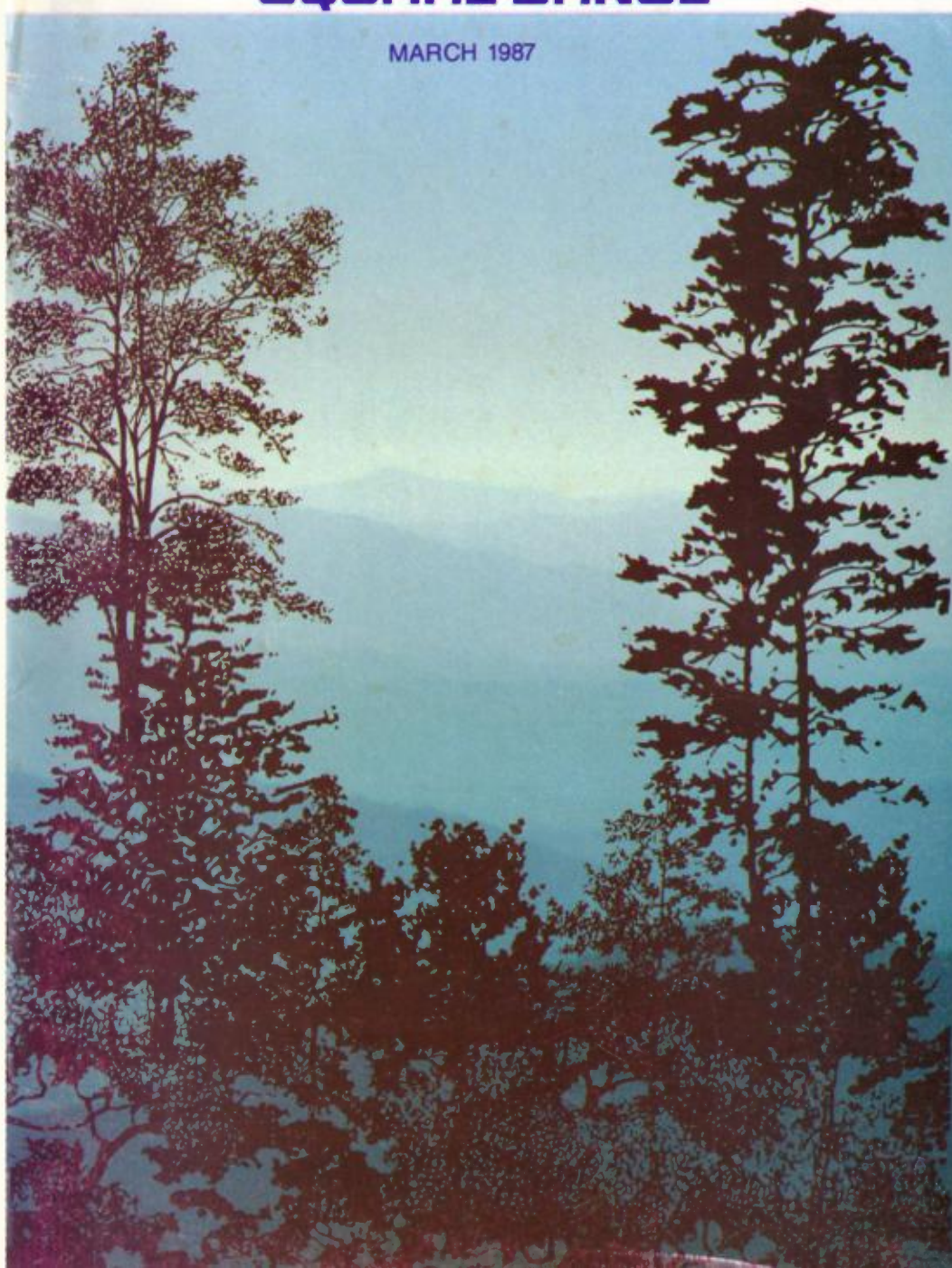


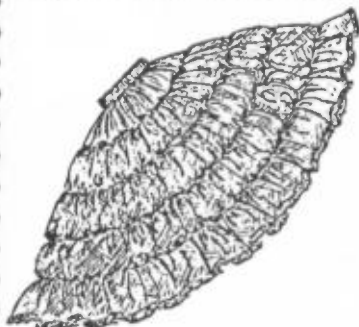
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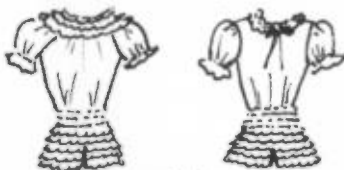
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American Squaredance, March 1987

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Have you heard "authorities" tell you that square dancing is in a "decline"? Have numbers of dancers and/or clubs in your area decreased, so that you tend to agree? Everywhere we travel, the question that seems most likely to be asked is, how are square dance numbers in your area? We'll discuss our answer to that in a minute but let's think about that "decline."

Do you think square dancing might just fade away from being a popular recreation? What factors might cause this? Is it because no one cares enough to do the logistical tasks—finding dance halls, booking callers, collecting dance fees? Is it because the energy invested in dancing is hard to muster when sitting before a VCR/TV is so much easier? Or is square dancing no longer the fun it was last month, last year, or five years ago?

Think for a few moments about a life without square dancing. Would it be more pleasant? (Think of the extra closet space you would recover.) Or would you lose part of the fun of living? Would you miss seeing your best friends? Would you miss hours of healthful activity? Would you just plain miss the dancing? Does square dancing really mean something to you?

These may seem like idle questions. Certainly we don't know and may never hear your answers. But somehow, the answers to these questions, and the answer to the question of how square dancing is doing in your area, are related.

CO-EDITORIAL



What we tell the questioners, from reports received here, is that in the locations where special promotions and celebrations were held last summer and fall, square dance classes are proceeding with good numbers, some larger than in previous years. By no means, could we state that square dancing is in a "general" decline. However, reports do still reach us of clubs folding, of failed classes, of declining attendance at "specials."

Have you put two and two together yet? What are you and your dancing friends going to do? Do you care enough to invest your time in making square dancing available to others, so that you'll continue to be able to enjoy it? Only you have the answer!



John Eubanks, Joplin MO
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- BM078 I'LL COME RUNNING, John Eubanks
- BM077 BEST THINGS IN LIFE ARE FREE, John
- BM076 BLUE MOON OF KENTUCKY, Mac McCullar
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BY-LINE

We hope you enjoy the special color section in the center of this magazine. At present, we plan to include full color in two magazines per year, with the next color section appearing in October. Perhaps more frequent color inclusion will be possible in the future.

All of the authors appearing in *ASD* this month have submitted before so their names will be familiar to readers. Their themes cover a wide range of topics and opinions. **Jo Jan Nunley** treats a subject that arises more frequently in the present day than it did a few years ago; **Bill Barr** presents his "formula for success"—variety in programming; **Bev Warner** describes a special kind of annual square dance in Michigan, and **Millard and June McKinney** are represented by one more article in the round dance series they submitted. **Steve Minikin** writes humorously about titles, "new and used," in square dancing, and finally **Marilyn Dove** shares another delightful short story with a square dance background. And so, with many features to enjoy, as well as all the news we've received, *ASD* March-es on!

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Thank you so much for the interesting articles every month. I've enjoyed the famous magazine, *American Square-dance*, these 13 years! First, I'd like to appreciate the article, "Steal a Little Peek" in September. It made me proud that my profile was introduced in the U.S.A. All of my friends, who are also fans of your magazine, called me up and said, "Congratulations, you are introduced in the U.S.A."

Last September we held the 25th Japanese S/D Convention in Hakone. Over 800 people got together and enjoyed square and round dance for three days, with the guest prince Mikasanomiya and the princess. That was a great time.

*Tatsuhiko Itoh
Tokyo, Japan*

We look forward to each publication. It covers every aspect of dancers as well as dancing. You are doing a fantastic job and we wish you well in the new year.

*Sam & Donna Blair
Port Arthur, Texas*

ASD is most informative. I like it very much...Would it be possible in your advertising for the record companies and callers to give phone numbers or addresses where each caller may be reached.

I book the callers for our club and unless we've had the caller at our club or neighboring clubs, it's difficult to know how to get in touch with them, especially if they travel. Will recording companies forward letters on to one of their callers?

*Glenda Spruell
Deer Park, Texas*

I wish to inform you that I lost my husband on October 4 with cancer...We took up square dancing 20 years ago after our children were all out on their own. He loved every day and lived for the good times we had and all the wonderful friends we met. I miss my partner a lot and no one could ever take his place as we had 56 years together. I do hope to go back to the club in the spring and hope I can find someone to dance with. We had a wonderful club and I know I will be able to do some dancing...We both belonged to the square dance federation for over seven years and met a lot of nice people.

Hazel Shaffer

Just a note to say thank you for publishing our cue sheet for *Sam's Song*. It was certainly a surprise to see it in there and also to have it on the Pulse Poll. Hurrah!

*George & Joyce Kammerer
McHenry, Illinois*

I must compliment the two of you on your magazine. Human nature being what it is, and having been a longtime SIO subscriber, I was a little skeptical when I switched over to ASD. I need not have

Continued on Page 105

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by Paul Hartman
(No. 7 in the Series)



A WEEK IN PARADISE

It was a magnificent New Year's Eve. In fact, the whole month of January was the most ideal January I'd ever spent. While Ohio froze up, I spent a week in Hawaii, followed directly by a week in the Caribbean on a cruise ship, followed directly by a week in sunny Florida, all before a single sleepy woodchuck would chuck his covers to awake to take a peek at February's fabled fate or fortune

Even before 1987 opened its portals, in the last few days of December, Cathie and I hopped on a big United bird out of Cleveland, bound for our favorite winter destination, Hawaii. It was a very legitimate business trip for me. I was hired to call a New Year's Eve dance for the Promenaders at Hickam AFB, although spending ten times what one makes to call a dance might be considered a questionable business practice.

Anyway, when our plane landed at the Honolulu airport (45 minutes late) we got the traditional lei greeting (orchids and yellow rocks) from the reception gang of Promenaders, which was repeated when we left a week later. (Thanks, Ranell, Pat Barbara, Beverly, Debbie, Bruce.)

We had a couple of days to recover from jet lag before the big dance, so we rented a Hertz car for the week (a shiny Chevy convertible), and grabbed a close hotel, followed the next day by really settling in at our favorite little pink hotel, the Waikiki Surfside, facing the beach on Kalakaua Avenue.

There's a whale of a bale and a pail of fun to be had in downtown Waikiki when the old R&R temperament takes over. Briefly, we did the downtown diggin's in casual, non-planned style, a day-at-a-time: watched **King's Village Guards** perform; shopped up and down the Avenue, including the **International Market Place** (several times), and the **Royal Hawaiian**

Shopping Center; took a **pedicab ride** one evening and enjoyed a comprehensive running dialogue with *the best darn pedicabby on three wheels*; walked through the **zoo** beside Kapiolani Park; viewed the **Sunday Art Show** along the zoo fence; attended **church at First Presbyterian**—a lovely service in a well-designed building (where we also met a few familiar faces); saw a **movie**, *Crocodile Dundee*; and ate at some fabulous restaurants including that revolving **Top of Waikiki** with its panoramic view, the **Oceanic** with the largest two-story fish tank ever built (The shapely and colorful bodies bubbling around in the tank didn't all belong to the fish.), the **Waioli Tea Room**, and other locations. It's amazing that one can still buy breakfast, including fresh pineapple along that avenue for barely more than a two-dollar bill.

Swimming is legendary on the white sandy beach there, and we partook of it every day, avoiding the biggest crowds by getting our dash 'n splashes at about 9 a.m. or 4 p.m. Crowds? Wow! The side-by-side prone bodies baking in the sun reminded me of hot dogs on a grill at Coney Island. How close are they? Well, they lie so close a single sudden motion may upset the next guy's lotion! It affords a real sociology study to study people of every sort, size, sex, status, stature, shape, style, scent and sentiment on beaches like that. (And the *coming out party* you ogled there was quite educational, too, wasn't it?—Co-ed.) We could sum it up this way:

*Bountiful bodies boil and bubble
With not a care or toil or trouble;
Stretched out single, some lie double,
In an endless sea of towel and rubble.*

The circular drive completely around Oahu is always pleasurable, and an operi-

topped Chev makes it more so. There's the rainforest, the lookout, the pineapple and sugar cane fields, the surfs, surfers, the bays, the beaches, the valleys, the villas, the villages. We stopped to eat at the picturesque Jameson's restaurant on the north side, and had a *Haleiwa* good time! We took the Diamond Head loop up into the crater of the extinct volcano itself. We shopped at the Ala Moana Mall, and surprised ourselves by buying a very special painting at the Center Art Galleries.

Some of the preceding events happened before New Year's Eve, some after, but now I must give you the account of the dance itself— one of the most memorable on that special night. We drove to Hickam and were escorted way down to the far end of one runway where the Promenaders have exclusive use of an old fire station-turned-dance-hall, decorated especially for the occasion. I called MS with a touch of Plus. Sandy Sanborn, club caller, introduced me. He and Theresa will soon transfer to Newfoundland, we heard, a real loss to the islands. Other callers and cuers present (among eight or ten sets of dancers) were: Andy and Reene Scott, Gene Diefendorf (with Maggie Gavenda), Pat and Angela Demerath, Karen and Bud Davis, Steve O'Meara, John and Velma Dinneen (John cued most of the program.), Ace Mark with Kay Mitsuda and Mary Jane Falk. Officers and *key-ordinators* of the dance were Jack Dale and Ranell Waller. An outdoor breakfast cookout took place after midnight. Before midnight we all linked arms in a friendship circle in keeping with



Dancing on the Ford Island ferry

the "Spirit" idea, although that one on Hawaii had to be later than most, held elsewhere. A long night went quickly.

We were invited to two other special events, compliments of club members. Sandy and Theresa set up a ferry cruise/dance/picnic on nearby Ford Island Naval Air Station, where they live, and where we viewed the seldom-seen backside of the USS Arizona Memorial, along with a closeup view of the sunken USS Utah. About 50 dancers attended. Several callers called.

Bruce and Pat Altenhoff (chairmen of both the 1987 and 1988 Aloha Conventions) took us to the Cannon Club (an exclusive military restaurant) up along the face of Diamond Head for the fanciest Sunday brunch we'd had in a long time.

After all that, it was mighty difficult to say *Aloha* to Hawaii one more time! We'll be back for sure in the spring of '88 for the Aloha Convention, if not sooner.



A HOLIDAY ON THE HOLIDAY

After a few days at home (a chance to repack and catch up on magazine work) we got ready for the next exciting endeavor— a Caribbean cruise on the MS Holiday. Another winter week of fun 'n sun a' comin'....

First day. Saturday, January 10. Cathie and I stayed all night at the Airport Sheraton Cleveland due to threatening snow, ready for this morning's flight on Eastern to Miami. Good stay. Good day. Red Top bus to the pier. Join about 1500 other passengers (including 20 we signed up, and 50 or so in the New England group) on board the ship. The ship— a floating palace. 728 feet long. 46,052 tons heavy. 660 crew members. Newest cruise ship of the Carnival Lines. Nine passenger decks. Three pools. Easy to lose oneself mentally, physically, aboard this cavernous creation.



4 p.m. Sail for Jamaica. Lifeboat drill. Same old orange lifevests. Same herding to the muster stations near lifeboats. Grin and bear it. Early sitting for fabulous dinner with our group. Our waiter, Emanuel, from Honduras. 24 other nations represented in the crew members. Captain and staff are Italian. Evening dancing in the American lounge. Big band sound with 12-piece group. Slot machines and gambling tables open. We played jackpot bingo. Won zero. Late evening, Showtime. Cruise staff introductions. Audience participation with standard after-party stunts.

Second day. Sunday. We walk around the top deck for exercise. Morning travel talk in the lounge. Knobby knees contest for men. I didn't enter. First square dance on board at 1:30 p.m. Combined tour dancers: 5 or 6 sets. I alternated calls with Connecticut callers Rusty (Lee) McLean and Randy (Fran) Page. Lee cued. (More about our groups in this issue, see *Linear Cycle*.) Evening. Formal dinner after we all greet Captain Raffaele Gavino. Stage show featured comedian Eddie Capone and comedian/musician Baron Buika, who really made that violin come alive.

Third day. Monday. After 721 miles from Miami (nautical but nice miles, of course) our first port. Ocho Rios, Jamaica. Sleepy little town turned major tourist attraction. (Columbus should rediscover it.) We took the Dunn's River Falls tour. 600 foot waterfall shaped like a giant staircase. Many swim-suited tourists climbed the falls. We met them at the top. Three-hour mini-bus tour. Highlight was Shaw River garden, with its own falls, lovely gardens, birds, walkways. Interesting elephantine

banyan trees. Most aggressive vendors selling wood carvings especially. At about 5 we sail for Grand Cayman. "O.K., mahn. Soon come again." Evening show. David Fee & Co. Magician. Nice Houdini escape trick. Also singer/comedian Greg Russell.

Fourth day. Tuesday. After 253 more miles, second port: George Town (two words) in Grand Cayman Isle of the Cayman Islands of British West Indies (very British). We board tenders to go ashore. (Can't understand why they're called *tenders*— they're hard, heavy old scows.) Town is not so wildly commercial. It's a financial center. 400 banks. Shops sell shell jewelry, black coral, "pirate" treasures, junky souvenirs, all sorts of turtle replicas and designs (parrots, too). Our dollar is worth slightly less than theirs. We took a little taxi on the "wrong side of the road" out past Hell to the famous turtle farm, where they raise thousands of green sea turtles. Some were 300 pounds, 90 years old. They're grown, bred, incubated, protected, some harvested, many turned back to the sea. 6 p.m. Off to Mexico. Evening show: passenger talent night.

Fifth day. Wednesday. At sea all day. Cathie and I played several games of ping pong on deck. Short square dance after lunch. (Rusty, Randy, Lee and me on the mike.) Sitting in the sun on the pool deck was great later. 85 degrees. Sunny. Slight wind. Caribbean paradise. Evening, formal "Captain's Dinner," topped off with the flaming baked Alaska dessert. Food was lavish at each meal. Great evening show: "Stars & Stripes" with a Las Vegas flavor (pro dancers, elaborate costuming). singer Denise Schaffer. Cruise director Gary Hunter did a super ventriloquist act.

