for the use of the hall that night was \$3; musicians \$2 per man; prompting \$1. Also that “Uncle” Tom Rockward “worked the violin and Liberty Lamb was prompter.”

The last published direction for Cotillions that we have seen are found in *A Collection of Cotillions and Contra Dances*, selected by Mr. Schaffer, Boston in 1817. They have changed over the years since those noted in 1788 by John Griffith. Here is one of Schaffer’s:

La Voutrille Set

La Voutrille—First lady and opposite gentleman, forward and back, and turn between side couples, balance six, chasse and dechasse, back to back, balance and turn partners. Same for others.

The Apollo—First lady and opposite gentleman, forward and back, cross over, chasse and dechasse, back to your place, and turn partner, half promenade and half right and left. Same for others.

L’Armadile—First lady make a short balance and turn each gentleman successively to her place, down the middle with her partner, and back again, balance and turn

her partner. Same for others.

Mocking Bird—Top and bottom couples balance to the side couples and back to their places, balance to their partners, and turn, forward and back four, chasse across four, then right and left. Same for others.

Lady Edmonton’s Reel—The ladies balance to the gentlemen on their right, turn them; and so to each of the gentlemen until they get to their places. The gentlemen do the same and all around again.

You might say that the Cotillions were becoming “Americanized.” Whatever you care to say about them, they had certainly changed from the earlier ones. The dancing masters had seen to that!

Our historian, Ralph Page, to this point has traced the development of the dance in America from the early Colonial days through the Revolutionary Era and has introduced us to the direct ancestors of these early forms of the dance. A great deal of research has gone into this series of articles and it is impossible to estimate the countless number of hours Ralph has spent in following leads, locating and reading hundreds of books and talking to old-timers in his effort to ferret out the facts. ♥

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Giving Water to A Drowning Man/Lee Roy Parnell

Rhythm: Phase II 2 Step

Speed: 48 RPM

Sequence: Intro-A-B-Intl 1-A-B-Intl 2-B-End

INTRODUCTION

- 1-8 **WAIT 2 (OPFAC);; APT,-, PT,-; TOG,-, TCH (CPWALL)-; TRAVELING BOX (SCP);;**
Opfac wait 2 meas;; apt L,-, pt R,-; tog R,-, tch L (cpwall),-; sd L, cl R, fwd L,-; sd R,-, rscp fwd L,-; sd R, cl L, bk R,-; fwd L scp,-, fwd R,-;

PART A

- 1-4 **TWO FORWARD 2 STEPS (SCP);; HITCH 6;;**
Scp fwd L,R,L,-; R,L,R,-; fwd L, cl R, bk L,-; bk R, cl L, fwd R,-; scp
- 5-8 **TWO FORWARD 2 STEPS (SCP);; CIRCLE AWAY/TOGETHER (BOLERO BJO);;**
Scp fwd L,R,L,-; R,L,R,-; circl coh L,R,L,-; circl wall & ptrnr R,L,R, bolero bjo-;
- 9-12 **WHEEL 6 (CPWALL);; TWIRL 2,-; WALK 2 (BFLY),-;**
Bjo fwd L,R,L,-; R,L,R, cpwall-; sd L,-, xRIB,-; scp fwd L,-, R,bfly-;

PART B

- 1-4 **TRAVELING DOOR;;;**
Bfly sd L,-, rec R,-; xLif, sd R,xLIF,-; sd R, rec L,-; xRif, sd L, xRif,-; bfly
- 5-8 **BASKETBALL TURNS;; HITCH 6 (BFLY);;**
Sd L,-, rec R trn 1/2 rf coh,-; sd L,-, rec R trn 1/4 rf scp lod,-; fwd L, cl R, bk L,-; bk R, cl L, fwd R,-; bfly
- 9-12 **FACE TO FACE,-; BACK TO BACK,-; BASKETBALL TURNS (SCP);;**
Sd L, cl R, trn 1/2 lf coh L,-; sd R, cl L, trn 1/2 rf wall R,-; repeat meas 5-6 part B;;

INTERLUDE 1

- 1-4 **LACE UP,-; FORWARD TWO STEP,-; LACE BACK,-; FORWARD TWO STEP(SCP),-;**
Fwd L,R,L, xib w-; fwd R,L,R,-; fwd L,R,L, xib w-; fwd R,L,R, scp lod-;
REPEAT A, B THEN INTL 2

INTERLUDE 2

- 1-6 **LACE UP,-; FORWARD TWO STEP (CPCOH),-; BOX;; REVERSE BOX;;**
Repeat meas 1 & 2 intl 1 cpcoh;; sd L, cl R, fwd L,-; sd R, cl L, bk R,-; sd L, cl R, bk L,-; sd R, cl L, fwd R,-;
- 7-12 **LACE BACK,-; FORWARD TWO STEPS (CPWALL),-; BOX;; REVERSE BOX(BFLY);;**
Repeat meas 1 & 2 intl 1 cpwall;; Repeat meas 3-6 intl 2 bfly;;
REPEAT B THEN GO TO ENDING

ENDING

- 1-6 **LACE UP,-; FORWARD TWO STEP,-; HITCH 6;; STRUT 4;;**
Repeat meas 1 & 2 intl 1;; fwd L, cl R,bk L,-; bk R, cl L, fwd R, scp-; fwd L,-,R,-;L,-,R,-;
- 7-12 **LACE BACK,-; FORWARD TWO STEP,-; HITCH 6;; STRUT 4;;**
Repeat meas 3 & 4 intl 1;; repeat meas 3&4 Ending;; repeat meas 5 & 6 Ending;;
- 13-18 **BROKEN BOX;;; TWIRL 2,-; APT,-, PT,-;**
Sd L, cl R, fwd L,-; rk fwd R,-, rec L,-; sd R, cl L, bk R,-; rk bk L,-, rec R,-; sd L,-, xRib,-; apt L,-, pt R,-;

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Singles will have numerous opportunities to meet other single dancers. Each dance hall will have a designated area for solos to find a dance partner. In addition to the dancing, a specific hospitality area is also planned to acknowledge the singles attending.

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Colorado is a showcase for all kinds of sight-seeing. If you are driving, take a scenic trip to Durango for the narrow gauge railroad; Canon City with the Royal Gorge Bridge; Blackhawk, Cripple Creek and Central City with gambling; Aspen, Vail and Copper Mountain for the real ski areas and shops, and enjoy a number of national forests. Another attraction you may want to visit is the Air Force Academy, just 30+ minutes away in Colorado Springs.

Many people are working to develop this convention for the western states. Arizona, Alaska, California, Idaho, Montana, Nevada, New Mexico, Utah and Wyoming have joined Colorado for the annual continuation of this convention. Please show your encouragement and support by attending the USA West Square Dance Convention August 6-9, 1997, in Denver, Colorado.

Registration: Pre-registration, \$30 per person or \$35 registration at the door. To register or for more information, write: USA West Square Dance Convention, PO Box 440688, Aurora, CO 80044-0688; FAX: (303) 745-8596; or E-Mail: <http://www.webset.com/usawest/>

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BREADLINE

by Dorothy Walker

Our Christmas office party was held in the Sanborn's home this year. Jeanne Briscoe, former editor of *Tempo*, and her husband Jim were able to attend (we sure do miss her around here!), which we were all happy about. Jeanne looked great and seems to be bouncing back from her surgery for breast cancer.

While we were visiting, Jeanne mentioned some delicious sounding cookies her daughter made for the holidays. They sounded like a recipe that readers of this publication would enjoy—quick and easy! I'll let Jeanne take it from here. Let me know what you think...

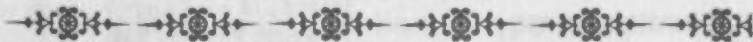
"How about a new recipe for prize winning cookies? My daughter was part of a cookie exchange our church held in December. She ran across an idea that you may not have heard of. In fact, her cookies were so good tasting she won the 'Betsy Croket' prize. We thought you might like the recipe, so here goes."

Ingredients:

- 1 Package Pudding cake mix, your choice
- 2 Cups Cool Whip
- 1 Egg
- Powdered Sugar

Beat all the ingredients together until well mixed. Drop by teaspoon into powdered sugar. Roll around until coated, then take them in your hand and roll into balls. Place on a cookie sheet and bake at 350° for 15 minutes.

"We talked about which cake mix would be the best. She had made lemon as well as chocolate; I suppose any pudding mix would do. You might try rolling them in ground nuts along with the sugar for a different taste. Just let yourself go with the ideas, you might come up with a whole new recipe!" —*Jeanne Briscoe* ♥



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Choreography by Russ & Micki Francis
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BRAZIL ROPER 213

Choreography by Warren & Sandy Teague
A P-5 samba routine to good music.

JUNE'S HAUNTING TANGO OF LOVE ROPER 210

Choreography by Jack & June Smith
A good P-3 tango to good music.

GOODY GOODY ROULETTE GG-31

Choreography by Ron & Ree Rumble
A good P-2+1 up two step to a good vocal by Frankie Lymon & The Teenagers.

LEFT FOOTER'S ONE STEP GRENN 17036

An easy one step variation of the original routine.

LAMP OF LOVE COLL 4226 or GRENN 17086

Choreography by Ellen & Les Robertson
A P-2+ hover waltz to a Patti Page vocal or a Grenn instrumental.

BACK IN YOUR ARMS AGAIN BNA 64353-7

Choreography by Mike Seurer
A comfortable P-2 two step to a good Lorrie Morgan vocal.

BADLY BENT ARISTA 12818-7

Choreography by Mike Seurer
A P-2 two step to a vocal by The Tractors.

FRESH PAINT JIVE ARISTA 12642-7

Choreography by Ronnie & Bonnie Bond
A P-3+2 (pretzel & lindy catch) jive to a Lee Roy Parnell vocal.

I WOULDN'T HAVE IT ANY OTHER WAY RCA 62241

Choreography by Nancy & Dewayne Baldwin
A P-2 two step to an Aaron Tippin vocal.

SECRET HEART GRENN 14229

Choreography by Larry & June Bassett
A P-2+1 up (lf rotary box) waltz to a good Our Blue Heaven music.

LAMP OF LOVE TWO GRENN 17086

Choreography by Ellen & Les Robertson
Quite a different P-2 waltz to often used Allegheny Moon music.

WALTZ CAPRICE GRENN 14102/14196/17119

Choreography by Ellen & Les Robertson
A P-2 waltz with open progressing twinkles to pretty music.

ALWAYS ESP 019

Choreography by Nancy & Wimpy Carver
A comfortable P-4 waltz to nice vocal, cued by Nancy.

ROCKIN' PNEUMONIA COLL 6133, EMI 9043, CAPITOL 522

Choreography by Art & Sylvia Moore
A P-5+2 combination west coast swing & jive to a good Johnny Rivers vocal.

CANADIAN SUNSET COL 13-33085

A P-5+2 (outside spin & twist, nat twist trn) foxtrot to a good Andy Williams vocal (flip of Hawaiian Wedding Song).

GET LUCKY SOMETIMES CAREER 13044-7

Choreography by Art & Sylvia Moore
A little different P-2+1 two step to a good Lee Roy Parnell vocal.

VAYA CON DIOS MY LOVE BLUE RIBBON 1019

Choreography by Bill & Linda Maisch
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rola) jive to a good John Michael Montgom-
ery vocal.

IT NEVER RAINS
ERIC 4015

Choreography by Bob & Yvonne Madison
A P-2+2 two step to an Albert Hammond
vocal (flip of Sugar Sugar).

BAD LOVE
SPEC PRESS

Choreography by Ron & Mary Noble
A P4+2 (triple traveler with roll, whip trn)
west coast swing to good music (flip of
Somewhere Out There).

BRAZIL
ROPER 213

Choreography by Warren & Sandy Teague
A P-5 samba to good peppy music.

LITTLE SISTER
RCA 447-0634

Choreography by Rich & Sherry Little
A P-2+ fishtail two step to an Elvis vocal.

JESUS TO A CHILD
DREAM WORKS SKGS7-59000
Choreography by Conny & George Bendel
(From Germany) A P-4+2 (open hip twist,
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Diamonds



by
Jack Murtha

Last month I introduced you to one of the early caller/leaders who greatly influenced the square dance program we enjoy today. Texans Herb and Pauline Greggerson were young folks, recently married and living during one of the most devastating times in American history, The Great Depression. They were among the lucky ones who still had a regular job and held it throughout this terrible period, allowing them to pursue their growing fascination with square dancing.

Looking for enjoyable but inexpensive things to do, they discovered ranch dances. Ranch dances were square dances held in homes on several ranches located in the rural areas outside of El Paso, Texas. People came from miles around to attend these dances. Many would stay most of the night and had a rather raucous good time.

The Greggersons learned a few dances at these parties and some more from a friend who had moved to El Paso from Kansas. They became aware that many of their friends were looking for some type of recreation in El Paso, so Herb made arrangements to use a small community center and started calling and teaching square dancing. These dances were very successful and the attendance just boomed! In the early days callers used only their voice and shouted out the calls. This worked with two or three squares but became impossible as the crowds grew. I asked Pauline about the largest crowd Herb called for using only his voice. She indicated he had tried to call for eighteen squares, but at the end of the week, his voice was gone. The general practice in those days was that when the crowd grew to over two or three squares, each square danced to a caller in its own square and those callers called whatever they wanted to call. Pauline noted that this proved very noisy and unsatisfactory. Imagine eighteen callers all calling different dances at the same time!

Herb's crowds continued to grow to 25 and 30 squares as his fame began to spread. He bought a P.A. system and as his crowds grew, he started taking it with him to all his dances. Some of the callers and dancers of that time were afraid that using a P.A. system would ruin square dancing. It certainly changed Herb's dances from the early 1 to 3 squares to 50 and 60 squares at the colleges he visited.

Eventually, he took the really big step of traveling to the east coast, calling dances as he went. Herb believed that he was the first western caller to travel east. This was confirmed by Charlie Baldwin, another famous early caller who invited Herb to call for his Eastern dancers. Dr. "Pappy" Lloyd Shaw had traveled east earlier, but mainly to present his Cheyenne Mountain Dancers. Herb was the first to travel cross country calling dances, much as our touring callers do today.

As Herb became better known, he and the Texas style of dancing came to the attention of Dr. "Pappy" Shaw. Shaw was very interested in learning more about the American Folk Dance and was very involved with such research. When he heard about Herb, Pappy decided to visit Greggerson in El Paso and did so. Thus was born one of square dancing's most famous and controversial actions. This action dramatically changed the western form of square dancing.

One of Pappy's favorite calls was the Do Si Do, which he preferred to spell "Docey Doe." This was the one call he felt would be a much used part of square dancing forever. Done by two couples, it would start with "Circle four and break it all up with a Dosey Doe." The ladies would pass forward between the opposite lady and her partner, turn to face her original partner and pull by with the left hand, continue around and turn the opposite man by the right hand, continue around and turn original partner with a courtesy turn. An elegant and interesting movement.

