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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 45, No. 1
FEBRUARY 1990



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Last year's LEGACY meeting centered around the theme of Hearts. So, for this Valentine month, it seems fitting to use some of the same words (perhaps with varying links to square dancing) as the key words of our message. Let's start with...

HEART—Hearts mean love, and there's a great deal of love in the square dance activity. Look at all the articles we've had about square dancers caring...although we originally only meant to print a few, more are still arriving and will be published during the year.

Another side to square dancing and the heart is the beneficial effects of the exercise to be garnered from square dancing. All this and fun, too!

HEARTBEAT—We think people are the heartbeat of square dancing—more important than anything else. Be nice to each other—you're VIP's!

HEARTEN—We just read in an exchange magazine today of a dancer who is undergoing chemotherapy and thanked all the dancers with the words, "You're a great support group!" Yes, square dancers encourage, they sympathize, they hearten and help where they can.

HEARTHSTONE—In the olden days, hearths and hearthstones were the cooking and heating center of the home. It may be a farfetched link, but think of all the good food that square dancers share. Isn't

CO-EDITORIAL



that one of the bonuses of dancing?

HEARTSEASE—Let's take this floral name literally. When square dancing drives all your problems out of sight and mind, isn't it a wonderful feeling of peace and "heartsease?"

HEART-TO-HEART—The chat that happens around the edges at dances and at special weekends and mini-LEGACIES.

HEARTWARMING—Thank you warm the hearts of committee members, callers and spouses, partners. Say *thank you* often and mean it!

HEARTWHOLE—The kind of Valentine's Day, and February, and year of 1990 that we wish for all our readers everywhere, full of dance and fun and love and peace.

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BY-LINE

February is a month for Love, for hearts and flowers and Valentines of appreciation. Allow us to send, through this column, our appreciation to those writers who are permanently on the ASD

staff, who very faithfully send their columns by the proper deadlines. We also have a group of writers who regularly send articles and stories, several of whom are represented in this issue. Our thanks to them all. This month's group includes **Al Eblen, Jo Jan Nunley and Isabella Marvin**, all of whom have appeared here before. **Cal Campbell** is quickly becoming a member of this group, having had several "On Line" articles in previous issues and now an "evolution" article taken from a presentation at the 1989 LEGACY conference. Lastly, let us send a Valentine to all our readers—we're happy to have you with us each month. Happy Dancing!

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What a thrill to be honored as a "Professional Profile." We consider this as one of the greatest events in our square dance life. Thanks so much, dear friends.

*Walt & Louise Cole
Yuma, Arizona*

Square dancers, take time to smell the roses. Do you?

In a square the other night as the caller issued a series of chain moves, I realized I am 75, standing with my arms open and a series of ladies floats across to me with welcoming smiles. What more could one ask. I do enjoy smelling the roses.

*Fred S. Hylton
Long Beach, California*

Thanks for a good magazine. Every month I find at least one article that has some information that can be applied to running our club. We have an excellent group of approximately 25 student dancers. Would you please send me some old copies of your magazine for our student dancers?

*John P. Lacy
Port Townsend, Washington*

Enjoy the magazine very much. Usually find something interesting written from back home in Michigan.

*Arlene Madison
Lake Havasu, Arizona*

Been dancing for 32 years. Still enjoy a good Plus dance as well as A1-A2. Enjoy your magazine a lot.

*Paul & Rita Walsh
Brooksville, Florida*

Thanks for maintaining such a high level of excellence in your magazine. It is really a terrific asset to our activity.

*Steve Moore
Chula Vista, California*

I have been square dancing for awhile now and have always enjoyed doing line (solo) and mixer dances. Until recently when I began receiving ASD, I was kind of in a rut, doing the same line and mixer dances every dance night, but now I get all types of new mixers and lines from the "Easy Level" column each month. I would like to personally say tha-a-ank you for providing a new spark to the line and mixer dancers of White County, Arkansas.

*Jeremy Case
Bald Knob, Arkansas*

Just a short note of congratulations for an especially absorbing September issue of ASD...in my opinion, your finest ever.

From cover to cover, the presentation was first class, with the theme "Perfect Pair—Fun and Fitness," "A Look At Ourselves," "Encore," and "Square Dancing, Saudi Arabian Style." As the prime promoter of contra dancing in Australia,

Continued on Page 96

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MORE JAZZ AND PIZZAZZ

New Orleans, Louisiana—There's so much to talk about this month, I'll start right off with the travel tales. The time had come to do it again. That choice opportunity. That special, inspirational invitation. I flew Delta to the Dixieland Jazz City on a Friday. Destination: Chuck Goodman's 50-□ emporium again in St. Rose, to call one for 30 to 40 □'s of fun-lovin' Swinging Saddle-ites and guests. It was my fourth visit there ('71 through '74); each time with great anticipation, because after all, it's the ultimate mecca of mike minstrels, *tout le monde*. The list of callers who've emitted a smatter of patter there reads like a Who's Who in the swingdom kingdom: Taylor, Flippo, Haag, Helt, Story, Fisk, Brownlee, Mitchell, Lane, Gotcher, Jones, Shoemake, Dougherty/ Dougherty, Sheffield, Forsythe, Wykoff, Oxendine, Smith, Main, Schneider, Vear, and on and on. To call in a line-up like that is to have *arrived*, I reckon. (Arrived can also mean *end of the line* and *off your trolley*, too.—Co-Ed.)

Chuck may still have the largest club in the U.S.A., with 500-700 dancers enrolled, along with a waiting list (See ASD, Jan. '89, p. 42), and that's nothing to sneeze at. His special events, like the square dance Mardi Gras, are quite legendary. There's no better word—it was *fantabulous!*

Funny thing: Flying out of New Orleans the next morning, I got to ride with the *Saints*. (That's better than riding with the

Angels, Stan.—Co-Ed.)

A BILLET TO BILLINGS

Billings, Montana—To fly early from New Orleans across country to Montana for a clinic and dance all in the very same afternoon/evening may seem a little preposterous, but it was really no big deal for the two of us—Delta and me. MSY, SLC and BIL in a flash, all before noon, and the Mini-LEGACY (leadership clinic), sponsored by the Yellowstone S/D Council kicked off promptly at 1:30 p.m. Subjects covered: Promotion, Retention, Leadership, Styling, Better Classes/ Clubs. Can you imagine: all that yack was stacked in a sack, with a lack of static flak, and brought back home to take up the slack on my rack! (I'll wager all that yack and 50¢ could buy you a cup of coffee.—Co-Ed.) The setting: that beautiful, spacious leased building for square dancers in Metra Park (See ASD, November, p. 93.)

Next morning it was caller clinic time. My host was LEGACY trustee Gerald Larsen, and the cooker-uppers for the whole weekend of events were trustees Ron and Betty Penn. The full-o'-fun dance Saturday eve was reminiscent of my last Billings bid, back in 1980 at Ray's Barn, now a *gone* place. Cuers were Jean and Dean Nelson. Sunday, before I flew home, we callers covered Western Party Dances, Caller-Partners and Teaching.

A LONG, THREE-DAY WEEKEND

Peoria, Illinois—It was a rather long drive (430 miles) from home to Peoria to sing and sling hash for the Diamond Plus Club at the YWCA there. Thank heavens for tape decks in cars. (Heaven had nothing to do with those.—Co-Ed.) Some clubs like it hot, some prefer it tepid when it comes to Plus hash. This gang seems to like topical, probable toppings with a tropical, gobble-able flavor. (Sometimes you probably give 'em more *garble* and gobbleygook than what's gobble-able.—Co-Ed.) Love 'em all! Choice crowd. Lovely eatery. Thanks, Frank Caulkins. They say Orlando is a town that a *mouse* built; Peoria is a town that a Caterpillar

built! Motel Six was *home*.

Everson (Pittsburgh), Pennsylvania—

Less fragile callers than I shouldn't try this strenuous stunt, but today I drove 620 miles from Peoria to Pittsburgh before calling a dance that night. (Hardy callers can become tardy callers. —Co-Ed.) Fortunately, crossing Illinois, Indiana, Ohio and the West Virginia panhandle on I-74 and I-70 is a breeze at around 65 MPH (legally), but Pennsylvania still holds to the Quaker concept that if God had wanted us to go 65, He'd have given us wheels for toes. Calling for the Laurel Swingers *ASDance* in tiny Everson was pure pleasure. First of all, the hall was full to the walls with eager, responsive dancers. (Responsive means they laughed at all his old tired jokes, folks.—Co-Ed.) This dance was one of a series to help the project of renovating the hall we were in, already owned by the club. Catchin' kitchen munchin's was somethin', indeed! A colorful Western Star troop from Morgantown, W.V. brightened up the crowd. Paul (Emily) Bennett *rounded* out the program. Edward Guest, prexy of the Ray Kiefer Memorial Mayflower Halls set it all up. Edith Painter, secretary of the hall set-up, fixed me a late night take-out snack sack. Shirley and Ed Wallace received their big winning check for their lottery benefit ticket. At eleven I *crashed* at the Laurel Mountain Motel in Connellsville.

Hilton (Rochester), New York—This was the easiest drive of the marathon weekend—only 340 miles today to go from the Pittsburgh area to the Rochester area for a Brockport Glass Slipper dance up close to Lake Ontario and the Love Canal. It was the twelfth of November, and the first noticeable flakes of snow for the season whisked across the road. We met in the Hilton Fire Hall Community Room, called the Exempt Club (I honestly don't know what the *exempt* stands for—taxes, maybe?) George Burch cued rounds. Lots of callers there—Mike Harris, Bob Meagher (who set up sound), Les (Don) Bratt, Jody Mattice, Mike Callahan. Old friends/fellow

tour leaders Dick and Mary Hinkle came. Choreo compiler/author Orlo Hoadley attended. *Key-ordinators* were Elsie Epke and Bill and Charlotte Graham. Nice to get back to the Hilton area again, where I once called many times for the Boots and Slippers and others. (Shades of *deja vu*.) If Cinderella weren't merely fictional, she'd have a *ball* dancing with the Glass Slippers! (There's a princely pun there.)

Wow! Total mileage from Friday morning through Monday morning's drive home from Rochester (another 325 miles) was 1715. That's a *fur piece* (like packing a ten-pound pig into a two-pound poke), but flying wasn't practical this time. Sometimes if the sonata calls for a *formata*, ya gotta do what ya gotta!

ANOTHER 3-STATE, 3-DAY ZIP

East Liverpool, Ohio—Another safari just like last weekend. Three states. Three days. Three dates. But a slightly shorter drive. I only covered 1300 miles this weekend, from southeastern Ohio across to southern Indiana, and north to the northern Chicago suburbs. It was a solid traffic jam trying to drive into downtown East Liverpool for the dance at the K. of C. Hall, since a big pre-Thanksgiving Parade (including a square dance float and dozens more) filled every street with revelers and traffic until almost eight. Finally, it was over, and we fired up the kilns of the Pottery City Squares for a hot time in the old town. Don Schaal cued. Bookers were Beulah Lamb/Jason Frishkorn. Local caller Dell "Digger" Rector was there. Also caller Ron Anderson (Dillard grad '85) came and gave me a tour of his neighboring R&J Dance Hall at dance end.

Brownstown, Indiana—Next morning, Saturday, I hurried off to this tiny town straight west into the Hoosier State (There's also a Brownsburg and a Brown.) to call for the Western Twirlers. Nice custom there—four guys with crimson jackets charged out of the school portals ("The redcoats are coming!") to carry in all my equipment. There were a spirited 12 sets—enough to pump the old pulse to

pacesetting palpitations. Callers attending were Denny "Cuddly Bear" Caves (Enis Records), Cecil Vest (Enis) and Noble Stuckwisch (club caller). Cuer was Frances Lemen. Prexy/emcee was Lynn (Diana) Stuckwisch, who told me the club was started in 1971 and has a 55-couple membership. Lots of VIP's from clubs/assns. were there; Brownstown must be tailor-made for nobility, just as Indiana itself is trailer-made for mobility. *Home* was the Allstate Inn in Seymour. I'll be back in mid-May of '91.

Lake Zurich (Chicago), Illinois—The Lake County Area Callers Association had a good idea. To encourage leadership training events (Mini-LEGACY clinics) on a more regular basis, the callers/cuers took the lead in setting up a combined caller-dancer gab gathering on a Sunday afternoon to review better promotional, retentional methods and to test out timely tips for typical leaders. Sixty solid souls attended and we covered a lot of cranial creativity together. The Lutheran Church Hall was an ideal setting for both the clinic and the dance that night. Doris Polmen cued. Ron and Katey Smejkal (Say "Smichael") hosted me. Leigh (Say "Lee") and Sharon White set the stage for the whole production.

AND STILL ANOTHER...

East Brunswick, New Jersey—After two long weekends of driving, it was a welcome change to ride the skyways to Newark on USAir and be shuttled by Russ Jessop to do one again (after four years) for the Merri-Eights. There's an active club. Each year they do a benefit dance for Deborah Hospital (heart patients); hold an introductory/promotional Barn Dance; plan a gala New Year's Eve Dance; celebrate season-end with a dinner-dance; publish a club bulletin, the *Mumbler*; do a bunch of demos around the area; and hold an annual Toys For Tots Dance, for which I called. Fifteen sets came out; Bernie Koft was emcee; Jerry and Paula Mosher set it up; Ray and Fran Giegerich hosted me; Ron (Ree) Rumble cued. The

American Squaredance, February 1990

Bee Sharps of Somerville came with two sets on a banner raid. Unofficial club jester/editor/caller Burt Caplan whipped up a quip or two. Old memories stirred as I read one of their notices: "...a dance "in memory of Dick Jones;" early caller Glenn Cooke was praised; Joe Fioretti recently moved to Florida; present caller Glenn Matthew was named; our LEGACY friends, the Tirrells (ASD, May '85 cover), are bowing out as editors of New Jersey's fine *Grand Square*; upcoming callers on tap—Joe Landi, Jim Lee, Manny Amor, Joe Goins and others. Isn't it fun to reminisce? (Yes, when the reminiscer is one of the few remaining reminiscing remnants of the '40's.—Co-Ed.)

Punxsutawney, Pennsylvania—At last I got to see the world-famous Groundhog Capital, even though it was the second day of December instead of February second! No self-respecting groundhog would dare show his furry face in early December. Matter of fact, they say the only gutsy gopher to *go-fer* the notoriety up on Gobbler's Knob in February is the one provided by the C of C. Anyway, it was a fine first-time chance to call for the Hot-footers of little Punxy. It's a personality-Plus club. Side talk: one guy bagged a bear; another a deer; colder weather coming; get out the *longies*. Elmer Shick met me in the tiny Dubois Airport. His wife Diane makes the most tasty country breakfast of hotcakes and sausage that one could ever sink one's teeth into. The Country Villa was *home*; the New Anchor was our after-party site.

A tiny USAir Express Otter took me out of Dubois Sunday morning, hopskotchng over storm clouds like the fragile frond of a fairy-haired fern of the flora family. How small was it? Well, one of the pilots looked back and asked me to sit on the other side of the plane to "balance the load." (it would balance better if they sat you in the aisle.—Co-Ed.)

That's enough! As the kids would say: "I'm outta here!"





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PUSH THAT MODEL "T"

by Al & Nell Eblen



My childhood was enjoyed in a rural area of West Texas. There was no paved road . To see pavement, you had to go to Fort Worth, which was about 250 miles away. My family was a cooperative family. We worked together in order to survive. There were five boys and Mom and Dad. I was the youngest of the boys.

Dad made the living. I fed the chickens and gathered the eggs. Lynn milked the cows and fed the livestock. Glenn kept the coal oil in the lamps and cook stove. He also brought in fuel for the heating stove. Mother did the cooking and house-cleaning. In fact everyone had a job to do.

When we sat down to eat, no one person had to get an egg or milk a glass of milk from the cow. Everyone had his job to do and he did it.

When we went to town, we went in a Model T. This was a car made and sold by the Ford Motor Company up until 1927. They were somewhat undependable and underpowered. It was a skinny looking car with wide running boards. It had tall wheels and tires about the size of a large bicycle tire. In the sandy dirt roads of West Texas, we often became bogged down in sand or mud. This even happened going *down hill*. When we became stuck, everyone except the driver got out and pushed. I could not push as hard as my older brother, because he was ten years older and larger. However, I had to get out and push to the best of my ability. Mother pushed also. You can imagine what would have happened if one of us had tried to stand on the running board and give directions.

As said before, we were a cooperative family. Everyone had his share of work and responsibility. *This* is my idea on how to be a successful square dance club. You must be cooperative and no one should ride the running board. Get in there and help, even if you are not asked. Do something. Most important is being friendly with visitors . *Please* help the caller with lessons. They are fun, too. Help the caller with his equipment. Be alert to help fill squares, especially when the visitors need another couple. Offer to help the officers. Don't criticize. Try to get everyone doing his or her part.

Get off the running board and get in there and help push that Model T.

You'll be glad that you did...



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THE LIST

by Isabella Marvin
McAllen, Texas

Traci let herself into the apartment. It was so empty with Josh gone. She had known it wouldn't last forever unless she was willing to give up her job.

"I'm going to make it big, Traci," Josh always told her. "My new play's headed off-Broadway and you're going with me."

She had worked too hard to be an editor to give it up lightly. She'd enjoyed evenings when they exchanged manuscripts. And square dancing, she thought with panic. I can't go alone. There are always arky couples, just girls, but it wouldn't be the same. She loved square dancing; it was like floating.

It was so quiet. She heard Benny come up the steps, then shut his door across the hall. She wondered what he did for a living. Josh, who watched people in order to create characters, conjectured about Benny's job.

"Mafia. He tells the strong-arm boys what to do. He's the brains of the mob. Put him on your list."

"Because his last name is Vitali, he's Mafia?"

List! She wished she'd never told him about that stupid list. It wasn't a list of eligible bachelors. It was in case she needed to invite someone to a party or to impress the family when they visited. It wasn't a *serious* list.

Later she leaned back in bed. So she had a list. Who was first? Steve!

Her yearbook described Steve as "Most likely to Fix All Our Cars." After work, Traci drove into the service station he managed.

"Traci!" Steve's muscles filled the sleeves of his coveralls. "Been thinking about you."

Traci agreed to dinner Saturday night, but she wondered how to dress. Steve might want to bowl or something. She should know him pretty well—high school, college. But what was he like now? She settled on pants and a satin blouse. Dressy but not too formal. Steve buzzed her apartment at seven.

As she started down the steps, Benny was coming up. He was taller than she thought. Nice smile.

"Miss Swanson! Been awfully quiet at your place lately. Not that you people were noisy," he hastily amended.

"It's okay. There's only one of us now." She smiled. What *does* he do for a living, she wondered. Some boring desk job. Comes home at odd hours, though.

Steve sat across from her at L'Sofitel. "You order, Traci. You were good in French. I never had time for that junk."

Junk! She ordered, then watched Steve lean on his elbows while he ate. She supposed it was impossible for him to get his fingernails clean. He surprised her, though.

"New English movie on," he said, "the kind you like."

They watched *Room with a View*, but halfway through he whispered, "Has it developed a plot yet?"

On the off-chance she was misjudging him she asked, "Do you like to square dance?"

"Who me? Traci, you know I have two left feet!"

At home, she drew a heavy black line

through number one on the list. Only three names, but she'd die if Josh found it.

Dean was next. On Monday, she dressed in a pleated skirt and black jacket which set off her blonde hair. She parked next to Dean in the Metro City lot. Dean looked fantastic in his silk suit, Gucci shoes, Mexican leather briefcase.

"Hi, little lady!" he greeted her. "How about coffee with the new million-dollar salesman?" Why not? He'd asked her many times.

Later he began, "I suppose you saw last Sunday's Business News?" She looked puzzled. "I'm the million-dollar insurance salesman again this year."

She hadn't known about it last year either. "What's your secret of success?"

"Available every day and evenings, including weekends. For instance, last Friday when I heard Old Ryan tell a client he couldn't see him until Monday, I zipped out to the guy's beach house and tied up the deal."

At home she crossed through the second name. No time for square dancing, she thought.

After work the next day she stopped at the Art Institute. Josh and she had met one of the artists—Parana, a Brazilian sculptor.

Parana was overseeing the packing of his works. "Take *Woman of Nature* out," he shouted at the workmen, "and put more padding in the box. I will not have it damaged!" As Traci entered, his face lightened.

"Ah, my beautiful American friend! These men understand nothing of art! Sit with me in the park while they repack this crate."

"Where is your fiance—Josh?" Parana asked as they sat on a bench.

"He's only a friend," Traci told him. She realized it was the truth, surprisingly.

Parana surveyed her slender body. Traci almost crossed her arms in front of her chest in protection from his x-ray gaze.

"Only a friend," he repeated. "I would like to take you to dinner tonight. It will be a special evening. I have a chance to



sell my *Madonna and Child* for a great deal of money. It would make it possible for me to return to Brazil to work. That is where my heart is."

