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# AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE  
WITH THE SWINGING LINES

VOLUME 46, No. 7

JULY 1991



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**M**emorial Day morning it is, and flags are flying on Main Street as we look out the office window. Patriotism is running higher than at any time since WW1. As you read this, it's time to celebrate another patriotic holiday, July 4, the birth of our nation.

We returned a week ago from the 1991 LEGACY meeting, a chance to look at our heritage of square dancing and discuss the future of the activity. Somehow, in our minds, as we mull over this editorial, we group together all our national traditions: flags, apple pie, baseball, square dancing. Yes, we believe square dancing belongs right up there with the best of our traditional activities. 15 states have now recognized square dance as the American folk dance. We are enthused about one of LEGACY's resolutions concerning introducing more people to the activity through the Community Dance Program.

We know for a fact that people of all ages like to square dance, not *all* people, but people of all ages. We see them in Huron at our school programs and in our museum dances, we see them in the area at father-daughter dances, we see them in the summer at the conference center and in our cottage town where we call fun nights. Square dancing as an evening of fun is more popular now than it was 15 years ago in those locations. Square dancing is not dying out!

What is needed to enhance the activity is an openness and a readiness to accept those who attend these programs as square dancers. What is needed is a

# CO-EDITORIAL



place for these people who dance only on vacation to dance occasionally in their home areas, weekly, monthly, quarterly. Can we provide this?

Surely, in the country that innovative ideas made great, we in the square dance activity can create new approaches to offering square dancing. Don't want lessons—fine, offer a series of fun dances! Don't want a long commitment—offer easy dances that are so filled with variety and fun that the activity becomes irresistible. Don't want to wear "funny clothes"—fine, we recommend skirts of any length and long-sleeved shirts—easy to abide by that code.

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**BY-LINE**

**T**his issue contains a wealth of articles written by women and about things of interest to those on the distaff side of square dancing. Our July feature by **Jo Jan Nunley** will be of interest to all; she

urges us to remember our neighbors in the military as we celebrate July 4 this year. **Barbara Florio Graham** tells us of available books in the fashion field. She herself is the author of *Five Fast Steps to Better Writing* (\$12 ppd) and *Five Fast Steps to Low-Cost Publicity* (\$18 ppd.), available from her at 200 Charles St., Gatineau, Quebec J8P 3X4. Last month Al Eblen's daughter wrote, this month the lead article is by **Nellebelle Eblen**. To suggest another approach to make it easy for younger couples to attend square dances, **A.L. Ruggs** tells how she and her caller-husband handle children at dances. (It can be done!). **Ed Warmoth** wrote the story of the square dance shop in a semi—another innovative idea! This is our 1991 Distaff Issue and the motto for the month is "Women Can Do It All, and Good Partners Help a Lot!"

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# ✱ GRAND ZIP ✱

I just wanted to drop you a little note and thank you for the wonderful write-up you gave me for Cinderella's Slippers in February ASD. Your ladies have been wonderful, also in responding to the article. You have a very high quality publication and I was very proud to be a part of it. Thank you again for all your kind words and help.

Joan Jansen

Monterey Park, California

I have before me a Callers' Aid Series book, *The Best of Will Orlich*, a five-year collection of choreography from the pages of ASD copyrighted 1973. On page 127 under "New Gimmick" is *tea party promenade* by Nate Bliss of Rialto, California. So *teacup stroll* is not really very new.

Jack Nelson

Endicott, New York

I would like to say thank you for the article "The Lost Generation" in February ASD. My entire family has been square dancing since I was 4. We love the activity and we have seen a lot of changes through the years.

We too have been distressed that we have lost our youngest generation of square dancers. There seems to be too many dances where my brother and I are the youngest ones at the dance. We have been trying to find a solution to get our generation in to the activity. (We are now

in our 20's.) So, beginning this week, we are starting a Family S/D Club in which we offer lessons to the entire family. We have encouraged parents to come and learn with their kids. Kelly and I have coached a swim team for five years, so we have an excellent outlet to get kids in to the activity, but have stressed that parents are to join us.

So far we have had a lot of interest in this. Hopefully it will work, but even if it doesn't, we'll try something else. We both enjoy the activity too much to throw up our hands and quit. As far as the dress being out of date for the younger generation, well, we have an idea for that also.

Thank you for the article. I like to see and hear other people's opinions on the problems and possible solutions to those problems.

Kristie Kennedy, cuer

Kelly Kennedy, caller

Haysville, Kansas

I have [been] to the Third British S&R/D Convention held at Nottingham University, 330 acres of beautiful rolling country.

There were approximately 650 dancers in attendance, yet less than ten singles. I was fortunate to meet a lady from Berkshire who was alone...

The callers and cuers were outstanding and seeming almost part of the dancers themselves. The accommodations at the university were comfortable; the meals were excellent and plentiful. The total cost—dancing, board and room—approximately \$138—very reasonable.

Fred Hylton (76), Long Beach, CA

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### A SPECIAL SPRING

Indeed, it had been a very special Spring for this diminutive pencil-pusher—this sawed-off scribbler—this note-writer of no note—this shaggy Shetland in a Stetson—this mobile minstrel of the Midwest—this four-square fortune-less hunter of the high C's—this quad-wrangler of the lonesome trail. (Or this woe-some no-wonder wanderer!..Co-Ed.)

Every weekend had been charged with exciting adventure for me. There had been the Leadership Seminar setting way out in Salem, Oregon. Then there was the Omaha-Sidney-Denver deal following on the heels of that one. Now it is a four-stater closer to home, and I'm just itching to relate this story. (Our readers might be better off if you'd itch less and *scratch* more.—Co-Ed.)

**Hillsdale, Michigan**—The long weekend four-stater just mentioned involved calling in Michigan, West Virginia, Kentucky and Pennsylvania, plus traversing Ohio and Indiana on the way. In the process our new Chevy Lumina APV wheeled through 1775 miles without a whimper—bless its little tappit-tickin' heart. First stop: Hills & Dales S/D Club in Hillsdale, not too far north of the north central Indiana line. In spite of conflicting dances, we had eight or ten sets, a nice number for a small club. (Mmm. Those refreshments alone are worth the price of admission, I reckon.) Prexies Arnold and Mary Mandrick (Ind. grad '86) took care of all my comfort details, including a tasty restaurant snack after the dance. The cueing was great, like a Bell. Other callers and cuers present: Dale and Marcia Wilson, Art and Ellen Grafton.

**Charleston, West Virginia**—The annual ASDance in the capital city had a focus on new dancers, and six sets of them (plus a few angels) pressed into the small Presby Church hall in South Charleston in spite of the rain and a recent tornado in the area. Cuers Greg and Susan Smith had set it up for the Kanawha Valley S/RD Association. Susan cued. Caller Fred Camp and retired caller Keith Angle were there. Here's a switch—The dancers gave *me* a super-duper time of fun and frolic for three hours!

### OVER THE RIVER...

**Covington (Cincinnati, Ohio), Kentucky**—Sunday afternoon rolled around quickly, and it was time for another annual tradition: the Cinci area ASDance in that popular Promenade Palace Hall in blue-grass country just a dollar coin toss over the beautiful Ohio River. Caller Gene Record did the contracting, caller Mike and Mary Ann Alexander covered all sponsoring/promoting/hosting details as usual. About eleven sets signed up, including callers/cuers Norb and Mary Rolfson (Huron grad '86), John and Jean Stivers (on stage for the cues), Larry Spille, Paul and Shirley Brewer, Gayle and Irene Dews. Again it seemed as if the *caller* was the one being entertained—it's such a great pleasure to call for a competent crop of new grads.

### ...AND THROUGH THE WOODS...

**Tioga (Troy), Pennsylvania**—This was the longest ride of my long weekend trip—eight hours' worth, covering Interstates 275, 71 and 80 and *not-so-Interstate* 220 and 15 to a point two-thirds of the way



across the Quaker State. My hosts, Fran and Dick Dawson, live comfortably on a forgotten slope deep in the wilds of Tioga, out where the deer and *cantaloupe* roam free. Beautiful country. Just outside their showpiece home a few finicky finches feed—both purple and gold ones—not to mention catbirds, cowbirds, crows and cackling grackles. We took some way-back back-roads to the Grand Paraders dance in Troy. It was common to see deer herds float across those lonely roads. The special spring dance I called featured large balloon-festooned trees on stage along with 15 or 20 potted yellow mums (later used as door prizes). Our cuer (also a caller) was Lew (Charlene) Terwilliger. The regular caller there is Mike (Brenda) Conning. Prexies/emcee: Al (Helen) Weisenkopf. Donna Kline danced her heel right off. All too soon that long weekend, including Monday, was over. I flipped northward over the border to Corning, N.Y. for the homeward hop over the Rt. 17 Expressway. There's a pleasant, curvaceous route. Picture this: great but gentle roller-coaster hills, punctuated by big barns and silver silos. Now and then a farm pond reflects the blue sky, and always the monk's robe-shrouded landscape ripples and wrinkles off to the distant horizon.

### FORTNIGHT FLING

**Cadillac, Michigan**—The weekend just reported had stretched into Monday, but the very next weekend did more than that—it stretched into two full weeks on the road. As the name implies, *Cadillac* may contain a fair amount of affluent residents. I really don't know about that. But I do know a portion of the *regulas* were missing at the mid-April Cadillac Squares dance because they "hadn't returned from homes in Florida yet," according to a club officer.

Attendance was down a bit, but a dozen or more sets isn't bad. Refreshments were gorgeous. Beth (and Ted) Johnson cued the rounds. My contact had been Arnie and Elaine Shoemaker. The Maple Hill Motel was *home*. This northwest scoot to Cadillac had been a *van-tastic* six-hour

run in the rain, but it was well worth the effort, and one must expect shifting shafts of showers in the wet heart of April.

**Brownstown, Indiana**—Six hours and 300 miles down from Cadillac lies little Brownstown, near Seymour, midpoint between Indianapolis and Louisville. I had called for the Western Twirlers back in '89; now '91 was here; next booking is in '93. It's a happy club, an active, traveling club, dancing back to 1971. Their food is fabulous, from hot franks to cool cakes. Frances Lemen did round renditions. Callers present were Noble Stuckwisch (club caller), "Red" Orndorff, Bonnie Pruett (Cinci grad '84) and Marv Rumph. Hoosier hospitality gives one a fonder ponder yonder in Indiana.

### TELLING IT ON THE MOUNTAIN

**Sevierville, Tennessee**—To say the first annual caller school in English Mountain Retreat (square dance resort) high in the Smoky Mountains was one of the best I've ever experienced seems to be an understatement—for many reasons it was the very best. (Such platitudes, Stan. We should give you a sweater and call you "Mr. Rogers."—Co-Ed.) For one thing, we had the ideal number of student callers—twelve of them from nine states, including Missouri, Georgia, Kentucky, Arkansas, Ohio, Illinois, Mississippi, Indiana and South Carolina. There were no misfits. Each was serious about a calling career, although experience levels were varied. Developing among them all week was a high degree of rootin', tootin' encouragement that erupted in hugs and cheers as each one called in turn. It was a rare and marvelous display. Working with Chaparral artist Gary Shoemaker was in itself a treat. All the amenities in the resort setting were ideal for our purpose: first class food, comfortable motel lodging, super staff, beautiful forest scenery. Even that long winding road up into the area, with its hairpin turns, was hardly a detraction. The catch words for the week were "That's nice!" and these *bon mots* even found their way onto the plaques the

students carried away along with their diplomas. (Thanks, Martha.) Many little extras set the mood: evening snacks; a student patio party (Thanks, Frank.); a hilarious student after-party; another sunny patio fete, thanks to staff; and photo-finish festivities. Let me introduce the real stars of the show: Jim B. (and Carol); Derrell (and Renee); Sterling (and JoAnn); Bobby C. (and Ann); Jim C. (and Diane); Gary (and Bobbie); Phyllis (and Mary, her mom); David (and Nancy—our honeymooners); Jerry (and Martha); Jack (and Susan); Bobby M. (and Bonnie); Frank (and Joyce). Whatta bunch! Whatta week! (We'll be back in early May '92.)



### THE 33RD RAINBOW EXPRESS-ION Springfield, Massachusetts

In order to take part in the total Friday and Saturday New England Convention (as an exhibitor, not a caller) this year, it was necessary to fly from Knoxville to Albany and rent a car for the Springfield leg, then backtrack on the whole route to retrieve my van from the Knoxville airport. Meanwhile Cathie drove her car from Ohio to the Pilgrim State for the rendezvous. (Jerky junkets like that are sometimes obligated, thusly must be tolerated.) (Are you implying I'm a jerk?—Co-Ed.) The convention was fun; our sales booth was across from Bill and Peggy's (Supreme Audio); weather was pleasant; about 4,000 attended; the prestigious Yankee Clipper Award went to R.I. leaders Walter and Priscilla Niederlitz; 100 callers called; 50 cuers cued.

**Silver Bay, New York**—A good spinoff value of attending the N.E. Convention is that it affords us a chance to sneak up to northern New York for a few days at our second home, that hideaway hilly haven on the Bay. We mixed a bit of play with a bit of work (toiling at tile-ing takes its token toll in tender loins), but mostly we

were there for R&R and to celebrate Sping. Picture this: lacey tracings of apple blossoms against the deep greens of pines on swoops and scoops of camel hump terrain creates a landscape tapestry to make your eyes smile and your heart dance. (Now there's a portly potpourri of mixed metaphors.—Co-Ed.) Incidentally, a look at my odometer at this point showed 2,250 miles traveled in about ten days.

Not often does one get a chance to fly a long route, then immediately drive that same route, noting the difference in time and convenience. For me it was revealing. Four hours from Albany to Knoxville by air; then fifteen hours on the highway! I'll take the *high road* any day. Nevertheless, the whole Appalachian Chain route, following I-40, I-81 and I-88 at ground level offered some awe-full eye-fulls. One by one the towns and cities flew by: Knoxville, Bristol, Wytheville, Roanoke, Lexington, Winchester, Harrisburg, Scranton, Binghamton, Albany. Ant-like, I climbed lariat-looping trails that encircled somber, slumbering earthen forms that stretched interminably to the horizon. Wow!

**Gloversville, New York**—Now there's a real *hide and sleek* destination, Gloversville, the friendliest *mitten place* I know. (Tether your leather talk, Stan, readers don't *knead* to know about the region's local *skindustry*. Co-Ed.) Our week in the Ad-dock foothills was over, but still to come were two more eastern dates for me, the first only a two-hour lurch from the N.Y. perch, while Cathie pointed her Cougar's nose toward Ohio. The Sacandaga Swingers have an interesting meeting place—a small gym three stories up (There's an elevator.) in an old YWCA building, center of town. They even hold the key for the place. It was adequate for the six or seven sets that came, including club caller Ward and cuer Rudi Smith, as well as caller Lucille Sanford (S. Bay grad '86). Ray Thompson is an interesting guy

Continued on Page 97

# NELLEBELLE'S NOTES ON NUTRITION AND SQUARE DANCING

by Nell Eblen, Pharr Texas

Good nutrition, like good square dancing, doesn't just happen. It is achieved by gaining accurate information and applying it intelligently to our everyday absorption of nutrients as well as the involvement in square dancing. With a bountiful supply, it is possible for most segments of the population to be well fed. The opportunities to square dance are most everywhere, and the benefits from that exercise beat jogging. The "pome" from years ago comes to my mind often:

Don't sit around and broaden your rim,  
Do American Square Dance and keep yourself trim.

The non-caloric nutrients are easily found. Someone passed a recipe on to us during the years of calling and teaching square dancing. You don't have to be a good cook, a lover of gourmet food, or a dedicated dieter! Read on!

## RECIPE

To a sound body, add 1 headful of calls, 1 partner, 3 other couples, music, a caller and two hours. Circulate well. Add laughter (You may substitute a smile.) Fold all together and spread carefully in a squared-up pan. Run to the oven and bake. Be sure to watch for the chain reaction. Fan the top to cool and decorate with a star. Serve with a teacup chain.

Happy, healthful dancing to you all!



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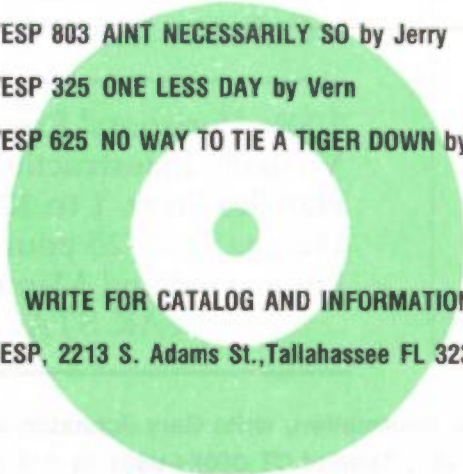
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JP/ESP 325 ONE LESS DAY by Vern

JP/ESP 625 NO WAY TO TIE A TIGER DOWN by Allen



Vern Weese



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Allen Tipton

# NON-DANCING CHILDREN AT DANCES

by A.L. Ruggs, Englewood, Colorado

Our modern society offers few activities where children and adults have the opportunity to congregate and socialize together. The history of square dancing often revolves around children and their attendance at dances. We all must realize that these youngsters may be our future dancers and club members. Therefore, special care should be taken to insure a pleasurable experience for both the adult and the child.