Sixth day. Thursday. After 349 miles,
Continued on Page 120





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- C-517 MERCY—Ken Bower
- C-805 YOU BEEN GONE SO LONG—Scott Smith
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Etiquette Brush-Up

by Jo Jan Nunley
Canyon, Texas

Our first etiquette lessons came from Mom and Dad at home. If we began to forget some of those valued etiquette rules, Mom and Dad were more than happy to remind us of them.

Then came school with our sundry teachers and principals who gladly laid down rules of behavior. If we didn't obey them, they also gladly reminded us of them, (although we not too *gladly* received the reminders).

Now we have progressed in life to square dance clubs. Who taught us our first etiquette lessons for dancing? It probably was not Mom and Dad if your parents are Baptists like mine are. The person who had the privilege and duty of teaching us fledgling dancers our "p's and q's" was our esteemed caller.

Since I have been through three sets of lessons myself (No, I'm not an exceedingly slow learner. Due to circumstances I could not control I have been in and out

of square dancing at different times), I have at least three perspectives on what callers find important behavior lessons for dancers.

My first set of lessons was as a first or second grader, so maybe the admonishments from that particular caller shouldn't count. "Don't kick the boy in front of you." "It's not nice to try and stomp your neighbor's foot," that kind of instruction. Add "No spitting" and "No pinching" and I think you get the picture.

My next set of lessons I had a new husband and the instructions varied from those of the first round of lessons. The one I remember most clearly was, "You men don't wear short-sleeved shirts because it's not pleasant for the ladies to grab a sweaty arm." I think he threw in some general comments about bathing for all dancers. Now that I think about it,

I don't guess there really was that much difference between the first caller's behavior instructions and the second caller's.

The third caller's instructions came from Billy Foster, a caller in Amarillo, Texas. His helpful suggestions included the admonishment not to dance with the same partner all of the time, and after we graduated, he stressed the importance of being friendly when other dancers came to visit our club. In other words, he advised against "cliquiness."

All the callers gave good etiquette advice. But in our previous years of living, most of us had someone there to remind us to mind our "p's and q's," whether it was parents, teachers, or whatever.

Who reminds dancers to mind their manners? The callers still give subtle hints, like, "Be sure and thank everyone in your square," or "Make yourself known to everyone in your square." But it's highly

unlikely that any caller (even if he or she feels like it) will "rap a rude dancer's knuckles." That makes only one person responsible for a dancer's etiquette on a day-to-day or dance-to-dance basis. And that person is the dancer!

No dancer intentionally is rude. I really believe that. What many of us are on occasion is unthinking.

We unthinkingly dance with the same partners over and over—never giving it much thought one way or the other. Many of us are shy, so we avoid going over and introducing ourselves to new dancers or visiting dancers.

Sometimes we prefer not to dance when a gentleman asks us, but unless there really is a good reason for not dancing, such as a broken toe, women should make the effort to dance with someone who makes the effort to ask them.

Who reminds us to mind our manners?

unlikely that any caller (even if he or she feels like

We, as dancers, should never, never make a dancing couple feel unwelcome in "our" square. There should be no "our" squares. There should be club squares, period. There should be no reserved spots on the dance floor.

I'm quite sure as you read these etiquette messages that you have many instances of your own to add. A list of "Do's and Don't's for Square Dancing" would

take a book, but the one point square dancers can keep in mind about etiquette is the square dancer's Golden Rule:

**TREAT OTHER DANCERS
AS YOU WANT TO BE TREATED!**

If every dancer follows that simple rule, any larger handbook written on good manners could be thrown out the window!



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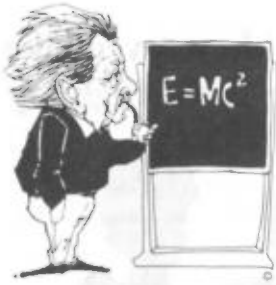
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- JP109 SEE YOU IN MY DREAMS
- JP105 I DON'T KNOW WHY
- JP206 I FEEL BETTER ALL OVER



Mark Patterson
Lexington KY



A FORMULA FOR SUCCESS

by *Railroad Bill Barr*
West Haven CT

Square Dance clubs are organizations which will continue to flourish only if the leadership does its job and involves its members on a constant basis, without placing the burden too heavily on a few, or asking too many people to be involved so that the tasks at hand seem like "busy-work." The real key is to offer something everyone likes several times a year, so that they continue to support and attend the club.

One trick is to keep trying new ideas, without losing sight of the old Maine adage, "If it ain't broke, don't fix it." The best way is to *keep* with the basic formula which has worked in the past, and *add* to it as appropriate. Here are a few suggestions which may cause you to ponder your situation as it now is, and perhaps adjust or adapt to some of the ideas which we now present.

REFRESHMENTS:

Have the first half of the alphabet bring them one dance and the second half bring them the following dance; if a large crowd is expected from other clubs, have everyone bring food.

CALLERS:

Work with another club to share travel expenses with a national caller to reduce the costs and double the exposure. Both clubs should benefit from this, as long as you dance different levels or are not too close geographically.

PROGRAMS:

Do something crazy and outrageous, like a Halloween in April Dance, or something equally silly, but fun. Charge

\$10 per person for a dance, but give everyone three or four tickets for dances in the future—just make sure there's a savings of at least 20%, and you'll do fine. Have an "old-timers night" with your current crop of students, so that you can invite back some of those who have dropped out. A good time might be between the 5th and 12th lessons.

PROMOTION:

Have a booth at the local or state fair with a caller calling a "mini-tip" of basics for a donation of 25¢ to a dollar and have your dancers there to help; keep the dance really simple and get NAMES and phone numbers; these people will be your next students if you do it right! By all means let the caller keep the bulk of any profits, it's really hard work, and you're just there to "grab the bodies;" don't be greedy and it will pay off handsomely. If someone can donate the use of a motor-home or trailer as a base of operations, invite the dancers inside afterwards for a nice cool drink and some plain talk about how great we feel after any dance, why don't they let us put them on our mailing list for lessons next time?

By now we hope you've scratched your head a few times and mumbled, "Well, that won't work, but if we..." Perhaps you came up with a brainstorm of your own—use it! The real formula for success involves taking the right people, mixing slowly at the right temperature on the dance floor, and coming up with the recipe for success for your own club and its people.

Good Luck and Happy Dancing!!

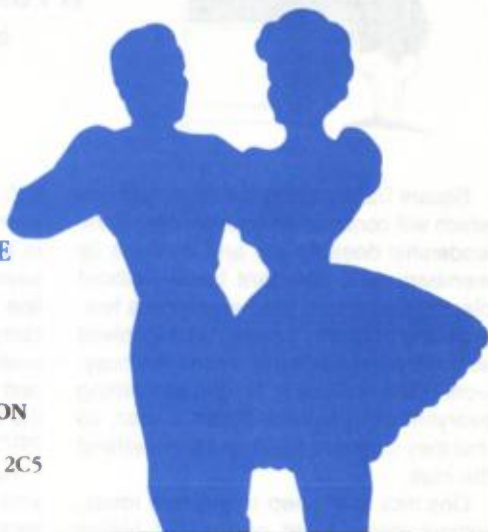
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TREATISE ON THE TANGO



June & Millard
McKinney

The tango is a Latin dance, performed to 4/4 music, whose rhythm is further refined to be S,S;Q,Q,S;. Although this rhythm will vary in the execution of the dance, it the basic approach.

The first analysis would be walk, walk; run, run, side, draw close; keeping the draw foot free for the next series of steps. So in reality, the closing step is a draw-touch. The experienced dancer will do a close, but then resume with the same foot. Hopefully the close will be about 1/8 of a beat slow, behind the music, as Latin dancers are lazy and never ahead of the music.

When dancing the tango, the performance should be such that the man is always "exhibiting" his partner. The term "tango draw" will always mean Q,Q,S; and ready to use the same foot again.

As a normal rule, the man will usually take the first three steps S,S; Q, in the same direction, and accent the last three beats by a change of direction. The woman's steps will probably be similar, but may vary with the complexity of the dance.

One basic rule to maintain in early

levels of tango is: If there is to be a change of dance direction, it will occur on the second quick step of the two-measure sequence. There will exceptions to this statement given later on.

When a *vine* or a *run* sequence is executed, the rhythm will quite often be: Q,Q,Q,Q,Q,Q,S;. Other variations may be Q,Q,Q,Q,,S,S; all of these variations will be in a modulo of four or eight beats.

The term *gaucho rock* refers to a rocking motion in which the feet remain placed and the body rocks FWD,BACK, FWD;. This term may be applied to a 3,4, or 8-beat rocking motion and may involve the turning of the body 1/4 turn, 1/2 turn, 3/4 turn or even a full 360° turn.

The two principle types of tango in round dancing are Argentine and International. Argentine is a slow, smooth type of tango, whereas the International is a harsh, jerky, flick, flick type of dance. Both styles of dancing are beautiful to watch when properly performed. Generally interpreted, Argentine is "well, perhaps or maybe" and the International is "yes-yes or no-no". Argentine draws are slow and deliberate and should not have a hesitation prior to the next step. In the International the draw is usually fast, with a flick and then usually a one-beat hesitation hold before the next step is executed.

Generally speaking, the Argentine is for beginners and newer dancers, and the International is for the advanced or experienced dancers' routines.

The tango should be executed with narrow base on the feet, that is to say, walking a chalk line. No straddles; avoid wiggling the posterior. Always remember that in the art of leading, any unusual motion could be interpreted as a lead motion. If the female partner feels this motion, it should be interpreted as a lead motion.

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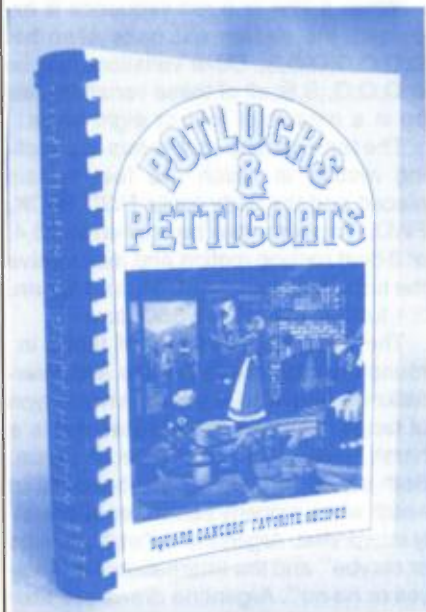
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Vico Botello "Down Home Group"

LIVE MUSIC

by Bev Warner
Saginaw, Michigan

Live music square and round dances bring back memories. They take me back to my high school years when I danced at the Partello Grange Hall in Olivet, Michigan. There was a fiddler, piano player, drummer and caller. We danced the grapevine twist, *Sioux City Sue*, *Buffalo Gals*, *Birdie Flyout*, *Jessie Polka*, *Bunch the Girls*, on and on throughout the night. The building was old, hot and stuffy; everyone would go outside to have a slug from the jug and try to cool off. There were grandfathers, grandmothers, daddies and mamas and the kids. The little ones made their own fun when not on the dance floor, playing hide and seek or stuffing their tummies with donuts and cider, finally falling asleep exhausted on a lap or the back seat of a car.

The dance at Sheridan School, Lansing, Michigan, last May was similar in some respects. Even though this building was much newer, it was a hot and stuffy night, in spite of the many fans. The dancers stepped outside for a breath of fresh

air—there were no obscure jugs hidden in the bushes. The same generations were present, the crowd was more subdued but the fun was there.

The Foxy Squares presented the "Down Home Group," made up of Les and Millie Frank, rhythm and lead guitarists; Ray Goodenough, guitar, Charlie Patrick, mandolin; Kip Williams, fiddle, and Alex Chopper, fiddle. The Franks and Goodenough are members of the Foxy Squares. At campouts these pickers keep the dancers up at night with their picking and strumming. The conversations finally led to planning a live music square and round dance. This was the second year for the group so the bugs were getting worked out. Caller Vico Batello and cuer Linda Catey spent one session a week for six weeks practicing with the band members. Linda found a real challenge in that the timing had to be so precise. The band was not familiar with some of the music used by square and round dancers so it took them about three months to memorize their parts, then learn to work with the caller and cuer. Millie Frank said "We're not records; it's a whole new concept on both sides." Millie had the calluses on her fingers to prove the effort put into this dance.

Gene Kenyon was the first year caller of the live music dance; Vico Botello who has only been calling for two years was this year's host and caller. Vico will be leaving to pursue his education for a year, then plans to return to calling.

Continued on Page 113

Linda Catey Cuer "Down Home Group" Round Dancers



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7

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Ladies and Gentlemen, Men and Women, Boys and Girls

by Steve Minkin
Sebastopol, California

A square dance caller is constantly involved in telling *who* to go *where* and do *what* with *whom*. The *who* in this might be *everybody*, *leaders*, *trailers*, *ends*, *centers*, *those in the wave*, *dancers facing in*, or some other description that applies to the formation. But much of the time we isolate the dancers in a formation by gender, and say *ladies and gentlemen*. Or perhaps *men and women*. (The last two *men* and *girls* callers had their records melted down into hair spray by radical feminists in 1978.) The old traditional *ladies* retains a significant place in modern calling, primarily because a number of major movements have always used *ladies* in the call, and so with those calls the choice between *men-and-women* or *boys-and-girls* does not come up.

The first problem I have with using *men-and-women* is the second syllable of *women*. The hoedown music callers use for patter calls has a driving boom-chuck beat that resists words of more than one syllable. The only way to make *women* sound crisply called is to reduce it to one syllable, gliding through the second, unaccented syllable: *Wom'n*. Like the supposedly one-syllable word *rhythm*. Trouble is, saying *wom'n* makes me sound like I'm a little drunk, so I don't say it.

The other reason that I prefer *boys and girls* is that I think it sounds like more fun than *men and women*, and since we are talking here about a dance and not a business office, *boys and girls* sounds more appropriate to me. I can picture *men-and-women* dancing one square in somebody's den, working studiously with their Challenge tapes; *boys-and-girls*, on the other hand, sound more like dancers cutting up at their local club. You pays your money and you takes your choice; considering the clubs I call for, my

choices seem clear to me. *Women flutterwheel*, *men reverse flutterwheel* sounds like a serious piece of work; but *girls flutterwheel*, *boys reverse the flutter* sounds like a children's game. (*Flutterwheel*, which is a beautiful word for a movement, is a kind of waterwheel set at the bottom of a chute which makes a fluttering sound when the water hits the spokelike paddles.)

Nevertheless, *boys-and-girls* seems to be losing ground to *men-and-women* among callers and in callers' note services. Callerlab, however, goes with *boys and girls* in the four families of movements that use the gender distinction— the *runs*, *trades*, *circulates* and *folds*.

Men and women sound generic to me. They are good, plain, serviceable words, but they lack flavor. Oh, in the hands of a master of words they can be transformed: "His life was gentle and the elements/ So mixed in him that Nature might stand up/ And say to all the world, 'This was a man!'" Here is *man* used as the crowning word of praise, full of all the great qualities that Shakespeare can evoke in us. But, as we normally use the words, *men* and *women* sound rather bland and pale beside the vitality of *boys* and *girls* and the flair of *ladies* and *gentlemen*.

Tradition must be followed, of course, and since it has always been the *men* who break to make a line of four almost everybody calls it that way.

As I mentioned earlier, *ladies* is built into a number of calls by name or by tradition. We have the *ladies chain* family, and the call of *ladies in*, *men sashay*. Callerlab also lists *ladies or gents backtrack* but it is every caller for himself on *backtrack*. In *T-cup chain*, as with the simpler chains, everyone uses *ladies*: *Head ladies center*,

Continued on page 100



GARY SHOEMAKE



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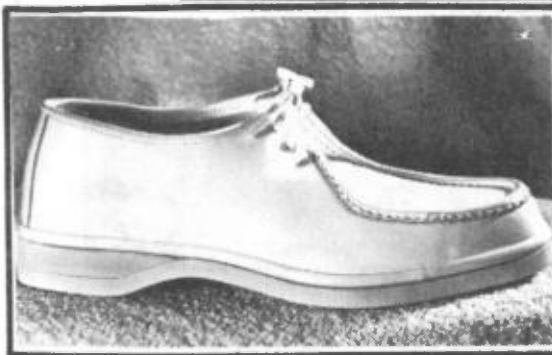
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Ports of call were Ocho Rios, Jamaica; Grand Cayman Island; Playa del Carmen and Cozumel, Mexico. Members of the ASD group were: Robert and Frederike Lyons, Burt Irving, Betty Johnson, Jerry and Helen Jermain, Don and Margaret Wisdom, Jolienne Neault, Anne Gillam, Norman and Yvonne Bull, Valeda DeLeonardis, Marie Fitzpatrick, Lloyd and Jacqueline Grant, Ken and Rosalie Grant, George and Pat Christmas.



