

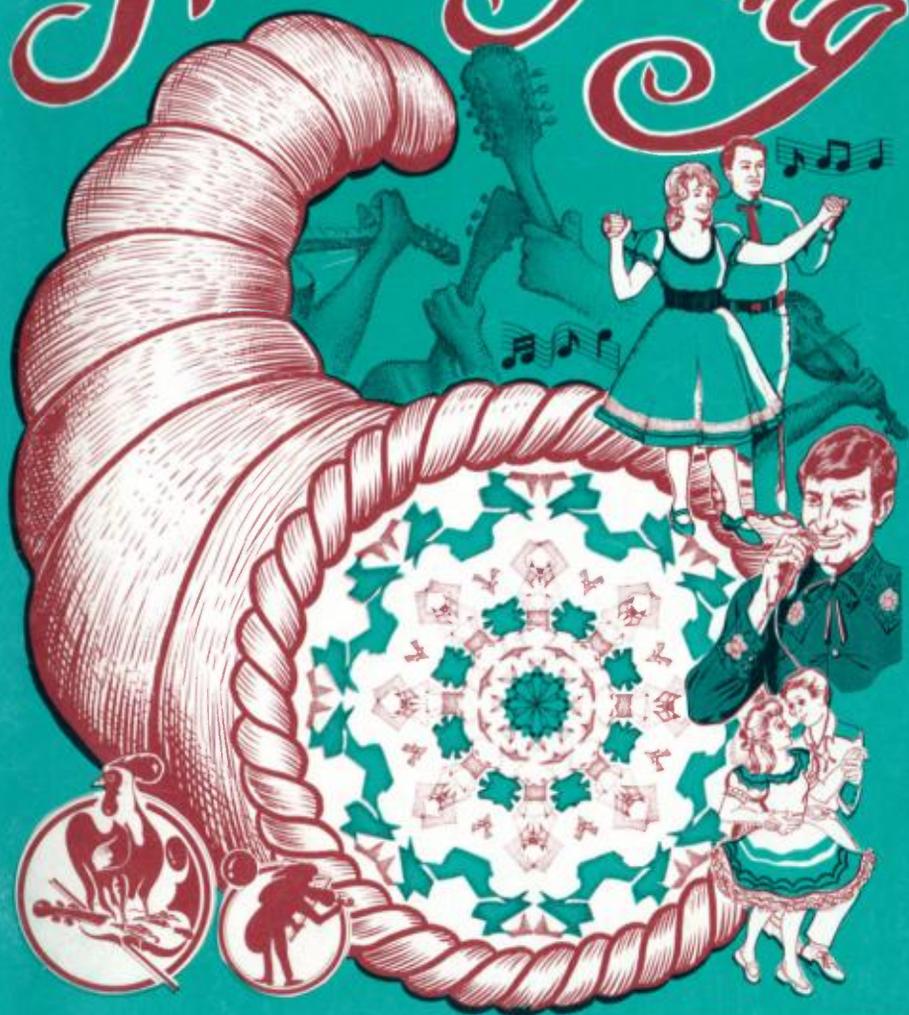
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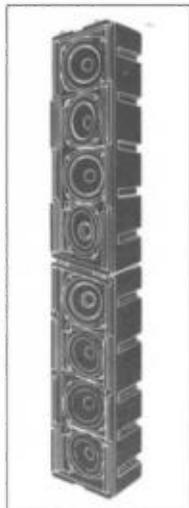
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THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 46, No. 11

NOVEMBER 1991



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You've all heard the cliché about folks who have been married a long time beginning to look alike, as do some pets and their owners. Well, heaven help us, folks, but your co-editors are beginning to think alike. For the past several of our 36 years together, we find ourselves becoming a Greek chorus, chiming out exactly the same comments at exactly the same moments.

Well, thinking about this column and the Month of Thanks, Co-ed arrived at the same theme as did Stan in "Meandering." Guess we're both getting nostalgic.

Another cliché is that "square dancing has been good to us." We hear that often, for various reasons, and most often from square dance travelers who experience the comraderie on tour and the universality of square dancing around the world. We echo that this month. It's always been a thrill to join hands in a "circle of friendship" in a country not our own and know that a powerful tie binds us all together. It's been equally a pleasure to travel with square dancers who are prompt, easy to please, accomodating, enthusiastic, curious and friendly. These adjectives describe so many of the participants in ASD Tours over the years that we are thankful we traveled with them.

We are deeply grateful to the LEGACY trustees who granted us leadership roles as executive secretaries in the seventies, chairmen in the eighties, and a variety of committee assignments in between—education, publicity, Square Dance Month, by-laws, nominations, pro-

CO-EDITORIAL



gram. The associations and friendships we have formed far outweigh the contributions we might have made. We're thankful for them.

We're thankful, too, for all the "moments" at dances—special little occurrences that add to the memory bank, far too numerous to recount, but all adding to the happy recall of almost a lifetime spent in the square dance activity. (We both began dancing and Stan calling at a very young age, you understand. We expect these good times to roll on for quite a few years to come.)

The magazine is a fulfilling enterprise, always interesting, always slightly different in spite of a now-established routine. We are profoundly grateful to be working at something that is really fun for us to do!

So ends our 1991 litany of thanks! May yours be long and satisfying, too!



Jeanne Briscoe
Salinas, CA.

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BY-LINE

Our writer's line-up has an international flavor this month. **Mike Marsden** describes square dance activities in Zimbabwe—will Africa become the next fast-growing square dance area?

John and Bertha Stallard, whom many dancers have met at U.S. National Conventions, write a round dance "poser" on kissing finales.

Al Eblen and **Jo Jan Nunley** take their usual positive approaches in a couple of alphabetically titled articles. Some of us think of square dancing as exercise, but several recent articles have suggested a linkage between square dancing and additional exercises. Now **Carly Wall** of Somerville, Ohio, tells us that yoga can improve one's dancing. **Marilyn Dove**, who has contributed fiction in the past, describes her adventures in becoming a square dancer. Also included this month is a section containing the updates and releases from five square dance organizations. It's all here!

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* GRAND ZIP *

Grand dale star by Dale Shoemaker, featured as a "New Gimmick" in the August issue is not new at all. This is identical to *Star Prowl* (Burlson#80), which was in use in the 1960's, and has continued in sporadic use as a *grand square* variation. It is always disappointing to see an existing figure being given a new name just so some one can claim authorship of a so-called "new" call. It is especially disappointing when the so-called "author" puts his own name as part of the call name, and even more disappointing when all of this is given publicity in a national publication. Ed Foote

You are probably getting lots of letters but as for the "New Gimmick" for August, *grand dale star*, check out Burlson #4583, *grand divide*. I just by accident pulled it out of the book for a workshop a couple of weeks ago.

*Norman Hangman
Ewa Beach, Hawaii*

Ed. Note: Research into *The Square Dancing Encyclopedia* shows that all three figures are essentially the same. *Grand dale star* differs from the other two only in the command that the sides face to begin their action.

Re: "September Challenges." Good article. We are in the midst of our advertising for our own refresher class this year. We decided we might do better with a refresher class this year and are going into it full swing. We plan a five-week class and have a sixth week on reserve if needed. Hope to get through Plus in six weeks and bring a flock of new people into the club (and some old members back)...If it is a huge success, we also have a reservation to do it again in January.

*Roy Wolcott
Orinda, California*

In response to Melvin R. Evans' letter...I have had *both* knees and a shoulder replaced and am still dancing...In 1986 I had back surgery. Phillip kept dancing and during recuperation I carried my special chair and watched. Then in 1988 I had both knees replaced and did likewise. He never missed a dance and I kept up with new moves from th sidelines until I could get back in action. In January 1991, I had my left shoulder replaced and did the same until April when I began dancing again. It *can* be done if you love square dancing like we do.

We have a small club but mostly travel 50-80 miles to dance two to three times a week. We attended the National at Salt Lake City and had a wonderful time.

So, Melvin, get back in there and get in gear.

*Florence Ummel
Ransom, Kansas*

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A CASE OF NOSTALGIA

For some reason I feel nostalgic this month. I guess it all started when someone asked me some biographical questions the other day: How many years have you been calling? How many years have you been publishing the magazine? How many tours undertaken? This kind of stuff. In answering these questions, I did some more amusing musing about my cruising and even dug through some old files to document the early days. Well, if you're interested, pull that old hickory rocker up close to the cracker barrel here, chum, and let's look back a bit. We'll look forward a bit, too. If you aren't interested, skip along to page two, and follow the bouncing hyperboles.

How many years totally as a caller? Easy—43, soon to be 44. Cathie and I editing/publishing the magazine? 23 years, now in our 24th. Tours we've sponsored or hosted? 23, by George, which includes Hawaii (many times), Switzerland (3), England (2), Scotland/Ireland, the Caribbean (3), Australia and New Zealand (2), China, Europe (3), Alaska, Africa and several others visited/not hosted. What a bunch of memories flash back from those excursions!

The question always recurs: If you are on the road 60,000 to 75,000 miles per year as a traveling caller, don't you get tired of that kind of pace, especially after almost a quarter century of *full-timing* it? Answer: An emphatic *no way!* There are always new faces, new places, the excitement and challenge of each dance (whether there are four sets or twenty-four), changing seasons adding color, situations

adding flavor, and watching folks have fun at the dance. It never gets old.

"Plans for the future?" I'm glad you asked that question. (Hmm. I didn't hear that question asked.—Co-Ed.) O.K., let's list a few upcoming programs I'm very excited about:

- Fontana (NC) Thanksgiving Dance Weekend and Callers School (working again with guys like Eddie Ramsey and Tex Brownlee).
- The International S/D Festival and Callers School, early December, in Las Vegas (working with Walt Cole again).
- The *Pilgrimage* in Fort Worth, also in early December.
- Three caller/leader clinics in November and December—in New York, Michigan and Indiana.
- Our Hawaii Tour in late January (Please sign up soon!) including the Aloha S/D Convention.
- Southern state calling tours after that—to Florida, Georgia, Arkansas and others. I love to hit the Southland when icicles hit Ohio. There's lots more in early '92, but let's say *whoa* for now. Time to recount recent travels...

A TREASURE IN PIRATE COUNTRY Elizabeth (Pittsburgh), Pennsylvania—

The end of August had come, and I was due at a Summer Special with the Grand Squares of Elizabeth. It's an annual event held at the cavernous White Oak Athletic Association arena, and more than 18 sets from 20 clubs or so were there. It's always fun to get back to the Pittsburgh area—way back in '50-'51 I worked in the well-known Golden Triangle of downtown Pittsburgh. (Hmm. That's when the trolleys were still running.—Co-Ed.) Things were done in a Grand way by the Grands—lots of decorations, refreshments, program features. I was invited to come early for a 50th wedding anniversary dinner at the Chesterfield Restaurant honoring Bob and Dot Copeland. Curly and Dot Jakes were the cuers. Caller Steve Staub was emcee. Other callers there were Ron Meisl and Charlie Brown. Paul Roof booked me; Ralph Makepiece is club

president. All in all, it was a Grand way to end the summer and kick off a new dance season.



LANDING IN THE LAND OF COTTON

Montgomery, Alabama—As near as I can tell, this was my tenth visit to this good ol' Dixie city, the capital of Alabama. I always get a charge out of calling in that large 50-set hall just built for square dancing, the MASDA Center. It's a beaut. An afternoon caller clinic set up by the area callers/cuers association preceded the evening ASDance. Callers asked for the topics of "Party Dances" and "After-Parties," two subjects that go well together. Dewey Glass and Wayne Nicholson set up the clinic. Wayne also cued rounds. Charlie Waller is president of the dance sponsors, MASDA. Choice crowds attended both events; it seems there was a slight communication slip; no slowdown ever felt in the crowd letting the *good times roll*, by golly. Ed Rawlinsons did door duties; Days Inn was home; Northwest flew me forward and backward. (Backward?—Co-Ed.)

STILL ANOTHER PITT STOP

My annual visit to little Everson, Pa., south of Pittsburgh (off 119) beckoned. That's the area where square dancers took a chance, took up hammer and nails, and created their own dance hall with a little aplomb and a long plumb line (See April '90 ASD, p. 39). The Laurel Swingers created a choice crowd, lavish refreshments, a barrel of fun. Thanks to prexy Carl Huffman, secretary Edith Painter and others.

A PAIR OF EAST-WEST HOT SHOTS

It isn't quite fair to lump these ASDances together, since they're very different, but this year in early September they took place on succeeding hot nights.



Toledo was first, where I worked with veteran caller Jack May in a church hall, with lots of help around the edges from Maggie Nelson, Lil May, Velda Swift (*Promenade* magazine) and Cathie (That's me.—Co-Ed). In **Cleveland** (Berea Fairgrounds hall), Dave Stevenson and I shared the stage with Delores and Bud Miller (on rounds), with a lovely, lovable assembly of sets from all over greater Grover (Cleveland, that is). (And once again, the door was wo-manned by the one and only...Co-Ed!)



TALKING TURKEY

It's November as you read this, so maybe a little turkey talk (or straight talk about a serious matter) may be appropriate. As I spoke to the callers in Montgomery, I heard myself saying: "Gentlemen, you need to start now, if you haven't started yet, to arm yourselves as callers for an important phase of square dancing that's coming—coming fast—as surely as God made little green apples. We all know that our favorite type of square dancing has diminished steadily in the past ten years; that is our *western style*, or *club style* or *modern style*—whatever we want to call it. But, take heart. The pendulum is swinging. There will be no void in general square dance interest. So what's coming in to fill that void? Look around—you can see it—it's everywhere right now. I mean a strong swing—a definite surge—towards the phase of square dancing we sometimes call *easy-level* or *traditional* or *one-night parties* or *line dancing* or *hoedown* (except in California, where *hoedown* means otherwise) or *eastern style* or *CDP* or *Texas two-step* or *country-western swing* or combinations of these."

Did I really say that? Isn't that the voice of doom for fanatic adherents to our western club scenario? Not really. Club

dancing will go on indefinitely, if I may be a bit prophetic, but it will be increasingly balanced on the scale of interest by a phase of square dancing that doesn't take 30 lessons to learn—something that appeals to the changing current of public interest. People today (especially younger people) hesitate to commit their time to long-term interests, and yet they find square dancing (a taste of it, at least) just as refreshing and as much fun as ever. LEGACY last spring turned somewhat prophetic in making a strong pitch for the CDP (Community Dance Program) as endorsed by Callerlab. Maybe the *hand-writing is on the wall*, folks, or maybe there's just a *wee thumb-print* up there for us to see—whatever the signs, a new phase is coming—be prepared! So be it.

EXCUSE ME—THE PHONE IS RINGING

Hold that thought. I'll be back to my crystal ball in a minute. The phone beckons with a dingaling. (Who's the dingaling?—Co-Ed.) Someone from somewhere just asked me how the word *tip*

came about. That's easy. A *tip*, which today means a combination of about four minutes of hash calling and about three minutes of a singing call, once referred to the *tips* or small compensation paid to a caller by the dancers, since a regular fee was not paid. (Further info: "Dancing Tips," July '83, ASD, p. 36.)