"Parana, do they square dance in Brazil?"

He raised one eyebrow. "If they do, I do not know anything about it."

She agreed to go but felt uncomfortable when he ordered, "Wear your most elegant gown, my dear. A man is often judged by the woman he wears on his arm."

It took her three hours to dress. She wondered why it was so important to do this. Her long dress glittered as she walked to the list and wrote *Macho* by Parana's name.

On Saturday, Traci put on jeans and a sweatshirt and went out. Benny was buying a newspaper at the corner box.

"Good morning," he called. "Isn't it a beautiful day?"

"Gorgeous!" She leaned over the empty box.

"Sorry. Got the last paper. Want to go to the park and eat donut holes?" He stammered a little.

In the park they munched contentedly as they shared the newspaper. "Somebody else reads the paper cover to cover," Traci murmured, exchanging the *Variety* section for sports. She laughed when he turned to the last page.

"I don't believe it. A man who reads his horoscope!"

He grinned. "It says my job problems will multiply but I can handle them. I need-ed that."

What did he do? An item on the city business page caught her attention. "Art

collector Theodore Wells has acquired *Madonna and Child* by Parana, the famous Brazilian sculptor, for an undisclosed sum." Mentally, she bid Parana goodbye without a pang.

"Do you like lasagna?" Benny asked.

"Love it!"

"I'd like to cook for you, but the landlord hasn't fixed my stove."

"Let's cook at my place. You'll be lucky if he ever fixes it."

"It was the most fun Traci remembered having in a long time. Benny turned out to be the kind of cook who cleans up after himself. Maybe he was a chef at some fancy restaurant. No. He'd smell like food, wouldn't he?"

"What do you do for a living?" she finally asked.

He hesitated. "I don't like to say. People sometimes get upset. I'll tell you one of these days."

Traci almost giggled. Maybe Josh was right about the Mafia!

On Monday she ripped the list down and threw it away. It was a dumb idea. How Josh would laugh if he knew. She heard pounding in the hall. Workmen carrying tools had a key but refused to fix Benny's stove unless she went in with them. Inside, she noticed several certificates on the wall.

"...commend Deputy U.S. Marshall Benjamin Vitali for the arrest without incident in a double homicide..."

A marshall! All three certificates were commendations. He was a policeman! A good one, too. He was right to worry about people's reactions. She didn't think she'd ever known a cop.

Benny arrived before the workmen left.

"Thanks," he said. "I couldn't get away to let them in." He looked past her at the certificates. "So you know."

She nodded. "It's an honorable profession. I can't understand why you hesitate to tell people." Then she told him what Josh had suggested.

Benny laughed. "Mafia! It's a wonder you'd even talk to me!"

Traci looked around at the mess in his kitchen. "When they're through, come

over and help me clean out my fridge. Must be something edible there."

They made a casserole using absolutely all the leftovers. "Just think," Benny said happily, "No one can ever eat this exact dish again!"

"It's probably just as well," Traci told him. The phone rang. The long-distance hum failed to disguise the excitement in the voice which greeted her.

"The play's a hit, Traci!" And I have an agent!"

She watched Benny pour wine. He had a tiny bald spot. Nice-shaped head. It wouldn't matter. He was going to be a good friend. It was great that someone she had fun with lived right across the hall.

"I'm sure you could find a job with a publisher here if you really tried," Josh said wistfully.

Benny checked the oven. *Two minutes*, he signaled.

"Come on, Traci, we're good for each other. Or maybe you've started on your list!"

He was getting sarcastic because of her lack of response.

"List?" She giggled. Benny opened the oven door with a flourish and took out the casserole. "I don't need a list. So long, Josh. Congratulations."

Benny signed contentedly. "It smells delicious. Problems?"

She shook her head.

He said a bit anxiously, "You do need a list, you know." Traci stared at him. "You're out of everything," he explained.

"No quite," she said. "Benny, have you ever square danced?"

"Square danced! I was into challenge dancing before my girl friend, before she..." he stumbled over the words.

Traci smiled. "Challenge dancing! I guess I could learn if you'd teach me! Come knock on my door when you feel like dancing!"

*Bow to corners and partners all
Wave at the pretty girl across the hall
That's it, that's all.*



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Evolution of the Western Style Square Dance

by Cal Campbell
Castle Rock, Colorado

It's always been interesting to me how the environment affected dance styles. The heritage of the American dance was tied to the contra dance and the quadrilles. Many of these dances were simple, but many of these dances required much skill and were very complex. They were taught by dance masters popular in the years following the Civil War. The good dance masters made a reasonable living. They had no reason to leave their comfortable surroundings and their inventions in dancing stayed within popular fads of the society that flourished in the east. Basically this kind of dancing was restricted to people who had the money and the leisure time to afford it.

On the other hand, poverty and the ravages of the Civil War drove many people to move west. These people often had a background of some kind of dancing, but little formal knowledge. When it came time to dance, some of them could remember a figure or two, but perhaps couldn't even remember the name. The first beginnings of the Western Square Dance probably started with someone hollering simple directions from a wagon bed to people cavorting in the dust of the prairie to the tune of a single fiddle. They took a little bit of what they remembered and invented the rest.



Now I'm sure that other people will point out that similar dancing was being

done in the Appalachian mountains and other possible origins, but the real issue is the fact that teachers of these dances and the dance masters didn't go west with the wagons, so the people who did had to invent their own dance. In the process they also invented the square dance caller.

The typical dance master taught a dance in detail and then prompted the dance with short commands delivered from the orchestra platform. The Appalachian running sets were prompted from the set and the rest of the dancers often just followed the lead. The early square dance caller was probably the only person on the crowd who knew anything about dancing so he stood on the highest point and gave directions for short movements that could be accomplished in four to eight beats of music. He probably invented the rhyming patter in order to supplement the lack of an orchestra to back him up. Once the people got used to the idea of a dance made up of small segments of choreography called with the rhythm, they liked it. Over the years many of these pieces of choreography gained names and became fixed dance routines, but the callers stuck around.

Most of the calls at first were probably very directional. Things like circle left and right, swings and arms turns were natural. Someone in the crowd might remember that going around each other back to back was called a do-sa-do somewhere. Someone else might be able to remember how a figure was done, but not remember the original name so a new name was invented. Movements that had their origin in the sedate music and grand ballrooms of the east became adapted to the rough ground and the fiddle of the west.

The people also invented movements of their own. If you listen to the names of many of the early figures in Dr. Lloyd Shaw's *Cowboy Dances* it's

obvious that many of the figures acquired names that reflected things that people saw around them. Figures like *Chase the Rabbit*, *Chase the Squirrel* had to be named after observations of squirrels playing and *Grapevine Twist* from looking at the vines in a grape arbor. I have often wished that the inventors of some of the new square dance movements would give us as good a word picture of their figures. Notice that most of the figures could be done with any number of couples or people and do not depend on the square formation. They were designed to fit a dancing environment that varied from dance to dance.

Bob Cook points out that the real hero in the growth of the popularity of western style square dancing was the farmer. Sure the mountain man, the miner and cowboy danced, but it wasn't until the farmer came west with his wife and children that the Western Square Dance really came into its own. The farmer built homes and stayed with the land. Their very survival depended on each other so they took every opportunity to build ties and, when they had a break from their labors, to socialize. At first, there were no nearby towns and no dance halls for dancing and, for many years, probably not even any barns.

The dancing had to be done on the open ground out in front of a sod house or rough log cabin. In bad weather the furniture was crowded back against the walls and they danced in the center of one room. The square formation was a natural. It fit the normal shape of a sod house or a one room cabin. In this small space people could take turns dancing. Figures that had one couple visiting each couple in turn or two couples across the set active at a time became a matter of practicality. Once this dance moved out into bigger halls the square formation stayed.

If you think about it, there was probably another large factor. Most of the people coming to the dance had no formal dance training. The easiest way to learn a dance was to get into a set and imitate the other dancers. Visiting couple dances in a

square formation provided an ideal learning platform. As late as the 1950's much square dancing was learned by getting into the fourth position and watching how everyone else did the dance. By the time it was your turn you knew how to do it.

Hash calling for me really arrived about the fifties. Up to that time almost every dance had a name and a set pattern. Some of the dance events even had a printed program listing the name of each dance. Somewhere about that time callers started taking chunks out of set dances and recombining them. If you have eaten hash, you know it is usually made from potatoes and whatever was left over in the refrigerator. The term "hash calling" came to mean a mixture of pieces from several named dances. Eventually the pieces were further broken down to basic movements.

As with every evolution, some things were gained and some were lost. For a short time we gained the ability to teach dancers a limited number of terms and open up a huge number of dance routines that could be done with those terms. As time has passed, the advantage of a basic set of terms has been overwhelmed by the advent of additional lists of new terms and the necessity of a protracted learning period to master the modern recreational square dance. In many ways the modern western square dance has reached the same point in the cycle as in the time following the Civil War. It is reserved for a small portion of the population that has the money and the leisure to afford it. It is no longer a dance for the mainstream population of America. On the other hand it sure is fun.

I have an optimistic outlook on life. Traditional square dancing is alive and well and I'm sure that modern recreational square dancing will continue to be alive and provide entertainment for many people for many years. I'm equally sure that some kind of formation dancing will come around again for the people that do not have enough leisure time or the desire to take part in either of the above two dance

Continued on Page 100

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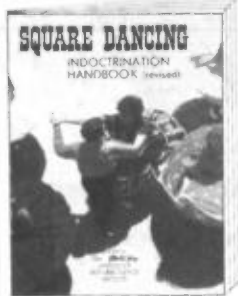
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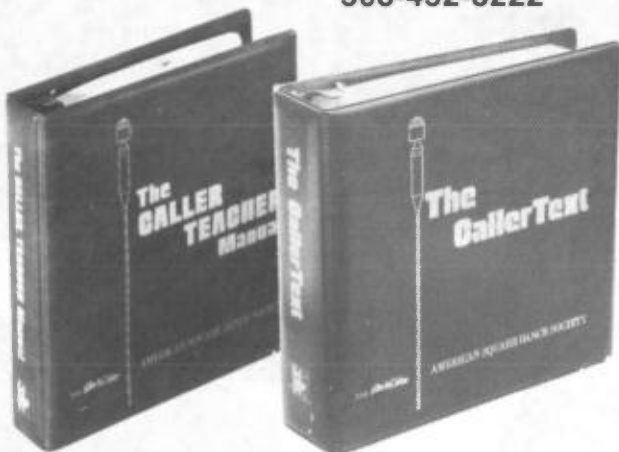
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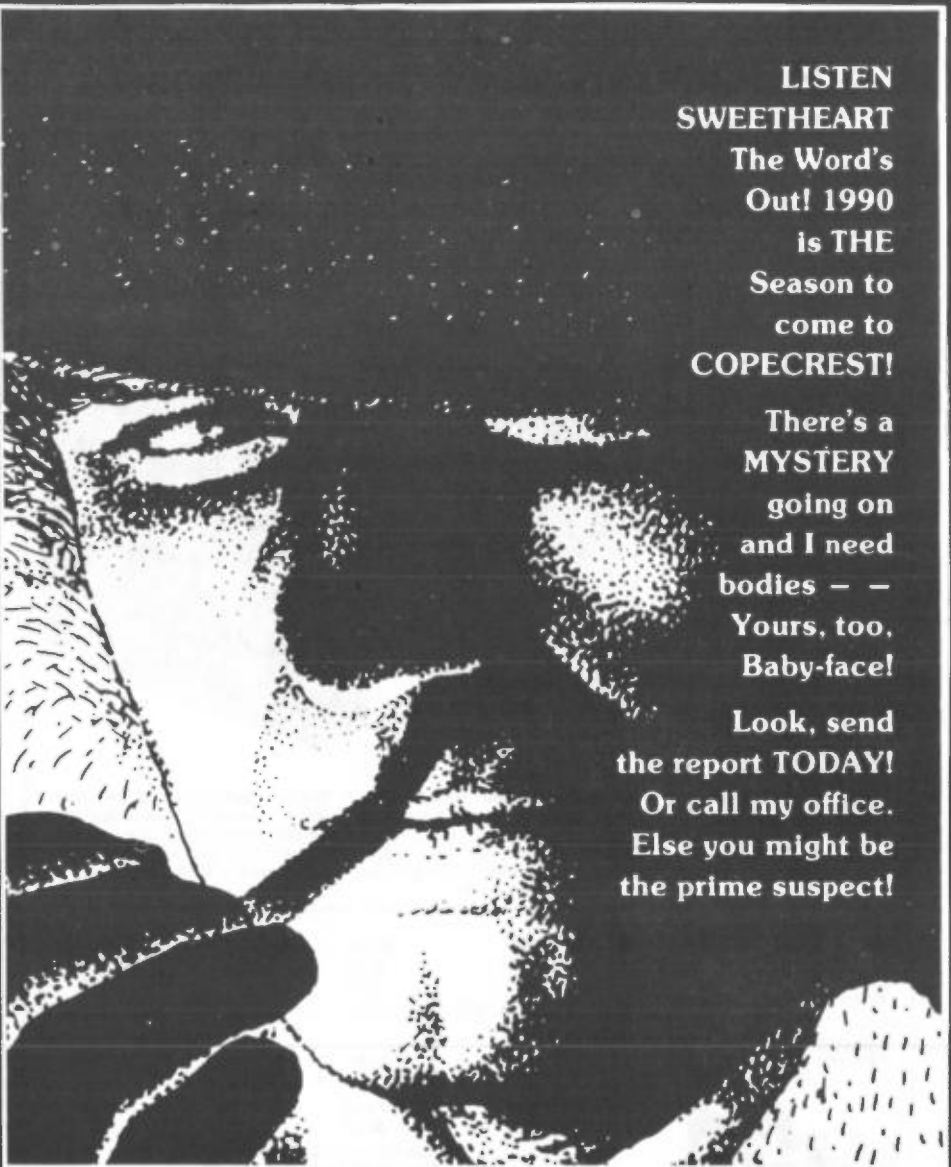
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Cupid's Month!

by Jo Jan Nunley
Canyon, Texas

Do you remember the thrill that very first Valentine from your special sweetheart gave you? Can you picture in your mind's eye what it looked like, what it said, and most importantly *how* it was signed—with love perhaps (if you were lucky). If you were not so lucky, it could just have read "sincerely," or the sweetie might have just signed his/her name and let it go.

Do you know where the Valentine card might be? I know where mine was for years. It was in a huge box that had once long ago contained lots and lots of very fattening candy. I don't remember how the candy tasted but I probably still have a few pounds lurking somewhere behind me to prove that I did eat more than a few pieces from that lovely red box. That box protected my first Valentine from a bonafide sweetheart along with other mementos from times and people who have somehow vanished from my immediate world. Well, to make a long remembrance short, I threw the whole box out of my garage one day, cleaning up for a move across the country.

I don't miss the box much except when I think about some memento that I would like to hold once more... This particular Valentine was large, close to an 8" x 10" size. And, it was lovely—very lovely. It

had Cupid sitting there with hearts and arrows and all sorts of imagined cutout paper that looked like lace. I might have been in the fourth grade. He was the same age as I. Our "big romance" consisted of playing together when our parents could arrange it. His name was Mark and I still think that's a pretty name.

I don't know if Mark square dances. If he ever did, I'm sure he put the same amount of effort into his club as he did into making a little girl feel very special years ago. Today when I was reading about Valentines in one of my reference books, I thought that it would have been nice to still have my Valentine to send to the National Valentine Collector's Association in Santa Ana, California for appraisal. And, then I thought how glad I am that I had thrown it out years ago and now it only exists in my memory. For you see, no amount of money that the Association could assess for my Valentine would equal my feelings of its worth to my heart.

It's a little like trying to assess a value for our square dance clubs. I've read many articles where dancers try to put into words the special feelings a dancer has for his/her square dance club, and I've even tried my hand at writing a few articles like that. Often the real feeling behind what the author is trying to say has a faded quality compared to the real feeling dancers have when they step out on the dance floor for the grand march at a big dance or the first tip at a small club dance.

All our words can really attempt is to give another person a "feel" for what we think about dancing and about our club. Usually, in February, we elect a club sweetheart to reign for a year and represent the ideal dancer for our club. When other dancers in the club see this special dancer crowned at the Sweetheart Dance, a lump may come to their throats. Now I would hate to try and get an appraisal on that feeling but hopefully somewhere down the square dance trail you have experienced a feeling that says,

"Hey, this represents *my* club and you don't get much better than that!"

Many of us dress in red for our Sweetheart Dance. Red represents the color of a heart and a heart stores love. So, I think that's appropriate. When we don our red apparel in February this year, let's imagine that it has a special significance. It shows that we love our club, that we love dancing, and hopefully that we love our partners.

Many times things or people that mean the most to us get taken for granted. If you see your kids every day and you see your spouse sitting across from you at the dinner table two or three times a day, then after awhile you may tend to take their presence for granted unless some event comes along to shake you up. Unfortunately, I'm afraid we also tend to become that way about our partners, our clubs, and our callers. When was the last time you really let your partner know that you appreciated and enjoyed having him/her beside you on dance nights? Oh, sure you probably follow the caller's instructions after a tip and thank your partner. But, do you ever volunteer that information to your partner and try to make his

or her dance truly special?

Valentine's Day might be the perfect time for some TLC (tender loving care) for that square dance partner of yours. Would she adore a new red dress or red shoes or a red slip? (Frankly, does a woman exist that wouldn't love something like that?—of course she would love a gesture for Valentine's Day). Would he enjoy a red shirt, a new pair of dancing boots, a fingertip towel? Saying "I love you" might not be a bad idea on Valentine's Day either. Okay, so that takes care of "Partner" (without whom *you* might not be dancing, don't forget).

What about caller? Could you do something a little special to show your individual appreciation for your caller this Valentine's Day? Sure you could. You might just be like me and haven't thought of doing something like that in quite a while (or ever), but better this Valentine's Day than *no* Valentine's Day—right?

Make this Valentine's Day *TLC Day* both for your partner and your caller. If that's done, then the TLC is bound to overflow to the club in general. Kind of like hitting three birds with one arrow, wouldn't you say?



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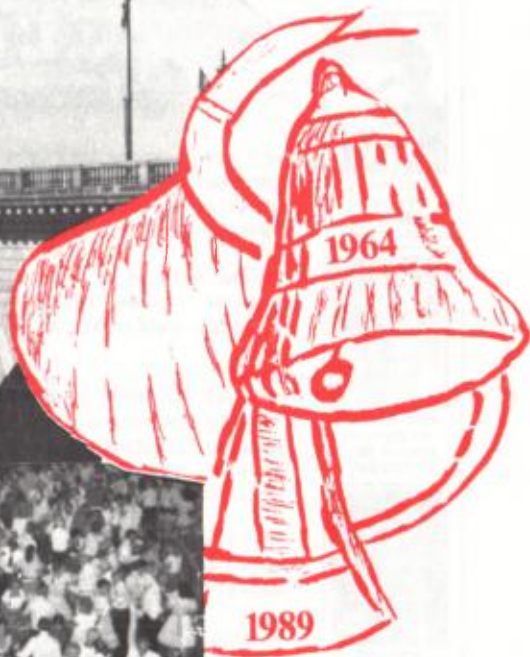
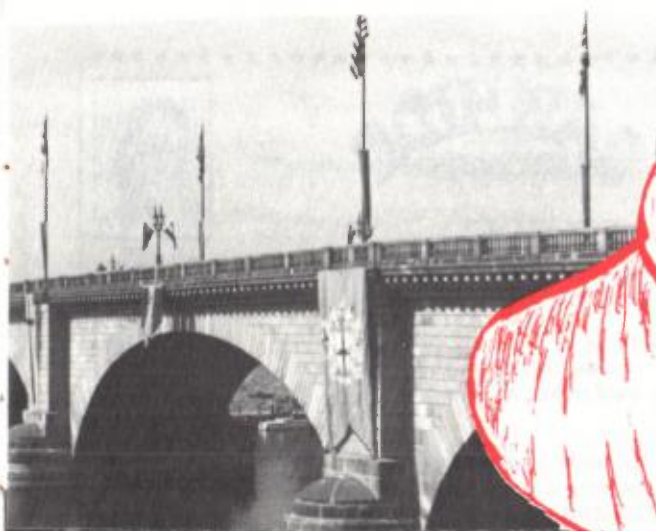
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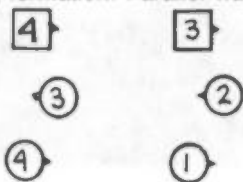
QUARTERLY SELECTION TIPS

A Callerlab Quarterly Selection diagrammed and explained for the dancer's benefit

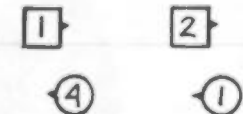
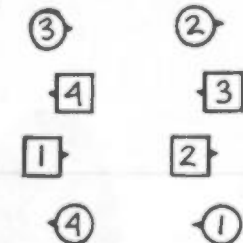
The Mainstream Quarterly Selection for the current quarter is *spin chain and scoot thru* by Colin Emery.