Pappy heard about "a young whippersnapper" in El Paso who was doing the Do Si Do in a very different way. Shaw traveled to El Paso to meet the Greggersons and find out what they were doing. Herb and Pauline, anxious to show Dr. Shaw the right way to do a Do Si Do, took him to a dance in Almagordo, New Mexico, a long trip of 80 miles in those days, and then several miles in different directions to visit a number of ranch dances. Herb also wanted to convince Shaw that he, Herb, hadn't made up the movement!

The Texas Do Si Do was a favorite call of the Texans. From a circle, dancers turned their partners left, corners right and repeated those movements while the caller told jokes and called funny patter rhymes such as:

I bought a Cadillac
To impress my sweetheart
that I had finesse
But the finance company had a
different view
So promenade two by two.

Hi Di Hi and Hi Di Ho
Break that ring with a Do Si Do
Do Si Lo and Do Si Hi
You'll be a preacher by and by
Do Si Hi and So Si Lo
One more change and home you go.

One well known caller introduced the latest Burma Shave signs:

No lady likes
To dance or dine
Accompanied by
A porcupine.

Callers in those days treasured their patter calls, which they carried with them in a special book. No caller gave another caller his favorite patter unless he got some good patter in return.

Herb Greggerson was only partially successful in convincing "Pappy" that the Texas Do Si Do was an important square dance call and needed to be recognized as such. Pappy went home and thought about the two very different versions of Do Si Do and had an inspiration. He decided to make a slight change in the Texas Do Si Do and then give it a new name.

He changed the call to mean partner left, corner right and end with a partner courtesy turn. He named this new version "Do Paso" in honor of Herb's home town, El Paso. I asked Herb if he had agreed to the switch. He became agitated and said, "No!" and believed there were callers in Texas still calling Do Si Do the right way!

The dramatic change brought about by this event was that both Herb's playful Do Si Do and Pappy's Dosey Doe have been lost, replaced by Pappy's invention, do Paso. Do Paso is still an important call for those of us who love and use the Basic and Mainstream programs. For all of us who teach new dancers, it gives us a wonderful opportunity to tell about a fascinating part of our early history and about two of our most influential leaders. It is a perfect illustration of how seemingly small, inconsequen-

tial events have carried forward over the years resulting in our current square dance activity. Just imagine how different our current Basic Program would be today if it still featured both the elegant and the playful versions of Do Si Do.

Those of us who teach new dancers should find time to help our class members experience some of the interesting calls and stories from the early days of square dancing. After all, **Square Dancing IS the Folk Dance of America.** ♥

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CONTRA CORNERS

Come rain, sleet or snow, contra dancers brave all the elements to demonstrate their navigational skills. From the East Coast to California, the dance schedules offer lots of opportunity to go "Dancing in the Rain," or whatever else mother nature has in her winter bag of tricks.

In Virginia you can enjoy Contra dancing second and fourth Sundays, 6:30 to 9:30 PM at the Greenwood Community Center. The center is located 20 minutes from Charlottesville on Rt. 691. For more information call 804-295-6854. This is a family dance; children 12 and under dance for free.

A new dance listing from Jon Weinberg of Berlin, Massachusetts, provides information about the second Saturday dances held in the Berlin Town Hall, which is located on Woodward Street, west of I-495. Calling on March 8 will be Kate Orsterheld and on April 12, Cindy Green. Dancing is from 8 to 11 PM. More information can be obtained from Jon by E-mail: jonw@ultranet.com

Moving west, a couple of dances in Pennsylvania worthy of your consideration are: The Countryside Contra Dancers of Lewisburg in central Pennsylvania. Contra dancing takes place the first Friday of each month at the Lewisburg Club, 131 Market St. (Route 45), 8 to 11 PM. The hall features one of the finest maple ballroom floors in the area. Dancing March 7 will be to the calling of Liz Bradley.

In and around Chester County, Penn., you will find the Lancaster Contra Dancers who will be having dances March 1 and April 5. Beth Molaro will be calling with music by The Horsehairs. Dance time is 8 to 11 PM at St. Peters United Church of Christ 385 College Ave. For more information call Shane at 717-390-7277.

As a side note, in the same vicinity is the Cochranville Square Dance. This group has become known as one of the best traditional square dances on the east coast. This is such a popular dance that up to three generations often attend, including at least three squares of teenagers. The fact that kids under 16 dance free helps make this affordable for families.

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

The Big Scioto Square and Contra dancers of Columbus, Ohio, have announced their schedule for March. Saturday, March 1, it will be Becky Hill calling with the fantastic recording band Strings and Things. On the 15th it's Carol Kopp with the Hot Point String Band. Dances are held from 8 to 11 PM at the First Congregational Church, 444 East Broad St., in downtown Columbus, Ohio.

Out on the west coast the Santa Barbara Country Dance Society continues to attract larger and larger numbers to their every Sunday evening Contra dances. One of the most recent dances I attended had four lines of dancers with 18 to 24 couples in each line. They dance in the historic Carrillo Ballroom, with one of the few floating ballroom floors in California. Dances are from 7 to 10 PM every Sunday evening.

In the Los Angeles area, the California Dance Cooperative sponsors eight contra dances at widely separated locations. For a complete listing of all dances and callers, call 818-951-2003.

Ron Johnson, one of the members of the California Contra Callers Association, calls for Contras of Distinction. This is a dance for experienced contra dancers and has been attracting new participants each month. They dance at The Veterans Hall in LaVerne, 1550 Bonita Avenue, Fourth Sunday afternoons, 2 to 4:30.

That's it for this issue. Next month a report on a western square dance contra caller's experience calling for one of the most widely attended traditional contra dances in a 200 mile area. Till then, keep me informed about what's happening in your area.

Don Ward, 9989 Maude Ave., Sunland, CA 91040; E-mail: dward@loop.com



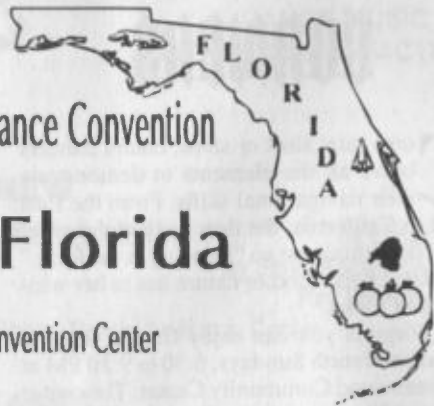
"Go For The Magic"

June 25 - 28, 1997

46th National Square Dance Convention

Orlando, Florida

Orange County Convention Center



TRANSPORTATION AT THE 46TH NATIONAL

For those coming to Orlando in June 1997 to attend the 46th National, many questions arise concerning transportation. A short synopsis of what we have planned for you (and we certainly have been planning a long time) might answer some of your questions. First, YES, we are providing some of the finest buses to take you to your hotels, motels and campgrounds and YES, we would recommend you purchase a bus pass. Do it early and save yourself some money.

All dancing, all meetings, and all convention activities will be held in the Orange County Convention Center. Buses to all hotels/motels will be running at thirty (30) minute intervals. All campgrounds serviced by our busses will also be on a regular schedule.

Most all hotels/motels are within four (4) miles of the convention center. This allows us excellent turnaround time when we are experiencing peak periods and can add additional buses to the line. We are very fortunate to have been able to contract with the leading bus company in Orlando who maintains a fleet of over 90 buses that will be available to the 46th National Square Dance Convention.

All bus routes will be set up on a color coded basis with signs at bus loading areas as well as in hotel/motel lobbies. At the private campgrounds dancers can wait in air conditioned clubhouses for bus pickup.

We will begin running a FREE bus to the convention center at noon on Wednesday, June 25. This will accommodate anyone coming to the convention center to pick up their

registration packets and, if they have not already done so, to purchase a bus pass. Thereafter, bus transportation will require proper badge identification.

Starting Thursday, June 26 buses will begin running at 7 AM and will run until midnight or until the last person leaves the after-parties. We certainly hope this will ease the transportation worries that some dancers may have about attending a national convention. Remember, the city of Orlando is used to transporting large crowds—they do it every day!

PARKING YOUR CAR AT THE 46TH

If you choose to drive your car while at the 46th National, rest assured there will be plenty of parking spaces available. The Orange County Convention Center parking lot is immense and even has a shuttle service, so you don't have to walk across the parking lot. In the event that the convention center lot fills up, an overflow lot is across the street and a huge parking garage is just six blocks away. There are also additional off-site parking areas available.

There is a \$6 parking fee per day for all lots. Shuttle service to and from the convention center is provided free from all sites. If you should leave the parking lot and then return the same day, you must pay an additional \$6 fee. However, the City of Orlando I-Ride bus system is available for trips up and down International Drive.

For those utilizing the parking facility, each person in your car will receive a FREE I-Ride bus pass good for that day. The I-Ride is a bus system that traverses International Drive from Sea World to Wet n' Wild, a nine mile stretch

of fine restaurants and fast food establishments, shopping centers and outlets, and entertainment facilities to enjoy. There are 45 bus stops along the route with service from 7:00 AM till midnight every ten minutes with a stop directly in front of the convention center. However, the I-Ride does NOT go to hotel/motels, so it should not be considered as a substitute for a bus pass. For those not using the parking facility but still wish to use the I-Ride, passes can be purchased at the I-Ride booth set up in the registration area of the convention center, as well as in the hotel lobbies.

46TH TO BE HELD IN BRAND NEW FACILITY

We hope you enjoy the brand spanking new facility that will host the 46th National Square Dance Convention. The 46th will occupy 385,000 square feet of dancing area. All the round dancing will be on the same floor. Rounds will be held on Level IV in three chandeliered ballrooms having a total of 60,000 square feet and will be accessed by escalators, elevators or, if you prefer, stairs! The ballrooms are beautifully appointed, have wood floors, and will truly make round dancing in them a pleasure.

While you're in our convention center we hope you will take advantage of our food courts (there are three). The food courts will open for those early birds looking for full breakfast items or just a morning snack. Service will continue into lunch-time buffets and evening meals. The main food court seats up to 500 with additional seating for 250 in the other courts. Food will be available for dancers during the entire dance hours.

For those who just want a nice cool drink, a snack, or maybe some refreshing ice cream, these can be found in our snack bars along the main concourse or from individual food and drink carts outside the dance halls. We know how square dancers like to eat, and you never have to leave the building.

When it comes to shopping, you will find all of our vendors located in a 60,000 square foot enclosed area adjacent to the dance halls. If you don't want to carry your packages around all day after a morning of shopping, simply deposit them in our package check-in and pick them up before you leave in the evening.

Since the convention center is located approximately 20 miles from downtown Orlando, it does not compete with the city workers and business people for parking and traffic. However, it is located in the heart of the tourist mecca. Restaurants and other activities remain

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open late into the evening. People walking along sidewalks at all hours is not unusual. It is a family oriented area, so come and enjoy what central Florida and the 46th National have to offer.

SOAK UP SOME FLORIDA CULTURE

Tired of the same old routine? Is your idea of culture and refinement a cheeseburger and a football game? Got the urge to see some of the finer things in life? You're in luck! When you visit the 46th National, don't miss the opportunity to take the official 46th NSDC tour of the Charles Hosmer Morse Museum of American Art. The Morse Museum 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 that Tiffany designed himself.

In the main gallery you will see the tall, opulent stained-glass windows that are part of the Tiffany collection's claim to fame. A 40 foot tower section, the entry foyer, houses the massive 9-foot high Tiffany chandelier, dubbed an electrolier by its creator. It's light filters through more than 150 pieces of emerald-green glass. This chandelier had not been displayed since Tiffany's Long Island burned in 1957.

Tiffany glass has become quite expensive.

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Barbara Streisand recently sold a Tiffany lamp for approximately \$700,000 that she had originally purchased for \$50,000. Not bad! The Museum has a total of 70 stained-glass windows, 40 by Tiffany.

This is one tour that will delight the art lovers of the world. Many of the items have never been on display until the Morse Museum was built last year. This tour begins Tuesday morning, June 24 and will continue twice daily through Saturday morning, June 28.

For more information on the Morse Museum and all other official 46th National Square Dance Convention Tours see our tour brochure. The 46th NSDC Tour Brochure contains complete details on all tours, times and special discount prices for early bookings. The brochure is available from: 46th NSDC National Publicity, 6693 Bowie Road, Jacksonville, FL 32219, or by E-mail: millane@mail.firn.edu, or visit our Internet homepage at <http://members.aol.com/nsdc46th/>.

CONTRA DANCERS TAKE NOTE

The CONTRA Committee has put together a GREAT program GUARANTEED to satisfy all levels of CONTRA dancers from across the country! Are you new to Contra dancing? Don't miss the opportunity to give it a try. We'll have the BEST Contra instructors in the world available to show you how it's done. You'll be surprised how quickly you pick it up! Experienced Contra dancers won't be disappointed. There will be tons of neat stuff for you, too.

We plan on structuring our workshops a little differently than previous national conventions. We will be placing more emphasis on providing those dancers who, year after year, go to the "Learn to CONTRA" or "CONTRA for the Beginner" workshops and never have the opportunity to learn (or dance) some of the more interesting Contra movements and dances.

Our goal is to expose aspiring Contra dancers to more than the mere basics. Hopefully, these dancers will go back to their home clubs and let their local caller/cuer know that they would like to dance some CONTRA. On Thursday we will offer a two-hour workshop to cover the basics of Contra dancing. On Friday and Saturday, the two-hour workshops will include instruction on all Contra movements that are necessary to be learned in order to dance successfully in the "Experienced Hall."

In addition to basic Contras, we will also have workshops covering English Country, Early American, Mescolanzas and Beckett formations. Normal Contra formations have partners across from each other in facing lines. In Beckett formations, one's partner is next to them, with the lady's starting position on the right of the man's starting position, with couples facing couples, in facing lines.

Please stop by the Contra Hall and give it a try. You may discover a whole new world of dancing enjoyment that you never knew existed.

YOUTH DANCING AT THE 46TH

If you are a square dancer under age 18, we invite you to join us to "Go For The Magic." The Youth Program Committee plans to start our FUN convention with a Wednesday evening trail end dance. The rest of the week will be exciting clinics, two dangle dances a day, the youth dancers leading the Parade of States, and at least two parties. An enjoyable week for all our youth is anticipated. So don't forget, we're "Going For The Young Magic," too!

What About Shopping?

Are you concerned about shopping at the 46th National Square Dance Convention? How about 237 booths with 92 vendors and a huge variety of merchandise to satisfy even the "hard to please." The vendor area will be open at 10 AM Thursday, June 26 for three full days. And the

good news is that you don't have to walk far to find the action. The vendor area is located right in the center of the dance halls, all of them are "just a stone's throw" from each other!

To accommodate those who wish to try on clothing, there will be 18 women's and 6 men's dressing rooms with full length mirrors. A seating area is planned for those who wish to sit and relax while their spouse is shopping. Come join the fun of shopping in this well planned, well stocked area and add to your pleasure of attending the 46th NSDC.