Recently I called for the very last night of a club that was about to fold. That's happened twice in my travels. It's a rather sad experience and lately it's happening more often, we hear. We learned that the memorable, colorful Flaming Leaves Festival in Lake Placid, New York is gone forever since the sponsors, High Peaks Squares Club, closed its doors. Other festivals went kaput in recent time—one in Richmond, one in Florida, some in other states. *C'est la vie*.

A FINAL, FINAL WORD

Thanks for the memories! (That's *four* words!—Co-Ed.)

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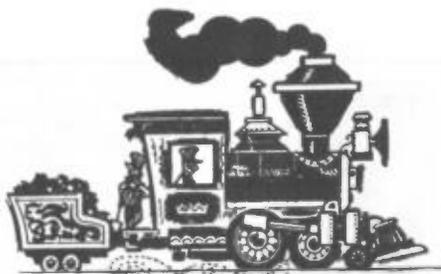
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THE Q. A. & P.

by Al Eblen, Pharr, Texas



In West Texas there is a town called Quanah. It was named after a famous Comanche Indian chief of Texas and Oklahoma. I saw his tribe of Indians on several occasions when I was a very young boy. They rode beautiful spotted ponies.

Ten miles west of Quanah is a town called Acme. About 100 years ago, a group of men started a railroad from Quanah, through Acme, meaning to go all the way to the Pacific. It only reached about 100 miles and ended at Floydada, Texas. It passed through my home town of Paducah.

This was the Q.A.&P. and it passed by my school almost every day. However, many things delayed the train, such as cows on the tracks or cars running off the tracks. However, we needed the railroad and it did serve us well for many years. Since it was not always reliable and dependable, we called it not the Q.A. & P., but the *Quit Aching and Push*.

This phrase has stuck in my mind for many years. Today, as I see so many of my friends demanding more and more free services which, for the most part, are good and needed, I remember the

phrase. Our national debt is out of reason and our politicians are looking everywhere for more tax money. People are demanding and receiving more assistance. However, in most cases, I fail to see any effort made to *earn* these things.

Our church members want a new building, but they don't want to pay for it. Clubs want refreshments, but let the president do it. It is the same in our retirement parks. There are many wants but few workers.

However, in our hospitals, I see many volunteers working for free. Others do tax forms and medicare forms for free. Others work for the Red Cross and Salvation Army for free. We do have many volunteers in our retirement parks also, but never enough. We are proud of the volunteers—they should have a prestigious award.

However, those who complain and bellyache all the time, who never attempt to earn the things they ask to receive, remind me of a boy named Jimmy who said, "My name is Jimmy and I take all you gimme."

I say to everyone, "*Quit aching and push.*"



Gerald McWhirter

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MINDING YOUR P'S AND Q'S

by Jo Jan Nunley

Not so long ago I attended a college graduation. Actually, I worked at the commencement. I went, because as secretary to the Dean of the College of Business, I had the duty of lining up students in alphabetical order for commencement. No one told me before the commencement that lining up excited college graduates resembles lining up kindergarten students. It resembles it a *great deal*. They do not listen! After that first experience, I chatted with the college vice president and said, "I learned a lot at graduation." He replied, "Yes, and I know exactly what you learned. You learned that you have exactly 4½ months to get another job so you won't have to line students up next semester at graduation." What an astute man. He didn't become a college vice president for no reason.

After the yelling, begging and cajoling had ended and all seniors miraculously ended up in alphabetical order, I collapsed with a friend of mine to watch the ceremony. The building was packed with parents, well-wishers, friends, faculty, staff. It seemed that everyone had decided to attend. Glancing around the crowd, I looked directly below our balcony seats and saw a co-worker.

This co-worker happened to be one of our administrative personnel. He was in his early 20's but I had observed him performing his sometimes difficult public relations job and he did it excellently. With his movie-star good looks, I marvelled at what a truly outstanding and fine young man he was. He looked the part of the upward-bound young executive in his black suit, white shirt and tie. I thought how proud his parents must be of him.

Later in the week I ran into him around campus and I told him I had been sitting directly above him at graduation. He replied, "Gee, I didn't see you. I hope I was minding my P's and Q's!" That took me by surprise because I could not imagine a situation when this polished



young man might not be minding his manners.

Have you ever attended a square dance when some of the members didn't mind their P's and Q's? I remember one dance in particular. We had a couple in our club who had five children. That in itself did not seem so unusual. However, some of these children were nearing adulthood and their parents looked hardly old enough to have a toddler, much less teenagers ready to leave the nest. I believe what gave this youthful-looking couple such a young look was due partly to their height. I am 5 feet 5½ inches tall and I stood quite a bit taller than either of these petite individuals.

Their small stature undoubtedly added to the illusion of youth but also their unlined faces added to the picture. I never thought how it must feel for them to be always taken for a couple younger than their age until one dance night. For some reason the announcer had asked the man to come up to the microphone. He was always good natured and went readily. As he threaded his way up to the front, a dancer beside me made some comment about his short stature. Since this short man was very pleasant, most of the club chuckled appreciatively at the comment which was meant as a joke.

Also close to me the man's wife stood, and I caught a glimpse of her face. It was tense and red with anger and she muttered under her breath, "Why can't they just leave him alone?" I cut my own laugh and smile short, I can tell you. And, I did some thinking about that incident later at home. This man had lived with a youthful appearance all of his life. Maybe the joke

had grown a little old with him. I'm sure the fellow dancer meant to only add a little humor to our evening but a careless comment sometimes can inflict a lot of damage.

This youthful couple had misfortune visit them fairly soon after the incident. The wife developed a debilitating muscle disease and could no longer attend our dances. We all missed her and we gladly welcomed the husband into our ranks as he continued to dance with our club. He came for a few weeks and then he quit coming. Somewhere in the back of my mind the nagging thought rattled around that maybe our club had something to do with him stopping dancing. If we had not made him feel so aware of his diminutive size, he might have continued dancing with us.

Clubs will have fun but making fun of another dancer at square dancing is taboo. Humor is a lot like what one cowboy said to another, "Women are a lot like booze. If you can't handle them, leave them alone." When we are minding our P's and Q's at our club dances, we should put a rein on our humor. If a dancer pokes fun at himself—great. However, poking fun at another dancer should be handled with kid gloves.

Along with reining in our humor, let us also rein in our criticisms. Another dance I attended, the club had decided to have a fund raiser and therefore an entrance fee was to be collected. The couple who served as treasurers unfortunately misunderstood the starting time and arrived at the dance about 30 minutes late. Another club member had taken up the

entrance money for the treasurers at the door and loudly pronounced that they were late. She further elaborated that she did not appreciate their tardiness. After all, if she could arrive on time for the dance, they could do the same.

Since we all make mistakes, the situation called for more tact. As it stood, the couple who had served well as treasurers handed over their officer badges and left the dance. This, as you can imagine, put a damper on what should have been a fun filled occasion. Fortunately, not many other couples witnessed the problem, but for the couples who did, it made an uncomfortable situation.

We may not be able to avoid every mishap in our clubs, but we can all polish up on our tact and use it wisely. One dance I attended had a lady slip on the wooden floor. Her feet flew way up in the air. I can still see the color of her dress—red. Of course, her face soon matched her dress. The incident could have been much worse if it had not been for the two gentlemen that she danced in between. After ascertaining that she was unhurt, they each gingerly took an arm and lifted her to her feet, did a fancy twirl and asked one and all, "How did you like our new step?"

The lady smiled and laughed her embarrassment away, as did the rest of the relieved club members. Laughter can bring relief from many touchy situations. Just make sure that the laughter rings with good will and not "at" a mishap.

We all learned our P's and Q's at our mother's knee years ago. It never hurts to give ourselves a little refresher course.

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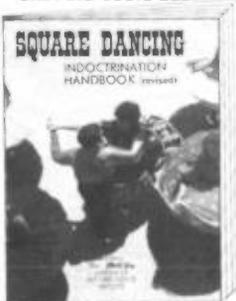
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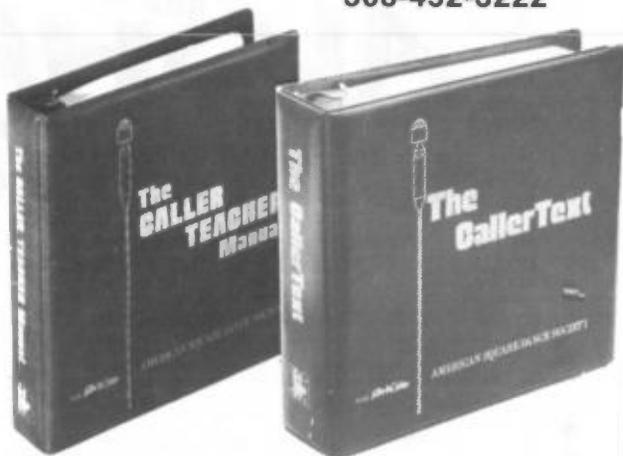


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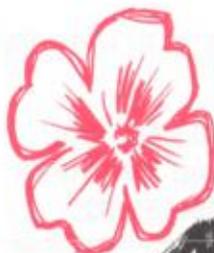
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CAN YOGA IMPROVE YOUR DANCE?

by Carly Wall

Remember the days when you could swirl and spin for hours on the dance floor without a second thought? Are stiff joints and sore muscles interfering with your foot-stomping good times? Or is it you just want to strive to dance better and faster than you ever have before?

A good square dance can take a lot out of you. And you know the most important needs are stamina and flexibility. Although the dance itself and the practice of it is great exercise in itself, there is a way to increase both needs dramatically, thereby actually becoming a better dancer for it.

Fitness authorities from all over are in agreement that Hatha Yoga stretches and philosophy (yes, the exercise program that dates back thousands of years and originated in the east) are great for stamina, flexibility and lengthening major muscle groups. It gets your energy flowing, frees up stiff joints, calms nervous jitters and gets rid of excess stress. Can yoga help your dance? The answer is a resounding YES!

Here are a few simple stretches to start out with, keeping in mind that it takes about two weeks of steady, daily application (a work-out should last at least 30 minutes a day), to show any results. Perform each exercise slowly (no forcing, just gentle stretching—as forcing usually brings about the opposite of what you are trying to accomplish, making the muscles contract instead of lengthening and possibly even injuring).

TO BEGIN

Wear loose clothing and practice in bare feet. Use a blanket as a mat. Never practice on a full stomach. Menstruating women should avoid anything strenuous or any inverted poses.

SIMPLE POSES

Remember, these are only a few simple poses and exercises that are best for

strengthening and becoming more flexible. To obtain the best results from yoga, a good book or video on the subject can guide you best and goes into more detail. I find the best videos are *Lilies! Alive With Yoga* Vol. 1, featuring Lilies Folan (60 minutes), and *Yoga Journal's Yoga for Beginners* which comes with a 52-page booklet as guide. Two good books to read are: *Yoga, Youth, and Reincarnation* by Jess Stearn and *The Complete Illustrated Book of Yoga* by Swami Vishnudevananda (pocket books). For yoga instruction, write to: The Kripalu Experience Catalog, The Kripalu Center, Box 793, Lenox MA 01240. It is a program guide for dates and prices of many different yoga classes and self discovery. For information on a magazine subscription on the subject write: *Yoga Journal*, 2054 University Ave. Suite 604, Berkeley CA 94704.

DEVELOPING FLEXIBILITY

The Triangle Pose

Inhale and place feet three feet apart. Turn your left foot in 60 degrees and your right foot out 90 degrees. Distribute weight evenly. Lengthen and spread the toes. Use the front thigh muscles to draw the kneecaps up. Hands and arms extended, swing your pelvis to the left and extend your torso over your right leg, using your arm to touch as far down your leg as you can. The goal is to be able to place your hand on the floor. Your other arm should be high over your head. Hold 30 seconds and then exhale. Repeat on the other side. The goal is to be able to hold the pose for a minute or longer and as you practice, time should increase. This pose tones the thighs, calf muscles and hamstrings, as well as the muscles of the back.

The Proud Warrior

Stretch feet four feet apart. Pull your spine, neck and head up straight—as in a straight line. Inhale, turn your left foot in and right foot out and exhale as you bend your right knee to form a right angle. Make sure your right knee is directly over

Continued on Page 88

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TO KISS OR NOT TO KISS?

by John & Bertha Stallard

From *The Kiwi*, New Zealand

The dance finishes and the cuer calls, *Dip twist and kiss—kiss!* Help, the lady I am dancing with is a comparative stranger. Will she feel insulted if I don't kiss her—or will she slap my face—and that big fellow glaring at me from across the hall who looks like a refugee from All Star Wrestling—is that her husband?

We round dance to enjoy ourselves. We have problems at home—problems with the kids—problems at work—problems with the tax department. We need a problem at dancing like a hole in the head. Yet we're being told to kiss our partner who we're sure is very nice but whom we don't know. What brings this on, you ask? After all, we know most everyone in our class, or do we?

Recently we received a letter from a dancer who was most concerned at the instruction to kiss after a *dip and twist*. Although he had danced for a number of years, as a single man without a regular partner, he preferred easy level dancing, and upon moving to another city he attended the local club's class in order to meet people and make new friends.

Here he found that when *dip and twist* was introduced into the program, it was always followed by the instruction to kiss, and he became most embarrassed and upset, as he felt it was not appropriate for comparative strangers to be instructed to kiss, nor is it an appropriate part of the

round dance activity. How true!

Let's look first at a *dip and twist*. How often is this done correctly? A *dip* requires the man to take a small step back, relaxing the supporting knee but *not* sagging the upper body backward and hence dragging the woman toward him. The *twist* is a slight movement of the upper body. Yet how often do we see the pseudo-Valentino act, with the woman almost on her back with the man peering down at her.

The *kiss* is written in on one or two cue sheets. Probably it originated at a festival where a teacher wanted to introduce a light-hearted gimmick. Believe it or not, cuers, like everyone else, are human, and get involuntarily "sucked" into habit patterns, so it is easy to add the *kiss* to a *dip and twist*. Women who do not want to be kissed should just turn the head to the left; at worst you get a kiss on the ear. Men, solve the problem by returning your partner to an upright position and thank her for dancing so nicely.

As cuers, we personally solve the problem by saying where appropriate, "And if you wish, a little kiss."



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DANCERS ZOOM IN ZIMBABWE

by Mike Marsden

How things have changed!

In the early 1950's, Mormon Missionaries arrived in what was then called Salisbury, Southern Rhodesia, now known as Harare, Zimbabwe. They introduced us to square dancing, and my mother, a journalist, radio broadcaster and theatrical person, learned how it all worked. For about five years we held square dance sessions with between eight to ten squares and danced almost every Friday evening.

We also took a band, callers and a demo square into the farming districts on Saturday evenings. Using the local country clubs, we taught the farming communities to square dance.

My wife (then my girl friend) and I took square dancing into our youth group and danced there on Thursdays. I was the caller and we used recorded music.

Those were the good old days when if you could *allemande left and right, do-sa-do, chain, swing* and *promenade*, you could do almost every dance in the book.

By the mid-sixties, square dancing had faded and was no longer seen.

