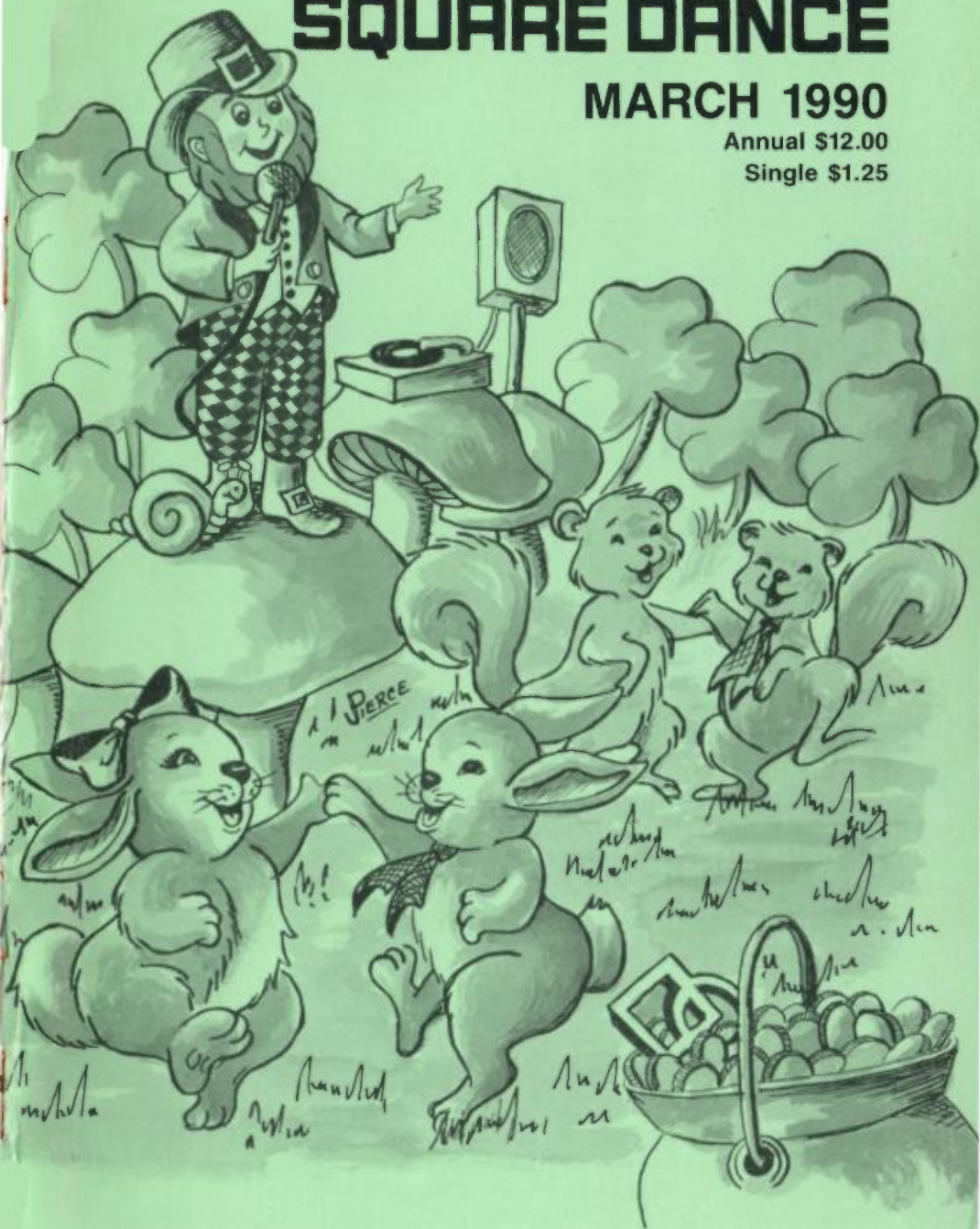


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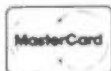
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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 45, No. 3

MARCH 1990



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Square dancing in many areas is a well-kept secret. People are unaware of the existence of active clubs and of special events, until they stumble upon a group of dancers in a restaurant or a shopping center. One of the well-attended seminars at many leadership conferences is one on "Marketing Square Dancing." Attention is being paid to ways and means of letting the world know about the activity and its benefits.

As long as we have been in our editorial chairs, we have sought ways to let all square dancers know about the existence of *American Squaredance*. A recent phone call reminded us again that many dancers do not know about the national and local informational magazines available to them.

It will soon be time to think about graduating this season's class of new dancers. Have your club officers and/or caller told them about the wider world of square dancing—about festivals and conventions, about the heritage, about books and magazines that will enhance their dancing activity? Sample copies of *ASD* are available for class packets. Just drop a postcard and request the number you need.

Do you use *ASD* as a valuable resource in planning your club events? Sure, it's fun just to read about what other clubs are doing, but have you incorporated any of the ideas in your club program? It's a fact, borne out by letters received, that the clubs that have healthy memberships

CO-EDITORIAL



and continue to grow are those that do things—special recreational events, charity projects, celebrations, whatever it takes to get the group *together*.

In response to the editorial and subsequent "Feedback" on square dance attire, Mary Jane McClelland of Fit For You in Diamond Bar, California, has sent us sheets solicited from clubs in California with 328 signatures from both men and women voting "No" to a change in the square dance costume. And to all of you, let us clarify once again, we were not advocating abandoning skirts and dresses for slacks and jeans—just a modification of the "tutu" look, and more acceptance of variation in costuming for various-sized people. Vive la difference!

Happy spring dancing!



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BY-LINE

March is the month listed on this issue, although it was prepared in January, and, in true "new beginning" fashion, we have made a few changes in headings and one in format. "Caller Profile" will

replace "Steal A Peek," and the article will no longer include a list of records, but more info on the "profilee." Watch for the new artwork and headings as you read.

This month, "Encore" mentioned that previously we had centered on callers in March, and, reviewing the selections for this month, we found that it was happening again. With Callerlab in April, perhaps this is indeed a good time to focus on callers. **Doug Barnett** helps us understand the financial picture, and **Kelly Willenburg** the rewards and satisfactions of being part of the square dance scene. **Bill and Bobbie Davis** focus on the many kinds of fun we enjoy, and **Jo Jan Nunley** encourages every dancer to enjoy "great dancing—one step at a time." We wish this for you, too!

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* GRAND ZIP *

Could you advertise coming conventions more with info about them and where we can write for coming dances in different states? *Theresa Holdron*

St. Lambert, Quebec

Ed. Note to Readers: Send your flyers for inclusion in "Date-Line," which now lists dates for the month following that of the issue. The April issue will list all the dates received for the remainder of 1990.

I was a bit upset to discover that Marilyn Baker Froman was listed as from London, Oregon. We in *Condon, Oregon*, are very proud of our Marilyn. Please put her back in our town. Thank you.

Carroll E. Youngs
Condon, Oregon

Congratulations on the excellent profile of Walt and Louise Cole in the January 1990 issue. Beyond all doubt, this devoted couple deserves this recognition for a lifetime of dedication to square dancing. We were happy to become friends with Walt and Louise at LEGACY IX, and feel we know them even better now.

A second comment refers to page 27 of the same issue, the photo and narrative of Harry and Lil Peterson of Ottawa. Actually, the Petersons were among the 1989 recipients of the Ontario Square and Round Dance Federation's Trillium Merit

Award. It is an Ontario Achievement Award for Outstanding Contribution and Dedication to Square and Round Dancing," a criteria which the Petersons easily met over their many years of calling.

Bob and Ruth Pereira
Carp, Ontario

How nice to receive...the January issue...and find my "Relay the Square" in your Rhyme Time column! We truly appreciate it. We are no longer active but enjoy your magazine to keep up with people, events and new ideas in the activity. We especially enjoy the reviews of basics and teaching methods. I most often turn first to the "For Callers" section and Guy looks forward to the "Flip Side/Squares." Actually, we both enjoy the magazine from the front cover to "Laugh Line."

You are really nice folks and are doing a great service for square dancing. Keep it up!

Guy and Mildred Wilkinson
Lake Charles, Louisiana

SMALL WORLD DEPARTMENT:

Bernie and Pat Mosen sent, with their renewal, an article from the *EAASDC Bulletin* in which Petra Koch-Stappenbacher recounted her adventures dancing in New York City at Kings Squares. Bernie was her partner. She found the dancers friendly and generous (one couple drove her back to her hotel, an hour's detour!), the caller (Frank Riviccio) helpful, the dancers curious about German dancing. A good report on a hospitable club!

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PROFOUND PROLOGUE

As a scribe of the noble art of square dancing, we are often called on to describe the quality and quantity of the activity today. Now a new decade is upon us, so instead of the usual inscrutable scribbles to start this piece, let's scuttle the scuttlebutt, doff our hat of pretense, don our hat of profundity, face facts, and even get a bit prophetic.

Many concerned dancers ask the same question over and over: "Are our numbers still fading? What happened to the downtrend of the '80's? Are we appreciating or depreciating? Wavering? Is it a sickness or just cyclic?"

Sadly, there's been no great surge in our numbers as the new decade started and as we've moved from fall to winter to spring class programs. Yes, there are remote areas where class/club rosters have shown slight improvements. There are a few festivals that have done better than ever. But on the whole, as we've checked many sources, the gain hasn't matched the loss. Reasons? Same as always:

- Short term interest related to today's socioeconomic society.
- Long commitment to three-season class periods hard to sell.
- TV shows, VHR's, cinema—strong competition.
- People are more and more mobile.
- Double-parent working status.
- Increased chauffeuring of kids to sports, clubs, activities.

- Most young people still think it's square to square dance.
- Drop-outs have a great hurdle to drop in again.
- Heavy push felt by callers to teach volume, not review and styling.
- A dynamic recruitment process is largely missing.
- The fractionalization of our levels (programs) has been helpful, of course, though often human nature creates snob appeal—some people aren't just square dancers anymore. They're A-1 dancers, C-3 dancers, or whatever. MS means Mediocre Swinger in some areas. This puts a heavy burden on callers to crowd in the Plus moves into a narrow 30-week framework.

One very hopeful sign for a resurgence of square dancing in a slightly different form for the '90's is the increase in the number of programs we call easy-level, traditional, old-time, CDP, eastern hoedown, fun-squares, country dance or contra. And why not? That's where it all started! Now I'll get off the soapbox and trip through the travel tales. (Oh, goodie. Go, Stan— Tripping through your two-lips. —Co-Ed.)



THE BELLS TOLL, AND JOY REIGNS

Once more (for the fourth time), Cathie and I hopped on a plane in early December and looped from Cleveland to **Fort Worth, Texas**, where we and about seventy other pilgrims from the USA, Canada and England enjoyed another of the most lavish house parties, theater parties and festive reunions you can imagine, compliments of Howard and Mary D. Walsh, two of the most worthy Ft. Worthians you could ever hope to meet.

We were lodged again in the beautiful Hyatt-Regency Hotel for three nights, Thursday through Saturday. Meals were provided in a variety of settings, including

the Colonial Country Club, the 40th floor Petroleum Club building, the North Star Ranch (Walsh country home), the Walshes' city home, Joe T. Garcia's Mexican Restaurant, the Scott Theater, the Fort Worth Club and the Botanical Garden Center.

The highlight of the weekend, as always, is the viewing of *The Littlest Wiseman* production at the Scott Theater, a play pageant of the Nativity by Dr. Lloyd Shaw (pioneer of Western square dancing) with poems and the recorded voice of Dorothy Stott Shaw, a great inspired personality in her own right. Along with the pageant comes superb music from the 37-voice Texas Boys Choir of Ft. Worth and the 64-piece Dorothy Shaw Bell Choir. A symphony of heavenly sounds emits from those young voices and those melodic tintinnabula without any visible music sheets or director waving his arms. We were "overwhelmed, as we had never even been *whelmed* before," someone said. Those groups have performed for two popes in Rome, in Australia, England, Austria, Germany and all over the U.S.

Other cherished memories include: colorful decorations involving a bell theme everywhere, bus shuttles around the city from place to place, shopping at the Ridgmar Mall, Bill Garber's recitation of *A Child's Christmas In Wales*, an old-fashioned Play Party called by Bob Howell (ASD staffer), a western square dance with half a dozen callers (yours truly included), colorful after-parties each night, tour of the new Boys Choir building, literally dozens of gifts given in love by the Walshes to all seventy of us (It's a wonderful way to get *mugged* after every meal.), and just plain soul-satisfying chitchat at every turn with *sung* and *unsung* stars of the square dance world. And the brightest stars are the peerless Walshes.

The Joy, Glory, and legacy of Love of that first Christmas is expressed in Dr. Lloyd Shaw's *The Littlest Wiseman*. This Christmas pageant, which in reality is a Christmas service, was given for thirty-three years by students at the Cheyenne Mountain School in Colorado Springs, Colorado.



CHRISTMAS CRYSTAL CRUISES

Silver Bay, New York—After Thanksgiving, and just as heaven and earth all turned a-twinkle for the onset of Christmas joys, Cathie and I turned tails toward our favorite hideaway cottage in the mountains for a few days. No dances, but we *raised the roof* (structurally), and had a little R&R and S&S (Shows and Shopping).

Huron, Ohio—Two good reasons for a party: it was December, the Christmas season; Lighthouse Squares of Huron had been in sort of a dormant stage for many months. So with the clatter of little hooves on the old Presbyterian Church hall, we kicked up some ice crystals and clicked some heels in a joyous little fun-fare. It was no big bellringer, but a heckuva nice way to see *that old gang of mine!*

AN ANNIVERSARY OF SORTS—One of the little literate litanies of the holiday season is reading Christmas cards from all those old friends seldom seen, with time to fondle fading, fragile memories in retrospect. One in particular from Sid and Florence Jobs (now in Florida, formerly from Kentucky) brought on a smile. Sid reminded me that twenty years ago—the Septemberfest event of '69—Bill Volner and I taught two sets of brand new, non-dancing couples to square dance through MS and a little Plus in ten days of non-stop lessons. When they performed for the *regulars* that final night (even doing a flawless *teacup chain*), there were tears in the eyes of many. Memories. Wow! I wonder if any of that group is still dancing.



NEW YEAR—NEW DECADE

Medina, Ohio—This particular club is considered a *bootstrap* club—one that created a new start. Bravo. Back to eight sets again. It was early January but Dame Nature was kind—weather was with-her. Easy one-hour drive, south of Cleveland. What turns a dying club into a dynamic one? Hard to say. New location, maybe. New spirit. Lotta nice people. “Allemande Al” for one. Also faithful Louise Kimsies. And the Freeses, the Swarms, Rensels, others. Birthday gal was Pat Morton. Cuer was Gary Zimmerman.

Well, now it’s time to catch up on the tips, tidbits and tidy tidings...

Will someone please tell me who the heck buys *fireworks*? So often in so many states (even near Toledo), I drive by huge fireworks shop signs and buildings. Not just around July 4th—year ’round! The only practical use for fireworks I know is to set ’em off down unwanted woodchuck holes. (I suppose they get a bang out of it.—Co-Ed.)

Our apologies to Ted Sannella from Lexington, Massachusetts, who correctly guessed the *haircut city* as Richmond Hills, Georgia. He, alone, was correct. (See *ASD*, last August, p. 9).

In a previous column, I asked, “...Are there still contests for callers in Colorado or elsewhere?” and surprisingly I received several replies, showing such events are happening in New York, Massachusetts,

New Hampshire, to name a few. One excerpt: “...Ninth Annual S/D Callers Contest at Babcock’s in Wells Bridge, N.Y....20 entries...13 or 14 sets...a crowd of 300... from Mass., N.J., N.Y. and Pa...(and among the winners)...Beth Parkes, 4th; Tony Parkes, 5th. How about that?”

I’ve noticed that those big car-carrier rigs that rumble from the assembly plants to the dealers these days have finally done it. Their engineers have found a way to stack ten cars—count ’em—*ten*—on a single trailer rack. I’ve watched it increase from seven to eight to nine, and now ten full-sized cars. The secret seems to be in the slant of one over another. Now if some smart time engineers could only figure out a way to give us two extra hours each day...



“Have you seen *Phil-lately*?” said one stamp collector to another. So goes an old joke. (T’aint funny, McGee.—Co-Ed.) But philately (stamp collecting) is no joke. It’s a serious hobby enjoyed by millions, including me. I’ve been into it since I wore corduroy knee britches and high lace-up boots with a knife pocket. (That *had* to be a half-century ago.—Co-Ed.) Fortunately, this magazine goes to thirty countries and we get lots of mail, some with extraordinary gummed squares to save. Besides that, subscribers send me special specimens—collectors like Noreen Bowley and John Smith from England, Ichiro Fujima from Japan, and Art Shepherd from New Zealand. Thanks, folks. Trouble is, it’s hard to specialize. I like ’em all, and it gets expensive visiting the stamp stores. (...And that’s nothing to sneeze at!—Co-Ed.)

You may not wish to put a *stamp of approval* on that last *letter-ary* item, but call it a *post-scriptural pony expression* and *cancel* it out of your mind.

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A friend of mine has undergone a major change in his life. When things happen in our lives, we tend to examine why it happened and how, if fate had been just slightly different, circumstances could have turned out entirely differently.