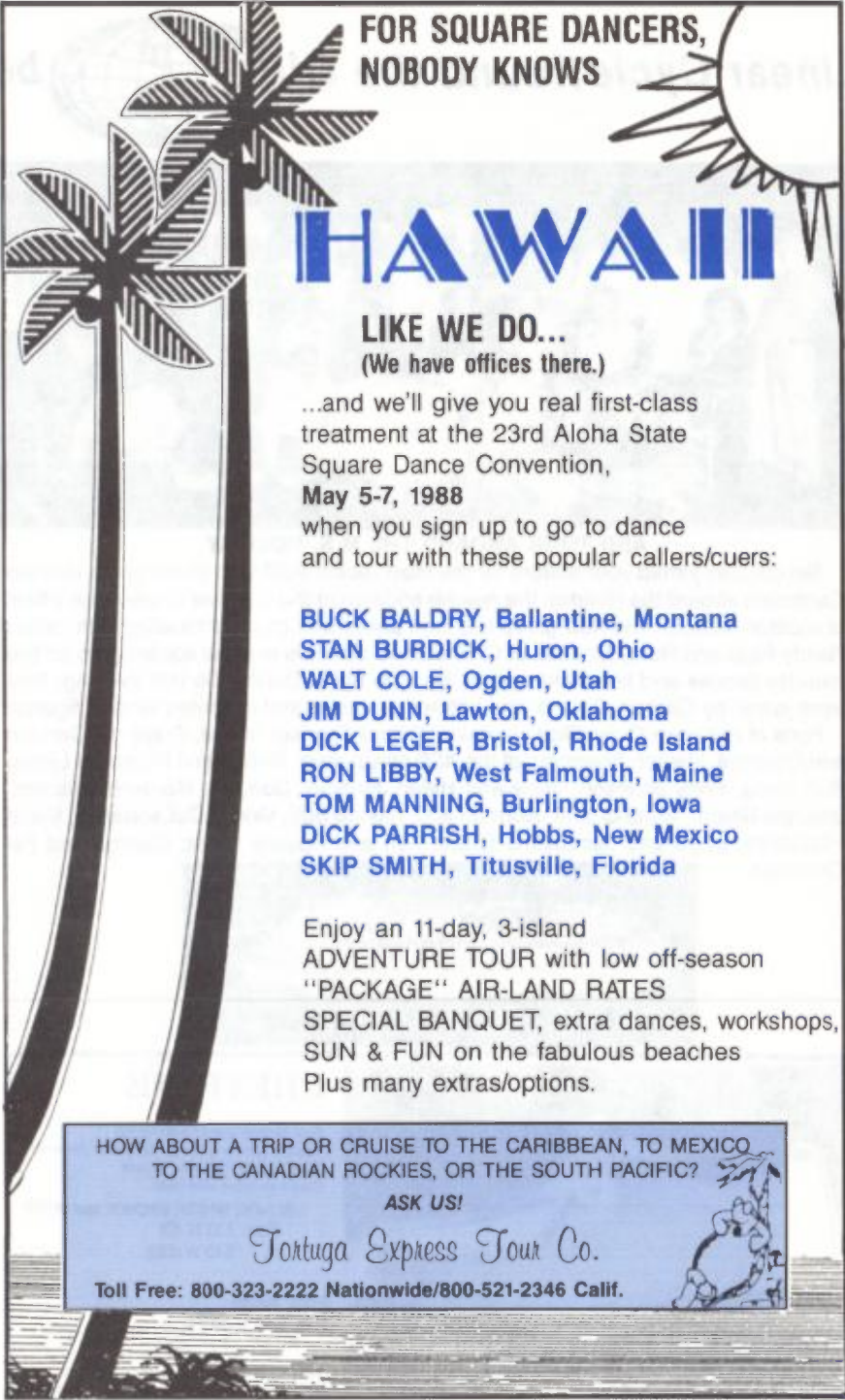
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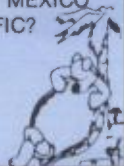
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FEEDBACK

I read with concern the "A/C Lines" column in the January 1987 issue, which detailed problems of past weekends and conventions in securing hotel cooperation in conjunction with these events.

I have been square dancing for twelve years and have been a professional travel consultant for fifteen years. I hope to shed some light on the above situation, as my daily business requires dealings with all areas of travel, hotels being only one dimension of this.

I think the first obstacle to overcome is our image. Any contact with hotels should be considered as business negotiations, which require professional dress and conduct. Select committee members who will project this image and professionalism. I have listed a guideline of steps to follow this theme of professionalism and business negotiations.

1. If several hotels are involved, meet with the area hotel association and address your needs to them. Request their cooperation. Detail figures of past attendance and projections of attendance for this event.

2. Meet with individual hotel managements.

3. Reserve a block of rooms in your event's name and negotiate a group rate.

4. Control this block of rooms yourself, including any changes or cancellations. This is a detailed job with no error margin allowed, but will pay off because you will know your status at all times. However, advise the hotel of individual confirmations needed and individual check-in, not as a group. You cannot be too thorough.

5. Require the hotel management to sign a contract or confirmation to establish verbal agreements made. This confirmation must include: a. Function name and dates, b. Number and type of rooms

reserved (sgl, dbl, or dbl-dbl), c. Rates for each room type, including rollaway charges, d. Meeting room charge, if any; dates and times reserved, e. Establish the number of complimentary rooms given with minimum reserved, f. Detail name allocation and deposit procedures, g. Who confirmed and on what date.

6. I suggest the committee advise the hotel of names (addresses and room requirements) in writing weekly, keeping a copy for yourself. The hotel would then send registrants a confirmation detailing deposit and room information. Follow through to be sure this is being done.

7. Call, or even better, stop by and visit the management every couple of months to reconfirm and review the status. As the event approaches, increase contact to one month ahead, two weeks, one week and one day. Make your presence and expectations known, always in a professional, businesslike manner. Stop at the hotel on day of check-in to see that all is going smoothly.

8. In all contacts, keep notes of whom you spoke to, the date and items discussed. If there are any conflicts, you will be able to produce a written contract (confirmation) and dates and names of follow-up contacts. Refuse to take no for an answer. If you have been thorough in your work, you will have negotiating power should problems arise. If you do encounter problems, report them in letter form to the area hotel association and the corporate office if a major chain hotel. Document with copies of contracts and contacts. They should know of your troubles in order to force management to improve.

We have to let the business world know that we, as square dancers, are a profitable commodity to be dealt with and respected—not a bunch of hicks from the sticks. We must do that by rising to their level of expectations, while keeping our own down-home friendliness among ourselves.

*Clare Moyette
East Wenatchee, Washington*

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RAVE

SALUTE TO SQUARE DANCE CONTACT PEOPLE

by Ed & Mary Warmoth

Square dancers are a special kind of people; friendly, congenial, helpful and hospitable. Extra special are those persons who volunteer to have their names in the International Directory as contact persons to provide information and assistance to those planning a visit.

Over the past ten years it has been our pleasure to meet and dance with contact people in several countries. This wonderful experience has included; Jac and Yvonne Fransen in the Netherlands, Hanns Dieter Keh in West Germany, Mark Chang in Taiwan, and Tak Ozaki in Japan to name a few.

An October 1986 contact with Natalie and Ivan Soto of the San Juan Squares in Puerto Rico sparked this idea for a salute to all contact persons in the square dance world.

Many have met the Sotos while travelling on cruise ships which frequently include San Juan as a Caribbean stop. They came to our attention as we explored square dancing opportunities from our Peace Corps location in the Dominican Republic. Since there are no clubs in this country, we were delighted to find their club only a short plane hop from Santo Domingo. An exchange of letters put everything in



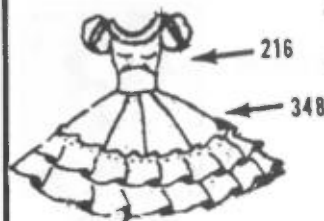
Bob & Lillian Pope, Ed & Mary Warmoth, Ivan & Natalie Soto

motion for a vacation trip.

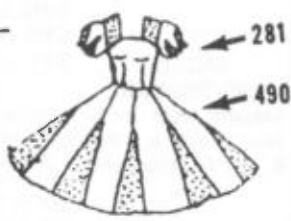
There was a red carpet welcome for us. We looked in on the class conducted by caller Bob Pope. Maps and loads of information were provided for daytime sight-seeing trips in our rented car and shopping stops.

A "small world" situation developed as we talked about our plans to return to Oregon in 1987 for the State Summer Festival in Roseburg. Natalie yelled, "I think we know someone from Roseburg, Oregon, who came to San Juan on a cruise ship." We replied that the largest club is the Buckeroos and they have a badge styled like a red bucking horse. "That's it" said Natalie and dashed for her collection of badges. She presented the red horse within minutes and said she recalled taking a picture of a little lady and her husband. We felt it might be Florence and Warren Engdahl—our good friends, fellow travellers to other countries, and Co-Chairmen of the State Summer Festival—and sure enough Natalie confirmed their names. Right then and there we put through a telephone call to Oregon to share amazement at the "Puerto Rico connection."

Continued on Page 100



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SILVER CELEBRATIONS— THE NAUTICAL WHEELERS

Suddenly it was time—a quarter of a century had passed as though it were hot hash. Celebration time! Time to remember fun-filled evenings of square dancing, rounds, lessons, new people, after-parties. Time to remember good friends, the loss of some, and changes, changes. And celebration's just what the Nautical Wheelers Club of Key West, Florida, did, over a two-year span, because they can only meet six months of the year (*snowbirds fly*).

Under direction of Irene and Jim McElroy of Cudjoe Key and Beloit, Ohio, the club presidents, 25 years were commemorated with silver-lettered ribbons, bright flyers, special banners, badges to every first-time visitor, honorary life membership for Nick and Eileen Nolte, who helped found the club. Irene divided the membership into groups with each responsible for an evening of commemoration, which included a 1961 quiz, an Easter hat contest (men, too); a Hee-Haw Night with chuckwagon supper, jeans and gingham, straw hats; a stars of the 60's night. Two Christmas celebrations were included, each with a dinner dance. A new tradition was begun: a captain and mate were selected by drawing to serve until the next year; they were

capped and sashed and given their nautical duties to perform. At the last dinner dance, the Nautical Wheelers met at the Chief's Club at the Naval Air Station on Boca Chica, the place they had been formed so long ago. The officers wore their club costume of nautical dress, and silver dangle bars were presented as favors to every member.

The next thing the Nautical Wheelers plan is another silver event—their caller, John Richards, a retired dentist from Washington Courthouse, Ohio, and his taw, Phillis, (shown in the photo) will begin celebrating his 25th year of calling.

Joyce Runyon



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Dear Square Dancer:

In 1985, a large number of talented singers and musicians cooperated to produce a very beautiful record, "WE ARE THE WORLD". It had a message of peace and hope. The WORLD of music and sports entertainment of today has produced a society that is mostly composed of spectators watching the professionals. Square dancers get their entertainment by participating.

"WE ARE THE SQUARE DANCE WORLD"

Square dancers from all over the WORLD have an opportunity to participate in the WORLD SQUARE DANCING CONVENTION and demonstrate that friendship, cooperation, peace and love can be attained between nations by joining hands across the WORLD and dancing together.

Won't you join us in the "PARADE OF NATIONS" at the WORLD SQUARE DANCING CONVENTION to show the WORLD that square dancing is the greatest recreational and entertainment activity of all time. With your help, square dancing will truly become "INTERNATIONAL FRIENDSHIP SET TO MUSIC" by dancing with your square dance friends from many different countries.

Thank you,
WORLD SQUARE DANCING CONVENTION COMMITTEE

I WOULD APPRECIATE RECEIVING A COLOR BROCHURE ON THE WORLD SQUARE DANCE CONVENTION IN TYROL, AUSTRIA IN SEPTEMBER, 1987. THIS APPLICATION ALSO REGISTERS ME IN THE DRAWING ON FEB. 14 FOR 1 FREE TRIP TO THE WORLD SQUARE DANCE CONVENTION.

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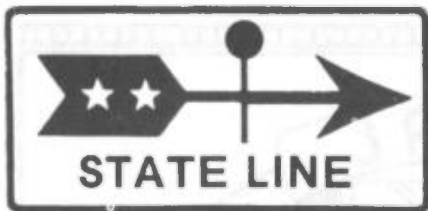
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CALIFORNIA STATE SQUARE DANCE OUTFIT

The California Square Dance Council has announced the design of a square dance dress and coordinating men's wear for the state of California. Red and Reva Null, presidents, encourage California dancers to wear the outfits to state and national conventions and all major festivals, so that California's colors may be shown!

Dress is ecru color fabric with a basic bodice, rounded neckline front and back, and an eight-gore skirt. California patches are to be attached to every other gore of the skirt, starting with the right front. Orange piping and ecru eyelet ruffling trim the neck and sleeves. Ecru piping circles the waistline, and the orange piping appears between each gore and, with



eyelet ruffling, at top of skirt ruffle.

Orange petticoat and pettipants and brown shoes are suggested to complete the ensemble. The California patch is dark brown with an orange poppy.

The man's shirt is of the same material of the dress, with orange piping around the yoke and cuffs. The state patch is centered in the back, near the top. Dark brown trousers, brown shoes and belt complete the coordinated look.

FRONT LINE COVERAGE

It may be hard to beat the beauty and serenity of a mountain vista such as that on the cover of this issue. Thanks to Wayne McDonald, bass singer in the Red Boot Boys at English Mountain, where this shot was snapped, along with other

scenes of English Mountain to be seen within the center pages. It's hard to match the beauty of that Blue Ridge/Smoky/Appalachian mountain range of east-central USA. No wonder there are several popular square dance resorts to be found there.



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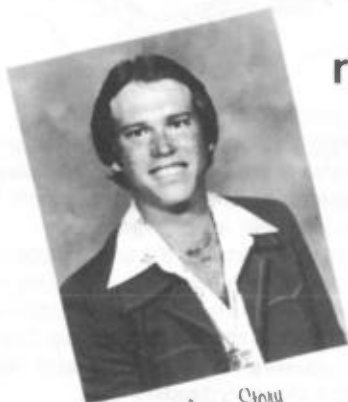
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It's Saturday, it's been a hard week

Is there a fun way out, some enjoyment to seek

Can we find exercise, fellowship, perhaps some romance?

Of course we can; we found it, it's called a square dance.

As I go thru my closet and select a pretty dress

I bid farewell to weariness and most of the week's stress

As I put on my makeup and blow dry my hair

My mirror does some magic and transforms me then and there.

The bouffant petticoat and matching pettipants

Make me feel like Cinderella—all ready for the dance.

But alas

stretched out upon the couch lies my worn-out mate

Will I need wifely persuasion

To stir him for a date?

As he dons a western shirt

And pulls on each fancy boot

A magic overcomes my Prince

He is ready to *swing thru and scoot*.

Oh, think not this a passing fancy

Or we'll soon lose these illusive states

'Cause for twenty years, we've *do-sa-do'd*

And will *slide thru* the pearly gates.

RHYME TIME

June Kuwitzky
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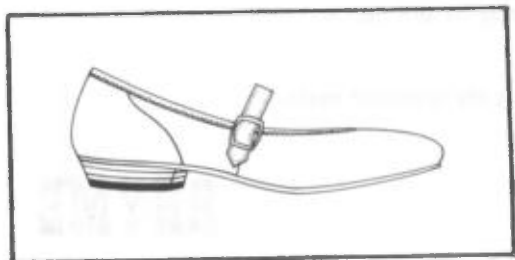
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From the 36th National Square Dance Convention

PROMENADE EIGHT IN THE BLUEBONNET STATE

YOUNG PEOPLE HAVE MORE FUN AT THE 36TH NATIONAL SQUARE DANCE CONVENTION

The welcome mat is spread for all of the teen square dancers attending the 36th National Square Dance Convention, in Houston, Texas.

So what do the youngsters bring to Houston next summer? Just bring the usual smile, and the anticipation of a super time. Vice-Chairmen, Cliff and Wanda Teegarden, of the Fort Worth Swing Timers square dance club (and State of Texas Teen Coordinators), and their Directors are planning an event that they will talk about the rest of their lives. They know something about teen fun in square dancing because they have a daughter and two granddaughters that are square dancers.

Aside from many dances geared especially for teenagers, they plan a super Fashion Show entitled "Yellow Rose of Texas," with plenty of participation from both boys and girls. After parties are planned; Oklahoma is planning one on Thursday by Tom and Sue Hoffman (Vice-Chairmen of Youth Activities for the 1989 convention) and California is planning one for Friday.

**CONVENTION REGISTRATION
on January 1, 1987
was
9,477**

More Convention News on Page 91

Wanda says that, "There is a special interest of both callers and parents, and they all have a ball when they get there."

There is a call for models who have finished lessons and are between the ages of nine to twenty one, but the time is short. Send names and addresses and tell them what kind of outfit you are going to make. Contact the Teegardens at 7816 Natalie, Fort Worth, Texas 76134.

The directors are: Workshop - John and Mary Ann Smith of Hurst; Programming - Jack and Yvonne Moody of Bedford; Chaperones and Hospitality - Jess and Terry Michel of Dallas; Trail-End/After Parties - John and Pat Langford of Denton; Special Events - Tom and Rachel Calvert of Denton; Statistics and Reports - Jimmy and Becky Autry of Saginaw, Texas.

Bring the square dancing young ones to Texas on June 25-27, 1987, and turn them loose to have an old fashioned good time.

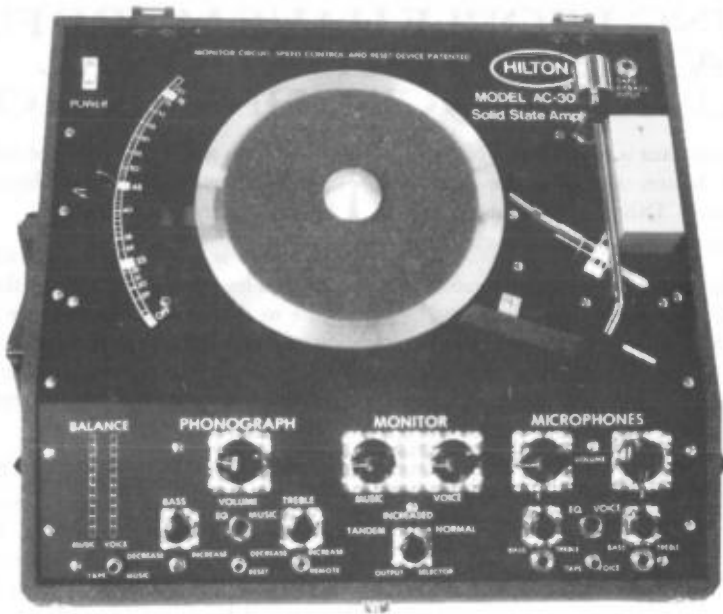
NEWS BULLETIN FROM HOUSTON, TEXAS

Due to numerous postal problems the address of The 36th National Square Dance Convention has been changed. Please note our new address:

36th National Square Dance Convention
P.O. Box 891169
Houston, Texas 77289-1169

We regret any inconvenience you may have experienced in writing us.