In the middle of 1990, our church group suggested holding some barn dances in an effort to provide entertainment for young people. I volunteered to get hold of some square dancing material and see what could be done.

I initially contacted the local U.S. Embassy who were totally disinterested in my inquiries and couldn't wait to get rid of me.

After contacting my nieces, who live in America, I was sent a few square dance magazines, the Mainstream and Plus movement booklets and a Supreme Audio catalogue by a kindly caller from Ohio whom they managed to contact.

Boy, oh boy! What did it all mean? Horrors of all horrors, it was like a foreign language and here I had been saying "Of course, we can square dance—it's so easy!"

After contacting Bill and Peggy (Heyman) at Supreme Audio (they were like

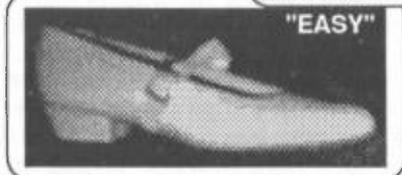
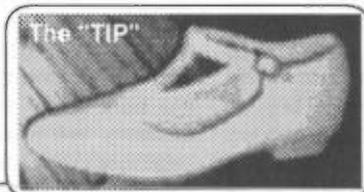
saviors in the wilderness), my first tapes and discs arrived. By this time I had started to get a grip on the present system and we decided to go for it. As few people here know anything about square dancing, we treat every session as a beginner class and walk through most of the dances before we actually dance them. Some of the movements still elude me, but at least we have started. Dress is modern, not traditional, at this time, and the main thrust is to get a group together who have some idea of what to do. We will then start holding social dances as opposed to training sessions. We are attempting to cater to all and have fun at the same time. When a set goes horribly wrong, we halt the dance, everybody dissolves with laughter and we then start from the beginning.

My thanks go to Randy West, the caller from Ohio, who provided the original material; Bill and Peggy Heyman of Supreme Audio for help and advice, and the *American Squaredance* team, Stan and Cathie Burdick, for answering all the stupid questions and pointing us in the right direction. I hope to come over to America some time in the future and find out how it really is done!

FRONT LINE COVERAGE

Obviously, November means Thanksgiving for US'ns, at least. There's lots more than turkey-on-the-table for which to give thanks, say our cover artists, who pass on a graphic reminder this month. There's a cornucopia of pleasure to be found in the lively music, the kaleidoscope of color, the skill of the caller, the dance itself, and the friends we find in square dancing. Our cover collage combines the talents of Melanie MacArthur, Marianne Mitchell, Tom Roberts and Tim Messier. Staff artist Stan added the horn and a touch of humor in the cheery chanticleer instead of a turkey. Why the rooster? Well, that's simply an editorial "thank you" to our loyal ASD subscribers.

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INVITATIONS TO SQUARE DANCE

By Marilyn O. Dove



"A good way to enjoy your retirement when you get to Texas," advised my sister Pat, basting blue ric-rac to a western shirt that matched one of her full-skirted dresses, "is to take up square dancing."

She and her husband Colman belong to three or four clubs in St. Paul, Minn.

"There are a lot of national callers in the Rio Grande Valley," Pat continued, scissoring a thread. "You won't have any trouble finding classes or dances to go to!"

My husband Clem and I were preparing to spend our first winter of retirement in Brownsville. Our plans called for fishing, golfing, sightseeing, and taking it easy. Maybe we would find time for dance lessons, too!

We no sooner parked our motorhome in a relatively small retirement park that November than there was a knock on our door.

"I'm Buster Kleidon," the man introduced himself, "and I teach square dancing in the recreation hall on Saturday nights. You're certainly welcome to come to my class. We'll have two full squares if you join us. I'm sure you'll have a good time!"

Besides the basic allemande left, do-si-do, promenade, and swing, Buster, who'd been a caller before he retired, taught us old-fashioned hoe-downs. He set the needle on a spinning 45-RPM record, picked up his microphone, and in a rich baritone voice, directed, "*First couple out to the couple on the right. 'Round that couple and take a little peek. Back to the center and swing your sweet.'*"

When we finished that dance, Buster played another record and had us "*dive for the oyster, dig for the clam.*"

By the end of the evening, I agreed with him—square dancing meant "having a good time!"

Clem and I decided to pursue this newfound enjoyment, and enrolled in Mark McClendon's weekly Mainstream lessons.

Three months later, Mark announced that our class of six squares was ready to graduate: We would receive diplomas during a ceremony at a Merry Squares Club dance.

At a nearby square dance shop, I bought a white dress patterned with dainty lavender flowers, ruffled petticoat, pettipants, and white shoes.

Clem bought western-cut pants, shirt, and a lavender neck scarf. A pair of black western boots with curlicue white stitching caught his eye, and he bought those, too.

Nearly 15 squares filled the hall. Clem and I sat on the sidelines for Plus tips; we were fascinated at how the experienced dancers could respond without hesitation to calls we'd never heard before.

Even when Mark announced Mainstream tips, we chose to sit with two classmates until it would be "our turn" to dance.

I complimented the couple on their matching pink outfits. The woman smiled appreciatively. "I made them." In a low voice, she added, "Don't look too closely at the seams in my husband's shirt. They're loosely stitched; I didn't have time to sew them on my machine."

When intermission came, I was all set for a chocolate chip peanut butter cookie at the refreshments table but Mark's announcement interrupted me. "My graduating class will now demonstrate what they've learned!"

Clem led me to the center of the dance floor to square up. The couple in pink was opposite us.

Was the bow on my lavender sash centered in back? Why was the floor shaking?

The music started. Mark called, "*Bow to your partner.*"

Continued on page 80

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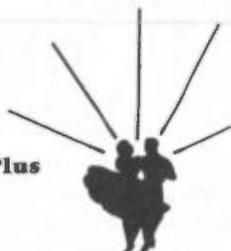
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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO—NOVEMBER, 1966

"Just why is square dancing the finest recreation in America today? My own answers number six," states Earle Park, the featured caller this month.

"Our traditional exclusion of drinking at square dance functions is one of the major reasons that will keep square dancing the finest recreation.

"There are no barriers of race, creed or color in the square dance movement.

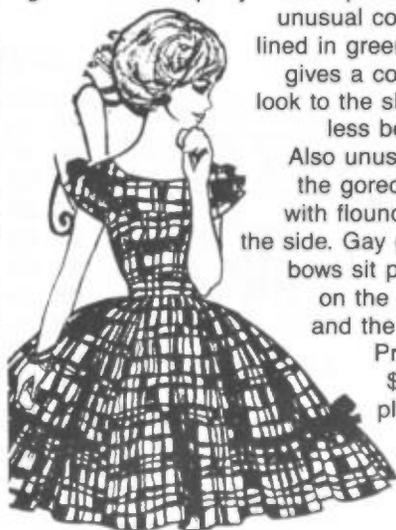
"The honesty creed among square dancers is one of the strongest bonds in our activity.

"The reputation of square dancers for neatness and respecting the property of others is unexcelled.

"Cleanliness of both mind and body, if not already a part of the person's make-up, are instilled in and enforced among our dancers.

"Square dancing is body exercise motion set to music. From a health standpoint, it is the best way to drive away the cares of the day."

Fashions by Nita Smith advertises a square dance dress—a very different design in a combination of royal blue-kelly green-white drip-dry cotton print. The



unusual collar is lined in green and gives a covered look to the sleeveless bodice. Also unusual is the gored skirt with flounces at the side. Gay green bows sit perkily on the collar and the skirt. Price is \$25.95 plus \$1 pstg.

Number One Singing Call: *Sweet Talk* called by Bob Fisk. Jumpin' music, jivey tune, catchy rhythm and pattern boon.

Continued on Page 85

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- RYL 107 YOU MAKE ME FEEL LIKE DANCIN'
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- RYL 402 KAYLA RAE/JAKE
- RYL 305 DO RUN RUN
- RYL 502 A DAY LATE & A DOLLAR SHORT

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FEEDBACK FEEDBACK

To "Underlining," August 1991:

...Changing the name Mainstream to Party Level is not going to solve the problem. To many callers, this level has become a necessary evil. They go through the calls and could care less what the dancers do or think. Mainstream is very important to square dancing. This level can be very interesting and challenging to any dancer if properly done...

Donald K. Beveridge

...The article from LEGACY about the new dress code was one I had been wanting for many years. I have promoted the prairie skirt for 12 years...I'm glad to see comfort and practicality won out...By passing this resolution, LEGACY has taken a giant step in helping square dancing stay alive in these times of little money and less time... *Judie Ishmael*

I can thoroughly agree with Bev Warner's article concerning what is a successful caller. My husband Jim and I found ourselves with a free weekend and spent it with dancing friends at a festival. On Saturday evening, one of our friends who has been dancing one year, came to my husband and gave him a kiss and said, "Thank you!" What a startled expression he had as he said to me, "What was that for?" Obviously, she and her partner were having such a great time, she was thanking him for teaching them and being their caller.

Needless to say, he was shocked and

FEEDBACK FEEDBACK

pleased, "That's one of the nicest things that has happened to me in quite a while!" (Oh, what a show of appreciation can do to boost our enthusiasm.) This is my definition of a successful caller.

Mary Ann Yoest

To "Feedback" on "A/C Lines":

If the caller has done his or her "homework" properly, there is just as much musical appreciation in a Challenge room as there is in a Mainstream room. Of course, the caller's choreography, timing and music are all important...We have been doing modern square dancing since 1972 and have loved every minute of it. We would have given up the activity if we did not have the fun of constantly learning as provided by the various levels...We are opposed to people who rush through the levels and move on before they are reasonably competent...There is no rush to advance, so why not stay put for a year or two and really enjoy the dancing?

Paul Fisk

To "What Has Square Dancing Done?":

In the area of the Delaware Valley Square and Round Dance Federation, lots of dances are being held and the money donated to charity. The Pen-Del District for 29 years has had a dance for the blind. The Lone Rangers Club has hosted a dance for 14 years for Muscular Dystrophy. There is a dance in our area every year where proceeds go to Multiple Sclerosis.

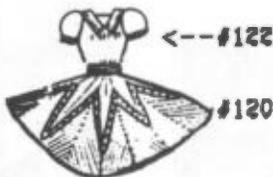
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Recently I returned from a trip to California where many dancers were upset that the National Convention in Salt Lake City refused to permit spectators into the convention center to watch the dancing.

One couple tried to bring friends in from the area to watch, but the friends were turned away because they were not in square dance clothes. Another couple tried to bring in someone they had met at a hotel who expressed interest in square dancing, but that person was also turned away because of not having square dance clothes. Spectator tickets were not available. Even family members were not permitted into the convention center as spectators unless they were in square dance clothes, but if they were not dancers they naturally would not have

square dance clothes, and they could not buy a spectator ticket because there were none.

The National Convention did schedule some dancing outside in the street so people could watch, according to those who attended, but they said this only occurred at select times. If someone was not present at these times to watch, they could not view the square dancing.

This leads us to the following question: How do we help kill the square dance activity? Answer: Don't let anyone in to watch the dancing.

Let us hope that no National in the future will ever have the policy that Salt Lake City did of allowing no spectators.

Ed Foote



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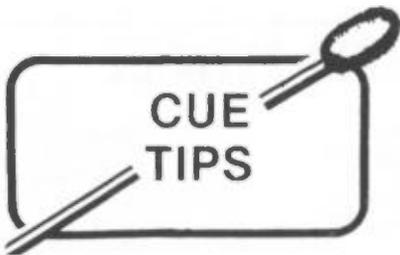
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1-4 WAIT;; SD TWO-STEP APT; SD TWO-STEP TOG;

1-2 In OP fcg LOD wait 2 meas;; (3) Apt from ptr sd L, cl R, sd L,—; (4) Tog twd ptr sd R, cl L, sd R blindg to BFLY fcg WALL,—;

5-8 SD TWO-STEP L; SD TWO-STEP R; BK APT 3; TOG 3;

(5) Sd L, cl R, sd L,—; (6) Sd R, cl L, sd R,—; (7) Bk apt L, bk R, bk L,—; (8) Tog fwd R, fwd L, fwd R to CP fcg WALL,—;

PART A

1-4 BOX;; FC TO FC; BK TO BK;

(1) In CP fcg WALL sd L, cl R, fwd L,—; (2) Sd R, cl L, bk R blind to BFLY fcg WALL,—; (3) Sd L, cl R, sd L trng lf (W rf) to BK TO BK POS,—; (4) Sd R, cl L, sd R trng to OP fcg LOD,—;

5-8 CIRC AWAY TWO-STEP; CIRC TOG TWO-STEP; BOLERO WHEEL 6;;

(5) Circ away from ptr lf (W rf) fwd L, cl R, fwd L,—; (6) Circ tog lf (W rf) fwd R, cl L, fwd R to BOLERO BJO fcg WALL,—; (7) Whl rf fwd L, fwd R, fwd L,—; (8) Fwd R, fwd L, fwd R blind to CP fcg WALL,—;

9-16 REPEAT MEAS 1-8 OF PART A END BFLY WALL

PART B

1-4 VINE 3; ROCK 3; VINE 3; ROCK 3;

(1) In BFLY fcg WALL sd L, xRib (W xLib), sd L,—; (2) Rk thru R trng to slight BK TO BK POS, rec L, rk fwd R trng to BFLY,—; (3) Sd L, xRib (W xLib), sd L,—; (4) Rk thru R trng to slight BK TO BK POS, rec L, rk fwd R trng to CP fcg WALL;

5-8 ½ BOX; SCISS THRU; 2 TURNING TWO-STEPS;;

(5) Sd L, cl R, fwd L,—; (6) Sd R, cl L, thru R,—; (7) Trng rf ½ sd L, cl R, bk L,—; (8) Trng rf ½ sd R, cl L, fwd R blindg to BFLT fcg WALL,—;

9-16 REPEAT MEAS 1-8 OF PART B END SCP

PART C

1-4 FWD TWO-STEP; PU TWO-STEP; CUCARACHAS;;

(1) In SCP fcg LOD fwd L, cl R, fwd L,—; (2) Fwd R picking up W to CP fcg LOD, cl L, fwd R,—; (3) Rk sd L, rec R, cl L,—; (4) Rk sd R, rec L, cl R,—;

5-8 LADY UNDER TWO-STEP; MAN UNDER TWO-STEP; TWO-STEP RL0D; SCISS THRU,—;

(5) Fwd L, cl R, fwd L (W trns ½ rf undr M's L hnd fwd R, cl L, fwd R end fcg WALL) to LOP fc LOD,—; (6) M trns ½ lf undr W's R hnd fw R, cl L, fwd R (W cont to trn ¼ rf fwd L, cl R, fwd L) ending in LOP fcg RL0D,—; (7) Fwd L, cl R, fwd L trng to fc,—; (8) Sd R, cl L, thru R to SCP fcg LOD,—;

9-16 REPEAT MEAS 1-8 OF PART C END BFLY WALL

TAG

1-2 VINE 3; STEP THRU, HOLD, CLAP 3 TIMES;

(1) In CP fcg WALL sd L, xRib (W xLib), sd L,—; (2) Thru R trng to BK TO BK POS, hold, clap 3 times by L ear (W clap by R ear) with last 3 notes of music;

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704	WHAT THIS OLD WORLD NEEDS, Ben Goldberg	Square Dance
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DANCING TIPS



by Harold Bausch

One of the benefits of writing in *American Squiredance* is the interesting letters I get from all over. Heiner Fischle of Germany wrote a delightful letter speaking of dance originations and included this, "The German dance was the waltz, but with a lot of arm turns and hide-and-seek play before you were finally allowed to embrace your girl and roll around in those glorious waltz turns." What a nice description.