COUNTRY WESTERN LINE DANCING

Got a cravin' to kick up yer heels while in Orlando for the 46th Nationals? We're trying to cotton to you folks, too! We have made arrangements with many country western instructors from all over the world to be on staff to teach you all kinds of dances. Since we have had so many requests for country western dancing, we are expanding the line dancing segments of the convention to over 15 hours, along with basic Waltz, Texas Two-Step, Swing and Schottische. We will also have couples dancing (Cotton Eyed Joe, Ten-Step, etc.) exhibitions and open dancing. For more information, contact Dick and Shirley Shinham, Director of Country Western, 8600 29th Avenue East #245, Palmetto, FL 34221; (941) 722-6962.



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Sources of Information for the 46th NSDC

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contact:

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Creative Choreography

by Lee & Steve Kopman

From a starting Double Pass Thru position, have you ever wondered how a dancer is supposed to differentiate a Dixie Style to a Wave? By this I mean, when you call Dixie Style from that position, do you want the center four dancers to do a Dixie Style in the middle? Probably not. You probably would expect the center four dancers to Pull By and Left Touch $\frac{1}{4}$ with the trailing dancers.

Technically, you would be wrong to expect the dancers to perform it that way. To differentiate between the two options available, we precede the single file type with the words "On the Double Track." That way, the dancers know to differentiate between the two options available.

All the following sequences are the single file type, thus, they are all preceded with "On the Double Track."

Since the following figures are not the standard type of Dixie Style (i.e., girls in the center starting the call), **your dancers may have some difficulty doing this choreography...take your time!**

1. HEADS SQUARE THRU TWO
PASS TO THE CENTER
ON THE DOUBLE TRACK
DIXIE STYLE TO A WAVE
BOYS RUN
SQUARE THRU TWO
RIGHT & LEFT GRAND
YOU'RE HOME
2. SIDES TOUCH $\frac{1}{4}$ &
THOSE GIRLS RUN
ON THE DOUBLE TRACK
DIXIE STYLE TO A WAVE
SPLIT CIRCULATE
LEFT SWING THRU
LEFT ALLEMANDE
3. HEADS SLIDE THRU
ON THE DOUBLE TRACK
DIXIE STYLE TO A WAVE
SQUEEZE YOUR LEFT HAND
CAST OFF $\frac{3}{4}$
TRADE THE WAVE
CIRCULATE
EXPLODE THE WAVE
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 COORDINATE
 CIRCULATE
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 GIRLS RUN
 PASS THE OCEAN
 RIGHT & LEFT GRAND
8. SIDES PASS THRU
 SEPARATE AROUND
 ONE TO A LINE
 STAR THRU
 ON THE DOUBLE TRACK
 DIXIE STYLE TO A WAVE
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 EXPLODE; STAR THRU
 TRADE BY
 LEFT ALLEMANDE
9. HEADS STAR THRU
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 CENTERS IN; CAST OFF $\frac{3}{4}$
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 EXPLODE THE WAVE
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 TOUCH $\frac{1}{4}$
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11. SIDES STAR THRU
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12. HEADS LEFT TOUCH $\frac{1}{4}$
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 PING PONG CIRCULATE
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 PASS THE OCEAN
 SCOOT BACK
 RIGHT & LEFT GRAND

14. HEADS PASS THE OCEAN
 EXTEND
 RECYCLE
 CENTERS CALIFORNIA TWIRL
 ON THE DOUBLE TRACK
 DIXIE STYLE TO A WAVE
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 CENTERS PASS THRU
 TOUCH $\frac{1}{4}$
 BOYS TRADE
 PASS THE OCEAN
 SWING THRU TWO TIMES
 RIGHT & LEFT GRAND

15. HEADS 1P2P
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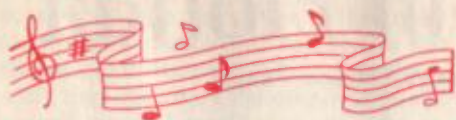
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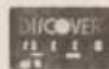
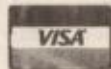
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Christmas In Florida

by BettyLee & Bill Talmadge, Orlando, Florida

In November we received a phone call asking if we would be interested in bringing square dancers to perform at "Mickey's Very Merry Christmas Party" in the Magic Kingdom at Walt Disney World. This was our sixth year to be invited to do this show. We would be dancing the first three Thursday nights in December.

We never worry about accepting any invitations for a square dance exhibition, we know the dancers will be there when we need them. Often times they never ask where, just when. We always invite one square from each of the clubs in central Florida, trying to find dancers who have never had the opportunity to say "I danced at Walt Disney World!"

For three weeks Bill and I visited a great many clubs, recruiting volunteers. You don't know how hard it is not to run to your own club and ask all your friends to participate but we don't; we think it only fair to share the fun with as many dancers as possible.

When the "guests" arrive at "Mickey's Very Merry Christmas Party," they walk through Main Street where Disney is making it "snow"—something like a blizzard—no light sprinkle will do.

On the first two nights, everything went like clockwork. The dancers arrived at their designated parking spot, walked to their waiting area, waited for "show time," promenaded out, danced, then promenaded back to wait some more.

Our schedule called for us to dance between the two Christmas parades and a fantastic show of fireworks, shot off from around the perimeter of the Magic Kingdom, causing everyone to be surrounded with the beautiful display of fireworks.

Then came the final night—one week before Christmas—and like everywhere else, it was flu season in Florida. Then the temperature started to go down; snow was falling in northern Florida. And then, seven couples had to cancel. The temperature kept falling, with predictions of "in the low 30s" and this is where things became utterly unbelievable. We only made eleven calls, and we found replacements for those seven couples.

That evening at 8:30, 9:30 and 10:30—the dancers danced their three, twenty minute sets, all on cement. The guests stopped to

watch, all bundled up in jackets, ear muffs and mittens—and there our dancers were, clad in red and white outfits, dancing and laughing. Of course, no one is telling what we had on "under" all the pretty clothes. Square dancers may be fantastic, but they aren't dumb!

The only brave soul was Susan Elaine Packer, caller for the

Young & Restless of Kissimmee. She came bundled up in a heavy wrap-around cape but only till show time. Then off came the cape and taking up her portable mike, she strolled through the crowd, all the while calling the dance. She sang, "You're Never Gonna Tampa With Me," "I Love You Honey," and "You Can't Have a Good Time Without Me" (her three latest releases), as well as "We Wish You A Merry Christmas" and other Christmas favorites.

What a night! Were we cold? Our noses were red, our fingers felt like they would fall off, our feet felt like blocks of ice, and not one person complained! They just kept on dancing! What happened to our Florida balmy weather?

After the last dance, we promenaded off, shouting "Merry Christmas" to the brave



guests still standing around. When we finally reached backstage they all ran for their coats and gloves and bundled up quickly for that walk back to their cars. But before the dancers left, they gave me a standing ovation and a second one to SusanElaine when she arrived back-stage.

Besides the wonderful memories, each dancer went home with a dangle that read "Mickey's Very Merry Christmas Party-1996," along with two passports (tickets) to

visit any of the three Disney theme parks on the day of their choice.

Some of the dancers drove over three hours to be in this special Disney square dance show. That's not hard to do for a true square dancer. Why do they do it? Is it because they like to square dance, or is it because they are square dancers?



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NUMBER ELEVEN WAS HEAVEN

Did you ever attend an extended four-day holiday party that was so much fun, so flavorful, so joyous, so deeply satisfying, you honestly felt you were whisked away into some sort of ethereal, spiritual world apart? Well, we did (Cathie and I) in early December, and it wasn't the first time to attend this fabulous party—it was the eleventh time in that many years. Regular readers of this publication may “ho-hum” this eleventh account of the affair in Fort Worth, but I can't resist telling it. There's always a new angle, and there's always a new ANGEL.

It all started more than eleven years ago when our friend Bob Howell (ASD columnist) told us about a storybook extravaganza he attended every year in Fort Worth, Texas. “It's an event,” he said, “that combines a festive square dance party with the perpetuation of a legend—none other than Dr. Lloyd ‘Pappy’ Shaw himself, the famed square dance revivalist from Colorado Springs.”

Of course, we were interested. At the time, we were editors/publishers of ASD magazine, and that sounded like a good story for these pages. Soon we received an invitation to attend the next “little” party Bob had described. It came from Howard and Mary D. Walsh of Fort Worth. Little did we know of the Walshes, their interest in square dancing, and their noteworthy philanthropic reputation in the sprawling DFW Metroplex. Sure, I'd called at Swingtime Center between Dallas and Fort Worth at the invitation of fellow caller Melton Luttrell, but there had been infrequent visits to north Texas locations.

That first year we discovered that the main focus the Walshes created was not simply to produce a fancy Christmastime party for a bunch of friends, but to beckon “pilgrims” (as we were called) to attend a revival of a little playpageant written by “Pappy” Shaw and first

performed in 1917. The play is called *The Littlest Wiseman* and was presented for 33 years by students at the Cheyenne Mountain School in Colorado Springs. Dance history buffs will recall that these same students performed as a square dance exhibition team all over the nation in the '30s, initiating the revival of our great hobby.

Since that time, this same little play has been performed 36 times in the city of Fort Worth, and a professional production with a cast of hundreds certainly perpetuates the Shaw heritage into a new century, thanks to the Walshes. Few square dancers realize that much credit for the Shaw legend belongs to Pappy's wife, Dorothy Stott Shaw, a remarkable poet and active supporter of the dream Shaw envisioned. Both Shaws are equally responsible for the message found in this heart-warming drama. George Bragg describes it this way:

“*The Littlest Wiseman* is a simple story of uncommon things: clouds of angels, couriers of God, sound of music in the fields by angelic ensemble in praise of God, regal gifts of the Magi, miracle and mystery in Bethlehem's hour of glory; all made radiant (through simple words with complex message) in the mind of a fresh and renewing story for all time, the gift of Christ's life and the greatest gift which we can give—ourselves.”

A BEAUTIFUL, BOUNTIFUL, BOUNCIFUL EVENT

Now hear this—we were only two of 84 “pilgrims” from 24 states and England invited to this four-day expense-free *holi-daze* in Fort Worth. We flew into DFW on Thursday afternoon, December 12, 1996, and were whisked by taxi to the Radisson at town center. After checking in, we soon joined the others on two buses for the first of many elegant encounters in auspicious locales. A formal dinner at the Colonial Country Club was the kick-off. Then there was attendance at the first performance of *The Littlest Wiseman* at the Scott Theater. (We attended that show twice in that weekend.) Next came a reception back at the club, where hundreds of cast people and Fort Worth notables had assembled, and the hors d'oeuvres were an Epicurean delight. The same *cyclic-giglet-frolic* was scripted throughout the four days—hotel to bus to fancy clubs for lavish meals, to the play, to outlying points of interest, to the Walsh home, and on and on. Along with the many gifts given to us at every meal and the glitter that always accompanies this kind of Texas-sized

hospitality comes another ingredient—friends greeting friends with a connection to square dancing in the most glorious atmosphere of Christmas.

The menu included some repeat gigs and some new ones. Besides the Colonial Country Club there was the Botanical Garden complex, the Shady Oaks Country Club, the Cowtown Corral and the Fort Worth Club. Meals at both the Walsh home and the Walshes' North Star Ranch were special. In passing, we need to mention the Tandy Center Outlet Mall, the Omni Show near the Scott Theater, the Fort Worth Stockyard, and the Texas Boys Choir School and Assembly Hall. Often the frenetic pace made one of us feel like "a flitting, fluttering, fretful, harrowed sparrow in a narrow escape from an owl on the prowl." A new feature this year was a visit to Broadway Baptist Church, where the new, acclaimed Cliburn Organ (with a mere 10,615 pipes and two, five manual consoles) was played for us. What a sound! The Walshes, as well, were generous donors to this remarkable instrument, made in Quebec (with a detectable French accent!) and named in honor of the mother of concert pianist Van Cliburn.



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Always a highlight of this Texas visit for us is to listen once more to the famous Texas Boys Choir of 48 voices and the equally well-known Dorothy Shaw Bell Choir of 68 young musicians playing 300 bells, covering six octaves. Of course, both groups, who travel internationally (boasting visits to play for both the Pope at the Vatican and a president in the White House) owe their origins and continuing support to the Walshes.

There's no better caller to get token dancers involved in the activity than Bob Howell, and there were two dances to prove it. Hundreds of kids from the choirs, the play cast, and local guests responded enthusiastically. Several callers guest-called a tip: Gib Gilbert, Cal Campbell, Ken Kernan, Mitch Pingel and me. Mary D. gamely joined in the dance, wheelchair and all, for a tip. Regretfully, Howard has been too ill to attend.

SUPERLATIVES ARE INADEQUATE

There is absolutely no easy way to transfer the mystic magic of this joyful journey into adequate rhetoric for you, dear readers. One has to be there. Webster doesn't have enough words. (Neither Daniel nor Noah! —CAB) Cuomo can't convey the message. Douglas didn't have

the didactic data. Cicero wouldn't know the semantics. Suffice it to say that a lot of joy, a lot of love, a lot of generous spirit goes into making this annual pilgrimage such a memorable moment for so many people. The long shadows of both Doctor and Dorothy Shaw, educator, poet, protectors of our hobby, will extend far into the future, due to the dedication of Howard and Mary D. Walsh.

As we flew home from DFW, Cathie said to me, "Now it's back to the *real world* again!"



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FEEDBACK

Responding to Hazel and Frank Bayee's Grand Zip letter in the November '96 issue of *ASD*, page 11.

Age does slow one down, at 75 I have my share of problems and fast calling is harder to follow than it was. However, I feel that caller and calling problems are much wider.

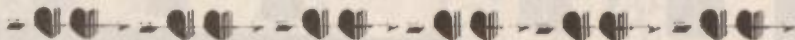
Timing—last night I danced to an excellent caller—several times his calls came much too late. To dance smoothly requires knowing the next step BEFORE it is taken. This caller's delivery was excellent; he knew that the music MUST be lower than the voice, or calls cannot be clearly heard. He also kept at a reasonably even level—this is neither OPERA or POLITICAL ORATION where shouting does emphasize the point or passage being stressed. Excessive changes in volume do energize the crowd temporarily, but leaving the dance feeling that one's problems are really minor and things are actually going well, leads to a pleasant night's sleep and the GOOD FEELING—"LET'S DO IT AGAIN," instead of being like too much coffee keeping one roused and making decisions like "Next week let's go to a movie." At church, "Why do you look so tired?"—"We had too big of a night Square Dancing,"—"Well, we were thinking of taking it up, but I guess we will do something that will be easier on us."

A good caller can vary the basics enough to make it very interesting and avoid the beginner's feeling that "I thought when I went through lessons I would be able to take part in regular dances, but it seems as though I am too slow—stupid (use your own adjective here), I guess I will drop out."