SPIN CHAIN AND SCOOT THRU

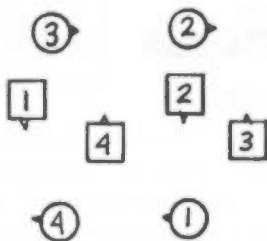
Starting formation: Parallel waves



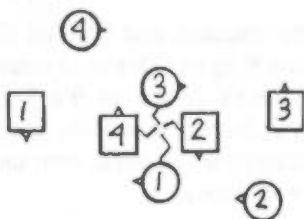
Action: Each end and the adjacent center turn $\frac{1}{2}$.



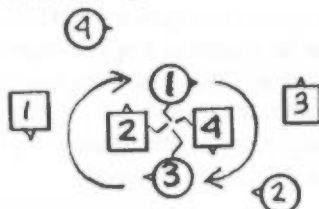
The new centers of each ocean wave turn $\frac{3}{4}$ to form a new ocean wave across the set.



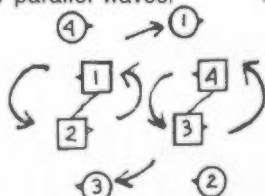
Meanwhile, the ends facing out circulate once while the ends facing in move to the center to form a four-person star with the very centers.



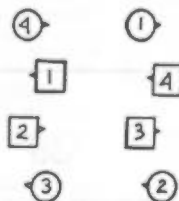
Turn the star $\frac{1}{2}$.



Now those who meet cast off $\frac{3}{4}$ while the others move forward and out to the ends of new parallel waves.



Ending formation: Parallel waves.



This is really a *spin chain thru* with the ends doing a big *scoot back* in the middle. The scooters should always return to the far end of the same wave in which they started. The others just do a *spin chain thru*, the only exception being that the center trade is now a star one-half.

The current MS Quarterly Selections are: *reverse dixie style* and *spin chain and scoot thru*.



D. Robert Herron sent this story written by a friend. He says she and her husband only wanted to dance and not get involved in running a club when they moved to his area. They were the most active and supportive dancers until ill health caught up with them.

Much has been written about square dancing. I'm writing this to say what it has meant in my life. They say that we humans are made up of mind, body and soul.

Square dancing is a terrific exercise; you're moving constantly. Hence, it is very good for the body.

You have to learn to concentrate and listen. Hence, it is good for the mind.

You have to dance to the beat of the music. You are working with several other people, executing figures. So you are touching by using your hands. At the end of a tip, you may be told to *yellow rock*, which means you will give your corner a big squeeze—a reward for yourself and the other person for a job well done. What better food for the soul than music, friendship and laughter?

Now, if everyone in this world were able to square dance (I'm dreaming), we would have no time for wars, hatred or chemicals. You can take it from one who has enjoyed this wonderful activity, that from something so wonderful has come many wonderful friends. These friends are still friends even though we can no longer dance with them.

*Neva Johnson
Payson, Arizona*

SO YOU WANT TO SQUARE DANCE?

Slumped in the chairs and couches of the vast lobbies of the Sheraton Washington Hotel, their enormous stiff dirndl skirts canted high in the air, they lay scattered about like crumpled dolls, their life force drained by the exertions of a day's hectic square dancing. Their handsome partners, string ties askew and western boots gleaming softly in the dim light, sprawled snoring beside them. This square dancing can be hard work!

Washington Area square dancers by the thousands were holding their 30th Square and Round Dance Festival, and Mike and I, befitting our status as raw beginners in this energetic activity, were there to dance in the New Dancer Invitational Session. Needless to say, we enjoyed it immensely.

Aside from its (actually rather mild) aerobic benefits, we unexpectedly found square dancing to have a lot going for it. For one thing, it's egalitarian. No one asks you what law firm you're a partner in, or what's the latest from the *Wall Street Journal*. Square dancers seem to span the range from raunch to riches. And how often nowadays can you so quickly learn new skills, however non-essential they are to daily survival? We have learned almost 60 calls and the social responsibility is awesome. With four couples in rapid and complex motion, your failure to respond correctly to a call can crash your square in flames, taking with it all of your dancing companions. (Mike and I are frequent offenders.)

And then there's the matter of the costumes. At first glance, the costumes might seem a bit silly—the women's big skirts, shored up beneath by layers of stiff petticoats and swing out to show a flash of ruffled bloomer; the men's boots and string ties or neckerchiefs, and western shirts with silver collar tips. But all of this has a deeper meaning in emphasizing an old fashioned difference between men and women that is increasingly lost in today's unisex world. Some may say "good riddance!" but it is a part of square dancing.

And finally—it's fun!...Try it, you might like it.

Lew Wetzel

From the Mt. Vernon Yacht Club Beacon

April 1989

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2387 MEMPHIS GAVE BIRTH TO ROCK AND ROLL, D. Davis/R. Chatwell	Square Dance
2386 14 KARAT GOLD, Johnnie Wykoff	Square Dance
2385 BUTTON UP YOUR PENNIES FROM HEAVEN, Johnnie Wykoff	Square Dance
2384 WITCH DOCTOR, Garland Smith	Square Dance
2383 COCOANUTS, Johnnie Wykoff,	Square Dance
2382 HERE'S JOHNNIE/THERE'S GARLAND	Hoedown
2381 TROT THE FOX, Nancy Carver	Round Dance
2380 JUST THE WAY YOU ARE, Nancy Carver	Round Dance

DANCE RANCH RELEASES:

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697 WE GOT THE MEMORIES, Chuck Myers	Square Dance

BOGAN RELEASES:

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1380 ACE IN THE HOLE, John Aden	Square Dance

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JOHNNIE WYKOFF





Encore

by Mary Fabik
Highlights of Past Issues of this Magazine

25 YEARS AGO—February 1965

In many areas of the country, drawing a crowd is not a problem. In other areas, though, the drop-out situation is so serious that square dancing continue only in small groups meeting in basements, churches or small halls.

The drop-out problem will always be with us. People enter and leave any activity. The general rule of thumb is that there is a 20% turn over every year. This means that within a five year period, virtually all dancers in a given area are new to the square dance movement.

We find the largest single source of prospective square dancers in today's youth. ...Young people have been a vital part of the square dance movement since its beginning. They continue to add their natural zest to all phases of the dance activity.

—Arvid Olson, editor.

Another "remember when"—San Juan Caribbean Holiday—Fly by Jet! Stay at the Americana Hotel, the hotel of the Caribbean. Magnificent food. Beautiful beaches, pool. A real luxury vacation. Al Brundage and Dave Taylor. April 10-15.

Only \$249. per person complete.

Dancers from five eastern states joined together in Stamford, Connecticut, recently to honor well-known caller Al Brundage. The testimonial dinner, emceed by Curley Custer, was given in appreciation and recognition of Al's vast contribution to the square dance activity.

Top rated singing call is *Kissin' Cousin*, called by Singin' Sam Mitchell. "You'll love it, cousin. Music is something grand." No. 3 is *Cocoanuts* by Tommy Cavanaugh. "Anyone can dance it. Any caller with a voice, a pulse and a smile can call it with happy results."

10 YEARS AGO—FEBRUARY 1980 VALENTINE TO A CALLER

Thanks for showing up faithfully in all kinds of weather.

Thanks for having fun along with us.

Thanks for maintaining your standards even when under pressure' for resisting the coaxing and flattery of the dancer who pushes you to "call more advanced calls"

Continued on Page 99

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ROADRUNNER SWEATERS

by Bev Warner

When Ruth Striler of the Flushing Roadrunners took an Adult Education class in spinning, she liked it so much that she purchased a spinning wheel and started doing her own thing.

Ruth has knitted for twenty years. J.D. and Joyce model the sweaters Ruth knitted for them. Many people ask her to make items for them but she often says, "I don't think you can afford me." She made one sweater that took 70 hours, so if she charged only a \$1 an hour, the cost would be \$70.

Ruth buys wool by the pound, then uses shampoo to wash it, puts it in washer



Hem Line

to spin and lays it on a large beach towel in front of a hot air register to dry. It takes about a week to dry. She cards it into logs, then spins it onto a spindle, which results in about four ounces of yarn. She gets three or four spindles from one pound of wool.

You can see the work that is involved in making a garment. Ruth has beautiful things to show for her work and has many ribbon awards.

Square dancers don't just dance—they are interesting, talented people.



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1992 — MAY 1, 2, 3
1993 — MAY 7, 8, 9
1994 — MAY 6, 7, 8
1995 — APRIL 28, 29, 30



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DEADLINE: MAY 30, 1990

PER EVENT

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SATURDAY	All Day 10:00 a.m. - 11:00 p.m.
SATURDAY NIGHT	8:00 p.m. - 11:00 p.m.
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Throughout Texas, where the Adopt A Highway plan is popular, clubs can enjoy a good beneficial project and get some publicity at the same time.

The Cross Mountain Squares of Fredericksburg recently organized and recruited nineteen members to clean up two miles of highway right away. It was a fun event, followed by a picnic.

In late 1987, the first club dance was held with six squares dancing. By the end of the year, the club had 25 charter members. They started their first lessons with 38 enrolled. Soon they doubled membership to fifty, and all the graduates are still dancing and enjoying it very much. The second class had 22 enrolled the first night. Most of the ones who dropped out of the first class came back in the second.

The club recently held a first Hunter's Moon Special Dance, with 25 squares attending. It was an honor to have most of the Alamo Association officers visit them then.

Lots of further plans are brewing for this busy club. *Woody & Lou DeBard*



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AWARDS AND RECOGNITIONS

During the Awards Banquet at the 13th Roundalab Convention in Oklahoma City, certificates were presented to Ron and Bette Bergland, Walt & Anna-Marie Luxford, G.B. and Judy Summit, George and Rita Taravella, who have completed their tenth year of teaching round dancing.

Joe and Jo Carnevale, Bill and Claudia Dunlap, Eva Hankins, Bill and Marge Headen, Bob and Marlene Karabinus and Loren Kinney received certificates and plaques for reaching their fifteenth years of teaching. Larger plaques and certificates were given to Ron and Donna Baba, Ray and Anne Brown, Marty and Byrdie Martin, Jerry and Darlene Miller, Ed and Mary Susans, who reached twenty years of teaching round dancing.

A Maestro trophy for teaching 25 years was awarded to Bob and Wanda Valley; for over 25 years to Fred and Rose Gertner (28), John and Harriet Libertini (32), Charlie and Bettye Procter (29), Art and Blanche Shepherd (28) and Doreen and Doyne Sillery (37).

Viator Awards, given to members residing outside the continental U.S. were presented to the Berglunds and Sillerys from Canada. Art Shepherd was also recognized with a Viator Award.

Norma Wylie Buehman announced the recipients of the Wayne Wylie Memorial Scholarships: Billy and Mimi Gabler, Lila and Doyne Seyersdahl, Clarence and Dorothy Young.

ROUNDALAB GOLDEN CLASSIC LIST

The Roundalab membership has established a Golden Classic List of dances that have been on the classic list for five consecutive years. Once a dance becomes a Golden Classic, it can no longer be considered for the current classic list. Dale and Jo Yakimowski Zumwalt,

chairmen of the Classic Committee, have compiled the list, with phase ratings.

A Continental Goodnight, Murbach	III
Answer Me, Palmquist	III
Autumn Leaves, Moss	V
Birth of the Blues, Parrott	II+1
Dancing Shadows, Arnfield	II
Dream Awhile, Ellis	III
Elaine, Highburger	IV
Feelin', Barbee	II
Folsom Prison Blues, Peterman	III+1
Frenchy Brown, Tetzlaff	II
Green Door, Procter	III
Hold Me, Reilly	III
Hot Lips, Highburger	II+1
Lovely Lady, Palmquist	V+1
Mexicali Rose, Stapleton	II
Moon Over Naples, Brownyard	III
My Love, Procter	III
Riviere de Lune, Palmquist	V+1
Roses for Elizabeth, Bliss	III
Spaghetti Rag, Gniwek	II
Street Fair, Merola	II
Take One Step, Lehnert	II+1
Tango Mannita, Smith	III
The Singing Piano Waltz, Marx	V
Tips of My Fingers, Palmquist	II
Very Smooth, Weise	II+1
Walk Right Back, May	II+1
Waltz Tramonte, Britton	V
Wyoming Lullaby, Palmquist	V+1

ROUNDS OF THE QUARTER

The Roundalab membership has recommended continuing the ROQ program for another year. It was also recommended the Classic Committee work with Callerlab in selecting the Phase II ROQ.

The Zumwalts have announced that ROQs for the first quarter of 1990 are: *I'll Be the One*, Jabour, Phase III, Mercury 888650 (flip of *Deja Vu*); *Venus*, Anderson, Phase IV, Eric 178, Collectables 1154, MCA D 2623. Phase V and VI are yet to be announced. *Street Fair*, Merola, Ranwood R-916, is the chosen classic.

Cue sheets are available by request from the Roundalab Office, 3 Churchill Rd., Cresskill NJ 07626-1698.





Jerry Story



Tony Oxendine



Larry Letson



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- RYL 208 DREAM ON by Tony
- RYL 306 HIGH COTTON by Tony & Jerry
- RYL 207 EVERYTHING THAT'S WONDERFUL by Tony
- RYL 503 RUBY BABY by Larry
- RYL 107 YOU MAKE ME FEEL LIKE DANCIN' by Jerry
- RYL 403 K.C. BUDDY/FLEA FLICKER (Hoedown)

NEW RELEASES

- RYL 402 KAYLA RAE/JAKE
- RYL 305 DO RUN RUN
- RYL 502 A DAY LATE & A DOLLAR SHORT
- RYL 106 I'LL HAVE TO SAY I LOVE YOU IN A SONG
- RYL 206 I BELIEVE IN MUSIC
- RYL 303 MORNING SKY
- RYL 304 WHY MUST WE EVER SAY GOODBYE

- Patter
- by Jerry and Tony
- by Larry Letson
- by Jerry
- by Tony
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- RYL 105 LOUISIANA FAIS DO-DO by Jerry
- RYL 205 YOU DON'T HAVE TO BE ALONE, Tony
- RYL 206 I BELIEVE IN MUSIC by Tony
- RYL 501 ROCK AND ROLL LULLABYE by Larry
- RYL 102 BLAME IT ON MEXICO by Jerry
- RYL 103 YOU'RE STILL THE ONE by Jerry
- RYL 104 FANCY FREE by Jerry
- RYL 202 EVERYBODY LOVES A LOVER by Tony
- RYL 203 TWO OUT OF THREE AIN'T BAD by Tony
- RYL 204 AROUND THE WORLD WITH BILL BAILEY by Tony
- RYL 302 DREAMING by Jerry/Tony

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FEEDBACK

As relatively new square dancers who have thoroughly enjoyed this activity for the last three years, we were very disappointed recently to find, after driving six hours to a square dance weekend, that smoking was allowed in the dance hall by dancers, spectators and callers alike. Until this time we thought this was an activity in which we could participate without even wondering if we would be subjected to cigarette smoke, but obviously we were mistaken.

We would strongly urge that the words "Smoking will be allowed," be disclosed in all advertising for a dance in which this is the case. Then those of us who object to smoke because of allergies or just because we don't want to come away with our clothes and hair smelling like smoke,

may choose another dance to attend before driving six hours.

We did not remain for this dance.

We appreciated the comments in "Straight Talk" in October. I know that more of us nonsmokers need to speak up and we are doing so here in Texas. We attend no out-of-town dance without first calling to find out about smoking. We have just returned tickets for a refund to a dance we planned to attend when we found out smoking would be allowed.

*Roseanne & Vernon Root
Austin, Texas*

All of our square dancers are special people, with special needs, and we as a group need to be responsive to their various needs.

Our clubs have individuals who are sensitive to cigar and cigarette smoke and who suffer adverse physical reactions to smoke. We also have individuals who have a physical dependency on nicotine and this need must be satisfied several

Continued on Page 102

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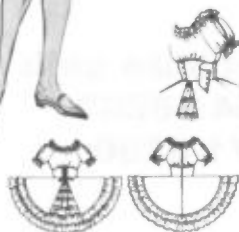
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18 Pieces



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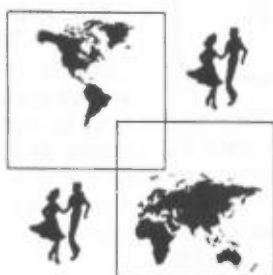
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STRAIGHT TALK

American Squaredance is one of the major voices the dancers have and I would like to voice some disturbing information that came to our attention in Oklahoma City, when my wife and I talked with a national traveling caller who often calls here in Wichita. This conversation left us with mixed emotions.

Some of the major recording companies and their callers were not represented at the national convention. According to our source, this harks back to situations at Houston and Anaheim where callers from these companies received less than satisfactory treatment, personally, and as callers.

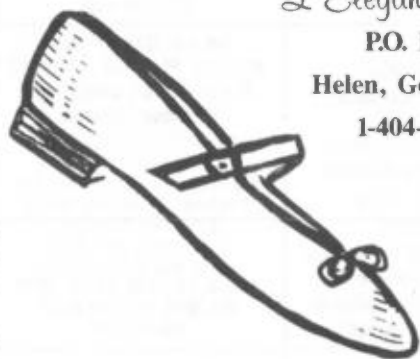
The traveling callers want better calling slots and better treatment as individuals. We, as dancers, would like to see that, too. The National Executive Board wants to retain complete control of the convention in

every way. We know local volunteer caller coordinators set up the schedules and some refuse to defer to so-called big name recording star traveling callers at the expense of their local and state callers, which I think is proper.

I think the NEC and Callerlab should get together on this and straighten it out before it becomes harmful to nationwide square dancing. I believe that each caller coordinator at the conventions is a member of Callerlab, but I could be mistaken. I know that each member of the NEC is a dancer, not callers or cuers, but they think like executives, instead of dancers. Are they more concerned with the logistics, finances and attendance figures than with the interests of the dancers? Who are the callers and the NEC working for? Themselves? Their recording companies? Are they working for the dancers' interests?

They are there for the entertainment of the dancers! Or should be!

Most local callers realize the entertain-
Continued on Page 95



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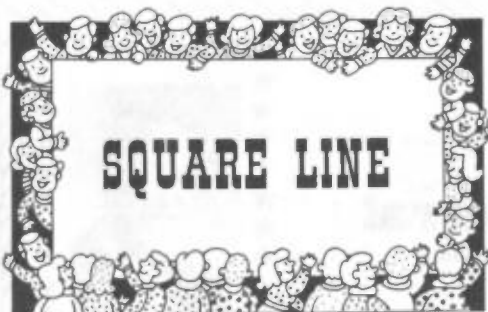
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<p>MIDWEST CALLERS SCHOOL Promenade Hall Auburn, Indiana for new/newer callers June 17-22, 1990 (Just before Nat'l Convention) Stan Burdick, Don Taylor</p> <p>Don Taylor, Promenade Hall 112 Depot St, Auburn IN 46706 219-925-3818 or 925-6039</p>	<p>NORTHERN N.Y. CALLERS COLLEGE Silver Bay, N.Y. July 18-21, 1990 Stan Burdick & guests For 1-5 year callers only Complete Course Fundamentals</p> <p>Write Stan Burdick P.O. Box 488 Huron OH 44839</p>	<p>INDIANAPOLIS RD SCHOOL July 13-14, 1990 Phase 4-5-6 Staff: Irv & Betty Easterday TURKEY RUN R/D LEADERS SCHOOL, Turkey Run St. Park Marshall, Indiana July 22-27, 1990 Phases 1-2-3 July 27-29, 1990 Phases 3-4 Staff: Betty & Clancy Mueller Write Betty & Clancy Mueller 112 Hollybrook Dr. New Whiteland IN 46184 317-535-4437</p>
<p>8th ANNUAL ROUND A RAMA INSTITUTE FOR R/D TEACHERS <i>designed to improve teaching techniques</i> Hagerstown, Maryland Aug. 1-4—Techniques PH IV, V, VI Aug. 5-9—Teacher Training Staff: Bill & Carol Goss, CA Irv & Betty Easterday, MD REGISTRATION LIMITED Contact: Easterdays 524 Gordon Circle Hagerstown MD 21740 301-733-0960</p>	<p>ED FOOTE CALLER'S SCHOOL Pittsburgh, Pennsylvania July 8-12, 1990 Emphasis on Choreography, Sight Calling, Stage Presence, Programming, Voice, Workshopping Limit 8 for max. pers. attention New (6 mos.) & Experienced Write Ed Foote, 140 McCandless Dr. Wexford PA 15090</p>	<p>3rd ANNUAL KACHINA KOLLEGE FOR R/D TEACHERS Parrish Ranch Campground Berthoud, Colorado May 20-24—Beginning Teacher May 27-31—2-5 Yrs. Exp. Aug 31-Sept. 2—Phase VVI Clinic Emphasis on Teaching, Cueing & Dancing Techniques STAFF: Ray & Anne Brown INFO: Ray & Anne Brown 1452 S. Ellsworth Rd. Sp. 1078D Box 3508, Mesa AZ 85208 602-984-1780</p>
<p>DANCE O RAMA COLLEGE (Since 1965) August 24-25-26, 1990 Complete Curriculum Lodging & Meals Included New & Experienced Callers Individual Attention</p> <p>Write for information to: Harold Bausch, 2120 Jaynes Fremont NE 68025 402-721-4925</p>	<p>SUPER SCHOOL-EAST Pocono Manor Resort Pocono Manor, Pennsylvania August 19-24, 1990 Herb Egender, Bill Peters John Kaltenthaler, Jim Mayo Full Curriculum Tailored To Individual Needs</p> <p>Write: John Kaltenthaler PO Box 679 McCauley Ave. Pocono Pines PA 18350</p>	<p>NORTHWEST CALLER COLLEGE at the beautiful Square & Round Dance Center, and Campground, Lolo, Montana July 9-12, 1990 Daryl Clendenin, Chinook Records Recording Artist Make the College A Part of a S/D Vacation.</p> <p>Write: 9955 Hwy 12 Lolo MT 59847</p>



Please settle a discussion for me and a square dance club president that I teach the round dances for. Are the round dances each month (listed as "CueTips") considered as the National Round of the Month, or an introduction to a new good dance? (Oh yes, these are meant to be considered at the National Convention?)