Letters from Lex Dowling of New Zealand, who keeps me up on square dance events there, and whose delightful humor makes me smile and laugh; from Fenton "Jonesy" Jones of California, whose singing call records helped me get a start and whose wisdom I respect—how nice to hear from ones you have always looked up to. Speaking of one of these, Les Gotcher is to me the most famous hash caller of all time. What stories I have heard from him. What a wealth of knowledge of our square dance past he has! Lee McCormack wrote me about new ideas to promote classes—very interesting and I learn from each and everyone. Gloria Roth, with whom I have had the pleasure of calling and teaching,

wrote. Lill and I enjoyed getting acquainted with her family at a callers' school we did at her House of Roth.

We can't always keep up or keep in touch, but to all the nice people who have taken time to write us and share with us, we say "Thank you."

We also enjoy hearing from dancers from various states and sometimes I am surprised at the depth of thought and understanding they exhibit. As I call in various areas, it is so nice of dancers to come up and say, "We read your articles all the time." Invariably, they remark about the importance of friendships and fellowship in square dancing. It is good to know that so many put the emphasis where it belongs—on the friendship.

While I don't tour coast to coast any more, I still am happy to get to various states to call festivals and area seminars and such. It is always a "kick" when dancers re-discover me. I don't know if they are just surprised I'm still around, or if they are surprised I can call as well as I ever could. (Sorry, that's as good as I get!)

Actually, just like dancers, the more experience I get, the easier it is for me to do. Recently, sharing the stage, I got a kick out of how simple some things are because of years of experience, and how complicated some of the others thought phases of calling are. If you watch others, you can still learn from the good things they do, and learn not to make some of the mistakes. Fortunately, there is a place in square dancing for all of us and we are all learning. I hope you enjoy it, too.

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Calling Tips

Rick Conner

Continued from Last Month

While we are on the concept of short-term and long-term memory, G.A. Miller in *Psychology Review*, estimated the short-term memory was limited to at most nine bits of information. Therefore, to put more information into short-term memory, the information already there must be transferred to long-term memory or discarded and forgotten. Since bits of memory can be passed between short and long-term memory like data in a computer, one can process more information by developing a network or outline for the data being received. The network processing is often referred to as developing "schema." Just the definition of square dancing as "choreography with hands" (Johnny Davis in a 1974 Seminar) corresponds to the development of schema or schemata. If square dancing is dancing with hands, then the flow of the hands will be logically right, left, right, and one can say that after using the left hand, the next movement will probably be a right-hand movement. Even for movements requiring no hands, there is a body flow of left side or right side. Let us consider the *right and left grand*. Take a moment and count the bits of information you give the student when teaching the *right and left grand* by your preferred method. I come up with 15 bits of information the way I teach it. Now, if I have taught the students the choreography concept of right and left, I can teach the *right and left grand* with just five to nine bits of information:

1. Face your partner.
2. Take the girl's hand in your right.
3. Using hands you will walk past four people.
4. Ready, right, left, right, left.
5. End of movement.

The schemata developed are right movement and left movement. As the teaching progresses, the students will begin to transfer movements into long-term memory according to the schemata right and left.

Let us carry the concept of schema one step further. The students show up on night one of class with their own unique schema developed during their separate endeavors in school. I call to mind the age-old teaching concept of teaching from the Known to the Unknown. Session number one, the teacher can assume that 99.9 percent of the students can move in a circle around the dance floor (Some may walk, some may roll on wheels or some may whatever.) Most teachers build their first lesson around walking in the circle first in time to the music, changing direction, and so on, going from the simple fact of the known—moving in a circle. Why not base all your lessons on that concept? For example: In the circle you can safely say that the dancer works with a partner and one other person. The next logical progression would be working in two-couple sets (four people). Next, four couple sets, thus working in squares. Even in squares, why not teach traditional visiting couple concepts first, such as *around that couple and take a peek?* (Think of all the simple steps easily taught when using traditional movements—*lead right, circle four, split that couple.*) Then have two couples working together. One might even consider a dance that incorporates three couples working together such as the *grapevine twist*. Finally, work all four couples in the square. The known to unknown, simple to complex techniques can be very useful. Consider what the dancers know and what you have taught when deciding which step to teach next.

We are teachers. We are responsible to our students. In fact, our very profession may depend on our abilities as teachers. I invite you to share your methods, techniques and thoughts with your peers. Many people spent their whole lives perfecting their teaching abilities. Maybe some of us should follow such a path for the good of the activity.



by Bob Howell

easy level

The month of November brings about a change in time with our clocks being set to Standard Time. You may still have a "wind-up" variety but most folks have an electric mode. Lin Bradford of Golden, Colorado, recently sent along a solo routine that rather fits the seasonal time change. It is called the...

ELECTRIC SLIDE

MUSIC: *Electric Boogie* by Marcia Griffiths, Island Records 91350-4.

FORMATION: No partners.

COUNTS:

- 1-2 (Starting R foot and moving to R) Step side R, close; step side R, close.
- 3-4 Step side R; touch;
- 5-8 (Starting L foot and moving to L) Repeat counts 1-4.
- 9-12 (Starting R foot) Step back R; back L; back R; touch L heel forward (rocking back);
- 13-16 Step L in place; touch R toe back; (rocking forward — touch floor with R hand); step R in place, touch L heel in front (rocking back);
- 17-18 Step left; brush R foot forward while pivoting L ¼ ready to start dance again.

This past August found us traveling through Scotland with three other couples. Laura Me Smith, a caller from the Seattle, Washington, area, used the following figures at one of our evening dances. I asked her the name of one of the dances and she shrugged her shoulders and answered...

SHOULD ASKED THE NAME

- Heads go forward up and back
- Heads go forward and pass thru
- Separate, go around two to a line of four
- Forward eight and back
- Pass thru, all turn alone...
- Couple 1 (1,2,3,4) down the center and back
- Cast around with the top person
- All go forward and swing the opposite
- Face out (from lead couples' position, others falling in behind.)
- Top couple peel off, all follow
- At the bottom, start a grand right and left
- All swing at home.



Laura Me also called another square which she credited to Fred Christopher. She called it the...

DIMINISHING STAR

- Heads to the center and back to the bar
- Heads to center with a right-hand star
- Star right in the middle of the town
- Left hand back and don't slow down
- Grab your corner with an arm around
- Star promenade all around the town
- Inside out and outside in
- Form that star promenade again
- Two head gents roll back, no tricks
- Roll on back and make it six

- Two side ladies don't be late
- Roll on back and make it eight
- Break in the middle and bend the line
- Go forward and back and spread the line
- With the opposite, box the gnat
- Right and left thru the other way back.
- Ladies chain all across the land
- Chain right back, that's your corner
- Left allemande
- On you go to a right and left grand...

Although's some folks' minds are beginning to think about skiing and the winter sports that are just around the corner, others are still playing golf. Some "snowbirds" like Lannie and Ted McQuaide of Columbus, Ohio, hibernate to Florida during the winter months so Ted can continue his golfing year round. While watching the golfers from her condo veranda, Lannie was inspired to write the following contra. She says that "After the golfers teed off, each took off in a different direction towards his ball. Sometimes the ball wasn't where the golfer thought it should be. As golfers hunted, there was a good bit of scrambling, sometimes going around trees, sometimes pacing back and forth or up and down. The clap, clap, stomp, stomp is supposed to represent the feeling of 'Oh Boy!' or 'Doggone!' that accompanied each shot." She named her spoof the...

FAIRWAY SCRAMBLE

FORMATION: Triplet, three couples in proper longways formation.

MUSIC: Hooper's Jig is suggested.

On INTRO, 1's diagonally cross, go below one.

- 1-8 — — — — — Clap and stomp (Couple 1 crosses the set, stepping out between the two opposite sex people, and going down below one, clap own hands twice, stamp feet twice.)
- 9-16 — — Sashay home, 2's cross, go above one. (Sashay to home or head of the set. Couple 2 goes straight across set and up around one.)
- 17-24 — — — — — Clap and stomp (Clap own hands twice, stamp feet twice.)
- 25-32 — — Sashay to the foot, 3's half figure of eight above. (Sashay to foot or bottom of set. Couple 3 crosses the set by moving diagonally up, going around opposite sex person above, ending in partner's original position.)
- 33-40 — — — — — Two hand turn once around. (Couple 3 does two-hand turn once around.)
- 41-48 — — — — — All circle half (All six circle half-way around)
- 49-56 — — — — — Forward and back. (All go forward and back.)

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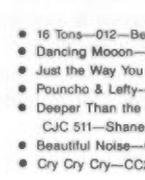
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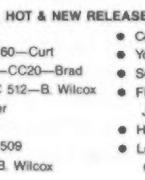
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People IN THE NEWS



Paws and Taws of Saginaw, Michigan, honored **Fred and Ruth Minster** recently with a 20th Anniversary Dance. Fred also calls for the Grand Squares of Midland, Valley Silver Squares of Bay City and the Rockin' 8's of Caro. Ruth cues for all these, has the Merry Go Rounds and a new class. *Jane Bierd*

Many wooden model locomotives for the 40th National Convention in Salt Lake (See photo, p. 73, June ASD) were the handiwork of **Lee Thompson** of Roy, Utah.

Two Connecticut callers recently retired after 65 years of combined service: **Bob (and Lu) Merunka** of Middletown and **Ed (and Jean) Novak** of Mt. Carmel. 160 attended Bob's retirement dance at Silver Squares. Hamden Promenaders and West Haven Squares held retirement dances for Ed. *Hank Katten*

From Ottawa, Ontario, comes news that **Harry and Lil Peterson** celebrated 30 years of calling, and thanks comes from clubs such as the Corners and Belles of Bells Corners, Centennial Cross-towners, Li'l Beavers and others. *Judith Mercer*

Also from Canada, we learned that **Norm and Wendy Wilcox** of Georgetown, Ontario, are now involved in full-time calling services, traveling, calling for five clubs, workshops, training other callers.



Sixteen years as dancers and seven years as a caller have kept **Paul and Peggy Kubler** busy down in Reidsville, North Carolina, says **Al Stewart**. Many dozens of S/D graduates from Single Squares of Greensboro and Eden Promenaders proudly wear his Kubler's Klub badges. The couple sponsors mystery trips, travels widely in a motorhome; he bowls, she sews and creates craft items. It's said, "His smile covers the width of the Tarheel State."



Among the participants in the Minneapolis International Special Olympics were the Olympic Stars S/D Club of the Louisville, Kentucky, area and their caller, **Charlie Wheatley**. **Marilyn Wortham** is their coordinator. The handicapped group of 27 range in age from 16 to 64.

USAF retiree **Skip (and Lou) Gates** of Boissier City, Louisiana, are traveling

widely for calling dates. Skip has called for 20 years, started in Turkey, and is a business and organization leader.



Popular St. Louis area caller **Harold Rowden** is a **John Goodman** look-alike, according to the

Community Review of House Springs, Missouri, and once way out in Kansas at a restaurant he drew an autograph-seeking crowd. Five or six nights a week **Harold and Jerri** are at dances. She's very used to "S/D tunes while waking up each morning and long stares in public every night."

New owner of Enis Records is caller **Tim Carman**, producer of Grand Recordings. Tim is looking for callers to perform on his label. Note the ad in ASD, October, p. 64.

Entering the ranks of full-time callers is **Jerry Murray** of Rochester, Minnesota, who has already had a long career as a part-time caller. (See June '76, ASD, p. 71).

Also enlarging his scope of travel-calling is **Paul Cote** of Plaistow, New Hampshire, who often calls with **Ted Lizotte**; together they're the "Duo." (See ad this issue.)

Veteran caller **Johnny Brandon** calls for the Mesquite (Texas) Mounted Square Dancers, composed of eight men, eight women and sixteen horses, who do 70 shows April through September at rodeos and other events. *John Evans*



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CHRISTMAS FLOAT

"It was a lot of work," say Mary and William Boyette of the Unifour Square Dance Club of Hickory, North Carolina, but "what a hit it turned out to be at the annual Christmas Parade!"

The club has only been organized two years, but the enthusiasm of club members and the leadership of Bill Padgett, club caller, has helped them overcome many obstacles. Plans first involved a 16-foot trailer with 56 members walking behind it. After much more discussion, they ended up with a 45-foot trailer, with dancers aboard, pulled by Fred Kirby's tractor. As the float moved through downtown Hickory, Christmas tunes were



used for dancing. Color was further created by all dancers wearing red and white Santa Claus hats.

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The nominating committee is *the* most important committee in your club. Candidates chosen by your nominating committee will set the tone and atmosphere of your club for a period long enough to build your club up or let it slide down. Who will serve on the nominating committee is a subject that needs consideration, not a last-minute appointment or election of a few "volunteers" who can't say no. Pick people who will give concerned thought to recruiting responsible leaders.

Nominating committees come in two varieties: a "warm-body" committee who will put anybody on the slate who will consent, and a committee who fills a slate carefully and with deliberation, looking for the best leaders in the club.

Nominating committees need never fail to fill their slates. The approach to candidates is all important, however. Years ago, we once saw a person stand at the mike at a Saturday night dance and say, "Who will volunteer to be president next year?" No one did. No one ever will. This approach should be scrapped, once and for all, and never recycled.

A good nominating committee will pick a candidate for office, go to her/him and say, "You are the best person for the job.

We know you can do it," and go on persuasively to ask permission to run the name on the slate. If this person says no, use the same approach for your second choice. S(he) is also now the best person for the job, right? Never, no, *never*, say, "We've asked everybody Will you do it?"

Success in our square dance clubs depends so much on personalities and interaction and the appreciation expressed. We can all look at our methods and use more positive approaches. The nominating committee is one which must always take a positive approach to the person being recruited and to the responsibility of the position. Don't downplay the things involved in the office or job. Just keep emphasizing the reason for asking this candidate, the special talent that will be of great help, the personality trait that makes her/him a natural for it. Be enthusiastic and be positive—your difficulty in recruiting leaders will be over.

We could almost offer a guarantee, we are so sure that the right techniques will bring results. This approach was demonstrated in a church workshop we attended years ago; we've been on at least a dozen nominating committees since then, and never was there a vacancy on the slate when it was presented to the organization. We speak from experience, and we wish you the best slate your clubs have ever had!