One thing he said has stuck in my mind, "Life is full of moments," my friend said, "and a moment can change your life forever. Timing is everything. One telephone call at the right time could have made everything in my life different right now."



In my friend's life, he was entirely right. A telephone call at the precise moment when he experienced great difficulty could have made a huge difference.

He didn't receive the call, so the moment passed.

Later, this conversation made me think about our opportunities to influence square dancing. Every square dancer has opportunities to either make square dancing better or to hurt square dancing in some way. Sometimes we think that our individual actions don't account for much—either in life or in our square dance clubs. How wrong we are!

An individual dancer can and does make a difference in a square dance club. How? For example, let's take the worst possible scenario. Let's assume that a square dance club member only decides to attend dances when they are *really* convenient for him to participate. Now how often is it *really* convenient for a person to participate in anything? Not very often—right?

It's not really convenient for me to come

to work all of the time. Is it for you? It's not really convenient for me to even get out of bed sometimes. I would really like to just turn over and go back to sleep sometimes when I hear rain falling on my roof. Wouldn't you? Sure, you would. We may not all belong to square dance clubs, but we all belong to the human race. But, with work, if we value our jobs, we make the effort to roll over, put one foot and then the other on the cold floor, and heave ourselves up into the day. That's the way the world works.

That's the way it works in our square dance clubs, too. It may not always be convenient for a member to come. Probably it won't be. I would be extremely surprised if a club president could find one member who would state and really mean that it's always convenient for him to attend every dance no matter what.

The point is that a square dance club member can make a difference if he/she just makes the effort necessary to attend club dances—convenient or not. Just as it's not always convenient to get out of bed and go to work, it will not always be convenient to come out and support our square dance clubs. But the individual dancers who make that effort and do attend club dances regularly have enhanced square dancing just by their willing participation—one individual dancer at a time.

Beyond just attending dances, individual dancers make a difference with their attitudes, whether negative or positive.



Enthusiasm for dancing shines in some of our dancers' eyes. Lack of enthusiasm shows on some dancers'



GREAT DANCING— ONE STEP AT A TIME

by Jo Jan Nunley, Canyon, Texas

American Squaredance, March 1990

faces. Both sets of opportunities reflect on square dancing. An individual dancer can either light a fire of anticipation in other dancers to get out there and start the toetapping or he/she can influence other dancers into dragging out on the floor and halfheartedly make a dance effort.

Each individual dancer helps mold the whole square dance experience. A big responsibility, sometimes. But isn't it also nice to realize that we can and do make a difference one person at a time? Sure it is. Sometimes we tend to forget that either our contribution or lack of it will affect our dance experience and the combined experience of our dance partners. The willingness to participate in a positive way makes a big contribution. Neglecting to go to dances will also change our clubs. Sometimes being one dancer short will cause an entire square to sit out. You've experienced this. I've experienced this. When it happens, it's not a wonderfully pleasant experience. That one dancer sitting at home watching television because it wasn't convenient to attend that night could cause *seven* dancers to twiddle their thumbs through a calling set.



Each dancer becomes an ambassador for his/her club. We portray our club as either a place where other dancers would enjoy and benefit from dancing or we depict it as a club to avoid.

Visiting square dance clubs enhances the square dancing experience. Visiting gives dancers the opportunity to mingle with more square dancers, hear other callers and "toot" the horn of the home club. Not visiting means our club has lost opportunities or moments to make a difference.

Each club member has the opportunity to either help or hinder the club. Moaning about declining or lost membership does nothing but point out the fact that dissatisfaction has reared its ugly head. Meeting together and coming up with a plan of action for recruiting new members has a totally different connotation. Can you feel the difference?

One moment at a time you can make a difference for your club. The dance experience you choose for yourself and for your club will determine the enjoyment you and the other club members will get out of square dancing. It's that simple or that complex, depending on how you choose to view it. That's the key. Each dancer can and will determine his own square dance experience.

Sometimes we have little control over our lives in this hectic modern world, it seems. Isn't it comforting to know that in at least one area—and a pretty important area at that—we all have a measure of control. We decide how things will go. Our individual moments add up to either a great experience or a not-so-great experience. Think about it next time the television beckons on a club night.

Happy dancing!

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THE HIGH COST OF CALLING

by Douglas E. Barnett, Greenbelt, Maryland

There are too few callers. We need good square dance callers. Therefore, I encourage anyone who is so inclined to pursue his interest and become a caller. But I want the prospective caller to enter the profession with some knowledge of what he or she may be getting into.

There are good reasons for becoming a caller: you like people, you like complicated mental activity, you like seeing people enjoy themselves. But if you're planning to enter the activity to make money, forget it! It is generally a losing proposition. Be prepared to pay dearly for being a square dance caller—monetarily, emotionally and physically. Let's explore the monetary aspect first.

Nearly all callers operate their calling business at a financial loss. They are able to afford to be a caller because they have other resources, usually a good-paying primary job that subsidizes their calling activities.

So, what does it take to subsidize a call-

ing business? In the box is a breakdown of some of the essential costs and optional costs that a caller should anticipate. Miscellaneous or specialty costs are not included. Optional costs, marked with asterisks, are not absolutely necessary, but if expended, certainly make the caller better, and are highly recommended. Although a new caller could get started a bit more cheaply by purchasing used equipment and cutting some cost corners, eventually most of the costs will be incurred, if he becomes a professional caller for at least one club.

The monetary cost of being a caller is small compared to the cost in time. Most callers spend a couple of years, perhaps more, learning to dance, and about three to five years in training and apprenticeship before they are capable of teaching and calling their first square dance class. Thereafter, for the active caller, the following times must be set aside each week for calling activities:

ESTIMATED COSTS PER YEAR	
ITEM	AMOUNT/YEAR
Equipment (initial outlay \$3000 prorated over 5 years)	\$600.00
Maintenance of electronic equipment (turntable, amplifier(s), speakers, misc.)	50.00
Supplies (specialized, such as diamond needles, and regular)	50.00
Record tapes or services	50.00
Records: purchase, postage, handling	200.00
Tapes (audio, video, CD)	50.00
Caller notes and information services (one to two)	50.00
Publications: journals, books, newsletters	75.00
Callerlab fees	75.00
Travel costs, lodging, meals and incidentals at C'lab once each 3 years	150.00
*Fees for seminars, caller's college, to keep current/certified	200.00
*Travel, lodging and meals for caller's college	625.00
Fees for local caller's organization(s)	30.00
*Travel and attendance at National Convention	600.00
Travel, attendance, expenses for two regional conventions	500.00
Attendance at local dances to have current knowledge for the calling area	50.00
Clothes (Callers are expected to dress appropriately)	200.00
Auto (gas, oil, tires, maintenance for 7000 miles plus \$8,000 prorated for 7 yrs.)	2892.00
Meals eaten away from home because of square dance	50.00
Telephone, light, gas for office (usually in home)	500.00
Office supplies (general)	150.00
City, county, state and federal taxes or fees	900
*State corporation business filing fee and income tax filing fee	70.00
Insurance (equipment, liability, car)	150.00
Total	\$8267.00

ACTIVITY	HOURS/WEEK
Writing choreography	3
Practicing with records	3
Preparation for each class	3
Driving to class and setting up	1
Club dance/class time	2
Driving home and take-down time	1
Postmortem analysis of dance	1
Operation of business	6
Driving time, attendance at callers meetings, seminars, organizations (prorated)	3
Time spent at Callerlab (prorated)	2
Driving to and attendance at local dances to stay abreast of activities	2
Reading square dance literature	2
After dance socials (often expected)	1
Total hours	30

For each class, all or part of the first seven items must be considered, especially if the level of calling is different or the activity is teaching. So add an additional 10-15 hours for each class, different or special activity. Calling for one class is about 30 hours per week. Calling three nights per week, assuming the caller is doing homework properly, requires 40-60 hours per week. Special dances, calling to a live band, party nights, demonstration dances, calling in a different hall—all add an extra burden of time.

Advertising and promotional costs, including both time donated as well as funds expended, are not included here.

If we consider the caller's time (30 hours per week at a minimum wage of \$4 per hour for at least 40 weeks), then an additional amount (\$4,800) should be added, giving a total of \$13,067 per year.

Most clubs in the northeast U.S. and the Washington area pay the caller \$35-\$125 per night. Taking the average of these two figures, \$80.00, and dividing it by the total time to accomplish a dance, 30 hours, we find that the hourly wage for the caller is \$2.67. Actually, it is lower than this because time for special dances, advertising, promotion and other miscellaneous activities was not taken into account. Nevertheless, \$2.67 is considerably below the minimum wage and a pitiful sum to pay a professional who trained for five to

ten years before receiving his first substantial monetary compensation.

A caller, calling one dance per week at \$80.00 per dance for forty weeks will receive about \$3200 per year. His outlay to participate in the calling business, cutting a few corners, is about \$8,000—a loss of approximately \$5,000 per year.

These figures are based on paying the caller nothing for his time (40-60 hours per week). If the caller's time is considered, the loss can be as high as \$10,000-15,000 per year for one to two clubs. Many active callers do not realize the extent of their loss from the calling business. Though some club callers are given a bonus once a year, rarely if ever is it enough to allow the caller to break even.

Calling square dances has been called an "act of love," a generous giving without the expectation of an equal return. It is a giving of the self both physically (time and energy), emotionally (something my wife could tell you about) and, we may also conclude, financially (\$10,000-\$15,000 loss per year).

So, if you choose to become a caller, you will be getting a lot from the activity: interacting with people and complicated mental activity. All that is wonderful and rewarding but be prepared to give of yourself also. New callers just starting need encouragement. They spend thousands of hours practicing and preparing. They get on stage, and they do their very best. On stage they are scared to death, and they wonder, "Why, oh why, did I work so hard to have this horrible, horrible feeling in the pit of my stomach?" And they tell themselves they must be crazy! (I probably am.)



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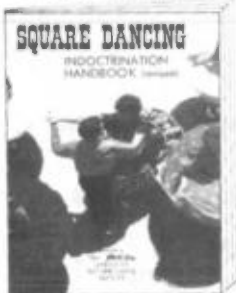
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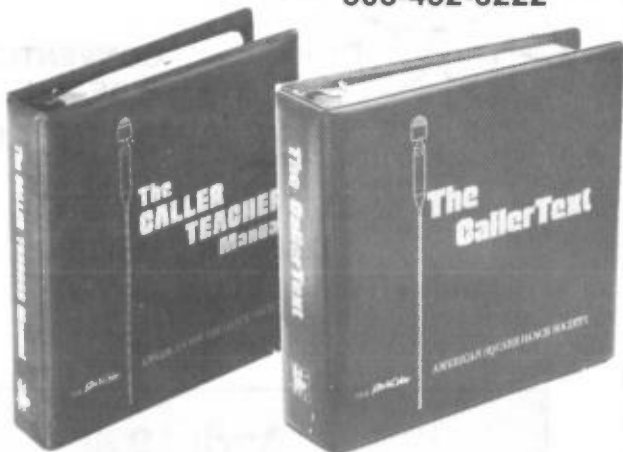
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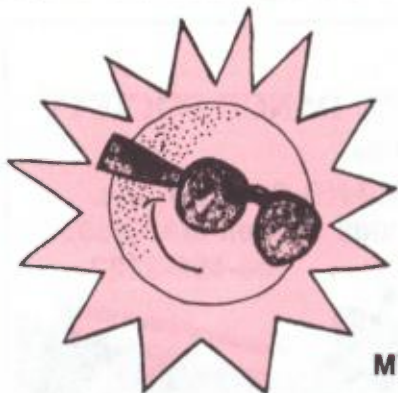
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Dancing Across The Continent

by Nini Harris, St. Louis, Missouri

During the winter of 1803-1804, a group of men gathered in Illinois, across the river from St. Louis, to train for an expedition. The previous spring, President Thomas Jefferson had negotiated the purchase of the Louisiana Territory, 828,000 square miles extending from the Mississippi River to the Rocky Mountains. With that monumental sale, the size of the young United States had been doubled. The men training in Illinois were preparing to explore this massive territory as members of the Lewis and Clark Expedition.

The Lewis and Clark Expedition started up the Missouri River in the spring of 1804. During the next two and a half years they explored, recorded the locations and habits of the native Indians, mapped the terrain and studied the plant life and animals of this vast region. The journals of that expedition proved a remarkable source of information for opening up the west to settlement. Since the development of the frontier, the journals have provided

a marvelous picture of the region as it was before the arrival of white settlers.

Recently, Robert R. Hunt, a member of the Lewis and Clark Trail Heritage Foundation, searched through the journals of the expedition to learn what members of this corps of discovery did to relax and to lift their spirits during their long, hazardous journey.

"From beginning to end," Hunt states in the publication, *We Proceeded On*, the Expedition is punctuated with dance." Dancing is mentioned on at least 27 entries in the journals and Hunt believes dancing occurred on more occasions not mentioned in the journals.

Expedition Captains Meriwether Lewis and William Clark seemed to recognize that a little music and dance would provide "refreshment" to a crew facing life-threatening dangers while dealing with the daily hardships of malnutrition, mosquitoes, extreme heat and bitter cold. Among other times, celebrations with music, drink and dance were noted in the journals on Captain Lewis' birthday, Christmas, New Year's Day and Independence Day. The journals indicate that two members of the party, Private Pierre Cruzatte (the principal musician) and Private George Gibson, provided fiddle music for the dances.

In addition to relieving both tension and tedium for the explorers, dancing served a diplomatic role on the expedition. "Of the dancing noted in the journals," Hunt comments, "almost half of the occasions are in response to requests of the natives or their chiefs—among the Mandans, the Shoshones, the Nez Perces, the Yakmas, the Skillutes..." The Indians were fascinated watching these strangers doing their exotic dances. Often the Indians were inspired to join in with the explorers' dancing or to perform their own dances. These joint dance parties created a friendlier environment for the explorers.

Captain Lewis used the phrase "a

dance on the green" in the journals, suggesting that the men also enjoyed the tradition of country dancing. Country dancing, the granddaddy of American square dance, was brought to the American colonies by settlers from the British isles. Country dancing, which was popular in England at the time of the *Mayflower* through the time of the American Revolution, was usually done outside in a field or meadow. The phrase "on the green" refers to dancing in a field. Those who were born or reared in families coming

originally from Virginia, Pennsylvania or a New England state would have been familiar with this style of dance.

The night before Lewis and Clark and their crew departed from St. Charles, Missouri, to begin their expedition, a private note that they "passed the evening very agreeably dancing with the French ladies..." Appropriately, when they returned to St. Louis two and a half years later, St. Louisans held a dance to celebrate the successful completion of the great expedition.

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SQUARE DANCING IS FUN

by Bill & Bobbie Davis

Every time we see a square dance advertised as "Fun Level," we find ourselves wondering just what kind of dance it is going to be. After all "Fun" is many things to many people. So we decided to list some of the things that are fun about Square Dancing.

Square dancing is fun when:

You are in a square with good friends you have known for years.

You are in a square of strangers who can easily become friends by the end of the dance.

You are learning a new call or concept.

You are dancing to an old-favorite singing call that you have requested at least once a week for the last year.

The choreography is challenging and/or different enough to keep you concentrating hard all evening.

The choreography is familiar and so easy that you can coast through the whole evening without thinking.

An overflow crowd is packed so tight that you have trouble staying in your own square.

You and five other couples are working to tapes in someone's garage.

You dance to the same familiar caller week after week at your club.

You go to a weekend festival and dance to callers you have never heard before.

You are helping beginners get through a class night or newer dancer hoedown.

You are struggling through a workshop striving for a new level.

You are doing an exhibition at a party night.

You are at a week-long square dance camp dancing three sessions a day.

You don't have to be a "dancer" with your left foot on the downbeat in order to enjoy it.

You find yourself dancing and gliding through a wide variety of music styles from traditional to rock to country western.

The choreography is continuous and you never have to hesitate for a second.

Only half the square is working and you have time to breathe and get oriented.

You brought your favorite finger food recipe, and everyone commented on it, and it was gone in the first half hour.

You didn't have to bring anything to the dance but your dancing shoes and you wore them.

You filled your dance card the night before and danced with your old friends all night long.

Computer numbers were used and you danced with different people every tip.

There were exactly an even number of squares and you were able to dance every tip.

There were extra couples and you could sit out whenever you wanted to.

There were rounds between every tip and you got extra time to rest and visit.

There were no rounds and so you didn't lose any square dancing floor time.

There were pre-rounds and double rounds between every tip and you danced every one.

There were no pre-rounds but pre-star tips instead.

You went to a closed dance to a special caller even though it cost twice the going rate at the door.

You danced to some brand new callers at their first open dance.

HAVE FUN !

A Tribute to my Parents and to Square Dancers Everywhere

by Kelly M. Willenberg, Augusta, Georgia

If every person in the world knew how to square dance, the world would be a much happier place. When my parents first joined hands and circled left twenty-one years ago, I don't believe they knew they still would be part of a four-couple square. They realized it was a great way for the entire family to participate in an activity together, getting exercise at the same time. Square dancing has given my family a multitude of unforgettable, marvelous memories. Those memories are significant to my childhood, and deserve recognition. The friends my family has because of square dancing are priceless.