The first few years that I danced it was customary to have easy calls for an hour. It got everyone feeling good and the newcomers who (being younger) had jobs to get up for, baby sitters to send home, etc., would enjoy a short, good time and go home feeling good. Then an hour of dancing at a level that 90 percent had little trouble with, followed by easier, slower calling to send everyone home feeling HAPPY. None of the squabbles over who messed up! Then "Higher Level" dancing took over and new members had NO PLACE TO GO.

If there are at least five clubs within easy driving distance there is room for ONE upper level group, otherwise, when we don't take good care of the newer (or old and slower), there will not be replacements and the club will DIE! The mortality rate in central Illinois is around 75 percent and a cure's not in sight.

Robert L. Smith
Champaign, Illinois
rlsmythe@juno.com



Want to list your Trail dance? Send us details: location, date, time, address, caller and contact person's phone number to:

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Phone: (408) 443-0761; FAX: (408) 443-6402; E-mail: amsdmag@dedot.com

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.

YELLOW ROCKERS CELEBRATE 20TH ANNIVERSARY "ABOARD SHOW BOAT"

North Carolina—The Old West End, N.C., gymnasium was skillfully transformed into a Show Boat, theme of the Yellow Rockers Club's 20th Anniversary dance held recently. Attending were 164 dancers representing 21 clubs in the Sandhills area of the

Tar Heel state. Among those present were the club's first president and several charter members.

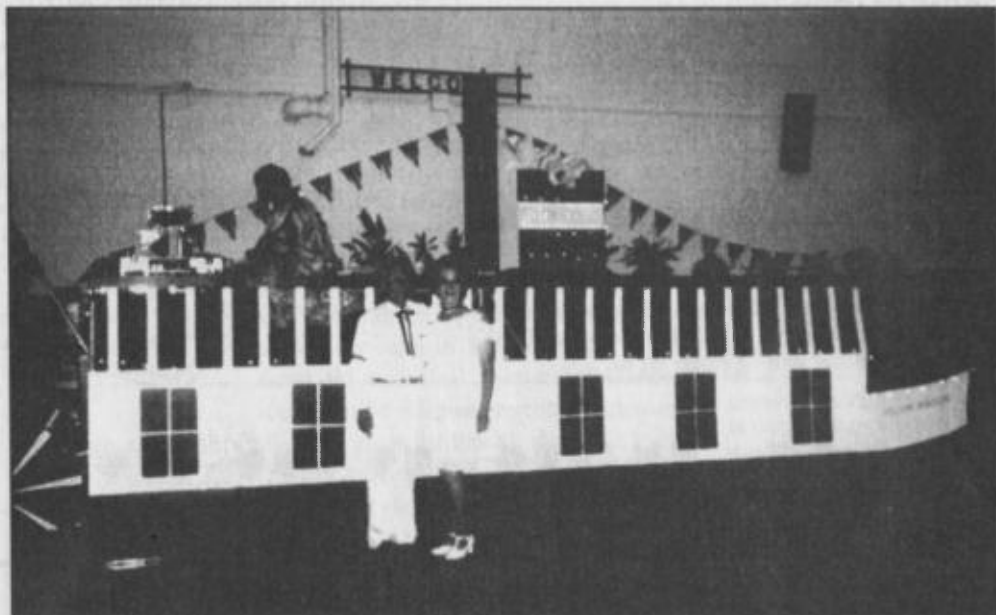
The gym's outside entrance was decorated with lights, portholes and life preservers. An illuminated gangway led up to the entrance, with the boat's captain—attired in full dress uniform—issuing boarding passes to each dancer as he/she entered. Each pass was numbered to facilitate winners claiming door prizes (plants).

Inside the gym, its stage was turned into a simulated riverboat by club member, Joe Harsany. Club caller, Charles Johnson called tips from the boat's top deck, with Nora Hall cuing rounds.

While dancers were enjoying delicious finger food, they heard a show boat vocal solo, witnessed a male group performing the "Macarena," and viewed a mixed quartet pantomiming a show boat tune.

Yellow Rockers president, Betty Baker of Pinehurst, remarked that "everyone at the dance had a wonderful time, especially our club members."

Al Stewart, Greensboro, N.C.



Yellow Rockers club members, Joe Harsany and his wife Elly, are shown in front of the show boat at the Yellow Rockers' 20th Anniversary dance. Joe designed and constructed the simulated boat, which drew favorable comments from many of the 164 dancers present.

TOM TRAINOR

Arizona—My name is Val Trainor and my father was Tom Trainor. I say "was" because he passed away suddenly on January 7 at his home in Sun City West, Arizona. My dad was a professional square dance caller for over 38 years and he traveled the world doing what he loved the most, which was calling. His yearly tours covered the U.S. and Canada with occasional tours in Europe, Japan and even Saudi Arabia. Tom Trainor recorded several records for Mountain and even had a few certify gold in sales (which I guess is pretty good since they're usually bought by other callers). This was his job, his lifestyle, and the only thing that he really wanted to do.

I have many fond childhood memories of my dad on stage, his familiar voice blended with the music flowing from the speakers. I actually grew up square dancing, as did my entire family, but I haven't danced in many years.

The reason I'm writing you, is that I was hoping you might say a little something to your readership to note his passing. He was one of the best and he will be greatly missed.

To cover some expenses, his wife, Rose, will be liquidating his calling equipment, as well as over 5,000 well-cared for 45 RPM singles. For a complete list anyone can contact me at Vtrainor@Juno.com or (619)679-6593.

Thank You, Val Trainor

Editor's note: You said it best. Our sympathies to you and your family.

FIRST NIGHT

Illinois—The city of Alton, Ill., sponsored their second "First Night Celebration," held

on the campus of Lewis and Clark College in Godfrey, Ill.

There were over thirty different performances by hundreds of participants.

Our square dance group performed on the large stage with a tape called by Lou Kibort. The dancers were Sid and Melva Cloutre, Bob and Polly Halford, Sam and Harriet Hunter, Louie and Wenona Kiboer and Don and Wilma Schueter.

Lou and Wenona Kibort, Edwardsville, Ill.

YOUNG & RESTLESS

Florida—The Florida weather was bad all day and the evening got even worse. It rained cats and dogs all day and the "Young & Restless" of Kissimmee, Florida, were hosting a big dance with that wonderful quartet of callers, the "Red Boot Boys." This was to be their first time to call a dance in this area, and what a miserable day we were having!

That evening it rained all the way to the dance. I was getting into a foul mood. How could we ever have a good turn-out on such a night. Our hall is hard enough to find at night, but in the rain...

I pulled up in front of the building to unload everything—you see I was in charge because Susan Elaine Packer (my daughter), their caller, along with her husband and sister were on vacation in Hawaii and Mommy was left in charge. Her club members are one terrific gang of dancers and, oh, what a group of workers! They did a great job of having everything ready and keeping things moving all evening.

When we arrived, the hall was already lit, everything in place, and a couple of the men were standing outside with huge umbrellas to assist the ladies from their cars.



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Having fun at Disney World.

They let the men fend for themselves after they parked their cars.

A couple of the Young & Restless ladies were already in place to greet everyone, sign them in, and sell them 50/50 tickets. But the rain was getting worse. We hadn't sold too many tickets in advance. (Dancers don't often buy tickets early anymore; they want to wait until the day of the event to see how they feel, and so forth.)

Then things started happening. Cars began streaming into the parking lot. Dancers started arriving and, to our surprise, a great

many came that we were sure wouldn't come out on a night like this.

All of the Red Boot Boys, Mac McCall, Mike Hoose, Don Williamson and Johnny Jones, were already there, along with Mac's beautiful wife, Phyllis and Johnny's new bride, Charon. The equipment was all set and ready. But where was our cuer? 7:28 PM, two minutes to go, and he still wasn't there. I was getting a bit uptight, but there he came—flying in. Jim Runnels lives in Vero Beach, and because of the traffic, it took him a bit longer than anticipated, quite a bit longer.

Within three minutes, Jim had a record spinning and the round dancers were all smiles. They looked like they had been worrying too. Jim did a great job, and does he love to tell the men to give their partners a little squeeze. We hugged and squeezed all evening during every one of his round dances.

The Red Boot Boys called a great dance, but then, they always do! Everyone had a wonderful time! In fact, Mike Vogeler of New Smyrna Beach, had the best time of everyone; he won our door prize—a trip for two on a cruise ship out of Clearwater. He plans to go real soon, and we all wish him a fun trip.

After the dance was over, the concert began. Everyone stayed until the last note of

BeetyLee Talmadge (center), organizer of the Christmas Disney World square dance, with some of her volunteers.



the last song, and then they gave "the boys" a standing ovation. What a concert!

If you ever get to Florida, look us up. We love having company, and who knows what might happen the night you are there.

BettyLee Talmadge, Orlando, Fla.

SPRING INTO SUMMER

AT THE 26TH ANNUAL NORTHWEST FOLKLIFE FESTIVAL, MAY 23-26, 1997

Washington—If it's May in Seattle, it must be time for Folklife! Every Memorial Day Weekend, Seattle residents and visitors from the northwest region converge on the Seattle Center to celebrate world cultures at one of the nation's finest ethnic and traditional arts festivals. The Northwest Folklife Festival returns for its 26th year and dishes up an incredible lineup of dance and musical performances, art exhibits, an expansive international market filled with handmade crafts and imported items, traditional foods, and that's only the beginning! The festival packs all this entertainment and fun into four days over Memorial Day weekend, May 23-26, from 11 AM to midnight at Seattle Center in Seattle, Wash. Admission is still free (can you believe it?), thanks to support from Northwest Folklife and Seattle Center.

Hailed as Seattle's most significant (and most fun) cultural event, the Northwest Folklife Festival provides unique opportunities to celebrate and participate in ethnic and traditional art from around the world. Each year, the festival attracts nearly 200,000 visitors, and hosts over 6,000 participants representing more than 100 countries. Japanese taiko drums, Scandinavian Hambos, Eastern Europe line dances, African marimbas, old-time fiddle music, Native American storytellers and more fill the festival's 18 stages with over 1,000 dance and music performances and activities. Other festival highlights include:

Participatory Activities: The Northwest Folklife Festival is more than just a place to "watch" things. The festival organizers encourage people, young and old, to actively participate in: International Folk Dancing, music and dance workshops, jam sessions all over the grounds, Drummer's Cove, sing-alongs, the International Children's hands-on activities, and the non-stop contra, swing, square and Cajun dancing at Henry's Roadhouse.

The Traditional Artists Project: Master artisans in their "shops" demonstrate timeless skills from Chinese micro carving to made-to-measure shoemaking.

The International Children's Village: Hands-on activities and a children's stage introduce young visitors to the cultures of Asia, Africa, Europe and the Americas.

The Uncommon Market: One-of-a-kind goods are offered in 80 booths of ethnic and imported products from around the world.

The Crafts Marketplace: Jewelry, clothing, pottery, leather goods and more can be found from 150 jury-selected artists.

Sandy Bradley's 16th Annual Musical Instrument Auction: Buy or sell brass, reed, electric or acoustic string instruments. Last year more than 1,600 instruments were auctioned.

Ethnic Food: 36 food booths filled with mouth-watering, freshly-prepared food from the Northwest's finest ethnic restaurants and communities.

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Pictured above (L to R) are Lanny Weaklend (caller), Marina Laland, Carol Weaklend and Trygve Laland standing in front of the North Sea Dancers' banner.

The festival is sponsored by the City of Seattle, Seattle Center and Northwest Folklife, a non-profit organization dedicated to preserving and presenting ethnic and traditional arts. For more information, please write or call Northwest Folklife, 305 Harrison St., Seattle, WA 89109-4695; (206) 684-7300; Fax: (206) 684-7190; E-mail: folk@nwfolklife.org or http://www.nwfolklife.org/folklife/world_wide_web.

NORWEGIAN DANCERS VISIT NEBRASKA

Nebraska—On August 4, 1996, dancers at Town Twirlers Square Dance Club in Laurel, Nebraska (population about 1,000), had the opportunity to dance with a square of dancers from Norway. It was a true cultural exchange. One couple spoke excellent English, one spoke only a few words, and the other two understood better than they spoke. Yet, through dance and laughter, the ten squares dancing that night became friends.

The couples are members of The North Sea Square Dancers, founded in 1990, and were on their second tour of the United States. They flew to Minneapolis and toured the upper plain states and Canada in a 15 passenger van for six weeks (imagine eight people living out of one van!). Whenever possible, they stayed with square dancers on their journey. On this evening, they stayed with dancers from nearby Hartington, Nebr. The group had made arrangements to dance at several county fairs and ethnic festivals while touring. Members of the group were Marina and Trygve Laland (leaders), Sigrid and Bodvard Johansen, Audi and Jens Peter Haase, and Grethe and Oyvind Aasbo. All live and dance in southern Norway. We hope they will visit Nebraska again.

Lanny and Carol Weaklend, Omaha, Nebr.

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- DJ 123 - 4 to 1 In Atlanta by Dan
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- BR 293 - Country Boy by Jason



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IMAGES OF AUSTRALIA

With Australia becoming more prominent in the news due to hosting the Olympics in 2000, and more and more people visiting the country, I thought it might be interesting to list things that are different from the U.S., which remain in my mind after my recent trip. Here they are, in random order.

No Sales Tax. You cannot appreciate how wonderful this is until you experience it. The price you see is the price you pay. Australians who have visited the U.S. say they feel ripped off at having to pay more than the amount on the price tag. I did not think much about this until returning to the U.S. after five weeks in Australia and buying a newspaper at the airport. "You want how much more?" I felt ripped off.

No tipping. Same wonderful feeling as with no sales tax.

Non-stop flight to and from the U.S. It is 14 hours non-stop from L.A. to Sydney, and we connected to L.A. the same day from Pittsburgh. Many people are afraid of such a long flight and break up the trip with a stop in Hawaii, Fiji, Tahiti or some other island. We found the non-stop flight to be no problem. You leave L.A. at 10:30 PM and arrive in Sydney at 6:30 AM, so it just seems like a long night. They show three full-length movies, so you watch, then sleep, watch more, sleep more. I arrived in Sydney a little tired, but not overly so. The return trip is similar, leaving Sydney in the afternoon and arriving in L.A. in the morning. We connected on to Pittsburgh the same day and arrived home with plenty of energy due to all the sleep.

Australian airports are modern and not very congested. We flew four times within the country and all flights were on time. But

by
Ed Foote



forget curb-side check-in of baggage—they never heard of it.

Food quality and health standards with food are high, same as in the U.S. No problem with drinking the water, but there is a noticeable lack of water fountains.

Admission to most square dances is \$5 per person.

Round dancing. Almost everyone can do rounds, but rounds only occur after about half the tips at many dances. Puzzling.

Expressways are few. Although the country is large, the population is small, so money is not available for major road programs. The problem is a big need for super highways. There are some expressways and more are being built, but slowly. Sydney is noted for its lack of expressways; there is only one, which serves the north suburbs. Train and subway service in Sydney is good, however.

Cellular phones are everywhere, far more prominent and noticeable than in the U.S.

Australian rules football is far superior to U.S. football in excitement, with many spectacular catches. In the U.S., *ESPN* shows one hour a week during the season, which runs from April to September. It should show a lot more.

