

FEBRUARY
1991

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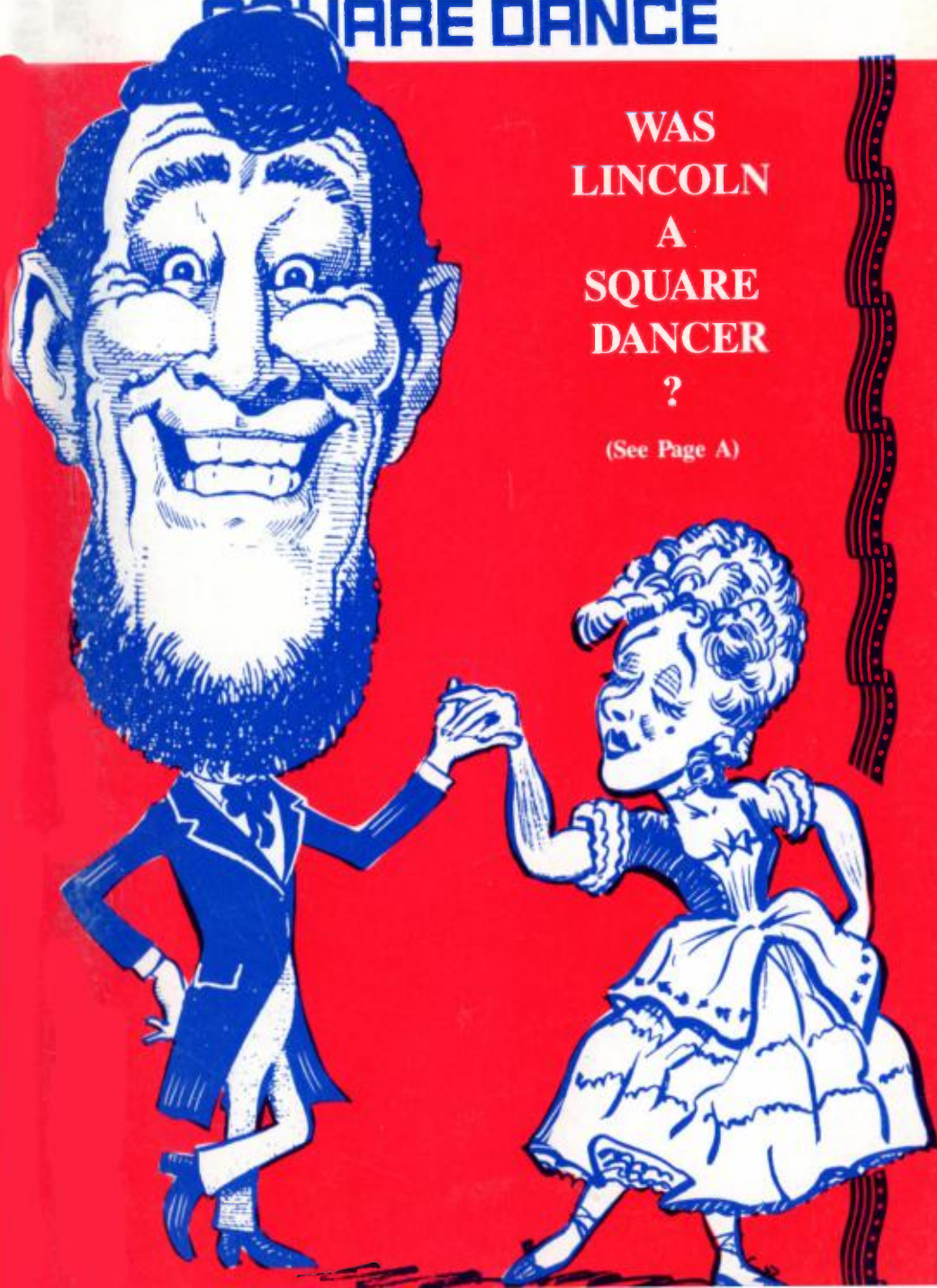
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THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 46, No. 2
FEBRUARY 1991



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Just as we were finalizing plans for this issue, we had a phone call with news that in Illinois, as dancers were searching out historical data, evidence surfaced that tied Abraham Lincoln to some dance activity in 1839. Fine, we said, send it along. You're just in time for February!

The history of the United States is rich with the heritage of dance. Wherever pioneers and military men traveled from east to west, their dances traveled with them, undergoing adaptations as the need arose. When our military men eventually were stationed overseas following WWII, square dance groups sprang up in their wake. Square dancing has for over two hundred years been a very popular activity, not only for Americans, but for their friends worldwide.

When the letters from BMI were sent to clubs and callers last fall demanding the payment of license fees for music performance, one of the early cries was that this would be the "death" of square dancing as we know it. That cry has been heard before. We remember hearing it about hot pants on the dance floor and the infiltration of some alcoholic beverages and now and then about certain kinds of dances. Going back about thirty-five years, we remember hearing it about calls like *square thru* and *frontier whirl*. (Remember that one?)

But square dancing didn't fade out and it certainly didn't die. Square dancing did change. Now that we've been dancing for over 40 years, we can chronicle many of

CO-EDITORIAL



the changes.

BMI won't be the "death" of the activity, either. That problem is well on its way to being solved through negotiation, as you will read in this issue. Working together, square dancers in their various organizations will always be able to solve these kinds of problems.

Let us not deny that square dancing is changing again, however. The popular events that are filling halls are the open dances that attract younger and less formal dancers for an evening of fun. Is there such a vast chasm between these groups and our clubs that never the twain will meet? We've heard of some clubs that are planning to sponsor open groups. Will this work? Is it worth a try? Square dancing will survive and live on with these younger dancers. Do we want to be a part of it?



Mac McCullar
San Luis Obispo CA

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- BM113 HEARTBREAK MOUNTAIN—John Eubanks
- BM111 OH LONESOME ME—Ron
- BM110 CHEATING HEART—Mac
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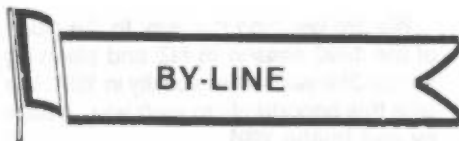
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- BM106 LITTLE BROWN GIRL—Mac
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BY-LINE

Some years ago, a writer told us to skip all the unnecessary articles in ASD and "give us some answers to the problems we face." We like to think that many articles will suggest answers that *may*

work, but, as with everything in life, the reader must search out the information and put it into action. **Cal Campbell** has written a series of articles (the second is included in this issue) about CDP. We are anxious to hear some replies, and so is Cal. Can this solution work? How? Where? Why? Let us know.

Other writers this month are familiar: **Al Eblen** with homespun advice on "making coffee;" **Jo Jan Nunley** with thoughts on leprechauns; **Isabel Marvin**, with another fictional offering served up with a moral; **Donna Rodgers**, who has evidence that Lincoln participated in the dances of his time. Not so familiar as an author is **Red Bates**, a caller newly removed from New England to Florida. Red's article on "The Lost Generation" is thought-provoking and ties in with the CDP in a way.

Do something nice for someone else — it's the month for Love!

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✱ GRAND ZIP ✱

Twenty years is long enough to wait for square dancers and Callerlab to come to their senses—go for five million new dancers and go for easy level square dancing only. Kindly cancel my subscription.

*Carl Fee
Albuquerque, New Mexico*

For years we have been trying to get the activity listed in the yellow pages of the local telephone directory but with little success. Due to a quirk of fate we did this year, but it had to be as an after-hours number with the dance venue listed. The home number is, of course, the after-hour number so it is now listed for the next three years.

You may wish to mention in a future issue that there is now a square dance contact number in the yellow pages in Auckland and Christchurch where information is available for all of New Zealand.

We are wending our way to the close of the 1990 season in NZ and planning for our 31st year in the activity in 1991. We take this opportunity to wish you...a happy and fruitful 1991.

*Art & Blanche Shepherd
Christchurch, New Zealand*

Thank you for the "Linelight" feature on us in the November issue of ASD. It was very much more than we expected. You made us a bit of local celebrity at our clubs.

It is a labour (that's Canadian for *labor*) of love for us. We try to repay any organization to which we belong with our support and talent. Square and round dancing have added a tremendous amount to our lives. We are proud to associate with the many thousands who enjoy the activity as the best social and fitness activity available today.

Keep up the good work. You add to the movement. *Lorne & Connie Bowerman
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SOUTHERN SOJOURN

Wilmington, North Carolina—Goshohollyohgee! A note I had made to tell about this super weekend way back last fall got buried in a pile of stashed trash until now. (That's what happens when one *never* throws anything away—the trash and treasure get mixed up!—Co-Ed.) Better late than never, as they say. I like weekends like this—a Saturday dance and a Saturday-Sunday caller clinic. The flight down to North Carolina's seacoast city was so easy, and my total involvement was so close to the airport (El Berta Motel and Blair School for the whole package), I drove a scant fifteen miles in that Ford Taurus rental car. It was about my tenth year to do the *ASDance* for the Square Wheelers, and the pleasantries are measurable—a full hall of about fifteen sets, flavorful edibles, Mack Wilhite cueing rounds, an unbelievable two dozen cakes for doorprizes, and every single single or pair there now gets *ASD*. Can you beat that? Ralph Kornegay ("Dr. K") gave me a sound set-up and was emcee. Louis Chamberlain covered the door; booked me back for next October.

Wilmington (also)—The caller clinic was entirely separate from the dance, and was set up by the Eastern Carolina Callers/Cuers Association, thanks to Tom (grad of Vt. '84 and Dillard '85) and Betsy Wallace, with partial funding from Callerlab (Nice bonus; not an onus on us!). I had met with this group a couple of years ago in Goldsboro, covering different subjects. This time we added a call/critique session for three members. Thomas Garner (Tn. '90 grad) was there, too.

EMPIRE STATELY STOPOVER

Cicero (Syracuse), New York—This was one of those weekends where everything

clicked. Sunny and brisk mid-November trio of great dates in central New York—hurray! Off I flew on a small Continental commuter to Syracuse, where I met host caller Maurice and Dorothy Warner for dinner at the Plainview Farms restaurant (The turkey is great there.), along with club prexies Lee and Elaine Mount of the Plank Road Pioneers. The dance was Pleasureable Plus, as it was previously (*ASD*, Sept. '89, pp 54-55; Oct. '90, p. 57). Phil (and Elaine) Eno cued. He's *number one*, spelled backwards, he says. Other callers present: John Miner, Mike Havill, Chuck Fuller. Chuck Collins (S. Bay grad, '87) dropped in. Whatta gang, about 16 sets. Whatta night, topped off with a restaurant snack. The Warners live in nearby Verona, close to my old childhood haunts.

Unadilla, New York—The South Central N.Y. Callers Association booked me on Sunday to conduct a clinic for their members in this rather remote area near Unadilla, between Oneonta and Binghamton. We met in caller Don Pickering's cozy square dance hall (See "Plumb Line" this issue.) with a dozen mike minstrels, and dealt with subjects like Promotion, Club Interest and After-Parties. Caller Ray Taylor (Rawhide Records) set the clinic up; some came from as far away as Albany. Hospitable and talented group; the afternoon went quickly; two-hour drive back to Syracuse; then home like a super-charged pigeon (Flapping your arms all the way?—Co-Ed.).

A COUPLE O' CANADIAN CLUBS

Thornton (Toronto), Ontario—It's always a pleasure to fly over the billowy cumulus for a weekend in Canada, and this early December kickoff weekend was no exception. On Friday I flew to Toronto, where caller Mac Marcellus was waiting to whisk me to Thornton (near Barrie). He and Orphie (They're a good duo calling team.) had set up a special dance in their own nine-set home hall neatly constructed in the basement, where they also manage a wholesale jewelry business for square

dancers. (Long-time friend Orphie was our cover profile caller in July, 1978.) A sellout crowd of nine sets attended—all smooth-dancing Plus people—devoted to dancing and devouring. (A bountiful supply of tasty after-dance sandwiches didn't last long.) To be team-taught by two competent callers like Orphie and Mac is to be doubly-skilled, says my old friend Phil Osophy! Long may they make *tracks by twos!*

Pointe Claire (Montreal), Quebec—Next morning Air Canada took me eastward (*Est* to Francophiles) to land in Montreal's sprawling Dorval terminal. It had been a long two years since I'd been back to renew a long-standing dance series with the Circles and Squares, and I relished the reunion. Charlie and Jennifer Norman were my hosts again. (They're all-time cruise-going champs, I'll wager.) There was time for a mall-a-minute shopping spree with Charlie in the afternoon, then a doozy of a jacuzzi plunge before dinner and the dance. Whatta dance! Twenty-three (23) sets of Mainstreamers flowed smoothly over the whirls and curls of the program. Cuers were Dawn and Roly Bourdon. Emcees were Keith and Betty Heron.

A presentation was made to Milt Thomas by Gaston LaChance on behalf of the Boarder Boosters S&R/D Association. Milt had been a caller in the Montreal area for many years but has given it up due to failing health. He was president of Circles and Squares in the 1971-72 season. His wife, Margaret, a round dance cuer, accompanied him.



Photo by Marcel Rochan

Many callers and cuers were on hand besides Milt and Margaret: Geraldine Beaulieu, Don Force, Gerry and Holly Gilligan (S. Bay grads, '87), Jacques and Ghislaine Girard, Gisele Gosselin, Robert Livingstone, Allan Marjerison (who set the sound), Bill Osterman, Kevin Van Vliet (ASD, Jan. '87, p. 74), Randy West, Moe Gerard, Mike Radoman and Dan Sweetman. After the dance, a fantastic pie-eating orgy was held. Gosh, I'm glad I'm a charter member of that Greek group *Eta Beta Pi*. (That's pronounced *Eat-a Bite-a Pie*.) Back at the Normans, to cap a capacity caper, a capsule video of Roger Whitaker "live" was a calming way to end the day.

Las Vegas, Nevada—There wasn't even a 24-hour span between Canada and the flight to Las Vegas in which to regroup and recoup, but *c'est la vie*. Cathie and I flew early Monday morning to participate in the First Annual Sands International Square Dance Festival and Holiday Gift Faire (what a mouthful) in the gilt-edged city of lost dreams and a few found ones. No calling dates this time, just a chance to set up our ASD booth, sell magazines and books to some of the crowd of 3500+ dancers. Gordon Goss and Valerie Thornton of the *National Square Dance Directory* helped set it up; next year's Festival will be December 6-8. Callers involved were Marshall Flippo, Kip Garvey, Jon Jones, Larry Letson, Tom Manning, Paul Marcum, Dan Nordbye, Joe Saltel, Elmer Sheffield and Vern Weese. Cuers were Rod and Susan Anderson, Jim and Bonnie Bahr, Richard and JoAnne Lawson. Caller Ben Goldberg handled sound. Good to see clogging and country-western dancing represented by Charlie Burns, Jeff Driggs, Steve Smith and Linda Goldstein. The Southbound Band provided some lively country music. Live performances added interest: clogging groups, comedy groups, musical groups, CW stars interviewed "live" on TNN (Nashville Network) and more. Art work featuring square dancing and rodeos was displayed in the hallways, created by

Clark County school kids. Business wasn't especially big for us at the booth, but the chance to meet and greet hundreds of friends made it worthwhile. Nice to be on the ground floor of a new and promising event. We even took time off for a trolley-bus shuttle down the famous Strip at night (an electric extravaganza) and enjoyed "Melinda, the First Lady of Magic" at the Sands Hotel, where we stayed.

Fort Worth, Texas—For the past five years, your editors have been invited to a very special long weekend in Fort Worth as the guests of Howard and Mary D. Walsh, along with 80 or more other "pilgrims" to enjoy accommodations at the Hyatt, lavish meals in a dozen choice locations about town, two dance programs, gifts, tours and shows. The focal points of the weekend are visits to the outstanding dramatic production of *The Littlest Wiseman* (written and first produced by Lloyd and Dorothy Shaw, well-remembered pioneers of square dancing) at the Scott Theater. This is always coupled with appearances of the Texas Boys Choir and the Dorothy Shaw Bell Choir, which all add up to creating a spellbinding experience. One dance is always a rollicking Play Party called by our friend/staff member Bob Howell; the other is a western-style dance program emceed by Bob but called by a dozen of us in attendance. Hundreds of area guests popped in at the parties—Joe and Claire Lewis, Melton and Sue Luttrell, even Van Cliburn.

This year's theme was *Christmas Around the World*, and each meal carried out that theme in location, menu and gifts given to us. A new tour this year was through the Cook-Fort Worth Children's Medical Center, a truly unique facility. Finally, a very special honor went to the Walshes when Bob Osgood presented them with the prestigious Silver Spur award. (See Page 17.) There's a certain Spirit, a visible Joy that is created, recreated and reenacted at this annual reunion of kindred souls, all made possible by the Walshes. Maybe it's a little

piece of the ongoing legend and legacy of Lloyd and Dorothy Shaw.

MEANWHILE, BACK HOME...

Brecksville (Cleveland), Ohio—The Ides of December had come, and Brecksville Squares, just down a bit from the central cleavage of Cleveland, had rung my bell and asked for a routin'-tootin' tootenanny at Highland School. A festive spirit prevailed—every dancer received a gift, new officers were greeted, banners were bartered. (Some say stealing two cookies is petty larceny, but I think it's *grand*.) Emma Lou Risly did the cueing; Don did the hauling. Callers Chet Jazak and Al Wolf (Tn. grad, '90) were there. Ed Mickas was emcee; Ed and Rita are outgoing presidents.

Elyria, Ohio—The ARC group (That's the Association of Responsible Callers—not to be confused with the Association of Retarded Citizens) met at a popular mall restaurant for its annual Christmas party in mid-December. No meeting, just good food, holiday cheer and chipper chitchat. Next event to be sponsored by the group: a benefit dance for the Cleveland Foodbank, Sunday April 7, 2-6 p.m. at the Berea Fairgrounds Hall, Berea (Cleveland), Ohio.

ODDS 'N ENDS

As you read this, it's February, but as I write, it's still only the third week in December, and Cathie and I are literally *chomping at the bit* to gallop off to Hawaii for a week, when we'll celebrate the New Year Aloha style (...and no horsing around!—Co-Ed.) 1990 has been an exciting year for me! Not the least of my pleasurable storehouse of memories has been the chance to work with almost 40 new and newer caller school students in '90, plus dozens of callers attending clinics. Guess what—we're even expanding the number of schools to six in 1991—all of them five days long! (Check the details on pages 90-91.)