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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO—March 1962

Every square dancer will agree that square dancing is a wonderful recreation, and that square dancing ought to grow and grow. But how many dancers actually *do* something to promote it?

Promotion is a full time job for every dancer. All S/D activities should be conscientiously planned for the enjoyment of the present members, and to attract new members. Each member should be a self appointed ambassador of good will, and go out of his way to make the beginner and visitor feel welcome.

In addition to display posters, leaflets, publicity announcements, demonstrations, notices on radio and in the news papers, start a telephone campaign to "Get Out the Inactives."

Promote your hobby audibly, visibly, and actively. Be friendly and courteous to fellow dancers and beginners. In other words—be a walking promotion for square dancing.

News from Here and There:

The first Western States S/D Conven-

tion will take place May 24-26 in Las Vegas. The purpose of the convention is to provide dancers in the western states with a regional convention. An attendance of 6,000 to 10,000 is anticipated.

The Toronto International S/D Convention will be held on May 17-19. Al Brundage, Les Gotcher, Jerry Helt and Frankie Lane are the featured callers.

The Chop Suey Polka, by Dottie and Van Vanderwalker and *Ida*, by Dena M. Fresh, are the round dances workshopped this month.

The New Basic is *Hit The Deck* by Dick Kenyon of Lansing, Michigan.

10 YEAR AGO— March 1977

The night of January 21 marked a significant first in our square dance lives, writes Bill Addison. That was the night 6,000 dancers from all over America attended the first Presidential Inaugural American Square and Folk Dance.

The evening started with a "First

Continued on Page 99



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INFORMATION ON TAPES: Wayne McDonald, Rt. 5 Box 185, Blountville TN 37617

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The March winds blow, but square dancers and cloggers can keep warm with the new "hug-a-scarf" and cap knitted especially for the dance enthusiast. Each item is individually made, incorporating a name or dance motif in the borders. Prices start at \$14.95. To receive a brochure listing the colors and designs available and giving ordering details, send SASE to Bonnie's Custom Boutique, PO Box 24025, Cincinnati OH 45224.

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For New and Experienced Callers: Attend this special callers college and learn from these talented professional callers/recording artists. If you are interested in recording, these callers can help.

Square Dancers Vacation Week: While the callers are attending school in Pruitt Hall, square dancers will be dancing to the staff in the adjoining 30-square Red Boot Hall.

Special Attraction: The popular **Red Boot Boys** will appear in concert on Wednesday evening.

Cost for Callers' School: \$100.00 plus regular English Mountain package fees.

For information, write: English Mountain Square Dance Retreat, Route 6, Box 212, Sevierville, TN 37862
OR Don Williamson, Route 8, College Hills, Greeneville, TN 37743

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STRAIGHT TALK

For several years I have taken your magazine as well as others. My family has danced for approximately 24 years. I am now calling for three clubs as well as cueing for one. Each month these are several letters asking or wondering why square dancing is not growing as we all feel it should. To me it's simple. I got into square dancing because I enjoy music, people and fun. I found it was a wonderful way to relieve stress from my business. In square dancing we try to have everyone dance and not watch. In sports, thousands watch and few play. When I started calling several years ago I did not want to have many people watch us dance, I wanted many people dancing with me, maybe some even doing it for the same reasons I started. Most of my caller friends and I wonder, since the music we have now is so much better than we had years ago, and our equipment is so much better, why isn't everyone joining our clubs? I feel the reason is that we as callers and dancers are forgetting the activity is square dancing, not square walking and hand movements. To dance and flow with good music is wonderful. To stand half the time while some movements are called or workshopped week after week to me is not dancing. This last month I received a lists of calls, suggesting a national callerlab list. What a wonderful idea! There are so many calls in the Mainstream and Plus list that dancers enjoy. To convert to a national list is so easy. In my area we dance Mainstream but my dancers, when exposed to *load the boat*, *track two*, *teacup chain* and several other reasonably easy calls from the Plus list, really enjoy the movements. But instead of using movements from the Plus list as quarterlies, Callerlab uses movements

that are usually dropped after a short while then brings in now more new movements that are dropped. No wonder many dancers say, "If we miss several months of dancing we start all over." We have almost told all dancers they must never quit dancing or must at least practice once or twice a week so they can dance and have fun at our club dances. I suggest that some of our national leaders use the suggestion of a national square dance list, merge the M.S. and Plus list over several years through quarterlies, and drop from the M.S. list calls that are seldom used. I know I can usually think up some movement that is different and unnamed and almost all callers can do the same thing. These calls should be submitted and considered at a high level dance. If they are really good then they should be able to work their way to the top and be used in the national Callerlab list. The most important thing is to remember that we should all promote square dancing as a fun activity for all people to enjoy, not promote the activity for only those that have memorized some 150 or more hand movements.

Larry Young
Hood River Oregon

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TO OUR CLUB MEMBERS:

Recently, I had a long telephone conversation with each of you concerning a problem with one couple in the club.

All those heart-wrenching conversations made us feel very bad at the thought that we have to do *something*. At the same time, I feel very good to have learned of the tremendous compassion for this couple and the concern that much tact and diplomacy would be needed to spare their feelings and their pride. You gave me many good, constructive ideas on how to handle the situation.

While a few of you were adamantly opposed to our asking them to leave the club, the great majority of you feel that it is a problem that must be dealt with, albeit, in the kindest possible way.

After much discussion and much soul-searching we have decided to postpone, until the end of this semester of dancing, asking the couple to leave—especially since their dues for the first half-year have been paid and accepted. In the meantime, we will make a special effort to engage them in conversation and attempt to learn whether the hearing problem (which we believe to be the major cause of the dancing problem) has received, or is receiving, any medical attention. If not, we shall try to urge them in a very

Often club officers must tactfully handle delicate "people problems" within a club. The following letter was sent to us as a way that one concerned club president pursued, in order to be very fair to all those involved. We reprint it, with names omitted, in the hope that it might serve as a guideline for others facing similar situations.

diplomatic manner to explore the possibilities of treatment.

When you see one of us talking to them, please try to move a way a little so that our conversation with them can be a bit more private and more informative, thereby, saving them embarrassment. If we all work together, we can do this in a manner that is not blatantly obvious. In other words, don't all run at once to the opposite side of the room; but don't stay so close that you might probably be listening in.

If we cannot solve the problem in this manner, we will take other action this year. In the meantime, knowing of your feelings about this situation, we ask that you bear with us for the next three months and that all of you continue to take turns dancing with them and helping them as much as you can. We, also, ask that you refrain from discussing this matter with non-club members.

Thank you again for so honestly sharing your deep feelings with us, all your offers to help in any way possible, and all of your suggestions for dealing with the situation which led us to the course of action we have chosen. We hope that this compromise meets with your approval whichever "side" you are on.

You are great and we love you all.

Sincerely,

Your Club President

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A LESSON IN LOVE

by Marilyn O. Dove
Lakeland, Minnesota



"Hey, Sam, how about coming to the square dance tonight?"

Good old next-door neighbor George, thought Sam, sponging suds off his car in his mobile home driveway. Ever since Edna died six months ago, George and Lil were dreaming up ways to get him back into the social world.

Two years ago, when Edna took sick on their Iowa farm, the doctor said a year-round warm climate would be best for her. That's when Sam sold the farm to his son, Phil, and moved to the mobile home court in Brownsville, Texas. Phil and his family drove down at Christmas, so the family was together during the holidays.

Sam filled his days with surf-fishing in the Gulf of Mexico, shuffleboard, and other activities that didn't call for a spouse. But it was lonesome without Edna to share laughter, or talk things over with...

George was still in his doorway. "Dance starts at 7:30. It's at Cactus Court. Lil says to come over at 5:30 for dinner and we'll go in my car."

Before Sam could say "no," George ducked indoors.

That night at the square dance, Sam sat on the sidelines for the first tip. He tugged at his string tie and refolded the white fingertip towel clipped to his pants.

Five squares of full-skirted women and western-garbed men promenaded, circled, and did whatever the caller asked. The squares became a kaleidoscope of colors, synchronized with the steady music beat. When the dance ended, each square joined hands and chorused, "Thank you!"

Round dancers quickly paired up. Sam wished he and Edna had taken lessons; the couples were so graceful. He was thankful she had felt up to taking square dance lessons before she got sick.

Lil was at Sam's side. "What I need for

the next tip is a handsome, gray-haired gentleman for my partner. How about it?"

"What about George?"

"He's already asked the prettiest widow in Texas to dance. Her name's Jenny Whitcomb."

So that's it...a widow friend just happens to be at the dance!

Lil led Sam to George's square. Sam acknowledged introductions of the other two couples, but barely glanced at George's partner. If they think I'm gonna fall for this setup...

Bow to your partner, said the caller. Sam nodded at Lil. *Bow to your corner*. What blue eyes Jenny had! Silver strands highlighted the loose waves of her short brown hair, and ...

Sam was being pulled in a circle. *Swing thru* and *ocean wave* came easily, but on *load the boat*, he let the others maneuver him. After the "thank you," he thought it only gentlemanly to ask Jenny for the next tip.

"I'm sorry," she smiled, "I already promised someone else."

Just as well, thought Sam. I should've stayed home like I wanted to in the first place. He slumped into the nearest chair.

George was right there. "You did great! You should come every week!"

Sam toweled his brow. "There's no reason for me to get back into square dancing." He pulled the towel back through the clip holder. "I've been thinking about moving back to the farm. Phil can always use my help." And anyway, thought Sam, watching Jenny round dance with a tall, dark-haired fellow, who'd be interested in a 63-year-old guy around here?

But there were several single women, and Sam accepted their invitations to dance. He made it through the next few sets, even though his hand got caught in a partner's sash on a *pass thru*, and he

bumped rear ends with another lady on a *do-sa-do*.

The caller announced that the last tip was coming up. Sam cornered George. "Tell me about Jenny."

"She was married for about 10 years to a fellow from New York. His job transferred them to Brownsville. When he died in a plane crash on a business trip, Jenny stayed here instead of going back to New York. She golfs, plays bridge, teaches Spanish, and when it's her turn on the refreshment committee, you know we're gonna be treated to something special."

"Who's the guy she dances with most of the time?"

"You mean David Smith? He's a consultant for the law firm he retired from. He and his wife used to go out with Jenny and her husband. His wife just up and left a few years back. They're divorced now."

"Do you think he and Jenny will ever get married?"

George raised an eyebrow and grinned. "Time will tell."

The caller unplugged his record player, speakers, and microphones. "Time for refreshments! I hear Jenny baked her famous pecan cookies!"

Everyone bee-lined for the counter, where Jenny and David stood waiting to serve the dancers.

"Coffee or lemonade?" Jenny asked Sam, as he bit into a cookie.

"Another cookie," he smiled.

George good-naturedly elbowed Sam. "C'mon—keep the line moving. We'd like to eat, too, y'know!"

But Sam was asking Jenny, "How about coming to the dance with me next week?"

She glanced at David before replying. "Lil has my phone number. Why don't you call, and we'll talk about it?"

During the next few months, Sam escorted Jenny to square dances, dinner dates, golf dates, and even round dance lessons.

His letters to Phil glowed with newfound enthusiasm. But Phil's replies were wet blankets. "Dad, have you forgotten

Mother's memory so soon? How about coming home for a visit? The snow has just about melted, and I could use your advice about the crops."

Reluctantly, Sam showed Jenny the letters. "Your son is afraid I'm taking you away from him," she said. "I think you should visit him soon."

"Not without you, Jenny. Will you marry me?"

She took his hand. "The only reason I went out with you at first was to make David jealous. But the more we dated, the more I fell in love with you. I'll marry you, Sam, but only after you set things straight with Phil."

Sam kissed her. "First we'll get married, and *then* we'll visit Phil's family."

After a simple wedding ceremony a few days later, with George and Lil as witnesses, Sam and Jenny drove to the farm.

Phil and his family were sitting on the front porch; they all ran out to the car. Phil threw his arms around Sam. "Dad! It's so good to see you!" He looked questioningly at Jenny.

Phil's wife hugged Jenny. "I'm Sarah, and this is Joey, he's seven; Annie's four, and Kate's three."

Jenny leaned down and the children ran into her arms.

"Are you the grandma?" asked Kate.

"No snapped Phil. "She just came with Grandpa, that's all."

"Kids, if you wanna call her Gramma, that's fine," said Sam, "because we're married."

Phil pulled away from Sam. "Married? Dad! What got into you?"

"Jenny, would you like to come in?" asked Sarah. "Supper's just about ready."

Sam put his arm around Phil's shoulders. "I wanted to tell you, but I know how you feel about my getting married again. It doesn't mean I don't respect you mother's memory. It means my marriage was so good, I wanted that kind of life again."

Phil started to say something, but Sarah was at the door. "Supper's ready."

During the meal, Phil kept the conversation centered on farming. Around 8:30, Sarah asked Jenny, "Would you like to help put the children to bed?"

"We know *Now I Lay Me Down to Sleep*," said Kate, as the children scrambled up the stairs ahead of the women.

"Dad, I want whatever's best for you. You know that. So if things don't work out for you, remember—you've always got a home here." Phil led Sam to the living room. "Now, how about a game of cribbage?"

They finished just as the women came into the room. "Dad's still the best cribbage player around," Phil told Sarah.

"And Jenny's the best pianist," said Sam, pulling the piano bench out for her.

She no sooner started playing *Let Me Call You Sweetheart* than Phil headed for the front door. "That was Mother's favorite song," he said, letting the door slam behind him.

"Please don't mind Phil," said Sarah. "It's just going to take him a while to accept your marriage."

Jenny followed Phil out to the porch. Sam could hear their voices through the open window.

"I love your father, Phil," said Jenny, "and I'll do everything I can to make him happy. It would help, though, if you and I could be friends." Her voice sounded strained. "I never had any children, so yours are the only grandchildren I'll ever have. They're awfully easy to love. And so is Sarah." She paused. "And so are you, if you'll let me."

"It's okay with me if the kids call you Grandma, but don't think you can take my mother's place." Phil took a deep breath. "If you ever do anything to hurt Dad—"

"I won't. You can be sure of that. And I'll be happy if you just accept me as your dad's wife."

The next day, Sam watched Jenny let the children help her bake pecan cookies.

"I brought these pecans all the way from Texas," she told them. "Would you like to come visit us and see the pecan trees? And look for seashells at the

beach, and go to the zoo, and walk over the bridge into Mexico, and—"

"Hey!" Sam interrupted, "They'll be with us a month at that rate! How about it, kids, would you like to come visit?"

"Will Gramma Edna be there, too?" asked Annie.

Sam picked her up. "Gramma Edna is in heaven now. That's why you have a new Gramma. She loves you very much."

"I'll come," said Annie, biting bits of cookie dough off the mixing spoon.

"Me, too," said Joey, grabbing the spoon from her and licking it clean.

Annie burst into tears and punched him.

"Watch me put the cookie sheets into the oven," said Jenny, "and as soon as they're baked, you can help me count them."

Annie wiped her tears. "I can count to ten."

"Let's count in Spanish," said Jenny. "Say *uno*."

Annie repeated the word.

"Kate, you say *dos*."

"Dose," she replied.

"And, Joey, you say *tres*."

Before Joey could repeat the word, Sam said, "I smell cookies!"

Jenny hotpadded the trays out of the oven and transferred the cookies to a platter to cool. "We'll continue our Spanish lesson later," she smiled.

Phil came into the kitchen. "Smells good."

"We helped Gramma Jenny bake cookies," said Kate.

Phil picked her up. "Let's have them for dessert, just like when Gramma Edna used to bake apple pies for us."

The following week, as Sam put his and Jenny's suitcases in the car, he told Phil, "I'm proud of how well you're working the farm. Must be all the good training I gave you!" he grinned. "It gives me a good feeling to know you can be independent—that we can each lead our own lives and still enjoy our time together."

Jenny, Sarah and the children came

out to the car, and everyone exchanged farewells.

"We'll see you all at Christmas!" said Sam, as he and Jenny drove off.

They checked the calendar squares off as the holidays grew near.

The day after Phil and his family arrived, Jenny packed a huge lunch basket with sandwiches, fruit, cookies, thermoses of coffee and water, cups, and cans of soda pop; everyone piled into Sam's car for the ride to the beach.

He drove about a mile along the strip of hard, wet sand—roaring whitecaps of the Gulf of Mexico on one side, wind-rippled sand dunes on the other—before he parked and everyone got out.

Seagulls squawked overhead, their white wings gracefully flapping against the bright blue sky. Perky sandpipers raced on stilt legs along the beach, beaking up morsels the waves brought in.

Sam and Phil climbed into their rubber waders, sloshed into the surf, and pounded iron stakes into the ocean floor for anchoring the huge fish poles. They baited their hooks with fresh shrimp, and cast their lines into the rolling surf.

Jenny handed Sarah four plastic pails. "You and the kids can start collecting shells," she said. "I'll catch up as soon as I get the coffee and cups out for the men."

Phil and Sam put their poles in the anchored rod holders. Phil was already ashore, when a whitecap knocked Sam face down into the surf.

Icy water spewed into his waders all the way down to his feet. His eyes, nostrils and mouth burned from the salt, and he couldn't get his breath. Jenny was suddenly helping him to his feet, reassuring him. He coughed until his throat ached.

Phil and Jenny were leading him to the car. "I'm all right!" he protested. "Just had a salty bath, that's all!"

Sarah threw a beach blanket around Jenny. "Dont' you realize the water temperature isn't even 60 degrees?"

"If it hadn't been for you—" Phil started to tell Jenny.

"Good thing we always bring a change of clothes when we come fishing," said Sam. "Sarah, hand Jenny that brown bag; our spare clothes are in it. And, Phil, help me out of these waders."

Phil's hands trembled as he unclipped the suspenders on Sam's waders. "You gave us a scare!"

But Sam's attention was on the bending jerking rod tip of Phil's fishpole. "You've got a fish on!"

Phil hot-footed it into the surf and reeled in a 25-pound drumfish.

That evening, after their baked fish dinner, Sam asked Jenny, "Feel up to square dancing tonight?"

"Can we come watch?" asked Kate.