Cricket is very popular. But even after having the rules explained to me, I still don't understand much of the game and find it boring. Some games can last for days! Recently, a shortened version of cricket was introduced in some places—it only lasts a full day.



On another topic, here is a story that deserves to be told. Last year, I was at a dance talking to a caller who had just returned to the U.S. after several years in Europe. We

shared calling experiences in Europe, including Prague in the country of Czechoslovakia, where we had both called. I mentioned the CALLERLAB project of 1993-94 that saw 1,200 records donated to callers in Czech and Slovakia, because the value of their money is so low that they cannot afford to purchase records.

He said that in 1995, caller Jerry Story personally donated **4,000 records** to callers in Czechoslovakia and didn't tell anyone! I asked Jerry about this, and he dismissed it as no big deal. Well, I think it is a big deal and I am overwhelmed that he did this. If you see Jerry Story at a dance, thank him for this truly generous act in the service of square dancing. ♥

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HH-5200

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SPRINGTIME**

Caller: ERNIE KINNEY

Heads right & left, half sashay, box the gnat,
fan the top, extend, ladies trade, swing thru,
boys trade, boys run right, tag the line, lady
go left, man go right, swing corner,
promenade!

BIG MAC-179

**EIGHT MORES MILES
TO LOUISVILLE**

Caller: MAC MC CULLAR

Heads square thru 4, right & left thru, veer
left, couples circulate, wheel & deal, right &
left thru, square thru 3, trade by, swing corner,
promenade!

BIG MAC-180

WHO WOULDN'T LOVE HER

Caller: MAC MC CULLAR

Heads square thru 4, do-sa-do, swing thru,
boys run right, bend the line, right & left thru,
pass the ocean, recycle, swing corner,
promenade!

SSR-198

DO WHAT YOU DO, DO WELL

Caller: LORI MORIN

Heads square thru 4, make a right hand star,
heads star left, to the same two touch 1/4,
scoot back boys, scoot back girls, swing
corner, promenade!

SSR-199

FLINTSTONES

Caller: CORBEN GEIS

Heads square thru 4, do-sa-do, touch 1/4,
scoot back, boys run, up & back, slide
thru, pass to the center, square thru 3, swing
corner, promenade!

ESP-916

KISSES

Caller: STEVE KOPMAN

Heads promenade 1/2, walk in square thru 4,
right & left thru, veer left, Ferris wheel,
square thru 3, swing corner, promenade!

ESP-1015

GOODNIGHT SWEETHEART

Caller: ELMER SHEFFIELD, JR.

Heads square thru 4, make a right hand star,
star left, same pair right & left thru, swing
thru, swing thru again, boys run right,
promenade!

JP ESP-808

SEMINOLE WIND

Caller: JERRY JESTIN

Heads square thru 4, right hand star 1/2,
couples veer left, acey deucey, bend the line,
reverse flutter wheel, sweep 1/4, square thru
3/4, swing corner, promenade!

GLOBAL-107

LITTLE BIT IS BETTER THAN

Caller: DOUG BENNETT

Heads square thru 4, right & left thru, swing
thru, boys run right, 1/2 tag, scoot back, boys
run, square thru 3, swing corner, promenade!

GLOBAL-205

LET ME INTO YOUR HEART

Caller: MIKE BRAMLETT

Heads promenade 1/2 way, down the middle
square thru 4, right & left thru, roll away a
1/2 sashay, box the gnat, square thru 3, trade
by, swing corner, promenade!

GLOBAL-914

DOUBLE BOOGIE BLUES

Caller: LARRY LETSON

Heads promenade 1/2, walk in square thru 4,
right & left thru, 8 chain thru, touch 1/4,
scoot back, swing corner, promenade!

MOUNTAIN-124

YOUR GOOD GIRL'S GONNA GO BAD

Caller: EDDIE MILLAN

Heads pass thru, around one to a line, pass thru, tag the line, cloverleaf, center two right & left thru, double pass thru, track 2, swing corner, promenade!

PRAIRIE-1148

EATIN' THAT RAINBOW STEW

Caller: DARREL LIPSCOMB

Heads square thru 4, do-sa-do to an ocean wave, swing thru, spin the top, single hinge, all 8 circulate, boys run right, square thru 3, swing corner, promenade!

RAWHIDE-202

PUT YOUR ARMS AROUND ME

Caller: OTTO DEGNER

Heads promenade 1/2 way, into the middle pass the ocean, extend, swing thru, boys run right, couples circulate, chain down the line, pass the ocean, all 8 circulate, swing corner, promenade!

BUCKSKIN-1260

I'M WALKIN' THE FLOOR OVER YOU

Caller: TOM RUDEBOCK

Heads promenade 1/2 way, down the middle pass the ocean, extend, swing thru, boys run right, Ferris wheel, centers pass thru, make a right hand star, turn a full turn, girls turn back, swing corner, promenade!

EAGLE-9008

DEB'S ROMP / GINGER (HOEDOWN)

EAGLE-3402

YOU CAN'T HAVE A GOOD TIME WITHOUT ME

Caller: SUSANELAINE PACKER

Heads promenade 1/2, down the middle right & left thru, square thru 4, right & left thru, veer left, Ferris wheel, centers pass thru, swing corner, promenade!

TRIPLE YOK-01

THE AUCTIONEER

Caller: TREVOR ARMSTRONG

Heads square thru 4, do-sa-do, touch 1/4, walk & dodge, partner trade, pass the ocean, swing thru, boys trade, boys run, wheel & deal, right & left thru, take your corner and promenade!

BS-2431

NEW YORK, NEW YORK

Caller: JOHNNIE WYKOFF

Heads square thru 4, do-sa-do, swing thru, girls fold, peel the top, slide thru, star thru, square thru 3, swing corner, promenade! ♥

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By Dave Gipson

Part I

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This is a compilation of information regarding ASCAP and BMI I have received from various sources.

For the record, I am a CALLERLAB member and support CALLERLAB. ASCAP, BMI, CALLERLAB and ACA have been asked to contribute any information they felt pertinent. In addition, I have obtained, through the Library of Congress and other repositories, documents containing information to help clarify legal issues. In short, I am attempting to provide unbiased information in an attempt to inform the reader, not to benefit any particular organization. That being said, here is the standard disclaimer; "I am not an attorney and can only provide my opinions, not legal advice."

THE PLAYERS

BMI — The **Broadcast Music, Inc.** is a non-profit making organization representing more than 180,000 songwriters, composers, and music publishers with a repertoire of more than 3,000,000 works in all areas of music. *BMI distributes royalties to its affiliates for the public performance and digital home copying of their works.* BMI celebrated its 50th Anniversary in 1990.

At one time, many types of music had limited access to the mainstream of the American music business, and to the American audience at large. These sounds were not at all obscure or even unpopular; yet they were largely kept off network radio, out of the movies, and relegated to small-town radio stations. The songwriters of these indigenous American forms of music were rarely paid for public performance of their material.

In 1940, the two most prominent were known as "hillbilly" and "race" music. Today we know these sounds as country

music and rhythm & blues, the styles that gave birth to rock & roll, now the most popular music in the world. That was how things stood 50 years ago, before the formation of BMI. It was BMI that opened the door for new songwriters and new publishers, providing economic opportunities that ushered in a wealth of vital new sounds in American music, and indeed, the music of the world and ultimately our own **Square Dance music.**

ASCAP — The **American Society of Composers, Authors and Publishers**, a membership association of over 68,000 composers, songwriters, lyricists and music publishers. ASCAP's function is to protect the rights of its members by licensing, collecting, and distributing royalties for the public performances of their copyrighted works. These royalties are paid to members based on surveys of performances of the works they wrote or published.

ASCAP's customers encompass all those who want to publicly perform copyrighted music, such as a radio station, a television station or a concert hall, and, under the U.S. Copyright Law, must have the permission of the copyright owner. It would be virtually impossible for music creators to monitor all the possible places their works could be performed to make sure they are being paid the royalties due them. It would be just as difficult for music customers to seek permission from the numerous songwriters, composers and publishers of every work they want to play. As a clearinghouse, ASCAP provides a service to the creators, the customers and, ultimately, the public. ASCAP also has agreements with about 45 societies performing similar functions around the world.

Neither BMI or ASCAP provide licenses for mechanical rights, including the right to

synchronize music with an audiovisual work, such as a motion picture, video or television program. Mechanical and "synch" rights are granted to producers directly by writers or their publishers.

**HARRY FOX AGENCY, INC.
NATIONAL MUSIC
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The Harry Fox Agency handles mechanical and synchronization licensing of copyrighted musical compositions, and the distribution of royalties based on those licenses. Harry Fox Agency is a subsidiary of the National Music Publishers' Association, which addresses legislative and other issues about copyright, and regularly scheduled meetings on topics of interest to the music community.

CLUBS — Round dance, square dance, and clogging clubs are the big winners and should be the most concerned about license issues. Ultimately, the club is responsible for the event or dance. It is interesting to note that we as square dance clubs and performers, were able to enjoy a "free ride" for a long time. That is to say, we got away without paying for a long time, but that didn't

make it right. A copyright for music is similar to a patent on a device. It allows the originator of the object to protect it. We have little difficulty understanding why the inventor of a new whiz bang object, should be paid for the copies that others make or their invention. Does anyone doubt the rights of Walt Disney, Inc. to sell and use Mickey Mouse items? I hardly think so. What about the author and book publisher of that latest novel you bought at the store? We all know it would be wrong to make copies of a book and sell those copies.

To perform, whether it be by speaking, singing, reading, and so forth in public, we are in essence copying that material and using it for our own purposes. It does not matter if you are being paid or not, nor does your status, be it amateur or professional!

CALLERS and CUERS — are obviously major players in this article for it is they, almost without exception, who pay the licensing fees for the clubs. As this series progresses, you the reader will learn who really is responsible for paying the license fees. You will probably be surprised when you find out how ASCAP and BMI have

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worked with the leaders of our calling and cueing organizations to ease the complicated matter of licensing.

It is not the purpose of this series to make you a fan of ASCAP or BMI but to provide verifiable information. Too much well intentioned but incorrect information has been passed, word of mouth and we all know how easy it is to twist facts by word of mouth.

Definitions as defined by Title 17 of the U.S. Copyright Law

COPYRIGHT — Copyright is a form of protection provided by the laws of the United States (title 17, U.S. Code) to the authors of "original works of authorship," including literary, dramatic, musical, artistic, and certain other intellectual works.

SOUND RECORDINGS — are defined in the law as "works that result from the fixation of a series of musical, spoken, or other sounds, but not including the sounds accompanying a motion picture or other audiovisual work." Common examples include recordings of music, drama, or lectures.

COPIES — are material objects, other than phonorecords, in which a work is fixed by any method now known or later developed, and from which the work can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device. The term "copies" includes the material object, other than a phonorecord, in which the work is first fixed.

LITERARY WORKS — are works, other than audiovisual works, expressed in words, numbers, or other verbal or numerical symbols or indicia, regardless of the nature of the material objects, such as books, periodicals, manuscripts, phonorecords, film, tapes, disks, or cards, in which they are embodied.

TO PERFORM — a work means to recite, render, play, dance, or act it, either di-

rectly or by means of any device or process or, in the case of a motion picture or other audiovisual work, to show its images in any sequence or to make the sounds accompanying it audible.

PHONOGRAPH RECORDS — are material objects in which sounds, other than those accompanying a motion picture or other audiovisual work, are fixed by any method now known or later developed, and from which the sounds can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device.

TO PERFORM OR DISPLAY A WORK "PUBLICLY" — means to perform or display it at a place open to the public or at any place where a substantial number of persons outside of a normal circle of a family and its social acquaintances is gathered; or to transmit or otherwise communicate a performance or display of the work to a place specified by clause (1) or to the public, by means of any device or process, whether the members of the public capable of receiving the performance or display receive it in the same place or in separate places and at the same time or at different times.

End of definitions.

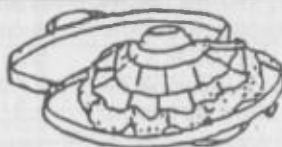
Who needs a license? Anyone who uses music for a public dance must obtain permission from the songwriter, composer, and/or publisher for every song played!

When you purchase a tape, record, or CD, the purchase price covers your personal enjoyment of the music. If you want to use that music in public, for round and square dancing or clogging, you must have an agreement or license with BMI, ASCAP or occasionally SESAC.

Next Month: Details who needs a license and why? ♥

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Style: "Sylvia" #546 **\$36.95/pr**
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Style: "Jan" #604 **\$37.95/pr**
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Style: "Peggy" #608 **\$38.95/pr**
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Last: Nicole (Slender toe character)
Heel: 1 1/4" Matching

Style: "Julie" #611 **\$38.95/pr**
Colors: Black, White, Gold, Silver, Red, Navy, Bone, Pewter
Last: Nicole (Slender toe character)
Heel: 1 1/4" Matching

Style: "Gloria" #796 **\$45.00/pr**
Colors: Gold, Silver, Pewter



What's Going On In Square Dancing

STARTER KITS FOR NEWER CALLERS

The recently completed manual "Starter Kit for Newer Callers" is now ready for sale and distribution. This has been a project of the Caller Training Committee and represents an excellent value of very important information, especially for new and relatively new callers. If any of you do any work with the training of new callers, you should strongly encourage them to purchase their own copy of this manual. Also, those of you who are involved with local caller association training sessions should add this to your library. The cost is a nominal \$15 plus shipping.

The contents of the manual include the Formations and Arrangement charts, as well as common definitions currently in use by most callers. It also includes many CALLERLAB handouts on such topics as music, smooth body flow, helper words for callers, three papers on timing, modules, mental image, sight calling, code of ethics, two papers dealing with degree of difficulty, reference sources and the two application booklets on Mainstream and Plus.

A listing of the accredited caller-coaches is included, as well as information on scholarships available for continuing education. The manual is arranged and published in a loose leaf notebook format, so that when and if changes are made, you can insert the replacement page(s).

You may order this book from the Home Office at: CALLERLAB, 829 3rd Avenue S.E. Suite 285, Rochester, MN 55904-7313.

HOT MIKE FINALE

Connecticut—Progressive Squares and a "Hot Mike" Finale will be two of the featured attractions at the 29th Connecticut Square and Round Dance Festival on Sunday, March 16, from 1 to 8 PM at the Woodrow Wilson Junior High School on Newfield Street, Route 3, in

Middletown, Conn., and two nearby schools, Keigwin and Spencer.

Dave Hass of East Hampton will direct the dancers in the main hall at Woodrow Wilson at 3 PM, standing near the top of a 15-foot ladder doing the Progressive Squares.

Several years ago, Hass moved some 600 dancers around the floor and then returned them to their original square from where they started. The popular Progressive Squares in which all level dancers can participate has become a special favorite of all dancers.

The "Hot Mike" finale will close out the day's festivities in the main hall at Woodrow Wilson starting at 7 PM. Callers will harmonize their voices in an hour of singing calls and entertainment.