Now, as one caller regularly signs off—*happy crosstrails to you...*

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Square Dancer's Seven Sinister Seeds



By Al and Nell Eblen

Love is a handful of seeds and Marriage is the garden. Like your gardens, marriage requires total commitment, hard work and a great deal of care. This in essence is agape (God-like) love. Be ruthless with weeds. Pull them out before they take hold. Bring the same dedication to your marriage that you do to your gardens, or hobbies. Then everything will be all right.

Remember that a marriage has to be constantly replenished too, if you want it to flourish.

The weeds are the quarrels, so root them out, before they grow larger. Dismiss your differences and compromise. You know, the two of us have tried to do these things, and our marriage has been wonderful. We think of our marriage to square dancing in the same light. It has been so good to us.

However, in our marriage and in our square dancing, we have discovered Seven Sinister Seeds. They come upon your marriage or your square dancing

group just like horrible weeds in your gardens.

Check you club and if these symptoms are present root them out. The Seven Sinister Seeds are:

1. Criticism—root this seed out quickly.
2. Facial gestures—worse than stink weeds.
3. Negativism—measuring how much work you do for your marriage or your square dance group.
4. Sarcasm—harmful weed. Get rid of it.
5. Lack of growth, indicated by lack of friends or associations. It is a dangerous seed.
6. Breaking the rules—and laughing as though they were not important.
7. Bucking the system and never seeking counsel—This may be the worst seed of all.

Remember these problems are only seeds sown in your garden. As soon as a seed appears, *root* it out. Then, you will have a wonderful marriage and a wonderful square dance club.



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by Jo Jan Nunley

GIVE CUPID A HELPING HAND

February comes but once a year, but in all our hearts we secretly long for Cupid's arrow to pierce our own hearts. Does a person so jaded exist that he doesn't secretly desire Lady Love in his life? Love, the magic language that all of human kind understands and responds to, represents our most special language. Wouldn't you agree?

Now personally I admit to feeling a little sorry for poor old Cupid in all this secret longing. For such a little feller, Cupid has a mighty **awesome** job set before him, slinging all of those arrows into hard hearts. That's why I believe our square dance clubs could and absolutely must give the little overworked romanticist an assist this February.

What spells romance to you? Maybe romance means flowers, preferably long-stem roses. Maybe romance in your heart represents a night out on the town, stopping to dine at your favorite restaurant. Each of your club's members will undoubtedly define their idea of romance a little differently from the other members. Without the uniqueness each club member brings to his club, our clubs would indeed be boring. Variety is the spice of life. Yet different ideas may pose a challenge to your club when trying to select "the romantic idea."

How in the world then could your club ever hope to give Cupid an assist in his awesome responsibilities? With a little ingenuity, anything becomes possible, and your club can work magic in this year's February. The first step? Have a club meeting to define what romance means to your individual club as a whole. If members seem a little shy about spelling out their romantic inclinations, get out the paper and pens, invite each member to write his or her unique idea down anonymously and pass the old hat. Dropping their ideas into a hat may appeal to

members too reticent to verbally express anything as mushy as romance in front of other club members.

The club president could form a "romance committee" to read through the selections and pick the best five to ten for an all club vote. I would guess that this might get some of those members usually reluctant to volunteer for a club committee rearing to go and volunteer. Depending on the ideas of your club, the winning contribution might be just for an individual dancing couple—say a romantic evening in the best restaurant in town with the club picking up the tab.

On the other hand, the winning selection might be a suggestion of how your club might best celebrate Valentine's Day this year as a club. Maybe a special dance might be in order, honoring the club sweetheart. With a combination of individual winners and club suggestions, perhaps the club's Valentine activity could somehow support the individual winning couple.

With the thinking caps of each club member on, I am quite sure that more original ideas than these listed will surface. For instance, your club may decide to get the community involved with a raffle. The winning raffle ticket holder could look forward to receiving free dance lessons the next time your club offers lessons. Your club might prefer dancing for a nursing home. Inviting the local news team could provide free advertising for your club if you choose to share Valentine's Day with the very special shut-ins.

Valentine's Day should be special for your club and the members can make it the most meaningful Valentine's Day ever. Going to the trouble of planning an exceptional event for your club will be just that — trouble. Have you ever noticed that anything worthwhile doesn't come easily or exactly free. The laws of the

world work in our square dance clubs just as they do elsewhere. Yet, if we don't bother to make the effort required to make our clubs truly special and unique, it won't be long before we will find our clubs disintegrating for lack of interest. The alternative of giving our clubs a little thought and effort seems worth the effort when we consider the alternative.

Your club may decide to charge a token admission for the Valentine's Dance and provide flowers, perhaps long-stem roses for the ladies and carnation boutonnieres for the gents. The ladies might volunteer to make old-fashioned Valentines with lots of romantic lace in the fashion of days long gone.

In all of our planning, let's not forget our club caller. If any individual deserves some tender loving care on this special day, he/she certainly does. Without our callers, our clubs would fold and blow away in the wind like so many dried flower petals from our Valentine bouquets. If a red vest or red dress for your caller seems

appropriate, maybe one of the energetic seamstresses from your club might whip one up for the occasion.

The symbols of Valentine's Day, of course, are hearts and cupids with their arrows. Like Valentine's Day your club probably has its own symbol. Maybe not an official one, but one that each and every club member is aware of. That symbol could be the feeling of belonging that a club member feels when he attends your dances. It could be the symbol of the fun that square dancing provides to each who care enough to take the lessons and hone their skills until their toe tapping will rival anyone on the floor.

The symbols are infinite and your club undoubtedly has more than one symbol. But, in February, let our clubs adopt a universal symbol — the symbol of love. Cupid needs our help, square dancers. In return, he will shower our clubs with the arrows of good will and fellowship. That's a pretty fair trade, wouldn't you say?

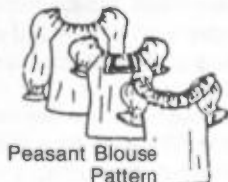
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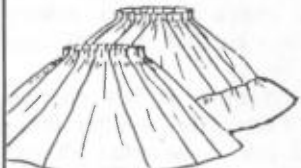
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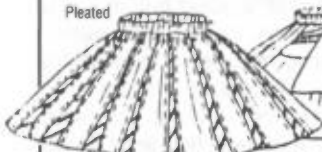
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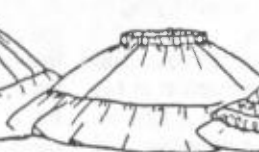
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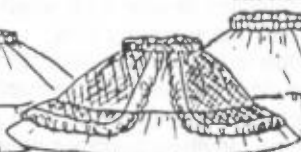
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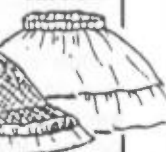
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THE LOST GENERATION

by Red Bates

Those of us who have been involved in the Modern Square dance movement since it began back in 1951 or so will recall the "heyday" of the activity when all beginner classes were large and our halls were filled with happy and enthusiastic dancers. We remember the necessity of forming organizations such as NECCA and EDSARDA in order to coordinate this burgeoning activity throughout New England. The same growth was being experienced throughout other regions of this country and Canada, which led to the necessity for national organizations as well.

Then along in the mid-70's or so, classes started to get smaller and clubs began to find it difficult to recruit people to serve as officers and run the clubs; some clubs folded, while others limped along from year to year. We kept saying this was just a cycle—everything cycles around, you know—and did very little to change that trend, and it continued.

Now as we enter the 90's and take a good look at our activity, we see that we really lost a complete generation of dancers. Your kids and mine don't square dance, with some exceptions of course. If you talk with them about it they smile and say, "That looks like fun, for you folks." But they don't seem to be interested in any great numbers. They have other activities which they prefer to do with their peers, and frankly don't wish to socialize with the older group which makes up the majority of the dancing population today. A quick look at the typical square dancer of today will tell you that the average age of our dancers is in the mid-50's to mid-60's. We are becom-

ing (or maybe have become) an activity of "senior citizens." Further, young people are amused by our clothes and can't see themselves dressed in that fashion.

Simple mathematics will tell you that any activity cannot survive without new members to replace those who leave it, whatever their reasons. Our activity is especially vulnerable to attrition because of the very fact that our membership is a more mature one. So unless we find a way to entice younger people into our activity—and I mean people in their 40's—we can expect to witness a continuing decline in the dancer population.

This will require some changes in our thinking—maybe dress, maybe different ways of teaching to accommodate couples with two careers, maybe a shorter period of time to get people into the activity, maybe more caller-run clubs where dancers can enjoy themselves without responsibility.

I don't wish to cast a cloud of doom on our activity, but on the other hand, we do have to be realistic and take a long, hard look at where we are and where we will be 10 to 20 years from now, when the majority of our present day dancers will have dropped out because of advancing age. I don't think square dancing will die out completely, but I do think it will continue to decline unless we all work hard to interest the large group of "baby boomers" who are now entering their 40's and would enjoy the square dance activity if they had a chance to try it.

RECRUITMENT, then, should be our major focus for the 90's.

Have fun!

Northeast Square Dancer, May 1990



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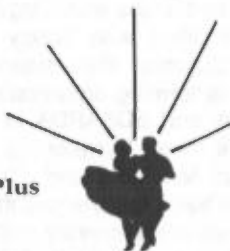
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The Silver Spur

To Mary D. and Howard Walsh, for your continued efforts to spread the Spirit and Joy of American Square Dancing, we thank you. In many ways you have helped retain our square dance heritage. With your special commemorative film documentary, *The Visible Anthem*, you have provided precious glimpses of our traditions to be passed along for future generations to enjoy. You have helped perpetuate a valued part of the past in presenting yearly performances of *The Littlest Wiseman*, written by the Shaws and originally produced during the Christmas Season in the little auditorium of The Cheyenne Mountain School. You have shared this with many in the yearly Pilgrimages to your home, allowing square dancers to celebrate this joyous season together.

In the days of chivalry, the knights of old, when achieved great things, were said to have won their spurs. Like these warriors, we say to you, "You have done your work well and you have won your Spur, Mary D. and Howard."

*The American Square Dance Society
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At the 1990 "Pilgrimage," Bob Osgood presented a Silver Spur plaque with its citation to Mary D. and Howard Walsh of Fort Worth, Texas. The Walshes have long been involved with square dance activities, hosting a weekly group in their home. They are the "angels" behind the Dorothy Shaw Handbell Choir, not only encouraging the young players and hosting their rehearsals, but taking the entire group on annual trips to far flung world destinations. Their philanthropic projects would fill an entire issue.

Mary D. was recently featured in *Aura* magazine as one of the "leading ladies" of Fort Worth. She is certainly the "leading lady" to the square dance pilgrims who travel to Texas to be filled with the Christmas spirit at the presentations of *The Littlest Wiseman*. She enjoys young people "at their most awkward age," but says she is "too old to put up with any trouble from them." Mary D. and Howard raised five children and have fifteen grandchildren. "You don't get gold stars for helping," Mary D. says, "you just do it because you should."



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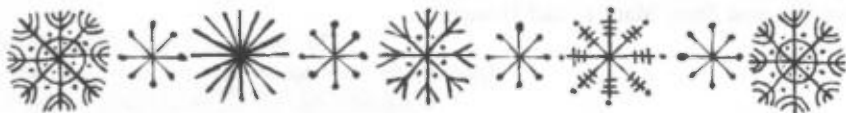


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JOHNNIE WYKOFF

HOUSE GUEST

by Isabel R. Marvin, Northfield, Minnesota

Plates clicked in the dish washer; four lunch bags waited on the counter for apples. Upstairs the boys flung water at each other in a typical school night bath. Larry had been unusually quiet at supper and untypically short with the boys.

"I want that baseball mitt picked up now and brought inside," he had told them.

Mark was surprised. "Sure, Dad. After a while. Chip and I want to play after supper."

"Now!"

It wasn't like Larry. He knew the boys would do it eventually. He often said they were better than most kids about picking up their stuff. I wondered why he was so uptight.

When I went into the living room, Larry put down his magazine and sighed. "I might as well tell you. Jerome called to say he's coming to stay with us for a week while he looks for a college teaching job. He wants to try Carleton or St. Olaf."

I was horrified. "Jerome! No, I can't handle it! I thought he was safe in Montana."

"He goes from job to job, Carolyn." He shrugged. "What could I say but yes? He saved my life in Nam!"

"Please don't tell me that story again. I wish he hadn't. I mean, I wish it hadn't been Jerome who saved your life." I groaned. "When is he coming?"

"Tomorrow. Plane lands at four."

I felt sick. Jerome had to be the weirdest person I'd ever met. He'd spent three days with us when Larry was in law school, three days I'll never forget. He sat through nine meals with us, and I'm not sure he ate anything. And square dancing. He insisted we go with him, and he looked like the reincarnation of Ichabod Crane. It was embarrassing!

"Help," I said. "Tell me what to cook. I can put up with the other idiosyncrasies if I can get through the meals."

"It's been ten years, but I'll help all I can. I'm sorry."

As I remembered our first dinner with Jerome in our tiny apartment with two babies, I had to laugh.

"The meat loaf! I cut enough slices for all of us and left the rest of the loaf on the plate. He chose the big uncut piece, then wouldn't eat it because it had onions in it! I hated throwing it in the garbage."

Larry started to smile. "Cucumber. He pulled every tiny speck of cucumber out of his salad. And he wanted ice water—not milk or coffee."

"I hated the waste. We had a tight budget then, remember?" We laughed, visualizing the mounds of unwanted food, the light shining on Jerome's bald head.

"Tell him one of us has some terrible disease. He's so germ-conscious." I looked pleadingly at Larry, but it was too late. "Okay," I said wearily. "Just don't start fighting with us if he makes you crazy."

Larry promised, and I went to work on the guest room. Jerome had to share a bathroom with the boys, and he wouldn't like that. Neither would they.

When Larry returned from the airport, I met them at the door. "Jerome! It's been a long time." I held out my hand, knowing he wouldn't dare get close enough for an embrace. If anything, he seemed balder. Had he been so thin? He frowned at my outstretched hand and dangled bony fingers in the air.

"I'm too dirty to touch you. Airports are the filthiest places in the world. I'll wash up first."

I showed Jerome his room and explained

Continued on Page 71





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Last month we took a look at the current square and round dance picture and some of the reasons why people are not joining the modern square and round dance clubs. This month's article looks at one possible way to change this trend.

Since a great many people do not have the time or the desire to go the full route to become modern recreational square dancers or round dancers we need to provide programs that will fit their time and make them want to dance. We need dance programs that require only a short set of lessons. Once they finish lessons we need places for people to dance that enable them to skip three or four weeks or maybe even a couple of months and still be able to return and dance the majority of the dances. At the same time we need to be able to provide the people who do attend every dance with variety and an interesting program.

THE CDP—

A VIABLE ALTERNATIVE

by Cal Campbell

Castle Rock, Colorado

The only way to accomplish these goals is to keep the number of terms any dancer is required to learn to a minimum and then to use the terms in as many ways as possible. Put the emphasis on dancing and not on memory. To keep the dancers coming back, the group leader will have to provide interesting and imaginative choreography within this limited set of terms. Of course the leader can use some other tricks-of-the-trade.

There are many other formations that can be used for dancing besides a square of four couples. Just to name a few. Dances can be done in large circles with couples facing couples. There are many possibilities for dances done with six couples in a set even within a limited set of 24 terms. Contras are routinely done in six different combinations of facing lines. I've even used a formation of five

couples for a dance "Levi Jackson Rag" that is one of the best crowd-pleasers I've ever seen.

The caller/leader also has the option of using different music to provide interest and variety. Once you move out of the standard square dance patter music and singing calls and into other dance formations you have the availability of a much wider variety of music to use. The rich Irish and Scottish Jigs and Hornpipes can be used. Waltzes and two-step music form the basis for many interesting dances that do not require complicated footwork. In short, a whole new world opens up to the potential dancer with limited time to learn how to dance, but with the desire to dance an interesting program containing lots of variety.

A program such as this is going to require a different kind of leader than we are used to in most of the modern square and round dance world. Instead of becoming a highly skilled specialist in square dance calling or round dance cueing the leader would need a broad range of knowledge in many dance forms. They would have to learn to call, prompt and cue with equal ease. In order to provide a viable program that would retain people's interest they would have to know dance choreography very well. That's a tough challenge for anyone, but certainly no harder than the challenge of learning how to become good modern square dance caller or round dancer cuer. Just a different emphasis on the skills acquired.

Now all this isn't a new idea. In April 1988 Callerlab approved a community recreational dance program that uses only 24 of the Mainstream square dance basics. Their estimate was that the program would take only six lessons of two hours each to teach. The foundation of the program uses square dancing as the center piece, but also includes quadrilles, contras, round dance mixers, trios, solo dances, etc. It's a good program and is being used with success in many areas.

The Lloyd Shaw Foundation advocates a very similar program with the addition

Continued on page 81



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Jim & Fae Park



Paul Kubler



Norm Wilcox



Encore

by Mary Fabik

Highlights of Past Issues of this Magazine

25 YEARS AGO, FEBRUARY 1966

Several years ago our callers association began a volunteer program at the Larue Carter Memorial Hospital, one of Indiana's fine mental research centers.

The breakdown of communication between these patients and their everyday associates has led them to seek medical help. Holding hands in a circle mixer may seem a simple gesture, but it relays a message of friendship and encouragement which means help to a distressed mind.

We are especially gratified when a patient tells us, "I won't see you next month as I'm going home. But I won't forget your kindness and your interest in me. And I'm going to join a square dance class."

"Some form of square dancing can be enjoyed by everyone. It has been good for us and to us," said Ruth Moody.

"I think caller's wives give more to square dancing than any caller. They are secretaries, public relations agents and traveling housekeepers. And for all their

work, they're almost always completely ignored. How many dances do you attend where you go away never knowing who the caller's wife even is?"

Chuck Raley of Lakewood, California, talks about the important role played by callers' wives in the square dance movement. Chuck's wife, Jessie, seconds the motion but doesn't complain.

From Rita and Lee Kenney, round dance leaders in the New England area, "New dancers are the lifeblood of our activity. By accepting the challenge to conduct extensive courses in round dance basics, we hope to keep people doing what we love most—round dancing."

New Idea: *Roll the dixie* by Dewey Berry, Cleveland, Ohio.