Twenty years my dad has been calling square dances, sometimes as many as six a week. I remember the first time my dad picked up a mike in the late Jed Essey's garage. I sat on the couch with my Mrs. Beasley doll, wondering if the voice I heard was actually my dad's. Well, it was, and from the moment I saw him tap his foot with the first beat of a singing call, I saw a passion. Watching him call *Jackson* with his mike almost touching his lip etched itself in my mind. With his cowboy boots on and his right toe striking the beat, I felt the rhythm of a *sides face—grand square*.

My parents began dancing with Redbud Squares in Anderson, Indiana, in September, 1969. The following year dad was hired as their full-time caller. For the next six years, he called for two other clubs in Indiana, the Nite Owls in Anderson and the Kickouts in Muncie. He participated in the Indiana Callers Association and practiced long hours in our garage to master his art. From the Indiana Roof and the New Dancer's Round-up to



Tammy & Jim Melton

numerous campgrounds in central Indiana, my mom stood by him, savoring the taste of the *tea-cup chain*. Once my sister and I began to dance, we went together as a family to dance and see our friends. I admire the closeness we felt, applauding the friendship we had with that square dancing family.

When our family moved to Cullman, Alabama, in 1976, we didn't hesitate to establish roots with a club again. My mom remembers the companionship she felt while learning to cope with the separation from her family. Shortly after moving, dad began calling for a club, and we adopted another square dancing family. My sister and I became active in high school sports, eventually losing interest in square dancing. But that didn't keep my parents from square dancing! It was an ingredient vital to their happiness. My parents had grown to love square dancing and loved the people who *do-sa-do*.

Since then the years have flown by. My sister and I are both grown with families of our own, neither of us involved in square dancing. But it will always be a part of our parents' lives, and a piece of our childhood puzzles. Currently, Dad calls for three Alabama clubs and is active in the Alabama Callers Association. He is also a member of Callerlab. He and Mom have attended seven national conventions, two of them family vacations.

My husband is in the Army, which has necessitated five moves all over the country. My parents travel to see us and, of course, go dancing. They have yet to meet a stranger. Watching them go out the door in their square dance attire, Dad in his

Continued on Page 96

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Penny Kipley of Bay Beaux and Belles and Joys Melodies of Traverse City, Michigan said to me, "Wait until you see my new outfit I am going to wear to the Traverse City Festival. The fabric came from Abu-dhabi." (That's pronounced Aboo-ha-dobby.)

Thought to myself, here comes a fashion story I don't want to miss. Sure enough! Penny's brother-in-law took a trip to Saudia Arabia to the town of Abu-dhabi in the Persian Gulf. While there he picked up this piece of pure silk with gold lame stripes for about \$6 a yard. Penny loved the fabric but was afraid to cut it so she held onto it for four years, until she met Erline Haga, a homemaking teacher and dancer from Illinois. Penny gave Erline the fabric and a peasant blouse and skirt of hers to use as a pattern. This is the creation Erline made, along with two ties. The colors are exquisite—pink, white, black, rose.

Penny and Chuck have been dancing for 14 years and I'll bet this is their favorite outfit. Can't say I disagree.

by Bev Warner
Saginaw, Michigan



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Jim & Fae Park



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Encore

by Mary Fabik

Highlights of Past Issues of this Magazine



25 YEARS AGO, MARCH 1965

"Extremist or Moderate?" asks Harry Lackey. "When I was first introduced to this hobby of ours, I was strongly impressed with the idea that square and round dancing were one and the same. I had been indoctrinated to the principle that both were necessary for dancers to achieve a solid background and that callers used both squares and rounds to program an evening of enjoyable dancing.

"In square and round dancing we have extremes, just as we have in other phases of public interest. Dancers move from the middle-of-the-road group to one of the extremes, either all round dancing, or vice versa.

"If square and round dance extremists continue to grow in numbers, the two activities will go their separate ways...It would be impossible to get them all happily together, but through thoughtful discussion, many problems could be overcome."

North Carolina's Harry Lackey has been traveling full-time as a caller since 1961.

National Convention—For the first time in National Square Dance Convention history, a one and a half million dollar electronic brain will handle the enormous task of registering, housing and categorizing some 20,000 expected dancers, June 24-26 in Dallas, Texas.


The top singing call was *Roamin' in the Gloamin'* by Dick Leger. Get out the bagpipes! Here's MacLeger pulling out the stops with a bonnie triumph that'll be danced by peasants and kings. It's cute, it's easy, it's musically sound, so you can't go wrong with this Scottish "right."

10 YEARS AGO, MARCH 1980

"March seems an appropriate time, falling just before Callerlab meets, to highlight the caller.


"Callers tend to receive much of the blame for square dancing's problems and little of the credit for its successes. Let's be fair—even callers couldn't cause all the complications laid at their feet without help from club officers and dancers...



Continued on Page 93



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The Belles & Beaus square dance Club of Gibson, TN, are very proud of this square of energetic dancers. From left to right in the photo are Doris and Val Zeigler, Sherrill and Ed White, Tom and Ruby Erwin, and Charleene and Bob Parker. These four couples accomplished a feat of which few square dancers can boast. They graduated from beginners lessons at four square dance clubs in two states last year - the Belles and Beaus Club (caller Trent Keith); the Golden Circle 8's Club in Jackson, TN; and the Paris Pairs Club in Paris TN (caller Raymond Hopper), and the Murray Square-A-Naders Club in Mur-



ray, KY (caller Joe Moore).

The couples continue to dance at all four clubs. They are shown here in their strawberry outfits at the 3rd Annual Strawberry Festival Dance sponsored by the Belles and Beaus. They wear those happy smiles everywhere they go—could it be they've found a hobby they really like?

Leulla Carver

... Funship 'Tropicale Caribbean Cruise Jan. 5, 1991 ...

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What is normal on most square dance cruises, we've found out, is 1 or 2 dances at best, and sometimes no dancing at all! On our 1st annual U.S.A. cruise, we actually danced 19 times but 2 of the dances were only an hour so we didn't even count them!

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FEEDBACK

Here are just a few little ideas that might help other dancers.

—I am a small man (5'5" and 135 lbs.) and seem to get squeezed in the process of *do-sa-do*, *pass thru*, *swing thru*. I compensate by turning a quarter or sideways and am able to go through easily.

—Being short and ladies seem so tall, I always let go of their hands when twirling them, saving a lot of hairdos, twisted arms and necks.

—When the caller says to say "Hello" to my corner, I try to read her name on her badge. It is very hard to read if she wears it over her heart like a man or on her belt line. It sure would be nice if the ladies always wore their badges above the right breast for easy reading.

—There is a poor precedent around that I would like to see changed. At the end of a tip, the gents all shake hands and thank each other, while the ladies step back and are usually ignored. I think this is disgraceful. As a gentleman, I dance with the ladies a majority of the tip and believe the ladies should be thanked and hand-shaked more than the men.

I have been doing this on my own for a year or so and you should see the looks of amazement and pleasure on the ladies'

faces...I think all square dancers should add this pleasant courtesy to our already wonderful, friendly ways toward each other.

H.D. Snyder, Jr.
Newfield, New York

Re your article about giving something back this Thanksgiving. I'm happy to say I belong to two clubs that have joined together to give something all year...In the fall of '87, one of the groups had the usual box for food for the needy. We noticed people often forgot to bring food but didn't offer to donate to buy food, so in early 1988, a quilt was made, donated, raffled and around \$400 worth of food was donated for the homeless.

When the food was delivered, we realized that these people aren't hungry only in the holiday season, and that there was also a great need for used clothing and blankets. Early in 1989, a quilt top was made and donated. We charged members and any other interested persons to put their names on it. We also bought food weekly, cleaned closets and collected used clothing and delivered it.

In June we had a party. June in the desert is hot, so what else? a swim party and pot luck. We tied and tacked the quilt. They we started selling chances on it. The whole time, we were buying food, toothbrushes, toothpaste, soap, laundry detergent, baby food, formula, disposable diapers and collecting clothing. In 1989, our two clubs have donated over 5000

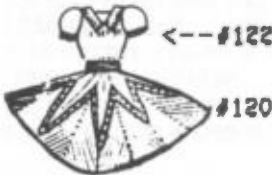
Continued on Page 102

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HOW DO WE SAVE THE BABY?

There is an old saying, "Don't throw out the baby with the bathwater." This implies that there are some things that must be saved when we dispose of something that is waste or unneeded. We think there may be a parallel in what has happened to round dancing since the adoption of the Roundalab Phase Rating system for round dances. Even though it is not a perfect system for rating round dances, it is the best one that has been devised to this point. It helps leaders, teachers, dancers and clinicians in the planning and dancing of round dance activities from beginner classes to major festivals, up to and including the URDC R/D Convention.

However, there are some disadvantages. The major one seems to be equivalent to the problems created in square dancing by the adoption of Callerlab's different square dance program, i.e., no one seems satisfied with being merely a Basic or Mainstream square dancer. You are perceived as not being a *real square dancer* until you have mastered at least Plus or the Advanced programs. Substitute Phase II for Basic, Phase III for Mainstream, Phase IV for Advanced and round


dance for square dance, and we think you have an apt description of round dancing today.

The problem this creates is moving dancers into more advanced phases before they are ready, placing pressure on teachers to teach beyond their level of competence, and driving the level of dances taught at festivals through the roof. The results can be seen at any major round dance event. There are numerous dancers "doing" round dances that they lack the dance skills to "dance." (There is a far cry from "doing" a dance and "dancing" it.) In addition, the level of programmed rounds is usually beyond the capability of the majority of dancers in attendance. Finally, the level of dances taught is usually too high. After all, if it's a round dance festival, we have to have one or two Phase VI dances, right? The problem is that even though several (far from all) dancers at the convention are capable of learning these dances, they represent the cream-of-the-crop of round dancers, and most of the time we cannot use the dances in our round dance clubs.

Is there a solution to this dilemma. Sure, reduce the level of the dance programs and teaches! Is it going to happen? You tell me!

Don & Pete Hickman
From the *Texas R/D Teachers Assn. Newsletter*

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by Cal Campbell

In the last several months we've discussed microcomputer basics. Most of the discussion has applied to all microcomputers, but the emphasis up to now has been to introduce you to MS-DOS or IBM-PC types of microcomputers. These have been the most popular microcomputers on the market for several years. You need to be aware that this situation is changing rapidly. There are several other brands of microcomputers being manufactured. One other very popular brand is the Apple Macintosh. This microcomputer has probably had more effect on how you and I use computers than any other machine. There are also radical changes going on in the IBM-PC style of microcomputer.

Until about five years ago, microcomputers were keyboard-oriented. This meant you had to type a command on a keyboard or press a key, or combination of keys, to get the computer to do any-

thing. Each program had its own set of commands that had to be memorized. This entailed hours and hours of practice to learn one program, only to have to face the same problem over again when you needed to use another program.

With the advent of the Macintosh microcomputer all that changed. The Macintosh introduced a screen where programs were shown as pictures or icons. To start a program, you used a mouse to put an arrow on top of the picture and then clicked a button on the mouse to start the program. What a change! You no longer had to remember the name of the program to be able to activate it.

Next came using the program itself. The Macintosh way presented most of the commands on easy-to-use "pull down" menus. Many people could just play around with the programs and figure out how to make them work without consulting the manual. In addition, when you found it necessary to use another program, most of the commands used in the previous program were the same commands used in the new program. All of a sudden, using a microcomputer became much less of a pain.

While this was going on, the MS-DOS people had not been asleep. They, in turn, developed graphics-driven programs for their machines and adopted the use of a mouse. Unfortunately, these programs have never worked as well as the Macintosh, but every year they are getting better.

Continued on Page 101

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We like to see the colors whirl
As gents bow down and ladies twirl.
We love to circle round the ring
And watch the happy dancers swing.

We've square danced now for many years,
Increased our joys, diminished tears,
And if the do-sa-doing ends,
We'll still remember lifelong friends.

Joyce Shiver

Crystal River, Florida

RHYME TIME

WATCH YOUR STEP

Rollaway
and half sashay
wheel and deal
and flutterwheel,
centers trade
and promenade
circulate
and separate.

Do all the calls,
Each one with ease;
Not all of them
At one time, please.

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Crystal River, Florida



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Idaho is celebrating its centennial this year, and here is the approved costume for dancer participation in the July 3 Centennial Celebrations at the B.S.U Stadium in the capital city of Boise.

All squares will be coordinated. All the petticoats in a square will be either cream, wine or navy blue. Either black or navy blue shoes will be worn. The blouse is a peasant style, made from C&C Originals Pattern 118, with a modified neck ruffle. The skirt has twelve gores, three wine, three navy and six cream. The colored gores alternate, with cream between each one. The skirt band is cream-colored.

Men will wear cream shirts with wine scarf ties and navy trousers.

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CALLERLAB NEWS

PLUS QUARTERLY SELECTION FOR CURRENT QUARTER

Just as this issue was going to press, the announcement was made of the new Plus Quarterly Selection for February, March and April. Here it is:

RIGHT AND LEFT BY

By Joe Saltel

STARTING FORMATION: Facing couples.

ACTION: Do a *right and left thru* and a *quarter more*, then the centers do a nose to nose *sashay*.

ENDING FORMATION: Ends in ocean waves.

TEACHING HINTS: The *right and left thru and quarter more* part of the call is not as common an action as it once was. The $\frac{3}{4}$ is really tacked on to the *courtesy turn*. So the $\frac{3}{4}$ *courtesy turn* sets up a momentary two-faced line from which the centers will slide past one another to complete the action, ending in an ocean wave. Advanced dancers will know the action of the centers sliding nose to nose as a *slither*.

The key to dancing the call is to show how the centers of the forming two-faced lines can anticipate the *slither* and just prior to the two-faced line forming, slide over to the far center to end in a wave. Probably this will, for the most part, be used in standard position so it will be the girls doing the *sashay* portion.

CHOREO:

Zero line, right and left by, recycle, pass thru, left allemande...

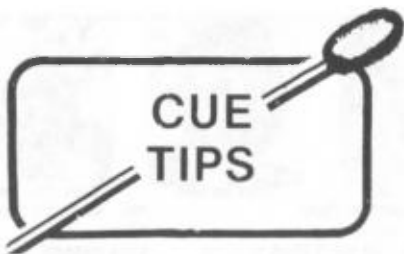
Zero line, right and left by, swing thru, turn thru, left allemande...

Zero line, pass thru, wheel and deal, zoom, centers slide thru and Right and left by, ping pong circulate, extend, ladies trade
Recycle, left allemande... (zero box)

Zero box, right and left by, grand swing thru, single hinge
Boys run, right and left by, recycle and sweep $\frac{1}{4}$ more
Single circle to a grand right and left...

Watch for "Quest" in the April issue, in which this Plus Quarterly Selection will be diagrammed for dancers.





EDILWEISS

CHOREOGRAPHY: Ruby & Perry Kullman

RECORD: Grenn 17035

DANCE: Waltz

Level: Phase II

FOOTWORK: Opposite, directions for M except as noted.

SEQUENCE: INTRO—AB—AB—ENDING

INTRO

- 1-4 **WAIT; WAIT; APT, PT,—; TOG (BFLY), TCH,—;**
 1-4 In OP fcg pos DW wait; wait; step apart from ptr L, point R,—; tog R twd RLOD to BFLY pos fcg wall, draw, touch L;

PART A

- 1-4 **(BFLY) WALTZ AWAY & TOGETHER;; Bal L & R;;**
 1-4 In Bfly Wall waltz away from ptrn fwd L, fwd R, cl L; fwd R turning to face ptr & Wall, side L, cl R; (BFY-W) Side L, XRIB, rec L; side R, XLIB, rec R fc ptrn;
- 5-8 **(BFLY) TWIRL VINE (SCP/LOD); PICKUP (CP/LOD); TWO FORWARD WALTZES;;**
 5-8 Side L, XRIB (lady turn RF under man's L arm R,L), side L (Lady continue RF trn twd LOD) to SCP/LOD; fwd R (lady fwd L trng L to CP/LOD), fwd L, fwd R; Fwd L,R,L; fwd R,L,R;
- 9-12 **FORWARD POINT; BACK POINT; TWO LEFT TURNING WALTZES (CP/W);**
 9-12 Fwd L, point R fwd,—; bck R, point L back —; fwd L (trng LF to fc COH), fwd and side R (continue trng LF to fc RLOD), cl L to R; back R (trng to fc w), sd L, cl R (CP/W);
- 13-16 **TWIRL VINE; PICKUP (TO SCAR); TWINKLE OUT TO BJO; TWINKLE IN TO CP/W;**
 Side L, XRIB (lady turn RF under man's L arm R,L), side L (lady continue RF trn twd LOD) to SCP/LOD; fwd R picking lady up to Scar pos DWL (lady fwd L trng L to scar pos), sd L, cl R; XLIF (lady XRIB), sd L trng to fc ptrn (CP/W), cl R;

PART B

- 1-4 **(CP/W) DIP BK; MANEUVER; TWO R QUARTER TURNS;;**
 1-4 In CP/W dip back COH L,—,—; Rec R turning RF ¼ to CP RLOD, side L, cl R; back L trng RF, back and side R continuing RF turn to face COH, cl L; fwd R (trng to fc LOD), sd L, cl R;
- 5-8 **(CP/LOD) ONE LEFT TURN ONE-HALF; ONE BKWD WALTZ; TWO RIGHT TURNING WALTZES;;**
 5-8 Fwd L (trng LF), fwd and side R (continuing turn to face RLOD), cl L; bk R, bk L, bk R; bk L (trng RF to fc COH), bwd and side R (continuing turn to face LOD), cl L; fwd R (turning ¼ to face w), sd L, cl R;
- 9-12 **WALTZ AWAY; FORWARD WALTZ (WRAP THE LADY); ONE FORWARD WALTZ; THRU, SIDE, CLOSE;**
 9-12 Waltz away from ptrn fwd L, fwd R, cl L; fwd waltz R,L,R (while wrapping the lady LF into the M's R arm); fwd waltz R,L,R (in wrapped pos); thru R (releasing R hand at lady's waist), sd L, cl R (CP/W);
- 13-16 **LEFT TURNING BOX;;;;**
 13-16 Fwd turning to fc LOD, sd R, cl L; bk R turning to fc COH, sd L, cl R; fwd L turning to face RLOD, sd R, cl L; bk R turning to fc W, sd L, cl R;

ENDING

- 1-2 **TWIRL VINE 3: THRU, APT, ACKNOWLEDGE;**
 1-2 Repeat meas. 5; thru R, standard acknowledgement;



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OR30 PASS ME BY by Jerry
OR31 KINDLY KEEP IT COUNTRY by Len
OR33 UNCLOUDY DAY by Gary
OR27 JACKSON by Gary & Grace

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OR 23
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Wayne Crawford



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UR2 ONE FRIEND by Mike Dabling

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People IN THE NEWS

Two photographers are responsible for most of the many photos we've used this month. They are **Fred McCall** of Wichita Falls, Texas, and **Bob Messina** of Valencia, California. The images here, the people, the events remembered—all may help us to spring into Spring!