Other festival features include country western line dancing led by Sandy and Bob Lockwood, contras headed by Al Brozek, introduction to rounds headed by Fred and Rose Gertner and lots more.

Square dance levels include Mainstream, Plus and Advanced One and Two, with Easy and Advanced round dancing. Opening ceremonies are scheduled for 12 noon with vendors displaying their apparel and accessories at 11 AM. Woodrow Wilson will be the dancing headquarters, where free program booklets will be available.

Busing to the Keigwin and Spencer schools will be free to ribbon holders. The festival is open to couples and singles. Solo ribbons will be available to those who want them. Soft-soled shoes are required for dancing.

Admission ribbons can be obtained in advance for \$8 per dancer by sending a stamped, self-addressed envelope along with your check made payable to 29th CSRF to: Hank Katten, 205 West Walk, West Haven, Connecticut, 06516. Ribbons at the door will be \$10.

A CHALLENGE FOR SQUARE DANCERS

Kansas—On December 8, 1996, The League of Square and Round Dance Clubs of South Central Kansas recommended that all 26 affiliated clubs encourage their members to accept the challenge to participate in the Presidential Sports Award program. Club delegates accepted this challenge on behalf of their clubs. We began our program as of January 1, 1997.

So far, we have issued over 100 pamphlets from the Amateur Athletic Union and have obtained another 100. We expect to have more than 400 square and round dancers participating by the end of January with an expected completion date of June 1st. Each family unit will be responsible for sending in their own completed log and paying for their awards. The completion certificates will be collected to be presented by some local or national person at the beginning of Square Dance week in September 1997.

We further challenge other Square and Round Dance Associations nationwide to participate in this program.

*David and Charlotte Stone
Wichita, Kansas*

THE LLOYD SHAW FOUNDATION -PUBLICITY NEEDED-

Your assistance is needed to help publicize the 1997 Lloyd Shaw Foundation invitations in your area. Although our membership and dance week attendance have remained relatively constant in recent years, we feel that the time has come to ask *you* to become involved in making us a household word in a changing dance community. Here are some ways in which you can contribute to the preservation of the kind of dance that, by your membership, you are telling us you enjoy.

FOUNDATION LEADERSHIP RETREAT May 26–29, 1997; Lloyd Shaw Foundation Dance Center, Albuquerque, New Mexico. This is an opportunity for *you* to get involved, to express your interest in the workings of the Lloyd Shaw Foundation. Come and see our dance center and our archives. Meet current office-holders in the Foundation. Join them in conversations about the philosophy and future of the organization. Enjoy dance sessions in our newly air-conditioned facility.



Doug Bennett



Mike Bramlett



Darryl Lipscomb



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| GMP-205 | Let Me Into Your Heart by Mike |
| GMP-401 | Let Me Be There by Jon Jones & Vernon Jones |
| GMP-910 | That's All by Ken Bower |
| GMP-911 | L-O-V-E by Nate Bliss |
| GMP-912 | Painted Ladies by T. Oxendine |
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ROCKY MOUNTAIN DANCE ROUNDUP June 29–July 5, 1997; Fountain Valley School, Colorado Springs, Colorado. Our premier dance event in the lovely setting of the Colorado Rockies. Emphasizing the style and variety that is a hallmark of Foundation events with experienced dance leaders from around the country. Live music; “novice” band; an excellent children’s program; reasonable rates.

LEADERSHIP TRAINING INSTITUTE July 16–19, 1997; Lloyd Shaw Foundation Dance Center, Albuquerque, New Mexico. This is an event that should be advertised to dance leaders and school teachers in your area. Do you have new dance communities developing in your area, struggling with leaders who are eager but could use some instruction in calling techniques and some encouragement in widening the scope of their program to include quadrilles, mixers and couple dances? This is the workshop for them. Do you have physical education teachers in your schools who need encouragement to add dance to their programs? This is the workshop for them. Send us their names, share a copy of the brochure we have available—or the best idea of all—talk to them personally about the value of attending our institute.

CUMBERLAND DANCE CAMP August 3–9, 1997; Kentucky Leadership Center near Jabez, Kentucky. Our eastern dance event in a lovely facility near Lake Cumberland. A strong selection of leaders offering the variety of dance forms that make our camps unique. Comfortable rooms; live music; reasonable prices.

ARCHIVES Lloyd Shaw Foundation Dance Center, Albuquerque, New Mexico. We are forging ahead in making the collection worthy of its Library of Congress designation as a center for dance archives. This includes cataloging the collection and making it available to the world via on-line access, air conditioning the facility, monitoring the need for humidity controls and adding new collections. Your help is needed in terms of contributions—of dance material and monetary support—and in terms of advertising the collection to the dance world.

Please contact me for Lloyd Shaw Foundation brochures and/or flyers for the Leadership Training Institute, Cumberland Dance Camp and Rocky Mountain Dance Roundup to distribute to teachers or at dance events in your area. Thank you for your assistance.

Yours in dance: Enid Cocke, 2924 Hickory Ct., Manhattan, KS 66503; (913)539-6306

PACIFIC NORTHWEST TEEN SQUARE DANCE FESTIVAL

The Pacific Northwest Teen Square Dance Festival, more commonly known to those of us who are familiar with it as P.N.T.S.D.F., is a Canadian Festival, which was first introduced in May of 1950 in Maple Ridge, British Columbia. It was started by the Fraser Valley Teen Town Association, a member of the Teen Town Council Program, which provided various activities for teens in the '50s and '60s. In later years the festival came under the jurisdiction of the Fraser Valley Square Dance Association. The first U.S. entry was from Seattle, Wash., in 1954 and in 1975 the Festival was held for the first time in the Seattle, Wash., area.

Recently, most entries have come from British Columbia and the State of Washington, but clubs from Eugene, Oregon; Juneau, Alaska and Edmonton, Alberta also participate.

As we seek out teen and preteen square dance clubs, encourage dancers to compete, and invite families and friends to attend our festival(s), we submit the following information.

There are four areas of competition: Square Dancing, Square Dance Calling, Round Dancing and Exhibition with various levels in each defined by age (from 8 to 19), achievement or desire. Exhibition allows participants to be up to 23 years of age. In the morning, activities commence in three halls simultaneously. In the afternoon, activities continue in two halls simultaneously.

Disapproval of competition in the square dance movement has been expressed by some, but the positive aspects of this festival are far greater than the negative. The P.N.T.S.D.F. is an avenue for preteen and teen square dancers, square dance callers and round dancers to display their accomplishments, meet new friends and dance within their own age group. It has been a starting ground for many of the caller/cuer/teacher/dancer/club executives who keep our square dance associations recreationally healthy. The fact that many adult individuals still active today share the common experience of having competed in this festival as a spectator, without knowing that it was competitive, you probably would not even realize that there were trophies to be claimed. You would see the finest display of square and round dancing danced smoothly and comfortably with impeccable timing and styling. They are learning self confidence and fair play while enjoying themselves and making life-long friends. You would

see a large number of preteens and teens enjoying a safe recreation while learning how to interact with adults, and acting as role models for our younger members. *They are our future.*

Please feel welcome to attend our Friday evening dance featuring our teen callers or the Saturday's full day of festivities. The bulk of the moneys raised each year to keep the festival operating comes from the sale of our souvenir badges. For \$2 (\$3 at the door) this badge will enable one to come and go freely on Friday and Saturday.

Future Festival dates and sites: 1997—April 25 and 26 in the Seattle area, Washington, U.S.A.; 1998—April 24 and 25 in Eugene, Oregon, U.S.A.; 1999—April 30 and May 1 in Fraser Valley, British Columbia, Canada. In celebration of this 50th Annual Festival, a gala reunion is being planned for May 2, 1999.

If you have any questions about the Pacific Northwest Teen Square Dance Festival or the 50th Reunion, please write to Elaine Jacobson, 2529 Shaughnessy St., PO Box 41130, Port Coquitlam, B.C., Canada V3C 5Z9.

Editor's note: For a detailed description of rules and regulations for this event, please refer to ASD's June 1996 article "Dancing Jewels," page 9.

37th BUCKEYE DANCE CONVENTION

Ohio—"Columbus is Heaven in '97" is the theme for the 37th Buckeye Dance Convention, to be held May 2 and 3.

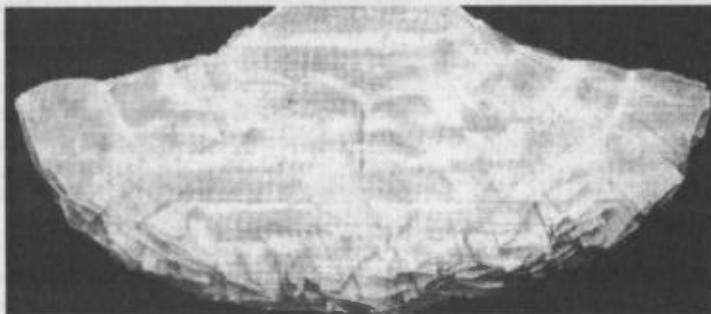
Even if you have attended this state convention before, 1997 promises to be something different than previous conventions. This year's convention will be held over two days and will include 28 hours of dancing! Dancing begins each morning at 10 AM and continues until midnight. There are no scheduled breaks at mealtimes, so those who wish to eat at different times can do so. The only break in the action will be for the convention presentations on Saturday night at 7 PM.

The 37th Buckeye Dance Convention will be held in three buildings at the Ohio State Fairgrounds Exposition Center. This location is ideal due to its proximity to many different types of hotels and restaurants and its easy access from Interstate 71. To get to the fairgrounds, just take I-71 to the 17th Avenue Exit on the north side of Columbus. All official convention hotels are located at the Morse Road and Rt. 161 exits off of I-71, about two miles north of the fairgrounds and are listed on the official registration forms. The Ohio Fairgrounds Camp-

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SIZES: Small, Medium and Large

ground is located adjacent to the dancing buildings on the fairgrounds.

All types of dancing will be offered, including Contra, Rounds, Country-Western, Challenge, Advance, Clogging, DBD, and, of course, Mainstream and Plus. Vendor space is filling up fast, so dancers will have many fine booths to visit when they choose to rest awhile from dancing.

This convention is sponsored by the Central Ohio Corporation of Dance Clubs with a committee of over forty people working to make 1997 the best convention ever. The cost of this convention is only \$19.97 per person for those registering before March 1. Registration forms are available by calling one of the committee persons listed below.

A neat keepsake of the 1997 Convention will be the "Official Cookbook of the Columbus is Heaven in '97 Convention." This cookbook contains over 500 recipes from Central Ohio dancers and callers, and features the convention logo on the cover. You can order your copy(ies) of the official cookbook right on your registration form or by contacting any committee member.

If you are already excited about the fantastic '97 Convention like we are, why wait? For more

information contact: Eddie Powell, General Chairman, (614) 866-2637; Gene Crosby, Registration Chairman, (614) 866-5031; Ed and Ruth Conklin, Housing Chairpersons, (614) 860-9688; or Lowell Noland, Camping Chairman (419) 946-9468.

See you in Columbus, where it is going to be "Heaven in '97"!

*Jeff Conklin, Chairman Media Relations, 37th
Buckeye Dance Convention, Blacklick, OH*

CALLERLAB's CALLER ACCREDITATION PROGRAM

Accredit: To give credit or authority; to bring into credit or favor; to authorize; give credentials to. (*Second College Edition New World Dictionary*)

Members of many professional organizations seek accreditation so those who desire their services will have an indication as to their competence. The CALLERLAB Caller Accreditation Program provides this same measure of assurance to square dance clubs and other organizations that use our services. Accreditation by CALLERLAB recognizes the attainment of professional responsibility and competence in the calling and teaching of square dancing and related fields.

Any square dance caller may seek CALLERLAB accreditation. Membership in CALLERLAB is *not* a requirement. Callers must be re-accredited every six years to maintain continuous accreditation.

A caller seeking accreditation must be accredited first as a General Caller. Once qualified as a General Caller, he/she may also opt to be accredited in any or all four (4) specialty areas, i.e., one-night-stands, rounds, contra and advanced dancing.

Accreditation is accomplished by obtaining the signatures of three CALLERLAB members or subscribers in good standing. The member or subscriber does not have to be accredited to sign an accreditation application. CALLERLAB associates, associate licensees or apprentices may not sign as accreditors.

Accreditation is based on a point system, with 20 points being required for accreditation. The areas in which a caller can qualify for points are: Primary Calling Skills (maximum of five points), Specialty Calling Skills (maximum of one point in each of four skills or a total of four points maximum) and Experience (maximum of 15 points). A caller who qualifies in the Primary Calling Skills area may earn an additional point for training by having a CALLERLAB accredited caller-coach certify that he or she has completed a program of caller training based upon the curriculum recommended by CALLERLAB. This field of caller training is the only exception to the three accreditor rule.

In the Experience category discussed above, the accreditor who signs the application certifies that he or she has personal knowledge that the applicant has been calling an average of at least 50 dances or lessons per year for the number of years indicated. The lowest number of years common to all three accreditors is used to compute the points. Thus, if one caller signed for four years, another for five years and the third for six years, the lowest common point of agreement would be four years, and the applicant would receive 4×3 , or 12 points. This fact is often misunderstood and, in the example cited above, some believe that the points awarded would be $4 + 5 + 6$, or 15.

Accreditors cannot exchange signatures. That is, a caller cannot sign the application of another caller if that caller has been one of his accreditors.

Re-accreditation is a simple process, requiring the signature of only one accreditor to verify that the applicant had continued his standing

as an active caller during the six (6) years since his or her last accreditation.

Accreditation by CALLERLAB recognizes acceptable standards of performance in the skills and techniques of square dance calling. A caller's signature on an accreditation application is his or her assurance to CALLERLAB that the applicant is qualified and therefore worthy of accreditation.

Qualified callers are encouraged to seek CALLERLAB accreditation. Callers who sign accreditation applications are reminded that their signatures are a valuable commodity and are not to be given lightly.

The accreditation or re-accreditation fee is \$20. All fees received from accreditation are used to fund the Education Grants Program, whereby caller associations may apply for a grant to help defray the cost of conducting a caller training seminar or school. Associations may receive up to \$150 per day, up to a maximum of \$450 per seminar or school.

Accreditation applications are available by contacting CALLERLAB, 829 3rd Avenue SE Suite 285, Rochester, MN 55904-7313; Phone: 1-800-331-2577. ♥



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BILL & BOBBIE DAVIS

Square dancing has become a victim of its own success. In the fifties, square dancing emerged from the barn and established itself in the city. Interest in the activity began an upward spiral of growth in enthusiasm and numbers. By the mid-seventies, American Square Dancing was not only firmly entrenched in country, city and suburbia, it had spread to at least six continents. (Does anyone know for sure that no one has ever square danced in Antarctica?) The 1976 National Square Dance Convention in Anaheim, Calif., drew approximately 45,000 dancers from all over the world.