10 YEARS AGO—FEBRUARY 1981

Unfortunately, some dancers seem to feel that Callerlab is not interested in hearing from them. That definitely is a mis-

Continued on Page 96

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- RYL 111 KEEP IT IN THE MIDDLE OF THE ROAD
by Jerry
- RYL 110 JUST WHEN I NEEDED YOU MOST by Jerry
- RYL 404 COTTON PICKIN'/DOG HOUSE, Hoedown
- RYL 209 PUT A LITTLE LOVE IN YOUR HEART by Tony



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- RYL 109 DOWN BY THE RIVERSIDE
- RYL 504 THAT'LL BE THE DAY
- RYL 503 RUBY BABY
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- RYL 402 KAYLA RAE/JAKE
- RYL 305 DO RUN RUN
- RYL 502 A DAY LATE & A DOLLAR SHORT
- RYL 303 MORNING SKY
- RYL 304 WHY MUST WE EVER SAY GOODBYE

- by Jerry
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CANNONADERS SQUARE DANCE CLUB GETTYSBURG, PENNSYLVANIA

During the past square dance season, the Cannonaders of Gettysburg have been holding a three-part celebration in honor of their 30th anniversary. The club was formed in 1959 with 35 members and Milt & Hilda Neidlinger serving as club caller. Milt served in this capacity until his death in 1983; since that time Danny Miller has served as club caller.

Four of the original 35 are still active in club activities: Dr. Jim and Nancy Jeanne Hammett, Mildred Sterner and Hilda Heidlinger. More than 600 persons have been members of the club during its 30-year history. At present the club has about 90 members and dances the first and third Thursday at James Gettys School and on the last Saturday of the month at the Gettysburg High School.

The club now has active membership for those who can still actively participate in dances and exhibitions and associate membership for those members who are unable to dance any longer but would still like to be socially active in club functions.

The first part of the celebration was a dance at Gettysburg College with Tony Oxendine calling. Over 400 dancers from six states came to dance; forty-four clubs



were represented.

The second part was a dinner held at Stonehenge Resturant. All past and present members were invited. About 100 persons enjoyed a buffet and a program honoring all active and associate members for their contributions throughout the 30 years.

Tulip clusters were constructed from wood and used as centerpieces and later as door prizes for the guests. Small tulip favors were at each place, while a larger tulip inscribed with a couples' names and years in the club were used as award tulips. Commemorative pins were presented to all present.

The third part of the celebration was the 30th Annual Roundup at Gettysburg College. This two-day festival featured Jim Lee and Tom Miller. Chuck and Barbara Jobe and Linda Prosser served as cuers.

Nearly 700 dancers enjoyed the festival, many travelling from other states to be there.

Kenny & Joycelyn Taylor



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WHAT ARE WE WORTH?

In Ohio, each federation annually selects an honor couple, one that has contributed much to the dance community. This year caller Walter Buehner and his wife Helen were selected by the Cleveland Federation. Along with their many other contributions to the dance world, each letter nominating them mentioned Walter's frequent calling at benefits and demonstrations free of charge. I thought of this after our last dance, over coffee, when caller Homer Magnet mentioned similar service in his home area. I know that many other callers have donated their time and talent, too.

We feel that this is not only unnecessary but unfair to our callers and degrading to our hobby. The common perception is that that which costs nothing is worth nothing. There may be a few exceptions, but the vast majority of organizations that sponsor events at which we dance have funds budgeted for entertainment. This includes nursing homes. Many of them obtain federal dollars for entertaining their patients. Why should square dancers give away what others charge for? Most often it is because we have an inferiority complex about our activity and our talents. Thus, we are too meek to ask for compensation.

We have arranged demonstrations for several years and on only one occasion asked a caller to donate his time. Last year we participated in ten separate appearances for eight different organizations. Not one showed the least hesitancy when told about a caller's fee. One of the affairs was our own church's fund raiser. We did not feel justified in imposing on a caller friend when other entertainers were being paid. We do try to use some judgment in setting these fees, but feel the absolute minimum should include at least five dollars per hour, door to door,

plus a minimum of ten dollars for gasoline. This minimum formula should be used only on rare occasions. We find commercial functions willing to pay an amount equal to a caller's Saturday night fee, and see no reason to ask for less. It is assumed, of course, that the entire matter is handled on a business-like basis, with a letter of confirmation spelling out all details mailed when arrangements are finalized.

We also find that our group gets more respect when we arrange some benefit for the dancers. This, of course, is over and above the understanding that we will actively solicit students for the next class. We have two different arrangements.

Twice each year we have a free square dance, one at a church festival, the other as part of a neighboring town's park entertainment program. Since each sponsor pays the caller, provides the place to dance and the opportunity to sell square dancing, we feel the free dance is sufficient benefit for the dancers.

The second option is the normal demonstration, usually two squares and a pair. Here the minimum benefit for dancers is refreshment, often a sandwich or ice cream and a drink. It is not unusual to get a meal for each dancer. This is little more than common courtesy. Would you ask someone to work up a sweat in your yard without offering food and drink? We hope not. Neither should our sponsoring organizations. With these arrangements, they are still getting good, colorful and inexpensive entertainment.

We find we are doing more demonstrations than ever. Most dancers enjoy them, and they are an opportunity to recruit new dancers, but that is another subject altogether. *Bill & Clara Walsh
Mayfield Heights, Ohio*

"DIRTY SQUARE DANCE" PROTEST

It is hoped that a campaign of protest initiated by USDA and concerned S/D viewers to congressional leaders, NBC and the FCC against the *Dirty Square Dance* segment of *Saturday Night Live* has had an effect. The show aired on Oct. 27 and was degrading to the activity.

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FEEDBACK

...We are parents of two children, 11 and 14, who danced in the youth hall...We were very impressed with the behavior of the dancers...We came to watch and check on them quite frequently and never did we see dancers not in costume or acting out of line. Even if this did happen, we do not think it is fair to condemn all youth for the rudeness of some. We deal with unexcusable rudeness of adults everyday. We saw dancers helping to teach others, big and small. We saw kids acting their age in their own element.

It takes special people to work with teenagers. We wish to commend the young gentleman and couple who were the chaperones...Callers have to change their styles of calling...and we thank those who volunteered to call in the Youth Hall

and called with the enthusiasm of the youth.

We think the Youth Hall should be given more recognition in advertising the Nationals...Special recognition should be given those who dedicated their time organizing and chaperoning activities.

The Youth Hall is a place for youth to "do their own thing" and be able to socialize and make long-lasting friendships. Remember, the future of square dancing begins with our youth. Let's encourage them instead of putting them down and work together to make square dancing a fun activity for all ages!

Sharon and Larry Crisel

...We have a daughter who learned to dance when she was nine. She did much of her early dancing in the singles club that we "graduated" from when we were married. We moved and there was only one family club in the area, fifty miles away. The other clubs were not thrilled to have a teenager at the dances even though she could dance circles (or maybe

Continued on Page 89

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- C-711 OO WEE BABY—Marshall Flippo
- C-611 LONESOME ME (Round Dance)
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Pat has a genuine talent for making coordinated square dance outfits. One of the cleverest items to come from Pat's sewing machine, this skirt is an eye-catcher. Each of its eleven gores is made from a different brightly-colored, ordinary bandana. Highlighted by white eyelet, the ruffle at the bottom is blue-gray and matches Rich's trousers. Pat and Rich wear matching white western shirts with bright pink bandanas tied at the neck.

Rich, a member of the National Guard on active duty with the Army, has now been transferred to Maryland, where he and Pat are finding new places to dance. The Weigels attended the German-American Friendship Festival in 1990.

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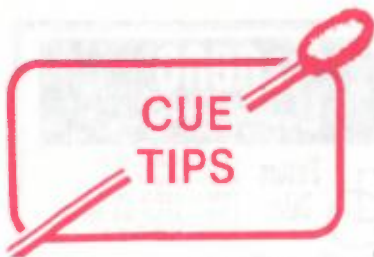
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PHASE: II—EZ Two-step

SEQUENCE: INTRO AA BB AA BB(1-6) END

INTRO

- 1-4 **BFLY WALL WAIT;; BFLY BOX;;**
1-2 Bfly M fc wall wait 2 meas;; 3-4 Sd L, cl R, fwd L,—; sd R, cl L, bk R bfly wall,—;

PART A

- 1-4 **CIR BOX;; 2 SD CLOS; SD REACH THRU TO SCP;**
1-2 Sd L, cl R, fwd L (W begin rf cir under joined lead hns R,L,R),—; sd R, cl L, bk R (W continue rf cir to bfly L,R,L) fc wall in bfly,—; 3-4 Sd lod L, cl R, sd L, cl R; sd L,—, xRif scp lod,—;
- 5-8 **2 FWD TWO-STEPS;; SCOOT 4; WK 2 BFLY WALL;**
5-6 Fwd lod L, cl R, fwd L,—; fwd R, cl L, fwd R scp lod,—; 7-8 Fwd L, cl R, fwd L, cl R; fwd L,—, fwd R trng to fc ptr bfly wall,—;

PART B

- 1-4 **SCIS THRU DBL;; CIR CHASE IN;;**
1-2 Sd lod L, cl R, xLif lop rd,—; sd rd R momentary bfly, cl L, xRif op lod,—; 3-4 Releasing joined hns both cir if (W bh M) L,R,L,—; continue lf cir rd (W begin to move if) R,L,R,—;
- 5-8 **CHASE OUT SCP LOD;; 2 FWD TWO-STEPS BFLY WALL;;**
5-6 Continued cir lf (W moves if) L,R,L,—; cir to scp lod R,L,R,—; 7-8 Fwd L, cl R, fwd L,—; fwd R, cl L, fwd r turn fc ptr bfly wall,—; NOTE: Last time thru part B omit meas 7-8

END

- 1-3 **TWIRL 2; WALK 2; APART POINT;**
1-2 Fwd lod L,—,R (W rf tm under joined lead hns R L) op lod,—; fwd lod L,—, fwd R trn fc ptr bfly wall,—; 3 Bk L ofp,—, pt R twd ptr,—;



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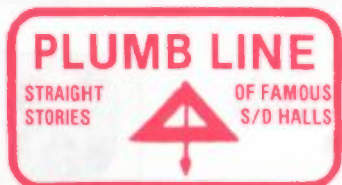
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The foyer/refreshment area's floor was constructed from tongue and groove boards from the old Main Gym in Oneonta, where Don says his mother went to school. The 30'x60' dance area is adjacent. People living in the vicinity remember an actual covered bridge on this road,

appropriately named Covered Bridge Rd.

Don Pickering is a retired math teacher and a former builder. He was not a dancer when he went to a square dance 17 years ago with his wife. He left the dance to become not only an active dancer but a caller and then builder of Covered Bridge Hall. Don held dance classes in the basement of his home while he and his son, with several volunteers, erected the hall.

Currently meeting in Covered Bridge Hall are a class of beginners; Footbridge Squares, a Mainstream club; Covered Bridge Squares, a Plus club; The Covered Bridge A's and the South Central N.Y. Callers Assn. Many have "crossed over the bridge" from loneliness to fun and sociability as a result of Don's efforts.

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As I write this article I have many random thoughts of square dancing running through my mind. First is that I wonder if dancers ever think of what they would miss most if they had to give up square dancing? Perhaps for some it would be missing the nights away from home and the dance friends. You would miss the greetings, the hugs, the handshakes, the joking and socializing in general.

If it is true that friendships are the most important, then why do some folks worry more about levels than broadening their friendships?

Another thought on my mind is the changes — good and bad — that have occurred. It isn't true that when we reminisce about the "good old days" that we wish everything would be the same. We had good times but they were not without fault. Many of the changes have been improvements. Women no longer wear floor length dresses; they also do not spend hours and hours ironing cotton dresses. The halls we dance in are vastly superior to the ones we had, including the better heating and air-conditioning. The figures we dance are more varied, although perhaps not as graceful. (I haven't called, or heard, a waltz quadrille for many a year.) The tempo of our dance has dropped from 132 (even a few at 134) to about 128. If you think that isn't a lot, then dig out some of the old singing calls and let your dancers try to "run" through them. You will find they are quite rushed.

Now as callers will tell you, tempo is just how many steps you take per minute — the timing of the calls is how many steps you allow for each call. The timing today is better. But, having said that I must hurry to say that too many callers are developing a stop and start rhythm to their call-

ing. Each time a caller says things like, check your waves, or, who are the ends, who are the centers, there is a break in the dancing. We hear a lot more of that today. I believe that it is called by callers trying to call things with which the dancers are not familiar, no doubt with the idea that he/she is doing something novel. Good or bad depends on how often it is done. A little of this goes a long, long way.

Recently at a club dance I saw friction develop because a group of dancers had come to steal the club's banner, and it was not there to steal. Now I happen to know the club had tried to retrieve their banner but complications caused them not to have enough couples to get it back. The fact that they didn't then caused complaints from the visiting dancers. Often I think to myself that we should visit other clubs because we want to, not to force them to return a visit. It is a shame that what was started to promote friendship and visiting often is a source of hard feelings. Enough said.

At the beginning of this article I said what we would miss most is our square dance friends. If that is the case, let us not only try to keep the ones we have, but try to broaden our friendships. We do this by dancing with more people, exchanging greetings with more people and *being friends* to more people. Make this your "challenge": be friendly, and earn more friends. Others do it, and you can too.



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A comparison of ASD subscribers in our computers against the 1990-91 roster of Callerlab members shows that 80% of the callers are also ASD subscribers. Every caller in these areas is an ASD subscriber: Arab Republic, Belgium, Netherlands, Rep. of China, Saudi Arabia, Spain, Quebec, District of Columbia, North Dakota, Rhode Island and Vermont. States with all but one subscribing are Arkansas, Idaho, Kentucky, North Carolina, South Dakota and Wyoming.



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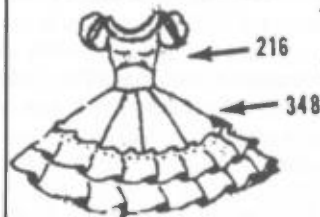
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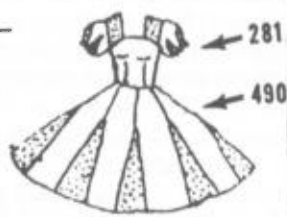
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TOUGH PLUS by Barry Wonson

Zero line: Right and left thru, pass thru, $\frac{3}{4}$ tag
Centers recycle, pass thru, all peel off
And ends roll, centers touch $\frac{1}{4}$, men pass thru
Centers pass thru, chase right, coordinate
Men follow your neighbor, men trade the wave
Flip the diamond, men run, promenade...

Zero line; Left touch $\frac{1}{4}$, coordinate
Couples circulate, crossfire, centers single hinge
Center four trade the wave & spin the top
Outside men U-turn back, centers extend
Explode and centers pass the ocean
Men trade, all right and left grand
But on the third hand, promenade...

Zero line: Ends touch $\frac{1}{4}$
Centers spin the top and trade the wave
In the column of six, triple scoot
In the ocean wave, left single hinge
All men run around the nearest girl
All circle left, four men pass the ocean
Ping pong circulate, extend, linear cycle
All pass the ocean, peel the top
Men trade, left allemande...

Zero line: Touch $\frac{1}{4}$, triple scoot
Center 4 follow your neighbor, left spin the top
In the column of six, triple scoot
In the ocean wave, trade the wave
Center 4 single hinge, others follow your neighbor
In the column of six, walk and dodge
Ladies trade the wave and recycle
Pass thru, tap him on the shoulder
Star thru, promenade...

Zero line: Right and left thru, ends load the boat
Centers pass the ocean, men trade
Ping pong circulate, extend, peel the top
Trade the wave, linear cycle, men pass thru
And chase right, men walk and dodge
All single hinge and roll, star thru
Promenade...

From static square: Heads pass thru and
Chase right, sides divide and touch $\frac{1}{4}$

Triple scoot, coordinate, $\frac{3}{4}$ tag
Ladies linear cycle, men face in twice
Ladies face out, star thru, couples circulate $1\frac{1}{2}$
Bend the line...at home.

Zero box: Right and left thru, dixie style
To a wave, men trade, grand left swing thru
Men fold, peel the top, Left spin chain and
Exchange the gears, explode and square thru
Trade by, left allemande...zero box

Heads touch $\frac{1}{4}$ and spread
Centers pass the ocean, all diamond circulate
Centers explode the wave and then run
New centers scoot back, then
Follow your neighbor and spread
All flip the diamond, centers run
New centers walk and dodge, ends pass thru
All chase right, single hinge, ladies trade
Men run, promenade...

Heads pass the ocean, swing thru
Ping pong circulate and outsides roll
Centers linear cycle, all pass thru
Bend the line and roll, double pass thru
Track two, ladies zoom, right and left grand...

Heads pass the ocean, swing thru
Ping pong circulate, extend, swing thru
Explode and men roll, ladies square thru
Do-sa-do, star thru, promenade...

Sides face and touch $\frac{1}{4}$, heads star thru
Pass thru and then chase right
All eight coordinate, $\frac{3}{4}$ tag, outsides U-turn back
Centers extend, right and left grand...

Heads right and left thru, rollaway
Sides pass the ocean, swing thru
Ping pong circulate, extend, follow your neighbor
Split circulate, linear cycle, pass thru
Ladies fold, touch $\frac{1}{4}$, men run, promenade...

Heads square thru, touch $\frac{1}{4}$, walk and dodge
Cross fire, centers trade the wave, extend
Left swing thru, explode and men touch $\frac{1}{4}$
Ladies pass the ocean, those who face pass thru
Centers crossfire, other men run, coordinate
Those facing out, California twirl, all slide thru
Center girls turn back, shake hands, pull by
All bow to corner...

Heads right and left thru, heads face
Everyone do-sa-do to a tidal wave
Grand swing thru, center four swing thru
All explode and men touch $\frac{1}{4}$, ladies slide thru
Center four pass thru, all cross fire
Centers swing thru, ping pong circulate, extend
Single hinge twice, right and left grand...



by Bob Howell

easy level

Glen and Flo Nickerson of Kent, Washington, stopped in for a visit and shared a contra written by Ted Sannella which is most appropriate for this issue. It was written as a longways dance, but works beautifully as a circle.

BE MY VALENTINE

FORMATION: Couple facing couple, one couple with backs toward center of hall, the other couple with backs toward the wall. Ladies on gents' right.

MUSIC: Any 64-count sequence. Theme music: *Just Because; I Don't Know Why.*

ROUTINE:

- 1-4 Two men turn left hand to an ocean wave
- 5-8 Right hand to partner, balance
- 9-16 Swing partner
- 17-24 With opposite couple circle left once around
- 25-32 Keep going in a right-hand star once around
- 33-40 Men flair out while the ladies chain
- 41-48 Ladies chain back and turn ¼ more
- 49-56 Promenade the way you face/wheel around
- 57-64 Promenade back, pass the couple with whom you were dancing and go one to the next.

Coy Cowan of Tampa, Florida, sent me a love song that should make all of those folks in the frigid north country a little envious of our Hawaiian friends. He has written a "sit-down" routine for his folks in the nursing home he visits regularly.