Caught in action at dance events in California by lensman **Bob Messina** are: top left, caller **Ron Mineau**; top right, caller **Harold Fleeman**; bottom left, caller **Clyde Driver**; bottom right, cuer **Trudy Chatfield**; inset, **Al Phew** and **Doug Woolever**, the Yo-yo Man.



Readers have asked about **Jim and Dottie Hilton**, now retired from Hilton Audio. They now operate a new corporation from their Southwind Motorhome which is completely outfitted to do electronic servicing for their customers. In addition, they conduct Sound

American Square Dance, March 1990

Seminars across the country for organizations interested in educational programs for their members.

Pictured on a snowy peak, just having a mountain of fun, are two well-known figures from the former *S/O* magazine, **Bob and Becky Osgood**. We could say, "Here are two Titans in the Tetons."



In Garden Grove, California, **Vic and Vickie Kaaria**, soon to reside in Watsonville, called for the Guns and Garters Club Dance.



Last fall at the Texas Stardusters Round Dance Fall Festival, cuers **Rod and Susan Anderson** were the subjects of this candid.



From Delaware come the news that **Marian Owings**, along with her husband Roger, members of Y-Knots and Pi-R Squares, received the Coulson Award for 28 years of volunteer prison service and ministry.

Shot by lensman **Fred McCall** is the Precision S/D Team of Wichita Falls, whose caller/instructor is **John Gorski**.



And here is a close-up of **John Gorski**, who hails from Lawton, Oklahoma. He is a very active and well-liked caller in the Wichita Falls area.



Club banners are always in evidence at the popular annual Texas Square Dance Convention.



Caller **Ted Hines** of Brookfield, Connecticut, was the oldest male to complete the 5 1/2 mile swim at Candlewood Lake last summer. Time: 4:24:16.

Finally, way down San Antonio way, here's caller/editor/speaker

Rusty Fennell, doing his thing. **Rusty** and his wife **Kay** publish *Mainstream Flow*, a caller's note service.



English Mountain

AMERICA'S NEWEST AND FINEST SQUARE DANCE RETREAT

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April 30-May 4

A2 Intro to C1
Darryl Lipscomb (CO)
Mike Jacobs (VA)

May 6-11

Rounds Week
Phases III thru VI
Tom & Jan Kannapel (KY)
Ralph & Joan Colippi (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 Petre (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 Flippo (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 Latson (TX)
[RDS] Jim & Jane Poolman

July 15-20

Frank Gattrell (OH)
Scotty Sharret (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 Carlton (NJ)
John Kephart (NC)
Leroy Conrad (MO)

August 12-17

Larry Prior (MI)
Curt Braffet (IL)
Brad 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 Bresnien (AL)
[RDS] John & Dimple Williford (AL)

September 16-21

Larry Latson (TX)
Lem Garville (LA)
[RDS] Marilyn & Cliff
Hicks (MI)

September 23-28

Ken Bower (CA)
[RDS] Chuck & Vonnelle
Murphy (MS)

**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

For More Information Call: ENGLISH MOUNTAIN SQUARE DANCE RETREAT
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by Harold and Lill Bausch

We tried an experiment this year, with only modest success. It occurred to us that many clubs (in fact, most clubs) sponsor beginners lessons with too few students to enable the club to break even financially. In an effort to help clubs in the Omaha area, we announced that we would sponsor a class with no affiliations to any club and that any and all clubs could bring beginners and "angel" with them. At the end of lessons, everyone would be free to join any area club.

We did get a small class started, and we did get some folks to come and "angel," but we did not get the support of the area as we had hoped. Some area clubs are still going on with their own lessons and losing several hundred dollars in the process. I suppose they were afraid that since I call for several clubs in the area, I would influence the new dancers to join my clubs. This had not been my intention, and I did not wear our club badges. I did announce that when lessons were over, everyone would be free to join any area club.

As it turned out, 90% of the new dancers were brought in by one of my own clubs, and the angels are mostly from that club, so I expect most of the newer dancers will indeed join this one club.

My intentions were good, and I think the idea is good. I suggest that if anyone wants to try this, it should be set up with at least three other area callers. Perhaps then you could get away from the idea that you are trying to "steal" the new dancers. The venture is not a total loss, for we are bringing in some new dancers who would not have been in the area if we hadn't done it at all.

I'm sure that all areas are the same in this one respect—clubs will cycle. They

build and falter, then perhaps build again. This has been true of clubs I have observed.

It would be easy to panic when crowds are down a bit but that is when level heads must keep things going smoothly. Callers must strive to always show the crowd—large or small—a good time. Just because there are fewer squares than anticipated, the caller must not let down on his efforts. The number of things that can influence a crowd are so numerous that it is foolish to try to list them, but I shall nevertheless mention a few: school activities, office parties, the Super Bowl, college games, weather (good or bad), other area dances, sickness, too many dances, vacations, popular TV programs.

Perhaps VCR's are affecting our new dancer programs. The fact that both husband and wife often work away from home is a cause, for often one or the other is just too tired to go out. We have many more forms of entertainment now than we did twenty years ago. All these things are affecting square dancing. Not as many folks are looking for something to do.

If we are to end up with fewer square dancers, then we had best do our best to retain the ones we have.

Clubs today do not have the easy task of just putting on a dance. They must strive to please and entertain those who come from all levels of experience and abilities. In areas where the population will support MS, Plus and Advanced Clubs, it is much easier, for each dancer chooses his/her program. Many areas do not have that luxury and must try to please everyone at one or two area clubs.

It is obvious that if we could get dancers mixed so that new and experienced are dancing together, the level can gradually be raised, but often there is resistance to this. Longtime dancers often feel they have done enough of this and really object.

What else might we try? Well, I have done this—bring out a call, old or new, that is interesting, quickly learned and new to most everyone. I announce that this call is the "special," just for us to enjoy tonight. The idea is to have everyone learning and enjoying. It usually works.



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DANCER EDUCATION by David Preston

I've given considerable thought to some of the problems that confront our square dance activity, and thought I might approach the subject of teaching square dancing from a rather slanted view—that of an educator. I've been in the educational field for several years, and here are some things that may help others who are teaching square dancing.

1. All people don't learn at the same rate. Think about your schooling and you'll recall that one doesn't learn math or history at the same rate as everyone else. Good teachers will tell you they adjust their lessons almost continuously because of the different learning rates of their students and conditions at the time.

2. All people don't learn the same way. It may be that a few words of instruction may do the trick, with others it may take a show-and-tell session, for others some other method. In education, a good teacher may try several different methods when teaching an idea hoping that more of the class will learn. The inputs a teacher gets from a class are processed by the teacher for clues about what and how well a movement is learned. Adjustments are made from these inputs in the teaching/learning process. Teachers should be sensitive to the indicators students give them so they can make the necessary adjustments to have an effective class section.

3. Professional educators are usually licensed. This means teachers are graduated from college with a reasonably high grade average. Some states require

testing to a potential teacher before granting a license. I'm not saying that a square dance teacher has to attend college and be licensed to teach square dancing but there are some lessons from which we can learn. It's better not to reinvent the wheel. I am suggesting that it may be as important to have as much knowledge about how to teach square dancing as calling a square dance. There is not enough evidence to support the idea that one can have the "gift" of teaching. We have tied calling dances and teaching into one person without any consideration of a caller's teaching qualifications. The answer to this dilemma may be initiating a procedure where callers are sanctioned as square dance teachers. Isn't this a function for Callerlab? Yes! Do clubs then need to hire only such callers for teaching square dancing?



4. Educators spend much time writing a curriculum for some obvious reasons. Teachers do this because they need a measuring stick. If they claim they are going to teach something, then there should be a way to find out if they actually did teach it and how effective the teacher is. Again, we can learn from this activity. Callerlab has spent much time, energy, and money formulating a teaching curriculum. As a caller, I feel it necessary to comply to the suggested curriculum because of loyalty to the profession and a sense of fair play to the dancer/student. It makes a whole lot of sense to standardize square dance programs.

It seems that if we cooperate in square dancing and make sure that certain things are done to better the chances of lowering the attrition rate among new dancers, we can get closer to achieving the goals we all have.



by Bob Howell

easy level

While calling a party night in Cairns, Australia, last October, a woman came up during one of the breaks and gave me a routine that I have been using on most calling dates since. The woman was Freda Sherwood who hails from Wimbourne, Dorset, United Kingdom. Kids, seniors and dancers of all ages in between have really enjoyed dancing this solo that Freda called...

MOD ROCK

FORMATION: Solo

MUSIC: Slow heavy beat. (I have been using *Tulsa Time*, MCA 53557, Don Williams and *Toe Teasing*, Scope 35A.

ROUTINE:

Counts: Begin on the vocal.

- 1-4 Bump right hip to the right four times.
- 5-8 Bump left hip to the left four times.
- 9-10 Bump right hip to the right twice.
- 11-12 Bump left hip to the left twice.
- 13 Bump right hip to the right once
- 14 Bump left hip to the left once
- 15-16 Clap hands twice
- 17-18 Rock back and recover (Step back on right, forward on left.)
- 19-20 Lock forward (Step forward on right, bring left foot forward, step behind and to the right of the left foot and then step forward again)
- 21-22 Rock forward and recover (Step forward on the left foot, then back on right)
- 23-24 Lock back (Step back L, bring R foot back in front and to the left of the left foot, and then step back on the left foot)
- 25-28 Repeat the counts 17-20
- 29-32 Circle right in four strutting steps to face forward to begin again.



Hugh Macey of Bath, Ohio, has re-released a record that can be called as a square dance or prompted as a quadrille. I have used the dance for many years, but have not written it up because the record was unavailable. Chip Hendrickson of Ridgefield, Ct., calls the flip side. The recording is another in th Progression Series.

WALKIN' IN THE BLACK FOREST

SEQUENCE OF DANCE PARTS: Break, Figure (twice for heads), Break, Figure (twice for sides), Break.

BREAK:

Four ladies chain, chain the ladies across the set
 Turn the girls and chain 'em straight on back
 Take your own and promenade two by two
 Hand in hand, go walkin', talkin' round the land
 It's right back home, sides face, grand slide
 Walk, 2,3,4; slide —, slide —;
 Walk, 2,3,4; slide —, slide —; Reverse
 Slide —, slide —; walk, 2,3,4;
 Slide —, slide —; walk, 2, heads square thru

FIGURE:

Heads square thru $\frac{3}{4}$, then take your partner
 Promenade, you go halfway around
 Side couple square thru, sides square thru $\frac{3}{4}$ round
 Then leave your partner, separate, go halfway round
 All join hands and circle left half around
 Swing your corner lady round and round
 And then you'd better promenade, two by two
 You walk this maid, and sing a little serenade back home
 And when you're there, heads square thru...

GRAND SLIDE: This maneuver is like the *grand square* except that during *grand slide* each individual maintains the same facing direction. Individuals of the side couples face each other (or heads, as caller indicates). The eight individuals start walking at the same time and each walks or slides along the four sides of the individual's own small square, taking four steps or two slides, and thus arriving back at each individual's starting point in 16 beats of music. If the individuals of the side couples are facing each other at the beginning, they begin by backing away from each other in four steps, then each individual of the side couples slides sideways (slide,

close, slide, close) in four beats of music, then each individual of the side couples walks forward four steps to meet partner, then each individual of the side couple slides sideways in four beats to arrive at original starting point. Meanwhile, the two head couples walk forward four steps to meet each other, then each individual of the head couple slides sideways in four beats, then each individual of the head couples backs up four steps, followed by two slide sideways to arrive at original starting point. All eight individual now retrace their steps and slides in 16 beats of music to perform the reverse.

From Silver Springs, Maryland, Tom Hinds offers a contra that he has written and entitled...

THE THREE HATS

FORMATION: Duple improper

MUSIC: Any well-phrased, 64-beat reel or jig

ROUTINE:

- 1-8 With the corner, do-sa-do
- 9-16 The actives swing
- 17-24 The four dancers circle to the left one time
- 25-32 All swing the corner
- 33-40 Down the hall four in line and turn as a couple
- 41-48 Lines of four up the hall and face across
- 49-56 Long lines go forward and back
- 57-64 Inactives swing. End the swing facing the next.

Ewey Stamper of Cleveland, Ohio, has given me a square dance break that works beautifully when called as a patter, singing call or quadrille figure. He calls the break...

CANT-A-LOPE

FORMATION: Square

MUSIC: Ewey uses *Just Because*.

ROUTINE:

- Heads go forward up and back
- Pass thru, go around two
- Lines of four go forward and back
- With corner heel and toe out and in
- Heel and toe out and in again
- Swing corner, promenade.



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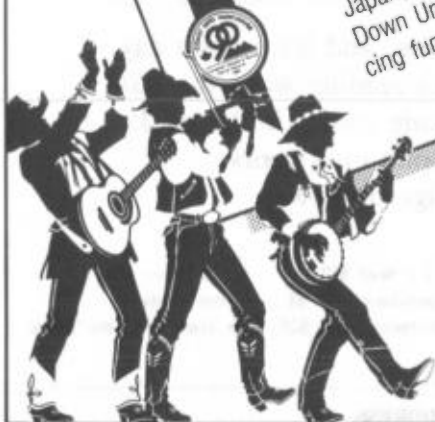
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THE WORLD IS INVITED!

Periodically we publish the basic facts about the major organizations within the square dance activity. This month, the spotlight falls on the...

UNIVERSAL ROUND DANCE COUNCIL

The Universal Round Dance Council (URDC) is a worldwide organization of round dance teachers and dancers (over 900 couples) dedicated to round dancing as an individual movement and to quality dancing on all levels.

Each year since 1978, the URDC has sponsored a round dance convention for higher level round dancing. Preparation of a *Dance Technique Manual* is also under way.

Membership is open to all.

To elaborate, it might be said that URDC was born out of frustration of higher level round dancers who wanted better facilities at combined square and round dance events. These dancers were shunted off to whatever facilities were left after the square dancers and lower level round dancers had been provided for, sometimes blocks away from the main function. This seed of thought that eventually grew into the URDC was sown in 1976 when a group of leaders met and asked, "Why not an annual convention of our own?"

Almost miraculously, through efforts of the National Carousels, the very first national convention for round dancing took place one year later. There were 329 teacher/dancer couples in attendance. At that convention, the formation of the new organization took place. 238 teacher/dan-

cer couples joined.

An immediate commitment was to be responsible for all future National R/D Conventions. Meeting this commitment, the URDC has continually stressed and supported the improvement of all levels of round dancing, but so that no one be misled, the annual convention was and is intended to satisfy the needs of the high-intermediate to advanced dancers.

In 1985, the event became officially designated the Annual International R/D Convention when Montreal, Quebec, was the host city. Beginning in 1991, membership in URDC will be required of all in attendance at the convention.

All URDC officers, directors and committee members are unpaid volunteers, as are all convention staff members.

The URDC is an open organization of round dance teachers and dancers dedicated to round dancing as an individual movement. It is an independent unit and is in no way connected to any other group.

URDC sponsors a Teachers Seminar, led by some of the most knowledgeable persons in the round dance world, the day preceding the convention.

Every member of URDC receives a newsletter monthly with organizational news reported by volunteer editors who strive to keep it a useful open forum. The URDC is doing a job long needed.