Square dancing became a way of life for many of its enthusiasts. A definite subculture developed around the activity. The swirling petticoats that were a part of daily fashion in the fifties were co-opted as the traditional costume for square dancing ladies while men stayed with "cowboy shirts, jeans and boots." People actually made a living from square dancing: store owners who catered to square dance apparel; designers of shoes and clothing for square dancers; jewelry designers and sellers; record producers; publishers of magazines and books devoted to square dance; developers of sound equipment specifically for square dance callers; property owners renting halls for dances; even callers. Square dancers wanting convenient travel and housing for festivals probably were a major reason for the surge in popularity of RVs. Places like Hemet, California; Mesa, Arizona; The Rio Grande Valley of Texas and several areas of Florida became havens for square dancing "Snow Birds." Huge mobile home parks were built around recreation halls, and retired people from colder climes headed south for the winter with the express purpose of dancing three or four sessions a day every day of the week if they wanted. People still working regular jobs planned their vacation time around square dance activities, often traveling great distances to spend a week at a special square dance camp.

Two major trends evolved from this square dance boom. First, dancers wanted more: more

calls, more variety of formations and sequence, more music, more dances, more callers. Levels began developing. Next, dancers began to realize that some degree of standardization was important. Traveling from Colorado to North Carolina to spend a week at a dance camp was not much fun if the dancers in Carolina used calls that were not used in Colorado. Standardized levels became so desirable that any deviation from the accepted lists resulted in irate chastisement of the deviator.

Scroll forward 20 years in time, and where are we? The gung-ho crowd of the '70s is being depleted by time and fixed incomes. Even those still in good health are maybe ready to relax a little: go a little less often; look for an interesting dance but not necessarily push for new heights.

The 20 to 40 year old population that could offer a much needed infusion of energy are turned off by several factors. The crinolines that were so pretty and natural for a generation that grew up in full skirts and petticoats have become silly, cumbersome and expensive for a generation of women who have grown up in jeans. The lists of square dance commands are stable, but much too long. Young families typically have two working partners. If they have children, the youngsters are involved in sports, band, even homework. Very few people have the time or energy to devote to learning a new language that requires weekly practice of physical movement to imprint the 160 or so terms in the brain. (And if you miss a week, not only do you mess up yourself; you mess up everyone else in the class.) It is much easier to stay home, order a pizza and watch a movie in comfy old clothes.

We who have been around for a while love square dancing for its perfections as well as the "flaws" that make it uninviting to newer generations. It is very tempting to say "This activity is great. Love it as it is, or just stay away." Unfortunately, most of the potential new dancers are staying away in droves. We need

new members just to survive—never mind thrive.

There are no easy solutions to the problems facing square dancing today. However, we do offer two suggestions (neither particularly new nor original). One, change the dress code openly and wholeheartedly. Accept dancers in street clothes just as warmly as we do dancers in "traditional" costume. (It will still be possible to encourage long sleeves for men and discourage shorts or other too casual attire.)

Two (and most important), shorten the program lists. Make every program of comparable length (say 65 calls, no families), and get rid of 50 years' worth of dead wood that adds no intrinsic or choreographic value to our dance. With 65 calls we could still have a flowing, interesting dance program that could be taught in 25 weeks or less and be danced with endless variety. With a full program of Mainstream, Ad-

vanced and Challenge levels containing 65 calls each, the rush to new levels could be minimized even while allowing those who want more to have that opportunity.

The actual pruning, of course, will be the real problem. However, we do have organizations in place that could accomplish the operation. The important thing is to stop haggling over who is going to get the credit and begin the procedure before the patient is too far gone for saving.

Here's a thought. CALLERLAB has a convention scheduled for March. Why don't they table all other projects, invite all ACA members to attend the meeting, and focus their combined efforts on shorter lists that could be taken back to home constituencies for discussion and polishing before a final draft is developed in 1998?



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Dear Jon and Susan,

Enclosed please find a check for one more year of *American Squaredance*. When it expires in November 1997, I will not be renewing. I have enjoyed the magazine very much, but we have not danced since 1988 when my life partner started to have multiple health problems. We are getting out to do other things and have wonderful memories of our 23 years of square dancing.

The article in the September issue, "Just Fiddlin' Around" by Jim Housing, was very good and I just bet that there are a lot more of the same type of stories just waiting to be written.

Your photos taken at the National in San Antonio brought back memories of our visit there in 1972.

The pros and cons written about what is happening to square dancing are very interesting. When we were dancing, we had fun when the callers or cuers would put on a mixer or call a contra. Dancers seemed to be more at ease and became more friendly, because they were having fun and that's what it's all about. Right?

Squarely and sincerely,
Anita Brown
Escalon, Calif.

Dear ASD,

Enclosed is our check to renew our subscription for another year. *Great* magazine with a lot of *great* information! Keep up the good work.

Bob & Kathy Curtis
Quincy, Ill.

Dear Susan and Jon,

I have read Grand Zip in the November issue and refer to Henry Horton's discovery of being late in renewing his subscription.

I, too, appeared to have a problem as I flipped over to the address label and discovered (the expiration date of) 4-96. However, my wife, upon checking her records, says she renewed our subscription for two years on the fourth month of 1996—will you please confirm.

I enjoy the *American Squaredance* and prior *Sets In Order*, especially articles by Mac McCullar and Bob Osgood. They tell it like it is or should be.

My wife and I have been members of the Westsyde Squares since 1957 and enjoy the levels from Beginner to A2.

Yours Truly,
Malcolm Greenwood
B.C., Canada



Hi Square Dancing Friends!

Thank you very much for continuing to send *American Squaredance* magazine long after our subscription expired.

We've read and appreciated it, but it's time to let you know we're no longer able to dance due to Taw's arthritis in one ankle. You may discontinue sending us the magazine.

Again, our thanks and also best wishes for many, many new graduating dancers to take our place.

"Yellow Rocks,"
Stanley & Helen Zenda
Pontiac, Mo.

Dear Jon and Susan,

Enclosed is a check for a one year renewal. I just received my January 1997 issue and noticed that my subscription expires in March. I hope my renewal is timely enough so that I won't miss a single issue.

While I have your attention, may I address another issue? One feature of your magazine I really enjoy is "Flip Side Squares" by Tom Dillander. It is most helpful to be able to look at the choreography and adapt it for use in other records. However, it would be even more helpful if additional information were included, such as music key, strong/weak melody, strong/weak beat, key changes, if 2/4 or 4/4, music quality, etc. As a caller, I believe that this information would provide strong motivation as to whether or not to purchase the record. Just a thought.

Thank you for your consideration.

Sincerely,
Jim Mosley
San Antonio, Texas

Dear ASD,

Am eagerly awaiting Jack Murtha's continued article about Herb and Pauline Greggerson. I attended University of Pacific Folk Dance Camp each summer Herb taught there. Knowing them was pleasurable. Also danced there under the super leadership of Bob Osgood and Ralph Page.

Keeping up with news of the "old timers" is one reason I keep renewing my subscription to *American Squaredance Magazine*.

Dancing since 1942,
Fran O'Mara
Fremont, Calif.

Dear Editor and Staff,

Thanks for publishing such an informative magazine for callers, cuers and dancers from all over the world. We, as callers and cuers, can get so much helpful information and love to hear how dancing is going in *all* parts of the world. It's especially great when you read about

someone you have met through dancing. Keep up the great work!

Love and Yellow Rocks,
Marg & Doug Harris
Jensen Beach, Fla.

Dear Jon and Susan,

I am enclosing a check in renewal of our subscription to *American Squaredance Magazine*. We have not square danced any to speak of for about six years now, but are not ready to say that we've really given up on the activity. Need the magazine to keep current on the lists and the new figures.

One of these years we'll find that we will be located where there is a club and we know that we will be able to attend regularly, so we'll get back in the swing. Until then, we rely on *American Squaredance Magazine* to keep us current with both square and rounds.

Thank you,
Nancy Seeley
Grass Valley, Calif.



Wade Driver
602-833-2033



Bob Fisk
602-827-0853



Wade Driver, Producer



Dee Dee
Dougherty-Lottie
612-788-5576



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805-495-0021

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- 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

ALL STAR FESTIVAL

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Bob, Ken and Gary
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SQUARE DANCE VACATION

June 9 - 16, 1997
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CALLERLAB VIEWPOINTS

THE INTERNATIONAL
ASSOCIATION OF
SQUARE DANCE CALLERS

by Jerry Junck
Chairman of the Board
CALLERLAB

The 1997 CALLERLAB Convention will be held at the Wyndham Hotel Airport in Los Angeles, California. The dates are March 24-26, 1997. The hotel is an excellent facility and should provide us great atmosphere to both conduct our annual business meeting, and to enjoy the educational seminars planned. In addition, the convention provides all of us a place to make new friends and to renew old friendships.

The theme for this convention is "A New Beginning." Few would disagree that we, in fact, need "A New Beginning." But, how do we start? Where do we start? When do we start? What elements are necessary for "A New Beginning"?

I feel the most important element in any successful venture is leadership. Positive things happen with effective, consistent and dedicated leadership. From that leadership we must have a love and a passion for square dancing. We must have the motivation and energy to recruit and teach new dancers to appreciate the joys of square dancing. We must be able to convince new dancers that square dancing is FUN!

However, with leadership comes responsibility. As members of CALLERLAB, we have a responsibility to encourage other callers to attend the convention. We need to make everyone aware of the fact that our convention is concerned with square dancing, not just CALLERLAB. Too many callers mirror our society in the desire to be a spectator rather than a participant. All of us who so enjoy this activity share a common responsibility to nurture and care for it. I invite each of you as callers and responsible leaders, to attend this year's CALLERLAB convention and be a part of the decision making process.

The CALLERLAB convention gives you the opportunity to have your voice heard. The convention is your opportunity to take part in the committee meetings and attend the educational seminars. It is your opportunity to become part of, and share in, the solutions we are all looking to find.

Every convention is devoted to the betterment of square dancing and the education of callers. This year's convention offers panels for callers' partners, showmanship, timing,

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Spring Dances

April 25-27, Dogwood Festival - Dick Shinham (941) 722-6962

*May 18-26, Accent on Rounds - Ed & Carolyn Raybuck (910) 998-4216

*June 6-7, Dixie Square Dance - Ed & Carolyn Raybuck (910) 998-4216

Make dance reservations with the caller listed. **Room reservations: (800-849-2258.)** We have Inn rooms, Cottages, Campgrounds. The historic village features several dining choices, mini-golf indoor pool, and full service marina. Join us for our "Year of the Dance."

festival calling, how to improve your teaching skills and voice, to name just a few. There is something for everyone.

CALLERLAB is square dancing's professional leadership. As a member, you are a part of that leadership. However, being a leader also

means responsibility. We need "A New Beginning." Let's start at the convention in Los Angeles. Attend the CALLERLAB convention and help share in the responsibility of caring for this great recreation we call square dancing. If you want to make a difference—BE THERE! ♥

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Lead Right (1/97)

MAINSTREAMDixie Style to an
Ocean Wave (1/97)**PLUS**

Peel Off (11/96)

PLUS PROGRAM

(Anything) & Roll
(Anything) & Spread
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

Spin Chain The Gears

Spin Chain And
Exchange The Gears

Teacup Chain

Track II

Trade The Wave

Triple Scoot

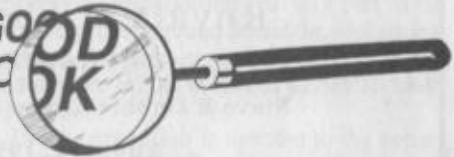
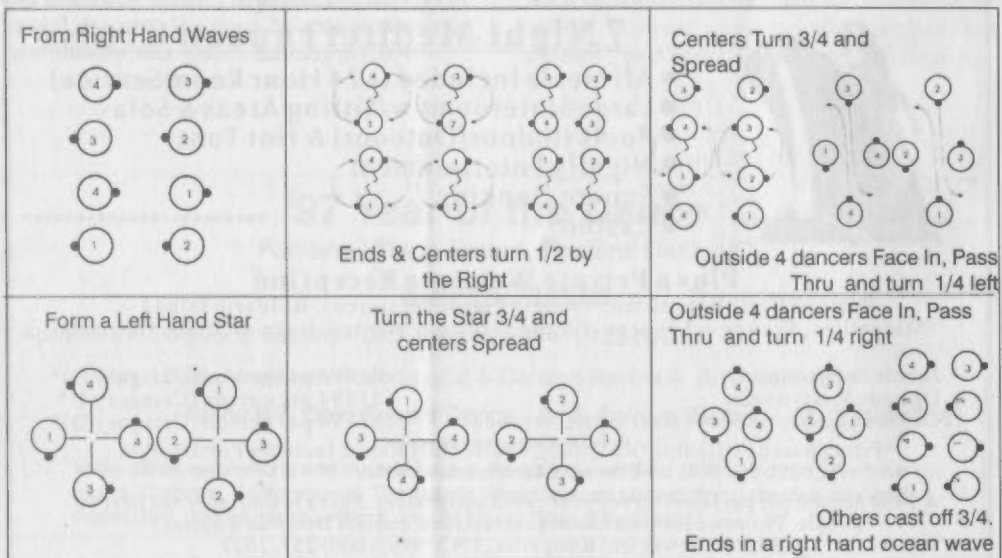
©ASD Not a Callerlab program - ASD Pulse Poll
Experimentals taken from Burleson's Encyclopedia.
Not recommended for dancers prior to Plus program
activity.

ROTARY TAG TO A WAVE

by Bruce Williamson

From any conceivable set-up. (As show below
from a right hand wave) Ends and centers turn 1/2
by the right, centers turn left 3/4 and spread.
Outside four dancers face in, pass thru and turn
1/4 left. Make two left hand stars and turn them
3/4. New centers spread. New outside dancers
face in, and turn 1/4 right while others cast off 3/4
by the left. End in a right hand ocean wave.

**TAKE A GOOD
LOOK**

**ROTARY TAG TO A WAVE**

Trail Dances for the 46th National Square Dance Convention

All Trail Dances listed take place in the month of June. Information for Trail Dances is gleaned from newsletters and flyers and provided by individuals. If you plan to attend any of the listed dances, it is recommended you check with the contact provided to verify accuracy of the details.