There are dancers who have had poor experiences with children at dances. Most often these children were not adequately supervised by an adult, nor were they given clear instructions as to what kind of behavior was expected. My caller husband and I use the same rules for behavior with our three children that my parents used with my three siblings and me when I was growing up in the square dance activity (I am the daughter of a caller). Perhaps these rules could help young couples and clubs begin to deal with the fact that modern western square dancing is still a family activity and not the realm of retired folks and grandparents.

Our children are expected to follow four simple rules:

1. When the music is on, the children are quiet.
2. There will be no running and yelling in the dance hall.
3. While there are dancers on the floor, the children must not cross the hall between or through the dancers' squares or circles. They are to go around the hall.
4. They are not to disturb the caller/cuer or the dancers unless it is an emergency. Usually there is at least one adult sitting out that could help.

We have found that these rules are easily followed even by a two-year-old. In general, children who have been to numerous dances behave quite well. When children who are unfamiliar with these rules arrive at a dance, both

the parents and children should be informed. If there is a special place for children to be during most of the dance, it should be pointed out. I have found that there are numerous adults who could improve the dance activity if they would follow these rules as well as the children. It should be the club officers' responsibility to inform new families with non-dancing children of the rules when they sign in at a dance. It is not the responsibility of the visiting caller or cuer or his/her partner to control children at a dance, unless the children belong to them. The parents should be responsible for the general behavior of their children. If children cannot behave, they do not belong at the dance.

We adults must look to the future of square dancing and provide for the continued interest of our children in this family activity. Children want to be included and allowing them to be present, at a minimum, and participate when they are mature enough, will keep families together and the square dance world growing.



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# DANCING NUN

To live is to dance, and to dance is to live. That is the philosophy of Sister Rosemary Schuneman, the "dancing nun." At first some people are surprised when they meet me on the dance floor, but I think it makes a lot of holy and wholesome sense for a nun to gather with humanity and enter the dance of life.



I was born and raised in Frogtown in St. Paul. As a girl I had dreamed of being a ballet dancer or a high-stepping Rockette, but God had other plans. My mission in life as a teaching School Teacher of Notre Dame has taken me to many towns and countries. I taught first and second graders for about 15 years, and for the last 16 years I have been teaching English to Africans and refugees in St. Paul. In addition to teaching, I've done some prison work with women in Shakopee and East Africa. I've been a volunteer trainer for tutors of Minnesota Literacy Council. For four years, I was appointed to the Governor's Advisory Council for Refugees, which enabled me to tour six refugee camps in Thailand with a Minnesota delegation.

In 1982, I began a school for teaching English as a second language to adult refugees. Notre Dame E.S.L. School is located in St. Paul Companies in St. Paul. Working with refugees who have many needs, and who are grieving through their losses, is extremely rewarding and sometimes "heavy." I have found that the gift of dance in my life gives me just what I need to keep a healthy and holy balance in my life. I'm convinced that taking leisure time for myself puts me in touch

with the Divine.

I began square dancing in 1985 with the Blue Angels. However I had to look for another club when the Blue Angels disbanded. I was told there was a "swinging singles club" in the Roseville area. So, since 1985 I've called the Square & Twirl club home. And what a wonderful club it is. I've had so many laughs with these friendly, fun-loving people. At first I thought no one would want to dance with a nun, but I've been proven wrong. I'll have to admit that I made a "deal" with God; I promised that I'd pray for every person I danced with if God would see that I have a partner at the dances. Well, I've been doing a lot of praying these five years.

In 1987, I had the chance to learn round dancing with the Kleschults in their home. I have wonderful memories of shared laughter and just plain craziness as I learned such cues as *Pick Up and Chase*. In 1989, I also joined Milt's Posse. This square dance club spreads the warmth and joy of dancing with the sick and elderly confined to nursing homes. This also gives me another way to lighten up my life, and the lives of others.

There have been many funny things that have happened to me—especially when I first started dancing. Several times a square has broken down when a friend yelled "Sister" to me. One young man who had been my partner several times, finally asked me what Sister on my badge meant. Many dancers think it's great that a Sister can square dance, and so do other Notre Dame Sisters. One delightful comment I remember came from a Lutheran dancer who said that if there were Catholic nuns who square danced in his town when he was young, there would be no Lutherans left in town.

My life has truly been blessed with lots of new friends through square dancing. I treasure every person who has shared yellow rocks and their love of dance with me. May the God of dance bless you all with many more dancing days.

from *The Roundup*  
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## THE FEMALE CALLER

by Peter Rosan from *The Promenaders*, Long Island, New York

In today's world, women's lib has become a household word. Whether one is for or against the movement is not under discussion here, but bringing the woman's place into focus with that of the man's, rediscovering her talents and abilities and acknowledging that she's here, not just to stay, but to contribute, is a point I wish to make. Fortunately, square dancing is a couple activity with both participants sharing equally. While directions in round dancing are given to the man with the woman doing the counterpart, in square dancing directions are generally given to the couple. And there has been no favoritism toward either the man or the woman. True, sometime back, it was decided that it was more comfortable for one person to lead and the other to follow; the "honor" went to the man, but dancing depends on the equal ability of both partners. Now consider the other aspect of square dancing—the caller.

How many women do you know who take up the mike and direct the square through their paces? Many dancers have never danced to a woman caller; perhaps in some areas they're not really aware that such a creature exists. But exist they do and call they do, often against prejudices and problems unknown to the male caller. Some of the basic tools of the caller prove to be stumbling blocks to the woman, but most she has gracefully surmounted. For example, public address equipment with its turntables and speakers is heavy to handle. To most female callers, this has turned out to be one of the least of the problems as husbands and/or club members willingly unload a car and carry the equipment in and out of a hall.

There is no rule that the caller must be six-foot-three inches tall, part his hair in the middle and wear size 11 shoes. The ability a caller has in handling a group and an impersonal way of passing fun on to others is the greatest measurement of individual ability. Perhaps the greatest proof of this lies in the number of successful women callers who have joined the ranks.

What other problems face the lady behind the mike? Foremost, perhaps, is simply the fact that she is a woman. When women have finally been accepted, they have been accepted wholeheartedly and frequently find themselves elected to an official position. Obviously not all male callers are chauvinistic in their approach to the activity. Due to the lack of women in the calling field, there is a certain amount of resistance from both dancers and fellow callers. It is not as much a chauvinistic attitude as it is a sociological conditioning from birth that leaders are usually men. Hearing a feminine voice giving directions, teaching and singing does take an adjustment when the dancer is expecting a deep masculine voice. I found dancers very willing to give a female caller an even chance after they get over the initial shock. Regardless of how capable she is, there still is a double standard. It's not surprising because the world has been confronted with it for years.

Continued on Page 84





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### \*Sept. 25-29 MOUNTAIN MEMORIES

STAFF: Bud & Alice Whitten, Bob & Rhea Price, Trent & Jean Keith, Jack & Nel Jenkins.

### \*Sept. 29-Oct. 6 FALL JUBILEE

STAFF: John & Modine Barrett, Jerry & Sue Dews, Freman & Lynn Pettus, Walt & Judi Ishmael, Don & Terri Mehlin, Bob & Lynn Van Atta (rds). plus guest caller and cuer.

### #Oct. 6-13 GOLDEN LEAVES FESTIVAL

STAFF: Hoss & Kit Waldorf, Ed & Carolyn Raybuck, Bob & Nancy Newman, John & Linda Saunders.

### #Oct. 25-27 I.D.A.

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### \*Nov. 24-29 FONTANA CALLER'S COLLEGE

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# CELEBRATE OUR FREEDOMS

by Jo Jan Nunley  
Carlsbad, New Mexico

July, the middle month of our summer, has a very important holiday. In fact, it may be the most important holiday of the entire summer. On July 4, 1991, the country will celebrate Independence Day. Most of us will have family picnics, which will probably feature watermelon and barbecue. Towns across the nation will plan their own individual ways to commemorate our nation's birthday.

Parades with participants decked out in red, white and blue will highlight the daylight hours in many town squares. The darkness of night will bring booming sounds filling the skies as fireworks explode. The fireworks' brilliance will temporarily lighten the velvet darkness of the sky. In short, many of us will celebrate July 4 the way we have for many years. Ice cream freezers will crank in the heat, providing the luscious homemade treat that many of us haven't had since last July 4.

The majority of us will feel a stir of patriotism on July 4. The red, white and blue of our flag will wave prominently in front of many homes. This is one way we remember that we have our forebears to thank for the freedoms we enjoy today, but they are not the only group of individuals we have to thank for our freedoms. The men and women who stand ready in our military to defend the freedoms we enjoy need special recognition.

Many of our square dance clubs have military families at bases in near proximity. There could be no better time than this month for our clubs to do something extra special for these families. Many have



husbands or fathers overseas now. Mothers and wives are missing from some of the homes. Letting these families know we appreciate the sacrifices they have made could be a welcomed morale booster for them.

Why not invite some of these families to enjoy a night of square dancing at your club? Making them feel they are truly the guests of honor would give us a small way to say thank you. Your club may decide to offer special lessons for this group of people.

Perhaps, instead, your club would enjoy giving a square dance demonstration to entertain some of the military. If your club has cloggers, they are always a fascinating, energetic addition that audiences enjoy watching. Dressing in reds, whites and blues for our dance demonstrations in July could show where our loyalty lies.

Our troops in foreign bases enjoy letters from the United States. Many are lucky enough to have family and friends

**Continued on Page 95**

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# Books for the Fashionable Dancer



by Barbara Florio Graham  
Gatineau, Quebec

Sewing and handicrafts such as knitting, crocheting, applique and embroidery used to be the exclusive domain of the female. Today, however, men not only turn up at fashion shows, but often take an active part in designing and creating dance outfits. So the fashionable dancer may be male or female, any age or size, with superior skills or none at all.

Fortunately, there are books to suit all interests and levels of accomplishment, and so many have crossed my desk in the past few months, I will share them.

Loraine Murdoch's *Sew-Ezy Secrets* tops the list. Subtitled *Sewing into the 90's*, this 51-page book contains ideas and hints Loraine has collected in 35 years of sewing square dance apparel. Many of these were demonstrated in her sewing clinics at the Canadian National Convention in July, 1990, others at her popular seminars.

The first chapter, on recycling everything from egg cartons to rubber gloves, is followed by tips on getting organized for sewing and a potpourri of miscellaneous tips, such as making your own non-slip hangers, how to clean your sewing machine, and where to store frequently-used patterns.

Trims are often what make a dance outfit special, and this is one area where Loraine really shines. She devotes an entire chapter to this subject, with many clear illustrations showing how to handle and sew laces, braids and piping.

Information on useful notions, sewing machines and sergers includes how to

use each item most effectively. This excellent book ends with a section on speed-sewing, and is hole-punched so you can remove the staples and insert it in your own binder for handy reference. *Sew-Ezy Secrets* is just \$7.50, postpaid, from Loraine Murdoch, 1010 Melbourne Ave., N Vancouver BC Canada V7R 1P2.

From the *National Square Dance Directory* (Box 54055, Jackson MS 39288) come several new books for the fashionable dancer. *Camel Crochet* explains how to create garments that look as if they were knitted, using a time-saving technique and an extra-large hook. The method is easy to learn, uses less yarn than conventional crochet, and is illustrated with very large, clear photos. Finished projects are completely reversible, and directions for a special "knitted zipper" closure are included.

I can't wait to try this, as I gave up on knitting twice in the past, and don't intend to try again! However, I love to crochet, and am eager to produce a shawl to wear on cool dance evenings. *Camel Crochet* costs \$9.95 plus \$3 postage and handling.

Another booklet from the same source is *Creative Handiwork*, which contains many patterns for knitted and crocheted cover-ups, including capes, stoles, boleros and short cardigans, as well as capes and ponchos made from fabric, several petticoat carriers, shoe totes, handbags and men's ties. All projects are illustrated, most with photos of the women who contributed the patterns. This would be a wonderful gift for a new dancer and costs just \$7 postpaid.

Lee McCormick has authored two useful books for the fashionable dancer, both available from *NSDD*. *Sew Square with Lee* contains basic directions, fully illustrated, for all kinds of dance skirts, bodices, Pettipants and body-suits, accessories, men's shirts and cover-ups, along with some tips on handling fabrics, for \$10. A follow-up book, with more

**Continued on Page 83**

# PETTICOATS ON WHEELS—Keep On Truckin'

by Ed Warmoth  
Photos by G. Walthall

Oregon square dancers love June Schlosser of their state and her *Petticoats On Wheels* operation for two reasons.

First is shopping in her well-stocked travelling shop right at the spot where you've gone to dance. It's handy to match an outfit you're wearing or to pickup an item you forgot to pack for an out of area trip.

The other big plus for June and *Petticoats On Wheels* is her regular monthly advertising showing the dates and locations for all the upcoming festivals and special dances where her shop will be parked and open for business. A recent example listed 15 dances in a period of five months. Covering stops in northern California and Washington as well as all corners of her home state of Oregon.

June puts the semi truck and trailer on the road herself from her home location at 749 Amelia Stree in Brownsville, Oregon, midway between Eugene and Salem just off Highway 5.

The current rig, in service for four years, is 58' long. It replaced a smaller 20' unit that cozied up to square dance halls for two and a half years. June has all the comforts of home with a generator for electricity, if an outside plug isn't handy, air conditioning, heaters and an electric coffee pot. Up goes the canopy over a porch and steps at the side of the trailer and soon June slides open her glass patio doors ready to provide fashion advice and ring up sales.

Her initiative caught the attention of *Woman's Day* magazine which spotlighted her entrepreneur skills in a recent edition. The unique idea of a mobile shop has also generated television coverage.

June has many shopping stories to tell. One of the most unusual concerns a Belgium square dance couple who saw her ad, were attracted to and attended one of the advertised events, and came to *Petticoats On Wheels* and made a purchase.



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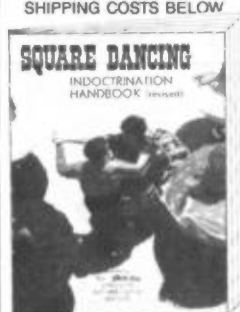
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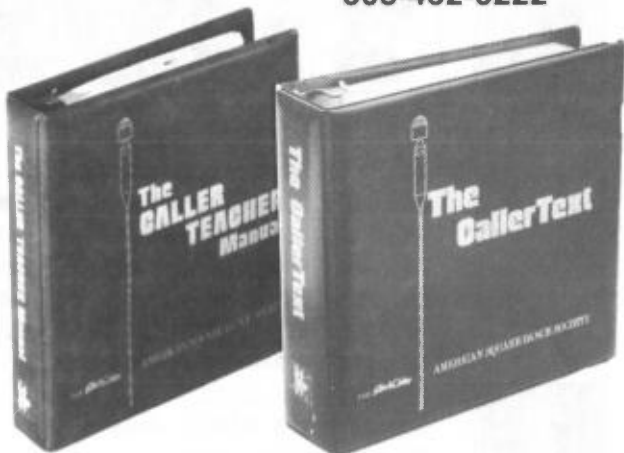
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# Encore

by Mary Fabik

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO—JULY 1966

"The Utopia of square dance readership would be for every square dancer in the country to read a national, a regional or state magazine and the newsletter of his particular club..."

"The Utopia described will never be realized, due to the various levels of interest in square dancing. Furthermore, many of our dancers lack curiosity. They couldn't care less about what goes on outside of their own local clubs, and this is their inherent right. On the other hand, it is important that the less curious dancers be reached by some form of communication—thus the necessity for the club newsletter.

"The three most important things in our whole square dance structure are the local club, the club caller and the club newsletter...Every club without newsletter should try earnestly to start publishing one."

*Charlie Baldwin  
New England Caller*

"When you're traveling this summer, promote square dancing by displaying a square dance decal or bumper sticker on our car or travel trailer to identify you. Wear western clothing so that others readily recognize you as a square dancer when you are dancing at daytime or evening sessions," writes Arvid Olson, editor.

The featured caller this month, Frank Lane, brings to dancers a philosophy they cannot help but benefit from and thrive on.

"When I call so people can dance some movements they didn't actually know before, and dance them with ease, then I feel that I've given them a pleasurable evening."