"Just a minute, everyone," said Phil, "don't forget that Grandpa nearly drowned today and," he glanced at Jenny, "Gramma could've caught pneumonia from running into the ocean to save him."

"I'm fine," Jenny grinned. "And I'm always ready to go square dancing!"

"Kids," said Sam, as the children settled into chairs at the dance, "this is where I first met Gramma Jenny."

Phil took Jenny's hands in his. "We're all glad for that! After what happened today, I can see you really do love Dad. I'm not much on words, but I'd like it if we could start over." He kissed her on the cheek.

"Watch us now," said Sam, leading Jenny to a group squaring up, "because when we get through, you're all gonna want to take lessons from us!"

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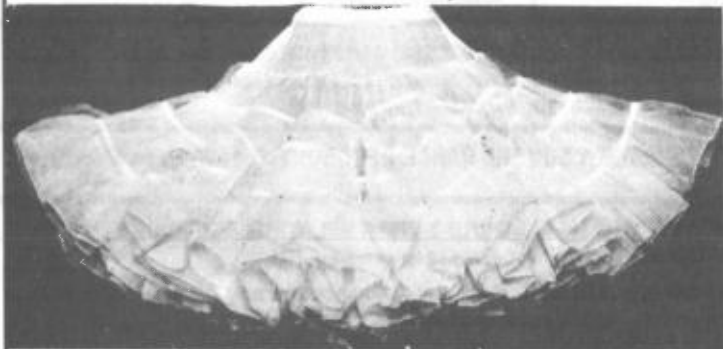
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Dancing Tips

by Harold & Lill Bausch

I wonder just what sort of "Tips" the average dancer would like to read this month? It is so easy to get on one subject and work it to death. So I shall try to write about several things.

When I dance I am always surprised to find a few women who have not been taught the proper hand position for the courtesy turn done on the chain movements and the *right and left thru*. Please, callers, be specific when you teach this and show the woman that her left hand is extended to the man with her palm down, because the man is supposed to reach for her left hand with his palm up. It is quite distracting when you reach for the lady's left hand with your palm up and find that you must grope around to get hands together correctly.

A tip to callers: Before I teach the *ladies chain* or *right and left thru*, I teach the courtesy turn while dancers are in squared-up position. This way I take the time to tell the man to reach for his partner's left hand with the palm of his left hand up. I tell the woman to lay her dainty little left-hand palm down in her partner's hand. I call her attention to the fact that her little finger is next to his thumb and that she should remember this as it will come in handy later. I remind the man to place his right hand in the small of the woman's back, (I joke that I want him to keep his hand above the waist) and that he will use a sort of push with his right hand. Then I remind him that he doesn't really push but this gives him the idea of which way they are to turn. Then I tell them that the turning point is between them and that while the lady moves forward the man must back up, and that they will turn until facing center again. Then as we get into the *ladies chain*, I remind

the women that when they extend their hand to the opposite men they should remember that their little fingers go next to the men's thumb; this seems to help them remember to keep their hands palm down. Then in the *right and left thru* remind the ladies again to reach with palm down, as indeed this is another courtesy turn.

It is the little things like this that give our new dancers more confidence and make for smoother dancing, so don't short-cut on this.

I would like to remind our "angels" at classes that they should set a good example to the students by not carrying on a conversation in the squares while the caller is teaching. I remind them not to do extra twirls and flourishes while dancing with the class.

At two different colleges this summer I was asked this same question: How do you get dancers to applaud after the tip instead of hurrying into the center and doing their thank-you routine? I answered this, "You must teach dancers proper etiquette and styling during their beginner lessons." I start by telling the dancers that they did well and they should give themselves a hand. Later I explain that the custom of applauding after a dance is an expression of thanks to their fellow dancers, a way of increasing enthusiasm in the whole hall, and also a bit of thanks to the caller. We have no problems in this field at all. Another question was, how do you get the dancers to get out on the floor right away when it is time for the next tip? Again this is taught in beginner lessons. Good habits and good dancing are both a result of good teaching in beginner lessons.


Another topic often discussed is how to get help in our clubs. We ask our new dancers from the start to please assist in picking up cups before they leave, and if needed ask help in putting away chairs and tables. Our new dancers are eager to help and they learn from the start, it also gives them the needed feeling of be-

Continued on Page 77



IRS

**Rich Man - Poor Man
Dance - April 17**



If you pay -
Dress "Poor"



If you get a
tax return -
Dress "Rich"

**Dudes & Dolls
Pres. Youth Center
Don Ashworth - Caller**

INCOME TAX BLUES DANCE

Elsewhere in this issue (*Party Line*) you'll find an idea for an April Showers dance, but April affords another fine theme idea with less emphasis on decorations and more on dancers dressing up (or down) to create fun. The Dudes and Dolls club in Oklahoma call it an *IRS Rich Man-Poor Man* dance, to be held around the middle of April. Don Ashworth from Enid is the caller. As the flyer says: "If you pay, dress *poor*; if you get a tax return check, dress *rich*." Now there's a way to lament or praise your luck, and in either case, console or rejoice with your friends, all in fun form.



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Calling Tips

by Trevor Peel, Middlesex, England

The last thing to consider when you actually teach a move is not to go on too long. Make your description clear and concise. Describe the move with the class just listening, however you decide to describe it, then try it with the class walking through the move as you describe it. Get the whole class going through the move together. Repeat your walk-thru with people doing the other position, if applicable, and then change your formation and walk it again. Always be aware of those having problems but don't forget that too much repetition to start with will do no good at all. If the class is having difficulty, let them rest a while and think about the move, or even come back to it next week. If necessary, try to find another way to describe the move. What was quite successful with one class will totally confuse another. I find that 30 minutes is more than enough for a teaching session; if the class has not grasped the move in this time I will go back at a later time and try again.

We have dealt with planning a program for the class and with the need for each session to be planned. If you have a whole evening with the class, or even if the class joins in on a split-level basis, the evening must be planned out. As with any group, students or graduated dancers, you must start by putting them at their ease and getting them relaxed and dancing. It is no good starting with moves you know will fold the squares; the evening will be a failure before you have even started. You must always send them home wanting more and having succeeded. Even if the moves you have spent all night on are still going wrong, they must

go home having succeeded at the end. So it is always best to plan a relaxed finish using moves everybody will get through.

Singing calls are a good way of getting everybody relaxed; the dancers get four chances at getting the figure right. Try to use singing calls with figures that the dancers have been taught, and on no account teach a move just because you want to do that particular singing call. If you really must do your favorite call, write a figure using moves already taught.

There is only one more thing to deal with now, and that is how you, as a person, are to approach this class. You must start as a fun person. You enjoy square dancing and you want everybody else to enjoy it along with you. You must be the one that people come to if they have a problem with a move and not any of your angels. Don't be frightened of going and giving an individual or couple a bit of encouragement if you see they are having difficulty. You may find this is best done during the tea break. Try to talk to everybody, get to know them; it will make your job easier. Always listen to any problems; it is very rare that somebody will be insulting, and you may learn something from what they have to say. It may be another way to put over something you have been trying to get the class to understand for weeks, or it may be that you are able to encourage them to keep trying when they are about to give up altogether.

To sum up all that has been said: you need to plan the course and each session. You need to know the move you are to teach, by definition, not as you would dance it. Never forget people need a challenge but they must always succeed in the end. Remember that you must be diplomatic with everybody. Don't forget that what works with one group may not work with the next, and what works for me may not work for you. We all want to produce good dancers and this is a guide to help you do so. Have fun, enjoy yourself, be prepared, and the people will keep coming back for more week after week.



by Bob Howell

easy level

Wade Driver of Houston, Texas, has written a nice solo dance to a real smooth piece of music. He refers to it as the Texas Hustle and calls it...

RAUNCHY

RECORD: Circle D 702B

FOOTWORK: Easy Line Dance, all dancers start on R in lines facing the stage.

INTRO: Wait two pick-up notes, no hands joined.

1-2 SIDE, BEHIND, SIDE, TCH; SIDE, BEHIND, SIDE, TCH;

1 Side R, XLIB of R, side R, tch L to R;

2 Side L, XRIB of L, side L, tch R to L;

3-4 BACK UP, 2, 3, TCH; ROCK, REC, FWD/TURN, —;

3 Back up R, back L, back R, tch L to R;

4 Rock fwd L, recover R, fwd L turning ¼ LF, —;



Gene Fuller, from San Mateo, California, shares a Scottish fun dance with our readers. He uses Capitol LP T10014, *My Scotland*, Side 2, Band 2, "The Cumberland Reel" for music, but because the Jimmy Shand album is so hard to get, any 32-bar (64-count) music may be substituted.

THE HIGHLAND REEL

FORMATION: Couples facing in longways or contra lines.

1-4 STAR BY THE RIGHT, BACK BY THE LEFT

With 8 walking steps, cpls 1 & 2 make full turn CW in R-hand star, elbows bent (pigeon wing)

5-8 REPEAT moving CCW in L-hand star and finish in original place.

9-16 FIRST COUPLE DOWN CENTER AND BACK

Cpl 1 join hands and promenade down ctr of set 8 steps. On ct 8 turn inward twd partner to face twd head of set. Walk 8 steps up center of set to original place.

17-22 CAST OFF AND ALL FOLLOW LEADER

With walkingsteps, cpl 1 cast off as follows: separate from each other No. 1M turns L, No. 1W turns R and move long outside of line twd ft of set. M2, 3 and 4 follow No. 1M, and W2, 3 and 4 follow No. 1W.

23-28 Cp1 1 meet at foot of set. Join hands and walk directly to head of set. Each cpl in turn meet at ft, join hands and follow cpl No. 1. When cpl 1 reaches head of set they turn inward twd each other to face down set. Others face and join hands across with ptrs to form arch.

29-32 HEAD COUPLE UNDER ARCH

With 8 walking steps, hand joined, No. 1 cpl moves under arch to ft of set to become last cpl. Other cpls move up slightly twd head of set. On meas 32 all drop hands and step bwd to widen set.

REPEAT DANCE from beginning with new head couple.

Here is another fun dance sent along by Carl Brandt of Fort Wayne, Indiana. It gives dancers a chance to boogie woogie. He uses it effectively with senior citizen groups.

SENTIMENTAL JOURNEY

SEQUENCE: Opener, fig, hds twice, middle break, fig, sides twice, ending, tag

OPENER: Circle left, I'm gonna take a sentimental journey, I'm gonna set my mind at ease

Reverse to the right and home you go, Four ladies promenade the inside ring,

Swing your partner and promenade...

FIGURE:

Heads go forward and come on back
Forward again and swing the opposite
And face the outside two
Circle one full turn around
With your corner single circle 1/2
And boogie woogie (jitterbug style)
Do it again, then swing, promenade
I'm gonna take a sentimental journey
Sentimental journey home.

BREAK AND ENDING

Sides face grand square...
Seven, that's the time we leave, at seven
I'll be waiting up for heaven
Counting every mile of railroad track
That takes me back
Four ladies promenade one time inside the ring
Swing your own and promenade back home
I'm gonna take a sentimental journey
A sentimental journey home.

Al Brozek of Oxford, Connecticut, named our contra this month after his ten-year-old car. He calls it...

THE GREEN RABBIT

FORMATION: Improper Duple (Alternate Duple) 1,3,5,etc. active and crossed over.

MUSIC: 64-count (32-bar) reel or jig

Right-hand star oance around (8)

All swing corner (8)

All face down in a line of four, forward and back (8)

All down center four in line (8)

Ladies half chain (8) (Ladies chain across)

Lines return up center four in line (bend the line) (8)

Circle left 3/4 (8)

Do-sa-do opposite once and a half (8)



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The English Mountain staff has been joined by **PHIL AND NANCY KOZLOWSKI**, of **AURORA, INDIANA**, coordinators for the retreat, and **DON AND MILDRED WILLIAMSON** of **RED BOOT RECORDS** who are the directors. We are especially pleased to have the **RED BOOT BOYS** make this their home base of operation and are presently involved with promoting the mountain. Do not be surprised to see **DON, JOHNNY, MIKE OR WAYNE** at any time on the mountain **calling guest tips**, or singing a **concert** just for you. All of our staff callers have special weeks and weekends scheduled. The **RED BOOT BOYS** are scheduled to perform **19 concerts** throughout the 1987 season.

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**ALOHA TO YOU
BOB & LISA ROLLINS GO HAWAIIAN**

Designed by Lisa Rollins, whose label is "Luna d'Miel," the outfit pictured incorporates the flowers and state colors of Hawaii, and epitomizes the Aloha dress style so popular in the islands. 100% cotton batik was used as the basic fabric, with poly/cotton ruffles, yoke, cuffs and bodice lining. A one-inch grosgrain ribbon was used as a contrast trim, with a ¼-inch

grosgrain ribbon above the hem of the dress for definition. A yellow "Crystal Magic" petticoat was worn to enhance the yellow of the outfit.

Editor's Note: Bob and Lisa were stationed in Hawaii when this photo was taken at the 1986 Aloha Convention by Tokyo photographer Ichiro Fujima, but as this is written they have been transferred to Guantanamo Bay, Cuba.

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1987 FALL SESSION

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June 21-June 27  David Hudson Wichita Falls, TX	June 28-July 4  Sid Perkins Plainview, TX	July 5-July 11  Wendel Siewart Enid, OK
July 12-July 18  Les Hughes San Antonio, TX	July 19-July 25  Tim Tyl White Oak, TX	July 26-Aug. 1  Jim Lee Weatherford, TX
Aug. 2-Aug. 8  Daymond Mayhall Houston, TX	Aug. 9-Aug. 15  Ted Young Ft. Stockton, TX	Aug. 16-Aug. 22  Ronnie Woods Amarillo, TX

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MAYCROFT SQUARE TAPPERS

Gene and Alice Maycroft describe the Square Tappers as "little gifts from God that their parents share with them," and they count themselves blessed to share the activities of the Square Tapper family. Eighty-odd children ages three to seventeen are currently preparing to travel to the National Convention in Houston in June, where they will draw thunderous applause and teary eyes at the conclusion of their lively demonstrations—it happens at every performance.

Gene and Alice gave their name 25 years ago to the group, and have seen 6,000 youngsters participate in their program, which concentrates more on growth and the development of self-confidence than on dance steps. The Maycrofts speak with pride of the love that is shared by them, the children and the Parents Association, which raises the funds for the trips. They've shared their love with audiences throughout the U.S., and also in France, Russia, Poland and Rumania. (Your editors, through a strange coincidence, recommended them for their first exchange opportunity, when approached by a cultural exchange organization.)

For those interested in the logistics of moving a group of youngsters to a convention each summer, the Parents Association raises about \$25,000 for each such trip by selling candy, popcorn and peanuts, putting on dinners and benefits, and "tormenting" their friends. The Square Tappers have attended 22 national conventions. Not only do they raise money for their trips, they recently raised \$1,350 for the American Heart Association in a dance-a-thon in Muskegon Mall (Michigan).

Recently, the group has been used as a back-up group by several country shows traveling out of Nashville, and the Tappers have enjoyed performing with Mel Tillis, Boxcar Willie, the Oakridge Boys, and Dottie West.

Alice and Gene Maycroft's three daughters share in calling and teaching the group, and Gene dreams of teaching more young people to call, so that the tradition of dancing and fun will continue into the future for the Maycroft Square Tappers.

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FROM THE BARN TO THE BALLROOM!

Square dancing in the last fifty years has come from the barn to the ballroom. Henry Ford instigated a revival of Old Time Dancing in Dearborn, Michigan. So did Lloyd "Pappy" Shaw at an obscure school near Colorado Springs, Colorado. The boom is still going on today, as possibly six million dancers in 10,000 square, round, contra, clogging, traditional, and folk dance groups enjoy the fun and fellowship the activity offers.

As part of the "Spirit of '86" campaign conducted last year, many new recruits discovered our musical pastime, and new vitality was felt in existing groups world-wide. For the initiation of this and other square dance promotions, we acknowledge the untiring efforts of Becky and Jerry Cope of Copecrest Resort in Dillard, Georgia. A recent publication produced by them is a cookbook/handbook that's sure to become a classic reference. The photo above by Preston Roland came from that book. Dancers in the photo are: Elmer and Margie Sheffield, Jim and Dottie McCord, Warren and Sandra Milligan, Jack and Marguerite Blanton, Cooper and Nina Mingeldorf, Peggy and Warren Miller, Water and Bertha Herold, Jimmy and Faye Williams.

Further information may be obtained from Jerry and Becky Cope at P.O. Box 129, Betty's Creek Road, Dillard GA 30537 (404-746-2134).

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by Russ and Nancy Nichols

by Craig Shucker

Continued from February Issue
From *Trailblazer*, Volume V, No. 6

Positioning is a crucial factor for higher level dancing. The lack of good positioning is probably the biggest cause of breakdowns of squares. Good positioning requires that formations are well-aligned at the beginning of the call, at intermediate formations, and at the end of the call. One cause of poor positioning is not working to exact spots. Another is the failure to adjust after a call. For example, *tag the line* should end in a column of four dancers all facing away from the center of the column. What usually happens is the dancers retain the offset caused by passing right shoulders, resulting in an offset formation. Not making hand contact whenever possible is another cause of poor positioning. So is the dancer who insists on ending on a 45-degree angle, apparently in the belief that by facing this direction he or she cannot be entirely wrong. Yet another cause is the dancer who starts the next call or part of a call before completing the previous one, often leading to formations where one side of the square is oriented 90 degrees from the other side.

Another aspect of good positioning is

keeping the square compact. Many callers stress this but do not give dancers any techniques on how to do it. The following rule will help in many cases: For dancers whose part ends working away from the center, come up short; for those whose part ends working toward the center, make up the difference. Let's look at some examples. First, from a quarter tag formation when the call is *extend the tag*, many dancers dance it with the outside dancers having the center dancers come to them, or where everybody steps forward halfway. This causes the square to become larger than it should be. The centers should take one small step forward (come up short) and the outside dancers should step up to them (make up the difference). From two-faced lines when the call is *couples circulate*, the infacers should move forward about $\frac{3}{4}$ of the way across to the other line (come up short), the out-facers wheel across to the other side of their line and then step forward (make up the difference). Probably one of the most ignored factors in square dancing is the ability to work as part of a team. A square of dancers is a team of eight members whose goal is to successfully execute the instructions given by the caller. Any actions which detract from this goal are detrimental to the team. Some such actions include distracting the other dancers with unnecessary talking, humming, whistling and flourishes; arguing about definitions or about who was right or wrong; and forcing other dancers out of

Continued on Page 101

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Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

STILL MORE FROM "DOWN UNDER"

by Brian Hotchkies, Australia

Zero line: pass thru, ends cross run
New centers square thru $\frac{3}{4}$, centers in, stop
Ends cross run, new ends trade
Left allemande...