JUNE:

- 21-**ALABAMA**—Trail-Thru Dance, Saturday, June 21, featuring The Red Boot Boys & William Boykin, presented by Montgomery Area S/D Assoc., 2201 Chestnut St., Montgomery, AL 36107. Early rounds: 7-7:45 PM; Dance: 8-10 PM; Concert following dance: 10-10:45 PM. \$8 per person, \$9 at door. Info: Evelyn H. Buford, 1601 Chateau Circle, Montgomery, AL 36106; (334)271-4926.
- 22-**FLORIDA**—Trails-End Dance, Sunday, June 22, The Barn, 3820 Minton Rd., Melbourne, FL, 7:30-10 PM. Featuring Rawhide & Buckskin Records recording artists: D. McClary, L. Cole, J. Reed, D. Waibel. Info: (407)242-8490 or (407)633-1306.
- 22-**LOUISIANA**—Trail-In Dance, Sunday afternoon, June 22, at the Western Squares Dance Ranch, 10464 Mammoth Dr., Baton Rouge, LA. Rounds will take place at 2 PM with squares beginning at 2:30, featuring A. Petre and Dan Nordbye, H&E Dufrene. Info: (504) 261-6143.
- 23-**FLORIDA**—Trails-End Dance, Monday, June 3, Good Samaritan Community Center, Rt. 17/92 S Kissimmee, ½ mile past Pleasant Hill Rd., Kissimmee, FL. featuring the Red Boot Boys and cuers C&J Griffin. Early rounds: 7:30 PM; dance: 8-10 PM, limited squares, concert following dance. \$8 per person, \$9 at door. To order ribbons, send checks to Suzie Q, PO Box 533910, Orlando, FL 32853. Info: (407)239-2227 or 239-6765; FAX: (407)894-1049.
- 24-**FLORIDA**—Trails-End Dance, Tuesday, June 24, Good Samaritan Community Center, Rt. 17/92 S Kissimmee, ½ mile past Pleasant Hill Rd., Kissimmee, FL. Featuring Tim Marriner. Early rounds: 7:30 PM; dance: 8-10 PM, limited squares. \$7 per person, \$8 at door. To order ribbons, send checks to Suzie Q, PO Box 533910, Orlando, FL 32853. Info: (407)239-2227 or 239-6765; FAX: (407)894-1049.
- 25-**FLORIDA**—In conjunction with Florida's 46th NSDC: A Musical Kickoff—A Magic Night of Harmony, Wednesday, June 25, 6:30-8 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.
- 25-**FLORIDA**—Trail-End Dance, Wednesday, June 25, to be held at the site of the 46th NSDC Convention (Orange County Convention Center) in Orlando, FL. Featuring Andy Petre and the staff of Circle D Records. Info: (504) 261-6143.
- 25-**FLORIDA**—Trail-End Dance, Wednesday, June 25, 46th NSDC facilities, Orlando, FL, 8-10 PM with the Rawhide & Buckskin Records recording artists: D. McClary, L. Cole, J. Reed, D. Waibel. Info: (407)242-8490.



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.

Dateline is published to inform you about dances and festivals throughout the world. Information is submitted by clubs and individuals, and is also gleaned from flyers and press releases we receive. If you should decide to attend a listed event, it is recommended you verify the accuracy with the contacts provided.

FUTURE NATIONAL S/D CONVENTIONS

All National Square Dance Conventions

begin the last Wednesday of June
and end the following Saturday.

- 1997 (46th)-Orlando, Florida
- 1998 (47th)-Charlotte, North Carolina
- 1999 (48th)-Indianapolis, Indiana
- 2000 (49th)-Baltimore, Maryland
- 2001 (50th)-Anaheim, California

1997 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 7-9, 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, 2806 190th St., Marshalltown, IA 50158; (515)752-1485, or Leon & Jo Williams, 203 North 8th St., Marshalltown, IA 50158; (515)752-6285.

0307-**TEXAS**-45th Houston RD Festival, March 7-9, 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.

0307-**TEXAS**-23rd Annual TASSD Round-Up, March 7-9, Houston, TX. Info: Jean Jones (713)859-6712.

0313-**VIRGINIA**-WASCA 38th Spring Sq & RD Festival, Mardi Gras le Bal Masque, March 13-15, Reston, VA. Various callers. Info: Jim Walker, 12010 Hamden Ct., Oakton, VA 22124, or Becky & Hoyt Stewart, 4414 South 34th St., Arlington, VA 22206; (703)578-0132.

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

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

0314-**FLORIDA**-'97 Spring Weekend of Rounds, March 14-16, Lakeland, FL. Featuring C&T Worlock, B&S Barnes, J&M Cowen, J&N Jenkins, T&A Phillips. Info: Phyllis Kent, c/o Buckley, 3309 SW 15 St., Fort Lauderdale, FL 33312.

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

0321-**GEORGIA**-Sixth Fuzzy Navel Dance, March 21-22, Jekyll Island, GA. Info: Mary Converse (770)944-1115.

0321-**KANSAS**-Kansas RD Association's 41st Spring Festival, March 21-23, Emporia, KS. Featuring C&N Esqueda. Info: Linda Simmons, Box 241, Sedgwick, KS 67135.

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.

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0321-**TENNESSEE**-Playford Ball, Mar. 21-23, 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 27-29, Riverside Motor Lodge, Gatlinburg, TN. Info: (706)754-4098.

0328-**COLORADO**-Almost Springtime In The Rockies, Sq & RD Weekend, March 28-30, Shrine Club, West Pikes Peak & 33rd St., Colorado Springs, CO. Callers K.Bower, G.Shoemake; Cuers G&L Krueger. Info: Leo Boudreaux, 5050 Platinum Dr., Colorado Springs, CO 80918; (719)593-7350.

APRIL

0404-**ARIZONA**-Star Ball, April 4-6, Mesa AZ. Featuring K&J Read. Info: Ernie & Loraine Cousins (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 10-12, 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-**ARIZONA**-22nd Arizona Star Ball (RD Levels IV-VI), April 11-13, Mesa, AZ. Featuring K&J Read. Info: Ernie & Loraine Cousins, Box 934, Sedona, AZ 86339.

0411-**CALIFORNIA**-Pear Blossom S/D Festival, April 11-12, Lake County Fairgrounds, 401 Martin St., Lakeport, CA. Callers B.Meyer, J.Saltel, L.Johnstone; Cuers T&J Sierakowski. Info: Mike & Betty Chirco (707)277-7629 or (707)274-4424.

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 11-13. Info: Ann Porcella (301)587-4783.

0411-**MASSACHUSETTS**-10th Annual Fried For All, April 11-13, Lenox, MA.. Info: Judy Grunberg (518)-758-1645; E-mail: jbggrun@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.

0411-**WISCONSIN**-George Williams College RD Weekend-IV-VI, April 11-13, Williams Bay, WI. Featuring B&M Moore. Info: Al & Jane Krol, 540 61 St., Lisle, IL 60532-3123.

0418-**CALIFORNIA**-1997 California State S/D Convention, April 18-20, 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, Attn: Loretta Maggione (800)788-0836.

0418-**FLORIDA**-20th Seaside Rounds Weekend, April 18-19, Pensacola, FL. Intermediate clinic & styling; featuring J&B Pierce. Info: Bob Sanders, 3061 Knotty Pine Dr., Pensacola, FL 32505.

0418-**N DAKOTA**-45th Annual Sq & RD Convention, April 18-19, Devils Lake Sports Center, North College Drive, Devils Lake, ND. Info: Chairs Don & Jeannette Calderwood, HCR 1, Carry, ND 58327; (701)398-3053.

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0425-CANADA-Ottawa RD Gala, Int/Adv Weekend, April 25-27, Kemptville College, Kemptville, Ontario. Featuring B&M Moore. Info: Peter & Chris Lawrence, 920 Garwood Ave., Ottawa Ontario, Canada K1V 6X1; (613)526-2824.

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 25-27, on the island of Maui. Caller B.Peters. Info: Steve Strong, 334 Kamano Pl, Lahaina, Maui, HI 96761-1122; (808)661-0414.

0425-KANSAS-17th Heart of America Singles S/D Association (HASSDA) Festival, April 25-26, Ramada Downtown Tower & Atrium, 420 E 6th, Topeka, KS. Various callers & cuers. Info: Mary Couchman (913)232-0162, or Colleen Myers (913)379-5643.

0425-KANSAS-4th Annual Hayloft Hoedown S/D, April 25-26, Thomas County Historical Society Museum Grounds on I-70, Colby, KS. Caller C.Martin; Cuers to be announced. Everyone welcome! Info: (913)462-3000 or 672-4396.

0425-MAINE-39th New England Sq & RD Convention, April 25-26, Bangor, ME. Info: Marlene & Clifford Thompson (207)722-3350.

0425-N CAROLINA-1997 Dogwood Festival with, April 25-27, Fontana Village, NC. Various callers. Info: T.S.J. Associations Inc., 8600 29th Ave. E. #245, Palmetto, FL 34221; Dick Shinham (941)722-6962.

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-NEW MEXICO-17th Annual Singles, May 2-4, Albuquerque, NM. Info: Bernice Clarkson (505)866-5031.

0502-NEVADA-50th Silver State Sq & RD Convention-Golden Anniversary, May, 2-4, Reno-Sparks Convention Center, Reno, NV. Callers K.Bower, J.Haag, M.Flippo, G.Shoemake; Cuers M&B Rother, R&A Brown. Info: Sil (702)322-0027 or Bob (702)359-1250.

0502-NEVADA-2nd Annual Laughlin Springfest, May 2-4, 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, Ohio Fairgrounds Exposition Center, 17th Ave. at I-71 Exit 111, Columbus, OH. Info: Registration Chairs Gene & Rose Crosby (614)866-5031; Housing Coordinators Ed & Ruth Conklin (614)860-9688; Camping Coordinator Lowell Noland (419)946-9468.

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 8-10, 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 8-10, Staunton, VA. Info: Al Smith (757)436-9711.

0509-CANADA-Prairie Plus Weekend '97, May 9-10, St. James Civic Centre, Winnipeg, Manitoba. Caller G.Shoemake; Cuers R&D Baba. Info: Garry & Dorothy Reid (204)489-6655.

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

0516-GEORGIA-15th Annual Georgia State Singles convention, May 16-17, Macon, GA. Info: Mary converse (770)944-1115.

0516-TENNESSEE-English Mountain Retreat Presents A Weekend Package of Workshops & Dancing At Its Best, May 16-18, 1096 Alpine Dr., Sevierville, TN 37876. Callers T.Rudebock, G.Shoemake; Cuers D&N Gipson. Info: English Mountain Retreat (423)453-0171 or write to the above address.

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.

0518-N CAROLINA-Accent on Rounds with Ed & Carolyn Raybuck, May 18-26, Fontana Village Resort, Fontana Dam, NC. Info: (910)998-4216; Room reservations (800)849-2258.

0523-MONTANA-26th Annual Montana State Sq & RD Festival, May 23-26, Helena, MT. Info: Colynn Conn (406)443-3499.

0523-VIRGINIA-48th Shenandoah Memorial Weekend, May 23-25, 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.

0530-GEORGIA-Atlanta Spring Festival II, May 30-31, Yaarab Shrine Temple, 400 Ponce De Leon Ave., Atlanta, GA. Callers T.Oxendine, D.Dougherty; Cuers B&L Van Atta, C&A Brownrigg. Info: Frank & Dot Bowers (770)720-1747, or Bernard & Sandra Lowe (770)445-7035.

JUNE

0605-NORTH DAKOTA-38th Annual International Sq & RD Dance Convention, June 5-7, 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.

0606-MONTANA-Western Frontier Hoedown S/D Festival, June 6-7, Lolo Dance Center, Lolo, MT. Caller D.Preedy; Cuers M&C Shaw. Info: (406)726-4390 or (406)273-0141, Ray & Afton Granger.

0606-N CAROLINA-Dixie Round Dance Council with Ed & Carolyn Raybuck, June 6-7, Fontana Village Resort, Fontana Dam, NC. Info: (910)998-4216; Room reservations (800)849-2258.

0613-MINNESOTA-46th Annual Minnesota State Sq & RD Convention, June 13-15, Moorhead State Univ., Nemzek Arena, S 17th St. & 6th Ave., Moorhead, MN. Caller M.Sikorsky; Cuers S&C Parker. Info: Duane Christopherson, HC70 Box 364, Lake George, MN 56458.

0613-UTAH-Single Square Dancers of Utah, June 13-14, Ogden, UT. Info: Pat Christensen (801)546-1546.

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.

0625-FLORIDA-46th National Square Dance Convention, June 25-28, Orange County Convention Center, Orlando, FL. Info: Chairs Worley & Nan Carrier, 8525 SW Kenner Hwy., Indiantown, FL 34956-3133; (407)597-3277.

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 3-5, Cowichan Community Centre, Duncan, B.C., Canada. Info: Festival '97, 2844 Acacia Dr., Victoria, B.C. V9B 2C3.

0704-OHIO-"Drive-In" Weekend, July 4-5, Michael Solomon Pavilion, Dayton, OH. Callers T.C.Richardson, MI & C.Braffet; Cuers C&B Jobe. Workshops, Rnds/Plus/DBD/Adv & golf outings. Info: Marianne C. Jackson, PO Box 15716, Cincinnati, OH 45215; (513)761-4088.

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.

0711-NEW YORK-Third Annual Mainstream S/D Weekend, July 11-13, Deer Run Campground, N.Y. Route 67, Schaghticoke, NY 12154. Featuring Gerry & Chuck Hardy. Workshops for new grads, intro to Plus, Line dance teaches & party, pot luck dinner, after party. Info: Chuck or Gerry Hardy (800)584-3453.

0711-WASHINGTON-Chewelah 49rs 22nd Annual Festival, July 11-13, Tacoma, WA. Various Callers & Cuers. Info: Stewart & Betty Belling, PO Box 955, Chewelah, WA 99109-0955; (509)935-6586.

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.

0716-NEW MEXICO-Lloyd Shaw Foundation Leadership Training Institute, July 16-19, Lloyd Shaw Foundation Dance Center, Albuquerque, NM. Workshop for dance leaders & school teachers. Staff: Don Armstrong, Enid Cocke, Bill Litchman, Diane Ortnier. \$90 per person, includes syllabus & 3 lunches. Info: Marie Armstrong, PO Box 382, Oak Ridge, NC 27310.

0718-ARIZONA-White Mountain S/D Club's 49th Annual Sq & RD, "Dance Close to Heaven in '97," July 18-20, Show Low, AZ. Caller P.Barbour; Cuers R&E Sabey. Info: PO Box 578, Show Low, AZ 85901; (520)367-2462.

0718-CALIFORNIA-Mammoth Mountain Sq & RD Weekend, July 18-20, Mammoth Mountain RV Park, Mammoth Lakes, CA. Caller G.Darcy; Cuer D.Dodge. Info: Jerry Coleman (619)934-3822, or Gary Darcy (800)286-6260; E-Mail: crossfire@qnet.com.

0718-CANADA-Jamboree '97, July 18-20, 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-ENGLAND-Yorkshire Federation S/D Camping Weekend, July 25-28, Easingwold, North Yorkshire. Info: John Verity 01904-709024.

0725-GERMANY-3rd International Plus, Adv. & Challenge Convention '97, July 25-27, 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 25-27, Peoria Civic Center, Peoria, IL. Info: Gary & Sandra Betts, 209 NE Randolph Ave., Peoria, IL 61606; (309)688-4535.

0725-TEXAS-Advanced Weekend, July 25-27, Woodpile, TX. Camping facilities nearby. Info: Dean (713)487-6738.

0725-WASHINGTON-Spokane Singles Summertime, July 25-27, Spokane, WA. Info: PO Box 14363, Spokane, WA 99214.

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



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