*New Idea: Pass to the center by Jack Murtha.*

## 10 YEARS AGO—JULY 1981

Some of the ways new dancers can begin to get involved in more than just the dancing, moving into the next phase (a

**Continued on Page 80**

## LEE KOPMAN

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### HIGH TECH TOOLS, Continued

A program that I am using for the business and personal financial records is a program called *Quicken*. First and foremost it is a check writing program. Its primary function is to write checks and maintain account balances. It can also generate P&L statements, earnings statements, expense records and divide statements by preset categories or accounts that the user establishes when installing the program, or at a later date. If you wish to purchase computer checks, the company will sell them to you, about \$24.00 per thousand. Does it save time? I think so. Every Monday before I leave for the park, I sit down, write the checks, print them, and put them in the envelopes, ready for the mailman. I no longer sit down at the end or middle of the month and sweat out whether the balance is correct or not. I see the balance every time I open the program. I have total control over my finances. I have found a couple of errors by the bank, using this program, small maybe, but nevertheless, errors. With the spreadsheet for my accounting, and *Quicken* for backup and hard copy of payments and expenses, my accountant and the IRS are satisfied and I don't ever worry about the phone ringing and the voice at the other end saying, "Mr. Trainor, we have a problem with your account." Cost of this program is about \$75.00, however, you can sometimes buy it bundled with another program, through a discounter, for the same price or less.

One program you should have is an all around Utility program. Even if you only

use a small portion of it, it will save you time and money. One such program on the market is *Norton Utilities*. There are several versions, but basically they do the same thing. The portions of this program I like are called Quick UnErase and Speed Disc. If you have inadvertently erased or deleted a file, it can, if you follow instructions and using a few key-strokes, bring that file back. Now this isn't something you want to happen but it can it does. Speed Disc manages and arranges the information on the hard disc in a reasonable order and compresses it and allows the unused portion of the disc to be cleared for use. When it is in operation, it shows a map of the disc and will bring to your attention any bad sectors that may occur. It helps to make your programs run more efficiently and faster. The cost of Norton varies for the version you get, from \$100 to \$200 less through discounters.

If you are like me, meaning not a rocket scientist, you'll find the manuals that come with most of these programs were written for computer programmers, analysts, mathematicians and others who rate in genius category and above. I recommend going to a bookstore and purchasing the how-to manuals for any program you purchase. (This does not apply to *Choreo Crafter*). These manuals have been written by users of these programs and in normal everyday language. They are step by step tutorials, which go through each feature of the program, and give you practice drills for each feature as well. The average cost per manual is \$20. They are well worth the money, and are always available as a handy reference. As the old saying goes, when in doubt, read the instructions.

I am not saying the computer for the square dance business is for everyone. If you have modestly long mailing lists, which have to be updated, if you are a pack rat like me and keep every record and square dance note service you have ever received, if you have problems at times balancing your checkbook, or you

**ON LINE, CONTINUED**

wonder where the money is going, or where it is coming from, or you are booking dances two to three years ahead, then maybe a computer might be for you. The programs I have mentioned are the basic programs I use and they work for me. If you are interested, take your time and talk to people who own computers, not computer salesmen. I was in sales for many years and I would agree to your every wish to make the sale. Don't be pressured by all the bells and whistles and all the

high tech talk. Read and learn and ask others for their opinion and then make your own judgment. Oh, by the way, stay away from double feature movies on Saturday afternoon.



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- CD-247 - Turns Me Inside Out by Wayne
- CD-501 - Let It Roll/Rockin' Rhythm (Hoedown)

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- CD-236 - You Go, You're Gone by Dean
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- A-K 102 - Three Times A Loser by David
- A-K 103 - I Couldn't Leave You If I Tried by King
- A-K 104 - Never Given' Up On Love—Nickey
- A-K 105 - Much Too Young by Brad
- A-K 106 - Hard Times Roll by King
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## Hem Line



A highlight of the 1991 New Jersey Convention was a fashion show of 16 square dance dresses all designed and made by New Jersey's seamstress extraordinaire, Rose Erickson. This talented woman organized her fashions around the dancing year, featuring a dress with a jacket for the cold winter months, holiday fashions, and a delicate lavender dress with irises painted on the skirt.

In a workshop that followed, Rose showed how to construct dresses of all styles, from a simple circle skirt to a rainbow skirt with 48 gores. Border prints, overskirts, different neck and sleeve treatments were all covered.

Here Rose and Richie Ericson



model one of her creations. Her pink broadcloth dress trimmed in raspberry has a boat neck,  $\frac{3}{4}$  sleeves and a gored skirt. Two rows of strawberries are stenciled on the ruffles at the hem of the skirt. Strawberries also decorate the edge of the sleeve. Richie's pink shirt has strawberries stenciled to the yoke. A raspberry tie completes his outfit.

*Marilyn Neibart  
Maplewood, New Jersey*

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18 central Florida dancers as they performed at Disney World with Les Greenwood (left) and SusanElaine Packer (right).

## LES GREENWOOD HOSTS CONCERT FOR U.S. TROOPS

by Betty Lee Talmadge & SusanElaine Packer, Orlando, Florida

Country music star Lee Greenwood, AT&T and Walt Disney World joined forces to salute America's Armed Forces with a special one-hour concert broadcast live Feb. 3 to the troops of Operation Desert Shield and military personnel in over 130 countries and aboard Navy ships at sea.

Lee Greenwood presented a new song, *The Great Defenders*, that was dedicated to the troops on active duty in the middle east. It's been quoted that *The Great Defenders* could equal the popularity of *God Bless America* among military men and women who consider Greenwood to be their poet laureate.

Helping him entertain were Mickey Mouse, a corps of talented Disney performers and a children's choir. From Neon Armadillo country-western club at Pleasure Island, Lee sang *Dixie Road* while square dancers from central Florida performed, dressed in red, white and blue.

The number was choreographed by SusanElaine Packer, known as the unofficial caller for Walt Disney World, as she has done several there. Performing were Loretta and Eddie Forest, Dot and Bill Nimmons, Ginny and Clyde Markland, Louise and Harry Osborne, Eileen and Cliff Smith, Laura and Gale Boar, Lucy and Carl Redmond. Betty Lee and Bill Talmadge were coordinators for the group.

Families of military personnel "reached out and touched" their loved ones through taped messages aired during the show. Lee singled out dancers Bev and Jack Whitney from St. Cloud to speak to their son-in-law, Tom Branch, who was with the troops of Desert Shield.

The show's finale featured Greenwood singing *God Bless the U.S.A.* from Pleasure Island at WDW to a sea of smiling faces with flags, fireworks and a message to America's defenders—Come home soon!



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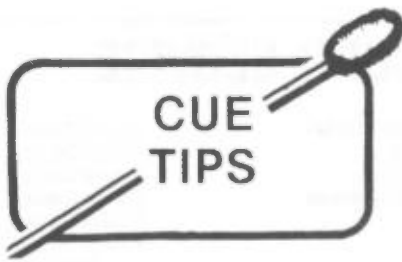
- C-219 NEVER ENDING SONG OF LOVE—Jerry Haag
- C-811 LOVE IS STRANGE—Scott Smith
- C-324 GIVE ME A CHANCE TO DANCE—Gary Shoemake
- C-323 GET ME BACK TO DIXIE—Gary Shoemake
- C-3515 WE'VE GOT THE MEMORIES  
Marshall Flippo, Gary Shoemake, Scott Smith
- C-218 SPLISH SPLASH—Jerry Haag
- C-711 OO WEE BABY—Marshall Flippo
- C-611 LONESOME ME (Round Dance)  
Wanda Winter with Jack & Ann von der Heide
- C-116 ZINGER/TODAY—Hoedown
- C-525 LOVE ME HONEY DO—Ken Bower

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 PHASE: II

### INTRODUCTION

1-4 **WAIT; WAIT; APT,—, PT,—; TOG (Bfly),—, TCH,—;**  
 1-4 In OP fcg m fcg wall wait 2 meas;; ack to Bfly pos M fcg wall;;

#### PART A

1-8 **SD, CL, SD,—; RK THRU,—, REC,—; SD, CL, SD,—; RK THRU,—, REC,—; SD, CL, SD, CL; SD,—, THRU,—; DOUBLE HITCH;;**  
 1-4 Swd L twd LOD, cl R, swd L blending to OP fcg LOD,—; rk thru R twd LOD,—, rec L to Bfly M fcg wall,—; swd R twd RLOD, cl L, swd R blending to LOP fcg RLOD,—; rk thru L twd RLOD,—, rec R to Bfly pos M fcg wall,—;  
 5-8 Swd L twd LOD, cl R, swd L, cl R; swd L,—, thru R to OP fcg LOD,—; fwd L twd LOD, cl R, bwd L twd RLOD,—; bwd R twd RLOD,—; cl L, fwd R twd LOD blending to Bfly pos M fcg wall,—;  
 (Note: second time thru Part A end in CP M fcg wall.)

#### PART B

9-16 **TRAVELING BOX;;; TWO TRNG TWO-STEPS;; TWIRL VINE 4;;**  
 9-12 Swd L twd LOD, cl R, fwd L twd wall blending to RSCP fcg RLOD, fwd R twd RLOD, fwd L returning to CP M fcg wall,—; swd R twd RLOD, cl L, bwd R twd COH blending to SCP fcg LOD,—; fwd L twd LOD,—, fwd R trng to fc wall in CP,—;  
 13-16 2 RF trng two-steps twd LOD L,R,L,—; R,L,R to end fcg wall,—; swd L twd LOD,—, XRIB (as W twirls RF under M's L and W's R joined hands R,—,L) taking CP M fcg wall,—; swd L,—, thru R twd LOD to momentary SCP and returning to CP M fcg wall,—; (Note: Second and fourth times thru Part B end in OP fcg LOD.)

#### PART C

17-24 **CIRCLE AWAY TWO-STEP; WALK,—,2,—; CIRCLE TOG TWO-STEP; WALK,—,2,—; LACE ACROSS; FWD TWO-STEP; LACE BACK ACROSS; FWD TWO-STEP;**  
 17-20 Releasing hnds circle away from ptr LF (W RF) one two-step L,R,L,—; fwd R,—,L,—; circle tog one two-step R,L,R,—; fwd L,—, R to LOP fcg M fcg wall,—;  
 21-24 Change sides moving diag twd wall and LOD IB of W L,R,L (W diag twd COH & LOD IF of M under M's L & W's R jnd hdns R,L,R) to fc LOD in LOP,—; fwd R twd LOF, cl L, fwd R,—; chg sides moving diag twd COH & LOD IB of W L,R,L (W diag twd wall and LOD IF of M under M's R & W's L jnd hdns R,L,R) to fc LOD in OP,—; fwd R twd LOD, cl L, fwd R to CP M fcg wall,—;

#### TAG

1-2 **TWL VINE,—,2,—; APT,—, PT,—;**  
 1-2 Swd L twd LOD,—, XRIB (as W twirls RF under M's L & W's R jnd hdns R,—,L),—; slow ack;

## ROUNDS REPORTS

ASSOCIATION	PHASE II	Phase III	Phase IV
Fla. R/D Council	A Million Tomorrows	Nearness of You (Apr/May)	
Minn. R/D Council	Sugar and Spice	Sweetheart Tree	Witchcraft
Wisc. Council (June)	Oh Carol	Sera Waltz	Tie A Yellow Ribbon

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2399	I'LL ALWAYS REMEMBER THAT SONG, Ken Jeffries	Square Dance
2398	MANANA, Johnnie Wykoff	Square Dance
2397	LIFE GOES ON THAT WAY, James Martin	Square Dance
2396	PUT ON IN G/PUT ON IN A	Hoedown
2395	NEW YORK, NEW YORK, Johnnie Wykoff	Square Dance

## DANCE RANCH RELEASES (All Music From the Past)

709	COUNTRY ROADS, Ben Goldberg	Square Dance
708	BABY FACE, David Tausworthe	Square Dance
707	FIRST THING EVERY MORNING, Ken Bower	Square Dance
706	RIGHT OR WRONG, Ben Goldberg	Square Dance
705	SOMEBODY LOVES YOU, Johnnie Wykoff	Square Dance
704	WHAT THIS OLD WORLD NEEDS, Ben Goldberg	Square Dance
703	IN OLD MONTEREY, Johnnie Wykoff	Square Dance
702	SOMEBODY ELSE'S DATE, Johnnie Wykoff	Square Dance
701	MIDNIGHT RODEO, David Tausworthe	Square Dance

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LEGACY X met in Milwaukee, Wisconsin, May 16-19 with 114 trustees attending from all over North America, six of whom were from Canada. The theme, "Square Dancing Rockets Into the Nineties," was carried out in decorations, discussion topics and the "flight team."

Chairmen Stan and Cathie Burdick, vice chairmen Pres and Kay Minnick, program chairmen Hardy and Kathryn Nixon, and executive secretaries Al and Vera Schreiner were garbed in "flight suits" and LEGACY caps for the opening session on Friday morning.

A report on the census of dancers taken during 1989-1991 was given by Walt Cole. (See ASD, January, p. 41.) BMI/ASCAP licensing was covered by John Kaltenthaler. Small group discussions centered on club management, use of computers, promotion of square dancing to younger people, conducting meetings, the necessity of liability insurance, smooth transitions from class to club, radical ideas for recruitment, flying solo, the health benefits of square dancing.

The new LEGACY manual, *Programming Mini-Legacies*, was presented to all members and recommended for use in planning seminars in all areas. This manual was compiled and edited by the Burdicks, Ted and Betty Vaile and John K.

A "rendezvous in orbit" was presented by Cal Campbell, who discussed and presented samples of the Community Dance Program. This session intrigued the observers and the participant dancers, who agreed that the CDP program is an entry level program into square dancing that may attract numbers of people who do not have the time to commit

to a long series of lessons.

Committee responsibilities were presented at the orientation session, and committee meetings were held during the conference for six of the standing committees: American Folk Dance, Education and Mini-Legacy, Membership, Public Relations, Registration and Hospitality, Ways and Means. Members were encouraged to become active on one of the committees.

The LEGACY board had established 24 goals that came from the meeting in 1989. Of these, 19 were accomplished in the biennium. Several of the 19 are ongoing projects, such as Square Dance Month promotion and establishing guidelines concerning attire and alcohol. The committee chairmen were congratulated for their effort and follow-through during the past two years.

Three resolutions and a recommendation were enacted on Sunday at the business session. These will be published next month; they are not yet available in finished form. Watch for more news of reports from the 1991 LEGACY.

Retiring this year from the board of directors are Cathie and Stan Burdick, Howard and May Donna Gilmore, Phil and Diana Rutter, Ernie and Barbara Stone, Bill and Colleen Wilton, who received certificates of service at the final dinner.

Pres and Kay Minnick were elected chairmen for the next two years. Serving with them as vice chairmen are Hardy and Kathryn Nixon. Elected to the board for six-year terms were Walt and Louise Cole, Bernie and Carolyn Coulthurst, Gene and Charlotte Johnson, Bob and Janette Kemper, Hardy and Kathryn Nixon. Continuing to serve are Ted and Betty Vaile, Ray and Verna Newman, Pete and Betty Rawstron, Gerald Larsen, Dave and Betty Kendall, Paul and Ellie DeBald, Roy and Betsy Gotta. Al and Vera Schreiner were reappointed as executive secretaries for a final term of four years.

LEGACY will meet again in 1993 in the Toronto, Canada area. LEGACY began meeting in 1973; twenty years later it is fitting to have an international site.



Jerry Story



Tony Oxendine



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- RYL 110 JUST WHEN I NEEDED YOU MOST
- RYL 404 COTTON PICKIN'/DOG HOUSE,
- RYL 209 PUT A LITTLE LOVE IN YOUR HEART
- RYL 109 DOWN BY THE RIVERSIDE
- RYL 504 THAT'LL BE THE DAY
- RYL 503 RUBY BABY
- RYL 107 YOU MAKE ME FEEL LIKE DANCIN'
- RYL 403 K.C. BUDDY/FLEA FLICKER
- RYL 402 KAYLA RAE/JAKE
- RYL 305 DO RUN RUN
- RYL 502 A DAY LATE & A DOLLAR SHORT
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- RYL 304 WHY MUST WE EVER SAY GOODBYE

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- by Jerry
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Classes are getting smaller and smaller. Square dance attendance is down. Average age of square dancer today is 57. Why?

After a hiatus of 14 years away from the square/round picture, we have been back dancing these past five years. After getting over the culture shock of a whole new style of calling by callers and "cueing" instead of memory by the round dance teacher, we plugged along, starting all over in a beginner class. Wow! We had not realized how little we knew from the old days and how much we had to learn to enter the activity again. Then, after Mainstream, we had to learn Plus if we wanted to visit another club or participate in a festival or convention. Of course, if you want to become a "better" dancer, you are encouraged to join an Advanced or Challenge group. We have resisted that line of thought, although we have found contra dancing satisfying because we love dancing in time to the music.