Cathie Burdick

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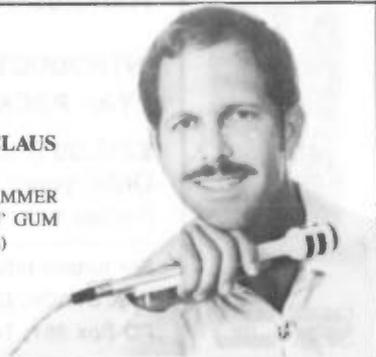
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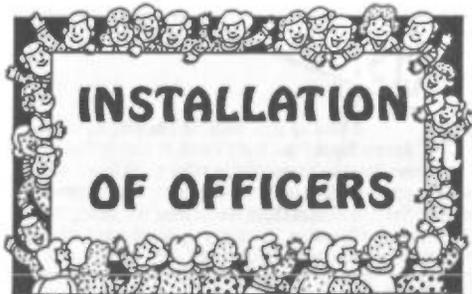
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INSTALLATION OF OFFICERS

Give all officers one link of a paper chain and have cellophane tape on hand. Installation may be done by a past president or a federation/association officer.

_____, as incoming president, I give you the chain link labeled CHALLENGE. Your challenge is to lead the members into great fun and fellowship throughout the square dance year. Yours is the first link in the chain of service. The position of president demands commitment and devotion to the club.

_____, vice president, I give you the chain link labeled VERSATILITY. You will support the president and be available to stand in for the president at a moment's notice. As you line up the programs and callers for the coming year, you play an important role in the operation and personality of the club. Use all your talents and skills to develop a well-rounded program.

_____, secretary, I give you the chain link labeled FACTS and remind you to record the minutes of meetings accurately. Your records will reflect the club's history for this year forever.

_____, treasurer, I give you the chain link of TRUST. You will handle the club monies wisely and well, graciously receiving donations at the door with a welcoming smile, and keeping accurate records of income and expenditures.

_____, chairman of the refreshment committee, I give you the chain link of SHARING. You will see that

the refreshments are an enhancement of the evening's enjoyment, keeping them in line with the dance theme, and giving members the opportunity to share their goodies with all club members and guests. Your job is one of coordination.

_____, chairman of the nominating committee, I give you the chain link of DISCERNMENT. Observe carefully those club members who are active, recognize potential leaders, find out all you can about the talents and other hobbies that will enable them to serve the club.

Now will you all link your individual chains together (with the tape). This is a chain of service for our club. By linking the individual rings, the chain is made longer and stronger, and represents a commitment by the officers to serve the club membership for the coming year.

Club members, we ask you to observe this chain. Will you pledge to accept these leaders for the coming year? Will you now welcome them into office, not forgetting that frequent thank-yous will make their year of service more fun and more enjoyable.

Officers, here are the club members who will be your support and encouragement and helpers for the year. Use their talents, seek their help, never forgetting the importance of appreciation and thanks.

Let us keep this chain of service before us as we dance, and remember that together we can build a club fellowship that enriches the lives of our individual members and gives us unequalled sociability and dance pleasure. Congratulations and best wishes for a great year!

If your club or association has other committee chairmen, add them to the chain by following this pattern. Especially emphasize the commitment and dedication pledged by the officers and the benefits of mutual appreciation for jobs well done.



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IN MEMORIAM

Art Harris, the dean of S/D callers in western New York, died suddenly in his sleep in late August. He had been calling for 42 years. He was a traveling caller during the fifties and sixties throughout the northeast and Canada. He was on the staff at West Point dance weeks and called at the New York World's Fair in '64 and '65. It is estimated that he touched

the lives of over 3,000 beginner dancers. Many local callers have their roots traced to Art and his teaching. Mike Harris (ASD, May '90) has taken over his father's calling duties at Belles 'n Beaus of Rochester and Harris Squares of Buffalo. Condolences are extended to his wife of 49 years, Vera, and their three sons and daughter. Art Harris was a legend in his time.
Mary & Dick Hinkle

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★**CHAPARRAL RECORDS**★
Ken Bower (CA)
Marshall Flippo (TX)
Jerry Haag (TX), Scott Smith (UT)
Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy (WV)
May 29-31

SINGLES WEEKEND
Roy Hawes (GA)
Ray Donahoo (TN)
Johnny Chambers (TN)
[RDS] John & Mary
Lunn (TN)
June 5-7

Nick Hartley (IN)
Jerry Sleeman (MI)
[RDS] Chuck & Barb
Jobe (OH)
June 12-14

Buddy Trundle (GA)
[RDS] Carlene & Steve
Bohannon (GA)
June 19-21

CINCINNATI NATIONAL
CLOSED
June 26-28

Bill Bumgarner (OH)
Dave Freidlein (OH)
[RDS] Bud & Jan Cohan (OH)
July 3-5

George Shell (VA)
Drew Scearce (VA)
No Rounds
July 10-12

Bill Everhart (IN)
Dave Crow (IN)
[RDS] Judy Everhart (IN)
July 17-19

GOOD OLE BOYS
Sam Dunn (OH), Mike King (OH)
Keith Zimmerman (OH)
[RDS] Phyllis & Bob
Hathaway (OH)
July 24-26

Ray Brigance (TN)
[RDS] Grant & Barbara
Pinkston (TN)
July 31-August 2

Dave Stuthard (OH)
Homer Magnet (OH)
[RDS] Ken & Mary
Carol Meyers (OH)
August 7-9

Phil Kozlowski (IN)
[RDS] Phil Van Lokeren
& Rocky Bolton (OH)
August 14-16

Gene Record (OH)
[RDS] Carl & Vera
Poppe (OH)
August 21-23

★**ROYAL RECORDS**★
Tony Oxendine (SC)
Jerry Story & Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
August 28-30

Wayne McDonald (TN)
[RDS] Dee Smith (TN)
September 4-6

Stan Russell (SC)
Sam Lowe (SC)
[RDS] Larry Monday &
Gladys Guenther (NC)
September 11-13

Chuck Myers (AL)
Rick Burnette (AL)
[RDS] Chuck & Nancy
Sample (FL)
September 18-20

Mei Estes (AL)
Wayne Smith (MS)
No Rounds
September 25-27

Cecil Sayre & Ed Graham (WV)
Jim Durham (VA)
[RDS] Charlie & Carolyn
Hearn (WV)
October 2-4

LIGHTNING RECORDS
Jimmy Roberson (NC)
Barry Echols & Bob Price (NC)
[RDS] Wentz & Norma
Dickenson (TN)
October 9-11

Harold Kelley (GA)
John Swindle (GA)
[RDS] Hal & Sadie Roden
(GA)
October 16-18

★**ESP RECORDS**★
Elmer Sheffield Jr (FL)
Bob Newman (TX)
Craig Rowe (MD)
Steve Kopman (TN)
[RDS] Steve & Jackie Wilhoit (TN)
October 23-25

SINGLES WEEKEND
George Lavender (AL)
Larry Sandefur (GA)
[RDS] John & Martha
Pritchett (GA)
Oct. 30-Nov. 1

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Mountain

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1992 5-Day Schedule

CALLER SCHOOL
Stan Burdick (OH)
Gary Shoemake (TN)
May 3-7

Jon Jones (TX)
George Horn (OK)
Ernie Haynes (OK)
Gary Shoemake (TN)
[Rds] Merle & Maxine Montee (OK)
May 10-15

Gene Record (KY)
Dick McPherson (NC)
Harold Thomas (SC)
Gary Shoemake (TN)
[Rds] Bonnie & Tom Tomchik (NC)
May 17-24

Scotty Sharrer (OH)
Frank Gatrell (OH)
Herb Osterle (SC)
Gary Shoemake (TN)
[Rds] Frank & Phyl Lehnert (OH)
May 24-28

Tony Oxendine (SC)
Wade Driver (AZ)
Gary Shoemake (TN)
[Rds] Dick & Gail Blaskis (OH)
May 31-June 5

Paul Walker (FL)
Shelby Evers (TX)
Gary Shoemake (TN)
[Rds] Jim & Barbara Winters (FL)
June 7-12

ROUNDS WEEK
Charlie Lovelace (FL)
Tom & Jan Kannapel (KY)
June 14-19

Darryl McMillan (FL)
Alan Schultz (KS)
Gary Shoemake (TN)
[RDS] Phil & Becky Guenther (KY)
June 21-26

King Caldwell (LA)
James Martin (TX)
Gary Shoemake (TN)
[Rds] Frances & Jerry
Stinson (LA)
June 28-July 3

Marshall Filipo (TX)
Jerry Haag (TX)
Gary Shoemake (TN)
[RDS] Dan & Linda Prosser (PA)
July 5-10

A2-C1 WEEK
Darryl Lipscomb (TX)
Chuck Myers (AL)
Chuck Stinchcomb (MD)
July 12-17

Frank Gatrell (OH)
Scotty Sharrer (OH)
Gary Shoemake (TN)
[RDS] Dick & Pat Winter (OH)
July 19-24

Ken Bower (CA)
Bill Harrison (MD)
Gary Shoemake (TN)
[Rds] Ozzie Ostlund (VA)
July 26-31

Tony Oxendine (SC)
Jerry Story & Larry Letson (TX)
Gary Shoemake (TN)
[RDS] Jim & Jane Poorman (IL)
August 2-7

Jim Park (MI)
Cindy Whitaker (IL)
Gary Shoemake (TN)
[RDS] Chuck & Sandi Weiss (MI)
August 9-14

Ramon Marsch (OH)
Gary Brown (FL)
Gary Shoemake (TN)
[Rds] Bill Hart & Helen Lilak (OH)
August 16-21

C-1 & C-2 WEEK
Ross Howell (TX)
Bob Gambell (TX)
Mike Jacobs (VA)
August 23-28

Guy Adams (IL)
Shane Greer (OK)
Gary Shoemake (TN)
[Rds] Bill & Betty Lincoln (AR)
August 30-Sept. 4

ROUNDS WEEK
Wayne & Barbara Blackford (FL)
Frank & Phyl Lehnert (OH)
September 6-11

Larry Prior (FL)
Gary Shoemake (TN)
[Rds] Larry & Bernice
Prior (FL)
September 13-18

Chuck Peel (IN)
Virgil Troxell (IN)
John Paul Bresnan (AL)
Gary Shoemake (TN)
[Rds] R & W Collier (IN)
September 20-25

Larry Letson (TX)
Lem Gravelle (LA)
[RDS] Marilyn & Cliff
Hicks (MI)
Sept. 27-October 2

Ken Bower (CA)
Gary Shoemake (TN)
[Rds] Chuck & Voncille
Murphy (MS)
October 4-9

Dick Duckham (MI)
Woody Ussery (AR)
Gary Shoemake (TN)
[Rds] Neal & Arthurlyn Brown
October 11-16

Tony Oxendine (SC)
Jerry Story (TX)
[Rds] Jim & Priscilla
Adcocks (VA)
October 18-23

Tim Marriner (VA)
Craig Rowe (MD)
[Rds] Barbara Stewart (NC)
October 25-29

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PR1116 GET RHYTHM by Al
PR1115 UNA PALOMA BLANCA by Gary
PR2002 EASY/ROWDY—Hoedown
PR1117 ALLISON by Johnnie Scott



Mountain

Recordings
Music by Mountain Men

MR81 ROWDY FRIENDS by Kim
MR85 AMIGO'S GUITAR by Tom
MR86 A FOOL SUCH AS I, Rennie
MR78 SUPER COWBOY by Mark



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GRACE WHEATLEY



JACK PLADDYS

DR48 NO FUN IN SAN ANTO, Troy
DR50 COWARD OF THE COUNTY by Al
DR51 BLACK VELVET, Guest Jack
Pladdys of Chicago Country Records



Recordings

UR16 DON'T SHE LOOK GOOD by Wayne
UR14 CONTINENTAL SUIT by Mike
UR13 SAM, THE FIDDLIN' MAN by Leon
UR 8 MEET ME IN MONTANA by Kent



DENNIS LEVITT



GARY BIBLE



LEN DOUGHTY



GEOFF POWELL

DR3001 BLUE EYES/MY LISA —Hoedown
DR37 HIGH HORSE by Hal
DR38 WHY, BECAUSE I LOVE YOU—Geoff
DR33 UNCLOUDY DAY by Gary



Recordings



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by
Ed Foote

WARM WINTER DANCING. Are you retired? Looking for a warm climate to spend the winter dancing Advanced and Challenge? You have it made! The following is a list of places where you can dance these programs literally every day.

Mesa, Arizona. Located just east of Phoenix, this area contains over 30 mobile home parks, each with a resident caller, many of whom have a national reputation. Most of these callers have Advanced programs and classes and a few have Challenge programs—primarily C-1, although a few C-2 groups have started recently. Dance halls are beautiful recreation buildings, air-conditioned, and most are within a ten-mile radius of each other for easy access by car.

McAllen, Texas. The dance scene here is similar to that in Mesa: many mobile home parks with beautiful dance halls and well-known callers, all within a short distance of each other, with a considerable number of Advanced and Challenge programs. McAllen is located in southern

Texas just west of Brownsville. The only difference between McAllen and Mesa appears to be that the latter has more parks and callers, and thus more variety, but both areas have more dancing than one could ever hope to imagine.

Florida. For many years this was the only place to go in the winter for Advanced and Challenge dancing. Although Mesa and McAllen now provide competition, Florida still has much to offer. Most Advanced and Challenge dancing is in rented halls, but there is considerable activity also at mobile home parks. The majority of these programs occur on the west coast from Ft. Myers north to St. Petersburg/Clearwater and east along I-4 to Orlando. However, there is a sprinkling of Advanced and Challenge in other cities such as Ft. Lauderdale, Daytona Beach, Jacksonville and Ocala, as well as in Ft. Walton Beach and Pensacola in the Florida panhandle.

Many of Florida's programs operate year-round, whereas Mesa and McAllen have a season of mid-October to mid-April with almost nothing in the summer.

The above are the three primary destinations for Advanced and Challenge dancers in the winter, but there are other locations to consider. Southern California, especially the Hemet area, attract many dancers in the winter, with several well-known callers having year-long programs. Tucson, Arizona, and Albuquerque, New Mexico, are other destination sites. While



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Advanced and Challenge may not be available every day in those areas, it is available several times a week.

These retirement winter dance sites have helped contribute to the strong growth of Advanced and Challenge dancing in recent years, and there is no sign of a let-up.

AUDIO TAPES. Looking for audio tapes

of A-2, C-1, C-2, etc. Countless tapes of these programs called by a variety of callers are available of the National Advanced and Challenge Convention and the American Advanced and Challenge Convention and other Advanced and Challenge festivals. For descriptive flyers and prices, write to RHC Enterprises, 9054 Eden Oaks Ave., Orangevale CA 95662.

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FRED HARTWELL
Littleton, Colorado



teaching ability, having taught about 60 classes. A lifetime member of the Denver Callers Assn., he has served as president two times. He also served as

Fred and Eleanor Hartwell attended a beginner square dance class in 1959. It was a satisfying experience. In 1963 Fred enrolled in a callers' class. Things moved quickly; there were many special dances, demos, benefits and beginner classes that new callers always do. In 1966, the Rollin Wheels S/D Club was formed, where Fred really learned to call. Now, with 27 years' calling experience, Fred is presently club caller for two Denver clubs, one MS and one Plus.