JERRY MITCHELL
DeSoto TX 75115
214-576-8715



NEW RELEASES

VR115 ONE WOMAN MAN

VR114 ROUND THE CLOCK LOVING by Jerry

VR113 LET ME BE THERE by Jerry

RECENT HOT RELEASES

VR112 HEY BABY by Jerry

VR111 LITTLE BIT IN LOVE

VR109 YOU CAN'T BE A BEACON

VR110 DO YA?



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- 4B-6102 OKIE FROM MUSKOGEE—Mike

RECENT BEST SELLERS:

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- 4B-6100 IF I COULD BOTTLE THIS UP—Bill Volner
- 4B-6099 TRAIN OF THOUGHT—Gary
- 4B-6096 THE WANDERER—Gary
- 4B-6095 STRONG ENOUGH TO BEND—Paul
- 4B-6094 KANSAS CITY—Mike
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- 4B-6091 TURN ME AROUND—Gary
- 4B-6090 LOVE REUNITED—Mike
- 4B-6087 TOO GONE TOO LONG—Bob F.

* * * * *

NEW QUADRILLE RELEASES:

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39th

National Square Dance Convention*

MEMPHIS, TENNESSEE
JUNE 28, 29, 30, 1990

REGISTRATION UPDATE

As of December 1, 9,355 dancers are registered for the 39th National Convention in Memphis on June 28-30, 1990.

ROUND DANCING AT THE NATIONAL

For round dancers who arrive early, trail-in dancers are scheduled each evening.

The official program will start on Wednesday night with the Trail End Dance at the Cook Convention Center at 8 PM, which will

be cued by area R/D leaders and will feature popular dances phase-rated I-V.

Each day of the convention will start with a Showcase of Rounds from 9-10:30 AM, where the dances to be taught that afternoon will be shown. Three round dance halls with a total of 30,000 square feet will be used for afternoon workshops, evening programmed rounds and after parties.

For more information, contact Bill and Elsey Johnson, 1166 N. Parkway, Memphis TN 38105.



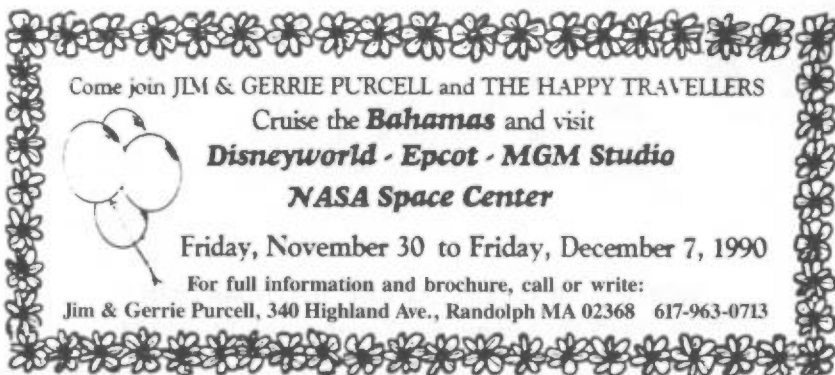
CARL CRAIN SINGERS BACK

A delightful performance...we loved the songs...what a sense of humor! These are only a few of the remarks heard after the Carl Crain Singers performed during the Memphis Pre-Convention meeting. So, back by popular demand, the Carl Crain Singers—Carl and Helen Crain, Bruce Hatfield and Randy Mayhall—will appear in a country western and gospel concert on Wednesday, June 27 from 6:30 PM in Ellis Auditorium. The group is well known throughout the mid-south area, have performed for 35 years in churches, nursing homes, and for benefits.

FABULOUS PRIZE

Three nights at the world-famous Peabody Hotel, three free meals, a riverboat ride and a Graceland Tour are awaiting the lucky couple who registers between January 1 and April 1 and is selected to be the winner. Be sure to convert your boarding pass or register within this time period.


For registration forms, write to: 39th National S/D Convention, Advance Registration, PO Box 751990, Memphis TN 38175-1990.



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by Craig
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by Bob Van
- ★ ★ ★ ESP 523 PADDLIN' MADDLIN HOME
by Bob Newman & Mark Turner



Bob Van Antwerp



Craig Rowe

RECENT RELEASES:

- ESP 162 PUT ON YOUR OLD GRAY BONNET by Elmer
- ESP 522 ACE IN THE HOLE by Bob
- ESP 711 I SAW YOUR FACE IN THE MOON by Craig
- ESP 406 G-STRING (Hoedown)
- ESP 014 IT HAD TO BE YOU (Round) by Jim



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AROUND THE WORLD TO



WHALE OF A SAIL IN WHALING WATERS

On January 7, 1989, a week-long Hawaii cruise aboard the *S.S. Constitution* was enjoyed by those shown in the photo above, under the sponsorship of *ASD Tours* and *Continental Squares*. Most of you read the whole account on pages 7-9 of the March '89 issue of this magazine, so it is sufficient to say that it was a memorable experience. This past winter many Aloha-bound tourists were welcomed back, not via a cruise ship, but by air this time, again sponsored by *ASD Tours* along with *Tortuga Express*. Details of that tour, including attendance at the Aloha Convention, will be given in next month's issue.

Men, standing, are (l. to r.) Mert Rood, Burt Irving, Bill Kramer, Sam Andrew, Bill Baskwill, Wayne Wager, Leon Grisham, James Jack, Kyle Beal, Harvey Sinnen, Edwin Trask, and Henry Johnson.

Women, seated (l. to r.): Eleanor Rood, Betty Johnson, Judy Kramer, Whilhelmina Andrew, Jean Baskwill, Jane Wagar, Lorie Jack, Jurell Beal, Helen Sinnen, Alice Trask, Carolyn Grisham, and Doris Fish.

Foreground: Cathie and Stan Burdick, Marguerite and Don Wiley

Missing: Robert and Ruth Hallisy, Ed and Hazle Kent, Ed and Martha Wolz, and Floyd and Betty Philgreen.

THEY SWING AND WHIRL

BY LAND OR SEA, TOURS ARE FUN

Square dancers are the *goingest* people, we often hear, and the travel season seems to be on us, as we round the corner to spring. Just a quick look at the *wanderlusty* ads in this issue alone will prove the point. Dancers are escaping to the West Indies, others are sailing the velvety Virgins, golfing in Scotland, bathing in balmy Bermuda, yellow-rocking in the Rockies, and becoming fond of fondue in the Alps.

Almost a year ago, in May of '89, the group shown below toured Ireland and Scotland, where jigs and reels, hornpipes and flings can still put a blush in the cheeks of lasses and laddies. *ASD Tours* and *Landmarks* hosted that one, as they will the forthcoming May jaunt to Germany and the continent for the second German-American Friendship Festival. More about the scoot to Scotland and Ireland can be re-read, center pages, August 1989. No matter where you go touring in '90, we know it will be *squarely* satisfying.

Kneeling: Mark Mulcahy (Irish driver/guide). Front: Charles and Dot Lillagore, Cathie Burdick, Mary Hinkle, Clara Farquahar, Ann Mellen, Betty Murrey, Doris Jackson, Esther Terry, Barbara Lacombe. Back: Florence and Ken Mollander, Stan Burdick, Marion Minger, Ed Hinkle, Jack Minger, Jim Farquahar, Bob Mellen, Junior Murrey, Harry Jackson, Price Terry, Anne Buehning. Absent: Irene Jack and Pat Thomas.



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88-14

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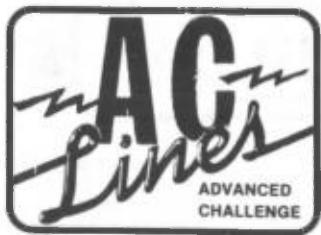
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Ed Foote

SMOOTH DANCING AT ADVANCED AND CHALLENGE

Here are some common poor dance practices that one sees at all programs, but they seem especially noticeable at Advanced and Challenge.

1. **Hurry up and wait dancing.** Dancers will race through a call and then stand and wait for the next call, instead of blending from one call to the next. These dancers are either unsure of the call definitions, and therefore want to give themselves insurance time in case the next call is one they do not know well, or they are trying to show off that they think they know the call definitions very well.

This type of stop-and-go-dancing is disturbing to others in the set and causes everyone to feel uncomfortable. It can also lead to square breakdowns, because other dancers cannot see a call develop.

Square walking. Some people think the name of our activity is "square walk" instead of "square dance," because they

walk the calls instead of dancing them to the music. A square walker is always the first to complain that a caller is calling too fast, when in fact the tempo is just right for dancing. A square walker totally disrupts the flow of the dance, and no one likes to dance with this type of dancer.

Solution: Get a mental picture of yourself dancing to the music and blending from one call to the next. Now try to follow that picture as you dance. Pretend that 30 people are sitting on the sidelines all watching you dance. Are these people impressed with how you move about the square? If the answer is "no" and "not sure," it means that you need to change your dance styling.

Remember: You may know how to do all the calls, but if you do not look good when you dance them, then people may not enjoy being in your square.

When the set breaks down. If the set breaks down early in the sequence, most dancers know they should get to normal boy-girl facing lines and the caller will pick them up. When the caller gets the entire floor back to normal facing lines, the broken down square can resume dancing on the next call.

When the caller is working the floor back to normal lines, sometimes he must briefly form other types of facing lines along the way, such as half-sashayed

LEE KOPMAN

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- ENI—2800 I'VE BEEN LOVED BY THE BEST by Denny



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- CECIL VEST—(812) 256-5770, 3415 Highway 3, Charlestown IN 47111
- DENNY CAVES—(812) 883-4732, RR 2, Salem IN 47167

lines or same sex lines. If the broken down set is not alert and tries to start dancing at this point, the set will break down again in a few seconds. It is amazing how often sets are not alert and try to start dancing too soon in this situation.

Rule: Only start dancing from facing lines when the caller has gotten the floor to normal boy-girl-boy-girl facing lines.

ASD SCHOLAR-SHARES FOR 1990

It's time again for newer callers/cuers who are interested to apply for three Scholar-Shares offered by ASD to assist towards the tuition of any caller/cuer school offered this summer or fall. \$100 per student is available; any school of one's choice is permitted. (See list, p. 94.) Applicants, write ASD for details. Winners will be announced in May.

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Creative Choreography

by Ed Fraidenburg

MAINSTREAM PROGRAM

SPIN CHAIN THRU (Different)

We will be using *spin chain thru* here with only six dancers active. After the initial arm turn by only one of the ends and the adjacent dancer, the remainder of the action is the same as any other *spin chain thru*, and the ends can be activated.

SAMPLE CHORE:

Heads square thru four, ocean wave
Head men start (side men inactive) a
Spin chain thru, all ends circulate, boys trade
All pass thru, wheel and deal, swing thru
Recycle, zoom and turn thru
Left allemande...

Heads square thru four, sides rollaway
Ocean wave, girls start (end men inactive) a
Spin chain thru, single hinge, girls trade
Recycle, swing thru, right and left grand...

Heads square thru four, swing thru
Head ladies start a spin chain thru
Ends circulate, boys run, all pass thru
Wheel and deal, pass thru, left allemande...

Heads square thru four, ocean wave
Side men start (head men inactive) a
Spin chain thru, all ends circulate, girls trade
All pass thru, wheel and deal, square thru $\frac{3}{4}$
Left allemande...

Heads square thru four, sides rollaway

Ocean wave, men start (ends girls inactive) a
Spin chain thru, boys trade, all spin the top
Swing thru, same sexes trade
Right and left grand...

Heads square thru four, swing thru
Side ladies start a spin chain thru
Ladies together start a spin chain thru, boys run
Square thru four, trade by, left allemande...

Heads lead right and circle to a line
Pass the ocean, head men start spin chain thru
All ends circulate, girls trade, flutter wheel
Left allemande, right and left grand
But on the third hand, promenade...

Heads lead right and circle to a line
Spin the top, original head ladies start a
Spin chain thru, ends circulate, single hinge
Boys trade, right and left grand...

Heads pass thru, go round one to a line
Pass the ocean, men start a
Spin chain thru, ends circulate two
Girls trade, crosstrail thru, left allemande...

Heads pass thru, go round one to a line
Pass the ocean, swing thru, end men start a
Spin chain thru, all girls circulate, boys run
Wheel and deal, left allemande...

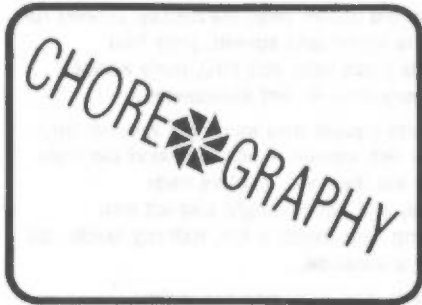
Heads lead right and circle to a line
Pass the ocean, side men start a
Spin chain thru, swing thru, girls trade
Flutter wheel, all pass thru, wheel and deal
Centers pass thru, left allemande...

Heads lead right and circle to a line
Spin the top, original side ladies start a
Spin chain thru, ends circulate, boys run
Spin the top, right and left grand...

Heads pass thru, go round one to a line
Pass the ocean, girls start a spin chain thru
Ends circulate two, girls fold, boys pass thru
Star thru, couples trade, half circulate
Bend the line, you're home...

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

Side men start a spin chain thru
Ends circulate, all single hinge
Right and left grand...



BITS & PIECES FROM HERE & THERE

Heads rollaway, sides pass thru
Go round one to a line, touch $\frac{1}{4}$, circulate
Centers walk and dodge, girls pass thru
Heads cloverleaf, sides single hinge and
Square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line, rollaway
Ends touch $\frac{1}{4}$, centers dixie style to a wave
Column of six circulate, girls left swing thru
Column of six circulate, all single hinge
Centers walk and dodge, ends pass thru
Tag the line in, pass thru, wheel and deal
Zoom and square thru $\frac{3}{4}$, left allemande...

Head ladies chain $\frac{3}{4}$, same ladies chain across
And rollaway, side ladies chain $\frac{3}{4}$
Same ladies chain across and rollaway
Circle eight, left allemande
Right and left grand but on the third hand
Promenade...

Head men and the corner go forward and back
Swing thru, recycle, right and left thru
Circle eight, four girls pass thru, cloverleaf
Zoom and girls turn thru, star thru
Ferris wheel, square thru $\frac{3}{4}$, left allemande...

Heads square thru $\frac{3}{4}$, sides divide and
Star thru, pass to the center, square thru $\frac{3}{4}$
Left allemande...

Side men and the corner go forward and back
Touch $\frac{1}{4}$, those boys run, star thru
Circle eight, boys pass thru, cloverleaf
Girls turn thru, star thru, ferris wheel
Square thru $\frac{3}{4}$, left allemande...

Heads half square thru, half square thru
Wheel and deal, half square thru
Cloverleaf, half square thru
Trade by, half square thru, cloverleaf
Pass thru, half square thru
Wheel and deal, pass thru, left allemande...

PLUS CHOREO

RECYCLE THE DIAMOND

by Doren McBroom

Plus Quarterly Selection

From "normal" diamonds, the points *cross fold*
as the centers do a *diamond circulate* and then
fold.

Ends in facing couples.

Timing: 4 beats

SAMPLE CHOREO:

Heads square thru four, ocean wave, girls trade
Swing thru, boys run, girls hinge
Recycle the diamond, left allemande...

Heads square thru four, swing thru, girls run
Girls hinge, diamond circulate
Recycle the diamond...

Heads square thru four, touch $\frac{1}{4}$, centers trade
Centers run, centers hinge, diamond circulate
Recycle the diamond, touch $\frac{1}{4}$, centers trade
Centers run, wheel and deal, left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, centers hinge
Diamond circulate, recycle the diamond
Swing thru, girls run, boys cross run
Ferris wheel, zoom and pass thru
Left allemande...

Heads lead right and circle to a line
Pass the ocean, girls run, boys hinge
Recycle the diamond, right and left grand...

Heads lead right and circle to a line
Dixie style to a wave, boys trade, boys run
Girls hinge, recycle the diamond
Right and left grand...

Heads lead right and circle to a line
Pass thru, partner trade, reverse Dixie style
To a wave, girls trade, girls run, boys hinge
Diamond circulate, recycle the diamond
Swing thru, same sexes trade
Right and left grand...

Heads lead right and circle to a line
Swing thru, girls hinge, recycle the diamond
Reverse dixie style to a wave, girls trade
Swing thru, right and left grand...

Heads square thru four, right and left thru
Veer left, cross fire, all eight circulate

Boys run, veer left, girls hinge
Diamond circulate, boys swing thru
Recycle the diamond, swing thru, recycle
Star thru, pass thru, wheel and deal
Dixie grand, left allemande...

Heads square thru four, pass the ocean
Girls run, boys hinge, diamond circulate
Recycle the diamond, reverse dixie style
To a wave, girls trade, recycle
Left allemande...

Comment: This call is exactly the same as *diamond recycle*, Burlison #3203, with some modification of the definition but the same flow and end result. Personally, we like the *diamond recycle* name. It's less cumbersome.



RELAY THE DEUCEY

Starting formation: Parallel ocean waves
Each end and the adjacent center dancer turn one-half (180°). The new centers of each ocean wave turn three-quarters (270°) while the two ends facing out *circulate* one-half to become ends of a six-hand ocean wave. The other two in-facing ends begin to *circulate* slowly (and keep moving) once and a half to eventually become ends of the wave of six. Meanwhile, those in the six-hand wave, working as three pairs, turn one-half (180°) and the new ends of this wave now begin to *circulate* once and a half (and keep moving) as the remaining four dancers, working as two pairs, turn one-half (180°). The original two in-facing ends now completing their *circulate* once and a half replace the dancers who have dropped off the ends of the wave, and step up to become ends of the six-hand wave. All six in the wave, again working as three pairs, turn one-half (180°) and the center four, working as two pairs, turn three-quarters (270°), as the others move up to the nearest end of the forming parallel ocean waves.