*Rose Marie Moore
Detroit, Michigan*

The round dances in "Cue Tips" are almost always (except for rare occasions when we've done them all) from the ASD Pulse Poll. This means that they have received the most votes from the forty cuers a month who mail in ballots. Since these cuers come from all over the country, the dances should be popular nationally, but we hesitate to take the liberty of calling them the National Rounds of the Month.

The rounds in "Cue Tips" also usually cover the first three sections of the Roundalab system: Phase I and II, Phase III,

and occasionally one from Phase IV.

Callerlab picks a Round of the Quarter, and we print those, usually with the designation of "Callerlab ROQ." It's interesting that their choices sometimes do not make or stay long on the Pulse Poll.

Roundalab is now starting to choose a ROQ in some phases, too.

We can't tell you much about how dances are chosen for the National Convention. The Round Dance Committee has never told us.

Editor



WAYNE MCDONALD

Many thousands of people have been privileged to hear this popular caller from Blountville, Tennessee, when he intoned those *rich low* notes as bass singer for the Red Boot Boys quartet for many years. Now Wayne is no longer a member of that group, but is still engaged in an active calling circuit country-wide, ready to call at your dance, workshop or festival anytime, anywhere. He's been a full-time professional since 1979, and still has dozens of open dates to choose from in 1990, 1991 and 1992. Call or write for his itinerary and open dates: 615-323-3032, 259 Hillsboro Rd., Blountville TN 37617.

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<p>EAST TEXAS CALLERS SCHOOL Fin & Feather Resort Hemphill, Texas August 26-31, 1990 Staff: Wayne Morvent Stan Burdick For 0-5 yrs. experience</p> <p>Write W. Morvent HC52, Box 344 Hemphill TX 75948</p>	<p>SOUTHERN CALLERS COLLEGE Grand Hotel, Pigeon Forge, TN (Scenic Gatlinburg Area) September 3-7, 1990 Staff: Don Williamson, Stan Burdick.</p> <p>For new/newer callers Tuition: \$175.00 plus lodging Full Callerlab curriculum taught. Don Williamson, Rt. 8, College Hills, Greeneville TN 37743</p>	<p>PARRISH RANCH COLLEGES Berthoud, Colorado Rounds: Ray & Anne Brown 602-984-1780 3 Schools: May 20-24, May 27-30, June 3-7 Squares: Jack Murtha (CA) 916-673-1120 June 10-16 (full week) ARIZONA CALLERS SCHOOL Feb. 4-9, 1990 Vaughn Parrish, 602-982-1088</p>
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C-322 FREEDOM—Gary Shoemaker

C-524 DIM THE LIGHTS—Ken Bower

C-415 RED RIVER VALLEY—Beryl Main

C-217 I'M GONNA SING—Jerry Haag

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The Art Shepherd 65th birthday cake decorated by Barry Taylor, Christchurch, New Zealand.

The Dancers of Cathedral Squares Club of Christchurch, New Zealand, sprung a wonderful surprise on Art Shepherd, founding caller, when they helped him celebrate his 65th birthday last September.

The surprise was the *closeting* of the Shepherds four daughters, husbands and grandchildren, who had travelled from throughout New Zealand in a paper cupboard which Art thought was to hide away all the bits and pieces for the party.

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**DO'S AND DON'TS
FOR COMPUTER SCHEDULING**
by Bill Barr, West Haven, Connecticut

Many of you may now have computers which you use to schedule dancing engagements; if not, you may be doing so sooner than you think. Remember that good judgment comes from experience and experience comes from bad judgment. Let someone else's experiences guide you through the pathways of this maze of potential difficulties.

You will need a program which will allow you several options: any good one will allow you to enter dates, times (starting and ending), places (including room for a Zip Plus 4 nine-digit code, an identifier code, and a miscellaneous area to put other information of importance, such as dance level, contract price (if you are a professional), comments (if you are a dancer). If you construct a code which includes the Zip Plus 4 that can be obtained by calling the post office or using a directory in your office or library, you will be able to "call back" that listing and any others in the area by asking for that zip or a portion of it. For example, EC-99999-7777 might mean Episcopal Church in East Flyspeck, and the zip will narrow it down to a particular block, believe it or not. If you choose to use the EC to indicate a church (the second letter) and thus a party night dance, PD could mean Plus Dance. Since most clubs dance at the same place, your zip system will work for both.

Imagine how easy it would be for a cal-

ler or cuer to solicit clubs in an area using this system!

An item to be careful of is the year, or in terms more detailed, will your system kick back an improper date, or will it accept garbage and feed it back to you later? Watch out for things like Saturday, February 29, 1991; this may seem a bit basic to you now, but after a few hours at the screen, a sort of hypnosis can occur.

Whatever system you choose, try to think ahead: "How will I use this in the future?" Do you just need a printout each month of dance possibilities? Are you the typist for the federation's monthly listing of all dances in the area? Are you planning some other, more esoteric use that will require megabytes of room or a sophisticated program?

The other question, perhaps the first one to ask, is, "Do I really need all this?" If you are a caller who travels locally during the week, with occasional weekend dates out of state, plus festivals every month or two, and you don't have the equipment, time or expertise for a lot of data entry, and if you need to be able to say "Yes" to a given calling date at a moment's notice, perhaps you really need an ordinary pocket calendar and a motor-home, not a computer.

Finally, remember to keep the KISS (Keep It Simple, Stupid) principle in mind. If you are already using a program with which you are familiar and happy, it would be counter-productive to invest time or money in a new system which has only minimal advantages, or which would require you to learn new protocols. This is called the DIRNIA Test (Do I Really Need It Anyway?) and only you can answer it after considering all the circumstances of the situation.

Happy scheduling and dancing!

Ed. Note: It occurs to us that callers and cuers who keep a data-base file on scheduled dates might find it easy to enter related expenses immediately after each date, thus providing a complete source for income tax information when the yearly deadline rolls around.

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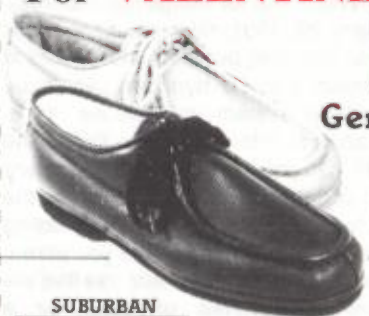
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Dancing Tips

by Harold and Lill Bausch

Relativity—the present related to the past, success related to failure, youth related to age. So many things we see are judged in relation to our own situations. A teenager thinks forty is old, a person of eighty thinks forty is young. One club may think eight squares is a crowd, another would be disappointed by only eight squares. One dancer may be embarrassed to recover to complete a *tea cup chain*, another may be proud to recover and complete the *tea cup chain*. Some folks may say, "We are only Mainstream dancers;" others are proud to say, "We are Mainstream dancers." Many people fail to realize that in square dancing we need not outdo others to be successful. Success is simply the attainment of self-satisfaction and being happy with ourselves and our friends.

We can admire small clubs that are happily dancing with friends and guests alike and who make no excuses. It is difficult to sympathize with those who are never happy with their club, and who sit back and complain. People who get things done do not complain—they simply get busy and make things better.

Let me tell you of a true incident that happened recently: a club had a small class going in a facility rented from a local organization. The organization notified them that they might raise the rent from \$10 to \$15 per night—a modest rent, indeed. One club member contacted the board and asked them please not to go up, for they were in financial difficulty, losing money on this class. The board members agreed to hold the line, until one man stated that the rent must go up and if the square dancers thought they could find a better deal, they should do so. One

dancer scouted around and found a shopping mall that had several vacant shops. He approached the mall manager and said, "Look, we are teaching a class in American folk dancing, more commonly known as square dancing. We are in financial difficulty and need a place to use for \$10 or less an evening." The manager thought a minute and said, "Will the mall receive any publicity as a result?" When assured they would, the manager said, "You may use the room free of charge." Then this dancer got the caller to drop his fee \$10 a night and the class went on.

Too often people accept events as unchangeable, but things can be changed if someone is willing to make the effort.

Relativity—one who accepts things and complains in relation to one who says things should be changed and does it. Fatalist: one who believes things are predetermined and unavoidable. Optimist: one who takes a hopeful view and often makes things better. (My own definitions.)

So many things can be accomplished if we do not accept things that we do not like, and go out and change them. Some things can't be changed, but we should not give up without a valiant effort.

We know of dancers who had a difficult time learning the intricacies of square dancing, but who persevered to become good dancers. These folks often become valued members of the club. Others made a few mistakes and gave up. Don't know where those folks are now!

We know of clubs that were ready to fold years ago, but are going strong today. Someone has to care. Someone has to make an effort. Often the efforts of a few will enliven a club and others start to cooperate. Once you have cooperation, you can set new goals and reach new highs.

We are talking of leadership. Someone has to take the lead and get the ball rolling. Good leadership brings forth cooperation. Real leaders don't push others, they guide them.

Relativity—the one who complains, the one who gets things done. Actually, there is no relation at all—one is worthless, the other invaluable.

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Box 790, McAllen, Texas 78502. Or call (512) 682-2871.

Calling Tips

16 POINT CHECKLIST FOR CALLERS (Especially Those Who Travel) by Bill Barr, West Haven, Connecticut

1. **WHERE?** Specifically, that is, and with reference to other landmarks. The "gym" may actually be a separate "field house."

2. **WHEN?** Contract should list day of week, date and year. (Could be someone used the wrong calendar. It's happened!)

3. **WHAT?** Regular dance, fun night, lesson, workshop. Different programs require different records, props, and even equipment. An outdoor event needs more speakers and power than a small workshop.

4. **HOW LONG?** If a "couple of hours" turns into the whole evening, you will be "donating" your service unless the contract has a clause in it which specifies otherwise.

5. **FEE:** As in #4, certain circumstances may arise not covered in a simple contract: if you have to arrive two hours early to set up, need to bring more than 100 feet of extension cord, to rent extra equipment or borrow a friend's power amp, charge accordingly.

6. **SLIDING SCALE:** Is it appropriate to have a pay scale based on attendance?

7. **TERMS OF PAYMENT:** In advance, deposit, at time of dance, afterwards (Avoid the latter option.)

8. **LODGING:** If applicable, for how many?

9. **MEALS:** Again, this may affect the fee and other particulars.

10. **MILEAGE:** Rate, if any.

11. **OTHER TRAVEL EXPENSES:** Tolls, taxis, limo to/from airport.

12. **CLASS OF TRAVEL:** By air, first or tourist; rail, coach or other.

13. **RESERVATIONS:** Who will make them? Will they call you and confirm all arrangements, or will you have to call them? Speaking of which...

14. **PHONE:** Are your calls to them reimburseable. Though usually not, you might ask.

15. **CANCELLATION:** Does the sponsor owe a partial fee if the event is cancelled?

16. **CANCELLATION:** Will there be minimum time of notice for cancellation? A penalty thereafter? How long? How much? How about weather and acts of God?

17.... Well, we said 16 but there are other details to be considered and worked out at or before the event itself. We'll try to make these the subject of a later article. Your input will be valuable. My address is in the caller listings of this magazine. Happy calling and dancing!



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by Bob Howell

easy level

Last October, while on a junket to the South Pacific, Phyllis and I and our 30 companions had the privilege of visiting the Cathedral Squares in Christchurch, New Zealand. Art Shepherd, the club caller, involved dancers and guests alike in a circle dance that everyone enjoyed. It is called...

SETNJA

MUSIC: *Setnja* (A line dance from Serbia) Lloyd Shaw E44

FORMATION: Broken circle or line, no partners.

POSITION: Each with left hand on own hip or in pocket and right arm hooked in adjacent dancer's crooked left elbow. Leader, with no one on his right, has right hand in pocket or right thumb hooked in vest. All start on right foot.

1-4 WALK, TWO, THREE QUICK STEPS. Starting on right foot, facing slightly right and moving right (CCW) walk two steps and continue same direction with three quick steps.

5-8 BACK, TWO, SIDE, CLOSE, CROSS. Starting on left foot, facing COH, back up two slow, small steps, then step diagonally back and to the left on left foot, close right to left, and turning to face slightly right, cross left in front of right to move forward and CCW. Note that there is a subtle and gentle "lift" to every upbeat in between the slow walking steps in the "slow music" portion of this dance.

As the music gets faster, dancers release arms and take a "hands joined down at the sides" position. The slow walking steps become step-hops.

Mona Cannell, of Kettering, Ohio, chairman of the Contra and Traditional Committee of Callerlab, announces that the following two dances are chosen as first quarter selections for 1990.

ENDS TURN IN

Original by the late Ed Gilmore.

FORMATION: Square

MUSIC: A good traditional hoedown, such as *Rubber Dolly*, *Mississippi Sawyer*, *Back Up and Push*.

First and third go forward and back

Split your corners in the same old track, and four in line you stand

Gents 1 and 3 take opposites, turn to face side couples and go between side dancers. Gent 1 and Lady 3 separate, gent left, lady right and stand four in line with couple 4. Gent 3 and lady 1 do same with couple 2. Join hands in each line.

Forward eight and back with you, forward again and pass thru

Join hands again, the ends turn in

Lines remain facing out, join hands and pass the lady and gent on the end of the line through arch formed by center couple in each line of four to the center of the set. Couples 2 and 4 have now exchanged sides. After arching, couples 2 and 4 turn to face center of set, lady on right side of partner.

Circle four in the middle of the floor

Go once around with the pretty little thing

Pass thru and split the ring and four in line you stand

Forward eight and back with you, forward again and pass thru

Join hands again, the ends turn in

Circle four in the middle of the floor

Go once around and feel their feet

Pass thru and allemande left, meet your partner and promenade.

Promenade, you're doing grand, pull her through with your left hand

Go right and left grand in time with the band

Go right and left to a brand new maid, get a new partner and promenade.



SQUEEZE PLAY

FORMATION: Proper duple, all on wrong side

MUSIC: *Take Me Out to the Ball Game*, TNT; *I've Found A New Baby*, Blue Star; *Summertime Dream*, Chaparral.

1-16 Actives (1's) down the center and back

17-32 Inactives (2's) down the center and back

33-40 Everybody do-sa-do partner

41-48 Everybody star thru and California twirl

49-56 Actives (1's) squeeze in* and line of four go down, turn alone

57-64 Come back up and bend the line.

*This is a *centers in*. Anyone teaching Mainstream classes should consider teaching this contra before teaching *centers in*. It's a great lead-in to *centers in* action.

Yours truly has recorded a new contra which had better be written up before this winter season has passed by. It is called...

THRU THE WHITE AND DRIFTED SNOW

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

MUSIC: *Thru the White and Drifted Snow*, Grenn 16021

ROUTINE:

Heel and toe, out you go

Heel and toe, go out again

Same lady do-sa-do

Cross at the head and foot

Intro Join hands and heel and toe

Heel and toe go in

Heel and toe go in

-- -- Swing the next

-- -- Two ladies chain

-- -- Chain them back

-- -- Left-hand star

-- -- Right-hand star

Brand new corner heel and toe

Continued
on Page 101

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Scott Smith (UT); Beth Main (AZ)
Gary Shoemake (TN)
[RDS] Ray & Bea Dowdy (WV)
April 27-29

Ray Donahoo (TN)
Roy Hawes (TN)
[RDS] Clara & Earl Jordan
(TN)
May 4-6

Chuck Meyers (AL)
Jimmy Roberson (NC)
[RDS] Chuck & Nancy
Sample (FL)
May 11-13

Frank Holland (NC)
Gary Shoemake (TN)
[RDS] Bonnie Tomchik
(NC)
May 18-20

Danny Weeks (GA)
Gabby Baker (GA)
[RDS] Nettie Maitre (GA)
May 25-27

Cecil Sayre (WV)
Jim Durham (VA)
[RDS] Bill & Sandy Bush
(WV)
June 1-3

Phil Kozlowski (IN)
Nicky Hartley (IN)
[RDS] Chuck & Barb
Jobes (OH)
June 8-10

Ron Everhart (IN)
Dave Craw (IN)
[RDS] Iven & Barb Saxton
(OH)
June 15-17

Kevin Lowe (VA)
Jos Lowe (VA)
[RDS] Judy Everhart (IN)
June 22-24

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June 29 - July 1

Sam Dunn (OH)
[RDS] Dorothy Roasa
(OH)
July 6-8

Harry McColgan (WV)
George Shell (VA)
July 13-15



ROYAL RECORDS W/E
Tony Oxendine (SC)
Jerry Story (TX)
Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
July 20-22

GOOD 'OL' BOYS W/E
Sam Dunn (OH)
Keith Zimmerman (OH)
Mike King (OH)
July 27-29

Mel Estes (AL)
Harry Lackey (NC)
August 3-5

Bill Bumgarner (OH)
Gary Brown (OH)
[RDS] Butch & Nancy
Tracy (IN)
August 10-12

Phil Kozlowski (IN)
Joseph Miller (FL)
[RDS] Phil Van Lokeren
(OH)
August 17-19

Gene Record (KY)
"Mainstream"
August 24-26

Wayne McDonald (TN)
[RDS] Dee Smith (TN)
Aug. 31 - Sept. 2

Barry Vestal (TN)
Gary Shoemake (TN)
[RDS] Ray & Bea Dowdy
(WV)
September 7-9

J. R. Sparks (KY)
Sam Lowe (SC)
[RDS] Dorothy Sanders
(KY)
September 14-16

Colep Dyer (AL)
Ray Brigance (TN)
[RDS] John & Betty Griffin
(MS)
September 28-30

LIGHTNING RECORDS W/E
Jimmy Roberson (NC)
Barry Echols (NC)
Max Arnold (NC); Bob Price (NC)
[RDS] Wintz & Norma Dickenson (TN)
October 12-14

Mark Clausing (OH)
[RDS] Glenn Anders (OH)
September 21-23

Billy Stiehl (OH)
[RDS] John & Jean
Stivers (OH)
October 5-7

George Lavender (AL)
[RDS] Judy Everhart (IN)
October 26-28

Harold Kelley (GA)
John Swindle (GA)
[RDS] Hal & Sadie Roden
(GA)
October 19-21

Buddy Coulter (NC)
November 2-4

Mountain

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Open House
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April 30-May 4

A2 Into to C1
Darryl Lipscomb (CO)
Mike Jacobs (VA)
May 6-11

Rounds Week
Phases III thru VI
Tom & Jan Kannapel (KY)
Ralph & Joan Colipi (NH)
May 13-18

Lady Callers Week
Betsy Gotta (NJ)
Grace Wheatley (NM)
May 20-25

Jim Randall (CA)
Ken Burke (IL)
[RDS] Bud & Ona Mighetto
(CA)
May 27-June 1

Andy Petroye (LA)
Dean Crowell (TX)
[RDS] Jacky & Juanita
Smith (AL)
June 3-8

Pat Diamond (AR)
Bob Huff (MO)
[RDS] Jerry & Dot Yockey
(KS)
June 10-15

Charles Quisenberry (TX)
Jerry Stover (OK)
[RDS] Bill & Virginia Tracy
(KS)
June 17-22

Les Greenwood (Canada)
Lorne Lockery (Canada)
[RDS] Neale & Arthurlyn
Brown (Canada)
June 24-29

Marshall Fippo (TX)
Jerry Haag (WY)
[RDS] Dan & Linda
Prosser (PA)
July 1-6

Bob Poyner (IL)
Jack Platty (OH)
Shane Greer (OK)
Larry Prior (MI)
July 8-13

Tony Oxendine (SC)
Jerry Story (TX)
Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
July 15-20

Frank Gatrell (OH)
Scotty Sharer (OH)
[RDS] Dick & Pat Winter
(OH)
July 22-27

Wade Driver (TX)
Tim Marriner (VA)
[RDS] Bill & Betty Lincoln
(AR)
July 29-August 3

C-2
Separate Hall
Ross Howell (TX)
Bob Gambell (TX)
July 29-August 3

Craig Rowe (IN)
Art Tange (NM)
[RDS] Dick & Gail Blaskis
(OH)
August 5-10

C-1
Separate Hall
Darryl Lipscomb (GA)
August 12-17

John Carlsen (NJ)
Pete Diven (MD)
Larry Conrad (MO)
August 12-17

Larry Prior (MI)
Curt Brattel (IL)
Bred Carter (IL)
August 19-24

Ramon Marsch (OH)
Larry Dunn (NY)
[RDS] Lloyd & Eileen
Lockerman (PA)
August 26-31

Rounds Week
Phases IV, V & VI
Wayne & Barbara Blackford (FL)
Frank & Phyllis Lynhart (OH)
September 3-7

Harold Rowden (MO)
Ron Schneider (FL)
September 9-14

Virgil Troxell (IN)
Chuck Peel (IN)
John Paul Bresnan (AL)
[RDS] Larry & Pat Wolf (MI)
September 16-21

Larry Letson (TX)
Lem Gravella (LA)
[RDS] Marilyn & Cliff
Hicks (MI)
September 23-28

Ken Bower (CA)
[RDS] Richard & Joanne
Lawson (AL)
**September 30-
October 5**

Bill Harrison (MD)
Jim Lee (Canada)
[RDS] Ozzie & Margaret
Ostlund (MD)
October 7-12

Tony Digeorge (LA)
[RDS] Barbara & Ted May
(LA)
October 14-19

Tony Oxendine (SC)
Jerry Story (TX)
[RDS] Jim & Priscilla
Adcock (VA)
October 21-26



Ed Foote

THE SOUNDS AND MOTIONS OF SQUARE DANCING

(Continued from January issue)

Last month we discussed the fact that various sounds are popular at all programs of dancing, and that Advanced and Challenge dancers enthusiastically participate in this. Having listed the Mainstream sounds in January, this month we will look at the Plus program.