"Classes are getting smaller and smaller." Could it be our classes are too complicated and too long? How many people can devote one night a week (every single week—you don't dare miss) for a year to learn a new hobby? If you take a vacation for a few weeks, you have had it. Drop-outs are fast and furious because of this one fact. Since new dancers come into the activity mostly by word of mouth, small classes beget smaller classes.

"Square dance attendance is down." We are back to the smaller class syndrome again. One of these days we are going to look out at the dance floor and find it empty. That is not the time to start worrying about the situation. Now is the time.

"Average age of square dancer is 57." Some are younger, yes, and some are older, but those 57-year-olds are getting older every year and not as many younger people are entering the activity. This is the most serious of the problems facing square/round dancing today. We must really analyze what we can do about this.

I've enclosed a picture of dancers at a local festival. (Not reproduceable. Ed.) This is typical of most publicity pictures that announce our activity. Photographers love to catch bare legs! Photos of sedate, well-covered, demure senior citizen women don't sell newspapers. Maybe it is time to reconsider our style of dress. Young people think we are nuts to dress like little girls in extremely full frilly petticoats half-way between our knees and pettipants. Western shirts for men are bad enough, but the Marlboro Man wears them so maybe they aren't all bad. Most women resist the dress for women until they become addicted to the activity. Putting on demos and exhibitions in square dance frillery does not entice the average women to the dance.

My first experience with square dancing was when I was 27 and we wore skirts and blouses for the most part with soft petticoats. We also had huge beginner classes that ran 13-26 weeks and you were ready for club dancing anywhere in town. You didn't need to worry about your level—you were just a square dancer!

I wonder if today's teacher and the "levels" have been brainwashed to accommodate the traveling caller—the professional. The local caller calls, teaches and loses a great many dances because of the complexity of the dance today. Is this a mistake? Are we losing thousands to make hundreds happy? If so, this is a pretty selfish attitude.

A pyramid is huge at the bottom but very small at the top. Is our S/D picture a pyramid and, if so, how far are we from peaking at the top? Are we a Ponzi scheme ready to collapse?

*Aillene Elliott  
San Diego, California*



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# FEEDBACK

Here are my comments on who controls the square dance clubs. We have been in square dancing since 1975, held office and gone to all the state and national conventions. Here are some of the problems we have seen.

Case One: Our club used to have only one caller. He didn't want to have anything to do with the club operation. He did socialize with the dancers who came to our club. He refused to call rounds but would put on records and go out for a smoke. Our club went from twenty couples to eight and almost broke. We finally changed to having a new caller each dance. Our club is back to twenty couples and financially in good shape.

Resume: The club members took control of the club and made it into a very enjoyable club to be in and visit. We must also thank the callers who helped us when classes were very small. Now both the square dancers and callers benefit.

Case Two: We went to a dance where the caller stopped the dance and said to us that he doesn't allow the Hungarian swing where he calls. This club has now folded and there is one less club for callers.

Resume: Because of a caller and weak club officers, the fun was taken out of dancing.

Some other problems we have seen and don't like are:

Problem One: New callers encourage couples to start a club with them as their callers. These clubs are usually small and after a year or two they fold with a bad taste of what square dancing is all about, only hard work trying to keep a club going. Most of these people quit.

Problem Two: There is a growing resentment of the growing amount of independents who won't join a club but want all the benefits.

Problem Three: When clubs are caller-run, usually there are not refreshments after the dance. This cuts out the social time to talk to visitors and friends who came to the dance. I believe this is an important part of square dancing.

Please don't use my name. Too many well-known callers and cuers know us.

*Name withheld by request*



## BMI/ASCAP LICENSING INFO

Questions are still being asked about the licensing procedures recommended by Callerlab for protection against unlawful use of music at dances. Space does not permit full details in ASD. Therefore, readers should order the audio tape of Callerlab's session on the subject. Contact Callerlab, 829 3rd Ave SE, Ste 215, Rochester MN 55904.



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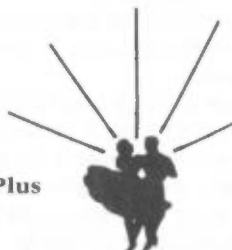
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**DANCING TIPS**  
by Harold & Lill Bausch

There is a joke that "no one should be allowed to play the violin until he/she has mastered it." There are people who seem to think no one should square dance until he or she has mastered it! On the other hand, some of the most fun is when someone makes a mistake and the whole square hustles to compensate. Look at the laughter when an experienced dancer goofs and goes the wrong way! Good-natured kidding among friends is part of the enjoyment.

Many dancers will tell you the most fun they ever had square dancing was in lessons. This is because they felt the thrill of learning and satisfaction of getting better all the time. It wasn't because they never made a mistake! I doubt that dancers who have danced many years and go through a complicated series of calls without a mistake will get the thrill felt by newer dancers in learning to dance. They enjoy it, of course, but they expect to get through the calls.

Plus dancers and Advanced dancers, along with Mainstream dancers, all in a square together, can enjoy what we used to call "hot hash." This is simply quick

Mainstream calls put together with no extra time between calls. No extra time to recover, no extra time to think, just time enough to do the calls if you do not tarry! It is a challenge to all levels of dancers because they know they must do the calls right with no time for mistakes. On the other hand, it is not a type of dancing that you should try all evening long, because you and everyone else would be exhausted.

Most dancers do enjoy a challenge, if they are given a chance to succeed. That is why experimentals like *tea cup stroll* and *star the route* are enjoyed. Once the call is shown in a quick walk-thru, all the dancers are capable of doing them and succeeding. Perhaps it is time we do a few more such calls in our Mainstream clubs. The trouble spot is if we walk through calls that everyone—or a large percentage of dancers—already know. Variations of calls can also be very entertaining. Tandem squares, double squares, hexagon squares, "as couples" all lend to the fun. Remember though, a little goes a long way, so don't prolong these things.

I recall when I was traveling cross-country, there was a club in Ohio that I called for on each tour. One year the officers told me, "Harold, be sure to call some Arky dances." I said, "What do you mean, Arky?" They said, "You know, where men are doing the woman's part and the women, the men's part." I replied that I didn't do a lot of that. They replied, "You are the first caller to introduce that

**Continued on Page 84**



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Just try to figure out square dancers! The cry is that we want more square dancers! We need more new dancers! Look at the list of dances in the area and see how many clubs are listing dances for the new, or newer, dancer. How many Mainstream-only dances do you see on the list? In many areas, you will find mostly Plus and Advanced dances advertised. Callers who profess a genuine interest in the promotion of square dancing rush to list themselves as advanced callers.

At a time when we all say we need more dancers, we offer them less. You do not become a Plus or Advanced dancer until you have danced for a number of years, so these people are not bringing in new dancers, they are busy conscripting new members from the Mainstream and Plus clubs. This leaves only the Mainstream clubs who are really active in bringing in new dancers—and today, Mainstream dancers are in a minority.

What's the old saying? Divide and conquer...

Now permit me to speak of a variety of topics. A man I admire for his wit and wisdom, Lex Dowling of Pakuranga, Auck-

land, N.Z. has written me, drawing from nearly 60 years' dancing experience. He states, "Mainstream and Plus are very different dance forms that might easily have originated as separate organizations, each with its own membership. Whereas the Mainstream of the 70's attracted large numbers of young couples and singles, the club background and less demanding dancing of today's Plus is better suited to older couples in perhaps their fifties."

His article was long and interesting, and opened my eyes a bit. Lex explained that the hash calling of the 70's was faster and less structured than today's Plus. He states that today's Plus callers tend to think in modules, whereas the hash caller used brief snappy calls that required quick action and quick thought. He also stated that real hash calling would best be left to veteran callers.

When you have danced and called for 35 years, you feel you have seen it all. Then someone like Lex comes along and opens your eyes. When I first started calling, I drew a lot of wisdom from articles written by Ralph Page, another man I never met but admired. Ralph had a down-to-earth sort of wisdom that I enjoyed. I was much flattered when Ralph mentioned one of my articles in his publication, something to the effect that "This young fellow had the right idea..."

I was brought up to respect age, and I have learned from my seniors, but I must add that I also learned from young folks—

**Continued on Page 49**



Gerald McWhirter

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by Bob Howell

# easy level

*Decko Deck of Arlington, Virginia, presented a neat circle mixer at the Contra Committee session at Callerlab in 1990. I have had great success with the routine during the past year. It is a quick-teach figure and has been enjoyed by many. He called it the...*

## APPALACHIAN TRAIL

FORMATION: Couples facing LOD. Ladies on the gents' right.

MUSIC: Slow walk. *Let's Contra Dance*, ERLP 333A Side One, or *Lightning Hornpipe*.

ROUTINE:

- 1-8 Walk forward 8 steps.
- 9-16 Both turn left. Lady chases man toward the center of hall for 4 steps, both turn and gent chases the lady toward the wall for 4 steps.
- 17-24 Both turn right and walk RLOD 8 steps.
- 25-32 Both turn left. Gent chases lady toward the wall for 4 steps, both turn and lady chases gent toward the center of hall for 4 steps.
- 33-40 Man turns around and couples does a do-sa-do.
- 41-48 Partners allemande right (star right).
- 49-56 Partners allemande left (star left).
- 57-64 Face partner and back away, then walk diagonally right to a new partner to begin again.

*Those who call outdoors under the stars during the summer months may wish to try this smooth-flowing square dance. It goes by the name of...*

## FOUR LADIES STAR

Four ladies star in the center of the ring  
 Swing the opposite gent with a left-hand swing  
 Four gents star right, it's a right-hand star  
 Go half-way round and swing your taw  
 Head two gents cross over the square  
 Swing that lady standing there

Side two gents do the same old thing  
 Cross the set and give 'em a swing  
 Four ladies to the right of the set you go  
 It's a two-hand and don't you know  
 On to the next and that's your own  
 Everybody swing and promenade home

*From Sheffield, England, Al Green sends along the next two selections which employ a "gatepost" movement which hinges (no pun intended) on our American **cast off** basic. He prompted this first selection at the Callerlab Contra Interest Session last year. He said, "I first came across the song in the 60's when it was recorded by a country band from Liverpool named the Hillsiders. The dance I found fairly recently in a collection of dances put out by a barn dance band from down in Kent called **Ring of Bells**. Al used a different piece of music when he presented the dance at Callerlab that evening. It is called...*

## THE LEAVING OF LIVERPOOL

FORMATION: Three couples longways.

- A1 Join hands in lines of three, go forward and back. Top two people on each side keep hold, and the middle couple do a gatepost movement up the middle and round back to place.
- A2 Lines forward and back. Gateposts at the bottom.
- B1 All join hands and circle left (slip). Circle right.
- B2 Top couple cross over, go down outside the twos, cross again, go down outside the threes to bottom position.

*Al's other contribution for this month was a dance he observed while he was calling at the Gateshead Garden Festival last summer. It employs the previously mentioned "gatepost" movement. The feature caller for one of the presentations was Charles Bolton, who called a five couple dance. Al neglected to get the name of the dance, but sent it on to me as a ...*

## SQUIRCL

FORMATION: Five couples facing the center of the set.

MUSIC: Any standard 64-step format (5 times thru).

### ROUTINE:

- 1-8 All go forward and back.
- 9-16 With partner gatepost (men are the pivot)
- 17-24 All go forward and back
- 25-32 With corner gatepost (men are the pivot)
- 33-40 5 ladies left-hand star (back to the corner gent)
- 41-48 Two-hand right-hand star
- 49-56 Do-sa-do
- 57-64 Swing (Face center with new partner to begin again.)  
Repeat the dance four times thru.



## AFRICA TOUR STILL OPEN

Stan and Cathie Burdick, ASD editors, will be personal guides on the upcoming Kenya Safari this fall, September 23 to October 5. 20 persons from six states are signed up to go. Last call—one or two more couples or singles may still sign up. Call 419-433-2188 or 419-433-5043.

## MORE CALLER SCHOOLS

July is here, and although the caller schools are no longer listed (See June, pp. 80-81), several are still offered. Ones that ASD offers or promotes in particular are: Northern N.Y., July 17-21; East Texas, August 25-30; Pigeon Forge, Tenn., Sept. 2-6; Fontana, N.C., November 24-28. Ask us at ASD for details.

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### PINE SQUARE CAMPERS OF NEW JERSEY

The Pine Square Campers Square Dance Club celebrated their tenth anniversary a year ago on a weekend at Beechwood Campground, Pennsylvania, with Dave Kreiter calling.

Thirty-three rigs were present. The club was formed from the Central New Jersey Square Dance Assn. All the past presidents attended: David and Joan Cavanaugh, Richard Sue DeVenero, Jim and Diane Cripps, Larry and Patty Sherwood, Ken and Ann Brockel.

The club camps four times a year in May, June, September and October, and has an anniversary dinner dance each year in March. It started with eight couples and now has a membership of 50 couples, with an active participating waiting list. Size is limited because of the sizes of campgrounds in the area.

The Pine Square Campers has always been a family club with many young people growing into square dancing because the club encourages callers to do workshops with children and adults. Now many children are in 4-H and teen clubs.



Everyone enjoys the young adults at the campouts.

All this was a result of square dancers getting involved. Without enthusiastic dancers, the club would not be here today. Members believe in having a good time, in friendship, and in all being a part of keeping Pine Square Campers moving forward to the year 2000, their twentieth anniversary.

If dancers are traveling to the area, the Pine Square Campers would like to hear from you and have you join a weekend. Write to Joan and David Cavanaugh, presidents, 612 Illinois Ave., Bricktown NJ 08724.

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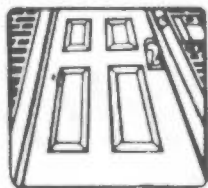
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It has an excellent index, which is very important in books such as this.

One will not learn to round dance by using this book, but those who are round dancing should become better and more graceful round dancers.

Several photos show correct and incorrect positions. The cartoons are great, too!

This reference book should be useful and helpful to round dance cuers, teachers and round dancers themselves.

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## CALLING TIPS, Continued

often from new young callers at callers' schools. New dancers have also taught me when they ask *why*, or what is the end result of a call. One new dancer asked me, "In the call *spin chain thru*, where do I end up?" Prior to that question, I could not have told him; after his question, I studied the call and could tell all eight dances just exactly where they would all end up. He taught me.

Square dancing is such an interesting hobby that I do hope we never lose the spontaneity of it. You will find that the shorter Mainstream calls require quick response and give an experienced caller a chance to vary calls a great deal more than structured calls of Plus and Advanced, a fact overlooked by many. Now that it has been called to our attention, let us build on it and make Mainstream so interesting that there is a resurgence of interest in MS dancing and an increase of new dancers into our family of dancers.

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

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

Pat Castro  
Marguerite Harrell (TX)  
[Rds] Joe Castro  
June 21-23

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

Sam Dunn (OH)  
[RDS] John & Dorothy  
Roasa (OH)  
July 5-7

George Shell (VA)  
Bill Claywell (KY)  
No Rounds  
July 12-14

Bill Everhart (IN)  
Dave Craw (IN)  
[RDS] Judy Everhart (IN)  
July 19-21

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

Bill Bumgarner (OH)  
[RDS] Dick & Gall  
Blaskis (OH)  
August 2-4

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

Phil Kozlowski (IN)  
[RDS] Phil Van Lokeren (OH)  
[RDS] Rocky Bolton (OH)  
August 16-18

MAINSTREAM WEEKEND  
Gene Record (KY)  
August 23-25

Wayne McDonald (TN)  
[RDS] Dee Smith (TN)  
August 30-September 1

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

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

Frank Holland (NC)  
Wayne Smith (MS)  
Mel Estes (AL)  
September 20-22

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ANNOUNCED  
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[RDS] John & Jean  
Stivers (OH)  
October 4-6

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

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

SINGLES WEEKEND  
George Lavender (AL)  
Larry Sandefur (GA)  
October 25-27

Buddy Caulder (NC)  
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[RDS] Nora Hutchins (NC)  
November 1-3

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## 1991 5-Day Schedule

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



by  
Ed Foote

A number of states have an annual convention which features callers from the region. A situation which often occurs at these events is that many callers, upon seeing a large Advanced floor, immediately lower the level in an effort to keep the entire floor moving. This practice may be fine for a regular dance, but it can result in undercalling the level at a convention, where often people who have no business on a particular floor go into the hall anyway just to try it out. The established dancers become frustrated if most of the callers lower their calling to try to accommodate these dancers.

The solution is to tell the caller to "call the level, not the floor." The result is a better level of calling and, while the callers still need to observe how the floor is handling the material, they do not have to be afraid if some squares are left standing.

To my knowledge, most state conventions which feature numerous callers do not tell the callers to "call the level, not the floor." The callers are simply left to their own judgment. One exception is the

annual Ohio State S/D Convention, held this year in May in Dayton. At this event, not only did each caller receive this message in writing, but the emcee in each hall was told to announce this policy every hour over the mike, so that the dancers would know exactly what directions the callers had received and thus not blame the caller if some squares were left standing. The result was a very solid Advanced floor.