Heads square thru four, relay the deucey
And spread, left allemande...

Heads pass thru, go round one to a line
Pass the ocean, relay the deucey, centers run
Ferris wheel and spread, pass thru
Ends cross fold, star thru, ferris wheel
Square thru $\frac{3}{4}$, left allemande...

Heads square thru four, right and left thru
Veer left, centers hinge, diamond circulate
Flip the diamond, centers trade
Relay the deucey, right and left thru
Swing thru, centers run, half tag, trade, roll
Left allemande...

Heads lead right and swing thru
*Relay the deucey, right and left grand...
Or *Relay the deucey, swing thru
Right and left grand...

Heads pass thru, go round one to a line
Spin the top, relay the deucey, boys trade
Star thru, trade by, left allemande...

Heads lead right and circle to a line
Two ladies chain, chain back dixie style
To a wave, centers run, new centers hinge
Diamond circulate, flip the diamond
Trade the wave, relay the deucey
Right and left grand...

Heads square thru four, sides rollaway
Relay the deucey, spin the top, pass thru
Tag the line left, ferris wheel
Square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
Pass the ocean, relay the deucey, boys run
Couples trade, promenade...

Heads lead right and circle to a line, touch $\frac{1}{4}$
Coordinate, girls run, trade the wave
Relay the deucey, recycle
Reverse flutter wheel, left allemande...

Heads lead right and circle to a line
Spin the top, relay the deucey, trade the wave
Left swing thru, recycle, swing thru
Right and left grand...

Heads star thru, pass thru, circle to a line
Dixie style to a wave, relay the deucey
Left allemande...

Heads lead right and circle to a line
Dixie style to a wave, centers trade
Relay the deucey, left swing thru, recycle
Right and left grand...

Heads lead right and veer left, crossfire
Girls run, relay the deucey, same sexes trade
Right and left grand...

Heads lead right and circle to a line
 Right and left thru, grand swing thru
 Spin the top, relay the deucey, recycle
 Pass thru, trade by, left allemande...

Heads lead right and circle to a line
 Swing thru, spin the top, relay the deucey
 Boys run, promenade...

Heads rollaway, pass thru and separate
 Go round one to a line, ocean wave
 Fan the top, relay the deucey
 Square thru $\frac{3}{4}$, trade by, left allemande...



LOAD THE TAG

by Scotty Scott, Loomis, California

Starting formation: lines of four with centers facing in, and the ends of each line facing the same direction (in or out).

Action: The end dancers will move forward around the outside, passing right shoulders with three moving people and turn a quarter in to stand beside the third person passed, facing the center of the set as a couple. Simultaneously, the center four dancers *pass thru*, turn their backs to their partners (*quarter out*), do a *partner trade* and step to a wave.

Timing: 12 beats.

EXAMPLES by Author:

Heads lead right and circle to a line
 Load the tag, extend, ladies trade
 Recycle...1P2p line

Heads square thru four, right and left thru
 Slide thru, load the tag, extend, swing thru
 Boys run, wheel and deal, left allemande...

Heads right and left thru, square thru four
 Slide thru, load the tag, ping pong circulate
 Linear cycle, slide thru, pass thru
 Left allemande...

Heads square thru four, slide thru
 Load the tag, ping pong circulate
 Extend the tag, recycle, slide thru, load the tag
 Extend, recycle, pass thru, trade by
 Bow to corner, bow to partner...

Heads lead right, veer left, bend the line

Load the tag, ladies trade, ping pong circulate
 Girls trade, extend, recycle, square thru $\frac{3}{4}$
 Left allemande...

Singing call figure:

Heads lead right, circle four to a line
 Load the tag, extend, ladies trade, recycle
 Slide thru, square thru four hands
 Swing, promenade...



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by Walt Cole

TIMING'S THE THING

INTRO: : Heads square thru
- - - - - : - - - - -
Swing thru - - : - - Boys run
- - Tag the line : Right - - - -
Wheel and deal - - : Turn thru - - -
Left allemande - - : - - Corner swing
- - - - - : - - Promenade
- - - - - : - - - - -
- - - - - : - - - - -

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Zeros from normal positions;

Waves:

Boys trade, recycle

Boys run, boys trade, boys run, recycle...

Fan the top, recycle, slide thru...

Facing couples:

Swing thru, boys run, tag the line right

Boys cross run, bend the line, slide thru...

Zero lines:

Pass the ocean, boys circulate, girls trade

Recycle, pass thru, trade by...zero box

THE BASIC PROGRAM:

Singing Calls (with 16-beat tags):

Heads promenade half, lead to the right and

Circle four, break to a line, forward up & back

Pass thru, turn left, promenade single file

Girls turn back, swing the one you found

Allemande left new corner, promenade...

(Right-hand lady progression)

Heads promenade half, lead to the right and

Circle four, break to a line, right and left thru

Roll half sashay, box the gnat, crosstrail thru

Swing corner, promenade...(Corner prog.)

Heads promenade half, right and left thru

Rollaway a half sashay, box the gnat

Crosstrail thru, allemande left new corner

Do-sa-do new partner, allemande left

Promenade...(Corner progression)

Heads square thru, do-sa-do, right-hand star

Star left in the middle, back to corner

Do-sa-do, same girls swing

Allemande new corner, promenade...

(Corner progression)

Heads promenade half, right and left thru
Square thru, do-sa-do, star thru, square thru $\frac{3}{4}$
Swing corner, promenade...(Corner prog.)

Break:

Heads promenade half, lead right, circle

To a line, right and left thru, star thru

Square thru $\frac{3}{4}$, allemande left, swing partner

Promenade...

Patter:

Zero box: Swing thru, girls circulate, boys trade

Girls run, couples circulate, girls run

To a grand right and left...

Static square; Heads right and left thru

Rollaway half sashay, circle eight

Four girls square thru, pass thru, trade by

Do-sa-do to a wave, boys run, star thru

Pass thru, trade by, square thru $\frac{3}{4}$

Left allemande...

Get-out:

Zero line: Pass thru, wheel and deal

Double pass thru, first couple left

Second couple right, star thru, square thru $\frac{3}{4}$

Left allemande...

THE MAINSTREAM PROGRAM:

Hinge:

Static sq.: Heads star thru, double pass thru

Partner hinge, center four recycle

Then square thru, outsides single hinge and

Boys run, centers in, cast off $\frac{3}{4}$, pass thru

Bend the line, center four right and left thru

Square thru, ends star thru, all swing thru

Turn thru, left allemande...

Centers in/cast off $\frac{3}{4}$:

Static sq: Heads square thru, centers in

Cast off $\frac{3}{4}$, ends trade, centers square thru

Ends star thru, right and left thru, veer left

Ferris wheel, square thru $\frac{3}{4}$, left allemande...

Static sq: Heads square thru, centers in

Cast off $\frac{3}{4}$, centers pass the ocean

Recycle and sweep $\frac{1}{4}$, ends move on and

Star thru with one you meet, double pass thru

Lead couple partner trade, left allemande...

Walk and dodge:

Zero line: Touch $\frac{1}{4}$, all eight walk and dodge

Center four walk and dodge

Lead couple partner trade, swing thru, turn thru

Left allemande...

Zero line: Touch $\frac{1}{4}$, all eight walk and dodge

Center four walk and dodge, centers in

Cast off $\frac{3}{4}$, touch $\frac{1}{4}$, all eight walk and dodge

Girls cloverleaf, boys walk and dodge
And cloverleaf, girls square thru $\frac{3}{4}$
Do-sa-do, touch $\frac{1}{4}$, grand right and left...

Crosstrail thru:

Static sq.: Heads crosstrail thru
Around the outside, meet and star thru
New centers star thru and crosstrail thru
Around the outside, meet and touch $\frac{1}{4}$
Centers slide thru, touch $\frac{1}{4}$
Single file circulate twice, boys run
Centers pass thru, left allemande...

Static sq: Heads pass thru, separate
Around one to a line, centers crosstrail thru
Forward and back, centers pass the ocean
And recycle, ends star thru
All double pass thru, lead couple partner trade
Swing thru, turn thru, left allemande...

Reverse flutter wheel:

Zero line: Right and left thru, rollaway
Half sashay, touch $\frac{1}{4}$, single file circulate
Center boys run, reverse the flutter, sweep $\frac{1}{4}$
Square thru, outsides trade and those boys run
Pass the ocean, recycle, reverse the flutter
Sweep $\frac{1}{4}$, do-sa-do (wave), recycle
Left allemande...

Zero line: Right and left thru, flutter wheel
Reverse the flutter, sweep $\frac{1}{4}$, veer right
Couples circulate, boys run, single hinge
Scoot back, boys run, crosstrail thru
Left allemande...

Zero box: Pass the ocean, recycle
Reverse the flutter, sweep $\frac{1}{4}$, veer right
Ferris wheel, centers pass thru, touch $\frac{1}{4}$
Walk and dodge, partner trade, slide thru
Left allemande...

Zero line: Pass the ocean, all eight circulate
Single hinge, split circulate, boys run
Reverse flutter wheel, sweep $\frac{1}{4}$, veer right
Boys trade, couples circulate, girls trade
Boys trade, boys run, recycle, pass thru
Left allemande...

Some DBD:

Zero line: Right and left thru, dixie style
To an ocean wave, boys trade, left single hinge
Boys trade, right and left thru, rollaway
Half sashay, box the gnat, fan the top
Eight circulate, recycle, swing thru
Grand right and left...

Zero box: Touch $\frac{1}{4}$, centers trade and run
New centers walk and dodge and run
New centers walk and dodge and run, star thru
Calif. twirl, zoom, square thru $\frac{3}{4}$, left allem...

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ORIGINALS



WILL FERDERER

Congratulations are in order for Will Ferderer, who brought square dancing, calling and teaching to Menomonee Falls, Wisconsin, thirty years ago. On April 10, 1959, he founded the Falls Promenaders, and served as the club caller and teacher for the Recreation Dept. for 29 years.

With devoted Mainstream dancers, he started the Cloverleaf Squares, a Mainstream club dedicated to Mainstream dancers, with rounds between tips and one plus tip near the end of the evening. Still in Menomonee Falls, this calling slot helped Will count 30 years of calling in the village. Last April, the Cloverleaf Squares helped Will celebrate those 30 years. He has actually been calling for 32 years.

Will and his wife, Carol, ventured the



47-mile trip from their farm in Watertown every second and fourth Friday, no matter what the weather. He also taught new dancers each Wednesday evening at the Health Care Center. He taught new dancers on Tuesday in Sussex, and called for many area clubs. Will and Carol raised seven children and now have 13 grandchildren. The Ferderers' many square dance friends send good wishes and wish Will another thirty years of S/D calling!

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JOHN & CLAIRE MILLER

John and Claire Miller graduated from square dance lessons in 1971 and round dance lessons in 1973. They started cueing rounds for Fun 'N Families Square Dance Club in 1976 because no one else was available. They enjoyed the cueing so much that they started teaching rounds in 1977. They formed their own round dance club, Chasses, which dances every week alternating easy level with high-intermediate level rounds.

In 1980, Claire was asked to start a round dance club for seniors which has grown from eight to over thirty couples and is known as the Tempo R/D Club.

Since John's retirement in 1988, they have started another senior group, believing that since younger people are retiring, round dancing gives them an opportunity to keep their minds and bodies active.

The Millers have been on staff of several festivals and weekends in Pennsylvania. They are hosting a Caribbean Cruise next month. They have done demonstrations for many nursing homes

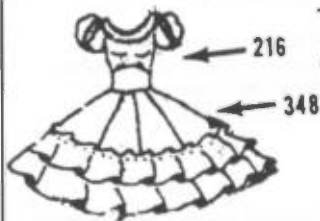


and AARP groups.

Presently, John and Claire cue for two square dance clubs. They are past presidents of North Hills Squares and past quill masters of Ramblin' Squares, a chapter of the National S/D Campers Assn., and will become R/D leaders for Ramblin' Squares weekends when the 1990 camping season begins.

The Millers are members of the Pittsburgh Area R/D Teachers Assn. and the Universal Round Dance Council. They have five children, three of whom are married, and two grandsons.

Above all, they believe that dancing should be fun.



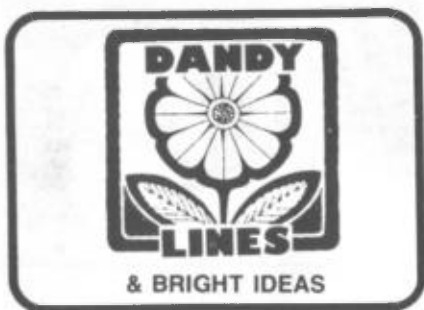
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THANKS TO THE CALLERS/CUERS

March is a good time to think about ways to thank your callers/cuers for the diligence (even sacrifice) they've shown over many weeks, as classes begin to finish for some, and clubs integrate those new dancers. For example, this tribute appeared recently as a full page ad in the Cincinnati (OH) area's *Square Notes* in praise of Jack Pladdys in particular.

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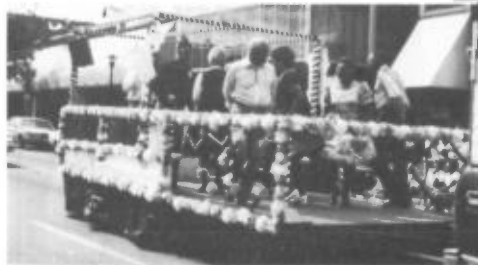
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UNITED SQUARES CRUISE

United Squares of America completed their first annual cruise to the Caribbean with 247 people from all over the U.S. and Canada, and many of these people are planning to be group leaders for the second cruise already in the planning stages.

Dancing was scheduled several times daily on the ship and a big dance was held in San Juan with Natalie Soto's square dance group there. The Caribe Hilton was the scene of the dance attended by over 200 of the United Squares dancers along with 25 San Juan dancers.

The Seattle/Vancouver area had the most people aboard, with more than seventy. The winners of the free cruise, Denton and Janet Parks from West Virginia, were among the group from more than 20 states and several provinces.

United Squares second cruise will leave San Juan on January 5, 1991, for the southern Caribbean islands, with square dance beach parties, an extended stay in San Juan for local dancing, and many exciting surprises. Contact United Squares of America at 1-800-666-3359.

DANCING'S GREAT IN THE PRAIRIE STATE

Join the dancers at the 7th Illinois State S&R/D Convention in Peoria, Illinois, on July 27-28, 1990. To prove that the dancing is great, all programs of square dancing from Mainstream to C-3 will be available, as well as round dancing in two halls, a clogging hall and some country dancing. When not dancing, attend a sewing clinic with Fann Burris or an educational seminar on problem solving with Bernie Coulthurst, a trip through time

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Perry Barnes

35TH BIRTHDAY PARTY

The Funshop Squares of Ann Arbor, Michigan, celebrated their 35th birthday in January, 1990. Pete Noll, club caller, has been the caller for the 35 years. The club dances in a small church hall on the outskirts of Ann Arbor, which only holds ten squares comfortably. There were fourteen squares at the birthday dance. The club has danced in this church for their entire 35 years of existence.

DANCE LEADERS OF THE DELAWARE VALLEY

Ed and Helen Shortman of Toms River, New Jersey, hosted the January meeting and provided many ideas for after-party skits as the group enjoyed their own after-party. How-tos and How-nots were explained.

The "Mike Time" was used to review two Callerlab quarterlies, which received mixed reviews. The meeting included an extended discussion on the Community Dance Program. Dave and Andrea Ainsworth's Lake Squares is an example of the use of this program. As a result of the discussion, the April 1 meeting of DLDV will be held in the Medford area with Dave conducting a workshop on the Lake Squares program. Dave dances in excess of 12 squares monthly, with at least two squares of Plus dancers in attendance at each one.

DLDV meets the first Sunday of the month at various locations. Callers or would-be callers should contact Doris Howatt, 609-298-5957, for membership information. *Jim Howatt*

ROUNDS REPORTS

The Toronto and District S&R/D Assn. reports the rounds of the month for January were: *Very Smooth* (Classic, Phase II) and *Key Largo* (Phase III & IV). *Helen Madeaux*

The Round Dance Council of Florida Rounds of the month are: *Kansas City Baby*, Phase II; *Lovely to Look At*, Phase III/IV; *Flamingo*, Phase V/VI; *Till*, Classic. *Patricia Hagen*

IN MEMORIAM

Bill Benhoff, a caller in the Cleveland, Ohio, area, died on January 12 while cueing rounds. Bill had been very active as a local caller, and served as chairman of the ARC Callers for many years. Sympathy is extended to his wife, Gerry.

Buddy Jones, long-time caller, died in Phoenix, Arizona, in November after a long bout with cancer. Sympathy is extended to his wife Betty and their children.