Just the ladies turn thru, star thru
Promenade...

Pass thru, girls run left, left swing thru
Those facing out run left, all star thru
Center girls run left, lead boys run right
Boys pass thru, those facing out cloverleaf
All circle left, girls as couples lead right
Swing partner...

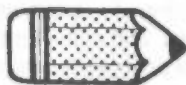
Turn thru: Heads turn thru, cloverleaf
Zoom, turn thru, left allemande...

Heads star thru, turn thru, left turn thru
Centers turn thru, centers in, cast off $\frac{3}{4}$
Just the ends turn thru, centers pass thru
And fold, (zero box), left allemande...

Zero line: two ladies chain, right & left thru
Pass thru, U-turn back, just the boys
Left turn thru, star thru, wheel and deal
Square thru $\frac{3}{4}$, left allemande...

Right and left thru, pass thru, ends fold
Turn thru, centers left turn thru
Outsides turn back, right & left grand...

REVIEW



FOLD/CROSSFOLD

From Brian Hotchkies, Australia

Zero box: Make a right-hand star
Heads star left in the center
Pick up corner, star promenade
Back out, circle left, girls (or boys) fold
Left allemande...

Zero box: Right and left thru, swing thru
Girls cross fold, box the gnat (zero box)
Change hands, left allemande...

Right and left thru, pass thru, U-turn back
Swing thru, box cross fold, left allemande...

Zero line: Half square thru, trade by
Right and left thru, star thru
(Opposite line, in sequence)
Just the ends U-turn back, centers pass thru
Ends cross fold, grand right and left...

Star thru, veer left, ferris wheel, centers
Slide apart (spread), outsides squeeze in
To line, everybody U-turn back, bend the line
Pass thru, centers cross fold
Grand right and left...

Squared set: Heads pass thru, around one
To a line, everybody pass thru, ends cross fold
(Zero box) left allemande...

Zero box: Touch $\frac{1}{4}$, ends cross fold, touch $\frac{1}{4}$
Split circulate (zero box ocean wave)
Right and left thru, touch $\frac{1}{4}$, girls fold

Double pass thru, boys turn back
Left allemande...

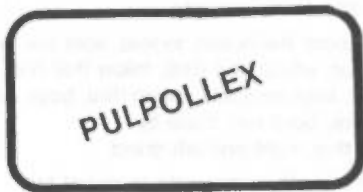
Zero box: Split the outside two, around one
To a line, pass thru, ends fold
Right and left thru (zero box), left allemande..

Zero box: Centers in, cast off $\frac{3}{4}$
Ends cross fold, zoom, square thru $\frac{3}{4}$
Left allemande...

Zero box: Left touch $\frac{1}{4}$, centers cross run
New centers trade, girls run right, pass thru
Ends fold, left allemande...

Zero box: Touch $\frac{1}{4}$, scoot back, boys fold
Girls pass thru, star thru, wheel and deal
(Zero box), left allemande...

Zero box: Curlique, centers cross fold
Swing thru, just the center ladies U-turn back
Pass thru to a new ocean wave, all girls fold
Boys pass thru, star thru, boys fold
Grand right and left...

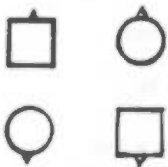


RUN THE WHEEL

by Chuck Myers and Dave Hodson

DESCRIPTION: From couples back to back or right-hand box circulate, beaus or leaders *run*, then do their part of a *wheel thru* with each other while the others do their parts of a *partner trade and roll*. Movement always ends in a right-hand box.

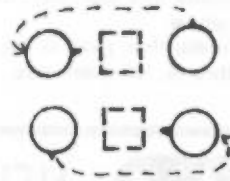
COUPLES BACK TO BACK



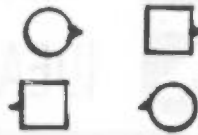
BEAUS RUN AND
WHEEL THRU



AS OTHERS PARTNER TRADE AND ROLL



RESULTS



SAMPLE CHOREO:

Head ladies chain and rollaway, pass thru
Run the wheel, boys run, left allemande...

Heads lead right and circle to a line
Flutter wheel, pass thru, run the wheel
Circulate, trade and roll, square thru four
Trade by, left allemande...

Heads lead right and circle to a line, touch $\frac{1}{4}$
Circulate, run the wheel, boys run
All pass thru, wheel and deal
Centers pass thru, left allemande...

Heads lead right and circle to a line
Two ladies chain, rollaway, pass thru
Run the wheel, circulate (any number)
*Boys run, left allemande...
Or, *Girls run, left allemande...

Heads rollaway, square thru four, pass thru
Run the wheel, recycle, left allemande...

Sides rollaway, heads square thru four
Pass thru, run the wheel, swing thru, recycle
Star thru, pass thru, wheel and deal
Dixie grand, left allemande...

Heads pass thru go round one to a line
Pass thru, run the wheel, circulate
Single hinge, pass thru, wheel and deal
Zoom, girls square thru $\frac{3}{4}$, star thru
Couples trade, promenade...

Head ladies chain, heads lead right
Circle to a line, touch $\frac{1}{4}$, circulate
Center four run the wheel, others trade
And roll, *ends star thru, left allemande...
Or, *Ends box the gnat, right & left grand...

Heads square thru four, swing thru
Boys run, girls walk & dodge, all run the wheel
Boys run, double pass thru, track two

Recycle, swing thru, right & left grand...
 Heads square thru four, pass thru
 Run the wheel.
 Boys run, star thru, pass to the center
 Square thru $\frac{3}{4}$, left allemande...



FOLLOW THAT BOAT by Phil Kozlowski

DESCRIPTION: From facing lines, ends *pass thru*, move around the outside to the first persons they meet and *touch* $\frac{1}{4}$; centers do their part of *load the boat*, and when they are done, they step forward and *partner trade*. Original ends do a *follow your neighbor and spread* to end the movement in a $\frac{1}{4}$ tag formation.

EXAMPLES by Phil:

Four ladies chain $\frac{3}{4}$, heads touch $\frac{1}{4}$
 Walk and dodge, circle to a line
 Follow that boat, extend...
 (Zero box ocean wave)

Heads square thru four, circle to a line
 Follow that boat, extend, recycle, pass
 To the center, pass thru, left allemande...

SAMPLE CHOREO:

Heads lead right and circle to a line
 Follow that boat, extend, swing thru
 Boys trade, right and left grand...

Heads lead right and circle to a line
 Ends box the gnat, follow that boat, recycle
 Double pass thru, track two, swing thru
 Right and left grand...

Heads lead right and circle to a line
 Rollaway, follow that boat, extend
 Right and left grand...

Heads lead right and circle to a line
 Touch $\frac{1}{4}$, coordinate, bend the line
 Follow that boat, swing thru, recycle & spread
 Pass thru, wheel and deal, swing thru
 Extend, girls trade, star thru, pass to center
 Square thru $\frac{3}{4}$, left allemande...

Heads pass thru go round one to a line
 Follow that boat, recycle and spread
 Follow that boat, girls trade
 Ping pong circulate, recycle, pass thru
 Swing thru, right and left grand...
 Heads lead right and veer left, bend the line
 Follow that boat, center girls trade, extend
 Recycle, left allemande...
 Four ladies chain, sides rollaway
 Heads pass thru, separate go round two
 To a line, follow that boat, right & left grand..
 Heads square thru four, sides rollaway
 Swing thru, centers run, bend the line
 Follow that boat, extend, girls trade
 Slide thru, left allemande...

Heads square thru four, slide thru
 Follow that boat, extend, swing thru
 Boys run, wheel and deal, left allemande...

Heads square thru four, swing thru
 Boys run, couple circulate, bend the line
 Follow that boat, recycle, pass thru
 Pass thru, left allemande...

Heads pass the ocean, extend, spin the top
 Boys run, wheel and deal, follow that boat
 Extend, boys circulate, swing thru, boys run
 Crossfire, boys run, trade by
 Swing thru, right and left grand...

Heads pass thru, separate go round two
 To a line, follow that boat, swing thru
 Ping pong circulate, swing thru, recycle
 Zoom and star thru, others lead right
 Left allemande...



Heads square thru four, swing thru, boys run
 Couples circulate, crossfire
 Follow your neighbor and spread
 Centers trade, recycle, pass thru
 Wheel and deal, square thru $\frac{3}{4}$
 Left allemande...

Heads lead right and circle to a line
 Pass thru, head men and side ladies run
 Centers pass thru, centers in and cast off $\frac{3}{4}$
 Pass thru, head men and head ladies run
 Centers trade, ladies trade, all pass thru

Bend the line, spin the top, boys run
 Crossfire, trade and roll
 Crosstrail thru, left allemande...
 Heads lead right and circle to a line
 Grand swing thru, single hinge
 Circulate (any number of times)
 Girls run, right and left grand...
 Allemande left, all eight spin the top
 Head men and side ladies run, all move on
 Pass thru, bend the line, pass thru
 Boys fold, star thru, promenade...

Heads lead right and circle to a line
 Pass thru, head men run, all men trade
 Side men run, all partner trade, pass thru
 Head men run, all men trade, side men run
 All partner trade (zero), left allemande...

Heads pass thru go round one to a line
 Touch 1/4, circulate, triple scoot, circulate
 Boys run, zoom, pass thru, left allemande...

Heads square thru four, swing thru
 Pass thru, chase right, coordinate
 Ferris wheel and spread, pass thru
 Wheel and deal, turn thru, star thru
 Circulate 1 1/2, bend the line, you're home...

Heads lead right and circle to a line
 Touch 1/4, circulate twice, boys run
 Chase right, boys run, pass thru
 Left allemande...

Heads lead right and circle to a line
 Pass the ocean, centers hinge
 Diamond circulate, flip the diamond
 Half circulate, bend the line, you're home...

Heads square thru, swing thru, boys run
 Girls hinge, diamond circulate twice
 Flip the diamond, turn and left thru
 Veer left, ferris wheel, pass thru
 Left allemande...

Heads square thru four, square thru 3/4
 Chase right, circulate, boys run, trade by
 Swing thru, girls trade, right & left grand...

Heads square thru four, pass thru
 Chase right, single hinge, ladies trade
 Recycle, star thru, pass thru, chase right
 Single hinge, ladies trade, recycle, star thru
 Left allemande...

Heads lead right and circle to a line
 Square thru four, chase right, boys run
 Pass thru, left allemande...

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TIMING'S THE THING

Intro: : — Heads square thru
— — — : — — Step to a wave
Fan the top — — : — — Recycle
— — Slide thru : — — Right & left thru
— — — — : Pass to the center — —
Square thru $\frac{3}{4}$ — — : — — Corner swing
— — — — : — — Promenade
— — — — : — — — —
— — — — : (Repeat) Hds sq. thru

FOR THE MODULAR CALLER:

Square thru equivalents:

Static sq.: Four ladies chain, sides star thru
Zoom, centers pass thru (zero box)...

Static sq.: Head ladies chain, sides touch $\frac{1}{4}$
Walk & dodge, right & left thru (zero box)...

Lead right and circle to a line equivalents:

Head ladies chain right, new hds. spin the top
Sides divide, all right & left thru (zero line)...

Static sq.: Four ladies chain $\frac{3}{4}$, all rollaway
Half sashay, heads square thru
Split the outside two, separate around one
To a line (zero line)...

THE BASIC PROGRAM:

Static sq.: Head men and corner go forward
And back, same four square thru
Grand right and left...

Static sq.: Heads lead right and swing thru
Twice, centers run (you're half-sashayed)
Bend the line, reverse the flutter wheel
(Girls go), pass thru, grand right & left...

Static sq.: Heads square thru, star thru
Change something & box the gnat
Hang on and half square thru
Grand right and left...

Static sq.: Sides right and left thru
Heads crosstrail thru & separate around one
With the heads star right $\frac{3}{4}$
With the sides star left $\frac{3}{4}$
In the middle star right $\frac{3}{4}$, do paso
Roll promenade...

Static sq.: Four ladies chain
Sides flutter wheel, heads pass thru
Turn single file, lady around two
Gent around one to a line, forward & back

Pass thru, wheel & deal, centers star $\frac{1}{2}$
To a grand right and left...

THE MAINSTREAM PROGRAM

Static sq.: Heads curlique, boys run, curlique
Boys run, partner trade and roll to face
Step to wave, boys trade, spin the top
Square thru $\frac{3}{4}$, courtesy turn
Center four box the gnat and back away
Others slide thru, you're home...

Static sq.: Heads rollaway half sashay
Square thru four, step to a wave
All eight circulate, centers trade, boys run
Pass thru, wheel and deal, zoom
Centers touch $\frac{1}{4}$, box circulate twice
Left allemande...

Zero box (wave): Scoot back, boys run
Bend the line, square thru $\frac{3}{4}$, left allemande...

Zero box (wave): Scoot back, boys trade,
Boys run, wheel and deal (zero box)...

Zero box: Swing thru, boys trade
Scoot back (zero box)...

Zero box (wave): Scoot back, girls circulate
Boys trade, boys run, wheel and deal
Star thru (zero lines)

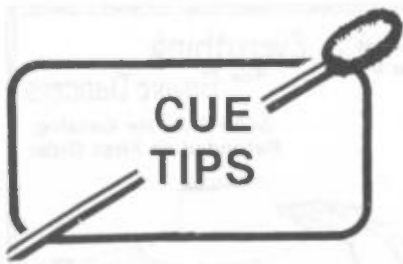
Zero line; Right and left thru, Dixie style
To an ocean wave, boys trade, boys cross run
Boys circulate, girls trade, scoot back
Boys trade, boys run, couples circulate
Wheel and deal, pass to the center
Square thru $\frac{3}{4}$, left allemande...

Zero line: Pass the ocean, all eight circulate
Scoot back, girls circulate, boys trade
Boys run, wheel and deal, pass to the center
Square thru $\frac{3}{4}$, left allemande...

Zero line: Pass the ocean, all 8 circulate
Scoot back, boys trade, spin chain thru
Boys circulate, twice, girls run, tag the line
Right, wheel and deal (zero box)...

Zero line: Pass the ocean, fan the top
Spin the top, swing thru, step thru
Pass the ocean, fan the top, spin the top
Swing thru, right and left thru, pass thru
Bend the line, pass the ocean, spin the top
Swing thru, fan the top, recycle, star thru
Left square thru, left allemande...

Zero line: Slide thru, square thru
But on the third hand, touch $\frac{1}{4}$
Walk and dodge, boys fold, swing thru
Split circulate, boys run, bend the line
(Zero line)...



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SEQUENCE: AB Inter AB Inter AB Inter Ending

INTRO: WAIT; WAIT; APT,—,PT,—;

PART A

- 1-4 **FWD TWO STEPS; FWD TWO STEPS; FULL BOX;;**
 1-2 In scp lod two fwd two steps L,R,L,—; R,L,R,—;
 3-4 In cp fac wall step sd L, cl R to L,—; sd R, cl L to R, Bk L,—;
- 5-6 **HITCH BACK 3; SCISS THRU;**
 5-6 Cp fac wall bk L cl R to L, fwd L,—; step sd R cl R to L, cross thru lod R,—;
- 7-8 **TWO SIDE CLOSSES; SIDE REACH THRU;**
 7-8 In cp fac wall step side lod on L, cl R, sd L, cl R; sd L, thru R, to cp fac wall;
- 9-12 **FULL TRAVELING BOX;;;;**
 9-10 In cp fac wall side L, cl R to L, fwd L twd wall,—; turning to rlod fwd R,—,L,—;
 11-12 Blending to cp fac wall side rlod R, cl L to R bk R twd coh,—; turning to scp fwd L,—,R,—;
- 13-16 **VINE 4; PIVOT 2; TURN TWO STEP; TURN TWO STEP;**
 13-14 In cp fac wall vine sd L, XRIB (WXIB) sd L, XRIF of L (WXIF)—; pivot 2 L,R, to cp fac wall;
 15-16 Do two RF turning two steps L,R,L,—; R,L,R,—;

PART B

- 1-4 **FACE TO FACE; BACK TO BACK; BASKETBALL TRNS;;**
 1-2 Bfly sd L, cl R to L turning L fac (WRF), sd L,—; bk to bk pos sd R, cl L to R, turning R fac (WLF) sd R to open lod,—;
 3-4 Lunge fwd L,—, turning R fac (WLF) rec to rlod,—; lunge fwd L,—, turning R fac (WLF) rec R to lod,—;
- 5-8 **HITCH 6;; FWD TWO STEP; FWD TWO STEP;**
 5-6 Scp lod fwd L, cl R to L, bk L,—; bk R, cl L to R, fwd R,—;
 7-8 Scp two fwd two steps L,R,L,—; R,L,R,—;

INTERLUDE

- 1-3 **LIMP 4; WALK TWO; HITCH 4;**
 1-3 Cp fac wall sd L, XRIB of L (WXLIB of R), sd L, XRIB of L: fwd L,—, fwd R,—; hitch 4 fwd L, cl R, bk L, cl R;

ENDING


- 1-2 **WALK FACE; APT,—, PT,—;**
 1-2 In scp fwd L,—, fac R,—; step apt L,—, point R twd ptr,—;



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- MAR509 LEONA—David Burns
- MAR508 TRAVELING SHOES—Wayne Smith
- MAR507 BABY LIKES TO SQUARE DANCE—
Robert Townsend



LEE SWAIN

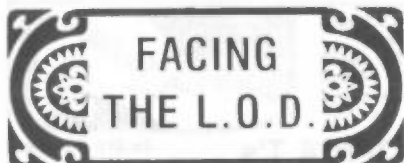


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GEORGE AND ENID WOODS
Fullerton, California

George and Enid Woods met in 1979 while Enid was cueing at a square dance. They were married in 1980 aboard the Queen Mary. George has been round and square dancing for nearly 28 years, while Enid has danced 20 years and cued for ten. George is a native West Virginian, who now is manager of Quality Assurance for Allis-Chalmers/Stansteel Products in Los Angeles. Enid, a native Californian, works as a lab technologist for a local hospital.