Of course, the Ohio Convention has a long-standing tradition of having good solid calling at all programs, and this is why established dancers are enthusiastic about supporting the event every year. This year's convention had over 4000 dancers and 100 callers.

\*\*\*\*\*

A new magazine for Advanced and Challenge in Germany is *Advanced News*, published four times a year. It contains a listing of all Advanced and Challenge clubs in that country, as well as a listing of other major events in Europe from Basic through Challenge. In addition, there are feature articles, and each article appears twice, once in German and once in English. The annual subscription is \$10; \$3.50 for one issue. Order from Dagmar Sitt, Ohisdorfer Str. 64, 2000 Hamburg 60, Germany.

\*\*\*\*\*

Signs most callers would like to display in bold print for certain selected dancers and certain selected groups: (1) If you can't dance Mainstream and Plus, what



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are you doing at Advanced? (2) If you can't dance Advanced, what are you doing at C-1? (3) If you can't dance C-p1, what are you doing at C-2? (4) If you can't dance C-2, what are you doing at C-3?

Unfortunately, the majority of people who need to read one of these signs would never believe the sign was meant for them.



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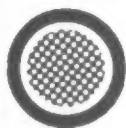
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# Round Dance



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### PHASE I & II

1. All Shook Up
2. Salty Two-step/  
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3. Pizzazz

### PHASE III

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

### PHASE IV

1. September Foxtrot
2. Manuela
3. Rainbow Connection IV
4. Night Train

### PHASE V & VI

1. The Old House
2. Let Me Show You How
3. London By Night

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1. September Foxtrot (Slotsve)
2. London By Night (Goss)
3. One (Shibata)
4. Hopeless (Barton-Christmas)
5. Almost There (Childers)
6. Let Me Show You How (Slater)
7. Tequila (Rother)
8. The Cardinal (Moore)
9. Just Another Woman in Love (Anderson)
10. Change Partners (Lamberty/Morales)
11. What A Difference (Palmquist)
12. Mambo Expresso (Rother)
13. The Wonder of You (Easterday)
14. Boulavogue (Lamberty/Morales)
15. Isn't It Romantic (Shibata)
16. Five Hills to Travel (Kannapel)

#### Roundalab RQ:

- Phase III—Frenesi  
Phase IV—Yellow Ribbons  
Phase V—All I Do

### 1990-91 ROUNDALAB

#### CLASSIC LIST

#### PHASES I & II

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

#### PHASE III

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

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

#### PHASE IV

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

#### PHASES V & VI

- Maria Elena  
Tampa Jive  
Para Esto  
Rainbow Foxtrot  
Hawaiian Wedding Song  
Cavatina  
Sugarfoot Stomp  
Amor Cha  
Carmen  
Caress

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(Anything) and spread

Chase right

Coordinate

Crossfire

Diamond circulate

Dixie grand

Explode family

a. waves

b. and anything

Flip the diamond

Follow your neighbor

Grand swing thru

Linear cycle

Load the boat

Peel family

a. Peel off

b. Peel the top

Ping pong circulate

Relay the deucey

Remake the thrar

Single circle to a wave

Spin chain and exchange

the gears

Spin chain the gears

Teacup chain

¾ tag the line

Track two

Trade the wave

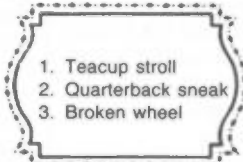
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## People IN THE NEWS



As a result of seeing a couple featured as veteran dancers in the December '90 issue, **Charley Worthington** from Shawnee, Kansas, reported that he is on his fifth Century Club book (he has danced to over 400 callers) and dances three to five times a week. He has danced in 36 states and three countries.

Having moved to Mt. Home, Arkansas, well-known S/D Float project organizer **John Fogg** has made a donation of 2470 items (S/D records, book, journals) to the newly formed archives of the Cow Counties Hoedown Assn. in the San Bernardino area, Calif. in memory of **Peggy Fogg**. Items will reside in a building planned by **Gene and Helen Croft**. Other contributors have been **Frank and Carolyn Hamilton, Ruth and Harry Caruthers, Gerry and Lee Boswell, Ozzie and Margie Stour, Bill and Polly Lockridge, Juanita and Fred Marquardson**.

Congratulations to caller **Donald Sprosty** and the former **Mary Peters** who were married in May near Davenport, Iowa.

Clogging came to Summit, New Jersey, according to **Eileen Manoni**, at a school



Family Night series with the cider Mill Cloggers entertaining. Shown are **Benno Blumenthal** and **Ellie Hansen**, who happens to be a fourth grade teacher at the school.

Caller **Frank Cherry** was recently honored as the Volunteer of the Year by Volunteer Pensacola (Fla.), as reported in the *Pensacola News Journal*. Frank is the founder of the Pensacola Special Steppers Club for persons who are mentally retarded. The club is well-known and members have performed at five National S/D Conventions since 1983. He is also the co-founder of the Committee for Handicapable Dancers of USDA and was the first recipient of an honorary membership presented by the Florida Callers Assn. (Thanks, **Mac MacKenzie**.)

From the *Ocean City Sentinel/Ledger* in Ocean City, New Jersey, comes word that **Vic and Peg Wills**, who were the general chairmen of the 16th National S/D Convention in Philadelphia have retired from the NEC, becoming NEC Members Emeritus, the Willses are ending 33 years of active dancing and organizational chores.

A rather non-flattering photo of a square dance couple (wonder who they are) ap-

peared "Opinion" in the *Dayton Daily News*, April 16, declaring (in opposition to efforts to make S/D the state dance): "The best criticism [we can offer] is that square dancing just isn't us" Please, Dayton! Will someone set them straight? Unfortunately, the *Wall St. Journal* also reported that **Rep. Ron Suster's** bill in the legislature was rejected, and commented, "Square dancers thought they could sweep Ohioans off their feet, but wound up stepping on a few toes."



In the *Yokohama Echo* from Japan, we see that **Janice Matsumoto**, along with **Mr. Isobe**, dances with the Yokohama Sunny Coast Club (19 years old) and she is busy promoting S/D in the area, after going to Japan seven years ago as a teacher for the YMCA.

Former fan dancer **Kitty Castle**, who once threw herself in to the Trevi Fountain, danced with pygmies in the Congo and performed for the late Ethiopian dictator **Haile Selassie**, is now promoting "Hands Around the World Square Dancing" in such locations as Ipoh and Penang in Malaysia, Singapore, Indonesia, the Philippines, mainland China and Africa. She's still "flamboyant and glamorous," say area publications, "as a caller, teacher and promoter of goodwill."



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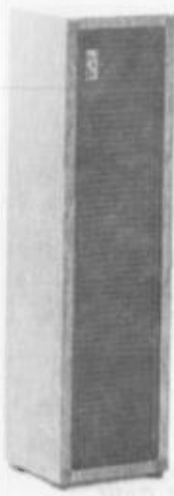
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In tiny Worcester, New York, the Worcester Wheelers dancers have an annual tradition. They hold a Wild West Night, complete with plenty of rumble/tumble action to make it hilarious. The centerpiece when we were there in October, 1989, was a lifesize jailhouse into which *offending* dancers were thrown (sometimes four at a time). To gain freedom, one must obtain a kiss through the bars from another dancer. Prairie dresses for the gals and calico kerchiefs for the guys helped carry out the theme. There were great chuck-wagon vittles. Here's a way to put the old *yip* back in *yipee-ye-oh*. Try it. Thanks to Linda Ayars for the photo.

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### GLORIA RIOS ROTH

Gloria Rios Roth of Clementsport, Nova Scotia, insists she is and always will be a *dual U.S.-Canadian caller*. She adds that she will always be grateful to Earl and Marion Johnston of Connecticut/Florida for sharing calling knowledge in the early years. (She's in her 41st year of calling and teaching callers), along with Ed Gilmore, Max Forsyth, Al Brundage et al.

Her credits are almost too numerous to mention, involving calling and teaching callers all over the world—Europe, New Zealand and more; panels and committees of Callerlab and the National S/D Convention; recording on Top, Blue Ribbon and SIO LP premium albums.

Gloria has owned her own square dance center all through the years, first in Massachusetts (called The Woodlands); now a year-round center and summer campground called the House of Roth. Currently she has eight sessions per week; during the summer there are dances Mondays, Wednesdays and Saturdays, along with special weeks and callers' schools.

Gloria teaches rounds and has an ex-



hibition group of four performing age groups. Her Kaleidoscope Squares caused quite a stir at the Callerlab Convention (June issue, p. 53). Versatility seems to be her watchword: she taught aquatics, ran a children's camp, developed a S/D radio show, developed a synchronized swim team, directed a large apartment program; created Loration Dancing for seniors, plans to manufacture her own swim product, Stillskins, and raised five children. She now has six grandchildren and cares for an 84-year-old mother.

Her philosophy of life is "Your best bet for happiness is to be so busy doing what you like, you have no time left to consider whether you are happy or not."

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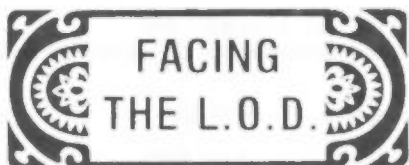
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**LARRY & PAM WACKER**  
Tecumseh, Kansas

Pam and Larry started square dancing in 1980 with the only class Jim Mustain held in Topeka before begin transferred to Denver. In 1984 they took round dance lessons with the last basics class Chris and Kay Christian held. With their encouragement, Pam and Larry conducted their first basics class in 1985.

The Wackers teach a basics class every year and begin an intermediate basics class every other year. They currently cue for a Plus S/D club and teach and cue for three round dance clubs: LP's Easy, LP's Intermediate and LP's Advanced. Pam and Larry emphasize teaching the basic steps and hash cueing like a square dance caller does patter. Only after the steps are done proficiently does the dancer progress to learning a dance. They both cue and teach which works out well when one of them has to travel on business or when one becomes ill.

Pam and Larry are firm believers in increasing their own skills. They travel to national instructors an average of two week-



ends each month to increase their knowledge. They are active members of Roundalab and have not missed a convention since joining in 1986. They are also members of the Universal R/D Council, Kansas R/D Assn (current officers). They have been instructors at festivals in Oklahoma, Iowa, Kansas and Colorado. They have missed only one National Convention since learning to dance.

Pam and Larry have been married for 17 years and have one grown daughter. They both work for Southwestern Bell Telephone Co., where they met.

Pam and Larry have written several dances, including *White Christmas*, *Tennessee Waltz*, *One Man Woman*, *The Work Song* and *Dreamland '90*.



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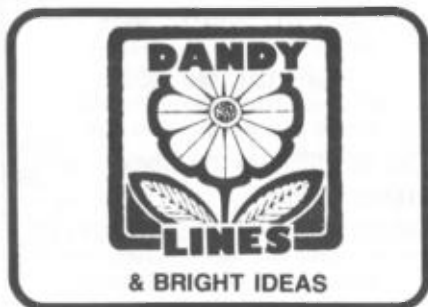
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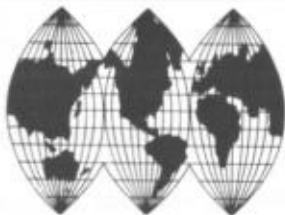
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## INTERNATIONAL NEWS



Pictured are callers Bill Saxton of Lincoln, Nebraska, and Pat Mintle of Glenwood, Iowa, at the Prairie Promenade S/DWeekend, held at the Nebraska Youth Development Center in Aurora, Nebraska, in April. Photo was submitted by Ken Clinefelter of Lincoln.

## SQUARE DANCERS CARE

Again this year, three clubs from the Buffalo, New York area donated \$882 to the Variety Club Telethon through sales of candy, raffle tickets and other fund raisers. The clubs are the Frontier Whirlers, E-Z Movin' Squares and Ties and Taws. The dancers say that they get so much enjoyment from square dancing that they want to give something back to the less fortunate. Top seller for the third year in a row was Joyce Primogenito. Callers for the clubs are Paul and Shirley Rzepkowski.

## EXCHANGE STUDENTS SQUARE UP

A group of German exchange students were introduced to American square and round dancing at the Prairie Shufflers' square dance hall, The Shanty, in Kennewick, Washington, in April.

The youngsters came to the U.S. as part of the German-American Partnership Program, sponsored by the U.S. Information Agency and the German Federal Foreign

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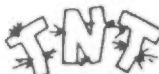
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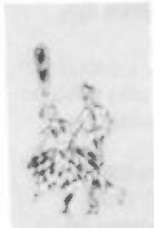
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The German youngsters were accompanied to the Shanty by their hosts and spent about two hours learning some basic moves in both round and square dancing. Rick Ewing, caller, and Tom Serface, cuer, designed a program in which everyone could participate. They picked up the movements enthusiastically. They all took copies of the *National Directory* listing square dance clubs in Germany. Several copies of *ASD* carrying stories about square dancing in Germany were all taken.

The German teacher in charge, Helmut Mutschler (at right of photo), felt it was one of the most enjoyable parts of their trip. They had attended a rap concert but commented that they couldn't dance to that music.

In June, the host Tri-Cities students will travel to Germany to learn about some of that nation's history and culture.

Floyd W. Gates



### FF FLOAT

The Foveaux Flutterwheels stand before the float that was entered in the Invercargill, New Zealand Summer Festival 1991 parade. The group won second

place. Invercargill is the southernmost city in the world.

*David Savage*

## IN MEMORIAM

Paul Hartman, longtime caller from Wheaton, Maryland, suffered a fatal stroke in late April. He attended Callerlab just a month prior and was planning to attend LEGACY, having been an active member of both organizations. Paul made many trips to Germany and was instrumental in the development of square dancing there. Paul was knowledgeable about the history of dancing and had been published in *ASD*, *Square Dancing* and several overseas publications. Sympathy is extended to his wife, Fran, and their family.

Richard Flemming of Green Valley, Ontario, died in March after a lengthy illness. Dick was a well-known caller in both Ontario and Quebec and injected great fun into his dances. Sympathy is extended to his wife Trudy and their children and grandchildren.

## ALTERNATIVE LICENSING—THE ACA

The American Callers Association with headquarters in Muscle Shoals, Alabama, is offering an alternative plan for callers to become licensed with BMI/ASCAP to protect dance sponsors from music use violation. Those interested should ask for an application and details from ACA secretary, Mac Letson, at PO Box 2406, Muscle Shoals AL 35662 or phone 205-383-7585. Other officers involved in ACA are Bob Fisk, Bill Volner and Dick Bayer.

## 15 STATES FOR AMERICAN FOLK DANCE

At LEGACY in 1989, the board set a goal of making square dancing the state dance in five more states within the next two years. Oklahoma, California, Idaho, Massachusetts came on board, and the goal was met with Illinois in August of 1990. 1991 has brought in three more states: Arkansas, Virginia and now Montana. After most states have passed this, the USDA will make another national effort.

*Frank & Helen Cavanaugh*

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## DATE-LINE

**Ohio**—11th Annual August Capers S&RD Weekend, Aladdin Temple Shrine, Columbus; August 2-3; J Story, T Oxendine, P/B Guenther. Contact Don/Joyce Garrett, 731 Harding Av, Lancaster OH 43130.

**Mississippi**—29th Annual SD Festival, MS Coast Coliseum Convention Ctr, Gulfport-Biloxi; August 2-3; M Filppo, P Marcum, R/J Lawson. Contact Harold Smith, 4502 Kendall Av, Gulfport MS 39507.

**North Carolina**—Super Summer Sounds Dance, Convention Ctr, Winston-Salem; August 2-3; K Bower, G Shoemake, D Coe, J/P Adcock, R/J Green. For more info call Damon Coe (804)332-6602.

**Colorado**—The Great Pikes Peak Cowboy Poetry Gathering, Colorado Springs; August 2-4. Contact Nancy Downs, 5550 N Union Blvd POB 1579, Colorado Springs CO 80901-1579.

**Pennsylvania**—13th Annual Presque Isle Fun Fest Dance, Edinboro University; August 2-4; B Harrison, G Brumagin, G/S Wisniewski, B/D Miller. Contact Frank/Elsie Cardamone, 2722 Pittsburgh Av, Erie PA 16508.

**Georgia**—Blue Ridge Mountain Dance Roundup, Copecrest Dance Resort, Dillard; August 4-10. Contact Marie Armstrong, POB 1060, Canon City CO 81215.

**British Columbia**—SD Jamboree, Penticton; August 5-10. Write Elsie Lind, POB 66, Penticton BC Canada V2A 6J9.

**Maine**—12th Annual Camp/Dance Weekend, Mic Mac Cove Campground, Union; August 9-11; T Campbell, L Kennedy, S Lennox. Contact Clayton/Charlotte Collins, POB 142, Rockland ME 04841.