PEARLY SHELLS

FORMATION: Solo

MUSIC: *Pearly Shells*, Decca 31659 by Burl Ives

ROUTINE — PART A:

- Pearly shells, from the ocean (hands cupped holding shells; ocean waves—both hands, rippling fingers)
- Shining in the sun, covering the shore (Sun symbol—Arms upstretched in large circle, spread hands)
- When I see them, my heart tells me I love you (Left hand shading eyes; left hand to heart, right hand to audience.)
- More than all the little pearly shells (Spread arms broadly/hands holding shells)

PART B:

- For every grain of sand upon the beach (dribble sand through the fingers)
- I've got a kiss for you and (Blow kisses to audience with right hand)
- I've got more left over for each star that shines up in the blue (Blow kisses to audience with left hand—
Twinkle stars with fingers up high.)

REPEAT PART A

INTERLUDE (Hula hand ocean waves)

REPEAT PART B

REPEAT PART A

*Jane Carlson of Weston, Massachusetts, sent me a circle mescolanza which she adapted from an English Folk Dance Album called **Barn Dance Two**, I have used it on several occasions and almost without exception someone tells me, "My mother played that **Jolly Coppersmith** tune on the piano many years ago." Jane uses the original name of the dance.*

DOUBLE QUADRILLE

FORMATION: Two couples facing two couples. All lines of dances form spokes of a wheel around the room. Two couples facing CW and two facing CCW.

MUSIC: Double Quadrille on *Barn Dance Two* (EF DSS BR2) Side 2 Band 1 or any 128-count sequence music.

LEGACY LEADERS STAFF CANADIAN SEMINARS

LEGACY trustees were responsible for some of the education seminars at the Canadian National Convention in Vancouver last summer.

The session titled "The Biggest Problem Facing Square Dancing Today" provided a lively exchange of ideas with the following food for thought:

- The rising average age of dancers. Are we becoming a geriatric recreation?
- Differing demands of dancers based on wide differences in frequency of dancers' attendance and the challenge for callers to present programs to satisfy all dancers.
- The need for recruitment and encouragement of callers and leaders.

- Programs too frightening to novice dancers and inappropriate help from some angels.
- Uniformity and style both in dancing and dress—a necessity or a handicap?

Other sessions during the convention included "Our Square Dance History," "The Roll of LEGACY in Aiding Your Square Dance Area" and "Mini-Legacies."

LEGACY trustees Phil and Diane Rutter and Dave and Betty Kendall, all of Alberta, spearheaded the presentations and were assisted by LEGACY chairmen Stan and Cathie Burdick of Ohio, Doc and Peg Tirrell of New Jersey, Bob and Becky Osgood of California, John Kaltenthaler of Pennsylvania, Brian and Lorraine Murdoch of British Columbia, Mac and Orphie Marcellus of Ontario. It was a profitable international "happening."

COUNTS:

- 1-16 All eight circle left
- 17-32 All eight circle right
- 33-48 Outside four, with opposites, lead to the center and back
- 49-64 Inside four, with opposites, lead out and back
- 65-72 With opposite couple star right
- 73-80 Back by the left
- 81-88 With opposite couple circle four to the left
- 89-96 Circle right
- 97-128 Couples promenade around opposites sweeping wide, taking plenty of time; original lines face face new couples.

From Mesa, Arizona, Muriel Miller sends along a contra that she wrote, which she calls...

MURIEL'S CONTRA FOR THREES

FORMATION: Threes facing threes. Each gent has a lady on his right and a lady on his left. Minimum of 12.

MUSIC: Any 64-count sequence

ROUTINE:

- 1-8 All forward and back
- 9-16 Gents do-sa-do
- 17-24 Couples (each gent and lady on his right) right and left thru
- 25-32 Couples right and left back
- 33-40 Ladies star right
- 41-48 Ladies star left
- 49-64 Gents swing lady on left (ending with her on his right), while the other lady moves one place to the right (at end of lines lady crosses over)

*Judy Weger of Bay Village, Ohio, has been using **Hurry Hurry Hurry** (Grenn 12223) for the **Aston Polka** for a considerable time. Hugh Macey has re-released the record this past December and it "fits" the dance beautifully. Try it, I'm certain you'll like it.*



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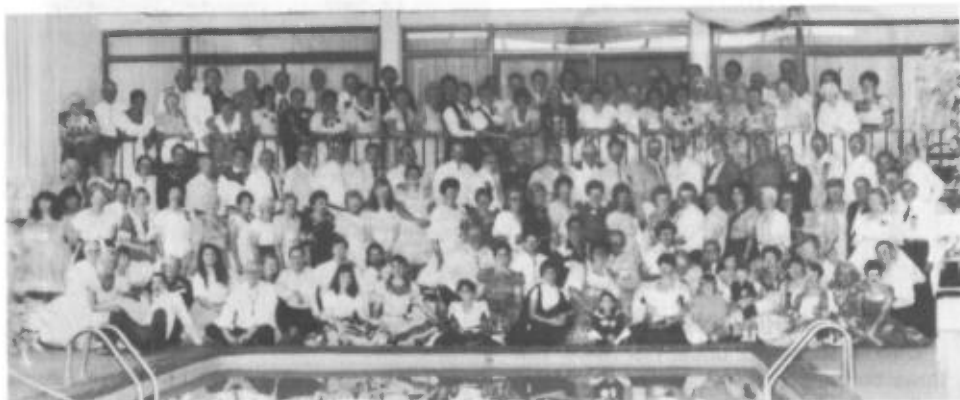
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OVERSEAS DANCER ASSOCIATION

149 overseas dancers from 24 states and six overseas locations gathered in Portland, Maine last August for the 28th Annual Reunion of the Overseas Dancer Association. The Association conducts these reunions and publishes a bi-monthly newsletter for the sole purpose of perpetuating the friendships formed through square dancing by its members while living and working overseas.

The efforts of this year's chairmen, Skip and Betty Ann Brown, were acknowledged by the presentation of the Association's "Good Times Award" made during the annual meeting at the Reunion. In addition to the standard fare of dancing, after parties and a greeting from over 16 squares of local dancers at the Trail End dance preceding the reunion combined to make this a uniquely enjoyable reunion.

Hencerling Award Certificates, named for Tex Hencerling who planned and hosted the first reunion, were presented to twenty-six dancers in recognition of their attendance at 5, 10, 15, 20 and 25 reunions. One couple, Steve & Fran Stephens of San Antonio, Texas, have attended all 28 reunions. The 29th Reunion will be held at the Marlborough Inn, Calgary, Alberta, Canada, 24 - 28 July 1991. Further information may be obtained by contacting General Chairmen, Jim & Kay LeBlanc, 8428 Berwick Rd. NW, Calgary, AB, Canada T3K 1E5. Membership in ODA is limited to those who learned to square dance or belonged to a square dance club while residing in an overseas location. Membership information may be obtained from Susan & Richard Perry, 13011 Larklair, San Antonio TX 78233.

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JOHN GORSKI

Cancer loses not once, not twice, but three times. John Gorski considers himself a very lucky man. He has survived three cancer operations and all the chemotherapy and radiation treatments that followed. Today he's in great shape, healthy and doing what he loves best.

Should you be traveling through north central Texas or southern Oklahoma and find yourself looking for a square dance, you won't have to look far to find one that's really got some zip to it if you bump into a dance with John Gorski calling.

John and his wife, Judy, along with three of their children live in Lawton, Oklahoma. They have one other son, two daughters and six grandchildren. John works in Duncan as an electronic instrument technician for the Halliburton Corp. and still finds time to call for four square dance clubs on a regular basis: Levis and Lace, Cotton Squares, Jim Bowie Dancers and Mid-City Rustlers. He calls specials for other clubs throughout the year, the MDA 27-hour Dance-A-Thon and a couple of cancer benefits each year. He also



teaches Basic and Plus APD twice a week. He is the instructor of a new precision dance team in Wichita Falls. He's been president of the Red River Valley Callers Assn. for three years and served on staff at Fun Valley for over seven years.

Most of the time John limits his calling to north Texas and southern Oklahoma, but he sometimes ventures north to Kansas, east to Arkansas, west to Colorado and south in Texas. Last year he called four nights in Fairbanks, Alaska, in -17° weather.

"Behind every successful man, there's a woman." Behind John is not necessarily where Judy wants to be. Quite often she's out front doing a character skit portraying a 5½-year-old, Edith Ann. This feisty "tot" sometimes backs John into a corner and leaves him with egg on his face. Judy holds a secretary's job at Flower Mound School and attends most of John's dances. This makes the Gorskis quite a team!

Fred W. McCall



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FACING THE L.O.D.

DOUG AND VI HOOPER

Doug and Vi Hooper came into round dancing during square dance classes, Doug in northern Utah, Vi in New England. Both had been teachers for many years before a chance meeting brought them together six years ago. Doug and Vi have been dancing for 16 years and teaching for 15, and since becoming a team have over 60 dances—all levels, all rhythms—to their credit. They currently teach 14 classes each week covering all phases. Each season, at least two or three beginner basics classes are taught by the Hoopers using "hash cueing" to promote good basic footwork and styling. This method gives class members confidence to get up and dance everything in a phase rather than a few steps in a few routines.

Prior to retirement three years ago, Doug was a mortgage banker. Vi as a teenager was a competitive roller skater, started square dancing in the late sixties in New Hampshire and saw round dancing on graduation night for the first time. She went right into an intermediate class. Her dancing was put on a low burner while she raised three boys, all of whom became dancers in their teens. Vi worked



professionally as a dental assistant. She loves to sew and makes all her dresses.

The Hoopers have been featured teachers for many clinics and round dance festivals, mostly in the west. This last year they presented a West Coast Swing Clinic at Roundalab and have since had other requests for the same clinic. Doug and Vi are members of Roundalab, Arizona State Teachers Assn. and Dixie RD Council. Their newest dances are *Indiana Beach Swing*, *Out of Nowhere*, *Tonight Mambo*, *Sugar Cured West Coast Swing* and *Look Me Over Polka*.

When possible, the Hoopers attend self improvement clinics to continue their own capability and improve skills and techniques to bring better programs to their students. They are avid square dancers. They believe that round dancing puts the "frosting on the cake."

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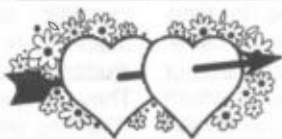
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ABE LINCOLN, COTILLION MANAGER

Traditional lore has it that George Washington loved to dance, that the *Sir Roger deCoverly* (the predecessor of our *Virginia Reel*) was his favorite dance, and that he was a favorite partner of the ladies. Evidence that his February birthday-partner, Abraham Lincoln, also danced has not been forthcoming. Now an invitation to a 1839 Cotillion has been uncovered. The invitation was sent in December, 1839, with A. Lincoln listed as one of the sixteen "managers" for the Cotillion Party." Mary Todd described Abe as "rather clumsy at dancing" in a letter to her cousin. Abe Lincoln did dance the contras and the *Virginia Reel*.

The quilt square pictured is one of forty-eight that make up a historical quilt that will celebrate the incorporation of the Crossing Trails S/D Heritage Society and the fact that square dancing is officially the Folk Dance of Illinois.

The art work is the first found showing Abe Lincoln dancing. Because of his height, he did not allow pictures to be



taken with ladies unless one of them was sitting down.

Nancy Walker of Salem, Illinois, did the needlework. Thanks to her husband, Fred, who is a caller and graphic artist, a facsimile of the original invitation was transferred to the quilt square. Donna Rodgers of Steger, Illinois, who supplied the information for this article, did the art work.

Once the square dance became the state folk dance in Illinois, all kinds of opportunities to promote and expose the activity popped up. History would be written in school books and state handbooks. A logo was needed for the state map and tourism brochures.

Donna and Dwayne Rogers' 35-year collection of square dance memorabilia was incorporated as the Crossing Trails S/D Heritage Society. Becoming members of the Illinois State Museum and Historical Societies created excitement among other member museums. Many are enthused about having a new subject to incorporate in their facilities. What they are asking for is a history of dance in the state.

Thus came the brainstorm for a historical quilt. Each square would tell of outstanding events and different aspects of square dancing. Over 50 dancers have completed their squares, and the quilt will be finished by a professional quilting guild.

The quilt will be on display at various area association conventions and festivals. It will travel to National Conventions and be used as a teaching tool during speaking engagements in museums and historical societies. Accompanying the quilt will be handout brochures, explaining it and listing those who worked on it.

The Heritage Society also has a slide presentation to be used to educate people. Each square dance club is encouraged to make contact with its area society or museum to start a collection. The square dancers might perform at open houses.

If anyone is interested in starting a S/D historical society, Donna Rodgers (631 W. Richton Rd., Steger IL 60475 or 708-748-3406) would be happy to share her expertise. She is also interested in hearing from collectors. The society's motto is "Get the Square Dance Spirit Going!"



PUT YOURSELF ←— HERE NEXT FALL

TRIP OF A LIFETIME

We agree that Africa is not a land everyone wants to visit, but for those few for which *high adventure* is a cherished goal, for those who are intrigued by the idea of personally viewing *big game* at close range

(some of them on the endangered species list), this trip is a *must*.

Can you see yourself next fall, joining our special *once-in-a-lifetime* Kenya Safari, flying comfortably on Sabena Airlines, with a stop in Brussels, Belgium and on to Nairobi in the heart of the Dark Continent?

WONDERS AT EVERY TURN

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ANIMALS ARE ONLY PART OF IT

Those noble stick figures—Masai herders in their red robes—will be seen out in the fields and also in the bustling town of Nairobi, where we'll spend some time. Wait until you see a demo of *their* native dancing—you'll be enthralled. (Incidentally, the Masai are both humble and friendly people.)

THERE'S MUCH MORE

Add to these sights the following: Meals throughout the tour in fine restaurants, all included; flights, land tours, first class lodging, all included; English-speaking guides/drivers throughout; day room in Brussels; best weather conditions this time of year; swimming pools at most lodges; many sightseeing/shopping/camera opportunities.

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LINE- LIGHT



The Mid-East Penn District of the Delaware Valley Square and Round Dance Federation has many dedicated dancers and hard workers, but how many can you describe as super couples? Two that fit the category of super couple are Sam and Peggy Brubaker.

What makes them super? How many couples are presidents of two clubs and circulation managers of the district magazine? Yes, two clubs! How do they do it and still keep things organized? Sam "angels" in both clubs in the winter months and one in the summer at workshop. Where is Peggy? We'll tell you shortly.

Sam and Peggy met square dancing and were married some seventeen years ago. They held many offices at many levels and worked at several conventions. They never tire of dancing or work. Their home in Perkasio, Pennsylvania, is the base for Peggy's Avon business. Sam works in a bank in nearby Quakerstown.

Peggy in her free time runs with the Perkasio Ambulance Corps and works at their church. Both Brubakers are co-captains of Townwatch. Very busy people! Peggy's mom, who is in her eighties, lives with them. Peggy has pulled her through some ill moments and has been helping her for about three years.

The dancers of the Mid-East Penn District wish Sam and Peggy Brubaker the energy and health to stay young and continue their dedication to square dancing and their community. Their service is an inspiration to dancers everywhere.

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Jerry Haag (TX), Scott Smith (UT)
Gary Shoemake (TN)
[RDS] Ray & Bea Dowdy (WV)
May 31-June 2

Ray Donahoo (TN)
Roy Hawes (GA)
Fred McClure (GA)
[RDS] John & Mary
Lunn (TN)
June 7-9

Jerry Sleeman (MI)
Nick Hartley (IN)
Dick Duckham (MI)
[RDS] Chuck & Barb
Jobe (OH)
June 14-16

TO BE
ANNOUNCED

June 21-23

Cecil Sayre (WV)
Jim Durham (VA)
Ed Graham (WV)
[RDS] Charlie & Carolyn
Hearn (WV)
June 28-30

Sam Dunn (OH)
[RDS] Dorothy Rosa (OH)

July 5-7

George Shell (VA)
Bill Claywell (KY)
No Rounds

July 12-14

Bill Everhart (IN)
Dave Craw (IN)
[RDS] Judy Everhart (IN)

July 19-21

GOOD OLE BOYS
Sam Dunn (OH), Mike King (OH)
Keith Zimmerman (OH)
[RDS] Phyllis & Bob
Hathaway (OH)
July 26-28

Bill Bumgarner (OH)
[RDS] Dick & Gail
Blaskis (OH)

August 2-4

ROYAL RECORDS W/E
Tony Oxendine (SC)
Jerry Story (TX)
Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
August 9-11

Phil Kozlowski (IN)
[RDS] Phil Van Lokeren (OH)

August 16-18

MAINSTREAM WEEKEND
Gene Record (KY)

August 23-25

Wayne McDonald (TN)
[RDS] Dee Smith (TN)

August 30-September 1

Berry Vestal (TN)
[RDS] Ray & Bea
Dowdy (WV)
Kevin Lowe (VA)
September 6-8

Chuck Myers (AL)
Rick Burnette (AL)
[RDS] Chuck & Nancy
Sample (FL)
September 13-15

Frank Holland (NC)
Wayne Smith (MS)
Mel Estes (AL)

September 20-22

TO BE
ANNOUNCED

September 27-29

Bill Stiehl (OH)
[RDS] John & Jean
Stivers (OH)

October 4-6

LIGHTNING RECORDS
Jimmy Roberson (NC)
Barry Echols (NC)
Bob Price (NC)
[RDS] Wentz & Norma Dickenson (TN)
October 11-13

Harold Kelly (GA)
John Swindle (GA)
[RDS] Hal & Sadie
Roden (GA)
October 18-20

SINGLES WEEKEND
George Lavender (AL)
Larry Sandefur (GA)

October 25-27

Buddy Caulder (NC)
[RDS] Nora Hutchins (NC)

November 1-3

CALLERS SCHOOL Gary Shoemake Stan Burdick April 21-26
--

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Mountain

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1991 5-Day Schedule

Burt Summers (FL)
John Robbins (FL)
[RDS] Laura Kinstlich (FL)
April 28, May 5

EAGLE RECORDS
Jim Trimble (IL), Jim Logan (IA)
Jim Cholmondeley (MO)
Herb Edwards (IL)
[RDS] Ted & Luella Floden (IA)
May 5-12

King Caldwell (LA)
Bailey Campbell (TX)
George Horn (OK)
Ernie Haynes (OK)
Jon Jones (TX)
May 12-19

Gene Record (KY)
Dick McPherson (NC)
Harold Thomas (SC)
[RDS] Bonnie & Tom
Tomchik (NC)
May 19-26