Chase right— "Chase me, chase me." Phrase is usually said by the right-side dancers because they are being chased. The right-side dancer is usually the girl, but recently the boys have started feeling left out, so they have begun to say the phrase even when they are doing the chasing. Although the call has been around for many years, this phrase is relatively new and is not widespread.

Dixie grand— "Right-left-right." This words are literally shouted by the dancers as each hand pull-by is done, and was started by dancers wishing to call along with the caller as he cued the call. Although *dixie grand* has been in use a very long time, it is only in the past two

or three years that this phrase has emerged. The phrase is growing slowly in popularity, but seems to be primarily used at Advanced and Challenge.

Explode the wave— "Boom." The sound of an explosion ties in with the name of the call. Sound has been used for a long time in various parts of the country but not very frequently.

Follow your neighbor and spread— "Fred." The word *Fred* was chosen because it rhymes with *spread* and has been in use for many years in various parts of the country, yet is never heard in other areas. Interestingly, the word is not used with any other *spread* calls, only this one.

Linear cycle— "Hinge, fold, follow and peel." The definition said out loud seems to help some people succeed with this call. The phrase only receives sporadic use, but does cover a large geographical area, including Europe.

Load the boat— "Toot-toot." An imitation of a boat whistle. This is in widespread use throughout the U.S. and Europe but usually is only done by a few people.

Ping pong circulate— "Ping-pong," accompanied in some areas by two or three handclaps. In other areas, the hand claps are used without saying *Ping-pong*. This sound and clapping action are in widespread use throughout the U.S. and



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Europe. Origin is unknown.

Relay the deucey— "Girl on, boys off, girl on, boy off." When the call begins from normal right-hand waves, this is what will happen with the six-hand wave down the center: a lone girl will move up to form the six-hand wave (*on*), after a *cast* 1/2 the end boy drops off the end of the wave (*off*) and this repeats. First used and promoted by caller Ralph Pavlik of Cleveland (now deceased), this phrase has spread

throughout the U.S. and Europe. The dancers usually only say this phrase in unison with a caller saying the same thing; if the caller says nothing, the dancers usually say nothing. The phrase was originally used only at Advanced and Challenge, but lately is being heard occasionally at Plus.

Spin chain the gears— "Gears-gears-gears, star-star-star, finish-finish-finish."

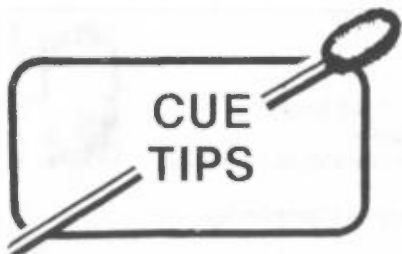
Continued on Page 104



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I DON'T CARE

CHOREOGRAPHY: Dean & Ethel Fisher
MUSIC: Columbia 38 07672, by Ricky Van Shelton
FOOTWORK: Opposite, except as noted
PHASE: II
RHYTHM: Two-step
SEQUENCE: INTRO ABC AB END

INTRO

1-4 **WAIT;WAIT;APT PT; PICKUP TCH;**
(1-2) In OP fcg DW wait 2 meas;; (3) Apt L,—, pt R,—; (4) Tog R to CP fcg LOD,—, tch L,—;
PART A

1-4 **2 FWD TWO-STPS;; STRUT 4 TO CP WALL;;**
(1) In CP fcg LOD fwd L, cl R, fwd L,—; (2) Fwd R, cl L, fwd R,—; (3) Fwd L,—, fwd R,—;
(4) Fwd L,—, fwd R trng to CP fcg WALL,—;

5-8 **FULL BOX;; 2 SD CLS; WALK & PICKUP;**
(5) Sd L, cl R, fwd L,—; (6) Sd R, cl L, bk R,—; (7) Sd L, cl R, sd L, cl R; (8) Blending to SCP
fcg LOD fwd L,—, fwd R picking W up to CP fcg LOD,—;

9-16 **REPEAT MEASURES 1-8 BUT ENDING IN CP FCG WALL**
PART B

1-4 **TRAVELING BOX;;;;**
(1) In CP fcg WALL sd L, cl R, fwd L blending to RSCP fcg RLOD,—; (2) Fwd R,—, fwd L blending
to CP fcg WALL,—; (3) Sd R, cl L, bk R blndg to SCP fcg LOD,—; (4) Fwd L,—, fwd R,—;

5-8 **HITCH FWD & BK;; SCOOT 4; WALK & FACE;**
(5) Fwd L, cl R, bk L,—; (6) Bk R, cl L, fwd R,—; (7) Fwd L, cl R, fwd L, cl R; (8) Fwd L,—, fwd
R to CP fcg WALL,—;

9-16 **REPEAT MEASURES 1-8 BUT END IN BFLY FCG WALL**
(NOTE: Second time through the dance walk 2 to SCP; for ending.)
PART C

1-4 **2 SD TCHS; SD TWO-STEP; 2 SD TCHS; SD TWO-STEP;**
(1) In BFLY fcg WALL sd L, tch R, sd R, tch L; (2) Sd L, cl R, sd L,—; (3) Sd R, tch L, sd L, tch R;
(4) Sd R, cl L, sd R,—;

5-8 **BK APT 3 KICK; BK APT 3 KICK; STRUT TOG 4 TO BFLY;;**
(5) Bk apt from ptr twd COH (W twd WALL) bk L, bk R, bk L, kick R fwd & snap fingers; (6) Bk apt
from ptr twd COH (W twd WALL) bk L, bk R, bk L, kick R fwd & snap fingers; (7) Fwd L,—, fwd
R,—; (8) Fwd L,—, fwd R to BFLY fcg WALL,—;

9-16 **REPEAT MEASURES 1-8 BUT END PICKING W UP TO CP FCG LOD**
ENDING

1-4 **2 FWD TWO-STEPS;; TWIRL 2; APT PT;**
(1) In SCP fcg LOD fwd L, cl R, fwd L,—; (2) Fwd R, cl L, fwd R,—; (3) Fwd L,—, fwd R (W twirls
RF under joined lead hands R,—,L,—); (4) Apt L,—, pt R twd ptr,—;



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Of Lovin' Me by Bob
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- CD103— Poor Boy by Bill
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Round Dance by Bob & Vida
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Creative Choreography

by Ed Fraidenburg

MAINSTREAM PROGRAM

THE MAINSTREAM PROGRAM CHAIN DOWN THE LINE

From right-hand two-faced lines or left-hand waves with girls as centers: As centers (girls) trade with right hands, the ends (boys) face the center of the line or wave to courtesy turn the trading centers (girls) to finish as couples facing. (This call has been added to the *ladies chain* family of the Mainstream program.)

FIGURES by Dick Han, Monticello, Indiana:
Heads swing thru, boys run
Chain down the line, pass thru, swing thru
Boys run, ferris wheel, centers veer left
Chain down the line, back away, you're home...

Heads lead right, swing thru, eight circulate
Boys run, chain down the line, flutterwheel
Slide thru, eight chain three, left allemande...

Heads rollaway, star thru, slide thru
Pass the ocean, eight circulate to a wave
Scoot back, boys run, chain down the line
Dixie style to a wave, left allemande...

LEFT HAND WAVES:

Heads square thru four, split two, around one
To a line, pass thru, wheel and deal
Centers pass thru, swing thru, scoot back
Boys cross run, chain down the line
Slide thru, left allemande...

Heads touch $\frac{1}{4}$, boys run, pass the ocean
Fan the top, spin the top, boys cross run
Chain down the line, pass to the center
Centers touch $\frac{1}{4}$, box circulate twice
Left allemande...

Heads touch $\frac{1}{4}$, walk and dodge
Pass the ocean, spin the top, eight circulate
Boys run, chain down the line, flutter wheel
Pass the ocean, eight circulate, scoot back
Right and left grand...

MAINSTREAM Quarterly Selection

REVERSE DIXIE STYLE Author Unknown

Starting Formation: Facing couples or facing tandems.

Action: From facing couples, the left side dancer steps forward and to the right to become the lead dancer in a tandem. Lead dancers join left hands and pull by. Moving to the other trailing dancer, each extends a right hand and touches to a right-hand mini-wave and turn $\frac{1}{4}$. New center dancers join left hands and form a right-hand wave.

Ending Formation: Right-hand ocean waves.
Timing: 6 beats.

Good calls to precede *reverse dixie style*: *partner trade, flutter wheel, star thru, recycle, bend the line* (R-H two-faced lines).

SAMPLE CHOREO:

Heads lead right and circle to a line
Flutter wheel, pass thru, partner trade
Reverse dixie style, ladies trade, swing thru
Right and left grand...

Heads square thru four, touch $\frac{1}{4}$, scoot back
Boys run, reverse dixie style, recycle
Left allemande...

Heads square thru four, slide thru
Reverse dixie style, recycle
Left allemande...

Heads lead right and circle to a line
Flutter wheel, reverse dixie style
Ladies trade, recycle, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Swing thru, boys run, wheel and deal
Reverse dixie style, boys circulate
Recycle, pass thru, trade by
Left allemande...

Heads square thru four, right and left thru
Flutter wheel, reverse dixie style, ladies trade
Recycle, reverse dixie style, all eight circulate
Recycle, pass to the center, square thru $\frac{3}{4}$
Left allemande...

Heads square thru four, sides rollaway
Swing thru, centers run, new centers trade
Ferris wheel, (on a double track) reverse
Dixie style, girls circulate, all single hinge
Split circulate, boys run, reverse dixie style
Boys circulate, 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, reverse dixie style
Ladies trade, recycle, sweep $\frac{1}{4}$
Left allemande...

Heads flutter wheel, reverse dixie style
Ladies trade, swing thru, sides divide
And all right and left thru, pass thru
Wheel and deal, centers pass thru, star thru
Reverse dixie style, ladies trade, recycle
Square thru $\frac{3}{4}$, trade by, left allemande...

Heads pass thru, go round one to a line
Pass thru, wheel and deal
On a double track, reverse dixie style
Ladies trade, swing thru, boys run
Ferris wheel, zoom and pass thru
Left allemande...

ASD's choreo section features original material submitted to the editor. New ideas are presented each month. Mail new and creative material to Ed Fraidenburg, Workshop Editor, PO Box 488, Huron OH 44839.



SET THE TIME

by Vince Spillane, Sydney, Australia

From couples facing the same direction (lines facing, lines back to back, two-faced lines), make a clockwise turn as directed ($\frac{1}{4} = \frac{1}{4}$ past, $\frac{1}{2} = \frac{1}{2}$ past, $\frac{3}{4} = \frac{3}{4}$ to). It is essential that the dancers on the inside of the turn act as the pivots to prevent moving off the spot.

SAMPLE CHOREO by Vince:

Four ladies chain $\frac{3}{4}$
Heads lead right and circle to a line
Pass thru, set the time to half past
Slide thru, left allemande...

Sides square thru four, do-sa-do to a wave
Men run, set the time to $\frac{1}{4}$ past
Wheel and deal, double pass thru
Track two, single hinge, men run
Set the time to half past
Square thru $\frac{3}{4}$, left allemande...

Allemande left in the alamo style, men run
Set the time to half past
*Circle left, left allemande...
Or, *set the time to $\frac{1}{4}$ to and promenade...

Heads square thru four, do-sa-do to a wave
Men run, set the time to $\frac{1}{4}$ to, star thru
Dive thru, square thru $\frac{3}{4}$, left allemande...

Sides square thru four, swing thru, ladies run
Set the time to $\frac{1}{4}$ past, chase right
Scoot back, men run, reverse flutter wheel
Star thru, dive thru, square thru $\frac{3}{4}$
Left allemande...

Heads square thru four, swing thru, men run
Set the time to half past, men trade
Set the time to $\frac{1}{4}$ to, square thru $\frac{3}{4}$
Left allemande...



SINGLE CIRCLE TO A WAVE

Starting Formation: Facing dancers.

Action: Facing dancers join both hands with each other and circle left half way. Without stopping, they drop hands and individually veer left slightly, blending into a right-hand mini-wave. If the caller directs *Single circle 3/4 to a wave*, facing dancers join both hands with each other and circle left 3/4, then continue to execute the rest of the call as above.

SAMPLE CHOREO:

Heads lead right and circle to a line
 Single circle to a wave, fan the top, boys run
 Single hinge, girls fold, peel off
 Couples circulate, girls trade, tag the line right
 Wheel and deal, right and left grand...

Heads lead right and circle to a line
 Rollaway, single circle 3/4 to a wave
 All circulate, boys run, square thru 3/4
 Trade by, left allemande...

Heads square thru four, single circle 3/4
 To a wave, centers trade, swing thru
 Boys run, slide thru, left allemande...

Heads rollaway, square thru four
 Single circle 3/4 to a wave, centers trade
 Boys run, star thru, pass to the center
 Square thru 3/4, left allemande...

Heads lead right and circle to a line
 Single circle 3/4 to a wave, all eight circulate
 Boys run, trade by, square thru 3/4
 Trade by, left allemande...

Heads lead right and circle to a line
 Right and left thru, rollaway, single circle
 To a wave, ladies trade, recycle, crossrail thru
 Left allemande...

Heads square thru four, single circle
 To a wave, fan the top, spin the top, recycle
 Star thru, pass thru, wheel and deal
 Square thru, but on the third hand
 Dixie grand, left allemande...

Single circle to a wave + centers trade =
 swing thru.

Heads square thru four, right and left thru
 Rollaway, single circle to a wave, ladies trade
 Swing thru, boys run, couples circulate
 Tag the line right, wheel and deal
 Single circle to a wave, ladies trade
 Swing thru, boys run, wheel and deal
 Left allemande...

Heads pass thru, go round one to a line
 Single circle 3/4 to a wave, all circulate twice
 Boys run, partner trade, dixie grand
 Left allemande...

Sides rollaway, heads square thru four
 Single circle to a wave, ends circulate
 Girls trade, flutter wheel, pass thru
 Wheel and deal, single circle to a wave
 Extend, centers trade, girls trade
 Spin the top, right and left grand...

Single circle to a star thru = square thru four.

Heads square thru four, swing thru, boys run
 Tag the line right, wheel and deal
 Single circle 3/4 to a wave, split circulate
 Boys run, all pass thru, wheel and deal
 Centers touch 1/4, left allemande...

Heads pass thru, go round one to a line
 Single circle to a wave, center boys trade
 All pass thru, wheel and deal, zoom
 Girls trade, single circle to a wave
 Boys run, left allemande...

Heads single circle 3/4 to a wave, girls run
 Swing thru, girls trade, slide thru
 Left allemande...

Heads single circle to a wave, fan the top
 Step thru, single circle 3/4 to a wave
 Walk and dodge, ends fold, single circle 3/4
 To a wave, right and left grand...

Single circle 3/4 to a star thru = two ladies chain
 and veer left.



DIAMOND RUN

by Jac & Yvonne Fransen, The Netherlands
 From center to center diamonds, wave dancers
 extend and run 1 1/2 around the points. Ends in

waves or lines, depending upon the starting formation.

Timing: 8 beats.

EXAMPLES by Authors:

Heads square thru four, swing thru, boys run

Girls hinge, diamond run, pass to the center

Square thru 3/4, left allemande...

Heads square thru four, swing thru, boys run

Girls hinge, diamond run, fan the top

Boys run, boys hinge, diamond run

Couples trade, bend the line, star thru

Dive thru, square thru 3/4, left allemande...

SINGING CALL:

Four ladies chain, heads square thru four

Spin chain thru, go 1 1/2, diamond run

Couples circulate, cast off half way

And promenade...



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by Walt Cole

TIMING'S THE THING

INTRO: : Heads promenade half
- - - - : Down the middle
 : crosstrail thru
- - - - : Separate around one to
 : a line
Go forward - - : And back - -
Right and left thru : - - Flutter wheel
- - - - : - - Reverse the flutter
- - - - : - - All promenade
- - - - : - - - -
- - - - : - - - -

FOR THE MODULAR CALLER:

Zero box: Centers in, cast off $\frac{3}{4}$, ends run
Right and left thru, slide thru, left allemande...

Zero box: Centers in, cast off $\frac{3}{4}$, ends trade
All star thru, centers pass thru, left allemande..

Zero line: Right and left thru, do-sa-do (wave)
Spin the top, girls circulate, boys trade
Boys run, bend the line, slide thru...zero box

Zero box (wave): Girls circulate, all 8 circulate
Recycle, swing thru, boys run
Bend the line...zero line

Zero line: Pass thru, wheel and deal
Double pass thru, leaders partners trade
Pass the ocean, single hinge, single file
Circulate, boys run, do-sa-do (wave)
Recycle...zero box

THE BASIC PROGRAM:

Boy/boy-girl/girl:

Static square: Heads pass thru, separate
Around one to a line, pass thru, wheel and deal
Girls pass the ocean, girls swing thru
Girls step ahead and U-turn back
Boys go forward & back, boys pass the ocean
Boys swing thru, boys step thru and do-sa-do
To a wave, boys run, right and left thru
Star thru, left allemande...

Static square: Heads pass thru, around one
To a line, centers square thru, ends star thru
Pass thru, trade by, left allemande...

Static square: Left allemande, grand right & left
Box the gnat with partner, wrong way grand
Meet partner with a right and wrong way thar

Men back up, shoot the star to an alamo style
Balance, left allemande...

Zero line: Pass thru, wheel and deal
Boys only zoom, square thru $\frac{3}{4}$, star thru
Pass thru, wheel and deal, girls only zoom
Square thru $\frac{3}{4}$, do-sa-do (wave), girls trade
Swing thru, turn thru, left allemande...

Zero box: Right and left thru, veer left
Couples circulate, boys zoom, girls trade
Ferris wheel, zoom, pass thru, left allemande...

THE MAINSTREAM PROGRAM:

Double pass thru:

Zero line: Pass thru, wheel and deal
Double pass thru, partner tag, wheel and deal
Girls pass thru, touch $\frac{3}{4}$, boys trade, boys run
Wheel and deal, square thru $\frac{3}{4}$
Left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, boys fold, touch $\frac{1}{4}$
Boys fold, couples circulate, half tag the line
Boys circulate, girls trade, spin chain thru
Turn thru, left allemande..

Zero line: Pass thru, wheel and deal
Double pass thru, zoom, lead couple
Partner trade, pass the ocean, recycle
Sweep $\frac{1}{4}$, veer left, couple circulate
Boys run right, grand right and left...