THE GOLD RUSH IS ON

Rush to the Gold Cotillion! The Texas State S&R/D Festival at Lubbock Memorial Civic Center in Lubbock on May 31, June 1 and 2 promises three "cotton-picking" fun-filled days of dancing at all programs. A Trail End Dance will be hosted by the Tedxas State Callers Assn. on May 31. A Pre-Festival Dance will be hosted by the Lubbock Area S&R/D Federation on June 1. The State Festival, hosted by the Texas State Federation of Square and Round Dancers, will take place on June 2. Additional info is available from Aubrey and Jean Sipes, Rt. 1 104 Robbins Circle, Jacksonville TX 75766 (214-586-7437).

WITH A PLACE JUST FOR YOU

This is the theme of the Michigan S&R/D
Continued on Page 77

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- TNT273 IF I DIDN'T CARE by Peg Mulroy

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Speaking Of



Singles

20TH ANNUAL DANCE-A-RAMA

In 1990, the national convention of Single Square Dancers U.S.A. will be held in Fort Worth on Labor Day Weekend, Aug. 31-Sept. 2. The hosting organization is the Texas Assn. of Single Square Dancers Inc. Co-chairpersons are Dean Bufe and Jim Reinhold.

The Dance-A-Rama is expected to draw singles from 40 states and several provinces of Canada. The calling staff includes Kevin Bacon, Mike Bramlett, Tim Crawford, Jerry Gilbreath, John Gorski, Chris Vear. Round dance leaders include Dave and Nita Smith and Jack and Ann von der Heide. Several other callers and entertainers will be featured at after-parties and special events.

For additional information, dancers should contact the Dance-A-Rama Committee at PO Box 211032, Bedford TX 76095.

1990
EDITION



The

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SINGLES ACTIVITIES AT MEMPHIS

Harold Huber, chairperson of Singles Hospitality for the National Convention in Memphis on June 28-30, reports that a solo hall, solo hospitality room, singles panel session, message center and trail-in dance will be on the schedule, as well as an after-party each night. All these activities will be at the Peabody Hotel, which is programmed as part of the convention facility. Other convention activities there include a Mainstream Hall, an A-1/A-2 Hall and a Challenge Hall.

A free shuttle service will operate between the Convention Center and the Peabody Hotel.

Register soon; the housing situation is still excellent. The Memphis Hotel and Motel Assn. has pledged sufficient rooms for 30,000 dancers.

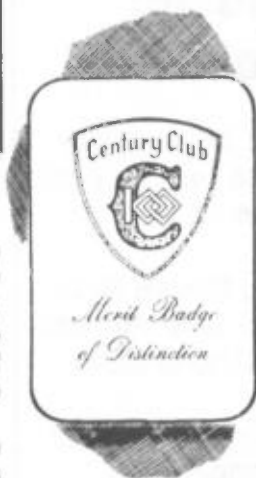
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One of the products that has stood the test of time, and is popular with many thousands of square dancers world-wide, is the handy little Century Club book, to be filled with one hundred signatures of callers. It reminds the dancers of where and when they danced.

Although callers first objected to the books as time-consuming, most callers now feel they are something of a status symbol and they often add phrases other than autographs only.

Joan Hopson, club director gave us these facts about the books:



- Started 30 years ago, August of 1960, at Ralph Sweet's Powder Mill Barn in Hazardville, Ct.

- Originators: Bob and Ellen Kendall and Phil and Joan Hopson.

- First badge winners (for obtaining one hundred names): Marc and Betty Whitcombe from Holyoke, Mass.

Most square dance shops all over the world sell the books, but for further details, contact Joan Hopson, Century Club, PO Box 57, Westfield MA 01086.



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ROUND REVIEWS
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Choreography by John & Norma Becker

Good Rodney Crowell vocal and a nice, peppy, easy two-step (*fish-tail*). Phase II +1.

ALL THE FUN—RCA 9015-7

Choreography by Lloyd & Joyce Goode

Good Paul Overstreet vocal and an easy-plus, long-sequenced two-step with cute lyrics (*Rock the Boat*). Phase II + 1.

TWISTIN' THE NIGHT AWAY—RCA 447-0566

Choreography by Ron & Ree Rumble

Lively Sam Cooke vocal and a fun-type easy-intermediate two-step/single swing. Phase III + 2.

MELANIE WALTZ—Grenn 17130

Choreography by Carlos & Nancy Esquida

Pretty music and an already popular, challenging, different waltz, cued by Frank Lehnert.

I'M CONFESSIN'—Hocor 1504

Choreography by Bob Paul

Excellent music and an intermediate foxtrot and jive that fits well. Phase IV.

NOTICE: This is to inform all our friends that we are no longer affiliated with the United Squares of America. We are unable to obtain the names and addresses of the 200-plus dancers who went on the November cruise so that we may send you your Rover Badges. If you have not received them, please write us at 12610 Lusher Rd., Florissant MO 63033. There is no charge for the badges as you earned them with us.

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Flip Side SQUARES

HELLO MEDLEY—Blue Star 2390

Caller: Johnnie Wykoff

Key: B Flat/C/D

Mainstream call. FIGURE: Heads promenade $\frac{3}{4}$, sides square thru $\frac{3}{4}$, do-sa-do, ocean wave, swing thru, turn thru, left allemande, swing, promenade.

YES, YES, YES—Bogan 1381

Caller: Ken Jeffries

Key: B Flat

Plus call. FIGURE: Heads square thru, do-sa-do, touch $\frac{1}{4}$, follow your neighbor and spread, swing thru, boys run, ferris wheel, centers pass thru, swing, promenade.

WHY'D YOU COME IN HERE (Lookin' Like That)

Buckskin 1235; Caller: Steve Sullivan

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

swing thru, swing corner, promenade.

LOVE ME HONEY DO—Chaparral 525

Caller: Ken Bower

FIGURE: Heads promenade $\frac{1}{2}$, down the middle touch $\frac{1}{4}$, boys run, right and left thru, veer left, couples circulate, bend the line, pass the ocean, recycle, swing corner, promenade.

JUST THE WAY YOU ARE—Chicago Country 20

Caller: Brad Carter

FIGURES: Heads square thru, right-hand star, heads star left, slide thru, square thru $\frac{3}{4}$, swing, promenade. OR: Heads square thru, do-sa-do, swing thru, boys run, tag the line, cloverleaf, girls square thru $\frac{3}{4}$, swing, promenade.

SHOW ME THE WAY TO AMARILLO—Chicago Ctry 21

Caller: Tom Manning

FIGURE: Heads promenade $\frac{1}{2}$, walk in, pass the ocean, extend, swing thru, spin the top, half sashay, box the gnat, slide thru, swing corner, promenade.

PADDLIN MADDLIN HOME—ESP 523

Caller: Bob Newman & Mark Turner

FIGURE: Heads square thru, right and left thru, swing


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thru, boys run, half tag, trade and roll, slide thru, square thru $\frac{3}{4}$, swing corner, promenade.

I SAW YOUR FACE IN THE MOON—ESP 711

Caller: Craig Rowe

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, pass thru, touch $\frac{1}{4}$, scoot back, girls roll, boys run $1\frac{1}{2}$, promenade.

WALKIN' IN THE BLACK FOREST—Grenn 112237

Caller: Chip Hendrickson

No. 37 in the Square Dance Progression Series, this record may be used for a square dance or a quadrille. FIGURE: Heads square thru $\frac{3}{4}$, heads promenade $\frac{1}{2}$, sides square thru $\frac{3}{4}$, sides separate and promenade $\frac{1}{2}$, all circle left $\frac{1}{2}$, swing corner, promenade.

BUMMIN' AROUND—JoPat/ESP 801

Caller: Jerry Jestin

FIGURE: Heads square thru, split sides, round one to a line, up and back, touch $\frac{1}{4}$, boys run right, right and left thru, rollaway, swing corner, promenade.

THE KEYS IN THE MAILBOX—Rawhide 159

Caller: Jim Brown

FIGURE: Heads lead right, touch $\frac{1}{4}$, scoot back, boys

run, swing thru, boys run, chain down the line, swing thru, turn thru, swing corner, promeande.

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ZINGER/TODAY—Chaparral 116

NEWS, Continued

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The Gardner School will also have a separate area designated for campers during the convention. All spaces are on concrete and no hook-ups are available, so this area is for self-contained units only.

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AMERICAN FOLK DANCE COMMITTEE

The National Folk Dance Committee of USDA, in conjunction with the American Folk Dance Committee of LEGACY, is building a stronger support base to gain the American Folk Dance of the U.S.A. through legislation in individual states. At the end of 1989, ten states had legislation naming the square dance as the State Dance: Oregon, Washington, Tennessee, Alabama, New Jersey, Florida, West Virginia, Oklahoma, California and Idaho.

Of the national convention states, Tennessee has the legislation passed, in Utah plans are being formulated, in Ohio Charles and Jo Balz are working with Senator Syder for permanent designation to the resolution, in Missouri, Dean and Shirley Baxter are spearheading the committee.

Other states working on the project are: Arizona, Ed and Harriet Kellen; Colorado, Bill and Sheila Bishop; Illinois, Harry and

Doris Jackson; Kansas, Bob Beebe; Kentucky, Lloyd and Noma Sandy; Massachusetts, Pete and Betty Rawstron; Minnesota, Clay and Val Harris; New Jersey, Jerry and Joan Sanford; Pennsylvania, Win and Joan Beidler; Virginia, Roy Thacker; Wisconsin, Gene and Charlotte Johnson.

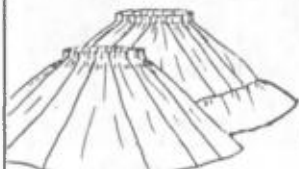
There are many positive signs and expectations are running high. Spread the word. We look forward to hearing of progress in all states.

*Frank and Helen Cavanaugh
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NEWS FLASH!

Almost at press time, word came from Pete and Betty Rawstron that the Massachusetts legislature passed the bill on December 27. We can change the above number of states to eleven!

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8-Gore

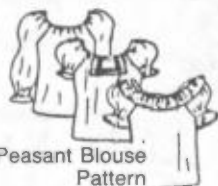
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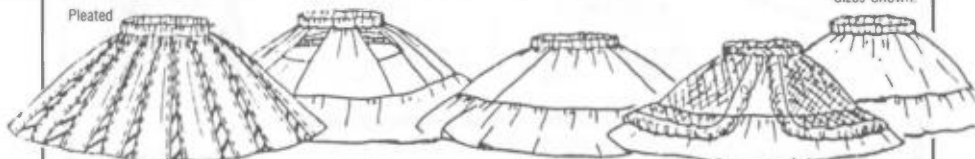
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NEW LEGACY LOGO

A new LEGACY logo has been created, thanks to Stan Burdick, one of the three founders of LEGACY in 1973. Stan and Cathie Burdick are now co-chairmen of LEGACY, the international leadership/communications organization of square dancing.

Stan created the new design as well as the original design. The inspiration for this new one came from Doc Tirrell, a former co-chairman, Stan says, as well as from other trustees at the 1989 Reno conclave.

It should be noted that this emblem nicely embodies the purpose of LEGACY. The primary focus is the dancing couple, and bold shapes around them suggest square dancing, round dancing and contra dance (lines). Above the lettering is a gavel, symbol of leadership. Within the gavel handle are ten dots that stand for the ten components of LEGACY— Square Dancers (individually), Square Dance Organizations, Caller Organizations (local), Callerlab (international), Round Dance Teachers Organizations, National Square Dance Convention, S/D Publications, Record Companies, S/D Suppliers, Foundations and Special Interest Groups and Projects.

Finally, a quill (part of the "Y" of LEGACY) suggests communication and promotion of the activity. The new design, incorporating the square dance figures, will make LEGACY more recognizable as a square dance organization.

WATCH FOR DETAILS COMING SOON

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DATE-LINE

Alabama—37th Annual S/D Round-UP, Birmingham-Jefferson Civic Ctr; April 6-7; L Letson, T Mariner, B Fisk, E/C Raybuck. Write Basil/Maudrine Kennedy, PO Box 967, Pelham AL 35124.

Kansas—40th Annual Southwest KS S&R/D Festival, Civic Ctr, Dodge City; April 6-7; Scott Smith, Richard/JoAnne Lawson. Write Laurel/Anita Hergert, 5625 El Delmo, Garden City KS 67846.

Arizona—Winslow Fest '90, Bonnie Brennan School; April 6-8; S Burdick, L Hailey, J Murray, H Herron. Call Tom/Linda Reid 289-2310.

Kentucky—30th Annual Derby City Festival, KY Fair & Expo Ctr, Louisville; April 6-8; Red Boot Boys, Rod/Susan Anderson, Mike Jacobs. Write Doug/Donna Neal, 9619 Brownstown Rd, Henryville IN 47126.

Arizona—AZ Starball, Greenfield Village, Mesa; April 6-8. Write Chick/Mary Gray, 8438 E Holly St, Scottsdale AZ 85257.

Spain—S/D Tour; April 6-18. Call Doris Hurme (516)423-6468.

Nevada—12th Annual Cabin Fever Reliever Dance Weekend, Elko JHS; April 20-21; Scott Smith, Leo/Reatha Lange. Write Sagebrush Spinners, 433 Sage St, Elko Nev 89801.

North Dakota—36th S&R/D Convention, Minot State Univ Dome; April 20-21. Write Lloyd/Betty Renfandt, 719 19th Av, SW, Minot ND 58701.

California—Badge Dance, Juniper Park Community Ctr, Fontana; April 21; Judy Ryder. Call (714)820-6504, 684-4165 or 627-3723.

Kansas—So Central KS Spring Festival of S&R/D, Wichita; April 27-28; Darryl McMillan, Lyn Haven, Anne/Charles Brownrigg.

Massachusetts—32nd NE S&R/D Convention, Danvers; April 27-28. Write Jerry/Selma Shulman, PO Box 1107, Lynnfield MA 01940.

New Jersey—6th Annual "Dancing by the Sea," Convention Hall on the Boardwalk, Wildwood; April 27-29; Bill Harrison, Tom Miller, Mary/Pete McGee. Write Chet/Shirley Lightcap, 44 Unionville Rd, Douglassville PA 19518.

Virginia—S/D, Longwood College, Farmville; April 28; Drew Searce. Call Donnie or Diane Gilliam (804)248-6353.

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We Ain't Out of Love Yet, Bruce McCue	Silver Sounds 116



ROUNDALAB AND NEC SEMINARS

Roundalab, in conjunction with the National Executive Committee of the National S/D Convention, will present three two-hour seminars at the 39th National S/D Convention in Memphis, June 28-30.

Betty and Clancy Mueller of New Whiteland, IN, are coordinators of the Roundalab Education Committees responsible for these informative programs. To help the committee in selecting topics, the critique and comment sheets from the previous convention are carefully studied and evaluated before adopting the program.

On Thursday, the topic for discussion will center around several Roundalab manuals, the *Callers Manual for Using*

Rounds in the S/D Program and the *Roundalab Manual for New Round Dance Leaders*. Phil and Royna Thomas and Walt and Louise Cole, who chaired the committees that produced the two manuals, will be panelists at the session. Also planning to attend will be Phil and Jane Robertson, chairman of the Teaching Progression Guidelines Committee.

"Hiring a Leader—Festivals, Weekends, Fees, Duties and Contracts" will be the topic for Friday, co-chaired by Richard and Jo Anne Lawson and Herb Egender. Saturday's two-hour seminar will feature explanations and demonstrations of different round dance rhythms. Doug and Vi Hooper will cover jive with its variations. Discussing cha cha, five count rhythms and foxtrot will be Ralph and Joan Colippi.

Both dancers and teachers are encouraged and welcome to come and participate in the seminars which will be held daily between 11 AM and 1 PM. The location of the sessions will be found in the convention program book.



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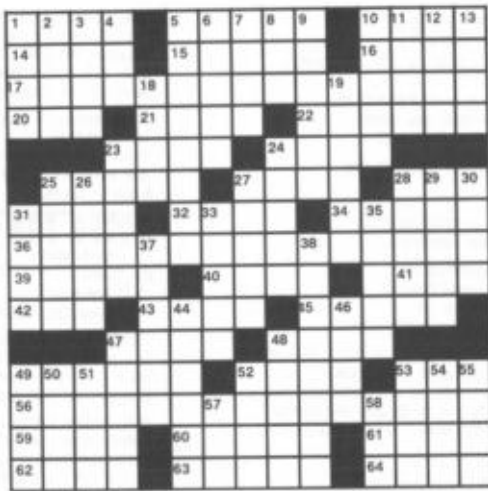
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23. Moat
24. Quip
25. Winged
27. _____ mutuel
28. Offspring
31. Wicked
32. Page
34. Measure
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40. Average
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42. Doze
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52. Bowler's mileau
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59. Mine entrance
60. Refuge
61. Deposed African dictator
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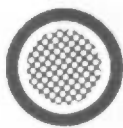
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THE CALLER NOTE SERVICES

From **Dancetime Notes for Callers** by Dick Han, we borrowed some dandy singing call figures:

Heads pass the ocean, girls trade, recycle
 Pass thru, swing thru, scoot back, recycle
 Touch $\frac{1}{4}$, scoot back, swing, promenade...

Heads half square thru, star thru
 Right and left thru, flutter wheel, boys lead
 Reverse dixie style, eight circulate
 Scoot back, swing, promenade...