**Michigan**—Plus Level Weekend, Harrison; August 9-11; B Barnes, B Peterson. Contact Bill Peterson, 30230 Oakview, Livonia MI 48154.

**Tennessee**—17th TN State S&RD Convention, Nashville Convention Ctr; August 16-17. Contact Jimmy Carter, 970 Mooreland Blvd, Brentwood TN 37027.

**British Columbia**—3rd Annual Jamboree, Mackenzie; August 16-18; Garry Dodds. Contact Cathy Schneider, Box 821, Mackenzie BC Canada V0J 2C0.

**Michigan**—30th MI S&RD Convention, MSU, E Lansing; August 16-18. Contact Norm/Marion Friend, 1315 Warwick, Kalamazoo MI 49002.

**Wisconsin**—32nd WI S&RD Convention, Dane County Coliseum & Forum, Madison; August 16-18. Contact Bernie/Carolyn Coulthurst, POB 766, Plover WI 54467-0766.

**England**—22nd Night Owl Dance, Mildenhall Air Force Base, Suffolk; August 17. Contact Dave Pennell, 32, the Street, Barrow, Bury St Edmunds, Suffolk England.

**Georgia**—27th Jekyll Island Jamboree, Ramada Inn Surf Room; August 22-24. Contact Bob/Vivian Bennett, 2111 Hillcrest Dr, Valdosta GA 31602.

**Alabama**—14th ASARDA State Convention, Von Braun Civic Ctr, Huntsville; August 23-24.

**Quebec**—Montreal Convention, Queen Elizabeth Hotel; August 23-24. Write MASDA, POB 906, Pointe Claire-Dorval, Quebec Canada H9R 4Z6.

**New Mexico**—5th Annual Albuquerque Summer Sounds Festival, ASDC Bldg; August 23-25; G Shoemake, K Bower, B/S Nolen. Contact Wayne/Karen Sebrell, 6113 Torreon Dr NE, Albuquerque NM 87109.

**Washington**—35th Annual Summer SD Weekend & Salmon Barbecue, Western Dance Ctr, Spokane; August 23-25; J Story. Contact Mike/Carol Hoover, S 1322 Progress, Veradale WA 99037.

**Kentucky**—26th Annual Western SD Festival, Natural Bridge State Resort Park, Slade; August 29-September 1. Contact Richard Jett, POB 396, Campton KY 41301.

**Missouri**—10th Annual Mississippi River Fall Festival, St Ann Community Ctr; August 30-31; J Story, T Oxendine, B/B Tracy. Contact Bob/Skeeter Kelly, 413 Williams, Eureka MO 63025.

**Georgia**—21st National Single Dancers USA Dance-A-Rama, Atlanta; August 30-September 1; B Allison, D Scearce, H Kelley, A Tangen, R Massey, J/R Lawson, C Rowe, J/M Raye. Contact Mary Converse, 55 Magnolia, Mableton GA 30059.

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## TWO MANUALS FOR INTRODUCING ROUNDS

In answer to the question, "How do I introduce rounds to others?," Roundalab has recently modernized and republished its two teaching manuals, the *Caller's Manual for Using Rounds in the Square Dance Program* and *Manual for New Round Dance Leaders*.

Both manuals are similar, but approach the subject of introducing rounds from the square dance caller's or the round dance leader's perspective. Both include sections dealing with the five elements of round dancing, the cue sheet, cueing, teaching techniques, examples of teaching sequences, selecting round dance routines and a number of references to consult for further information.

Each manual is accompanied by five appendices—the Roundalab Glossary, Phase I and II booklets, Cueing Guidelines and Appendix E, which is a series of two-step and waltz exercise modules.

Either booklet may be purchased from the Roundalab office, 3 Churchill Rd., Cresskill NJ 07626-1698.

## ROUNDALAB'S 15th ANNUAL CONVENTION

Round dance teachers from around the world will be converging on Salt Lake City, Utah, beginning June 23 for the 15th annual convention of Roundalab, the International Assn. of R/D Teachers, Inc.

This convention, is not a dancing convention, but a sit-down working convention. Attendees will be discussing the business aspects of round dancing, the effect of BMI/ASCAP licensing on the profession, placing figures in Roundalab's *Six Phases of R/D*, Phase III Teaching Progression, standardizing classic dance cues, teacher training and development.

Although the convention officially closes on Tuesday, Roundalab conducts

a seminar/clinic on Wednesday. Most of its members will attend this all-day affair which will concentrate on the mambo and foxtrot rhythms.

Following these four busy days, many attendees remain for the National S/D Convention. The teachers who attend Roundalab not only give up a week of vacation or family time, but are spending their own money—well over \$1,700. No one ever receives remuneration for the week, and few find time to go sightseeing. Their reward is in the fun and fellowship of the activity, honing their skills and expertise, expanding their knowledge, knowing that they are contributing to the forward progress of the round dance movement.

## VIDEO TAPES AVAILABLE IN PAL FORMAT

The Roundalab Video Phase Instructional Tapes are now available in the overseas PAL format, as well as in standard VHS format. A full set, in either format, consists of nine tapes. The positions in the glossary and the figures of Phase I, Phase II and Phase III are each on one tape. Two tapes were needed for the figures in each of Phases IV, V and VI.

Over 760 figures from the 1989 copyrighted *Roundalab Six Phases of Round Dancing* are demonstrated. Each is shown five times. As the narrator describes the figure, the clinician couple performs the figure. Then the man and woman demonstrate their steps individually. This is followed by a closeup of the footwork. Finally, the figure is danced using an entrance and an exit figure. The tapes were produced professionally in a video studio and the clinicians are all Roundalab members.

Dancers or round dance leaders may purchase the tapes, individually or in a complete set. Non-Roundalab members will also receive the appropriate Phase booklets (containing the written descriptions) to go with their Roundalab video tapes.

Orders should be placed through the Roundalab office (address above). Tapes are shipped from California (VHS) and Australia (PAL).



# Flip Side

## ROUND REVIEWS

by Frank & Phyl Lehnert

### SANDY'S WALTZ—Grenn 17146

**Choreography by Vernon Porter**

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

### MORNING HAS BROKEN—SP-Rexel

**Choreography by Lamberty/Morales**

Pretty music and a slightly different two-part, two-interlude waltz. Phase III.

### WILLOW WEEP FOR ME—SP-Rexel

**Choreography by Lamberty/Morales**

Good music and a good timing routine. Phase V+1.

### PEEK-A-BOO—Grenn 17147

**Choreography by Barbara & Jim Connelly**

Good *Wolverton Mt.* music and a good, easy two-step cued by Jim. Phase II+1 (*strolling vine*).

### SOUTHERN COMFORT MIXER/OLE SMOOTHY MIXER/SMOOTH MOVIN' LINE DANCE—Grenn 15012

**Choreography by Bob Howell**

Three routines with good music and vocal instruction by Bob.

### ROUNDABOUT ROCK—Grenn 15012

**Choreography by Horace Rolston/Margaret Holmes**

Good peppy music with an easy two-step routine. Phase II.

### JUST YOU AND ME—Spec. Press

**Choreography by Bill & Martha Buck**

Good music and a good foxtrot with *Green Door* swing. Phase III+2 (*Nat. hover fallaway and diamond turn.*)

### A POOR MAN'S ROSES—Spec. Press

**Choreography by Bill & Martha Buck**

Good music and a nice foxtrot/jive routine. Phase III +2 (*pretzel and jive walks*).

### UNCHAINED MELODY—Eric 4102

**Choreography by Molly Halsall**

Good Righteous Bros. vocal with a soft beat and an easy-intermediate two step. Phase III.

### MAME—EN 044

**Choreography by Pete & Carol Metzger**

Great music and a good, easy-intermediate two-step cued by Pete.

### JAZZ ME BLUES—MGR 084 (HH955)

**Choreography by Steve & Judy Storm**

Good peppy music and a nice, different, easy two-step cued by Pete Metzger. Phase II+1 (*fishtail*).

### HOPELESS—Col 13-33069

**Choreography by Bill & Betty Christmas**

Good Andy Williams vocal and a catchy high-intermediate foxtrot. Phase V+2.

### MY WAY OF LIFE—Roper 263

**Choreography by Jim & Priscilla Adcock**

Good music and an interesting intermediate rumba. Phase IV+2.

### TALK BACK TREMBLING LIPS—Curb NR76853

**Choreography by Nick & Nancy Sell**

Good Becky Hobbs vocal with a flowing intermediate two-step/singl e swing routine. Phase IV+1.

### PART TIME LOVERS—Tamla 1808TF

**Choreography by Barb McCann**

Music with a good beat by Stevie Wonder; an easy two-step with basic steps. Phase II+1 (*fishtail*).

### YOU'RE NO GOOD—Eric 170

**Choreography by Brent & Mickey Moore**

Good Betty Everett vocal and a challenging west coast swing. Approximately Phase V.

### SWEET DREAMS BABY—Eric 7102

**Choreography by Phil & Becky Guenther**

Good Roy Orbison vocal and a catchy, easy-intermediate two-step/rumba. Phase IV.

### SEND FOR ME—Capitol 6029 or Spec. Press

**Choreography by Bill & Carol Goss**

Good Nat King Cole vocal with a challenging west coast swing routine.

### MAGIC IS THE MOONLIGHT—Windsor 4535

**Choreography by Wilson & Ann McCreary**

Good music and a good basic intermediate waltz. Phase IV+2 (*Hip twist and sweetheart*).

### DANCING ARM IN ARM—Windsor 4508

**Choreography by Wilson & Ann McCreary**

Pretty music and a nice solid intermediate waltz. Phase IV+1 (*curve feather*).

### JIVIN' THE BLUES—RCA 447-0628

**Choreography by Chris & Edith Wrzenski**

Good Elvis vocal (former *Minn. Blues*) *Mess of Blues*; good intermediate jive. Phase IV+1 (*sailor shuffles*).

### NOW OR NEVER—RCA 447-0628

**Choreography by Chris & Edith Wrzenski**

Good Elvis vocal and a good intermediate rumba. Phase IV+1 (*full natural top*).

### FIVE FOOT TWO—Belco 393

**Choreography by Richard & JoAnne Lawson**

Good music and a good easy two-step cued by Richard. Phase II+1 (*fishtail*).

Continued on Page 90



**SELFISH—Bogan 1390**

Caller: **Johnnie Wykoff & Star** Key: **C**  
Mainstream. FIGURE: Head ladies chain, roll-away, star thru, swing thru, boys run, bend the line, slide thru, square thru  $\frac{3}{4}$ , trade by, left allemande, promenade.

**IF IT WEREN'T FOR COUNTRY MUSIC—Bogan 1391; Caller: John Aden**

Mainstream. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, slide thru, square thru  $\frac{3}{4}$ , swing, promenade.

**TALK BACK TREMBLIN' LIPS—Cardinal 7**

Caller: **Jim Jefferies**  
FIGURE: Heads promenade  $\frac{1}{2}$ , pass the ocean,

extend, hinge  $\frac{1}{4}$ , split circulate, boys run, right and left thru, flutter wheel, slide thru, swing corner, promenade.

**LONESOME FOR YOU—Hoedowner 126**

Caller: **Doug Davis**  
FIGURE: Heads promenade  $\frac{1}{2}$ , square thru, touch  $\frac{1}{2}$ , scoot back, boys run, slide thru, pass thru, trade by, swing corner, promenadae.

**CHARLIE BROWN—Royal 114**

Caller: **Jerry Story**  
FIGURES: 1. Heads promenade  $\frac{1}{2}$ , square thru, right and left thru, veer left, couples circulate, half tag the line, scoot back boys, scoot back girls, swing corner, promenade. 2. Heads square thru, right and left thru, veer left, couples circulate, chain down the line, star thru, pass thru, trade by, swing, promenade.

**I'VE GOT A WINNER IN YOU—Royal 115**

Caller: **Jerry Story**  
FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, scoot back, boys run right, slide thru and swing, promenade.

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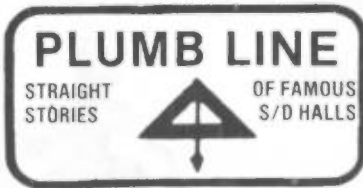
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**COASTAL DANCERS  
(SAVANNAH AREA CLUBS)**

Something exciting has been happening in Savannah and the results are very pleasing!

On July 8, 1990 a meeting was called of any dancers interested in the possibility of a unified dance hall, with the hope that one dance location would lead to more support for the smaller clubs, making it easier for out of town visitors to find a place to dance, and to improve relations between local clubs.

Response was favorable. A steering committee was formed to discuss remodeling and expansion, fund raising, tax status and insurance. For the purpose of obtaining building permits and opening a bank account, the name Coastal Dancers was selected (the governing body to consist of two representatives from each participating club). Cash donations were accepted that day and Irene Knapp was assigned the job of bookkeeper. The dancers were ready to go to work!

The necessary work was divided into two sections—renovation of the existing building and the addition of a kitchen,








reception area and baths. Volunteers worked every week-end with support from other clubs, non-dancers and relatives. A wood floor and air conditioning has been added to enhance the dancing pleasures.

On March 8, 1991, exactly eight months after the initial meeting, the dancers celebrated with a first "united" dance. Thirteen clubs were represented, including one from Michian. We had five guest callers, four guest cuers and a total of 108 dancers.

At present four clubs have made commitments to use the building, all week-ends are booked and both square and round dance lessons and workshops are being held on week nights.

A few things remain to be done but the hall has already come a long way. The new addition will be started shortly. Dancers are looking forward to fun times in it. If you are in the Savannah area, drop in and visit with the Coastal Dancers.



<p><b>CAR-7 TALK BACK TREMBLIN' LIPS</b> Jim</p> <p><b>CAR-5 SAN ANTONIO ROSE</b>—Bob</p> <p><b>CAR-4 IT TAKES A WORRIED MAN</b>—Jerry</p> <p><b>CAR-3 LOVE IS THE REASON</b> by Bill</p> <p><b>CAR-2 RED FEATHER/LET'S DANCE</b>—Hoedown</p>	 <b>Bob Scaper</b> 913-742-3673	 <b>Bill Roles</b> 913-585-1241	 <b>Jim Jefferies</b> 913-646-3831	 <b>Jerry Routh</b> 417-282-6348
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We extend a warm and hearty welcome to you from the city of Cincinnati! We're delighted to host you.

As you attend the 1992 convention in Cincinnati, you will find yourself in a tri-state area—Ohio, Kentucky and Indiana. We will attempt to share highlights of the surrounding areas that you might include in your visit to Cincinnati. Ohio, especially, represents a cross-section of our nation. With its location on the Ohio River and Lake Erie and with its many rivers and canals, Ohio was open to great exploration, trade and industrial growth. People of all

nationalities, races and beliefs settled this Buckeye State. The rich glacial soils allowed farming to flourish. Ohio will have much to offer you with its large metropolitan areas, Indian heritage, water recreation, state parks, sports facilities, beautiful scenery and historic points of interest.

Our city has many beautiful attractions, as does our neighbor, Kentucky, with her churches, Main Strasse Village, with each extending a friendly hand and saying "We're glad you've come."

Beginning the countdown to convention time, the 41st National Committee is putting high priority on efforts to get all data and scheduled activities finalized. Of interest to all dancers, we have over 190,000 square feet of dancing area, close hotels, fine restaurants and plenty of shopping areas.

Cincinnati is considered a convention city, so it's always quite busy making sure people are happy and satisfied. Come, make yourself comfortable, enjoy your stay.

*Wayne and Miriam Florea, General Chairmen*

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Don Williamson	Route 8 College Hills, Greenville, TN 37743, 615 638 7784

## ENCORE, Continued

deeper interest or commitment) are these:

1. Read widely about the hobby.
2. Take a leadership role in the club.
3. Be a delegate to the association council.
4. Support club/association projects.
5. Be "angels," promote classes.
6. Attend panels at local/area/national events.
7. Help sponsor a Mini-LEGACY program.
8. Support national projects to perpetuate square dancing, such as LEGACY.
9. Visit many clubs, many areas, gain knowledge.
10. Speak up often for square dancing against practices that tend to degrade the activity.

From the "Co-Editorial"

Many square dance shops are operated full-time or part-time by women, making these businesses a phase of the square dance activity where the distaff side of the partnership is predominant. Many women enter the picture by a side door, starting

a small supply business in a basement or garage in order to help local dancers fill their needs. Finding themselves with a "tiger by the tail," they expand to full-time shops and services. We salute these hard-working shop owners!

When making flyers for your club, make certain you answer the five W's—Who, What, Where, When and, if applicable, Why, along with How much. It is always better if you hold the size to the regular size of typewriter bond paper which is 8½x11 inches.

New Idea: *Line up* by Phil Kozlowski.