FIRST YEAR DANCERS WEEK
Frank Gatrell (OH)
Scotty Sharrer (OH)
May 26-31

Wayne McDonald (TN)
Curt Braffet (IL)
Craig Rowe (IN)
June 2-7

ROUNDS—PHASES III-VI
Tom & Jan Kannapel (KY)
Ralph & Joan Collipi (NJ)
June 9-14

Darryl McMillan (FL)
[RDS] Phil & Becky
Guenther (KY)
June 16-21

Les Greenwood (Can)
Lorne Lockrey (Can)
Lee Schmidt (CA)
[RDS] Neale & Arthurlyn
Brown (Can)
June 23-28

Marshall Flippo (TX)
Jerry Haag (TX)
[RDS] Dan & Linda
Prosser (PA)
June 30-July 5

Tom Allen (MN)
Dick Reuter (MN)
Leroy Conrad (MO)
[RDS] Ray & Gerry
Belanger (MN)
July 7-12

Ken Bower (CA)
Beryl Main (AZ)
[RDS] Bud & Cissy
Drake (IN)
July 14-19

C-1 WEEK
(Separate Hall)
Darryl Lipscomb (TX)
July 14-19

Frank Gatrell (OH)
Scotty Sharrer (OH)
[RDS] Dick & Pat
Winter (OH)
July 21-26

Wade Driver (AZ)
Tim Marriner (VA)
Guest Staff: Don Heins (GA)
[RDS] Bill & Betty Lincoln (AK)
July 28-August 2

ROYAL RECORDS
Tony Oxendine (SC)
Jery Story (TX), Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
August 4-9

Jim Park (MI)
Randy Dougherty (AZ)
[RDS] Chuck & Sandy
Weiss (MI)
August 11-16

Ramon Marsch (OH)
Ron Hensel (MI)
[RDS] Bill Hart &
Helen Lilak (OH)
August 18-23

C-1 & C-2
Ross Howell (TX)
Bob Gambell (TX)
Mike Jacobs (VA)
August 25-30

Shane Greer (OK)
Guy Adams (IL)
[RDS] Helen & Bill
Stairwalt (IL)
September 1-6

Ron Schneider (FL)
Larry Prior (FL)
[RDS] Larry Prior (FL)
September 8-13

Larry Letson (TX)
Lem Gravelle (LA)
[RDS] Marilyn & Cliff
Hicks (MI)
September 15-20

Virg Troxell (IN) Chuck Peel (IN)
John Paul Bresnan (AL)
[RDS] John & Dimple
Williford (AL)
September 22-27

Ken Bower (CA)
[RDS] Richard & Joanne
Lawson (AL)
September 29-October 4

Bill Harrison (MD)
Jimmy Lee (Can)
[RDS] Ozzie & Margaret
Ostlund (MD)
October 6-11

**TO BE
ANNOUNCED**
October 13-18

Tony Oxendine (SC)
Jery Story (TX)
[RDS] Jim & Priscilla
Adcock (VA)
October 20-25

ROUNDS WEEK—Phase III-VI
Barbara & Wayne
Blackford (FL)
Frank & Phyl Lehnert (OH)
October 27-November 1

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August 10, 1991

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Toronto & Dist. (Nov.)	My Heart Cries For You	Moments of Magic	
Minn. R/D Cn. (Jan)	Twilight Time	Quietly Foxtrot	One
Minn. R/D Cn. (Feb)	Lonesome Me	Sugartime	Dancing Queen
Wisconsin Cn. (Dec)	First Kiss	In Love Again	Mystic Rhymba
Wisconsin Cn. (Jan)	Your Cheatin' Heart	By the Light...Silvery Moon	Too Young
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by
Ed Foote

TAPING AT A DANCE: A PRIVILEGE. DO IT RIGHT. This will continue the article started last fall. We are listing guidelines and etiquette for proper taping.

5. Never attempt to connect a recorder while a tip is being called. You may affect other recorders already set up, which will cause their owners to become upset with you. In addition, it is extremely disturbing to the caller to have someone setting up a recorder during the tip, and he is likely to let you know he is not happy.

6. Do not plan to plug your recorder directly into the caller's turntable. If several people want to tape, there will not be room for all. Have a tape box. If you decide to take a chance that no one else will be taping, be prepared with all three alternative ways of plugging in to the turntable: (A) Jones plug, (B) RCA pin jack, (C) RCA phone plug. If you are not prepared and cannot plug in, do *not* use a microphone (discussed previously); simply do not tape.

If your tape recorder affects the performance of the turntable, the caller will ask

you to disconnect it. Don't blame the caller; just because your recorder works well with some machines does not mean it will work with all. It is your responsibility to have a tape box, so don't blame someone else if you do not have one.

7. Always leave your monitor switch off, otherwise sound will come through the recorder's speaker, and the caller will have to stop everything to get you to turn it off. This disrupts the dance and will be embarrassing to you.

8. If you play back the tape after the tip to check your recording, do it very quietly. If the sound can be heard more than five feet away, it is too loud and is annoying to both the caller and other dancers. In addition, only play back the tape for about ten seconds; some dancers play the tape for thirty or more, and this also annoys others.

There is no need to check the tape after every tip to see if it is recording. It is disturbing to the general atmosphere of the hall to have people playing their recorders after every tip. Experienced tapers check their recorders once before the dance starts, once after the first tip, and that's it.

9. Never leave a square which is dancing to turn on a recorder. This is very rude to the dancers in the set. If you realize while dancing that you have forgotten to turn on your recorder, forget it—so what if one tip is missed.

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10. Do not record if the tape makes a "squeal" as it goes through your machine. This squeal can be caused by low quality tape which has poor lubrication, dirty tape heads on the machine, or improper tension on the tape. This sound is annoying to nearby dancers, and even if the dancers are far enough away to not hear it, the sound will be disturbing to the caller. If the caller requests you not to tape because this sound is coming from your machine, recognize that this problem is

your responsibility and do not be upset with the caller.

11. Do not hold up other dancers by waiting until the last possible second to turn on your recorder in order to save a few inches of tape. There is nothing more ridiculous than for the caller to start calling and have people running from their recorders at the front of the hall and jumping into square that have already started-

Continued on Page 63

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Canyonlands National Park is in east-central Utah and encompasses a large area of deep canyons and towering cliffs which have been cut nearly 1500 feet into the sediments of the Colorado Plateau by the Green and Colorado rivers. Due to the linear nature of the park, following the canyons, there are a number of entrances from near Moab to Monticello. The paved roads in the park stay on tops of the mesas and go to view areas looking into the canyons.

The best way to really see Canyonlands is to hike, float the rivers, use mountain bikes or four-wheel drive vehicles on the numerous dirt roads or fly over in a small plane. The Utah Tour Guide, available from the Utah Travel Council, Council Hall/Capitol Hill, Salt Lake City UT 84114, will provide ways to accomplish this.

Dinosaurland—The name conjures up visions of a prehistoric era when mighty beasts roamed the land. Aided by faulting, earthquakes and the erosional forces of mighty waters, the area's rich geologic history has been exposed for all to see

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at Dinosaur National Monument, on the Drive Through the Ages, at Red Fleet State Park and in the Sheep Creek Geological Area. Dinosaurland is also home to the Flaming Gorge National Recreation Area, High Uintas Wilderness Area and Ashley National Forest.

State Parks—Utah has 44 state parks. You may camp, boat, swim, fish, picnic, ride horseback, hike, follow nature trails, golf, go four-wheeling or just relax with family and friends. To make a reservation at a Utah State Park facility, call 1-800-284-CAMP.

Edge of the Cedars State Park—Remnants of an Anasazi Indian pueblo with its ceremonial kivas, built between 700 and 1220 AD, are testaments to the Indian civilization that once flourished in southeastern Utah. This park, with its museum and displays, is located in Blanding. No camping is allowed.

Great Salt Lake State Park—Near Saltair Resort, mentioned earlier, this park's facilities include a beach, open showers, restrooms, picnic tables,

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Great Basic National Park is one of America's newest National Parks. Included in it are Lehman Caves and the Wheeler Peak Scenic Area, home of the rare and ancient bristlecone pine forest. Trips through the cave are conducted daily over a paved trail with stairways and indirect lighting. The tour takes about 1½ hours and is chilly, so wear warm clothing. Candlelight and spelunking tours are also available. For more information, contact Superintendent, Great Basic National Park, Baker NV 89311.

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Diamond circulate
Dixie grand
Explode family
 a. waves
 b. and anything
Flip the diamond
Follow your neighbor
Grand swing thru
Linear cycle
Load the boat
Peel family
 a. Peel off
 b. Peel the top
Ping pong circulate
Relay the deucey
Remake the thar

Single circle to a wave
Spin chain and exchange the gears
Spin chain the gears

Teacup chain
¾ tag the line
Track two
Trade the wave

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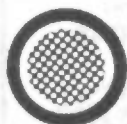
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2. King of the Road
3. Salty Two-Step/
Edilweiss

PHASE III

1. Die Lorelei
2. Moments of Magic
3. Axel F/Twistin' the
Night Away

PHASE IV

1. Rainbow Connection IV
2. Manuela
3. Night Train
4. September Foxtrot/
Sugar, Sugar/Rock
and Roll Shoes

PHASE V & VI

1. Pink Cadillac
2. I Love Beach Music
3. Let Me Show You How
4. Mambo Five

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7. It's Cha Cha Cha (Childers)
8. Rock & Roll Shoes (Macuci)
9. Pink Cadillac (Lawson)
10. Java Jive (Childers)
11. Flamingo (Childers)
12. Venus (Anderson)
13. Boulavogue (Lamberty/Morales)
14. Let Me Show You How (Slater)
15. Rumba Hermosa (Lawson)
16. Just Another Woman in Love (Anderson)

Callerlab RQ: Lonesome Me

Roundalab RQ:

Phase III—Waatermelon Cha

Phase IV—Under the Bridges of Paris

Phase V—It's Cha Cha Cha

1990-91 ROUNDALAB

CLASSIC LIST

PHASES I & II

- Hush
Buffy
A Taste of the Wind
Jacalyn's Waltz
Baby O'Mine
Plano Roll Waltz
Houston
All Night
Good Ol' Girls
Kon Tiki
Pearly Shells
Neapolitan Waltz
Little White Moon
St. Louis Blues
Cab Driver

PHASE III

- Desert Song
Crazy Eyes
Maria Rumba
Patricia
Butterfly
That Happy Feeling
Apres L'Entriente
Hallelujah
Third Man Theme

- Lisbon Antiqua
In the Arms of Love
Games Lovers Play
Three A.M.
Sheik of Araby
Beautiful River

PHASE IV

- Pop Goes the Movies
I Wanna Quickstep
Gazpacho Cha
Adios
Biloxi Lady
Send Her roses
Til Tomorrow
Hooked on Swing
Lazy Sugarfoot
Dance

PHASES V & VI

- Maria Elena
Tampa Jive
Para Esto
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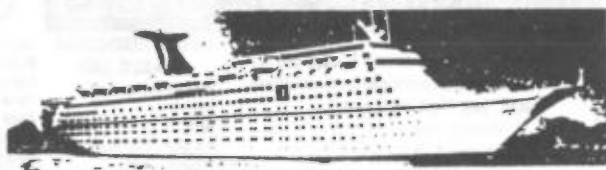
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People
IN THE NEWS



It was announced in a recent issue of the *Northeast Square Dancer* (1½ page article) that caller **Earl and Marion Johnston** have officially retired; Earl will stop calling after 48 years and spend winters in Florida. Earl has long been in demand for clubs and festivals throughout New England and the USA. He recorded 35 times, is a Hall of Fame member, served on the Board of Callerlab, was the first chairman of NECCA, conducted callers schools for years and has many other honors and awards.

Harry Tucciarone, past president of the Connecticut Callers and Teachers Assn., is now calling actively in Virginia.

Successful candidates new on the Board of Governors of Callerlab are **Bill Davis, Wade Driver, John Kaltenthaler** (who retires as Executive Secretary in March), **Melton Luttrell, Jim Mayo, Mike Seastrom** and **Dave Taylor**.

It is with regret we learned of the retirement of caller **Jess and Neil Miller** of North Platte, Nebraska, and the closing of their square dance hall.



Jim Wheeler was the featured Empire State caller at the 4th Empire State S&R/D Festival in Albany last fall. He also calls for three clubs in the Buffalo area: **Swinging Squares (Plus), Ace of Clubs (A-1)** and the **Loosey Deuceys (A-2)**. He records on **Red Boot Star Records**. He is the coordinator of the Dept. of Office Technology, Erie Community College in Orchard Park and serves as adjunct faculty for the American Inst. of Banking. He is well-known for his lectures at past Callerlab panels and has an upcoming one next month.

Some dances held recently are being dedicated to men and women serving in the Persian Gulf, such as the one dedicated to caller **Bobby Delph** at Red Cedar Squares in Cedar Lake, Indiana, when **Johnny Jones** and **Don Williamson** called. Bobby's wife **Donna** was also recognized, as she serves in Fort Knox, Ky., according to **Tom and Sherri Gadomski**.



Jim Brown of Ridgecrest, Cal., calls from Basic through Advanced for the **Jim Dandies Club** and teaches for the **Dam Dancers of Lake Isabella**. He has recorded on **Rawhide**

Records and belongs to **Callerlab**. **Jim** and his wife **Jane** enjoy traveling with dancers anywhere, anytime and has had the pleasure of calling in Australia, New Zealand, Alaska and Hawaii.



From Arroyo Grande, Calif. comes word that caller **Ron and Linda Mineau** managed the program of the very popular **Central Coast Square Affair** in Santa Maria on Labor Day weekend. He is currently calling and teaching for two clubs and an advanced class.

Under the caption of "Smooth Moves, One Step at a Time" in the *Lansing State Journal*, Michigan, we read a fine article about a square dance class for the **Foxy Squares** happening in **Howard and Ginny Rhodabeck's** basement, sent by **Linda Catey**. **Dick Duckham** is the caller.

Railroad Bill Barr of West Haven, Ct., says, "Take to the tracks, too. He recently won some free railroad passes for naming some rail lines in a *New Haven Register* contest. **Bill and Nancy** took **AMTRAK** to the convention in Memphis last June with one-day stopovers in Chicago and St. Louis, returning via a different route from Chicago. "We used the train's sleeping car as our hotel room and saw much of the eastern U.S.," they report.



MICHIGAN CONVENTION

Roger and Annie Beck of Greenville have been appointed as chairpersons of the 30th annual Michigan S&R/D Convention to be held August 16-18, 1991. Roger and Annie have been square dancing since 1980 and organized the Perky Pairs, for whom Roger calls.

The Becks worked on the National Convention Committee in 1982 and helped with the Michigan event for the first time in 1982. The Michigan Council consists of sixty clubs, associations and federations with an estimated membership of 10,000. The 1991 convention will be held at the Bresslin Center on the MSU Campus in East Lansing. For information, write MCSRDC, 19341 Yankee Rd., Howard City MI 49329.

BUCKEYE CONVENTION

The 32nd Buckeye (Ohio) dance Convention will be held on May 3-5 at the Dayton Convention Center. Dancing starts at 8 PM on Friday and will include squares, rounds, contras, folk dances and clogging. Primary housing will be at Stouffer's, The Daytonian Hilton and the Country Inn. Camping will be at the Montgomery County Fairgrounds, with shuttle bus service provided.

Dancers who come early might visit the Air Force Museum, walk through the historic Oregon District, visit Deeds Carillon Park, shop downtown or at nearby malls, and visit with dancers from all over the state. For further information, contact Don and Bernie Linkous, 917 Broadview Blvd., Dayton OH (513-294-0826).



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- TNT274 JUST LOVING YOU (Flip) by Ed Shortman
- TNT275 WALKING SHOES (Round) by Jack Raye
- TNT276 SEA OF A HEARTBREAK (Rd) Steve Wilhoit

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PRAIRIE CONCLAVE

Guest directors for the Prairie Conclave held in November at Kearney, Nebraska, were Walt and Louise Cole. Pictured are Walt and PC VIII presidents Sue and Bernie Auten. The Prairie Conclave is a Mini-Legacy, held every two years.

Walt developed the theme "Professionalism in Volunteer Leadership." Supporting this theme were ten mini-sessions covering topics which included recruiting, retaining and reactivating; competition, levels, peer pressure; square dancing as a single, and leadership development.

Attendance was up by more than 18% over the previous conclave, with many new attendees. The next Prairie Conclave is scheduled for Nov. 13-15, 1992, with Mike Seastrom as guest director.



DANCING IN NEW DELHI, INDIA

Square dancing is alive and thriving in India. Members of the American Embassy staff dance every two weeks to tapes made by Leon Whiting of Ute Records. Shown at a western night barbeque are Nancy (Leon's niece), John and Jeff San-



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drock, Davinder and Charlotte Singh, Jay and Dusty Knisely, Susan Domowitz, Dave McAlister, Kamie and Anita Meqtte.

Norma Whiting

50th ANNIVERSARY DANCE

The Circle 8 S/D Club will celebrate its fiftieth anniversary dance on April 13 from 8-11:30 in the Myriad Convention Center, Oklahoma City. Features of the evening are free admission, refreshments and lots of square and rounds. Henry Israel is the caller.

HANDILAB

At the second Handicapable S/D Convention in Alabama, the callers met for a general discussion of mutual concerns. One topic was a call list specially designed for use with the handicapable. After discussion, Father Michael Shay, caller for a Huntsville group suggested that perhaps it was time for "Handilab." Over the coming year, George Lavender will be building on this new concept. Callers interested may write to him at 129 West Oak Gill Dr., Florence AL 35630.

IN MEMORIAM

Last August, the Richmond, Virginia dancers suffered a great loss in the passing of Pete and Louise Smith, who were active in the activity for over 40 years as leaders, teachers, friends, companions and, most of all, as dancers who thoroughly enjoyed the activity. They were cuers for Rebel Rounders at the time of their deaths.

Bob and Mary Bell

TRAIL IN DANCES

Caller Ron Black of Los Angeles has announced a series of Trail In Dances to the National Convention in Salt Lake City. On Saturday, June 22, the first one is in Barstow, California, at an RV Park and motel just off I-15. Call Ron at 213-837-2880 for info. The next two are in Las Vegas, sponsored by the So. Nevada Dancers and Callers Assn., Donald Hanson, president, 702-564-9161. On June 25 at St. George, Utah, various callers will call. Call Stanley Meek, 801-628-3821.

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STANDARDIZATION OF CLASSIC CUES

At the Roundalab convention last June, a new committee was created to standardize classic dance cues. Its purpose is to arrive at standard cues for classics that traveling dancers will encounter no matter where they dance.

Over two dozen leaders volunteered to assist the committee chairmen, Phil and Royna Thomas. Other round dance leaders from all over the world were contacted and asked to submit their cueing words for Roundalab Golden Classics.