Some good old-fashioned philosophy is mixed with the choreo in Australia's **Callerlink** by Eric Wendell. He presents pertinent ideas on *conflict* from David Smythe, and talks about these kinds of reactions (responders) to argumentative types: defender, soldier, god, diverter, avoider, harmonizer, apologizer, abdicator, feeler, negotiator. Which category are you in?

From the **Toronto and District Notes** comes good advice from Norm Wilcox about *cast off $\frac{3}{4}$* : "The body flow is important in this application. If you have dancers *cast off $\frac{3}{4}$* and then have them, for instance, *swing thru*, you will generate overflow. The dancers will also tend to lose track of their formation. Hence, I

follow each *cast off $\frac{3}{4}$* with a *centers trade*. This also gives the ends a chance to establish the formation.

Sometimes it's tough to decide which of the many good choreo examples to pick as excerpts from **Minnesota Callers Notes** by Warren Berquam since he regularly has more choreo than other sets of notes. Here are a couple using *recycle the diamond*:

Zero box, ocean wave: Swing thru
 Trade the wave, girls run, boys hinge
 Diamond circulate, pass to the center
 Centers square thru $\frac{3}{4}$, allemande left...

Zero box, ocean wave: Swing thru
 Boys run right, tag the line left, boys hinge
 Diamond circulate, recycle the diamond
 Slide thru, left allemande...

Ed Foote's final issue of **News 'n Notes** (which will be discontinued) carries lots of interesting ideas and material. One feature found in no other note service has been his *new call analysis*. For instance, he judges these to be acceptable: *load 1, 2 or 3 (anything)* and *play action*. He judges these to be unacceptable, and gives valid reasons: *chain thru the line, couples hinge and*

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wheel, mini clover, load the tag, pop the top and split counter motivate.

It should be noted that Jack Lasry has picked up the unfulfilled subscriptions that belonged to Ed Foote's service, now discontinued. So Jack's **Notes For Callers** has grown as he celebrates 22 years of publication. Here's a plea from page one, as Jack discusses the 1990's: "I feel our number one challenge is to find a way to solve our recruitment dilemma. This perplexing problem is not easily solved by advertising, videos or mall demonstrations. Sure they will help, but we have to find a way to change our plateau program so we provide a place for the new dancers to break in without having to devote their entire recreational time to square dancing alone. Many other problems along this line complicate the picture but we must work together to solve this major issue."

As long as Rusty and Kay Fennell take a full page in their **Mainstream Flow**

to explore some historical facts, it is worth mentioning that in one year of editing MSF, they've carried on the fine tradition that the late Gene Trimmer started in 1978. (May we blushingly state that co-editor Stan of ASD was often cited by Gene as the one who gave him the right push to create MSF?) A little history and a little philosophy are mixed in these lines: "Where are all these new calls from just 1989 alone? They should be treated for the most part as something to have fun with and not essential to the overall club program. This has been my approach in *Mainstream Flow*."

Six couple dancing examples appear again in **Lead Right** by Malcom and Burdick. Some words on Business, Being Holistic, Testing the Floor, MS Challenge, Half-Breaks, Singalong, *chain thru the line* (experimental), *mad scramble* (experimental), gimmicks, bits, *track two* material, and more. Wow!

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ENCORE, Continued

Why cannot we, especially in today's time of concern for clubs, be kinder to each other—dancers to callers, callers to dancers? Only if all square dancers work together are we going to keep our activity viable and practical. Let's pitch in."
—Excerpt from the Co-Editorial.

"We have a very healthy movement right now where most clubs are rediscovering the basic calls. Mainstream is more "mainstream" than it has been for years ...We seem to have gone to the established calls in the Plus program, and for our Advanced dancers we stay pretty well with the approved Advanced calls. It sure does cut down on dancer frustration. I might also say it cuts down on caller frustration!"—Harold Bausch, "Dancing Tips."

"We must face a couple of basic facts as we realize that square dancing just is not the activity for 'everyone.' First, there

are many we will never interest in beginner lessons. Second, there are some who, for various reasons, just cannot seem to assimilate the geometric processes of the square. It therefore behooves us to utilize every method we can to build a good basic foundation for those who can and will participate with us in the activity."
Gene Trimmer, "Calling Tips."

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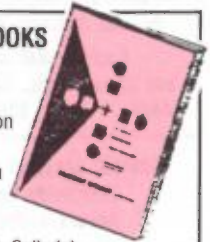
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<p>MIDWEST CALLERS SCHOOL Promenade Hall Auburn, Indiana for new/newer callers June 17-22, 1990 (Just before Nat'l Convention) Stan Burdick, Don Taylor</p> <p>Don Taylor, Promenade Hall 112 Depot St, Auburn IN 46706 219-925-3818 or 925-6039</p>	<p>NORTHERN 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>TURKEY RUN ROUND DANCE 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</p> <p>Write Betty & Clancy Mueller 112 Hollybrook Dr. New Whiteland IN 46184 317-535-4437</p>
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<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</p> <p>Herb Egender, Bill Peters John Kaltenthaler, Jim Mayo</p> <p>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>



ELECTRONIC SQUARE DANCING

While vacationing this past summer in the province of Alberta, I had an interesting experience. One night I went to a tavern just south of Calgary. I was standing at the bar, sipping a beer, and I looked around. I realized that the place was nearly empty. One thing did, however, catch my attention. It was a video game, standing in the corner.

When I walked over to it, I was pleasantly surprised to find that the game involved square dancing. The key to the game was to respond as quickly as possible to the caller. In doing this, you're able to have your square dancing team perform the steps more quickly than the team controlled by the computer. I soon found myself depositing quarter after quarter in that machine, frantically maneuvering my square dancers across the video screen.

It was exhilarating!

Strangely, with each passing game, my own square dancing memories became more and more vivid. All the memories of the awkward moments in seventh grade gym class and of the triumphs and setbacks of the square dance socials I attended while at college, came back to me like an unexpected visit by a friend you haven't seen in years.

Finally, with one triumphant *do-sa-do*, it happened. I had not only beaten the computer, but I had earned the high score on the machine. I'm back home now, and I haven't been able to find that game or even anyone who's heard of it. But maybe it's better that way. The fun of playing the game that night, and the square dance memories it provoked, will last a lifetime.

John Hoban, Jr., Garnerville, New York

<p>EAST TEXAS CALLERS SCHOOL Fin & Feather Resort Hemphill, Texas August 26-31, 1990 <i>Staff: Wayne Morvent</i> <i>Stan Burdick</i> 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 <i>Staff: Don Williamson,</i> <i>Stan Burdick.</i></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 <i>Rounds: Ray & Anne Brown</i> 602-984-1780 3 Schools; May 20-24, May 27-30, June 3-7 <i>Squares: Jack Murtha (CA)</i> 916-673-1120 June 10-16 (full week)</p> <p>ARIZONA CALLERS SCHOOL Feb. 4-9, 1990 <i>Vaughn Parrish, 602-982-1088</i></p>
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TRIBUTE TO MY PARENTS, Continued

bolo tie, Mom in her petticoat and petti-pants, puts a huge smile on my face. Knowing they enjoy square dancing hand in hand compels me to give thanks to the Lord for it. All dancers should celebrate, and be thankful for the fellowship it brings. I pay tribute to all of you.

Yes, the pride I feel is uncanny. Calling for a room full of enthusiastic dancers gives my dad tremendous pleasure. Seeing my mom's face when he is calling a tip can bring tears to my eyes. I'd be proud of them no matter what they chose to do, but square dancing has taught me what true friendship and enjoying life is all about. Words probably cannot express what dancing means to my parents, nor can I express what it truly conveys to me. But I pay tribute to them for making square dancing a part of my life and theirs. Cheers to my parents—may they enjoy twenty more years of the *left allemande*. And cheers to square dancers everywhere, who make square dancing what it is today.



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Gene & Del McGinty (MO)

May 27-31 — PLUS & MAINSTREAM, ROUNDS
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Rounds

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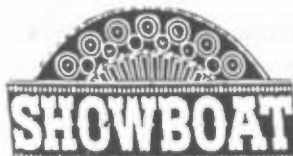
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Rounds: Nadine Taylor (WY)

1991

January 20-25, 1991

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January 27-February 1, 1991

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Pictured are the members of the Promenaders Club of Mt. Carmel, Illinois, who chartered a bus to attend the Gatlinburg (TN) Fall Promenade. 47 dancers were given a send-off with doughnuts and danish as they boarded the bus at 5:30 AM. The lunch stop was in Lexington, Kentucky, and the motel in Gatlinburg was reached in early evening. Time on the bus flew as the travelers enjoyed singing, jokes and games, a lot of conversation, and eating.

The dancers enjoyed the calling of Aaron Morrison, Tom Godfrey, Don Rush, Phil Robinson, Topple McGuffey and Johnny Chambers, and the cueing of the Bratchers. The Promenaders won the plaque for most dancers present and the Fairfield Shooting Stars Club won the plaque for th club traveling the farthest. (One square from Fairfield went on the bus and they were from 35 miles farther away.)

The group ate dinner Saturday evening in Pigeon Forge and attended services at Christus Gardens on Sunday, before travelling home. The trip was planned by Walt and Marge Schuh, vice presidents.

Marge Schuh



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LR-303 IS IT STILL OVER by Bob
LR-106 SEA OF HEARTBREAK by Jimmy

FRONT LINE COVERAGE

A long, long time ago, the talented artist from Philadelphia who occasionally created covers for *Pen-Del-Fed-Fax* did one for us. It's the March cover you see this month by Joe Pierce, who visualized the bunny-hopping scene as he peeked through some emerald-green foliage near Blarneytown, USA; we re-discovered it as we turned over a new leaf in our jaded, old *Oppor-cartoon-*ity file.

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ON LINE, Continued

All this has generated very heated arguments on both sides. We have both diehard MS-DOS and diehard Macintosh users. Many people who learned how to run keyboard style machines first insist that you can't survive unless your computer is 100% MS-DOS (IBM-PC) compatible because so many people have MS-DOS microcomputers and there are hundreds of programs available for the system. This is no longer valid advice. It is like advising you to only buy 1980-85 model cars because there are lots of parts available. Sure you can find a lot of them, but look at all the advances in technology you would be missing.

Macintosh owners insist that using a mouse is the only way to go and that the Mac is leading the way in technological advances. In many ways this is true, but many people prefer to just keep their hands on the keyboard and to blaze with a mouse. It also depends on what you want to use the computer to do. Each system has features that the other one

does not. It really becomes a matter of personal preference as to which system is best for your particular uses.

Computers do need to be able to exchange information between programs and between different makes of computers. Most of the newer programs and computers can do this very easily. It doesn't make any difference if you own a Macintosh, IBM-PC or any of several other types of computers. Since you do not have to worry about being compatible with your friends or co-workers, you might just as well experiment with several programs and find ones that fit your particular style and needs.

Microcomputer technology today is undergoing tremendous changes. The microcomputers we have used in the past are rapidly becoming obsolete and are being replaced by bigger, faster and better equipment. The accompanying software is getting easier to use and much more versatile. Most newer microcomputer users prefer to use a graphics-driven interface. This seems to be the wave of the future.

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As a potential buyer, you have a lot more choices, but basically you can always expect to get what you are willing to pay for. If you buy one of the older style MS-DOS microcomputers, you will have to live with the programs that can operate effectively on that machine. Don't expect to be able to enjoy many of the advantages of the newer programs. If you are happy doing this, then there are some mighty good buys out there. Any big city newspaper will normally have up to several dozen listings for second-hand microcomputers in this class.

If you want to take advantage of the versatility of the newer programs and a much easier-to-use graphics-driven environment, then you are going to have to pay more money for your microcomputer and buy better software. Of course, you will be saving much learning time and will gain in productivity.

The best advice: Don't buy the cheapest microcomputer if you want to keep it very long. Look at several models before you buy anything. Look seriously

at microcomputers with a graphics-driven environment. Don't be fooled by pretty colors or a large screen. Look for quality and try out several brands before you buy anything.



FEEDBACK, Continued

articles of food and clothing, donated \$187 for baby formula, made 7 baby quilts, 53 little girls' dresses, several diaper shirts, overalls and shirts out of left over square dance dress fabric. Who says a few people can't help?

...I'm especially thankful to belong to such wonderful groups of people as the Cowbells and Cowpokes and the Sun Valley Squares. Please don't add my name if you print this—I just want other people to know that a few people can do a lot.

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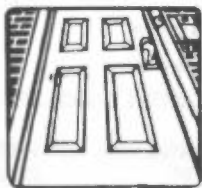


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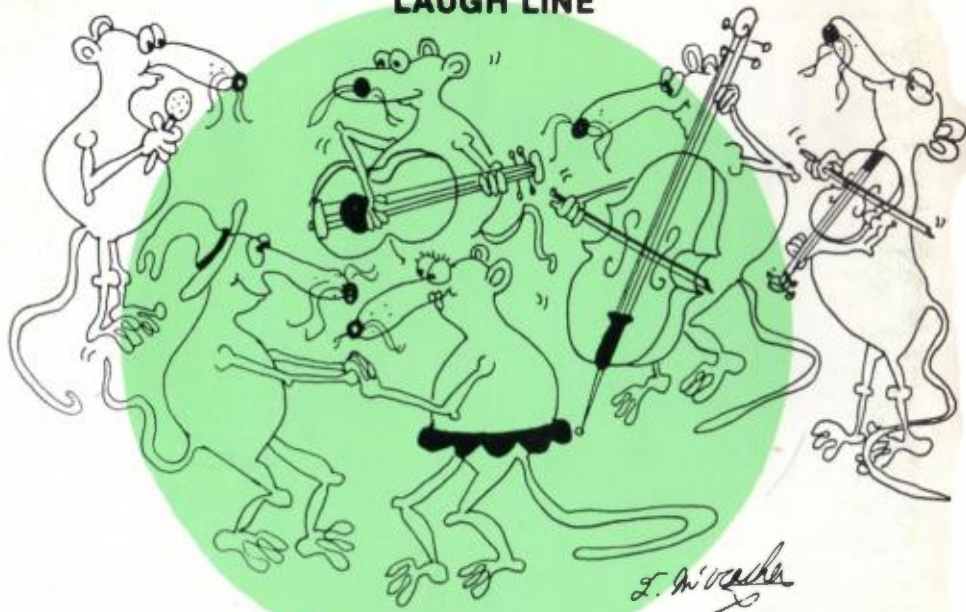
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BY LAND OR SEA, TOURS ARE FUN

Square dancers are the *goingest* people, we often hear, and the travel season seems to be on us, as we round the corner to spring. Just a quick look at the *wanderlusty* ads in this issue alone will prove the point. Dancers are escaping to the West Indies, others are sailing the velvety Virgins, golfing in Scotland, bathing in balmy Bermuda, yellow-rocking in the Rockies, and becoming fond of fondue in the Alps.

Almost a year ago, in May of '89, the group shown below toured Ireland and Scotland, where jigs and reels, hornpipes and flings can still put a blush in the cheeks of lasses and laddies. *ASD Tours* and *Landmarks* hosted that one, as they will the forthcoming May jaunt to Germany and the continent for the second German-American Friendship Festival. More about the scoot to Scotland and Ireland can be re-read, center pages, August 1989. No matter where you go touring in '90, we know it will be *squarely* satisfying.

Kneeling: Mark Mulcahy (Irish driver/guide). Front: Charles and Dot Lillagore, Cathie Burdick, Mary Hinkle, Ciara Farquahar, Ann Mellen, Betty Murrey, Doris Jackson, Esther Terry, Barbara Lacombe. Back: Florence and Ken Mollander, Stan Burdick, Marion Minger, Ed Hinkle, Jack Minger, Jim Farquahar, Bob Mellen, Junior Murrey, Harry Jackson, Price Terry, Anne Buehning. Absent: Irene Jack and Pat Thomas.

WHALE OF A SAIL IN WHALING WATERS

On January 7, 1989, a week-long Hawaii cruise aboard the *S.S. Constitution* was enjoyed by those shown in the photo above, under the sponsorship of *ASD Tours* and *Continental Squares*. Most of you read the whole account on pages 7-9 of the March '89 issue of this magazine, so it is sufficient to say that it was a memorable experience. This past winter many Aloha-bound tourists were welcomed back, not via a cruise ship, but by air this time, again sponsored by *ASD Tours* along with *Tortuga Express*. Details of that tour, including attendance at the Aloha Convention, will be given in next month's issue.

Men, standing, are (l to r.) Mert Rood, Burt Irving, Bill Kramer, Sam Andrew, Bill Baskwill, Wayne Wager, Leon Grisham, James Jack, Kyle Beal, Harvey Sinnen, Edwin Trask, and Henry Johnson.

Women, seated (l. to r.): Eleanor Rood, Betty Johnson, Judy Kramer, Wilhelmina Andrew, Jean Baskwill, Jane Wagar, Lorie Jack, Jurell Beal, Helen Sinnen, Alice Trask, Carolyn Grisham, and Doris Fish.

Foreground: Cathie and Stan Burdick, Marguerite and Don Wiley

Missing: Robert and Ruth Hallisy, Ed and Hazle Kent, Ed and Martha Wolz, and Floyd and Betty Philgreen.