Fred takes particular pride in his

grand marshal of the Colorado State Festival twice and called at more than 20 festivals. He has participated in many caller and dancer activities, but works full time for a large insurance company.

The dance activity has taken Fred and Eleanor many places, from Hawaii to the Caribbean. Eleanor assists Fred and he says she is an outstanding caller's wife. They were named to the Denver S/D Hall of Fame in 1982. They have three grown children and two granddaughters, living nearby.

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Jim Mayo	PO Box 367, Hampstead, NH 03841, 603 329 5492
Randy Page	14 Boxwood Lane, Danbury, CT 06810, 203 794 0053
Vaughn Parrish	Rt 2 Parrish Rd., Berthoud, CO 80513, 303 772 5118
Bill Peters	PO Box 10692, Zephyr Cove, NV 89448, 702 588 7181
Gloria Roth	House of Roth, Clementsport, NS, Canada BOS 1EO 902 638 9934
Al Stevens	Bachstr. 22, 7512 Rheinstetten 2, W. Germany, 07242-1786
Don Williamson	Route 8 College Hills, Greenville, TN 37743, 615 638 7784

FACING THE L.O.D.

NEALE & ARTHURLYN BROWN
Burlington, Ontario

Neal and Arthurlyn have been square and round dancing since 1973 and teaching round dancing since 1978. They currently teach all programs of round dancing through Phase VI, as well as cue rounds for a square dance club.

The Browns have been on staff at various festivals such as MASDA, Spring Spree in Michigan, Dance-O-Rama in New York, U.R.D.C. Convention three times and the Canadian R/D Festival. They have also participated in the Toronto and District S&R/D Convention for several years and have cued at the American National Convention.

The Browns are members of Roundlab, T&D S&R/D Assn. and the URDC. They also derive great enjoyment in



writing their own choreography. Neale and Arthurlyn specialize in round dance clinics and are clinicians at several events yearly in the U.S. and Canada.

The Browns' favorite quote is, "Dance is the only art wherein we ourselves are the stuff of which it is made."

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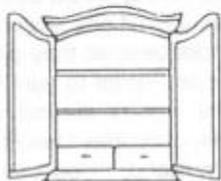


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PARTY LINE



THANKSGIVING GOBBLEDYGOOK

Here's one of those after-party stories the leader reads aloud after each section of the crowd has been assigned its shout-out phrase or word in response to key words spoken by the leader. Key words and responses are: Holiday—*wow*; Pilgrims—*yea, verily*; Indians—*wahoo*; turkey—*gobble*; corn—*crunch*; potatoes—*Idaho*; root beer—*slurp*. On with the story:

It was the very first *holiday* for Thanksgiving in the New World, but there was a problem. The *Pilgrims* and the *Indians* were about to sit down to their *holiday* feast, when they realized there was no *turkey* to eat, although they had plenty of *corn* and *potatoes* and *root beer*. In those days, *turkeylessness* was next to *Godlessness*. The *Indians* and *Pilgrims* felt no *holiday* would be complete without *turkey*, even if one has *corn* and *potatoes* and *root beer*, so they picked one *Indian* and one *Pilgrim* to hunt for a wild *turkey* in the woods around the *Indian* and *Pilgrim* campsite. One *Pilgrim* said to his *Indian* friend: "How can this *holiday* go down in history without a *turkey*? *Turkeydom* might never become an important industry in the future state of Arkan-

sas without a *turkey*."

Suddenly, a *turkey* appeared in the *cornfield* and the *Indian* shot an arrow into it while the *Pilgrim* discharged a full fusilade of pellets with his musket. The *turkey* fell dead in the *potato* field, and now the *holiday* could resume with a complete menu of *turkey*, *potatoes*, *corn* and *root beer*. But there was one more problem. When the *Indians* and the *Pilgrims* started to eat the *turkey*, they discovered it was full of *Indian* arrowheads and *Pilgrim* buckshot and very inedible, due to past hunting encounters. In fact, one *Indian* bit into an odd ball of buckshot and broke a tooth. One *Pilgrim* bit into the shaft of an arrow. It splintered and thereupon he invented toothpicks.

So the worried *Indians* and harried *Pilgrims* only ate tiny morsels of the tainted *turkey*, but they enjoyed their *potatoes* and *corn* and *root beer* very much. The *holiday* wasn't a complete bust, at least.

Now, if you ever run into an *Indian* or a *Pilgrim*, particularly on a *holiday*, and see him/her eating *potatoes* and *corn* and drinking *root beer*, but if you see no *turkey* on the plate, don't be surprised. Just the word *turkey* has become an oddball name ever since then to both *Indians* and *Pilgrims*. You see, the *Indian* somehow thinks he sees buckshot still in that foul creature, and a wary *Pilgrim* just won't take a chance on getting shafted again!

Stan Burdick



Jimmy Roberson

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Bob Price



ly. The standard package is \$2.75 plus \$1 shipping and handling.

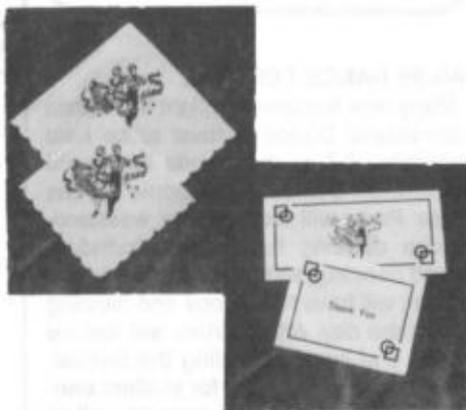
Thank you notes and stationery are ivory in color with black figures and come ten to a package, five of each style. Price is \$2.50 per package plus \$1 shipping and handling. Other groupings and quantities are available here as well.

These items are available from Random Sound, Inc., 7317 Harriet Ave. So., Minneapolis MN 55423 (612-869-9501).

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Shirley and Oscar Johnson of Random Sound, Inc., in Minneapolis have created some excellent items for you or as useful gifts for your friends. Most popular are their square dance napkins and their stationery/thank you notes, shown here. Order quickly—the holidays are coming.

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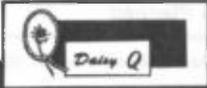
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INTERNATIONAL NEWS

SANDS DANCE FESTIVAL

Many new features highlight the Sands International Dance Festival to be held December 6-8 at the Sands Expo and Convention Center. A Welcome to Las Vegas Party will kick off the weekend. Square dancing has been expanded. Round dancing, with an improved sound system, will have workshops and dancing during the day. After-parties will feature callers and cuers attending the festival. A New Dancer Program for student dancers has been added this year, as well as introductory beginner square dancing.

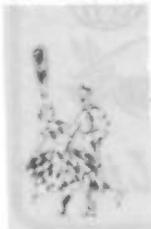
Five more callers have been added to the staff: Bob Baier, Jerry Haag, Jerry Jestin, Mac Letson and Bronc Wise. Returning from last year's staff are Jon Jones, Larry Letson, Tom Manning, Paul Marcum, Dan Nordbye, Joe Saltel, Elmer Sheffield and Verne Weese. Round dancers will enjoy Rod and Susan Anderson, Jim and Bonnie Bahr and Richard and Joanne Lawson.

A callers college for both novice and experienced callers will be conducted by Stan Burdick and Walt Cole.

Other new features include Introduction to Contra with Walt Cole and a three-day Polka Party, polka lessons, vocal entertainment and a few surprises. The clogging program includes workshops by Charlie Burns, Steve Smith, Jeff Driggs and Janice Hanzel. Country and western dance workshops will be taught by Linda Goldstein and Ron Miller.

For info, contact the Sands International Dance Festival, 16055 Ventura Blvd Suite 432, Encino CA 91436.

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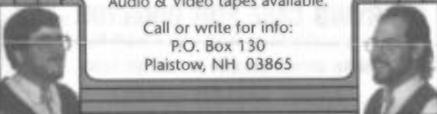
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BLOOMIN' DANCE

Cooley's Gardens' fourth annual Bloomin' Dance in Silverton, Oregon, was a huge success this year. Over 250 people danced to Ron Lewis, Jack Peterson, Ray Walz and Ron Noble. Nine squares filled the loading dock at the iris garden for each of the two dances.

The Bloomin' Dance is a free dance sponsored by Cooley's gardens as part of their Bloom Festival during the last two weeks in May. It started when Judy Nunn graduated from class and wanted to sponsor a dance. Since she, her brother and sister own the company, it was easy to do.

The first dance was slightly marred by a traffic accident. The dancers who were rear-ended were not hurt but it wrecked Al's pickup. Al was able to attend the second dance and was presented with a cap. The second dance had more iris blooms than the first, and a few rain showers appeared but did not deter the dancers who danced to *Cryin' in the Rain* while it rained.

TOTAL ECLIPSE DANCE

On July 11, on the Big Island of Hawaii, dancers had a unique opportunity to dance where a total eclipse of the sun occurred, an event that will not be repeated there for 115 years. The dance was hosted by the Paniolo Promenaders and the calling was shared by the island callers: Jim Stanbro, Hood Simon, Buddy Weaver, Hi McPhearson and Tom Schubert. Rounds were cued by Jim McNamee.

Since cloud cover prevented many of the residents from viewing the eclipse, an ingenious reproduction was presented by the Promenaders' presidents, Dave and

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 TNT275 WALKING SHOES (Round) by Jack Raye
 TNT276 SEA OF A HEARTBREAK (Rd) Steve Wilhoit
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Elizabeth Gomes. Commemorative badges were available as souvenirs. Since everyone attending had such a great time, it was unanimously decided to repeat the dance at the next total eclipse.



GRAND SQUARE FLOAT

When Englewood, Ohio, celebrated its sesquicentennial this year, the Grand Squares Club entered a float. The members spent a float-building day a week prior. Coffee, doughnuts, cokes and snacks were served while everyone pounded staples and poked tissues through chicken wire. On parade day, the members danced in the streets, advertised their class and had a fun time.

*Jane & Wayne Wagar
West Milton, Ohio*

IN MEMORIAM

Bill Squares of Jenison, Michigan, passed away in July. He had been a square dance caller for over 31 years in Flint and Spring Lake. Sympathy is extended to his wife, Jenny.

SOUTH CAROLINA HALL OF FAME

The 1991 nominees to the S.C. Hall of Fame were Earle and Fran Merchant and Jerry Medsker. Photos of them will be added to the display in the Hugh Dimmery Memorial Center.

The Merchants have danced since 1967 and have been active in Hawaii, Maine and the Philippines, where Earle taught his first S/D class. He has called for 21 years; Fran has cued rounds for six and line dances for 15. Earle has served two terms as president of S.C. Callers Assn and was state convention program chairman. Fran also served on convention fashion and sewing clinic committees.

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TRY YOUR KEY

The Heartland Foundation of Peoria area dancers and callers held a raffle at the Illinois State Convention to raise money for a building to house a museum, library and dance area. The raffle consisted of a padlocked treasure chest and a jar of almost a thousand keys, of which only one would open the lock. For \$1, a dancer could try to unlock the chest for a choice of a TV, VCR, microwave, luggage or cordless phone. The first winner was Drexell Howard, who chose the TV. Later that night, Jeff Elder won and chose the microwave oven. The chest and keys will be at all dances and festivals in the area for several months. Anyone who would like to make the dream of Heartland Foundation come true may send a tax-deductible gift to PO Box 1422, Peoria IL 61655.

*Evelyn Franklin
Peoria, Illinois*



DATE-LINE

Tennessee—8th Annual Natl Clogging Convention, Opryland Hotel, Nashville; November 28-30. Write Natl Clogging Convention, 507 Angie Way, Lilburn GA 30247.

Nevada—Sands Internatl Dance Festival, Sands Expo/Convention Ctr, Las Vegas; December 6-8. Write Sands Internatl Dance Festival, 300 First Av, Needham MA 02194-2722.

Colorado—Christmas in the Rockies, St Malo Ctr, Allenspark; December 27-January 1. Contact Marie Armstrong, POB 1060, Canon City CO 81215.

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LINE-LIGHT



Russ and Cuba Edison are the first to reach the distinction of having danced to 1,000 callers, verified by the Century Club in 1990.

The Edisons have been dancing 19 years and have been married for 18. They dance all programs to C-1 and their dancing has taken them into more than half the United States, Hawaii, Alaska, England, Switzerland, Canada and Mexico. They have attended 14 national conventions. Both love to travel and they hope to dance in the other 20 states in the near future.

Russ and Cuba have a rock garden for which they pick up rocks wherever they go. Russ is a collector of many things, among them a baseball bat and barbed wire collection. Cuba has a kitchen trivet collection. She crochets and does cross stitch and other craft projects.

The Edisons have three children, five grandchildren and two-stepgrandchildren. Their goal is to keep on traveling and square dancing as long as they are able.

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SMALL WORLD—Scope 46

Choreography by Ken Croft & Elena deZordo

Good popular music and a good, easy, peppy two-step cued by Dick Eilerman. Phase II + 1.

ORCA TWO-STEP—Grenn 15015

Choreography by Doug Anderson & Marg Bennett

Pretty music and a good easy two-step, three times through. Phase II + 1 (*fishtail*).

YELLOW BIRD CHA CHA—Grenn 14235

Choreography by Nick & Elsie Smith

Good music and an interesting cha cha. Phase V.

ORIENTAL CHA CHA—Grenn 17003

Choreography by Jim & Jenny Runnels

Good music (*Japanese Soft Shoe*); easy two-step with a slight cha cha flavor. Phase II + 1 (*fishtail*).

HOT HOT HOT—RCA URC 1200

Choreography by George & Mady D'Aloiso

Lively music and a fun-type merengue. Phase V.

LOVE POTION #9—Silver Spotlight Series X133

Choreography by Dick & Karen Fisher

Good Clovers vocal with a different, fun-type, easy-intermediate two-step. Phase II +2 (*whaletail, pivot 4*).

ONE HUNDRED & TWO—Curb/RCA 2782-7R

Choreography by Gene & Linda Kreuger

Good music by the Judds and a good basic cha cha. Phase IV.

COMO SE DICE—Col-38-73360

Choreography by Charles & Ann Brownrigg

Good music (*Sweethearts of the Rodeo*) with an interesting rumba. Phase V + 2 + 1.

ALMA ANDALUCIA—Roper 128

Choreography by Phil & Norma Roberts

Good catchy music with a challenging paso doble. Phase VI.

TANGO UNO—DAL 6119, Roper 412

Choreography by Stephen & Wendy Bradt

Good music and international tango routine. Phase VI.

CARELESS HEART—Rawhide 722

Choreography by Dorothy & Leonard Row

Real country music with a basic two-step cued by Dorothy. Phase II.

PEANUT VENDOR—Spec Press

Choreography by Pete & Mary McGee

Good music with an interesting dance. Phase IV + 2 (*bota fogos and plaits*) + an unphased figure.

CORRIDA COLONIA—Spec Press

Choreography by George & Mady D'Aloiso

Good music; a paso doble. Phase VI.

AT LAST—Spec Press

Choreography by Jim & Bobbie Childers

Good music and a good high-intermediate foxtrot. Phase V + 1 (*contra check and switch*).