Boy/boy-girl/girl:

Zero box (wave): Girls trade, girls run
Tag the line in, pass the ocean
Walk and dodge, partner trade, slide thru
Left allemande...

Zero line: Pass the ocean, recycle, veer left
Couples circulate, tag the line in
Pass the ocean, boys run, right and left thru
Rollaway half sashay, pass the ocean
Grand right and left...

Zero line: Pass thru, wheel and deal
Double pass thru, centers in, cast off $\frac{3}{4}$
Pass the ocean, centers trade, girls run
Pass the ocean, turn thru, left allemande...

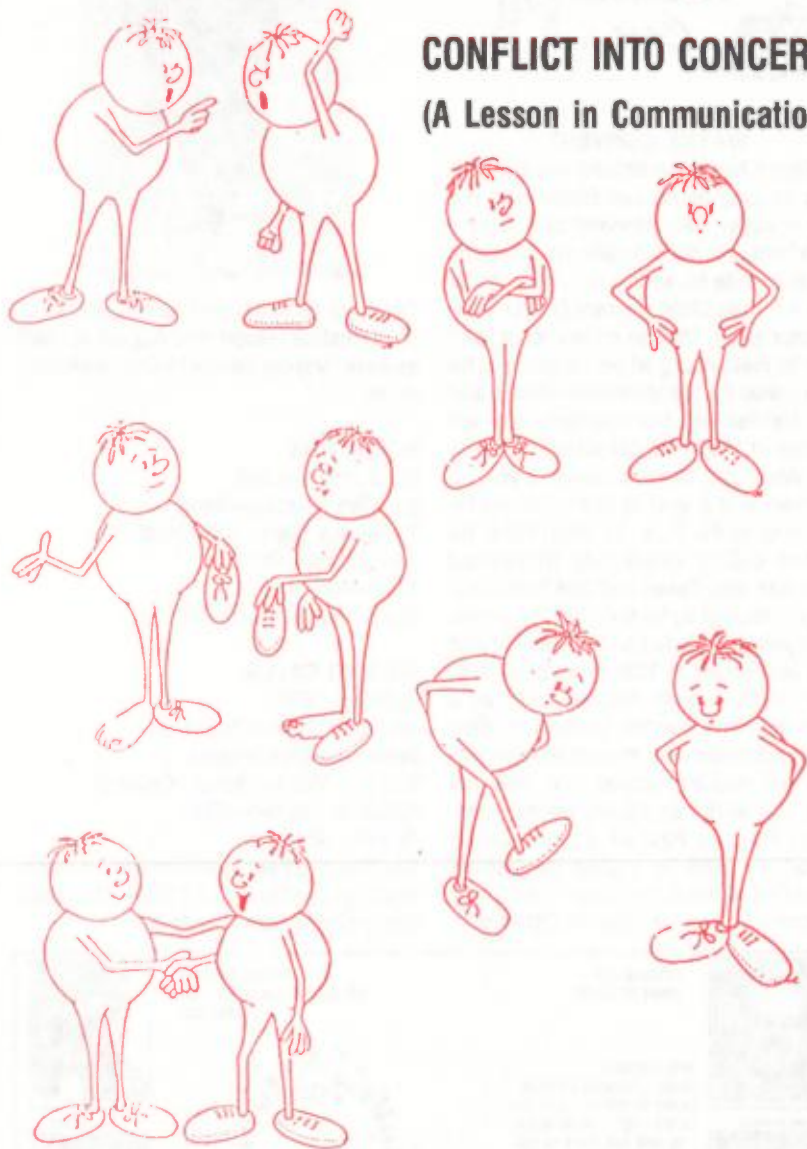
Tags:

Zero line: Pass thru, tag the line
Leaders U-turn back, box the gnat
Grand right and left...

Zero box (wave): Girls trade, girls run
Tag the line, boys partner tag, boys trade
Girls partner trade, square thru, girls centers in
Centers run, pass thru, tag the line right
Girls trade, wheel and deal, left allemande...

Sketchpad Commentary

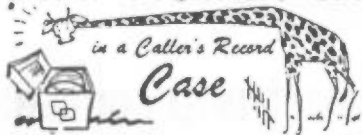
CONFLICT INTO CONCERN (A Lesson in Communication)



Thanks to Eric Wendell of Queensland, Australia, for this silent dialogue. He says it came from David Smythe, who "researched" it from an old government departmental book where he works, and is used by permission. It reminds us of that well-known Indian prayer: "Great Spirit, Grant that I may not criticise my neighbor until I have walked a mile in his moccasins."

—Editors

Steal a Little Peek



WAYNE MORVENT

Wayne has been around square dancing as long as he can remember. His dad is caller Allie Morvent of *Chewing Gum* fame. He started calling in Germany in 1967 while he was in the Army. He is now a retired Chief Warrant Officer 3 (instructor pilot). Wayne called for a teen club in Heidelberg when he started; he then called for the Mannheim Mixers and the Heidelberg Hoedowners. He left Europe in 1969 for flight school in Texas and Alabama; then he spent a year in Vietnam and a year in Korea. When he returned to Ft. Polk, in Sept 1974, he started calling extensively throughout Louisiana and Texas and has been calling almost nightly for the past five years.

He joined Callerlab as a subscriber and was accredited in 1984. He spent from May, 1983 through August, 1989 as a Federal Game Warden for the U.S. Fish and Wildlife Service. Having left this service last August, Wayne now calls full time and works as square dance director of Fin and Feather Square Dance Resort. In 1986 he started the Golden Triangle Callers School and was its only instructor for two full sessions (20 weeks).



There will be a full-week callers school at Fin & Feather Resort next August, as well as week long dance weeks and weekends there.

HOEDOWNS:

- KC Buddy—Royal
- Swedish Special—Sting
- Snowflake Reel—Cloverleaf
- Fancy Free—Royal
- 1982—Rawhide
- Snap Your Fingers—Rhythm

SINGING CALLS:

- G-String—ESP
- Mountain Dew—Chaparral
- Because—Shakedown
- You Go, You're Gone—Circle D
- Alabama Jubilee—ESP
- Selfish—Jopat
- Too Young to Feel This Darn Old—A Bar K
- Nothing I can Do About it Now—Red Boot
- Merry Christmas—Circle D



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 - LR-302 I DON'T THINK SHE'S
IN LOVE ANY MORE by Bob
 - LR-105 DO THE LOCOMOTION by Jimmy
 - LR-202 EARLY IN THE MORNING AND
LATE AT NIGHT by Barry
- #### BEST SELLERS
- LR-901 I LOVE A RAINY NIGHT, Tony O
 - LR-103 HELLO TROUBLE by Jimmy
 - LR-301 SEA CRUISE by Bob
 - LR-401 HOOKED ON MUSIC by Max



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- LR-107 ACE IN THE HOLE by Jimmy
- LR-304 LITTLE SAINT NICK by Bob
- LR-403 GHOSTBUSTERS by Jimmy
- LR-303 IS IT STILL OVER by Bob
- LR-106 SEA OF HEARTBREAK by Jimmy

FACING THE L.O.D.

BOB & LYNN VAN ATTA Denham Springs, Louisiana

Square and round dancing are a big part of Bob and Lynn Van Atta's lives. Lynn had been square dancing for 16 years when they met in 1982, but Bob soon caught the "bug" and he is an avid dancer. Round dance lessons in 1985 bought a new dimension to their dance enjoyment, and, in 1986, they became charter members of the Baton Rouge Les Danseurs R/D Club under the direction of George and Louise Van Courtlandt. With the death of their cuer in 1987, Bob and Lynn assumed full leadership of the new club. As Lynn says, "Being on the other side of the mike makes you realize just how essential it is to have the support of your dancers. We have developed a special appreciation for round dance people because we know that our success today is due largely to the cuers who guided us and the dancers who followed us."

Membership in Roundalab and the Louisiana R/D Teachers' Assn. helps the Van Attas keep their programs current. Bob and Lynn stay busy cueing for local club dances, festival weekends, and state and national conventions. They conduct numerous weekend workshops, and have



served on the staffs at Fun Valley and Fontana Dam Village.

In their "free time," Bob is the house-keeping and maintenance director of CPC Meadow Wood Hospital, while Lynn teaches Senior English at Istrouma High School. Their leisure activities include camping, fishing and boating with their two twelve-year-old sons, Ron and Derrick. Their primary love is dancing. "It is difficult to imagine our lives without square and round dancing," Lynn remarks. "This is the only activity I know of that allows you to make scores of new friends anywhere just by walking into a dance. It is one of the few places where the good fellowship is genuine...We're grateful for the happiness and friendship that square and round dancing have given us."

**YAK
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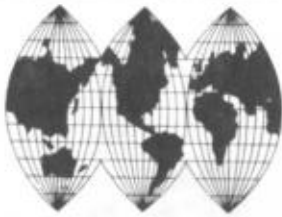
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INTERNATIONAL NEWS

NON-STOP DANCE FOR UNICEF

The second Non-stop Benefit Dance for UNICEF will be held in Arnhem, The Netherlands, July 27-28-29, 1990. The proceeds will benefit children with cancer. The dance is sponsored by the Benefit Squaredance Organization, with Walter DeRoo as president. More than 24 callers and cuers will donate their services, and sound equipment will be donated by ECTA.

EASTERN ONTARIO ASSOCIATION

The officers for 1989-90 elected by the Eastern Ontario S&R/D Assn. Inc. are: Bruce and Joan Riley, presidents; Lyle and Lilian McNabb, past presidents; Ron and Betty Roe, vice presidents; Doug and Patricia Lyons, corporate and recording secretary; George and Jo Lowry, Edd and Lennise McQuaid, John and Marilyn Sellers, directors; John Charman and Wendy Vendermeuler, square dance caller's rep.; Gary and Sue Milks, round dance cuer's rep.; Chuck and Betty Hubbard, *Square Time* editor.

John & Marilyn Sellers

PEACH BLOSSOM SQUARES

The Peach Blossom S/D Club of Inman, South Carolina, held a benefit dance for the Cystic Fibrosis Foundation and raised \$500. Merchants and friends donated merchandise and crafts and a Chinese Auction was held.

A class member donated a handmade quilt to be raffled and \$151 was raised on that project.

Over the past four years, the club has contributed over \$5000 to CF. In February,



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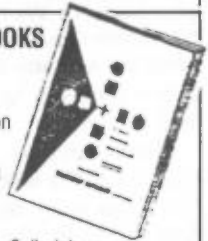
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ELLIE
MANDERS

UPTOWN, U.S.A.

another benefit is held for the Heart Foundation. The Peach Blossom Squares is a small club of fifteen couples. Dee Blackwell and Sara Lee are presidents. The club dances each second Friday and fourth Saturday at the Inman United Methodist Family Center. Tom Godfrey is the caller. Visitors are welcomed.

Alice Fox
Inman, South Carolina

1990'S GREAT, DANCIN' AT SEAGATE!

Toledo, Ohio, presents the 31st Buckeye Dance Convention at Seagate Centre, with exciting facilities conveniently adjoined by the Raddison and Riverview Hotels.

65 callers are signed up to call Basic, Mainstream, Plus, Advanced and Challenge programs. 17 clogging instructors are coming with "Introduction to Clogging" as part of their program. Contra dancing will be available. 23 round dance cuers are signed up.

The convention will have a variety of shops (29 so far registered) for your shopping pleasure. A sewing room will be open and a style show will be presented on Saturday at Friar Tuck's Bijou Theater.

498 registrations have been received. Groups wanting to room in the same area are advised to register together and early. Camping is available at Maumee Bay State Park.

Registration will be in the main foyer of the convention center. A singles meeting area will be in the same location. Spectators are asked to register and receive a ribbon at no cost.

Information is available from Bob and Kathy Lark, 3434 Pineway Drive, Toledo OH 43614.

IN MEMORIAM

Charlie Curtis was a charter member of Rainbow Squares and a faithful member of the Haylofters in Cologne. He was known as Mr. Square Dance in New Jersey. He attended many national conventions. On his 50th anniversary, Rainbow Squares had a dinner with over 100 dancers to honor him and his wife, Lois.

The club is placing a plaque in his memory on the wall of Milmay Hall.

Elinore S. Hopkins

Michael and Jean Insley of Midland, Texas, died in a plane crash near Arlington on Thanksgiving Day. They had been newsletter editors and were presidents of two clubs. They were also 1989 chairmen of the Hoedown Committee. The Insleys will be greatly missed by all who knew them.

Berry & Candy Ingram

Joy Affleck wrote to say that the South Auckland Square and Round Dance Club was no longer meeting because Athol Affleck died suddenly of a heart attack in mid-November. Athol had attended Callerlab several times and will be remembered by many.

NEW JERSEY CONVENTION

The Square Dance Council of New Jersey reports that excitement is building for the fourth New Jersey Convention to be held March 24 at Trenton State College in Ewing Township.

Continuous dancing has been scheduled from 10 AM to 10:30 PM., with all programs and phases included. The convention committee, led by Ken and Helena Robinson, has announced that once again the halls used for MS and Plus will be switched for part of the day to give most of the dancers the opportunity to dance on the wood floors.

Several education sessions and workshops will be held. Vendors will also be on hand. The campus snack bars will be open for mealtimes and the "all you can eat" buffet will also be featured.

Registration details are available from Don and Pat Stephens, 674 Clifton Ave., Toms River NJ 08753.

ROUNDS REPORTS

The Wisconsin R/D Leaders Council has picked the following recent Rounds of the Month: *Honey Muffins*, *Monterey Waltz*, Phase II; *Dream 'N Foxtrot*, *Tammy*, Phase III; *I'm Confessin*, *Misty*, Phase IV;

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The Minnesota R/D Council reports that rounds for January were *Walkin' and Whistlin'* (Phase II), *Sway Rhumba* (Phase III), *I'm Confessin'* (Phase IV-V) and for February: *Tennessee Waltz* (Phase II), *People Will Say We're In Love* (Phase III), *What A Day for a Daydream* (Phase IV-V).

John & Betty Graves
Shorewood, Minnesota

Recent Rounds of the Month selected by the Toronto and District S&R/D Assn. are: *It Had To Be You, Some Do Some Don't*, Phase II; *I Love You So Much, Forevermore*, Phase III & IV; *The Old House*, Phase V & VI.

Helen Maddeaux
Huntsville, Ontario

GAY NINETIES—THEN AND NOW

The 42nd annual square and round dance festival of the Greater St. Louis Folk and Square Dance Federation is planned for March 30-31.

"The Gay Nineties—Then and Now" is the theme selected for the event being held for the 22nd year at the Belle Clair Exposition Hall in Belleville, Illinois.

Square dance caller staff includes Pat Barbour, Keith Gulley and Bob Hester. Bob and Mary Ann Rother will cue and instruct rounds. Featured will be festival balls, workshops, after parties and booths. For advance ribbons, housing and schedule information, contact the general chairmen, Marilyn and Joe Preis, 531 Scottsdale Rd., Kickwood MO 63122.

SANDPIPERS CLUB

The Sandpiper S/D Club of Port St. Lucie, Florida, celebrated Christmas with a dinner in December that was attended by 63 members. Chairpersons Don and Jan Thompson arranged a Christmas menu and table decorations in red and white.

Rodolphe J. Cloutier
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California—Sweetheart Ball, Juniper Park Community Ctr, Fontana; February 17; Johnnie Scott. Call (714)820-6504, 627-3723.

Tennessee—Southern Dance Traditions Conference, E TN State Univ, Johnson City, March 1-3. Contact Susan Spalding & Jane Woodside. Box 19180A, Johnson City TN 37614-0002.

Washington DC—The Gay 90's Festival, Sheraton Washington Hotel; March 1-3; C Hanks, L Kopman, R Libby, Damon Coe, D Lightly, B Rubright, S Kopman, R/J Colippi, R/J Lawson, R/R Rumble. Write Margaret B Reynolds, 1836 Metzger Rd Apt T-23, Adelphi MD 20783.

Hawaii—Spring Fling, Hilo; Jet Roberts, Buddy Weaver, March 2-3. Write 687 Laukapu St, Hilo HI 96720.

Tennessee—Moore R/D Clinic, Montgomery Bell State Park, March 2-4. Write Ron Grendell, 544 Bell Rd, Antioch TN 37013.

Canada—R/D Gala, Canterbury Community Ctr, Ottawa, March 3. Write EOSARDA, Box 5215 Sta F, Ottawa Ont Canada K2C 3H3.

Canada—17th Annual S/D Weekend, Oliver Community Hall, Osoyoos BC, March 9-11. Bill Sigmon. Write Leon/Ann Stappler, RR 2, Osoyoos BC Canada V0L 1V0.

Virginia—Dance, Longwood College, Farmville, March 10. Paul Childers. Write Donnie/Diane Gilliam, Rt 1 Box 184, Pamplin VA 23958.

Louisiana—21st Annual Convention, Centreplex, Baton Rouge, March 10. Paul Marcum, Bill/Martha Buck. Write Mike/Harriet Callegan, 43407 Jimmy Michael Rd, Gonzales LA 70737.

California—Bakersfield Fiesta, Kern County Fairgrounds, March 16-18. D Clendenin, J Reitmajer, T Oxendine, B Fisk, D Hodnefield, D Carlton, G Monaghan, J/F Downing, L Payne, L/P Rardin. Write Bakersfield Fiesta, 3120 St Thomas Way, Bakersfield CA 93306.

Florida—Spring Festival of Rounds, Lake Mirror Auditorium, Lakeland, March 16-18. Wayne/Barbara Blackford. Write Bob/Lynne Gordon, 201 Kings Blvd, Sun City Ctr FL 33570.

California—"Leprechaun Hop." Juniper Park Community Ctr, Fontana, March 17; Vern Weese. Call (714)820-6504.

North Carolina—24th Annual S/D Festival. Rec Ctr, Wilson; March 17. Sam Lowe, Jimmy Roberson, Keith/Neille Glover. Write Gold Leaf Squares, PO Box 7453, Wilson NC 27895-7453.

Canada—Spring Festival, St. Basil's Cultural Ctr, Edmonton, March 23-24; Gary Shoemaker. Call 455-1175.

Florida—14th Annual Golden Nut Frolic Strawberry Square, Plant City; March 23-24. Singin' Sam Mitchell, John Saunders, M/B Martin, Howells & Schmidts. Write Betty Mitchell, 434 Tarrson Blvd, Lady Lake FL 32159.

North Carolina—31st Tar Heel Square-Up, MC Benton, Jr Convention & Civic Ctr, Winston-Salem; March 23-24; E Kinney, T Perry, B Wise, J/B Pierce. Write Ken Springs, 2600 Starnes Rd, Charlotte NC 28214.

North Carolina—Fontana Spring Frolics, Fontana Village Resort, Fontana Dam; March 23-24; Darryl McMillan, Jerry Haag, Richard/JoAnne Lawson. Write Betty Chambers, 4346 Angie Dr, Tucker GA 30084.

Virginia—Dance, Longwood College, Farmville, March 24; Ken Rollins. Write Donnie/Diane Gilliam, RT 1 Box 184, Pamplin VA 23958.

New Jersey—4th S&R/D Convention, Trenton State College, Ewing, March 24. Write Don/Pat Stephens, 674 Clifton Av, Toms River NJ 08753.

Michigan—Annual Swedish-American Festival, Harry Hill Ctr, Lansing; March 30-31; Robert Bjork, Ingvar Pettersson, Dave Crissey, Linda/Lloyd Catey. Write Dave Crissey, 2850 Harper Rd, Mason MI 48854.

Tennessee—5th Annual State of Franklin Jubilee, Civic Auditorium, Gatlinburg; March 30-31; K Whittington, J Todd, B Oliver, B Churchwell, R Fulkerson, J Salls, K Lowe, Norma/Wentz Dickenson. Write B Churchwell, 1361 S Wilcox Dr, Kingsport TN 37660.

Wisconsin—17th Annual Accent on Rounds, American Baptist Assembly, Green Lake, March 31-April 1. Write Darrah/Peggy Chavey, 1603 Portland Av, Beloit WI 53511.

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People IN THE NEWS

Important events are taking place daily in Prague, Czechoslovakia, both in politics and in square dancing. Here is a view of Prague's first S/D club being visited by 43 dancers from 20 clubs, sent by club caller **Jiri Vasak** of Caramella, who urges Americans to come visit, too. Caller **Heiner Fischle** of West Germany tells of taking a busload there from Hannover. He also mentions being in Copenhagen at a contra weekend with caller/promoters **Beth and Tony Parkes** of Massachusetts. At that event he met a handsome white-haired gentleman who turned out to be **Rickey Holden**, an early editor of this magazine, still dancing!



Tony Parkes also became a celebrity of sorts as a contestant December 12 and 13 on the *Jeopardy* quiz show on national TV.