Their replies were compared and compilations prepared using approved standard cues wherever possible, and sent to the entire committee for another review. Once given final approval by committee and choreographer, cues will be published.

A/C LINES, Continued

moving. This is annoying to both the dancers and the caller. An easy solution is to acquire a remote control unit so you can control your machine from the square.

12. Do not attempt to disconnect your recorder from the AC outlet while others are rewinding their tapes. You may accidentally disconnect their power causing their tapes to tangle or break, and this will cause people to become quite upset with you.

Should you accidentally unplug a power cord to which several recorders are connected, *never* plug it back in until you check that all machines are turned off—check with the owners. If you plug the cord back in without having the machine turned off, it is quite likely that the tapes will snag and break and everyone will be upset. In addition, the sudden surge of power may damage some recorders.

Remember: Most callers allow taping if you are prepared to do it correctly. Do not blame the caller if he requests you not to tape because you are doing it wrong; instead, do your part by having the right equipment and knowing how to tape.

Party Line

FLOAT FUN

For a fun-filled party, go *swingin' in the barn*, say the Del City Shindiggers of Oil City, Penna.

Do you want to build your club in number and enthusiasm? Try building a float together!!

The red barn float (built under the leadership of Al L'Huiller and gang) was a large undertaking for 1990 but will be used another year. Shindiggers have had floats for a number of years and they are paying off—with prizes in two parades last summer and great public relations. They grew from a weak club to two sets to many. It took demonstrations to city gazebos, train

stations, malls, festivals and even schools. Each time they passed out flyers about open houses, dances and lessons. When they were on the float demonstrating the club caller, Frank Wurst plugged the club. Walkers passed out flyers too.

The best way to add to this club has been fun, food, fellowship, personal contacts and "floating" down Main street.

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Who come together to dance a tip with you,
And they are all equal as they mingle for the night
For the only criteria is to know the left from right.
There are pairs of all ages promenading the floor
Listening to the caller to hear what's next in store.
The faces all around us light up as they swing and twirl
Be it a senior citizen or a youth with his first girl.

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DATE-LINE

Tennessee—Spring Fling '91, Grand Hotel & Conv Ctr, Pigeon, March 1-2. More info call L. Goode (615)691-7428 or S. Nichols-Pace (803)949 3300.

Tennessee—R/D Clinic, Montgomery Bell State Park, March 1-3. Write Ron Grendell, 544 Bell Rd., Antioch TN 37013.

Hawaii—Cruise, March 2-16. Write Gerrie Purcell, 340 Highland Av. Randolph MA 02368.

Ottawa—R/D Gala, Canterbury Comm Ctr, Ottawa, March 3. Contact Chris Lawrence (613)526-2624.

Mississippi—36th Annual Sweetheart Festival, Downtown Holiday Inn, Jackson, March 8-9. M. Letson, P. Marcum, L/B Van Atta. Contact John/Oddell McElroy, POB 151, Forest MS 39074.

Ohio—March Madness S/D Weekend, Mohican River Inn, Loudonville, March 8-10; J. Porritt, S. Sharrer, B/D Miller. Write Square Knots, 1120 Garford Av. Elyria OH 44035.

British Columbia—18th Annual "It's A Spring Fling" S/D Weekend, Mt Boucherie School Gym/Comm Hall, Kelowna, March 8-10; Wayne Easton. Contact Dorothy/Ken Thompson, 4233 Gordon Dr, Kelowna BC Canada V1W 1S4.

Virginia—S/D, Longwood College, Farmville, March 9; Paul Childress. Contact Homer Yeatts, Rt 3 Box 70, Farmville VA 23901.

England/Ireland—Tour, March 11-22; Jerry/Edna Deener. Contact Central Travel Inc, 601 W Central Av, Winter Haven FL 33880.

Arizona—44th Annual State S&R/D Festival, Mesa Comm Ctr, March 15-16. K. Bower, P/R Rogers. More info call Beulah Matthews (602)969-4240.

Florida—4th Annual Spring Fling (RD), Grand Square Hall, Panama City, March 15-16; Jerry/Perry Lafavers. Contact Dance-A-Round Club, 609 Garden Club Dr, Panama City FL 42301.

Vermont—22nd Annual Maple Sugar Dance Festival, S Burlington M&HS, March 15-16; D. Bayer, J. Jestin, R. Libby, A. Springer, T. Vitulov, W.J. Gregoire, C. Hartman. More info call (802)862-8746 or 879-0760.

Florida—Spring R/D Festival, Lk Mirror Auditorium, Lakeland, March 15-17; Lovelace/Daly. Write Virginia/Torsten Colling, 1590 Old King Rd, Holly Hill FL.

Arizona—Spring Fling, Val Vista Winter Village, Casa Grande, March 15-17; D. Young, S. Sullivan, J. Holmes, W. Cole. Call (602)836-7800.

Louisiana—22nd Annual Convention, Le Centre Civique, Lake Charles, March 16. Elmer Sheffield, Lynn/Bob Vanatta. Contact Paul/Bettye Taylor, 805 LaFitte, Lake Charles LA 70601.

Virginia—S/D Festival, Longwood College, Farmville VA, March 16; G. Shell, J. Shackelford. Contact Homer Yeatts, Rt 3 Box 70, Farmville VA 23901.

Connecticut—24th S&R/D Festival, Eastern HS, Bristol, March 17. Contact Al Rubelmann, 180 Prindle Av, Ansonia CT 06401.

North Carolina—32nd Tar Heel Square-Up, MC Benton Jr Conv & Civic Ctr, Winston-Salem, March 22-23; J. Saunders, E. Sheffield, C. Stinchcomb, W/B Blackford, J/G Whetsell. Contact Ken Springs, 2600 Starnes Rd, Charlotte NC 28214.

Arizona—11th Annual Spring Festival, Natl Guard Armory, Kingman, March 22-23; Johnnie Scott, Harry Reed. More info call "JD" (602)753-3219 or Betty 757-2329.

Ohio—River Boat Romp, Lafayette Hotel, Marietta, March 22-23. Gary Shoemaker, Larry Letson, Lloyd/Elene Lockerman. Write Mac/Helen Ware, 3401 Woodview Pl, Columbus OH 43220.

West Virginia—End of Winter Weekend, Burr Oak State Park, March 22-24; E. Graham, C. Sayre, G. Nichols. Contact Ed/Betty Graham, Rt 1, Box 134B, Davisville WV 26142.

Iowa—31st Annual S/D Festival, Lewis Central HS, March 23; C/B Conner, D. Dederman. Call Jerry/Judy Todd (712)323-0079.

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Pretty music and a nice easy waltz three times through.

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Pretty music and a flowing easy waltz. Phase II.

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MY PAST IS PRESENT—A Bar K 108

Caller: Nickey Zimmerman

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, pass the ocean, recycle, swing corner, promenade.

LOVE IS THE REASON—Cardinal 3

Caller: Bill Roles

FIGURE: Heads promenade 1/2, right and left thru, flutterwheel, sweep 1/4, pass thru, do-sa-do, eight chain four, corner swing, promenade.

NEVER ENDING SONG OF LOVE—Chaparral 219

Caller: Jerry Haag

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, pass the ocean, recycle, swing corner, promenade.

LOVE IS STRANGE—Chaparral 811

Caller: Scott Smith

FIGURE: Heads promenade 1/2, sides right and left thru,

square thru, do-sa-do, eight chain 4, swing corner, promenade.

BECKY MORGAN—Circle D 245

Caller: Dean Crowell

FIGURE: Heads promenade 1/2, pass the ocean, extend, swing thru, spin the top, right and left thru, square thru 3/4, swing corner, promenade.

MEET ME UNDER THE MISTLETOE—Circle D 246

Callers: Dean Crowell & Andy Petrone

FIGURES: Heads promenade 1/2, square thru, right and left thru, veer left, couples circulate, ladies trade, bend the line, boys scoot back, swing, promenade.

DRINKING CHAMPAGNE—ESP 168

Caller: Elmer Sheffield Jr.

FIGURE: Heads promenade 1/2, right and left thru, square thru, touch 1/4, walk and dodge, partner trade, boys walk across, swing corner, promenade.

JUKEBOX IN MY MIND—Four Bar B 6110

Caller: Gary Mahnken

FIGURE: Heads promenade 1/2, side ladies chain, touch 1/4, walk and dodge, corner swing, left allemande and you weave, swing corner, promenade.

MANY MANSIONS—Four Bar B 6111

Caller: Gary Mahnken

FIGURE: Heads promenade 1/2, square thru, right and left thru, veer left, ferris wheel, square thru 3/4, swing, promenade.

CRAZY ARMS—Red Boot Star 1317

Caller: T.D. Brown

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FIGURE: Heads promenade ½, right and left thru, flutterwheel, sweep ¼, pass thru, right and left thru, swing thru, boys run, half tag, swing, promenade.

MOONLIGHT BAY—Red Boot Star 1330

Caller: **Jim Wheeler**

FIGURE: Heads promenade ½, square thru, right and left thru, veer left, couples circulate, half tag, scootback twice, swing corner, promenade.

SOMETHING GOOD IS ABOUT TO HAPPEN—Red Boot Star 1331

Caller: **Chuck Meyer**

FIGURE: Heads promenade ½, square thru, right & left thru, pass thru, trade by, star thru, square thru ¾, swing, prom.

FOOTBALL HERO—Red Boot Star 1334

Caller: **Bill Peterson**

FIGURE: Head promenade ½, square thru, swing thru, boys run, half tag, trade and roll, pass thru, trade by, swing corner, promenade.

CIELITO LINDO—Red Boot Star 1336

Caller: **Stan Burdick**

FIGURE: Head ladies chain, right and left thru, sides pass the ocean, recycle, right and left thru, dixie grand, swing, promenade.

DRINKING CHAMPAGNE—Red Boot Star 3026

Caller: **Danny Weeks**

FIGURE: Heads square thru, right hand star, heads star left, right and left thru, swing thru, swing thru again, boys run,

promenade.

BLOWIN' LIKE A BANDIT—Quadrille 872

Caller: **Lee Main**

FIGURE: Heads square thru, do-sa-do, swing thru, girls fold, peel the top, right and left thru, square thru ¾, corner swing, promenade.

SUGAR PIE, HONEY BUNCH—Quadrille 874

Caller: **Richard Lane**

FIGURE: Heads promenade ½, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

BOOGIE WOOGIE ROCK AND ROLL—Solid Gold 403

Caller: **Jim Ford**

FIGURE: Heads promenade ½, square thru, right and left thru, veer left, ferris wheel, square thru ¾, swing, promenade.

BOOGIE AND BEETHOVEN—Yellow Rose 301

Caller: **Nick Hartley**

FIGURE: Heads promenade ½, square thru, right and left thru, veer left, ferris wheel, square thru ¾, swing, promenade.

LET A KEEPER GET AWAY—Yellow Rose 302

Caller: **Nick Hartley**

FIGURE: Heads promenade ½, sides right and left thru, square thru, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

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I've been square dancing for almost seven years. Currently I am in the Marine Corps stationed in Italy. A letter from a friend of mine brought to light a problem involving square dancing. It's a problem in every square dance club in the world. The problem: How do we get new people into our clubs? More importantly how do we get new people into square dancing? In all the clubs I've danced at, I've danced with many partners from young kids to older ladies. Square dancing is known as a family-oriented activity, yet there are clubs where kids cannot join.

My friend is from Mesa, Arizona. She wanted to join a club, and take lessons, but none would allow her 10-year-old daughter to join. Don't you see, the kids are part of the answer, to the problem. Let the kids dance. "We are a family oriented activity." Let the families join in, on the joy of square dancing. If you do, you'll have new members, and more importantly new friends.

Rick Muth
Naples, Italy

DID YOU EVER SEE A LION BLINK?

A Florida square dancer we met in Memphis in June was telling us about having gone with the AI Brundage Africa tour last year, and swore this to be true—he said they were close enough in the wilds of Nigeria to actually watch a lioness feed her cubs (from the safety of a safari bus, of course) and could see the *queen of beasts* actually wink an eye at the intruders. Our ASD tour set for one year away (Sept. 24 to Oct 6, '91) will cover the same route. We're not *lion* when we say it'll be the *adventure of a lifetime* for you, all square dancers and friends. Sign up soon—see page B.

HOUSE GUEST, Continued

the bathroom situation. He immediately took a bath. When I checked, the bathroom was still neat, but his toilet articles were carefully laid out in a rigid pattern. He had evidently put the boys' things away and usurped the counter space. I'd have to warn them.

By supper time I began to relax. Larry and Jerome were deep in the jungles of Vietnam, leaving me free to cook. When the boys came in to greet our guest, they were on their best behavior, faces and hands shining clean, big smiles. I was proud of them.

Jerome shook hands with each, offering only two fingers, actually. "I'll be glad to help you with your homework, boys. I'm excellent in math."

Mark said, "Thanks, sir, but we don't have any homework tonight."

"No homework! What can these teachers be thinking of?" The boys escaped while Jerome expounded his educational philosophy to Larry.

At supper Jerome began cleaning his silverware even before grace. I tried not to watch him. Surreptitiously he wiped his plate with his linen napkin. I went to the kitchen for the chicken cordon bleu and rice pilaf. Let him pick something out of that, I thought.

Jerome examined the chicken. "This looks interesting."

"Chicken Cordon Blue," I said. We held our breath.

"Smells divine," he said. Then he took two large helpings.

The dish went around the table. Fortunately there was enough left for everyone. Jerome tore the chicken apart, looking for something; I had no idea what. Finally, he scraped off the mushrooms, tried to get rid of the cheese and ham, then took a small bite of the chicken.

The meal was a nightmare. I looked at Larry in despair. When it was over, Jerome was probably still hungry.

Four days went by as if they were months. Jerome had plenty of time, but I didn't think he was looking for a job very hard. I hoped he wouldn't find one anywhere near us in Minnesota. He spent an inordinate amount of time in the bathroom; the boys were lucky

Continued on Page 75



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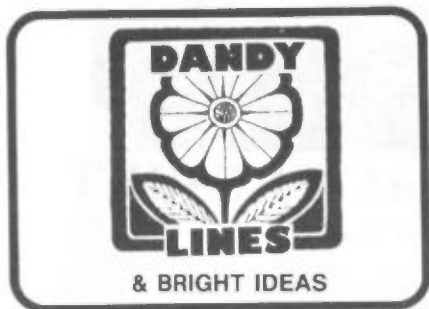
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the Circle the Wagons Resort of La Veta furnished a gift of one free week during 1991 season at the resort. A form was prepared for the drawing that provided information for contacting those interested in learning to square dance or who were former dancers. Except within the SEASDC area, the forms were sent to the Senior Representative of the other Councils. SEASDC mailed the class information to those interested and to former dancers. Only about 1% of the visitors to the fair filled out the form, but a majority of the visitors passed the booth, many stopping to watch videos of square dancing. In connection with the booth, two live demonstrations were presented in another building by area callers and dancers.

A SQUARE DANCE BOOTH AT THE FAIR

At the October 1989 meeting of the Colorado State Square Dance Association (CSSDA), Terry Cathcart suggested that the association sponsor a booth at the 1990 State Fair in Pueblo, volunteering SEASDC to prepare, decorate and man the booth. The fair runs 11 days ending on Labor Day, just before dance lessons start. After some discussion the plan was adopted, money appropriated and an application for a booth was submitted to the fair office.

Upon approval for the booth, Fran Henry and Leona Bergevin devised the decoration of the booth using the theme "Welcome to Our World." Supplies and materials for the decorations were supplied by the Buttons & Bows Square Dance Club of Pueblo. Dick Henry, Bill Holden, and Bill Hill provided the labor. Members of the SEASDC clubs furnished the manpower to man the booth. Bill Hill and Jess Velasco supervised the operation of the booth.

To stimulate interest, a drawing was held. Two small gifts were purchased and

The primary purpose of the booth was to let the fair visitors know that there is square dancing in Colorado. SEASDC clubs, especially those in Pueblo, may have received a bonus. Classes are considerably bigger in Pueblo than they have been in the past few years.



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* May 19-26 Accent on Rounds

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*Sept 8-15 Accent on Rounds

*Sept 15-22 Rebel Roundup

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*Oct 6-13 Golden Leaves Festival

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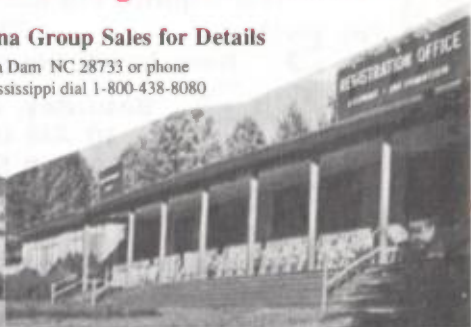
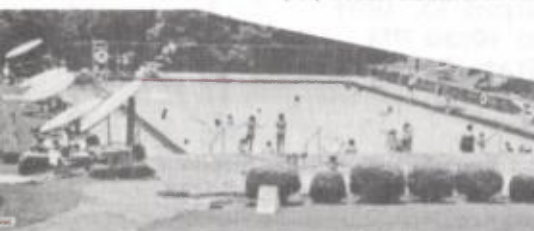
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HOUSE GUEST, Continued

to get to school on time. I managed to keep calm until he began telling Chip and Mark what to do.

"Mom," Chip wailed one day after school, "Jerome is weird! He told us to wear ties and dress pants instead of jeans to school. If we did, we'd be laughed out of school!"

"I know," I comforted. "Hang tight. He'll be gone soon."

"If you don't say something, I will," I informed Larry after Jerome brought the boys inside to clean up and sit quietly instead of playing ball. Jerome also commented constantly on their table manners, lack of homework, TV programs, and haircuts.

"Two more days." Larry reminded me. "The boys are tougher than we are."

I had seen the square dance shirts hanging in his closet, and I knew we would get dragged to a square dance sooner or later. As soon as Jerome heard about the square dance festival at our local ballroom, we had no peace until we agreed to go.

Actually, I don't dislike square dancing. It's good exercise and fun besides. It's Jerome. He goes berserk. Every gesture is exaggerated, and he skips so high that his bony old knees must be at chin level. We got all dressed up Saturday night and went. I love those dresses. They make me feel really feminine and young. We got there late, but everybody was standing around in little clumps talking. Nobody was dancing.

We soon found out the caller had been in an accident on the way to town. The ballroom owner got on the mike and begged the dancers for a caller. I suppose they had counted on one so didn't have any records or tapes with calls on them.

Then to my utter horror, I saw Jerome prance up to the mike.

"No, no! Tell me it's not happening, Larry!"