HAWAIIAN HULA TWO-STEP—Belco 396

Choreography by Casse & Jim Barclift

Good music with an easy two-step with some hulas, cued by Casse. Phase II + 1 (*fishtail*).

SUNSHINE BLUE—Belco 396

Choreography by Ken Croft & Elena deZordo

Good music with a very easy two-step cued by Jack Vonder Heide. Phase I.

NEVER LOVED ANYONE MORE—Chinook 1101

Choreography by Ray & Virginia Walz

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JUST AS MUCH—ENO51 (HH854/HH944)

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AROUND N AROUND—MGR 087

Choreography by Dan & Doris Sobala

Good peppy music and a good easy two-step cued by Pete Metzger. Phase II.

I JUST NEED YOUR LOVIN'—Spec Press

Choreography by Richard & JoAnne Lawson

Excellent music with a vocal and a good intermediate foxtrot/jive. Phase IV.

PORTRAIT OF MY LOVE—Spec Press

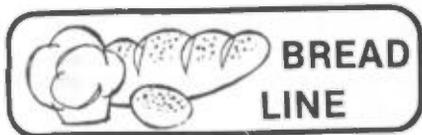
Choreography by Richard & JoAnne Lawson

Pretty music and a nice controlled advanced foxtrot. Phase V + 2 (*conthover cross, running spin and weave*)

DESERT BLUES—Grenn 17152

Choreography by Herb & Gayle Toles

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



by Bev Warner

You know how everyone kids about getting a fruitcake at Christmastime? Well, this is one cake they will not joke about receiving. They will probably ask for the recipe. It is more candy than cake. It is a favorite of mine that I've made for probably 30 years. It freezes well, and whether made in November or December, it is just as delicious. Do not substitute anything or it may not turn out as well.

FRUITCAKE

- 1 lb. whole pitted dates
- 6 oz. dried pineapple
- 10 oz. red cherries (candied)

- 8 oz. raisins
- 2 cups walnuts
- Do not chop fruit and nuts!
- Mix together in a large bowl:
 - 1 cup flour
 - ½ tsp baking powder
- Toss with fruit and nuts until well coated.

- Beat together:
- 4 eggs
 - 1 cup brown sugar
 - ½ tsp vanilla

Pour over fruit until well blended. Bake in two 4½x8" or three smaller loaf pans well greased with a vegetable shortening. Bake at 300-325° for one hour. If browning too fast, cover with foil the last 20 minutes. Smaller aluminum pans do not take an hour. Test with toothpick.

If you don't like this fruitcake, I'll eat my typewriter!

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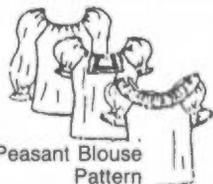
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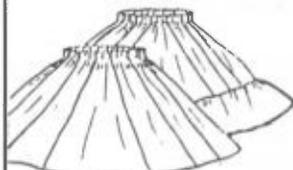
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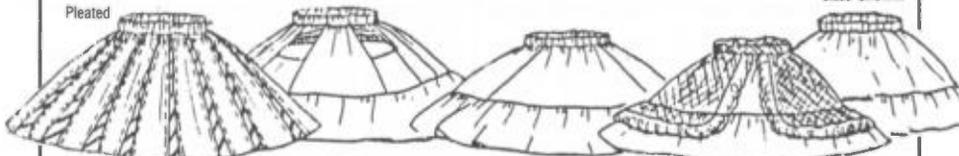
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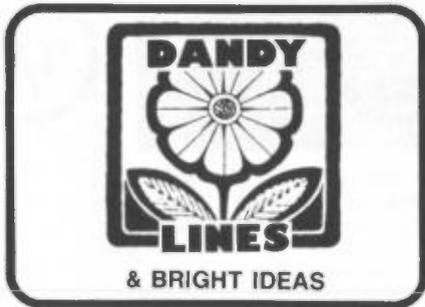
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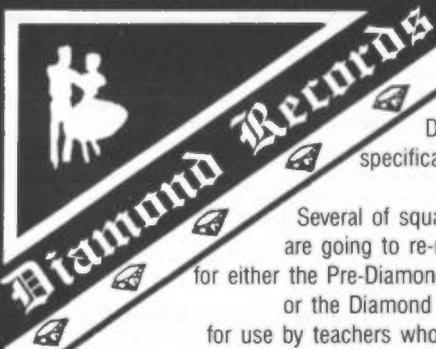
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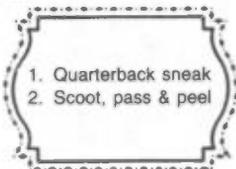
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- Shiek of Araby

- Beautiful River
- Three A.M.
- Games Lovers Play
- Begin the Beguine
- Don't Cry For Me Argentina
- Inner Harbor Waltz

PHASE IV

- Adios
- Gazpacho Cha
- I Want A Quickstep
- Biloxi Lady
- Hooked on Swing
- Years May Come
- Fascination Waltz
- Pennsylvania 6-5000
- Girl In My Arms
- Twelfth Street Rag

PHASES V & VI

- Rainbow Foxtrot
- Tampa Jive
- Cavatina
- Andante Waltz
- Till There Was You
- Carmen
- La Pura
- Sweet Ida Foxtrot
- Cares
- Tango Caricicioso

Caterlab R00: Oh Johnny

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Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

WALK AND DODGE (Different)

Heads forward and back, boys walk, girls dodge
Boys run, lead right, left allemande...

Heads star thru, right and left thru
Girls walk, boys dodge, single hinge
Boys cross run, recycle, sweep $\frac{1}{4}$
Pass thru, left allemande...

Heads lead right and circle to a line
Boys walk, girls dodge, single hinge
Girls trade, recycle, swing thru
Same sexes trade, right and left grand...

Heads lead right and circle to a line
Boys walk, girls dodge, boys trade
Girls walk, boys dodge, girls trade
Left allemande...

Heads lead right and circle to a line
Girls walk, boys dodge, single hinge
Recycle, pass thru, left allemande...

Heads forward and back, girls walk
Boys dodge, single hinge, boys cross run
Extend, swing thru, boys run, ferris wheel
Square thru $\frac{3}{4}$, left allemande...

Heads flutter wheel, sweep $\frac{1}{4}$, pass thru
Boys walk, girls dodge, eight circulate
Girls run, boys walk, girls dodge
Eight circulate, girls run, pass thru
Trade by, left allemande...

Heads lead right and circle to a line
Rollaway, boys walk, girls dodge
Boys trade, left allemande

Right and left grand but
On the third hand, promenade...

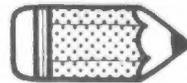
Heads lead right and circle to a line, boys walk
Girls dodge, single hinge, swing thru
Right and left grand...

Heads lead right and circle to a line
Rollaway, girls walk, boys dodge, girls trade
Left allemande, right and left grand but
On the third hand, promenade...

Heads lead right and circle to a line
Ends load the boat, center girls walk
Boys dodge, single hinge, extend
Centers trade, girls trade, all pass thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line, girls walk
Boys dodge, single hinge, boys trade
Recycle, swing thru, right and left grand...

REVIEW



TRIPLE SCOOT

(Reinstated on the Plus list)

Heads lead right and circle to a line, touch $\frac{1}{4}$
Triple scoot, circulate, girls run, swing thru
Recycle, left allemande...

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, circulate, triple scoot
Boys walk and dodge, all trade and roll
Pass thru, girls cross fold, star thru
Ferris wheel, square thru but on the third hand
Dixie grand, left allemande...

Heads square thru four, slide thru, touch $\frac{1}{4}$

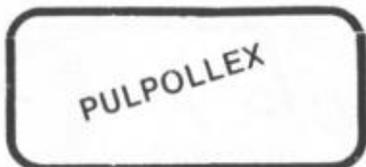
Circulate, triple scoot
(Each foursome) walk and dodge, trade by
Swing thru, girls circulate, boys trade
Boys run, ferris wheel, square thru $\frac{3}{4}$
Left allemande...

Heads square thru four, swing thru, boys run
Crossfire, circulate, triple scoot, coordinate
Half tag, trade and roll, left allemande...

Heads square thru four, spin the top
Single hinge, circulate, triple scoot
Centers walk and dodge, all trade and roll
Pass thru, ends fold, left square thru $\frac{3}{4}$
Swing thru, recycle, outsides trade
Pass thru, left allemande...

Head ladies chain, heads pass the ocean
Extend the tag, spin the top, grand swing thru
Single hinge, triple scoot and girls cross
Trade by, left allemande...

Heads square thru four, swing thru, boys run
Half tag, scoot back, centers trade
Spin the top, single hinge, circulate
Triple scoot, boys run, centers pass thru
Touch $\frac{1}{4}$, split circulate twice, single hinge
Right and left grand...



Heads half square thru, swing thru, boys run
Couples circulate, broken wheel, dixie grand
Left allemande...

Heads square thru four, ocean wave
Girls run, couples circulate, broken wheel
And spread, pass the ocean, swing thru
Ends run, broken wheel and spread, pass thru
Wheel and deal, square thru but
On the third hand, dixie grand, left allemande...

Heads pass the ocean, ping pong circulate
Quarterback sneak, recycle, zoom and
Pass thru, left allemande...

Heads lead right and veer left, girls trade
Couples circulate, broken wheel, pass thru
Square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
Pass the ocean, boys run, broken wheel
Double pass thru, track two, swing thru
Same sexes trade, right and left grand...

Heads square thru four, ocean wave

Boys run, broken wheel, pass thru, star thru
Pass thru, wheel and deal, pass thru
Left allemande...

Heads square thru four, swing thru, boys run
Crossfire, coordinate, broken wheel
Double pass thru, track two, girls trade
Swing thru, right and left grand...

Heads half square thru, right and left thru
Veer left, couples circulate, broken wheel
Touch to a wave, quarterback sneak, recycle
Dixie grand, left allemande...

Heads lead right and circle to a line, pass thru
Wheel and deal, swing thru, quarterback sneak
Ping pong circulate, swing thru, recycle
Pass thru, ocean wave, boys run, broken wheel
Left square thru $\frac{3}{4}$, swing thru, girls circulate
Boys run, half tag, trade and roll
Left allemande...

Heads spin the top, quarterback sneak
Ping pong circulate, swing thru, recycle
Pass thru, left allemande...

Heads lead right and veer left, crossfire
All circulate, boys run, swing thru, boys run
Couples circulate, broken wheel, dixie grand
Left allemande...

Heads rollaway, heads square thru four
Swing thru, centers run, couples circulate
Twice, broken wheel, right and left grand...

Heads lead right and veer left
Couples circulate, broken wheel, touch $\frac{1}{4}$
Follow your neighbor and spread, extend
Swing thru, right and left grand...

Sides star thru and spread, pass thru
Wheel and deal, girls pass thru, veer left
Broken wheel and spread, pass thru
Star thru, ferris wheel, pass thru
Left allemande...



TUMBLE

by Peter Deutsch

Action: From $\frac{3}{4}$ tag, $\frac{1}{4}$ tag and wave between
mini-waves: centers hinge and roll as outsides
trade.

Heads pass the ocean, tumble, trade by
Swing thru, girls trade, slide thru

Left allemande...

Heads dixie style to a wave, tumble
Clover and slide thru, swing thru
All eight circulate, same sexes trade
Right and left grand...

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, track two, extend
Tumble, swing thru, recycle, zoom and
Pass thru, swing thru, right and left grand...

Heads square thru four, swing thru, boys run
Ferris wheel, zoom and swing thru, tumble
Trade by, swing thru, right and left grand...

Heads spin the top, tumble, trade by
Swing thru, right and left grand...

Heads square thru four, ocean wave
Extend, tumble, zoom and pass thru
Swing thru, boys run, pass thru
Wheel and deal, dixie grand, left allemande...

Heads lead right and circle to a line
Ends touch 1/4, centers pass the ocean
All boys pass thru, center boys run, tumble
Zoom and swing thru, recycle, double pass thru
Track two, swing thru, right and left grand
But on the third hand, promenade...

Heads lead right and circle to a line
Right and left thru, rollaway, ends touch 1/4
Centers pass the ocean, outside six circulate
Center girls trade, tumble, girls pass thru
Centers in, cast off 3/4, tag the line in
Pass thru, ends cross fold, single circle
To a star thru, boys trade, couples trade
Half circulate, bend the line, you are home...

Heads pass the ocean, ping pong circulate
Tumble, clover and pass the ocean, recycle
Pass thru, swing thru, right and left grand...

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by Walt Cole

TIMING'S THE THING:

Intro: Heads — ladies chain
— — — — — Heads square thru
— — — — — — — —
Circle four — — To a line — —
— — Go forward — — And back
— — Star thru — — Pass thru
Swing corner — — — — Promenade
— — — — — — — —
— — — — — — — —

FOR THE MODULAR CALLER:

Zero line: Right and left thru, dixie style
To a wave, boys trade, left swing thru
Chain down the line, left allemande...zero line

Two-faced line: Chain down the line
Pass the ocean, swing thru, boys run...zero

Recycle (DBD):

Zero line: Pass the ocean, swing thru, recycle
Grand right and left...

Zero line: Right and left thru, dixie style
To an ocean wave, recycle, square thru $\frac{3}{4}$
Left allemande...

Zero line; Right and left thru, dixie style
To a wave, boys trade, left swing thru, recycle
Square thru but on the third hand
Grand right and left...

Basic recycle:

Pass the ocean, recycle, sweep $\frac{1}{4}$...zero

THE BASIC PROGRAM:

Reverse the flutter wheel:

Zero box: Touch $\frac{1}{4}$, split circulate, boys run
Reverse the flutter, star thru, left allemande...

Zero line: Touch $\frac{1}{4}$, eight circulate, boys run
Reverse the flutter, sweep $\frac{1}{4}$, star thru
Left allemande...zero box

Zero line: Right and left thru, flutter wheel
Reverse the flutter, sweep $\frac{1}{4}$, do-sa-do
(Wave), girls run, wheel and deal
Grand right and left...

Zero box: Square thru, boys run, swing thru
Centers trade, boys run, star thru, dive thru
Square thru $\frac{3}{4}$, left allemande...zero box

THE MAINSTREAM PROGRAM:

Zooms (Boxes):

Static square: Heads right and left thru
Pass thru, U-turn back, touch $\frac{1}{4}$, zoom

Walk and dodge, lead to the right, swing thru
Turn thru, left allemande...

Static square: Heads pass thru, U-turn back
Touch $\frac{1}{4}$, zoom, walk and dodge, swing thru
Boys run, bend the line, star thru
Pass thru, left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, centers in, cast off $\frac{3}{4}$
Pass thru, wheel and deal, girls touch $\frac{1}{4}$
Girls scoot back, zoom, walk and dodge
Girls cloverleaf, boys touch $\frac{1}{4}$, boys scoot back
Zoom, walk and dodge, boys cloverleaf
Girls swing thru, girls extend & do-sa-do (wave)
Girls run, touch $\frac{1}{4}$, boys run, left allemande...