## FRONT LINE COVERAGE

Since this is the annual Distaff Issue, when you look at the cover, ladies (gents, too), ponder how you would like to slip into those many yards of clothing in preparation for dancing? The needlepoint shown is from the 1800's. Today's duds are more of a cinch in a cinch, right?

# KALOX-Belco-Longhorn



Jon Jones

### NEW ON KALOX:

K-1318 ONE MORE TIME, Flip/Inst. by John Saunders

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Walt Cooley, chairman of the Mainstream Quarterly Selection Committee, announced that the committee chose *slither* for the period beginning April 1, 1991. (Editor's Note: The announcement reached the ASD office after the June issue had gone to the printer. We are sorry for the delay.)

### SLITHER

Author: Floyd Butterbaugh

Starting Formation: Any general line with centers in a mini-wave.

Action: Centers slide nose-to-nose to take each other's place.



Ending Formation: Two-faced lines become ocean waves, waves become two-faced lines.

## QueST

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



Timing: Approximately 3 beats.

Example: Heads square thru, touch 1/4  
Centers trade, all cast off 3/4 and  
(New centers) slither, couples circulate

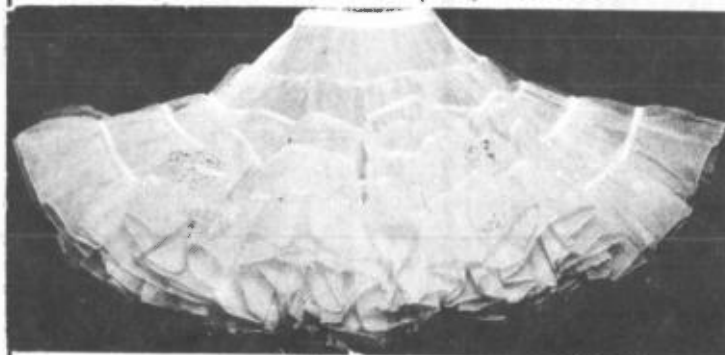
Tag the line, face in, pass thru, wheel & deal  
Square thru three, left allemande...

Hint: *Slither* should be called well before dancers complete the preceding move, much as is done in the Plus program when calling moves such as *follow your neighbor and spread*.

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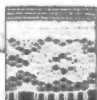
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Among Lois Ericson's books for creative sewing is *Belts...Waisted Sculpture*, an idea book illustrating more than 50 unusual belts with details about their constructions. Containing 143 pages and 50 photos, this delightful book is in a horizontal format so that the illustrations are close to the size of the actual front of each belt. I obtained a wealth of ideas from a quick glance through the pages, and found Ericson's suggestions for unusual combinations and closures particularly interesting. This book is \$12, and other titles from Eric's Press include *Pleats, Texture, Design and Sew It Yourself, Print It Yourself* and *Fabrics...Reconstructed*. These titles range in price from \$7 to \$22, and a substantial discount can be obtained if you order 12 books or more. A club might want to send a bulk order. Ask for a flyer

from Eric's Press, Box 5222, Salem OR 97304.

Another book of great ideas is *Sew Your Own Fashion Accessories* by Rusty Bensusen. Divided into chapters on dickeys, scarves, belts, overskirts, hats and fabric flowers, this volume also contains instructions for creating quilted jewelry, which would make a terrific accompaniment to a square dance outfit. Clear diagrams and illustrations make it easy to follow each step, and many suggestions are ideal for the traveling dancer who wants to make a dickey, peplum or overskirt to transform a basic outfit. This oversized paperback contains 160 pages and sells for \$16.95 in Canada or write to Sterling Publishing Co., 87 Park Ave. S., New York NY 10016-8810.

The new revised edition of *Sew What's New* contains information of particular interest to the new dancer. This 60-page looseleaf book is \$9 postpaid from The Fraser Valley S&RD Assn., c/o M. Anderson, 2185 Capilano Rd., N. Vancouver BC V7P 3C1.

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1991

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### FEMALE CALLER, Continued

This double standard will relax as more women become callers and the square dance society becomes more accustomed to the female voice. Right now society demands that the woman be better at everything—voice, timing, choreography—than a man with the same amount of experience. By nature, society is more critical of women because of their unfamiliarity with female leaders.

Women need to understand that every time they get on stage they are doing their part to initiate the square dance world to female callers. Many of the problems faced are the same for men. Both have ups and downs in their careers and family life. The only major problem is the reversed roles and the lack of acceptance by dancers. We know women can be as successful leaders as any men when given the opportunity. We already have several very successful female callers in the field, whom I salute!

### DANCING TIPS, Continued

It went over so big that we now have an Arky club so large we have people waiting to join. I told them I didn't believe it would last. The next time I went through, they said the club was discontinuing. So you see, anything popular can be overdone, except friendship and understanding. Square dancing is meant to be a relaxed good time, not a tense event.

While speaking of things to promote more fun at club dances, I must mention the exchanging of partners for a tip. Most dancers do exchange, but too often with just a chosen few. I would like to see the members widen their circle of friends. I would encourage you to include some of the newer dancers. At the same time I remind you that if you feel left out, go ask to exchange partners with those with whom you would like to dance. Don't say, "Oh, they never ask me." Have you asked them? Friendship is a two-way street—to have a friend, you must be a friend.



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# UNDERLINING

## THE CALLER NOTE SERVICES

**W**arren Berquam in his **Minnesota Callers' Notes** gives us something a little different that we like: *walk and dodge* from facing lines. Here are a few examples:

Zero line: Boys walk, girls dodge  
Boys run right, right and left thru, flutter wheel  
Cross trail thru, left allemande...

Zero line: Boys walk, girls dodge, scoot back  
Walk and dodge, partner trade, left allemande...

Zero line: Boys walk, girls dodge, boys fold  
Girls pass thru, touch  $\frac{1}{4}$ , girls trade  
Boys trade, turn thru, left allemande...

Zero line: Girls walk, boys dodge, girls run  
Slide thru, swing thru, turn thru  
Left allemande...

**A**s stated in editor Eric Wendell's **Callerlink A.C.F.**, the basic *wheel around* is too often done only from *promenade* action. Try these for variety:

Zero static: Heads half square thru, do-sa-do  
Ocean wave, ladies trade, swing thru  
Ladies U-turn back, boys trade, ferris wheel  
Centers only wheel around, left allemande...

Zero box: Swing thru, ladies circulate  
Boys cross run, ladies trade, left swing thru  
Boys cross run, ladies trade, wheel around

Promenade...

Zero line: Left allemande, promenade  
Wheel around, pass thru, wheel around  
Pass thru, wheel and deal  
Centers pass thru, right and left thru  
Swing thru, boys run, couples circulate  
Wheel around, promenade...

**O**ne well-put-together note service with good commentaries each month is **Mainstream Flow** by Rusty and Kay Fennell, and we like this one especially: "Teaching flow to dancers should be one of our most important topics. I am referring mainly to flow in the mechanics of the dance. How do we really do arm turns, do-sa-dos, hand actions? Many dancers have never really been given tips or hints about these actions. I think that is because we are in such a hurry to get dancers into the programs that we shortcut on the most important items that keep them coming to the dances. We can easily teach our new dancers as we progress in classes.

Teaching the club members is not always so easy. One system that works well for me is to get a club member that

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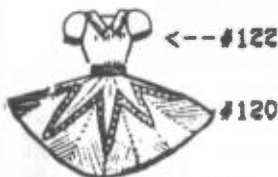
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I know is having a rough time with flow and have them help me demonstrate to a beginner class. As I explain the flow of the calls and physically work with those club members, I can help them without literally teaching them something that they think they already know. They are helping illustrate to the class, but I am making them do and feel the movement correctly without talking to them personally.

**J**oe Uebelacker is quite apt to give us just a little extra in his **Canadian Caller Note Service** to provide an edge for the sharp caller to try out for effect. Here's one:

"If you want to make an effect with *circle to a two-faced line*, have the dancers join in on the two-faced line part of the call. The effect is made with the timing of the words. You call the first part *circle to a normally* and all do the *two-faced line* part in slow motion. It looks like this when written:



**CIR-CLE TO A TWO - FACED - LINE**  
Or, *circle to a two, wait, faced, wait, line.*

The effect, when done in proper time to the music, is neat. Psychologically, you have the dancers *with* you and it makes for a good rapport. The normal command for the call is to *circle 1/2 and veer left*, but if you want, you can call *circle 1/4 to a two-faced line (3/4)* instead.

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# CALLERLAB

Fifty-year-calling awards at the spring Callerlab Convention in Las Vegas went to Al Brundage, Herb Egender, Max Forsyth, Les Gotcher, Ernie Gross, Elsie Jaffe and Bob Osgood.

Those present who received 25-year awards were: Wilford Allison, Elmer Claycomb, Garry Dodds, Paul Haas, Jim Hale, Jerry Junck, Ralph Lambert, Mac McDevitt, Herman Rubarth, Tommy Russell, Ron Sowash, Earl West, Ken Wilkinson, Del Willsey and Carroll Woolverton.

Other callers will receive their 25-year certificates by mail: Jim Blackwood, Harry Borger, Jerry Carmen, Ernie Carviel, Rog-

er Dufault, Murray Few, Allen Garrett, Charlie Govsky, Breez Graham, Gray Harris, Bill Helms, Clyde Herron, Chet Hundley, Jim Keirse, Marvin Keppler, Sid Leighton, James Maxey, Nev McLachlan, Bob Paris, Chuck Peel, Buddy Phillips, Earl Rich, Ed Rutty, George Schritt, Jerry Seeley, George Sheldon, John Sherley, Bill Stiehl, Bruce Stretton, Henry Thompson, Bruce Vertun, Graeme Whiteley and Anne Willis.

The Small World Award, presented to callers who attend from a location outside of continental North America and Hawaii for the first time, was given to Jack Borgstrom of Sweden. Previous Small World Award recipients in attendance again this year were: Tony Alessi, Australia; Sture Berndtsson, Sweden; Kevin Brown and Al Stevens, West Germany; Ted Ivin and Stephen Moore, England.

## MID-SUMMER VACATION WEEKEND

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**LOVE SONG—Belco 393**

**Choreography by Joe & Alice Hill**

Nice music and a comfortable, different, easy waltz cued by Alice. Part A is in skirt skater's position. Phase II.

**WHERE IS THE CHRIST IN CHRISTMAS—Epic 15-03370; Choreography by George Korbmacher**

Slim Whitman vocal with nice, different choreography; an easy plus waltz. Phase II.

**I SANG DIXIE—Reprise 7-27715**

**Choreography by Craig Jones**

A three part, easy two-step to Dwight Yoakum vocal. Phase II+1 (*fishtail*).

**EASY TO PLEASE—Col 38-05781**

**Choreography by Paul & Betty Cooper**

Good Janie Frickie vocal with an easy two-step routine. Phase II+1 (*fishtail*).

**I'D LOVE YOU ALL OVER AGAIN—Arista 2166**

**Choreography by Jan & Bud Cohan**

Good country music with an Alan Jackson vocal; a comfortable, easy-intermediate waltz. Phase III+1 (*diamond turns*).

**STRAIGHT AND NARROW—RCA 2780-7**

**Choreography by Steve & Jackie Wilhoit**

Good peppy Paul Overstreet vocal with a three-part easy

two step. Phase II+1 (*left turn box*).

**IF THE DEVIL DANCED—Epic 34-73747**

**Choreography by Steve & Jackie Wilhoit**

Good Joe Diffie vocal and a lively three-part, easy two-step. Phase II+1 (*left turn box*).

**DELTA FINESSE—Epic 15-2224**

**Choreography by Charles & Ann Brownrigg**

Good *Washington Square* music by the Village Stormers; a good high-intermediate foxtrot and swing. Phase V.

**SECOND HAND ROSE—Col 13-33092**

**Choreography by Ealine & Ted Novak**

Great Barbara Streisand vocal with an easy two-step but controlled timing. Phase II+1.

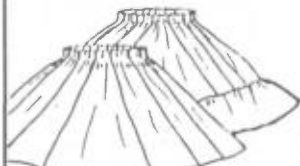
**GOD BLESS THE U.S.A.—MCA 52386**

**Choreography by Christine deNormandie**

Popular Les Greenwood vocal with a basic two-step. Phase II.



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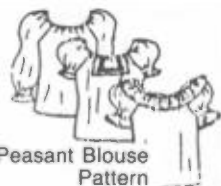
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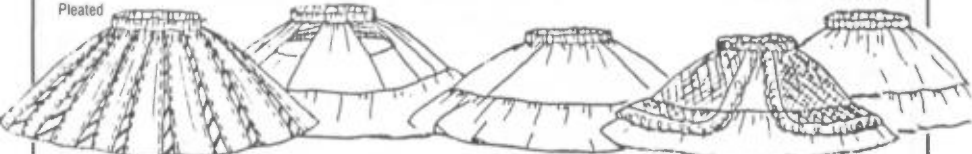
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I Go To Pieces, Alvin Richard	Rockin' M 202
Chasin' that Neon Rainbow, Jim Cholmondeley	GE0006
Burgers & Fries, Elmer Sheffield	Diamond SDT 4000
Selfish, Johnnie Wykoff	Bogan 1390
Born To Be Blue, Richie Burkhart	LBR 105
Let Your Love Flow, Paul Bristow	Sting 311
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Dancing Friends, Metzger		II+2	MGR082
Red Robin, Howell		Easy	GR15007
Tic Toc Two-step, George McFarlane		II	GR17145
The Last Blues Song, Jim Blocker		II	B392
Smile Away Each Rainy Day, Proctor		III	B392
Peek A Boo, Jim Connelly		II+1	GR17147
Sandy's Waltz, Frank Lehnert			GR17146
Summer Comfort Mixer, Howell		Easy	GR15012
Mae, Metzger		III	EN044
Jazz Me Blues, Metzger		II+1	MGR084
Five Foot Two, Lawson		II+1	B393
Love Song, Hill		II	B393
Look Me Over, Hooper		II	WN4790
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# Creative Choreography

by Ed Fraidenburg

## MAINSTREAM PROGRAM

### WHEEL AND DEAL FAMILY

Starting Formation: Lines of four facing in the same direction of two-faced lines.

A. From lines of four. Only the left-hand couple takes a step forward. The couples wheel (180°) toward the center of the line with the center dancer of each couple acting as the pivot around which the couples turn. The couple which started on the right half of the line ends in front of the other couple. Both couples end facing the same direction with the original left-hand couple standing behind the original right-hand couple.

B. From a two-faced line. Each couple steps straight ahead one step. Each couple then wheels (180°) toward the center of the line with the center dancer of each couple acting as the pivot about which the couples turn. Couples end facing each other.

### SAMPLE CHOREO:

Heads square thru four, swing thru, boys run  
Bend the line, pass thru, wheel and deal  
Centers pass thru, left allemande...

Heads lead right and circle to a line  
Pass the ocean, swing thru, boys run  
Couples circulate, wheel and deal, star thru  
Pass thru, wheel and deal, swing thru  
Boys run, girls trade, wheel and deal  
Zoom and pass thru, left allemande...

Heads lead right and circle to a line  
Spin the top, boys run, wheel and deal  
Pass thru, left allemande...

Heads pass thru, go round one to a line  
Pass thru, wheel and deal, girls swing thru  
Turn thru (boys courtesy turn them)  
Pass thru, wheel and deal, centers swing thru  
Boys run, girls trade, wheel and deal  
Zoom and square thru  $\frac{3}{4}$ , left allemande...

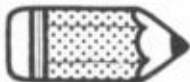
Heads square thru four, slide thru, pass thru  
Wheel and deal, swing thru, turn thru  
Pass to the center, swing thru, turn thru  
Slide thru, pass thru, wheel and deal  
Zoom and square thru  $\frac{3}{4}$ , left allemande...

Heads square thru four, touch  $\frac{1}{4}$ , split circulate  
Boys run, pass thru, wheel and deal  
Centers pass thru, left allemande...

Sides rollaway, heads lead right and circle four  
Men break to lines, swing thru, boys run  
Wheel and deal, wheel and deal, swing thru  
Right and left grand...

Heads lead right and circle to a line  
Pass thru, wheel and deal, double pass thru  
Face right, wheel and deal, star thru  
Wheel and deal, swing thru, boys run  
Partner trade, promenade...

## REVIEW



### ALL EIGHT CIRCULATE

Side ladies chain, heads half square thru  
Swing thru, all eight circulate  
Right and left grand...

Heads square thru four, right and left thru  
Swing thru, boys run, half tag, half trade  
Half circulate, right and left grand...

Side ladies chain, heads square thru four  
Spin chain thru, girls circulate  
All eight circulate, swing thru, boys run  
Promenade home...

Heads square thru four, swing thru  
Centers run, chain down the line  
Chain back dixie style to a wave, centers trade  
All eight circulate, boys cross run, recycle  
Pass thru, trade by, left allemande...