A pageful of photos and story came from **Al Wolff**, as printed in the *Brunswick Times* (OH) about Medina Squares activities, featuring caller **Bill Reese** and others.

The Pensacola Special Steppers got a \$10,000 boost from the state of Florida towards their Russia tour (in-

American Square Dance, February 1990

stead of China), according to "Mac" MacKenzie.



Caller **George Horn** of Tulsa, OK, praises five clubs, three callers and 18 sets at a recent *halfway* dance. Some of the six sets of new dancers are shown here.

News columnist **Harriet Miles** of Mesa in her *Arizona Allemande* series (*Tribune Plus*) features "locally popular round dance couple, **Jan and Tom Kannapel**." (ASD, July 86, p. 67.)

In the article "A Nation of Symbols" from *National Wildlife* magazine, **Jan Boysen** said square dancing is the "official dance in two states." Wrong! We wrote her: It is now "official" in ten states.



Again, the Statue of Liberty in NYC was the scene of a square dance called by **Don Coy** of Louisville, KY, with KY and NY dancers shown here, part of a U.S. Parks Dept. show.

All the way from Pretoria, South Africa, comes a greeting and the "hand of friendship" from **Rodney Wills**, club caller for Pretoria Promenaders.

Promenaders Club of Victoria, B.C., invite all to a 30-year calling fete for **Jack and Marg Weber** on March 23, according to **Willard B. Bieber**, chairman.

Newly-appointed callers are **Richard Lane** of Arizona on Four Bar B, announced by **Brad Edwards**, and **Chuck Peel** of Indiana on Eagle Records, announced by **Jim Cholmondeley**.

Columbus Alive featured the Golden Thread heritage dancers in a photo as part of Ohio's heritage Celebrations. Shown were **Miriam and Auggie Simmons** and callers/promoters **Ted and Lannie McQuaide**.

Andy's Trout Farm celebrates 25 years this year, and Copecrest, the S/D resort there in Dillard, Georgia, celebrates 22, according to caller/owners **Jerry and Becky Cope**. **Jerry** and son **Marty** will also instruct a summer canoe/kayak camp in that area.

With friends from Michigan, Iowa, New York, Tennessee, Minnesota and Ohio, **Dick and Alice DeLong** celebrated 50 years of marriage in Caledonia, Ohio—a S/D event called by **Hugh Johnston** and cued by **Jerry and Bobbie Howell**.

CALLER LINE-UP

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LEGACY

THE PAST THE FUTURE

A LEGACY GOAL FOR 1990

A LEGACY goal for this biennium, assigned to a committee headed by Frank and Helen Cavanagh of New Jersey, is to have the Square Dance named as the Folk Dance of each state.

With Square Dance Month and its theme of "A Perfect Pair—Fun and Fitness—That's Square Dancing" now behind us and new classes in progress, LEGACY is urging dancers in each state to have Square Dance made their state Folk Dance.

Currently, ten states have recognized the Square Dance as their Folk Dance: Alabama, California, Florida, Idaho, New Jersey, Oklahoma, Oregon, Tennessee, Washington and West Virginia. Will your state be next?

Only when the majority of states recognizes the Square Dance as their Folk Dance can a new bill be successfully introduced to the United States Congress.

When this is done, square dancers in the U.S. will have established what other nations currently recognize—the American Folk Dance is the Square Dance.

Let's all get behind this effort and make Square Dance the American Folk Dance, first in our own states, and then for the whole country. Every dancer's help and dedication is needed for the campaign.

Pete & Betty Rawstron
LEGACY AFD Committee

LEGACY LOOKS TO THE NINETIES

LEGACY members are aware that square dancers are about to enter a new decade, the last of this century. Already the theme for the next LEGACY meeting, in Wisconsin in 1991, has been chosen—"Square Dancing Rockets Into the Nineties." Members will discuss their "mission," "blasting off" with new

American Squaredance, February 1990

classes, and many other phases of the activity.

A main LEGACY goal since the inception of the organization in 1973 has been to preserve, protect and perpetuate square dancing. Square dancing, to LEGACY trustees, is a generic term which includes square, round, contra, folk, traditional and clogging—all aspects of the activity. LEGACY committee members are working now on ways to accomplish this goal—revising the *Leadership Training Manual* and encouraging areas to schedule Mini-LEGACY meetings, taking a survey of dancer numbers, reporting on the findings of the survey conducted in 1989, publishing a *Club Leadership Journal* to strengthen our clubs, planning for Square Dance Month 1990. These are only a few of the present committee projects now in progress.

Square dancing may see a surge in membership as the baby boomers mature in the nineties and seek social activity to contrast with their high-tech job responsibilities. LEGACY trustees will seek to prepare themselves and all square dancers to meet this moment when it arrives and to welcome these new dancers into the activity.

LEGACY membership is open to square dance leaders who have served several years. An associate membership is available to individuals and associations who are interested in the goals and wish to receive LEGACY publications. Inquire from Al and Vera Schreiner, 1100 Revere Dr., Oconomowoc WI 53066.

Cathie & Stan Burdick
LEGACY Chairmen

FRONT LINE COVERAGE

Our Valentine couple on the cover this month comes from the pen of Melanie MacArthur, a first-time cover artist on ASD. She's created an accurate portrayal of a typical S/D couple today, smiling, a tiny bit full-proportioned, and about age 57. (Based on the LEGACY survey findings, that's the average age, like it or not.) It's February. No matter about your age. Smile. Have a heart!

TWO GREAT NEW S/D RESORTS

GRAND SMOKY SQUARE DANCE RESORT
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April 22-26 — PLUS LEVEL—Bob Barnes, Florida

April 29-May 3—PLUS LEVEL, INTRO TO ADV.
Don Williamson & Johnny Jones

May 13-17 — PLUS LEVEL — Don Williamson
& Johnny Jones; Rounds: Sue Pollock, Virginia

May 20-24

PLUS LEVEL, RDS., Hall #1, Ron Lowe (Canada)
Hall #2, Al Warren (MO), Don Whiteman

May 27-31 — ROUND DANCE WEEK
Hall #1 & 2, Phase IV, V, VI
Easterdays (MD) and Blackfords (FL)
Gene & Del McGinty (MO)

May 27-31 — PLUS & MAINSTREAM, ROUNDS
Hall #3, Tom & Glenda Morgan (MO)

July 1-4 — PLUS WEEK

Hall #1, Red Boot Boys (Don Williamson, Johnny Jones,
Mike Hoese, Mac McCall), Wilson and Ann McCreary on
Rounds

Hall #2, Jim Burns (TX) & Brian Judd (TX)

July 8-12— PLUS —Don Coy (KY)

July 15-19 — PLUS

Hall #1, Kip Garvey (CA), Tom Miller (PA)
Rounds: Tom & Rosalee Clark (IL)

Hall #2, Tim Tyl (TX) & Gary Whitsett (TX)

July 22-26 — PLUS

Hall #1, Danny Robinson (FL)
Hall #2, David Flournoy (TX)
Hall #3, Texas PD Boys (TX)

August 3-5 — GRAND SMOKY SQUARE UP
Red Boot Boys, Rounds: Steve & Jackie Wilhoit

August 5-9 — Jim & Fae Park (MI)
Chuck & Sandy Weis, (MI) Cliff & Marilyn Hicks (MI)

August 12-16 — PLUS WEEK
Ralph Kornegay (NC)

August 19-23 — Johnny Jones, Don Williamson
(John & Mary Pickens, TX Promoters)

August 26-31

Hall #: T.D. Brown (TX) & Slim Harrington (TX)
ROUNDS: Frances Brown (TX)
Hall #2: Cleo Barker (NC), Paul Kubler (NC)
Rounds: Phyllis Loflin (NC)

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at the **SHOWBOAT HOTEL**, Las Vegas, Nevada



Oct. 28-Nov. 2

Red Boot Boys, Tennessee
ROUNDS: Harmon & Betty Jorritsma (CA)

November 4-9

Hall #1, PLUS, ROUNDS, Mike Sikorsky (CA)
Hall #2, PLUS, MS & RDS, Chuck Olsen (MI)
Johnny Jones (TN) & Don Williamson (TN)

November 25-30

Kip Garvey (CA), Tom Miller (PA)

December 2-7 — ALL ROUNDS WEEK

Phases III, IV, V, VI — Irv & Betty Easterday (MD)
Ralph & Joan Collipi, Charles & Ann Brownrigg

December 9-14 — SQUARES & ROUNDS

Joe Sorrell (WY)

1991

January 20-25, 1991

Terry Mosier (CA), Joel Kadish (CA)
Rounds: John & Cari Faulstick (CA)

January 27-February 1, 1991—NEW DANCERS
WEEK

Jack Murtha (CA) & Wayne West (CA)

February 24-March 1, 1991

Hall #1, Deborah Parnell (CA)
Hall #2, Rick Allison (IL)



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Flip Side
ROUND REVIEWS
 by Frank & Phyl Lehnert

MY ONLY SUNSHINE—WW 821

Choreography by Ray & Ann Brown

Good rumba-type music and a nice, interestingly different, easy-intermediate two-step (*lariat and cuca-racha*), cued by Ray. Phase II + 2.

FLAME IN YOUR HEART—WW 825

Choreography by Doug & Vi Hooper

Good music (*I Don't Want to Set the World on Fire*) and a nice, easy two-step (*rock the boat*), cued by Doug. Phase II + 1.

SMALL TOWN—Windsor 4773

Choreography by Bill & Helen Stairwalt

Good peppy music and a good easy two-step. Phase II.

BAUBLES, BANGLES AND BEADS—Windsor 4714

Choreography by Wilson & Ann McCreary

Good music and a nice, flowing, easy-intermediate waltz. Phase III.

FEELING GROOVY AMERICAN PIE—9015

Choreography by Brent & Mickey Moore

Good music (*59th St. Bridge Song*) by Harper's Bizarre with a Phase III two-step and foxtrot.

FEVER—Capitol 9042

Choreography by Irv & Betty Easterday

Good Peggy Lee vocal and an interesting challenging (*tunnel*) jive routine. Phase VI + 1.

BAKERSFIELD POLKITA—Reprise 7-21898

Choreography by Peggy & Perry Stockman

Good peppy vocal by Dwight Yoakum and Buck Owens, with a flowing, easy-plus two-step (*rock the boat and stairs*). phase II + 2.

ROCK AND ROLL SHOES—Atlantic OS-13009

Choreography by John & Mary Macuci

Real jivey music (Chuck Willis) and an interesting, solid, intermediate jive routine. Phase IV + 2.

STREET OF DREAMS—Belco 380 (235)

Choreography by Ed & Mary Susans

Good music and a good, very easy, two-step cued by Ed. Phase II.

LOVE SONG—Belco 380

Choreography by Joe & Alice Hill

Lively waltz music with an interesting easy waltz (Part A has like footwork). Cued by Alice. Phase II.

SOMEBODY'S BACK IN TOWN—Col 38-68994

Choreography by George Jones & Gloria Johnson

Good Ricky Van Shelton vocal and a nice, smooth, easy-intermediate two-step. Phase III.

MEMORIES—RCA 447-0669

Choreography by Ron & Ree Rumble

Pretty Elvis vocal with an interesting high-intermediate rumba. Phase IV + II.

WHITE CHRISTMAS—MCA 65022

Choreography by Allen & Suzanne Bigelow

Classic Bing Crosby vocal and a controlled intermediate, three-part seasonal foxtrot. Phase IV.

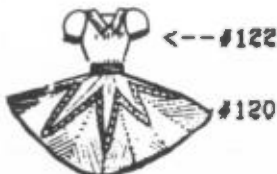
KOKOMO—Electra 7-69385

Choreography by George & Mady D'Aloiso

Great Beach Boys music and a good, interestingly different, full of spirals, challenging rumba. Phase VI.

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CARIBBEAN—Big Mac 100

Caller: Jeanne Briscoe

FIGURE: Heads promenade $\frac{1}{2}$, square thru, do-sa-do to wave, linear cycle, slide thru, square thru $\frac{3}{4}$, trade by, swing corner, promenade.

STRIP POLKA—Big Mac 101

Caller: MacMcCullar

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing corner, promenade. ALTERNATE: Heads touch $\frac{1}{4}$, boys run, do-sa-do to wave, boys fold, peel the top, boys trade, boys run, bend the line, left allemande, do-sa-do, swing corner, promenade.

HUSH HUSH—Big Mac 103

Caller: Mac McCullar

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.

THE JUKEBOX PLAYED ALONG—Cardinal 104

Caller: Bob Scrapper

FIGURE: Heads rollaway, star thru, do-sa-do, swing thru, spin the top, touch $\frac{1}{4}$, all eight circulate, boys run, trade by, swing corner, promenade.

FREEDOM—Chaparral C-322

Caller: Gary Shoemake

FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru $\frac{3}{4}$, swing corner, promenade. OR: Heads promenade $\frac{1}{2}$, lead right, circle to a line, right and left thru, circle left, ladies in, men sashay, allemande left, swing, promenade.

FOND AFFECTION—Chaparral C709

Caller: Marshall Flippo

Dedicated to Joe and Clair Lewis. FIGURE: Heads promenade $\frac{1}{2}$, pass the ocean, extend, swing thru, spin the top, right and left thru, flutter wheel, sweep $\frac{1}{4}$, swing and promenade.



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I'M MR. BLUE.—Eureka 1013

Caller: Kip Garvey

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

IN A LETTER TO YOU—Eureka 1203

Caller: Bob Baier

Mainstream. FIGURE: Heads promenade ½, square thru, square thru ¾, trade by, touch ¼, scoot back, swing, promenade.

SUNSHINE GO AWAY. Eureka 1701

Caller: Jet Roberts

Mainstream. FIGURE: Heads promenade ½, square thru four, right and left thru, pass thru, trade by, slide thru, square thru ¾, swing, promenade.

SHE'S GONE, GONE, GONE—Four Bar B 6104

Caller: Paul Marcum

FIGURE: Heads promenade ½, square thru, touch ¼, scoot back, boys run, pass the ocean, all eight circulate, swing corner, promenade.

FULL MOON FULL OF LOVE—Quadrille 865

Caller: Art Springer

FIGURE: Heads promenade ½, lead right and do-sa-do, swing thru, boys run, bend the line, right and left thru, slide thru, square thru ¾, swing, promenade.

BLUE EYES CRYIN' IN THE RAIN—Quadrille 866

Callers: Lee Main, Ken Burke, Richard Lane

FIGURE: Heads promenade ½, square thru, swing thru, boys run, ferris wheel, centers square thru ¾, swing, promenade.

DOWN BY THE RIVERSIDE—Royal 109

Caller: Jerry Story

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

THAT'LL BE THE DAY—Royal 504

Caller: Larry Letson

FIGURE: Heads promenade ½, sides right and left thru, square thru, relay the deucey, swing corner, promenade.

LIFE'S HIGHWAY—Silver Sounds 113

Caller: Bruce McCue

Key: A Flat

FIGURE: Mainstream. Heads square thru, do-sa-do, spin chain thru, girls circulate twice, boys run, bend the line, circle left, swing corner, promenade.

... MY HUSBAND SAID HE DIDN'T WANT TO GO!

Dear Nancy,

My husband really didn't want to go on your United Squares of America Cruise last year. He said he wouldn't have a good time. He said that he's a "meat and potatoes man" and wouldn't like the food. He said we probably wouldn't get to square dance much! He said a lot of things, but we went anyway. We weren't back from the cruise more than one day when he said, "Let's go on the next one!"

This is one of the terrific responses we've gotten from some of almost 300 people who went. We hope you can come along next time!

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THE PIANO MAN—Silver Sounds 114

Caller: Mark Castracane

FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru ¾, swing, promenade.

POETRY IN MOTION—Solid Gold 402

Caller: Jim Ford

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

RUBBER DUCKIE—White Knight 015

Caller: Michael Johstone

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

CONTRA RECORD

THRU THE WHITE AND DRIFTED SNOW—Grenn 16021; Prompter: Bob Howell

FIGURE: Heel, toe, out you go; heel, toe, in you go, heel and toe out you go, heel and toe in you go, do-sa-do, swing, ladies chain, chain back, left-hand star, right-hand star, repeat.

PATTER:

GYPSY FEET/YESTERDAY—Chaparral C-115

TRAIN HOEDOWN—Solid Gold 102

Side B has rhythm only.



TOTAL COVERAGE

It's interesting to note that ASD has subscribers in all U.S. states, all Canadian provinces, and in 30 countries. Obviously, we can't print full reports of events, past and future, that are sent to us. Some must be condensed. On the other hand, questions come regularly as to why we haven't mentioned a particular state or area recently. Our answer: We can't print it if we don't receive it. Don't complain, send news. We'll use it.



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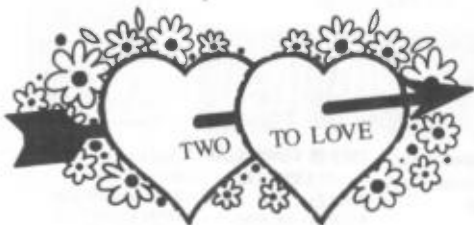
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 No fancy jewels, no gaudy dress.
 This couple I love to see at a square,
 They radiate warmth and friendliness.

They arrive in time for a friendly chat,
 A warm hello as old friends they greet.
 An exchange of names and a firm handshake
 With other folks they would like to meet.

They're first on their feet when the music starts,
 They never pass a set that isn't complete.
 They show no prejudice to age or rank,
 With other dancers they never compete.

The look in their eyes will let you know,
 They're as in love as the day they wed.
 But they separate after a tip or so,
 And dance with other folks instead.

They applaud the caller at the end of a song,
 And they shake each hand within the set.
 They're always formal in a country way,
 Its first name basis they never forget.

They are fast but smooth, and move with grace,
 They swing and whirl as one.
 They may steal a kiss as they fondly embrace,
 There're many hearts this couple has won.

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CALLERLAB MS QUARTERLY SELECTION

Kenny Farris, chairman of the Mainstream Quarterly Selection Committee, has announced that *spin chain and scoot thru* has been selected as the MS QS for the quarter beginning January 1, 1990. (Word came to us a week before this February issue went to press.)

SPIN CHAIN AND SCOOT THRU

Author: Colin Emery

STARTING FORMATION: Parallel waves.

ACTION: Each end and the adjacent center dancer turn $\frac{1}{2}$. The new centers of each ocean wave turn $\frac{3}{4}$ to form a new ocean wave across the set. Meanwhile, the ends facing out *circulate* once while the ends facing in move to the center to form a four-person star with the very centers. Turn the star $\frac{1}{2}$. Now those who meet *cast off* $\frac{3}{4}$ while the others move forward and out to the ends of new parallel waves. (Ed. Note: See diagrams, P. 26)

ENDING FORMATION: Parallel waves.

TIMING: 16-18 beats.

TEACHING HINTS: This is really a *spin chain thru* with the ends doing a big *scoot back* in the middle. As preparation, practice having just the four wave-ends do a big *scoot back*. If you are going to teach the call from normal waves, practice the *scoot* action with the girls as wave-ends. While the arm turn used in *scoot back* is not the same as a palm star, the path of the action and the ending position (as well as the name of the call) are reinforced with this practice. When you put it all together, remind the scooters to return to the far end of the same wave in which they started. The others just do a *spin chain thru*, the only exception being that the center trade is now a star one-half.

DANCE EXAMPLE:

Zero box waves: Spin chain and scoot thru, swing thru
Boys circulate, girls trade, recycle, square thru $\frac{3}{4}$
Trade by, left allemande...

SINGING CALL:

Heads lead right, do-sa-do, spin chain and scoot thru
Boys run, bend the line, crosstrail thru, skip one girl
Swing the next (corner), promenade...

ABOUT THE QUARTERLY SELECTIONS: The purpose of the MS QS is to provide directed variety for the MS program. These calls are not a mandatory part of any program, but are to be used at the caller's discretion. Dancers are not to be held accountable for selections past or present. A QS call should be verbally mentioned and, if any dancers don't know it, physically workshopped prior to being called the first time at an open dance. The current MS QS are: *reverse dixie style* and *spin chain and scoot thru*.

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UNDERLINING

THE CALLER NOTE SERVICES

With regrets, Ed Foote bows out as editor of **News 'N Notes**, due to other work pressures and the fact that the "interest in new calls seems to have dropped off dramatically," he says.

Glancing through **Lead Right** by Malcom and Burdick is no chore—it's all in a days work and we enjoy it. Besides those writers named, there are items from Heiner Fischle (W. Germany) and Eric Wendell (Australia), plus Howard Cockburn from Australia. Plenty of choreo from Don. Pick of the discs (courtesy of Double J): *What You Do To Me*, Chaparral; *Dim the Lights*, Chaparral; *From the Word Go*, Royal; *Dream On*, Royal; *Ace in the Hole*, Bogan.