He sighed. "Maybe it's something he can do," he said hopefully.

A few words with the owner, an announcement, applause, and the music started.

*All square your sets around the hall
Four couples to a set, listen to the call.*

Larry and I stared at each other in amazement. Then we ran to join a square.

Head couples go forward and back



Do it again on the same old track.

I may have been dancing with my mouth open. Nothing has ever surprised me more. Jerome was as good as any caller I've ever heard.

And he was at ease! That was amazing. We could tell he was enjoying every minute. *All join hands, circle left you know
All the away around and don't be slow.*

At the break we hurried to speak to Jerome, but half the dancers had the same idea. He accepted their congratulations graciously. He smiled at us when we finally wiggled through the crowd.

"Gosh, Jerome, since when have you been a square dance caller?" Larry asked.

"About five years," he said. "Not much else to do in our part of the country. I know I'm a really awkward dancer," and he looked right at me when he said it, "but I love the calls and the music. This seemed a natural out."

"Well, you saved the evening for a lot of people," Larry told him.

"Thanks. I've been asked to do it again in Burnsville next Friday night," he said hesitantly, "but I said I'd have to let them know. I wasn't sure—"

"Oh, stay at least another week, Jerome," Larry urged. "We'd love to have you! You can try the University of Minnesota, St. Thomas. lots of places nearby for a job."

"Yes," I said faintly, "we'd be happy to have you as our house guest another week."

Actually, I was thinking of moving to a house without a guest room or a sofa. A person has to protect herself, doesn't she?

*Promenade, you know where and I don't care
Take her out and give her some air.*



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Define the words below, then fill in matching spaces for a secret message.

1g 2a 3a 4c 5g 6b ■ 7c 8a 9b 10g 11f 12f 13e

14a 15c ■ 16h 17d 18g 19c ■ 20a 21b 22e 23g 24f 25g 26d 27b

28f 29a 30b ■ 31e 32g ■ 33f 34e 35g ■ 36d 37c 38f 39h

40g 41a 42e ■ 43b 44c 45d

- | | |
|-------------------------|---|
| a. One of a kind | <u>3</u> <u>29</u> <u>14</u> <u>2</u> <u>41</u> <u>20</u> |
| b. Reach out | <u>27</u> <u>21</u> <u>43</u> <u>6</u> <u>9</u> <u>30</u> |
| c. Basic step | <u>7</u> <u>44</u> <u>15</u> <u>4</u> <u>19</u> <u>37</u> |
| d. Camera lens | <u>26</u> <u>45</u> <u>17</u> <u>36</u> |
| e. Turning point | <u>34</u> <u>31</u> <u>42</u> <u>13</u> <u>22</u> |
| f. Throw in (2 wds.) | <u>24</u> <u>28</u> <u>38</u> <u>33</u> <u>11</u> <u>12</u> |
| g. Shoot back and forth | <u>10</u> <u>23</u> <u>18</u> <u>1</u> <u>32</u> <u>40</u> <u>25</u> <u>5</u> <u>35</u> |
| h. Label | <u>39</u> <u>8</u> <u>16</u> |

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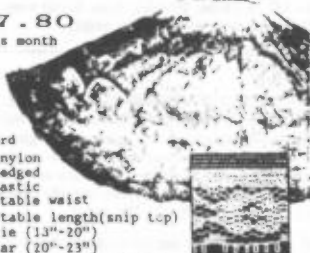


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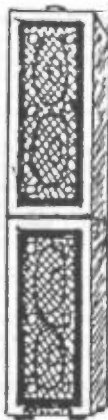
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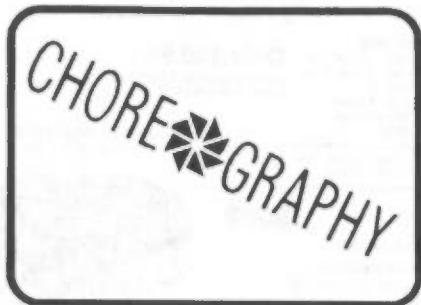
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A. Right-hand wave—An ocean wave with an even number of dancers is a right-hand wave if the end dancers and the dancers adjacent have right hands joined.

B. Left-hand wave—An ocean wave with an even number of dancers is a left-hand wave if the end dancers and the dancers adjacent have left hands joined.

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D. Wave balance. Starting formation: Mini-wave, ocean wave. Each dancer steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each steps back on the free foot and pauses while touching the other foot beside it.

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Starting formation: Facing couples only.
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SAMPLE CHOREO:

Heads lead right and circle to a line
Right and left thru, rollaway, pass the ocean
Right and left grand...

Heads lead right and circle to a line
Two ladies chain, pass the ocean, swing thru
Right and left grand...

Heads square thru four, pass the ocean
Single hinge, all eight circulate, boys run
Left allemande, pass by one, promenade...

Heads square thru four, right and left thru
Pass the ocean, single hinge
All eight circulate, boys run, pass the ocean
Girls trade, spin the top, right & left grand...

Heads lead right and circle to a line
Pass the ocean, single hinge, girls trade
Pass the ocean, single hinge, girls trade
Left allemande...

Heads lead right, pass the ocean
Spin the top, right and left grand...



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From facing couples, do a right and left thru and ¼ more, then the centers trade.

SAMPLE CHOREO:

Heads right and left trade, wheel and deal
Pass thru, left allemande...

Heads right and left trade, couples hinge
Half tag, walk and dodge, left allemande...

Sides right and left trade, chain down the line
Crosstrail thru, left allemande...

Sides right and left trade, cast off $\frac{3}{4}$
Flutter wheel, you're home...

Heads lead right and circle to a line
Right and left trade, couples circulate
Bend the line, right and left trade
Centers box circulate twice, cast off $\frac{1}{2}$
Promenade...

Heads right and left trade, ladies $\frac{1}{4}$ more
To a diamond, diamond circulate
Flip the diamond, recycle, square thru $\frac{3}{4}$
Left allemande...

Sides square thru four, slide thru
Right and left trade, ladies $\frac{1}{4}$ more
To a diamond, slip out of a diamond
Slide thru, left allemande...

Heads square thru four, right and left trade
Couples hinge, ferris wheel, centers pass thru
Slide thru, right and left trade, half tag
Scootback, men run, slide thru
Left allemande...

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All trade, all circulate, boys run
Centers pass thru, all pass thru, trade by
Star thru, pass thru, wheel and deal
Zoom and pass thru, left allemande...

Heads square thru four, touch $\frac{1}{4}$, scoot back
Boys run, touch $\frac{1}{4}$, all eight circulate
Single hinge, girls trade, recycle
Left allemande, right and left grand, but
On the third hand, promenade...

Sides rollaway, heads pass thru, go round one
To a line, touch $\frac{1}{4}$, circulate
Center four circulate, boys trade, all circulate

American Squaredance, February 1991

Boys run, square thru $\frac{3}{4}$, left allemande...

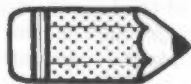
Heads lead right and circle to a line
Swing thru, single hinge, all eight circulate
Twice, boys run, pass to the center
Right and left thru, star thru
Others lead right, left allemande...

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, all eight circulate, boys trade
All eight circulate, boys run, girls only zoom
All zoom, centers pass thru, left allemande...

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, circulate, girls trade, all circulate
Boys run, girls only zoom, all zoom
Square thru $\frac{3}{4}$, left allemande...

Heads square thru four, slide thru, touch $\frac{1}{4}$
Circulate twice, girls run, swing thru, recycle
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

REVIEW



SINGLE CIRCLE TO A WAVE

Heads pass thru, go round one to a line
Single circle to an ocean wave, boys run
Each foursome wheel and deal, all ferris wheel
Pass thru, left allemande...

Sides rollaway, heads square thru four
Single circle to an ocean wave, centers trade
Boys run, zoom, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Single circle to an ocean wave, boys trade
Single hinge, all circulate, girls run, single circle
To an ocean wave, recycle, square thru $\frac{3}{4}$
Trade by, left allemande...

Heads lead right and circle to a line, touch $\frac{1}{4}$
Circulate, boys run, single circle to ocean wave
Boys cross run, recycle, single circle
To ocean wave, girls trade, recycle
Pass to the center, square thru $\frac{3}{4}$
Left allemande...

From *The New View* by Bill Davis:
Heads square thru four, single circle

To an ocean wave, half circulate
Right and left grand...

Heads square thru four, single circle
To an ocean wave, extend
Right and left grand...

Heads square thru four, pass thru, trade by
Single circle to an ocean wave
All circulate $1\frac{1}{2}$, right and left grand...

Heads square thru, right and left thru
Single circle to an ocean wave, boys trade
Boys run, girls trade, wheel and deal
Single circle to an ocean wave, girls circulate
Boys trade, right and left grand...

A LOOK AT QUARTERLY SELECTIONS

LINEAR TAG by Chuck Kessler

From right or left-hand waves, ends and adjacent centers hinge; outfacers fold, all double pass thru and take the facing command (i.e., right, left, in, out).

From right-hand waves, the hinge is right-handed, and the double pass thru is standard (right shoulders should pass). From left-hand waves, the hinge is left-handed and the double pass thru has left shoulders passing.

Ends in various formations, depending upon the starting formation and the facing command.

SAMPLE CHOREO:

Heads pass the ocean, linear tag right
Bend the line = zero.

Heads square thru four, swing thru
Linear tag left, ferris wheel, pass thru
Left allemande...

Heads lead right and circle to a line
Pass the ocean, linear tag, boys turn back*
Star thru, promenade...
Or, *Touch $\frac{1}{4}$, right and left grand...

Heads lead right, circle to a line, swing thru
Linear tag right, boys cross run
Bend the line, pass thru, left allemande...

Heads lead right and circle to a line
Dixie style to a wave, centers trade
Linear tag left, promenade...

Heads square thru four, ocean wave
Linear tag out, boys run, girls trade
All pass thru, wheel and deal, zoom and
Turn thru, left allemande...

Heads square thru four, touch $\frac{1}{4}$
Centers trade, linear tag in, touch $\frac{1}{4}$
Circulate twice, boys run, partner trade
Zoom and square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
Flutter wheel, touch to a wave
Linear tag right, wheel and deal
Reverse flutter wheel, spin the top
Right and left grand...

Heads lead right and circle to a line
Pass the ocean, boys circulate, linear tag
Boys trade, star thru, ferris wheel
Zoom and pass thru, left allemande...

Heads square thru four, ocean wave
Split circulate, linear tag, track two
Recycle, left allemande...

Heads flutter wheel, star thru, pass thru
Touch $\frac{1}{4}$, split circulate, linear tag
Leaders turn back, right and left grand...

Heads lead right and circle to a line
Dixie style to a wave, centers trade
Left swing thru, linear tag in, pass thru
Ends cross fold, *star thru, promenade...
Or, *touch $\frac{1}{4}$, right and left grand...

Heads pass thru, go round one to a line
Pass the ocean, centers trade, linear tag out
Ends fold, swing thru, ends circulate
Linear tag right, boys circulate, girls trade
Ferris wheel, square thru $\frac{3}{4}$, left allemande...



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by Walt Cole

TIMING'S THE THING

INTRO: : Heads promenade 1/2
- - - - : Into the middle, pass
the ocean
- Then - recycle : - Double pass thru
- - Peel off : - - Star thru
- - Cloverleaf : - - Swing thru
- - - - : Turn thru - -
Corner swing - - : - - Promenade
- - - - : - - - -
- - - - : - - - -

FOR THE MODULAR CALLER:

Zero line: Pass thru, tag the line
Leaders U-turn back, pass thru, left allemande.

Zero box: Touch 1/4, balance, spin chain thru
Single hinge, centers trade, scoot back
Boys run...zero line

Zero box: Swing thru, boys trade, boys circulate
Boys run, bend the line...zero line

Zero box (wave): All eight circulate 1/2
Box the gnat, grand right and left...

Static square: Heads star thru, pass thru
Star thru, pass the ocean, swing thru
Boys trade, all eight circulate 1/2
Grand right and left...

THE BASIC PROGRAM:

Static square: Heads pass thru, separate
Go round one to a line, pass thru, bend the line
Centers square thru, ends star thru
Right and left thru, dive thru, square thru 3/4
Left allemande...

Static square; Heads crosstrail thru and
Separate go around one to a line
Right and left thru, pass thru, bend the line
Star thru, dive thru, pass thru, left allemande...

Static square; Heads star thru, pass thru
Circle to a line, touch 1/4, all eight circulate
Boys run, right and left thru, veer left
Couples circulate, girls trade, wheel and deal
Pass thru, left allemande...

Static square: Heads pass thru, separate
Go around one to a line, centers right & left thru
Rollaway half sashay, lines forward and back
All star thru, pass thru, trade by
Left allemande...

Zero box: Sides rollaway half sashay, do-sa-do

(Wave) Boys trade, girls trade, centers trade
Boys run, pass thru, wheel and deal, zoom
Square thru 3/4, left allemande...

THE MAINSTREAM PROGRAM

Zero line: pass thru, wheel and deal
Double pass thru, centers in, cast off 3/4
Centers pass the ocean and recycle
Ends star thru, double pass thru
Lead couple U-turn back, do-sa-do (wave)
Swing thru, boys run, pass thru, wheel & deal
Square thru 3/4, left allemande...

Zero line: Pass the ocean, swing thru
Girls circulate, boys trade, boys run, tag the line
Girls U-turn back, touch 1/4, boys circulate
Girls trade, recycle, veer left, ferris wheel
Double pass thru, leaders partner trade
Pass thru, left allemande...

Extend:
Zero box: Touch 1/4, extend, girls cloverleaf
Boys spin the top, boys extend, boys run
Star thru, pass thru, trade by, square thru 3/4
Left allemande...

Zero box: Touch 1/4, split circulate, extend
Boys cloverleaf, girls spin the top, extend
Single hinge, boys trade, boys run
Bend the line, star thru, pass thru, trade by
Star thru, crosstrail thru, left allemande...

Steady:
Static square: Heads pass thru, separate
Around one to a line, pass thru, ends trade
And pass thru, center boys run
Centers walk and dodge, all cast off 3/4
Centers square thru, ends slide thru, swing thru
Single hinge, boys fold, girls pass thru
Touch 1/4, boys trade, turn thru
Left allemande...

Tough:
Zero line: Pass thru, wheel and deal
Double pass thru, centers in, cast off 3/4
Centers pass the ocean, then recycle and
Veer left, ends touch 1/4 (columns)
Six walk and dodge, girls cloverleaf
Boys wheel and deal and sweep 1/4
Double pass thru, boys U-turn back, touch 1/4
Boys trade, boys run, bend the line, slide thru
Left allemande...

Zoom:
Zero line: Pass thru, wheel and deal
Double pass thru, zoom, leaders U-turn back
Touch 1/4, centers trade, scoot back, boys run
Pass the ocean, girls trade, recycle
Swing thru, turn thru, left allemande...

UNDERLINING

THE CALLER NOTE SERVICES

Once in a while, we like to see an article on mixers, and **Toronto and District Notes** gives us one this time. Here's an excerpt from Frank Pearson: "We have found over the years that when square dancers are introduced initially to mixers, it helps them a great deal during their square and round dancing. Many new dancers have not done any type of dancing previously, and are not familiar with phrasing in music. Unless they are given the opportunity to learn about it, they may never appreciate it. If the exposure is delayed, they will be reluctant to try round dancing later on, thinking they would appear too awkward. We use mixers to develop a sense of musical phrasing and to help the dancers enjoy dancing to the music as they learn the square dance basics." To start off, here are some old standbys: *All American Promenade, Teton Mt. Stomp, White Silver Sands Mixer, Lanning's Mixer, Left Footer's One-Step.*

In **Notes for European Callers**, Rudi Pohl and Al Stevens give us some get-outs using *linear tag*, sent in by Gerry Kuhn:

Zero box, right and left thru, veer left
Half tag to a linear tag, leaders turn back
Left allemande...

Zero box, touch ¼, centers trade, linear tag
Leaders cloverleaf and find partner
Box the gnat, others face, right & left grand...

Now and then we can go to the **Southern California Callers Notes** to find a good contra with clear explanations. Here's a sample with thoughts from Chev Young:

"Circle contra and line contra are practically the same, after all, two lines of couples facing in a circle are no different than two lines of couples up and down the floor. They are both danced to the musical phrase—usually eight-count phrases and 64-count reels, jigs or hornpipes. However, good hoedown music with a strong beat can also be used.

"All contra dances progress in some manner. Two sample methods used are: Circle Contra: Couples right and left thru, then pass thru and wheel left ½ to face the new two. Line Contra: Slant left and right and left thru, straight across right and left thru." Following this is the *Ninepin Reel*.



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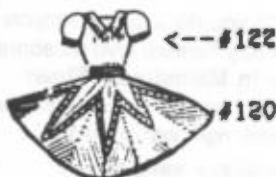
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Bill Davis admits there aren't as many new experimentals being generated today, but he still lists a fair amount of them in his **The New View** this time. For instance, there's *follow up*, *grin and bare it*, *quarterback sneak*, *reline the diamond*, *revelation*, *teacup stroll*, *vice versa*, *motor cycle* and *follow up*.

Perhaps it's well to remind callers once again, via the words of Warren Berquam in **Minnesota Callers Notes**, about *scoot back* and *triple scoot*. Here it is: "There seems to be some confusion on what was passed in Orlando with regards to the call *triple scoot*. *Triple scoot* was dropped from the Plus program. The Mainstream Committee was requested to look at the definition of *scoot back* to determine if a revision could allow *scoot back* to be called from columns and have the dancers perform the action as previously defined under *triple scoot*. That action has not yet taken place nor has any

vote been taken on that definition change. To those of you who feel that Callerlab redefined *scoot back*, this has not been done. The suggestion was made that if you only want a normal *scoot back* to be done, say, "In your foursome, *scoot back*. If you want everyone to do the *scoot back* action, you might say *everybody* or *grand scoot back*."

Eric Wendell's **Callerlink A.C.F.** from Australia always has a different slant or two. His page three article concerns "Problem Solving" by David Smythe. The three main steps are Goal Setting, Problem Analysis and Action Planning. Questions to be asked along the way in the problem solving cycle are these:

"What are the intended goals? What are the barriers to achieving those goals? Planning—how can it be implemented? What can go wrong? Action—Is it working? Did it work?" There is more; all good stuff to think about.