Heads half square thru, ocean wave  
Ladies trade, swing thru, all eight circulate  $1\frac{1}{2}$   
Right and left grand...

Heads lead right and circle to a line  
Dixie style to a wave, all eight circulate  
Boys cross run, girls trade, swing thru  
Right and left grand...

Heads lead right and circle to a line  
Right and left thru, dixie style to a wave  
Centers trade, left swing thru, all eight circulate  
Chain down the line, left allemande...

## MAINSTREAM Quarterly Selection

Sides flutter wheel, heads square thru four  
Slide thru, right and left by, spin chain and  
Scoot thru, linear tag left, chase and follow  
Ferris recycle, square thru  $\frac{3}{4}$ , left allemande...

Heads square thru four, ocean wave, boys run  
Chase and follow, spin chain and scoot thru  
Ferris recycle, pass thru, touch  $\frac{1}{4}$   
Centers trade, linear tag, cloverleaf  
Left square thru  $\frac{3}{4}$ , square thru  $\frac{3}{4}$   
Left allemande...

Sides rollaway, lead right and do-sa-do  
To a wave, linear half tag, right & left grand...

Heads square thru four, ocean wave  
Linear half tag, trade the wave, linear tag in  
Pass the ocean, ferris recycle, zoom and  
Pass thru, left allemande...

Heads lead right and circle to a line

Right and left by, linear half tag, trade and roll  
Right and left grand...

Head square thru four, swing thru  
Linear half tag, split circulate, boys run  
Pass thru, wheel and deal, square thru but  
On the third hand, dixie grand, left allemande...

Heads lead right and circle to a line  
Pass the ocean, ferris recycle and spread  
Right and left by, girls trade, pass the ocean  
Linear tag right, girls trade, wheel and deal  
Swing thru, right and left grand...

Heads square thru four, ocean wave  
Linear half tag, ferris recycle and spread  
Pass thru, boys trade, single hinge, boys run  
Ferris wheel, dixie grand, left allemande...

Heads pass the ocean, extend, linear  $\frac{3}{4}$  tag  
Boys face right, diamond circulate  
Four boys linear half tag, couples circulate  
Girls run, all swing thru, right and left grand...

Heads square thru four, right and left thru  
Swing thru, linear half tag, trade and roll  
Left allemande...

Heads square thru four, right and left thru  
Ocean wave, girls run, boys hinge  
Diamond circulate, girls linear half tag  
All crossfire, all eight circulate, boys run  
Left allemande...

Heads square thru four, ocean wave  
Girls run, boys hinge, diamond circulate  
Girls linear half tag, all crossfire  
All eight circulate, boys run, pass to the center  
Square thru  $\frac{3}{4}$ , left allemande...



### TRADE THE WAVE (PLUS)

Dancers facing the same direction in the wave exchange places (trade) with each other. Right-hand waves become left-hand waves and vice versa. Ends of the wave become centers and vice versa.

### SAMPLE CHOREO:

Heads lead right and circle to a line  
Grand swing thru, trade the wave  
Grand left swing thru, single hinge, circulate  
Boys run, pass thru, trade by  
Left allemande...

Heads square thru four, swing thru  
Trade the wave, recycle, swing thru  
Recycle, left allemande...

Heads square thru four, touch  $\frac{1}{4}$   
Centers trade, trade the wave  
Centers trade, trade the wave, boys go twice  
Box the gnat, pass thru, wheel and deal  
Zoom, square thru  $\frac{3}{4}$ , left allemande...

Heads lead right and circle to a line  
Pass the ocean, split circulate, trade the wave  
Centers box circulate, boys trade, pass thru  
Wheel and deal, pass thru, left allemande...

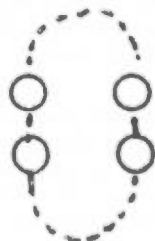
### BOX/SPLIT CIRCULATE (MS)

**BOX:** Each dancer moves forward along the circulate path to the next position using the general rule.

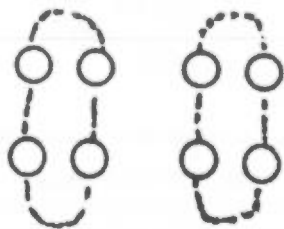
**SPLIT:** Parallel waves, lines or columns divide into two separate boxes and dancers circulate within their own foursomes using the general rule.

**GENERAL RULE:** Directed dancers (actives) move forward along the circulate path to the next position.

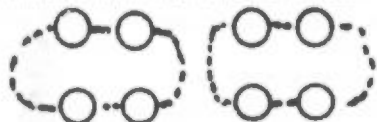
### BOX CIRCULATE PATH



### WAVE OR LINE SPLIT CIRCULATE PATHS



### COLUMN SPLIT CIRCULATE PATHS



### SAMPLE CHOREO:

Heads touch  $\frac{1}{4}$ , box circulate, girls run  
Touch  $\frac{1}{4}$ , split circulate, right and left grand...

Heads lead right and circle to a line  
Right and left thru, touch  $\frac{1}{4}$   
Center four box circulate, all split circulate  
All eight circulate, boys run, girls only zoom  
Centers pass thru, swing thru  
Right and left grand...

Heads square thru four, ocean wave  
Centers box circulate, all split circulate  
Centers box circulate, boys run, slide thru  
Left allemande...



### SCOOT PASS AND PEEL

by Keith Rippeto

From any formation where *scoot back* can be called (right- or left-handed): Leads run, while trailers step forward, arm turn  $\frac{1}{2}$  with each other using inside arm. Then the original lead will follow the original trailer as he steps ahead and both will peel to the right or left depending on the arm turn (right arm turns peel right, left arm turns peel left), ending as couples.

### SAMPLE CHOREO BY KEITH:

Heads square thru four, touch  $\frac{1}{4}$   
Scoot, pass and peel, pass the ocean, recycle  
Left allemande...

Heads lead right and circle to a line, touch  $\frac{1}{4}$   
Everyone scoot pass and peel, swing thru  
Right and left grand...

*Stretch Concept from columns which ends in double pass thru formation:*

Heads lead right and circle to a line, touch  $\frac{1}{4}$   
Stretch scoot pass and peel  
(Those coming into the center stretch to face)  
Centers pass thru, swing thru  
Right and left grand...

Heads square thru four, touch  $\frac{1}{4}$ , left hinge  $\frac{1}{4}$   
Follow your neighbor, (girls start) scoot  
Pass and peel (think left all the way)  
Flutter wheel, pass the ocean, trade the wave  
Left allemande...

### Singing call:

Heads square thru, do-sa-do, touch  $\frac{1}{4}$   
Scoot pass and peel, right and left thru  
Dixie style, trade the wave, swing, promenade...

## CHOREO by Ed:

Heads square thru four, ocean wave  
Scoot pass and peel, touch  $\frac{1}{4}$ , circulate  
Trade and roll, pass thru, girls crossfold  
Touch  $\frac{1}{4}$ , scoot back, right and left grand...  
Heads square thru four, slide thru, dixie style  
To a wave, scoot pass and peel, star thru  
Square thru but on the third hand, dixie grand  
Left allemande...  
Heads pass the ocean, extend, single hinge  
Split circulate, scoot, pass and peel  
Star thru, trade by, left allemande...  
Heads lead right and circle to a line  
Rollaway, ends load the boat, centers touch  $\frac{1}{4}$   
Scoot pass and peel, zoom, centers turn thru  
Slide thru, pass thru, wheel and deal  
Square thru  $\frac{3}{4}$ , left allemande...  
Heads lead right and circle to a line  
Two ladies chain, rollaway, touch  $\frac{1}{4}$   
Scoot pass and peel, right and left grand...  
Heads square thru four, swing thru  
Scoot pass and peel, star thru, track two  
Ladies trade, recycle, pass to the center  
Square thru  $\frac{3}{4}$ , left allemande...  
Heads right and left thru, touch  $\frac{1}{4}$   
Scoot pass and peel, pass thru  
Circle to a line, pass the ocean, single hinge  
Scoot pass and peel, reverse flutter wheel  
Left allemande...  
Heads pass thru, go round one to a line  
Pass the ocean, scoot pass and peel  
Pass thru, ends cross fold, star thru  
Ferris wheel, square thru  $\frac{3}{4}$ , left allemande...  
Heads lead right and circle to a line  
Ends load the boat, centers touch  $\frac{1}{4}$   
Scoot pass and peel, swing thru, extend  
Ladies trade, swing thru, right and left grand...

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## FREEDOMS, Continued

who willingly write letters and let service people know they remain important in the lives of those at home. However, I will always remember reading one letter from a lonely soldier shortly after the deployment of thousands of young men and women to Saudi Arabia. The letter addressed to U.S.A. *Today* ran in the letters from the military section. This young man had no one to write to so he wrote to the paper. He mentioned how much better his comrades felt after getting a letter from home. He had no letters to look forward to receiving.

During July, why not ask the nearest military installation for a list of names of military people who might need mail? Veterans hospitals always have patients who could use cheering up with cards. My children's elementary school in Texas often assigned children the task of making a card appropriate for a holiday to mail to hospitals. Why should we not follow their example?

In many places in the world, a group of square dancers could not gather for a night of fun-filled dancing. We take for granted our privilege of doing so. We have resources available to spend on good music and lovely clothes to spice up our dances. This July 4, let's take the time to relish our freedoms in our clubs.

Before July 4 ends this year, let us take time to remember the aspects of our lives that mean the most to us. We would lose many pleasures in life if our freedoms suddenly slipped from our grasp. July 4 celebrates much more than watching children wave their sparklers in the gathering dusk. It celebrates freedom. It celebrates the birth of our nation.

Let us truly enjoy our freedoms of dancing this summer and support our clubs fully, attending every dance that we can. After all, in this country we have the freedom to do that.

## P.S.: MS/QS

by Walt Cole

### TIMING'S THE THING

INTRO: : Heads promenade ½  
- - - - : Into the middle star thru  
- - Pass thru : Touch ¼, scoot back  
- - - - : Boys run - -  
Right & left thru - - : - - Slide thru  
- - Pass thru : Left allemande - -  
- - Swing the corner : - - promenade  
- - - - : - - - -  
- - - - : Heads promenade ½

### FOR THE MODULAR CALLER:

Zero box: Star thru, diagonal ladies chain  
Ladies chain across...zero line

Zero line: Pass the ocean, swing thru  
Ends circulate, boys run, wheel and deal  
Right and left thru...zero box

Zero box: Swing thru, boys run, bend the line  
Pass thru, wheel and deal, centers pass thru  
Zero box...

Zero line: Half square thru, trade by, do-sa-do  
To a wave, boys circulate, right and left thru  
Zero box...

#### Get-out:

Zero line: Pass thru, boys run, split circulate  
Boys run, pass the ocean, swing thru  
Turn thru, left allemande...

### THE BASIC PROGRAM:

Set-up to a Box:  
Static square: Heads left half square thru  
Left square thru ¾, trade by...zero box

#### Flutter where?

Static square: Heads pass thru, partner trade  
Reverse the flutter, sides pass thru  
Partner trade, reverse the flutter, circle left  
Ladies center, men sashay, ladies center  
Men sashay, left allemande...

Static square: Heads lead right and circle  
To a line, right and left thru, flutter wheel  
Reverse the flutter, circle left, left allemande...

#### Lady round two and the gent fall thru:

Four ladies chain, sides flutter wheel  
Heads pass thru and turn single file  
Lady go around two, gent around one to a line  
Forward and back, pass thru, wheel and deal  
Centers star ½ to a grand right and left...

### Folds:

Zero box: Touch ¼, scoot back, boys run, fold  
Star thru, couples circulate, ferris wheel  
Double pass thru, leads partner trade  
Do-sa-do to an ocean wave, recycle,  
Left allemande...

Zero box: Touch ¼, split circulate, scoot back  
Girls run, fold, star thru, boys trade  
Bend the line, star thru, pass to the center  
Square thru ¾, left allemande... (zero box)

Zero box: Right and left thru, veer left  
Couples circulate, girls fold and star thru  
Pass thru, wheel and deal, zoom  
Square thru ¾, left allemande...

Zero line: Pass the ocean, recycle, veer left  
Couples circulate, girls fold, star thru (zero line)  
Pass the ocean, recycle, veer left  
Couples circulate, boys fold, star thru  
(Outfacing line) Partner trade, star thru  
California twirl, left allemande...

Zero box: Spin chain thru, girls U-turn back  
And circulate double, girls fold, star thru  
Boys run right, scoot back, boys run  
Left allemande...(zero line)

Zero line: Pass the ocean, all eight circulate  
Girls trade, girls run, girls fold, star thru  
Pass thru, wheel and deal, double pass thru  
Leads partner trade, box the gnat  
Grand right and left...

### Same Sex:

Static square: Heads star thru, double pass thru  
Leads U-turn back, swing thru, centers trade  
Centers run, ferris wheel, girls touch ¼  
Girls walk and dodge, girls cloverleaf  
Boys pass thru, touch ¼, girls trade  
Single hinge, walk and dodge, partner trade  
Left allemande...

Static square: Heads right and left thru  
Rollaway half sashay, heads spin the top  
Recycle, pass thru (zero box), do-sa-do  
To a wave, boys trade, boys circulate  
Girls trade, spin the top, very center four  
In your wave recycle and sweep ¼  
Square thru ¾, outsiders single hinge  
And boys run, pass the ocean, spin the top  
Turn thru, left allemande...

### Circulates:

Zero box: Touch ¼, centers only circulate  
Swing thru, scoot back, boys fold  
Girls pass thru, touch ¼, boys circulate  
Boys trade, boys run, wheel and deal  
Left allemande...(zero box)



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## MEANDERINGS, Continued

with almost 50 years of dancing to his credit, and still he dances a pretty mean Plus! I'll hope to get back to *shindig* with the Sacandagers again.



## Taunton (Boston), Massachusetts—

Taunton is really a far piece south of Boston (confirmed by both Rand and McNally), but as Li'l Abner would have said: "Mainly it were so." So I *Luminated* eastward from the N.Y. Capital District toward that ol' *baked beanery scenery*, three hours along the Mass. Pike, ready to call a four-hour Spring Special for the Silver City Twirlers, all on a Sunday afternoon/evening. Good vibes, Clyde, all kidding aside. Pleasurable to be double-billed with cuer Jo Zumwalt and stay overnight with her and Dale. Nice to see club caller Jack Bright at the dance, as well as

caller/co-editor (with Ed) Pat Juaira of the *Northeast Dancer*. Emcee/prexies were Larry and Phyllis Scanlon. Thanks, Carmel Bersing, for arrangements. Monday came early and off I flew on the 13-hour Mass.-to-Ohio run. (Boy, did my tires get tired!) Finally, the odometer showed 3365 miles in 18 days on the road.

Incidentally, "Bob Van" likes to read "Meanderings," shake his head, then go and take a nap, he says. We suspect this month's trip will furnish a new level of exhaustion for him. Sleep well, Bob. ■

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1991 Weekend (2 Day) Schedule

## CHAPARRAL RECORDS W/E

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

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

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

Pat Castro  
Marguerite Harrell (TX)  
[Rds] Joe Castro  
June 21-23

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

Sam Dunn (OH)  
[RDS] John & Dorothy Roasa (OH)  
July 5-7

George Shell (VA)  
Bill Claywell (KY)  
No Rounds  
July 12-14

Bill Everhart (IN)  
Dave Crow (IN)  
[RDS] Judy Everhart (IN)  
July 19-21

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

Bill Bumgarner (OH)  
[RDS] Dick & Gall Blaskis (OH)  
August 2-4

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

Phil Kozlowski (IN)  
[RDS] Phil Van Lokeren (OH)  
[RDS] Rocky Bolton (OH)  
August 16-18

MAINSTREAM WEEKEND  
Gene Record (KY)  
August 23-25

Wayne McDonald (TN)  
[RDS] Dee Smith (TN)  
August 30-September 1

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

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

Frank Holland (NC)  
Wayne Smith (MS)  
Mel Estes (AL)  
September 20-22

TO BE ANNOUNCED  
September 27-29

Bill Stiehl (OH)  
[RDS] John & Jean Stivers (OH)  
October 4-6

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

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

SINGLES WEEKEND  
George Lavender (AL)  
Larry Sandefur (GA)  
October 25-27

Buddy Caulder (NC)  
John Pritchett (GA)  
[RDS] Nora Hutchins (NC)  
November 1-3

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# Mountain

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## 1991 5-Day Schedule

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

C-1 & C-2  
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Bob Gambell (TX)  
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John Paul Bresnan (AL)  
[RDS] John & Dimple Williford (AL)  
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[RDS] Curt & Tammy Worlock (NY)  
October 13-18

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Jerry Story (TX)  
[RDS] Jim & Priscilla Adcock (VA)  
October 20-25

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Frank & Phyl Lehnert (OH)  
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