The Woods built a large dance room onto their home where they teach one basic and one intermediate dance class each week. Once a month they host an All-Classics Dance. They dance for enjoyment every week with Harmon and Betty Jorritsma's Hacienda Rounders.

George and Enid are active members of Roundalab where they chair a committee. Each year they work at several area



festivals.

George has three children and Enid two sons. Between them they have five grandchildren with two more on the way.

The Woods are really enthusiastic about the square/round dance activity and the wonderful people they have met.

CALLING TIPS, Continued

ing a part of the club. Our "angels" also show by example by doing these things, plus the fact they help me carry in and carry out my equipment. I tell you, my

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OHIO STATE CONVENTION

The 28th annual Buckeye Dance Convention will be held in Cincinnati, Ohio, on May 1-3, 1987. Dancing will be at the new convention center, with all programs available, plus booths, a style show, grand march and much fun. The theme is "Star Thru Cincy in 87!". For registration, write Phil VanLokeren, 9 Brandywine Dr., Glendale OH 45246.



NOVEMBER BALLOON RELEASE

On Nov. 8 the South Carolina S&R/D Federation celebrated the 50th birthday of square dancing with a full day of activities at the Carolina Coliseum in Columbia. Over 1000 dancers enjoyed workshops, a plus dance, a callerama, and an evening ball, all highlighted by an afternoon balloon release on the state capitol grounds. The School House Cloggers and Flowertown Cloggers performed, Bob Newman called and Jack and Muriel Raye cued rounds. Bob, Jack and Muriel donated their time. Local television covered the balloon release on the evening news. ETV covered the event beginning with the balloon release and

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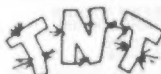
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HONORARY MAYOR

Last August caller Art Shepherd of Christchurch, New Zealand, was made honorary mayor of Ferrymean Historic Park. During his term of office and to help raise funds for Ferrymead, the Cathedral Squares put on a big Family Fun Night. At the sports stadium, the Kiwi County Club and a ballad singing group, along with one of the younger dancers, Melanie Aldridge, provided entertainment for one of the best nights people had attended for a long time. (Non-dancers, that is—the club has great nights all the time!) Even the "real" mayor joined in the square dancing and commented on the various age groups represented by the dancers. Cathedral Squares will be donating at least \$1500 to Ferrymead. Mary Stanley
 Christchurch, New Zealand

CALLER BOOKING SERVICE

A new service for clubs and callers is now available. By means of a computer, INCA (INternational Caller Agency) will match clubs to callers seeking bookings, with no charge to clubs and very little to callers. Mr. and Mrs. Howard Noe, along with Art Harris, programmers for the Magnolia Swingers, are the founders. Inquire at 109 Marvin St., Biloxi, Miss. (601)392-5469 or 392-8263.

OVERSEAS DANCER ASSOCIATION

The 25th annual reunion of Overseas Dancers will be held at the Clarion Hotel in Denver, Colorado, July 30-August 2, 1987. In order to attend, one must be a member of the Overseas Dancer Association. Membership requirements are that a person must have learned to dance overseas or have been a member of an overseas club.

In honor of this anniversary, a Trail End reception and dance will be held on July 29, open to all square dancers. Calling and cueing will be done by members of the ODA.

For further information write to the general chairmen, Norman and Marge Topping, 11734 E 7th Ave., Aurora CO 80010.

TEXAS SILVER ANNIVERSARY

Catch the excitement at the 1987 25th Silver Anniversary State S/D Festival in Dallas, Texas on June 4,5,6. Three exciting fun and dance-filled days will provide all programs of dancing. On June 4, a Trail End Dance sponsored by the Texas Callers Association will kick off the festival. On June 5, the pre-festival dance will be sponsored by the North Texas S&R/D Assn. The festival will be sponsored by the Texas State Federation.

Dancers from all over the state and nation are invited to attend. Additional information is available from Bill and Jean Moeller, 2225 Lake Ridge Circle, Waco TX 76710.

FIRST EMPIRE STATE FESTIVAL

The Empire State S&R/D Festival, Inc. (ESSARDF) announces its first event to be held October 9-11 at the Rochester, N.Y., Riverside Convention Center.

ESSARDF is an organization of representatives from the nine regions of New York, who have been meeting since November, 1984 to make plans. The festival will be a three-day event with a N.Y. Caller/Cuer Showcase scheduled Friday evening. Part of this year's festival is a contest to chose an official dance costume for the state. Entries will be modeled by their designers at the Saturday afternoon fashion show.

Registration forms are available from Orlo and Rita Hoadley, 18 Kingsberry Dr., Rochester NY 14626.

CLINICIANS FOR URDC CONVENTION

Brent and Mickey Moore, program chairmen for Universal R/D Council's Convention Eleven in '87, have announced that the convention will offer the most extensive clinical/teaching sessions ever. Presenting the clinic-teaches will be Peter and Beryl Barton, Rhumba; Bill and Carl



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Figure clinics will be presented by Mike and Sally Poehler, Foxtrot; Dwain and Judy Sechrist, Cha Cha/Rhumba; Mike and Diana Sheridan, Picture Figures; Roy and Phyllis Stier, Waltz; Koit and Helen Tullus, Tango.

The URDC Convention is scheduled for Seattle, Washington, on July 22-25.

Phil & Becky Guenther

KANSAS STATE CONVENTION

The Kansas State S/D Convention will be held June 5-6 at the Bicentennial Center in Salina, with three halls of square dancing providing every level. Featured caller is Scott Smith of Utah, with round dance cuers Dave and Sheri Kohlmeier of Indiana. Workshops in clogging, round dancing, square dancing, and contra dancing will be offered, as well as exhibitions, style show, sewing clinic, and a grand march of Kansas Clubs. For further information, contact Ralph and Velma Sondburg, PO Box 675, Monument KS 67747.

SQUARE DANCING IN SOUTH AFRICA

Tony and Crystal Webb of the Shindig Squares of Benoni report that the clubs in Benoni and Port Elizabeth continue to develop. During 1986 visitors were welcomed from Sioux Falls, Atlanta, and the U.K. An unsuspecting visitor from Australia was initiated. Visitors to South Africa are very welcome to call them at 011-8459-8350 for local information.

IN MEMORIAM

Square dance leader and promoter Dr. Lee Walker of Jellicoe, Tennessee, sent news that his wife and partner, Lucille, passed away on September 9 after a lengthy illness. The Walkers were LEGACY trustees, and many dancers knew Lucille from her attendance at meetings and conventions. She will be missed.

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IN THE NEWS



This may be some kind of a record. Shown above are **Maurice and Pauline Costello**, who have attended every Nebraska state square dance festival except the first one in 1940—that's 45 years without a miss, and they're still dancing. He's 91 and she's 88 this year.

According to **Clifford and Joyce Prell**, directors for '87, Lincoln will be the site and the Nebraska Council of S/R Dancers will sponsor the next festival, set for May 2 at the ballroom of the Univ. of Nebraska east campus, featuring a large wood floor. Information: 420-466-3875.

Perhaps Lincoln gets credit for sponsoring the oldest continuous festival, held first in the spring of 1940 on the lawn of **Mr. and Mrs. Roy Green**.

As a note of interest, caller **Nelson and Porchia Watkins** of Escondido, California, recently celebrated their 25th wedding anniversary, and later became grandparents when

daughter **Lianna** bore a baby girl named **Courtney Lorene**.

Harriet Miles is now writing a new column of interest to square dancers in *Tribune Plus*, Mesa, Arizona.

Square dance columnist/caller **Marvin Labahn** of the Chicago area has recently had to curtail his activities in order to care for his mother, quite seriously ill.

A color photo and full page story about **Don and Cher Bosch** recently appeared in the *Showtime* section of the *Knoxville News-Sentinel*, and was sent to us by **Don Walker**, owner of Grand Square Center. The **Bosches** are both legally blind, and in spite of this handicap, square dance regularly with the Coffee Grinders and other clubs of the area. They have been vice presidents of the club. They are excellent dancers, have been married 16 years, are both in their thirties, and have two children.

From the 55-Plus Column of the *Durango (Colo.) Herald* comes word that at a district square dance, caller **Dee and Euleen Cox** received the Certificate of Appreciation for an "outstanding contribution to square dancing." Caller for Circle Eights in Cortez and San Juan Swingers of Durango, **Dee** also established Hoedown Hogan Hall, a building for area dancing.



John McWethy asks: "Who has seen a pair of *traveling bloomers* belonging to the Petticoat Junction club of Fortville, Ind.?" If found, return to **John** at 6625 E. 11th St., Indianapolis IN 46219.

Darryl McMillan of Ranch House Records tells us that author Green erred in saying that **Tony Oxendine** was presented a gold record in 1979. Ranch House produced *Pretty Woman*, but has never presented gold records to any artists.

Another error: **Jack Murtha** (cover profile story for January) says he and Thelma have four children, not five, and that honor society is *Phi Delta Kappa*, not *Phi Beta Kappa*. Sorry, **Jack**.

We learned belatedly that **Dick Pasvolosky** of Montague, N.Y., had very much to do with the choreography of the July Liberty Celebration previously reported—more than was credited to him. Details can be found in the Lloyd Shaw Foundation's *American Dance Circle*, September '86 edition.

Thanks to **Gwen Roland**, this photo is from the video *Hoedown*, a visual history of square dancing now available from Copecrest in Dillard, Georgia. It depicts an enactment of youngsters bedded down for the night in their wagon, taking a peek at pioneer dancing long ago on the plains (actually filmed in Bethel, Ohio).

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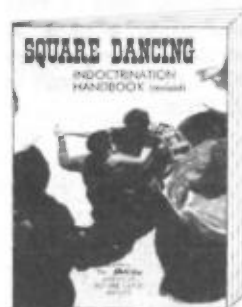
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Happy Dancing — Bob and Becky Osgood

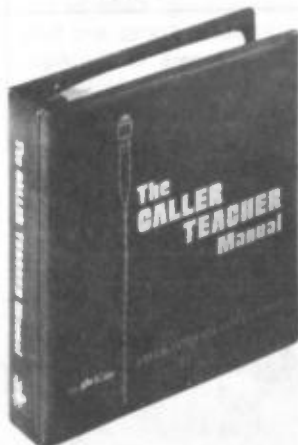
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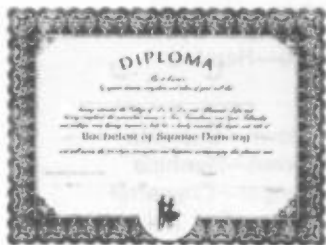


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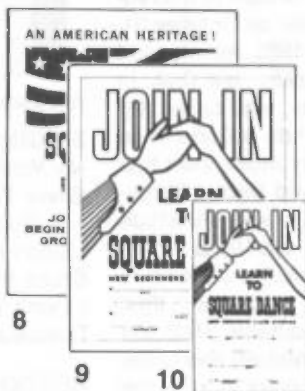


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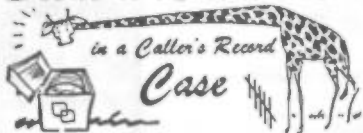


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Steal a Little Peek



STAN COLE

Stan Cole of Mariposa, California, has a square dance calling history that goes back to 1960. He is now a full-time caller. For 12 years Stan called seven nights a week throughout California.

Stan and Peggy Cole have had two daughters, Lori Ann and Anette Lynn. They lost Lori Ann to illness in 1985.

Stan received his certificate of accreditation as a general caller on October 31, 1985 from Callertab. In 1986, he released four records on Buckskin; his first, in memory of his daughter, was called *My World Has Ended, My Baby's Gone*. Also in 1986 Stan and Peggy made their first calling tour with Dick and Becky Waibel (producer of Buckskin and Rawhide Records). The first stop was Reno, where the caravan of seven vehicles celebrated the Coles' 26th wedding anniversary; then Elko and Lionshead, Montana. Then the group split up, with the Waibels and Coles continuing on to Indianapolis to man the Rawhide booth. After the convention, Stan completed his 18-state calling tour.

At present, Stan is calling for the Boot-jack Stompers in Mariposa, the Mt. Valley Twirlers in Squaw Valley and at Bass Lake RV Resort. He is working on three new



releases and a square dance album.

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My World Has Ended—Buckskin
Silver Threads and Golden Needles—Buckskin

I Don't Care—Buckskin
Cross the Brazos—Rawhide
I Don't Want to Cry—Rhythm
Desperado Love—Rambler

HOEDOWNS:

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Hacksaw Hoedown—Rawhide
Stay A Little Longer—Chaparral
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Choreography by Dan & Doria Sobala

Good music and a slightly different, high side of intermediate, routine five-step with *flirtation*, *pretzel* and *swing* sequence.

I'M NOBODY'S BABY— MGR027 (HH969)

Choreography by Pete & Carol Metzger

Good music and a comfortable, easy-two step cued by Pete.

LOOK WHAT THEY'VE DONE TO MY SONG—

Blue Star 2329; by Nancy & Wimpy Carver

Good music and a nice, easy two-step with two

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Choreography by Leo & Reatha Lange

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Good music and a catchy, easy, like-footwork two-step cued by Trudie Chatfield.

RHYTHM ROCK— Grenn 17095

Choreography by Art & Daisy Daniels

Good music (Grenn 14167, *Sweet Ethel*) and a good easy two-step cued by Lou Lucius.

LOST IN THE FEELING— WB-0460

Choreography by Mark & Pam Prow

Conway Twitty country music for an easy-intermediate waltz with basic figures.

MY HEART'S CHA— Complete Records 122

Choreography by Ray & Bea Dowdy

Good Vern Gosdin country music, *My Heart's In Good Hands*, a nice, lazy intermediate cha cha with *hockey stick* and *tamara*.

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TEXAS TEA— Blue Ribbon 240

Caller: Bobby Lepard

Good rendition of a country-western melody, well done by Bobby. This one tells a story, poor Joanna. FIGURE: Heads promenade 1/2, sides right and left thru, square thru, right and left thru, slide thru, load the boat, corner swing, promenade. ★★★

EVERYBODY LOVES SOMEBODY SOMETIME— Blue Star 2330; Caller: Johnnie Wykoff

Here's an old familiar melody redone by Blue Star. Nice easy tempo for your program. FIGURE: Heads promenade 1/2, sides right and left thru, heads square thru, eight chain five, left allemande, promenade. ★★★1/2

AROUND THE WORLD— Corral 1001

Caller: Don Jochum

We received three records from this new label and the instrumentals are well done. All three recordings are "oldies but goodies," and Don does a nice job on the flip side. FIGURE: Heads promenade 1/2, right and left thru, flutter wheel, sweep 1/4, pass thru, right-hand star, heads star left, swing corner, promenade. ★★★

BRING BACK— Corral 1002

Caller: Don Jochum

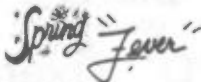
Here's a recut of an oldie on this new label. FIGURE: Heads pass thru, partner trade, half square thru, do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, right-hand star, girls turn back, swing, promenade. ★★1/2

ROCKY TOP— Corral 1003

Caller: Don Jochum

Rocky Top was really popular a few years back. Perhaps this release will revive the song. All three Corral releases contain cue sheets for clogging routines. FIGURE: Heads square thru, do-sa-do corner, swing thru, boys run, tag the line, cloverleaf, girls square thru 3/4, swing, promenade. ★★★1/2

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EVERYTHING I USED TO DO—ESP 142

Caller: Elmer Sheffield

Here's one that includes a little harmony on the instrumental that I'm sure you will want to try. Good country music melody that is pleasing to the ears, and nice little twist to the MS choreo. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, slide thru, touch 1/4, scoot back, swing corner, promenade. ★★☆☆1/2

DIGGIN' UP BONES—ESP 143

Caller: Elmer Sheffield

No, square dancing hasn't gone to the dogs. Elmer is resurrecting old memories with this upbeat country western. Good instrumental with this standard MS figure. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line right, wheel and deal, turn thru, swing and promenade. ★★☆☆1/2

I'LL BE GONE—ESP 611

Caller: Larry Letson

Here's a good floor raiser you might want to give a listen. Good instrumental and the figure is MS. FIGURE: Heads square thru, right and left thru, swing thru, boys run, half tag, scoot back, boys

run, square thru 3/4, swing, promenade. ★★☆☆

DO ME WITH LOVE— Hi-Hat 5087

Caller: Ernie Kinney

A note on the lyric sheet credits the dance to the late Jerry Schatzer. Jerry always liked to put a little innovation in his choreo. FIGURE: Heads square thru, curlique, split circulate, boys run right, reverse flutter wheel, right and left thru, square thru 3/4, swing, promenade. ★★☆☆1/2

CAMELIA— Hi-Hat 5091

Caller: Ernie Kinney

A little Latin flavor makes for a nice piece of music well done by Ernie on the flip side. FIGURE: Heads promenade 1/2, square thru, right and left thru, veer left, ferris wheel, square thru 3/4, swing corner, promenade. ★★☆☆1/2

EVERYBODY LOVES A LOVER— Royal 202

Caller: Tony Oxendine

Excellent instrumental of an oldie that I'm sure you'll want to hear. Tony does a fine job on the flip side with Plus choreography. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, touch 1/4, swing, promenade. ★★☆☆1/2



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MEET ME IN STOCKHOLM—Sting 402

Caller: Robert Bjork

We were very impressed with this recording. Nice easy melody that I feel is worth the effort. FIGURE: Heads square thru four, right-hand star, heads star left, right and left thru, touch ¼, walk and dodge, partner trade, reverse flutter, promenade. ★★☆☆

IRVING THE HOBO—Sting 303

Caller: Al Stevens

Here's another release from Sting. Both releases have good music with a clean sound. I'm not familiar with the tunes they have recorded, but the dancers enjoyed the dance. Figure features a trade by from a half-sashayed position. FIGURE: Heads promenade ½, square thru, right and left thru, half sashay, pass thru, trade by, box the gnat, square thru ¾, left allemande, promenade. ★★½

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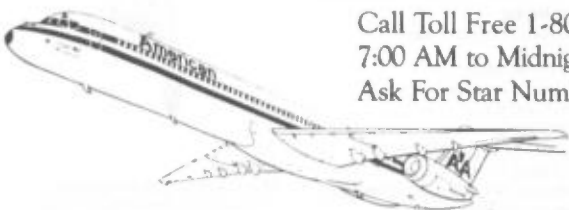
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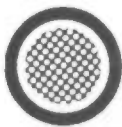
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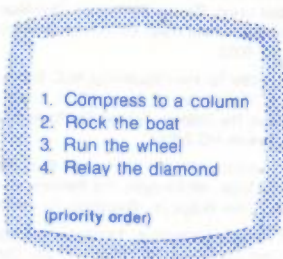
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New Jersey— 1st State Convention, Trenton State College, Ewing Township; March 14. Contact Don/Pat Stephens, 674 Clifton Ave., Toms River NJ 08753.