Gerald McWhirter

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Jerry Rash

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A good way to teach *coordinate* (DBD or regular) comes from Dick Han in **Dancetime Notes for Callers:**

"With the dancers in columns, for the *circulate* 1½ I have the dancers take "three normal dancing steps" and stop; then I have the six dancers who are side by side touch hands and *trade* (turn ½) with each other, now have the center pair and the lonesome outside dancers move forward and out to become the ends of the finishing two-faced lines. We make kind of a game out of this "Three Step" approach. First I tell them to not touch a thing until they have taken the "three steps," then we start the walk-thru. I have everyone count their steps out loud (1-2-3), now stop; then those who can touch hands with whoever is beside them and *trade* (turn ½). You now have three pairs and a lonesome dancer on each end with a shoulder toward the three pairs; from here the center pair and the outside dancers will move forward and out to

become the ends of the finishing two-faced lines. I cue the total action as *Coordinate go*—1-2-3—*trade*—*move up*.

How often do you do a *facing recycle*. Rusty and Kay Fennell give us some ideas this time in **Mainstream Flow:**

Zero box: Right and left thru, (facing) recycle
Boys trade, extend, right and left grand...

Zero box: Do-sa-do to a wave, recycle
(Facing) recycle, boys trade, boys run
Girls hinge, flip the diamond, extend
Right and left grand...

Heads lead right, right and left thru
Do-sa-do to a wave, recycle, recycle, recycle
Square thru but on the third hand
Go right and left grand...

Heads promenade ½, pass the ocean
Extend, recycle, (facing) recycle, boys trade
Swing thru, scoot back, swing your corner...

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FEEDBACK, Continued

I should say *squares*) around them. One club in their ads even states that nobody under 18 is even allowed in the building!

She has attended four conventions with us and thoroughly enjoyed herself...The activities include more than square dancing. They have mixers and D.J.'s for contemporary music and dancing. At these events they wear normal clothes (for teens)...

Your magazine and the panels at conventions spend a great deal of time and

effort trying to develop ways to bring in and then keep dancers while the obvious solution is to "grow our own." We've seen a lot of these "home-grown" dancers having the time of their young lives at conventions and to expect them to dance only with the parents for three days will not encourage them to continue their square dancing. Square dancing is meant to be fun and the youth should be allowed to continue dancing with youth and as youth.

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BMI LICENSING

In October 1990, many clubs and callers received a mailing from Broadcast Music, Inc. (BMI) offering contracts for the use of copyrighted music. The proposed rate for these licenses was \$15 per dance. Responding to the uproar of concern that resulted, Callerlab and Roundalab entered into negotiations with BMI. The goal was to arrange a licensing agreement that would be reasonable in cost and would relieve the individual clubs from responsibility for the license.

BMI is one of the two major associations that administer copyright control for the composers and publishers of music. The other is the American Society of Composers, Authors and Publishers (ASCAP). These two associations are the legal representatives of the composers of most of the music you hear today and most of the singing call music and round dance tunes used in the square and round dance activity. Patter call music is often in the public domain which means that it is old enough to no longer be

covered by copyright or its was never covered by copyright in the first place. Callerlab and Roundalab now have negotiated successfully with both organizations. Licenses will be issued through the two organizations to callers and round dance leaders. Use of licensed leaders will relieve clubs of the obligation to have a license for regular dances, workshops and classes.

Callers and round dance leaders who are members of either organization will receive information about the licensing. If you are not a member and wish information, you may contact Callerlab at PO Box 679, Pocono Pines PA 18350 (717-646-8411) or 4918 19th St. SAE, Rochester MN 55904 (507-288-6060) and Roundalab at 3 Churchill Rd., Creskill NJ 07626 (201-568-5857).

Any club whose regular callers or cuers are not already members of these organizations might want to encourage their membership to assure they meet the legal requirement for licensed use of music.

<p>NO. TEXAS CALLERS COLLEGE Friendship Hall, Rockwall, TX Close Individual Supervision For 0-3 Year Callers June 9-14; July 1-6; Aug. 11-17 <i>Staff: T.D. Brown & Guests</i> Choreo Management, Sight vs. Modules, Mental Image, Memory</p> <p>Write T.D. Brown, PO Box 940 Rockwall TX 75087 214-771-9701</p>	<p>9th ANNUAL ROUND A RAMA INST. FOR R/D TEACHERS Hagerstown, Maryland <i>designed to improve teaching techniques</i> Aug. 3-7, Teacher Training Aug. 8-11, Tech.—Phase IV,V,VI <i>Staff: Bill & Carol Goss, CA</i> <i>Irv & Betty Easterday, MD</i> Registration Limited Contact: Easterdays 524 Gordon Cir., Hagerstown MD 21740 301-733-0960</p>	<p>16TH ANNUAL TURKEY RUN ROUND DANCE LEADERS SCHOOL Turkey Run State Park Marshall, Indiana July 21-26, 1991 Phases I-II-III July 26-28, 1991 Phases III-IV <i>Staff: Betty & Clancy Mueller</i> Write: Betty & Clancy Mueller 310 E. Methodist Dr. Franklin IN 46131 (317) 736-1157</p>
<p>LLOYD SHAW FOUNDATION LEADERSHIP TRAINING INST. Canyon City, Colorado July 8-13, 1991 <i>Staff: Calvin Campbell, Don</i> <i>Armstrong, Bill Litchman</i> <i>Dena & Elwyn Fresh</i> Teaching Methods for Squares Contras, Rounds, Folk Calvin & Judy Campbell 343 Turf Lane Castle Rock CO 80104</p>	<p>COLORADO CALLERS COLLEGE FT. COLLINS, COLORADO July 29-Aug. 1, 1991 This college is designed for callers with 3 years experience or more <i>Staff: John Kwaiser</i> <i>Jerry Junck</i></p> <p>Write: John Kwaiser 526 W 47th, Loveland CO 80538 (303)667-3440</p>	<p>FONTANA DAM, NO. CAROLINA November 24-30, 1991 Plus optional Weekend Festival</p> <p>For new & newer callers <i>Staff: Tex Brownlee</i> <i>Stan Burdick</i></p> <p>Full Family Resort Complex</p> <p>Write Fontana Dam Resort Fontana Dam NC 28733</p>

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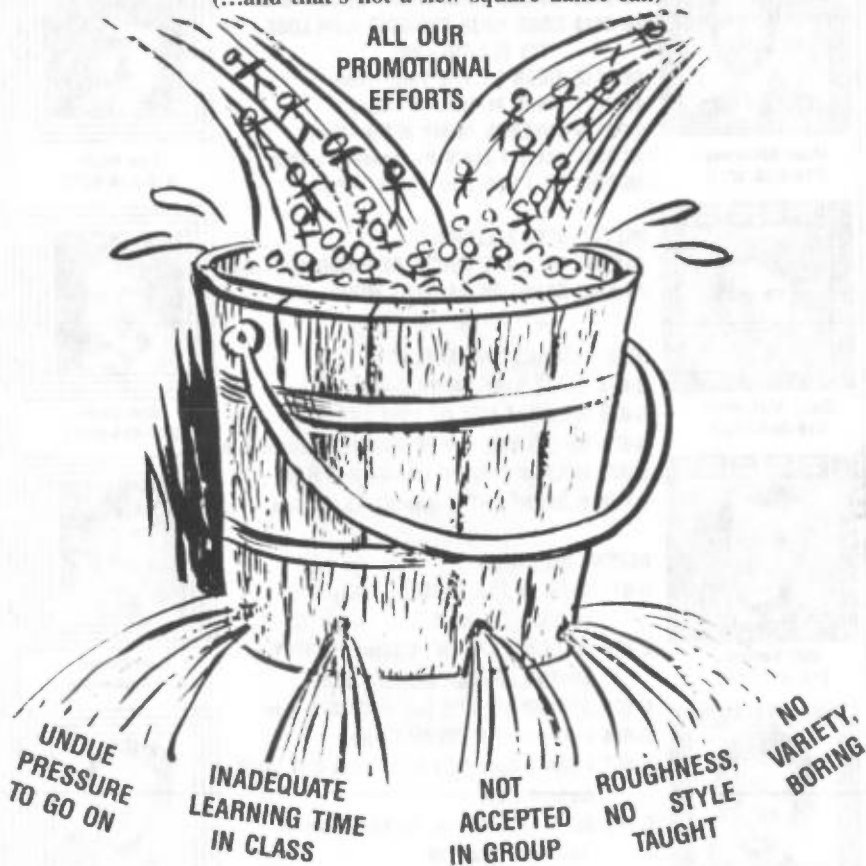
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Sketchpad Commentary

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Contact this magazine for further information.

From an idea submitted by Doc & Peg Tirrell

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ENCORE, Continued

taken assumption. Dancers should get to know the Callerlab members in their areas, particularly those who are active and likely to attend the Callerlab conventions. These members should be made aware of dancer concerns and suggestions so that their participation in the conventions will reflect current dancer attitudes. From "Callerlab Confab"

The Square Dancers of America presented their sixth float in the New Year's Day Tournament of Roses Parade, to be viewed by millions of people. Lorne Greene was Grand Marshal, the theme of the parade was The Great Outdoors, and the theme of the square dance float was *Bonanaza*.

"Styling Is....," say George and Joyce Kammerer, "A smooth dancer blending from one position or figure to another smoothly and gracefully, listening to the

music and dancing to the beat.

"Styling is correct footwork, posture, position and timing, coupled with one's own personality set to music. Enjoy yourself and have a good time. Dancing is your recreation."

From "Meandering with Stan":

L is for Loyalty to our calling.
O is for Others, giving us a chance.
V is for Vocabulary, enthralling,
E is for Just Everywhere we dance!
 Put them all together, they spell LOVE, my friend, and that's the cure for this world's ills, perchance.

New Idea: *Hinge back* by Lloyd Priest, Ontario. From parallel ocean waves, all single hinge; those now facing out quarter right, those facing in extend and hinge a quarter, then cross run to end in two-faced lines.



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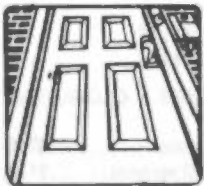
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by Wayne McDonald

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In this Manual, Section A deals with the club, Section B with classes, Section C with the facilities, Section D with the club caller and cuer, Section E with special callers and cuers, Section F with club affiliates and memberships, Section G is for notes and Section H is entitled "Important Documents."

This will not only help the present officers but will encourage others to accept

offices since the information they need will be right there.

Words of advice are given such as the admonition to keep lists of prospects and dropouts as they may be interested at another time.

It will take a bit of time to "set this up," but your future club officers will thank you, I'm sure. Use of this manual should help your club be better organized and may be a "life saver" or a club saver!

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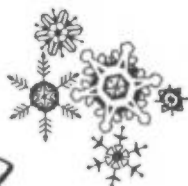
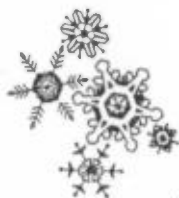
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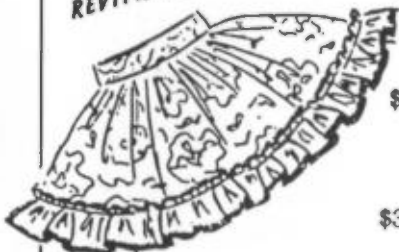
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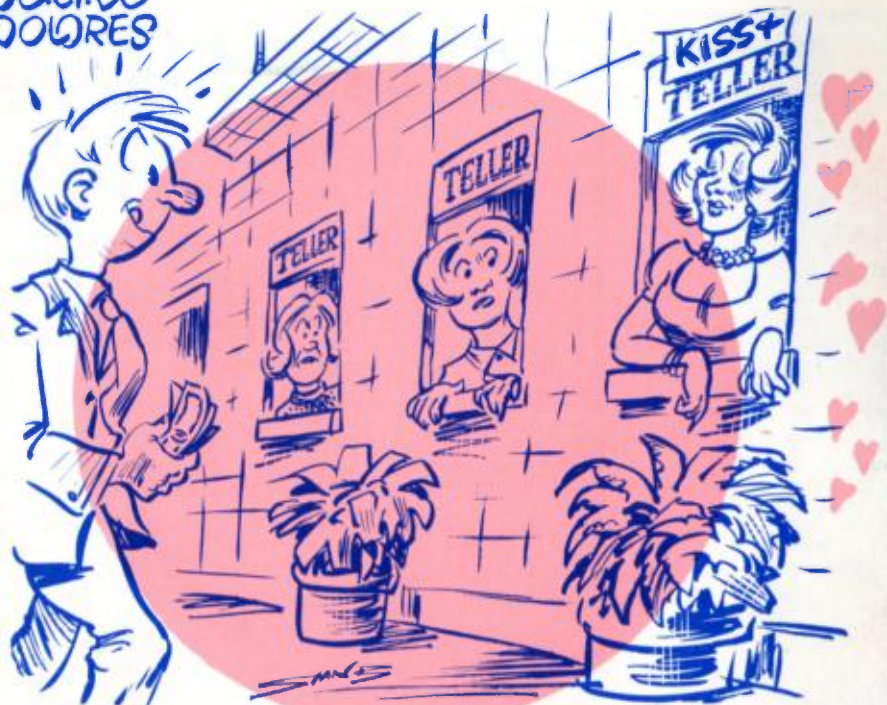
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Cecil Sayre (WV) Jim Durham (WA) Ed Graham (WV) [RDS] Charlie & Carolyn Hearn (WV) June 28-30	Sam Dunn (OH) [RDS] Dorothy Rosa (OH) July 5-7	George Shell (VA) Bill Claywell (KY) No Rounds July 12-14	Bill Everhart (IN) Dave Craw (IN) [RDS] Judy Everhart (IN) July 19-21
GOOD OLE BOYS Sam Dunn (OH), Mike King (OH) Keith Zimmerman (OH) [RDS] Phyllis & Bob Hathaway (OH) July 26-28	Bill Bumgarner (OH) [RDS] Dick & Gail Blaskis (OH) August 2-4	ROYAL RECORDS W/E Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) [RDS] Jim & Jane Poorman (IL) August 9-11	Phil Kozlowski (IN) [RDS] Phil Van Lokeren (OH) August 16-18
MAINSTREAM WEEKEND Gene Record (KY) August 23-25	Wayne McDonald (TN) [RDS] Dee Smith (TN) August 30-September 1	Berry Vestal (TN) [RDS] Ray & Bea Dowdy (WV) Kevin Lowe (VA) September 6-8	Chuck Myers (AL) Rick Burnette (AI) [RDS] Chuck & Nancy Sample (FL) September 13-15
Frank Holland (NC) Wayne Smith (MS) Mel Estes (AL) September 20-22	TO BE ANNOUNCED September 27-29	Bill Stiehl (OH) [RDS] John & Jean Stivers (OH) October 4-6	LIGHTNING RECORDS Jimmy Roberson (NC) Barry Echols (NC) Bob Price (NC) [RDS] Wentz & Norma Dickenson (TN) October 11-13
Harold Kelly (GA) John Swindle (GA) [RDS] Hal & Sadie Roden (GA) October 18-20	SINGLES WEEKEND George Lavender (AL) Larry Sandefur (GA) October 25-27	Buddy Caulder (NC) [RDS] Nora Hutchins (NC) November 1-3	CALLERS SCHOOL Gary Shoemake Stan Burdick April 21-26

1991 5-Day Schedule

Burt Summers (FL) John Robbins (FL) [RDS] Laura Kinstlich (FL) April 28, May 5	EAGLE RECORDS Jim Trimble (IL), Jim Logan (IA) Jim Cholmondeley (MO) Herb Edwards (IL) [RDS] Ted & Luella Floden (IA) May 5-12	King Caldwell (LA) Bailey Campbell (TX) George Horn (OK) Ernie Haynes (OK) Jon Jones (TX) May 12-19	Gene Record (KY) Dick McPherson (NC) Harold Thomas (SC) [RDS] Bonnie & Tom Tomchik (NC) May 19-26
FIRST YEAR DANCERS WEEK Frank Gatrell (OH) Scotty Sharrer (OH) May 26-31	Wayne McDonald (TN) Curt Braffet (IL) Craig Rowe (IN) June 2-7	ROUNDS—PHASES III-VI Tom & Jan Kannapel (KY) Ralph & Joan Collipi (NJ) June 9-14	Darryl McMillan (FL) [RDS] Phil & Becky Guenther (KY) June 16-21
Les Greenwood (Can) Lorne Lockrey (Can) Lee Schmidt (CA) [RDS] Neale & Arthurlyn Brown (Can) June 23-28	Marshall Flippo (TX) Jerry Haag (TX) [RDS] Dan & Linda Prosser (PA) June 30-July 5	Tom Allen (MN) Dick Reuter (MN) Leroy Conrad (MO) [RDS] Ray & Gerry Belanger (MN) July 7-12	Ken Bower (CA) Beryl Main (AZ) [RDS] Bud & Cissy Drake (IN) July 14-19
C-1 WEEK (Separate Hall) Darryl Lipscomb (TX) July 14-19	Frank Gatrell (OH) Scotty Sharrer (OH) [RDS] Dick & Pat Winter (OH) July 21-26	Wade Driver (AZ) Tim Marriner (VA) Guest Staff: Don Heins (GA) [RDS] Bill & Betty Lincoln (AK) July 28-August 2	ROYAL RECORDS Tony Oxendine (SC) Jerry Story (TX), Larry Letson (TX) [RDS] Jim & Jane Poorman (IL) August 4-9
Jim Park (MI) Randy Dougherty (AZ) [RDS] Chuck & Sandy Weiss (MI) August 11-16	Ramon Marsch (OH) Ron Hensel (MI) [RDS] Bill Hart & Helen Lilak (OH) August 18-23	C-1 & C-2 Ross Howell (TX) Bob Gambell (TX) Mike Jacobs (VA) August 25-30	Shane Greer (OK) Guy Adams (IL) [RDS] Helen & Bill Stairwalt (IL) September 1-6
Ron Schneider (FL) Larry Prior (FL) [RDS] Larry Prior (FL) September 8-13	Larry Letson (TX) Lem Gravelle (LA) [RDS] Marilyn & Cliff Hicks (MI) September 15-20	Virg Troxell (IN) Chuck Peel (IN) John Paul Bresnan (AL) [RDS] John & Dimple Williford (AL) September 22-27	Ken Bower (CA) [RDS] Richard & Joanne Lawson (AL) September 29-October 4
Bill Harrison (MD) Jimmy Lee (Can) [RDS] Ozzie & Margaret Ostlund (MD) October 6-11	TO BE ANNOUNCED October 13-18	Tony Oxendine (SC) Jerry Story (TX) [RDS] Jim & Priscilla Adcock (VA) October 20-25	ROUNDS WEEK—Phase III-VI Barbara & Wayne Blackford (FL) Frank & Phyl Lehnert (OH) October 27-November 1

FOR MORE INFORMATION CALL: ENGLISH MOUNTAIN SQUARE DANCE RETREAT
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