An experimental call by Wayne McDonald that's getting some play lately is featured in the **Southern California Callers Notes** this time:

CHAIN THRU THE LINE

From facing couples and tandems: Two ladies chain across, gents courtesy turn them and as they come back to face the other couple, gents put the ladies in the

lead and follow them. Passing right shoulders, *tag the line* all the way through. The ending can include in/out, left/right, as in *tag the line*. From two-faced lines: Ladies trade, courtesy turn them, and then do the tag part. From two-faced lines, do not call *chain down the line* and then *chain thru the line*.

Heads square thru four, veer left

Chain thru the line, cloverleaf, girls pass thru Touch ¼, scoot back, recycle...(Box 1-4)

Al Stevens and Rudi Pohl have some good things to say about callers and clubs in this excerpt from **Notes for European Callers**: "The square dance club should be recognized as the center of the activity. Unless a dancer has a "home" in the square dance program, he [she] is without one of the strong ties that has helped the activity to grow over the years. The club offers individuals an opportunity to share in the responsibilities. It allows friendships to be born and to nurture. It is in the best position to discourage cliques and to put the emphasis back on the joy and friendliness that make up the backbone of the activity."



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Some neat choreo can always be found in **Mainstream Flow** by Rusty and Kay Fennell. Since *grand swing thru* is not used as much as some Plus figures, try these out for good acceptance:

Zero box: Pass the ocean, fan the top
Grand swing thru, spin the top
Right and left thru...zero box.

Zero box: Slide thru, right and left thru
Grand swing thru, explode and
Right and left grand...

Heads lead right and spin the top
Grand swing thru, single hinge, coordinate
Bend the line...zero line.

Research is the strong point found in **The New View** from Bill Davis, and here's an example: "Both the Callerlab Quarterlies this quarter are over ten years old. One, *reverse dixie style* is simply the mirror of a current MS call and as such was already in use by many as a logical extension of that concept. The other, *recycle the diamond*, is a rename of *diamond*

recycle that was first proposed in late 1979. I'm sure the new author didn't "steal" the idea; he just didn't do his homework. I had forgotten about it too until it was identified as the QS call. With over 4,000 calls on the books, it is hard to know and/or remember everything that has been invented.

Does anyone remember the old gimmick call, *bucket of worms* or *goofer's dream*? Anne and Joe Uebelacker bring it back in their **Canadian Callers Notes**, and it goes like this: Sides *crossrail thru* and separate to go behind the head positions and *star thru* with their opposites. As soon as the sides clear the center of the square, the heads *crossrail thru*, turn back and *star thru*. This leaves them as new sides. They immediately **crossrail thru** and go behind the head positions and *star thru* with the ones they meet. The new head couples do the *crossrail thru*, turn back and *star thru*. Everyone now

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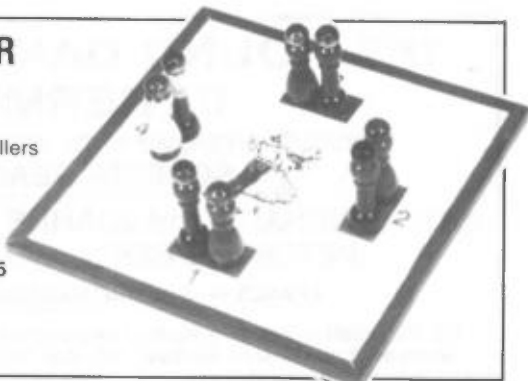
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has original partner but is across from home position. A repeat of all brings the dancers exactly home again.

T here are no easy answers to some of our problems today, and Jack Lasry discusses one in his **Notes For Callers**: "The 'push to Plus' has not slowed down; in fact, I feel it has accelerated. In a great many areas, you cannot find a Main-stream dance to attend and if you can, many use some of the Plus calls. The term 'soft' Plus is in reality the 'club level' of the average square dance club. We really can see the results of this situation by looking at the reduction of class dancers who never reach the club dancer stage because they get frustrated with the length of classes followed by the inevitable Plus workshop and then you have to be a survivor. What is the answer?"

U sing *reverse dixie style* is one way **Choreo Breakdown** by Don Beck can be applicable. Here's how:

Heads half square thru, swing thru, men run
 Bend the line, reverse dixie style, women trade
 Swing thru, men run, couples circulate
 Bend the line, reverse dixie style, women trade
 Swing thru, men run, ferris wheel
 Square thru $\frac{3}{4}$, (zero box) left allemande...

Heads touch $\frac{1}{4}$, men run, swing thru
 Spin the top, recycle, reverse dixie style
 Women trade, recycle, (ZB) left allemande...

A good old basic like *star promenade* needs a little play now and then, especially with class dancers, and Warren Berquam, in his **Minnesota Callers' Notes**, gives us a good sampling, along with much more:

Static square: Heads star right $\frac{1}{2}$, back by left
 Pick up corner, arm around, star promenade
 Back out and circle to the left
 Those who can rollaway half sashay
 Left allemande...

Static square: Men star right, back by the left
 Pick up partner with an arm around
 Star promenade, head couples wheel around
 Crosstrail, left allemande...

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STRAIGHT TALK, Continued

ment of dancers is their reason for being hired and act accordingly, or soon attendance at their dances decrease drastically. This may start happening to traveling callers when they book into local areas and to the national convention. Dancers will start staying away from these events if they perceive their entertainment has taken a back seat to the egos of the NEC and the profits of the traveling callers.

We have been square dancers for 17

years, round dance cuers for over seven, and have been members of our local callers' association. We have attended ten national conventions and cued at two of them. We have resigned from cueing but will continue square and round dancing and recreational traveling.

I will continue writing to ASD on these matters. I will also let my friends and acquaintances know of my concern.

Dave Stone
Wichita, Kansas



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GRAND ZIP, Continued

I was thrilled to read "How Contras Had Invaded Florida."

*Graham Rigby
Brisbane, Queensland*

A belated response but a most heart-felt one to thank you and Eloyse Cox for the article in the current *ASD* (November). We have given copies of this article to all of our dancers as it couldn't have come at a better time for our club, which is suffering from the "Someone Else" syndrome...

*Joe & Joan Hurley
Oakville, Ontario*

Please set the record straight in reference to my letter in the December issue, "Square Line" on page 103. The letter was to friends in Ohio (The A/C Convention) and not to friends in Oklahoma, which may cause a reflection on the National in Oklahoma.

Love *ASD* and the way you cover all aspects of the square and round dance movement.

*Dot Schmidt
Melbourne, Florida*

Thank you so much for featuring us in your November issue, "Facing L.O.D.!!" We have had ever so many friends and strangers come to us with comments about things mentioned in the article...It is truly a door opener for learning more about each other. You folks do such very good work and the widespread circulation only proves it. *Harmon & Betty Jorritsma
Garden Grove, California*

We are always very proud to have your excellent publication choose to print some thoughts out of our magazine. It signifies that we are doing a good job and encourages all of us to "stick with it."

However, we must ask you to please spell our name correctly, as we believe there is another publication with the same name...We are *Fed-Fax*, put out by the Pen-Del District of the Federation of Delaware Valley Square and Round Dancers.

We count on *ASD* to keep us up-to-date and well-informed. *Betty Wolf
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The schedule was cut back a wee bit in 1986, when they both decided to try amateur calling. After three years, Florence (71) and Al (78) are going strong.

In September 1989, the Meisters' celebration of their golden wedding anniversary included their new love, square



dancing. The square dance theme prevailed throughout the day's activities, and six local clubs were represented among the guests. Before the ceremony, Dick Shimburski cued the wedding party into position. The Rev. Steve Aschman delivered a brief sermon, touching on his square dance experiences. After the union was blessed, the guests whirled away in a kaleidoscope of color.

Flo's dress of white taffeta and organza, embroidered in gold, featured a

Continued on Page 100



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ENCORE, Continued

when you know that only he and his seven friends could (perhaps) get through these calls.

Thanks for resisting the complaints and gripes of the dancer who pushes you to "keep it a fun dance" so he and his seven friends can come every three months and still keep up.

Thanks for not taking offense when some of your dancers move on to higher level dancing.

Most of all, thank you for all the times when I have come in feeling discouraged and depressed, irritated and angry, but have left your dance feeling relaxed and refreshed, calm and happy.

Thanks from Judy Grove.

In "Dandy Idea," Harriet Miles suggests we bring our favorite physician to a square dance so he can see the mild exercise and the fun we're having—much more fun than a walk around the block.

Many still picture square dancing as the roughhouse their grandfathers indulged in... "Square dancers heal faster because they have the motivation and the will to get back to the fun they're missing, as well as a the good health."

"...when temperature, floor and dancers are just right, when the caller swings, then there is nothing quite like square dancing anywhere. It is an exercise in agility, a sharp discipline for our reflexes, and a reaching out, an actual touching of our friends and fellow dancers.

—Al Wrench in "Feedback"

New Idea: *Star to a column* by Bob Elling.
Review: *Follow your neighbor.*



ROSE BOWL PARADE FLOAT

Although square dancers didn't sponsor a float in the Pasadena Parade on New Year's Day, square dancing was represented on one, thanks to the B.P.O.E. (Elks Club). We hope readers saw it. More heritage style than western, it nevertheless gave square dancing some visibility again.

American Sqauredance, February 1990

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EVOLUTION, Continued

styles. People have a need to dance and dancing with other people in some kind of a formation adds a dimension that simply can't be filled by lone dancers gyrating on a floor. Dorothy Shaw used to say that a special magic happens when hands are joined in a circle. I think that is true.

When it comes, like the evolution of the old western square dance, it will be made up of parts of what is old and what will be made new. It will contain bits and pieces out of round dancing, ballroom dancing, contras, quadrilles and square dancing, both traditional and modern. Most importantly, it will be able to be taught to everyone in a very limited amount of time and still have enough variety to keep the average dancer fascinated for years. How do I know? Because I've been going to this kind of dance for over thirty years.



LINELIGHT, Continued

peplum, medium length puffed sleeves, a white lace bodice and a full square dance length skirt. Her gilt-edged petticoat and gold Lisa shoes completed the ensemble. Al wore white with a ruffled bib shirt, a gold tie and a gold hand towel. In attendance were Carole and Joe Wzientek, Jeanette and Ray Mahiques, Charlotte and Gordon Rugg. The women wore white skirts with pastel blouses and matching petticoats while the men were attired in white slacks and pastel shirts.

After a dinner, the Redding Valley Boys, featuring Paul Zittel, joined Dick Shimburski to provide a variety of dance music.

Florence displayed her \$4. velvet wedding dress and Al told of his \$10 wedding suit. A family member read a list of other outstanding happenings in 1939.

The wonderful thing to remember is a love that endured for fifty years and the love of a life style that will keep them dancing and enjoying life for many years to come.

*Charlotte Rugg
Collins, New York*



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Although this coupon was used around the holiday season in December, it is probably just as appropriate around Valentine's Day in February, or anytime. Everyone likes bears; everyone likes a bearhug now and then, so if you need an excuse, here's your permit! This coupon came to us from Doc and Peg Tirrell in New Jersey. They bear-ly need it, too.

NOTE: Ace Smith, the Publicity Chairman for the Stockton Folk Dance Camp, sends along a note that the *Western Polka* I wrote up in last September's issue was originally taught by Vyts Beliajus in 1960 at the dance camp. He also gives credits to the Hermans from N.Y. and Jane Farwell from Wisconsin. The original name of the dance was the *Western Trio Mixer*.

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The Key's In the Mailbox, Jim Brown Rawhide 159

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Kindly Keep It Country, Len Dougherty Ocean 31

She's Gone, Gone, Gone, Paul Marcum 4 Bar B 6104

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Great Balls of Fire, Buddy Gillespie Red Boot Star 1328

Just the Way You Are, Brad Carter Chicago Cty 20

Show Me the Way to Amarillo, Tom Manning CCTy 21

FEEDBACK, Continued

times during a dance.

Just as we would not ask dancers to dance for three hours without having liquids available to quench their thirst, we shouldn't ask smokers to do without cigarettes for that same period of time. Smoking does not impair a dancer's ability to dance, and our square dance clubs should provide a separate area where dancers who wish to smoke can light up and not feel guilty.

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*Georgi Futral
Valdese, North Carolina*



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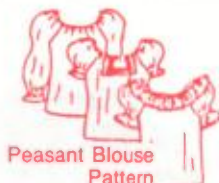
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A/C LINES, Continued

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Spin chain and exchange the gears— No sound is made, but the dancers leading out each star raise their hands as an indication that everyone else in the star is to follow them. This is considered good dancing practice.

Track II— "Woo-woo" (rhymes with *glue*). This is supposed to imitate a train whistle, since the "track" is considered to be a railroad track. This is probably the most popular call sound in use today, and has been used for many years throughout the

U.S. and Europe.

Trade the wave— "Take a peek." This is said by the caller, not by the dancers. The action of the dancers is to lean forward and look at the other person facing the same direction, so all will know where to go. Originally promoted by caller Jack Lasry (FLorida) in the early 1970's, this phrase and action has now gained worldwide acceptance and use.

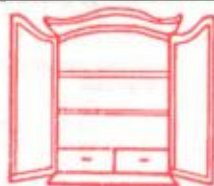
Triple scoot— "Rooty-toot-toot." Origin is unknown, but it began being heard at the Advanced and Challenge programs many years ago, and is now in widespread use throughout the U.S. and Europe. This sound is only occasionally heard at Plus dances, but is quite common at Advanced and Challenge.



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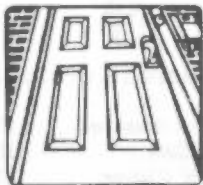
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PLUS WORKSHOP NOTEBOOK

by Bob Perkins

This is a diagrammed book of Plus, Mainstream and Plus Quarterly Selection square dance calls for the learning dancer in the Plus program.

All of the calls on the Callerlab Plus list, approved April 1, 1983, are in this notebook, with revisions made as voted on by Callerlab members.

A list of Advanced Basic Calls (revised

November, 1987) is also given.

The Glossary of Diagram Symbols and Glossary of Diagrammed Cue Abbreviations should be helpful in using this notebook.

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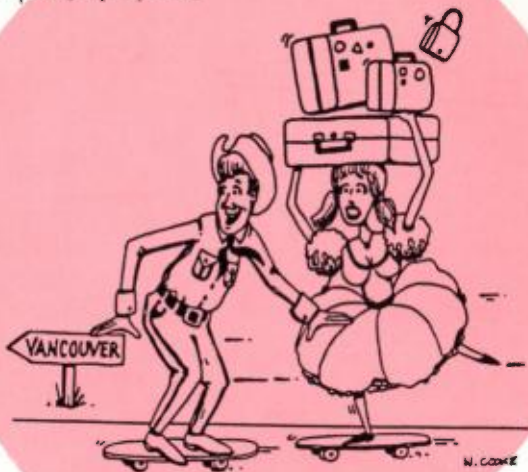
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<p>Danny Weeks (GA) Gabby Baker (GA) [RDS] Nettie Maitre (GA) May 26-27</p>	<p>Cecil Sayre (WV) Jim Durham (VA) [RDS] Bill & Sandy Bush (WV) June 1-3</p>	<p>Phil Kozlowski (IN) Nick Hartley (IN) [RDS] Chuck & Barb Jobes (OH) June 8-10</p>	<p>Ron Everhart (IN) Dave Craw (IN) [RDS] Iven & Barb Saxton (OH) June 15-17</p>	<p>Jim Randall (CA) Ken Burke (IL) [RDS] Bud & Ona Mighetto (CA) May 27-June 1</p>	<p>Andy Petrare (LA) Dean Crowell (TX) [RDS] Jacky & Juanita Smith (AL) June 3-8</p>	<p>Pat Diamond (AR) Jerry Stover (MO) [RDS] Jerry & Dot Yockey (KS) June 10-15</p>	<p>Charles Quisenberry (TX) Jerry Stover (OK) [RDS] Bill & Virginia Tracy (KS) June 17-22</p>
<p>Kevin Lowe (VA) Jos Lowe (VA) [RDS] Judy Everhart (IN) June 22-24</p>	<p>WE'LL SEE YOU AT THE NATIONAL CONVENTION, LOOK FOR OUR BOOTH June 29 - July 1</p>	<p>Sam Dunn (OH) [RDS] Dorothy Roasa (OH) July 6-8</p>	<p>Harry McColgan (WV) George Shell (VA) July 13-15</p>	<p>Les Greenwood (Canada) Lorne Lockery (Canada) [RDS] Neale & Arthurlyn Brown (Canada) June 24-29</p>	<p>Marshall Flippo (TX) Jerry Haag (WV) [RDS] Dan & Linda Prosser (PA) July 1-6</p>	<p>Bob Poyner (IL) Jack Platty (OH) Shane Greer (OK) Larry Prior (MI) July 8-13</p>	<p>Tony Okenline (SC) Jerry Story (TX) Larry Letson (TX) [RDS] Jim & Jane Poorman (IL) July 15-20</p>
<p>★ ROYAL RECORDS W/E Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) [RDS] Jim & Jane Poorman (IL) July 20-22</p>	<p>GOOD 'OL' BOYS W/E Sam Dunn (OH) Keith Zimmerman (OH) Mike King (OH) July 27-29</p>	<p>Mel Estes (AL) Harry Lackey (NC) August 3-5</p>	<p>Bill Bumgarner (OH) Gary Brown (OH) [RDS] Butch & Nancy Tracy (IN) August 10-12</p>	<p>Frank Gattrell (OH) Scotty Sharrer (OH) [RDS] Dick & Pat Winter (OH) July 22-27</p>	<p>Wade Driver (TX) Tim Marriner (VA) [RDS] Bill & Betty Lincoln (AR) July 29-August 3</p>	<p>C-2 Separate Hall Ross Howell (TX) Bob Gambell (TX) July 29-August 3</p>	<p>Craig Rowe (IN) Art Tangen (NM) [RDS] Dick & Gail Blaskis (OH) August 5-10</p>
<p>Phil Kozlowski (IN) Joseph Miller (FL) [RDS] Phil Van Lokeren (OH) August 17-19</p>	<p>Gene Record (KY) "Mainstream" August 24-26</p>	<p>Wayne McDonald (TN) [RDS] Dee Smith (TN) Aug. 31 - Sept. 2</p>	<p>Barry Vestal (TN) Gary Shoemaker (TN) [RDS] Ray & Bea Bowdy (WV) September 7-9</p>	<p>Separate Hall Darryl Lipscomb (GA) August 12-17</p>	<p>John Carlin (NJ) Pete Diven (MD) Leroy Conrad (MO) August 12-17</p>	<p>Larry Prior (MI) Curt Braffick (IL) Brad Carter (IL) August 19-24</p>	<p>Ramon Marsch (OH) Larry Dunn (NY) [RDS] Lloyd & Eileen Lockerman (PA) August 26-31</p>
<p>J. R. Sparks (KY) Sam Lowe (SC) [RDS] Dorothy Sanders (KY) September 14-16</p>	<p>Coley Dyer (AL) Ray Brigance (TN) [RDS] John & Betty Griffin (MS) September 28-30</p>	<p>LIGHTNING RECORDS W/E Jimmy Roberson (NC) Barry Echols (NC) Max Arnold (NC); Bob Price (NC) [RDS] Wentz & Norma Dickenson (TN) October 12-14</p>	<p>Mark Clausing (OH) [RDS] Glenn Anders (OH) September 21-23</p>	<p>Rounds Week Phases IV, V & VI Wayne & Barbara Blackford (FL) Frank & Phyllis Lynhart (OH) September 3-7</p>	<p>Harold Rowden (MO) Ron Schneider (FL) September 9-14</p>	<p>Virgil Troxell (IN) Chuck Peel (IN) John Paul Bresnien (AL) [RDS] Larry & Pat Wolf (MI) September 16-21</p>	<p>Larry Letson (TX) Lem Gravelle (LA) [RDS] Marilyn & Cliff Hicks (MI) September 23-28</p>
<p>Bill Stieh (OH) [RDS] John & Jean Stivers (OH) October 5-7</p>	<p>George Laverder (AL) [RDS] Judy Everhart (IN) October 26-28</p>	<p>Harold Kelley (GA) John Swindle (GA) [RDS] Hal & Sadie Roden (GA) October 19-21</p>	<p>Buddy Coulter (NC) November 2-4</p>	<p>Ken Bower (CA) [RDS] Richard & Joanne Lawson (AL) September 30-October 5</p>	<p>Bill Harrison (MD) Jim Lee (Canada) [RDS] Ozzie & Margaret Ostlund (MD) October 7-12</p>	<p>Tony Digorge (LA) [RDS] Barbara & Ted May (LA) October 14-19</p>	<p>Tony Oxendine (SC) Jerry Story (TX) [RDS] Jim & Priscilla Adcock (VA) October 21-26</p>

FOR MORE INFORMATION CALL: ENGLISH MOUNTAIN SQUARE DANCE RETREAT
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American Square Dance, February 1990