Connecticut— 20th CT S&R/D Festival, Fairfield; March 15; Contact Russ Moorhouse, 44 Brandon Ave., Springfield MA 01119.

California— 9th Annual Arthritis Hoedown, Taylor Hall, Claremont; March 15; Leo & Marion Crosby, Ken Bower, Wil Eades, Bill Gibson, Lloyd Lewis, George Monaghan, Don Muenchhausen, Andy Rawlinson, Paul Water. For info, phone Diamond Bar Dick, 714-861-6062.

North Carolina— 28th Tar Heel Square-Up, M.C. Benton, Jr. Conv. & Civic Ctr., Winston-Salem; March 20-21; J. Lasry, D. McMillan, A. Tipton, The Rothers. Contact Ken Springs, 2600 Starnes Rd., Charlotte NC 28214.

Pennsylvania— 1st Annual Pocono Promenade, Buck Hill Inn; March 20-22; Tom Miller, Bill Harrison, The Sankers. Contact Peg Powell, 1217 Glen Ridge Dr., Glassboro NJ 08028.

Florida— 8th Annual Springtime Tallahassee Clogging Festival, Tal-Leon Cty. Civic Ctr.; March 27-28. Contact Gaynelle Mullis, Rte 15, Box 750, Tallahassee FL 32301.

Ohio— End of Winter Weekend, Burr Oak State Park Lodge & Cabins, Glouster; March 27-29; Ed Graham, Cecil Sayre, The Hearn. Contact Ed/Betty Graham, Rt 1, Box 134-B, Davisville WV 26142.

New Hampshire— Ides of March Celebration Weekend, Lake Shore Farm, Northwood; March 27-29; Jay Silva, Jo Yakimowski, Shawn Cuddy. Call Jay (603)942-8234.

Netherlands— Annual Spring Dance, Utrecht; March 27-April 11. Contact Lucas Bolwerk, 3512 EJ Utrecht Holland.

New York— 16th Flac-Fest, Broadway Jr. H. S., Elmira; March 28; K. Stutzman, C. Stinchcomb, L. Bimmier, The Overslaughts, The Rumbles. Contact Doc/Sue Gee, 716 Southport St., Elmira NY 14904.

Alabama— 34th Annual Alabama Jubilee, Birmingham-Jefferson Civic Center, Birmingham; April 3-4; Wayne Baldwin, Pat Barbour, Bob Newman, Roy & Exie Vanvacter. Write P.O. Box 1085, Birmingham AL 35201.

Kentucky— 27th Annual Derby City Festival, KY Fair & Expo Ctr., Louisville; April 3-5. Contact Bill/Pat Wright, 2306 Jantyn Rd., Jeffersontown KY 40299.

Oklahoma— 40th Annual Northeast OK S/D Festival, Maxwell Conv. Ctr., Tulsa; April 4. Contact Tex/Jo DeSelm, 8433 So. 36 W. Ave., Tulsa OK 74132.

Nevada— Swinging Stars 5th annual Reunion Dance, Knudson Jr. High, Las Vegas; April 4; Swinging Star callers, Vern Vernazzaro, emcee. Write Julie Corder, 4855 Fuentes Circle, Las Vegas, NV 89121

Nebraska— 37th Annual S&R/D Festival, Bryan Sr. High, Omaha; April 4; Ralph Trout, The Rotrucks. Contact Dennis/Sandy Garrett, 674 North 48th St., Omaha NE 68132.

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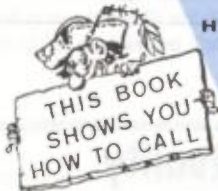
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No one can miss seeing our twelve-page full color ads and features in the center of this issue. We hope you like this enhancement of the magazine. We plan to run full color sections in future March and October issues. Ads are welcome, but a two-month early ad deadline will be in effect (January 1 and August 1). Ask for further details.

MINKIN, Continued

T-cup chain. In *Dixie style* to an ocean wave everyone calls, *Ladies lead Dixie style...*

Even though I'm a *girls* man, I often use *ladies* with *swing* or *promenade*, as in *Swing your lady 'round and 'round, / Any old way but upsidedown.*

Some callers regularly use *boys* and *ladies*, an odd couple if there ever was one, but one that seems to work rather well.

Gentlemen is on the decline. I have a

classic old version of *Ka-Ka-Ka-Katie* by the late great Bill Castner, with which I always use the original old-fashioned figure. On the called side of the record, Bill Castner calls, "The four old gentlemen march around, you march around the ring," and so I, too, use *gentlemen* there, but that's the only time I use it.

Mostly I use *boys* and *girls*. *Boys run, girls promenade*—to my ears those calls sound just right, they *ring* with the spirit of our dance.

RAVE Continued

For ourselves and the many who have been welcomed by this wonderful couple we say thanks a million. Three cheers for all square dance contact people! Our own names will soon be back on the contact list for Oregon. Perhaps we'll get some letters or calls from travellers planning a west coast trip in connection with the 1988 National in Anaheim, California. We'll be ready to return the favor!

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A/C LINES, Continued

position by holding on too long, by taking shortcuts, or by not waiting for them to get into formation. Failure to identify by raising a hand or by some other appropriate signal when designated (such as heads or beaus) by the caller is withholding valuable information from the other dancers. Finally, we all make some mistakes while dancing and others are usually there to give us a helping hand. Those who accept this help graciously contribute to the feeling of teamwork. Those who do not, make it uncomfortable for the other dancers which will negatively affect their performance.

If dancers master their definitions and all the factors mentioned in this article, will they be good national-level Advanced or Challenge dancers? My answer is, "Possibly." The better dancers that I have observed all seem to have mastery of these factors in common. However, I don't claim to know all there is to know about square dancing. Perhaps there are other factors that exist that I have overlooked. If I have and you are aware of them, let me know.



PULLING OUT A PLUMB?

No, we're not dropping our popular "Plumb Line" feature from ASD. It's in this issue, in effect, as part of the English Mountain color pages in our center color

section. The same is true of "Hemline," not labeled as such but represented by the Aloha costumes, page 60. Incidentally, we continually welcome your contributions and ideas for these features, as well as for "Best Club Trick," "Rave," "People," "News," and others.



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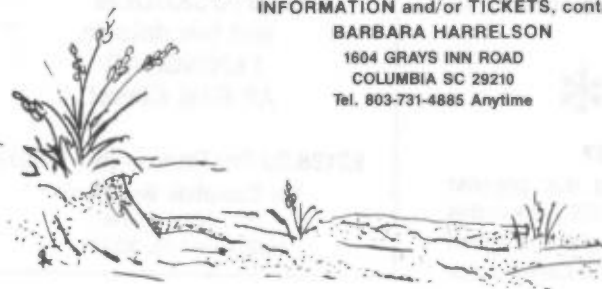
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GRAND ZIP, Continued

been. From both the dance and caller viewpoints, I have found ASD to be an excellent magazine in its own right. It fills my needs as a dancer/caller, and always makes for enjoyable reading. (The part about filling needs is a definite compliment, especially when you stop to consider I am an overseas-Japan-dancer.) And you might (well, maybe not) be surprised at the number of Japanese folks who subscribe to ASD. Anyway, the bottom line is *Great Work, and keep it up.*

Rodney Bradish
 APO San Francisco

Thank you kindly for the 50 complimentary copies of the December issue. Really appreciate your sending this particular issue because of the letter in "Grand Zip" regarding the Sagebrush Spinners. We are giving these sample copies of your informative square dance magazine to the new dancers in our area, and telling them how much we enjoy the magazine and advising them to take advantage of the dis-

count certificates that came with the magazine... *Phil & Betty Araguena*
 Elko, Nevada

Please renew my subscription...I look forward to receiving my copy each month. It really keeps me informed on open debate, ideas and food for thought. Each ASD issue is a learning tool for me. Since I've only been calling squares for four years, it keeps me on the pulse of the activity throughout the nation. I also want to give you a special thank you for the 25 copies received for my beginners' square dance class. They also are enjoying ASD.

Judi Wilson
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One of the themes you could develop for a special dance next month conjures up cloudbursts, raindrops and umbrellas, just *ducky* for April, as produced by Donna Miller at a dance in Bedford, Pennsylvania. The decorations she and friends made really set the mood. Murals on the side walls of the hall were repetitive patterns of umbrellas and raindrops stenciled on long panels of butcher paper. Hanging from the ceiling were inverted umbrellas of various colors (borrowed from

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UNDERLINING

THE CALLER NOTE SERVICES

In **Choreo Breakdown** by Don Beck, an experimental move is featured, which he recommends especially for A/C programs. Also, Jim Mayo gives a very interesting account of his experiences (processes and pitfalls) in learning and calling at the A1/A2 plateau and hints that it takes lots more time than some callers allow to do it properly.

In **Lead Right** by Malcom, Cole and Burdick (Sounds like a group of attorneys), some very useful items are covered. Walt gives a plug for (and examples of) mixers to use at dances, and also advises callers about "calling to the floor." Stan discusses Image calling and his own Windmill creation, and adds some choreo. Don gives us some good choreo, including well-timed singing call adaptations at the MS level. As usual, there is a Plus supplement in the notes, printed in blue for handy reference, and written mostly by Walt.

Callerlink from Australia contains many goodies, and a couple of really different "interludes" of choreo just to spice up your material, like these:

BOX FORMATION: right and left thru the

outside two with the centers making a full turn around...(ending in a DPT formation). **DPT FORMATION:** Centers square thru three, left-hand star with outside two, right-hand star in the center, back to the outside two (left hand available). This has a different feeling with using a left star with the outside two.

SQUARE SET: Heads or sides swing thru, sides right and left thru down the outside of the heads...(real different).

The Choreo Connection by Ed Fraidenburg especially features *roll the dice* by Don Beck this month, and briefly describes these experimentals, no matter how "off the wall" they are: *first (anything), peel the windmill, sterling chain thru, tag chain thru, tag back reaction, tag and trade, vertical tag back reaction, flip the (anything), flip to a Z, taggers nightmare, tally ho but (anything), trade to a diamond, trail chain thru, triangle press.*

Mainstream Flow by Gene Trimmer always has a couple of pages of good discussion items (quite often going into depth about Callerlab concepts and news, and there's a good balance of choreo both for MS and Plus. We also like this "plug"



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for using a mixer now and then: "E-Z Records came out this month with an excellent mixer in the form of *GKW Mixer* with a cued side by Nancy Carver of Paducah, Ky. It is a good dance to use to help you with the call *backtrack*. The start from a couples promenade position and handhold is like the square dancing *backtrack* but when the cue is given on the record, the dancers turn towards each other as they would in *backtrack* and then they back up four steps. It can be used with lots of other records but this one good music and has a cued side.

Minnesota Callers Notes from Warren Berquam expresses concern about the new 25-week program: "I do think we must have change in square dancing to keep it viable and growing. But starting a program that will completely replace a program we now have—what will this do to the foundation of square dancing a few years down the road? Many of the basics (to be taught later) are the ones that dancers are having trouble with today

because they haven't been taught by the callers. Some of these are the basics needed in the Advanced programs, and now dancers have to learn some of these basics they should have learned at Mainstream [but won't if the new program is used exclusively].

Notes for Callers by Jack Lasry has a wealth of good choreo along with reasons for using it, and the wide variety included can be seen from this list of contents; *anything and relocate*, zoom from completed DPT formation, *turn thru* to a *cloverleaf*, *fold and star thru* to set up lines, *triple scoot* from columns of three, *follow your neighbor* from columns of three, Plus get-outs, dancing Plus featuring *crossfire*, having fun with the center's part of *load the boat*, dancing the Plus program.

News 'n Notes by Ed Foote starts out with a good commentary by Dave Lightly: "How many times do you let the dancers be "winners?" By winning I mean letting the dancers experience a *left*

Continued on Page 112

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UNDERLINING, Continued

allemande or a *right and left grand* at the conclusion of a series of calls. Unfortunately, some callers call very long sequences. I have been to dances where the caller only gave the dancers a chance to be winners three or four times during the tip...the sequences were so long that only a few *left allemandes* were called. If the dancers broke down, they established lines and kept on dancing...but when a *left allemande* was finally called, the dancers had to mingle around to get back home

with the right partner. Even though they had done a far amount of dancing, they did not feel like winners."

Toronto and District Notes mentions that the ROM is *That Certain Party* and gives us a good New Year's Resolution: "I will teach my dancers that square dancing is their recreation and they should have time to enjoy it...I will not push my beginners into MS, and I will not push my MS into Plus, nor will I push Plus into Advanced...Let the dancers take time to 'smell the roses'..."

LIVE MUSIC, Continued

All of the surrounding communities participated. 100 couples filled the hall. The Down Home Group during intermission gave the dancers an added treat by playing the *Orange Blossom Special*. The band was easy to dance to, there were vocals, everything meshed. The evening wasn't as wild and crazy as those in the 50's but times have changed and the dancing has smoothed out. (I'm not so sure I would enjoy doing a grapevine twist again.)

The fun, the friendliness and the yellow rocks were there—the things memories are made of.



HEAR YE! HEAR YE! Well-Known Bachelor To take the Plunge

Square Dance Caller, Jim Blackwood, owner and manager of Blackwood Travel, Quincy, Illinois, and Barb Vuch will be married at 3:00 p.m. on Saturday, March 21, 1987, in Hannibal, Missouri, at the First Presbyterian Church. Callers and dancers are welcome to attend.

BLACKWOOD TRAVEL TO RELOCATE

Jim and Barb and the primary office of Blackwood Travel will move to 118 South Elm Street, Washington, Illinois 61571; 309-444-8011. A secondary office will be maintained at our current address until late fall, 1987.

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June 5: Jim Hayes & Rusty Fennell

June 6: Staff & Student Callers

June 12-13: Art Tangen

June 19-20: Randy Dibble

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July 3-5: Jerry Jestin

July 10-12: 27th Annual R/D Weekend

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July 16-18: Scott Smith

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July 31-Aug. 12: Randy Dougherty

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CALLERLAB CONFAB

Daryl Clendenin, chairman of the Callerlab Mainstream QS Committee, has announced that *scoot back 1 1/2* is the MS Quarterly Selection for the period beginning January 1, 1987.

DESCRIPTION: From right-hand ocean waves, all do a normal *scoot back*, then new in-facers step ahead to a mini-wave and *single hinge* (*touch 1/4*). New out-

facers individually turn $\frac{1}{4}$ right and adjust to become the ends of a two-faced line.

TIMING: 8 beats, approximately.

SINGING CALL FIGURE:

Heads square thru, do-sa-do, touch $\frac{1}{4}$
Scoot back $1\frac{1}{2}$, wheel and deal
Pass to the center, square thru $\frac{1}{4}$
Swing corner and promenade...

Unfortunately, news of this QS was released on January 20, just making the deadline for this March issue. Diagrams and explanations for dancers will appear in "QueST" in the April issue.

MORE CALLER COLLEGES...

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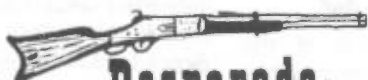
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dances. Music, colorful costumes. Lively performance. Then, back on ship, Showtime again: singer Layne Jordan, comedian Eddie Capone, excellent juggling by Chevey and Mills (husband, wife team). 11:30 p.m. Late night buffet (endless food) under the stars. The long day ended at midnight as we steamed towards Miami.

Seventh day. Friday. At sea all day. Standard shipboard activities all day. Evening. Special farewell square dance on the top deck under the stars. The captain joined us and was "taught" to square dance. Barrel of fun. Finally, we watched the pasenger masquerade parade, did an ounce of cabin gabbin' and crashed.

Eighth day. Saturday. 7:30 a.m. After 519 more miles (1,852 for the cruise) we docked in Miami and flew home through Atlanta. Our fourth cruise had been a bellringer. "No problem." Next month: Florida (still in January).



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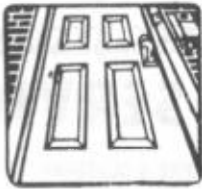


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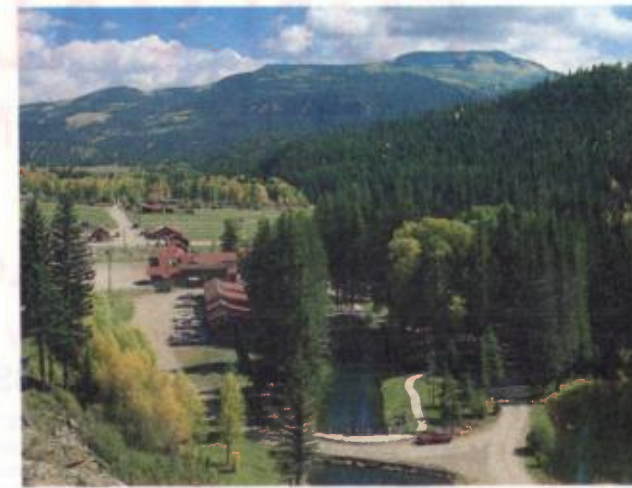


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