Recycle (Half sashayed):

Zero box (lead in): Swing thru, girls cross fold
Touch $\frac{1}{4}$, boys run, lines go forward and back
Star thru...zero box

Zero box: Swing thru, boys trade
Girls cross fold, touch $\frac{1}{4}$, boys run
Pass the ocean, recycle, left allemande...zero

Zero box: Swing thru, boys run, boys fold
Star thru, California twirl, lines go forward
And back, right and left thru, pass the ocean
Recycle, left allemande...zero box

Zero line: Pass the ocean, swing thru
Recycle, grand right and left...

Zero line: Pass the ocean, swing thru
Recycle, turn thru, left allemande...

Zero line: Right and left thru, dixie style
To a wave, recycle, square thru $\frac{3}{4}$
Left allemande...

Scoot back set-ups:

Zero box (wave): Single hinge, centers trade
Swing thru, scoot back, boys run, slide thru
Left allemande...zero box

Zero line: Pass the ocean, single hinge
Centers trade, swing thru, scoot back
Boys run, left allemande...zero line

Zero line: Pass the ocean, swing thru
Single hinge, centers trade, swing thru
Scoot back, girls run, touch $\frac{1}{4}$, boys run
Swing thru, turn thru, left allemande...

Zero line: Pass the ocean, swing thru
Boys trade, single hinge, centers trade
Swing thru, scoot back, girls run, touch $\frac{1}{4}$
Boys run, pass thru, left allemande...

Swing thru:

Heads square thru, sides rollaway, do-sa-do
Girls start a swing thru, scoot back, girls run
Touch $\frac{1}{4}$, boys run, left allemande...

UNDERLINING

THE CALLER NOTE SERVICES

From Warren Berquam's **Minnesota Callers' Notes**, we can explore usual choreo such as the variation given to us of *single circle to a wave* followed by *single circle to a wave* $\frac{3}{4}$. Try this:

Zero box: Touch $\frac{1}{4}$, scoot back, boys fold
Girls single circle to a wave, very centers trade
Girls extend, make a wave, girls fold
Boys single circle to a wave, very centers trade
Boys extend, made a wave, boys run
Slide thru (zero box), left allemande...

Zero box: Single circle to a wave $\frac{3}{4}$, boys run
Star thru, pass to the center
Centers square thru $\frac{3}{4}$ (zero box)
Left allemande...

Thumbing through **Notes for European Callers** by Al Stevens and Rudi Pohl, one can find some very usable material, like this variation of *load the boat*:

Heads roll away and do the center part of
Load the boat, star thru, right and left thru
Half sashay, every person do the center part of
Load the boat, trade by, swing thru, boys run
Ferris wheel & spread, ends only load the boat
Centers square thru, swing thru, boys run
Ferris wheel, double pass thru, peel off
Load the boat, swing thru, boys run
Pass thru, wheel and deal, dixie grand
Left allemande...

Perhaps no other note service has ever given callers helpful little *checker tricks* like the Fennells do in **Mainstream Flow** and here are just a few of them:

Square thru (1-5):

One hand—do a pass thru

Three hands—do a partner trade

Four hands—turn partners back to back

Swing thru (facing couples or waves):

If in a wave, move dancers back out of

wave to become facing couples and then have couple veer right and end dancers turn back.

Flutter wheel:

Trade the positions of the left side (normally boys) dancers

Reverse flutterwheel:

Trade the positions of the right side (normally girls) dancers

Want a real doozy of a *deucey* for a late fall workshop presentation? Try *motivate the deucey* from Wayne Morvent's new **Mechanics of Choreo**:

MOTIVATE THE DEUCEY

Starting Formation: Right-hand waves

Action: All eight circulate, centers cast $\frac{3}{4}$ while the ends $\frac{1}{2}$ circulate making a six-dancer wave with two lonesome dancers. In the wave turn $\frac{1}{2}$ right and those who can $\frac{1}{2}$ left while the other four circulate around the outside. In the new wave of six, turn $\frac{1}{2}$ right and those who can $\frac{3}{4}$ left while the outside four move up to the end of new parallel right-hand waves.

Ending formation: Right-hand parallel waves.

Timing: 18 beats

Dancing Examples:

Zero box: Swing thru, motivate the deucey

Recycle, left allemande...



BMI/ASCAP NOTE (NO PUN INTENDED)

Callerlab has a Q&A folder on licensing rules for callers and dancers. Ask for it at Callerlab's office: 829 3rd Ave. SE. Ste 215, Rochester MN 55904, with a stamped return envelope.

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When Cincinnati, Ohio, celebrated its bicentennial in 1988, Cincinnatus was selected as the mascot. Following the year-long celebration, Cincinnatus retired to the archives of the Cincinnati Historical Society until coming forth in June 1991 to attend the 40th National S/D Convention in Salt Lake City, Utah. There he invited square dancers the world over to follow him to Cincinnati to enjoy the 41st National Convention and the wonders of the area surrounding Cincinnati, June 25-27, 1992. (Cincinnatus appeared courtesy of the Cincinnati Historical Society.)

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- 1 extra garnish of contra

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FANCIFUL FACTS ABOUT OHIO

- ★ Ohio was the home of many inventions:
 - The cash register, by James Ritty, 1879.
 - The automobile self-starter, Charles Kettering
 - Traffic light, Garrett Morgan.
 - The Wright Brothers, Thomas Edison and Charles Goodyear were all Ohioans.
- ★ Ohio has the largest Amish population—approximately 60,000.
- ★ Did you know who called Ohio home?
 - Stephen Foster, composer
 - Samuel Clemens (Mark Twain), author
 - Stephen Spielberg, movie producer
 - Daniel Beard, founder of Boy Scouts

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I'm Gonna Climb That Mountain High, Gary Shoemake	Chaparral 325
Super Cowboy, Mark Clausing	Mountain 78
I Ain't Never, Steve Sullivan,	Rawhide 169
I Don't Care, James Martin	Blue Star 2404
Down In My Easy Chair, Jim Snyder	Buckskin 1241
Patter, Restless Romp/Strings Galore	Chaparral 117
Heroes, Ernie Kinney	HiHat 5133
Day Dream, Mike Iavarone	Silver Sounds 139
Today's Teardrops, Gene Briscoe	Big Mac 123
Patter, Easy/Rowdy	Prairie 2002
Sweet City Woman, Ken Kirby	Rocking M 301
If The Devil Danced, Red Bates	Silver Sounds 141
Better Man, Wade Driver	Rhythm 223
Heart of Mine, Wayne Morvant, Alvin Richard,	Ken Kirby
Is Anybody Going to San Antone,	Rocking M 901
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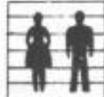
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Name	Choreographer	Phase	Record
Latin Medley, Barbara Stewart		III+1	IR 702
Wallpaper Roses, Dick Eilerman		II	Scope 45
Return to Me, Pete Metzger		IV	EN 047
Try To Remember, Pete Metzger		II+1	MGR085
Yesterday Once More, Bob Scrapper		II	Cardinal 001
Oh! Johnny!, Pete Metzger		II	MGR 086
The Old Water Wheel, Bob Scrapper		II	Cardinal 002
Besame Mucho Amour, Mary Norris		III+2	BS 2400
I Know A Place, Pete Metzger		IV+2	EN 048
Swinging Shephard Blues, Pete Metzger		IV+1	EN 049
For You, Pete Metzger		IV+1	EN050
Rowdy, Betty Mueller		II+1	GR17149
She's A Little Past 40, Ron Noble		II	TNT 277
Kimberley Moon, Bob Ford		II+1	BR 1006
Lovin' Two-step, Richard Lawson		II+1	Belco 395
Street of Dreams, Ed Susans		II	Belco 395
Careless Heart, Dorothy Row		II	Rawhide 722
Small World, Dick Eilerman		II+1	Scope 56
Happy Trails, David Kumm		II	Gal 101
Lovin' Cajun Style, David Kumm		III	Gal 101
Groovin', Donna Roumagoux		II	Grenn 17151
It's Heaven, Jo Carnevale		III	Grenn 17150
Lazy Two-Step, Wilson McCreary		II+1	WN 4791
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Hem Line

John and Norma Emkes of Gifford, Illinois, have been dancing since 1965. John began calling in 1988 and is club caller for the Rantoul Circle R Club in Gifford and the Warrensburg Country Squares.

Norma makes her square dance outfits. Pictured is a print with a double ruffle on the skirt and a double ruffle at the neckline. She used a serger to set off the outfit with a contrasting thread on the ruffles.

The background of the print is black with pastel flowers and ribbons. John wears a pink shirt to contrast with his dark trousers and tie.



AN OPEN LETTER TO FRIENDS AND FELLOW DANCERS

Several months ago Pat and I were introduced to a new line of products. When we used them, we were so impressed with how they made us feel we knew we had to share them with our *dancing friends*. We were both aware of our lack of energy and our run-down feeling. After just two days of using one of these products, we get a terrific lift that lasts for hours. In just eight weeks, I lost 27 pounds and three inches off my waist while eating my regular food. We get all of our daily required vitamins and minerals in a mere four ounces of excellent tasting liquid. These nutritional supplements were formulated by a team of nutritional scientists and they work! We feel *great!* There's also a 100% unconditional money back guarantee. We are looking for distributors. Inquiries welcome.

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Clonk! Clem's forehead met mine. I saw little green circles.

I forgot what *left allemande* was, but I was able to catch up on *four ladies chain*. The man in the pink shirt held out his arms to courtesy-turn me. My extended hand slid through the front of his shirt and came out his side seam.

He looked as if he'd swallowed an ice cube. Whole.

No time to apologize, because Mark — in a peculiar falsetto—was already calling *chain the ladies back again*.

I didn't blame Clem for holding me at arm's length to courtesy-turn me. But when we were supposed to face center side-by-side, I stood alone. Clem had dropped out of sight. In fact, he was on the floor, looking up at me. "Floor's too slippery for these boots!" he muttered. After that, he just sort of shuffled his feet.

Mark called *four ladies chain three-quarters*. When my partner finished twirling me, we were in another square, but he quickly promenaded me back to our proper group.

Finally, the music ended. Mark called, "*Bow to your partner and bow to your corner.*" Clem and I cautiously nodded to each other, and my corner sort of bowed to me.

Our square joined hands and chorused, "Thank YOU!"

The man in the pink shirt hurried toward the men's room. I followed his wife to the sidelines. "I'm so sorry! I sure didn't mean to rip his shirt!"

"Don't worry," her smile looked strained. "I'll mend it."

Amid applause from the seasoned dancers, Mark called all of us up to the stage and handed us our diplomas. I framed ours. But I still wonder if I really earned it!

The following winter, we started Plus lessons with Mark, and he invited us to help represent the Merry Squares Club by dancing on a parade float for Charro Days.

Every February, Border residents celebrate Charro Days, the occasion of cowboys (charros) returning to the ranch after rounding up cattle.

Women wear full-skirted, floor-length hand-embroidered dresses and bright flowers in their hair. Some ladies (charra) wear black or beige floor-length straight skirts trimmed with white braid, matching $\frac{3}{4}$ -length jackets, white tailored blouses and small sombreros.

Men wear black trousers with silver stripes up the side seams, black shirts and huge velvet-like sombreros stitched with vivid colors.

I bought an embroidered floor-length costume at a dress shop in Matamoros, Mexico, just across the border from Brownsville; a friend shortened it to square dance skirt length.

Clem had a tailor make him a pair of black trousers with a stripe of silver sequins up the side seam. He bought a black western shirt with sparkly threads on the yoke, and a string tie with a rhinestone clasp.

We were ready!

I phoned everyone back home about our upcoming performance. "The parade doesn't end at the Border, "I told them excitedly. "It crosses into Mexico, too!"

They wished us well and made us promise to let them know how everything turned out.

We and three other Merry Squares couples drove to the designated site in downtown Brownsville to meet Mark.

Tall, swaying palm trees backgrounded crowds of exuberant people lining the parade route. Sunshine heightened the already intense purples, pinks, reds and yellows of bougainvillea, hibiscus, balloons, paper-machè ornaments and other decorations festooning the parade floats. Banners proclaimed names of sponsoring companies.

Adults, teenagers, and toddlers aboard the floats wore traditional costumes. Little boys' faces sported painted moustaches and sideburns. Little girl's faces were rouged and lipsticked.

A mariachi band in traditional black and silver costumes marched by, playing hand-clapping, foot-clapping Mexican music on trumpets, violins and guitars.

Mark motioned to us from the sidelines.

"Watch for Float No. 34. When it comes by, be ready to hop on." He pointed out three cases on the ground. "You'll have to help me get my equipment aboard."

All four men positioned themselves next to the record player, microphone and amplifiers.

Smartly uniformed bands with rat-a-tat-tatting and boom-booming drummers marched by, alternating with clowns, horseback riders and slow-moving floats carrying waving, smiling princesses and attendants.

These people were either seated on secured chairs, or supported by sturdy posts. We, on the other hand, would be "free-wheeling" on a moving platform.

Could we topple off if the driver unexpectedly turned a corner or stopped? All eight of us promised to hang on to each other and keep smiling, no matter what. After all, we had to show onlookers on *both* sides of the Border that square dancing was fun, no matter *where* you were or, for that matter, *what* your age!

Float No. 33 came into view. Clem and

the other men picked up their assigned equipment and we women gathered our full skirts, ready to board No. 34 as soon as it arrived.

But the sign on the next unit read "35." The men set the equipment back down. Mark asked the nearest policemen, "What happened to Float No. 34?"

The officer talked into his two-way radio, listened to his receiver, then told Mark, "Engine trouble. They had to drop out."

Resignedly, the men loaded Mark's equipment in his car.

Before he drove off, Mark smiled good-naturedly, "We'll just try again *next* year!"

Clem checked his watch. "It's nearly five o'clock. We may as well go out to eat."

Over a leisurely dinner at a nearby restaurant, the eight of us laughed about our short-lived career of dancing on a parade float.

But all of us were in too festive a mood to go home just yet. So, after a quick and unanimous vote, we did what any other right-minded square would do: We headed for the nearest dance!

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WHAT'S GOING ON IN SQUARE DANCING

UNITED SQUARE DANCERS OF AMERICA

During its annual meeting in June, the USDA elected a new slate of officers: Earle and Joy Hoyt, presidents; Red and Reva Null, Larry and Dixie Foraker, G.P. and Eleanor Caughman, John and Mary Lachenmayer, vice presidents; Gailard and JoAnn Janes, secretaries; Jim and Jody Temple, treasurers.

Appointed positions include: Jim and Peggy Segraves, directors of information; Mary McClure, historian; Clyde and Pauline Hanebrink, parliamentarians; Frank and Nan Habersberger, past-presidents; Mac and Chieko MacKenzie, Frank and Nancy Cherry, Handicapable Dancers Committee; Duke and Doris McClesky, National Folk Dance Committee; Howard and Loraine Backus, Insurance Committee; Joe and Joy Vaccari, Credit Card Committee; Clyde and Pauline Hanebrink, Museum & Archives Committee; Joe and DeAnn Hutchinson, Education/Showcase Committee; Jim and Peggy Segraves, Publications Committee; Loraine Backus, Jacket/Dress Committee; Joy Vaccari, Badges Committee; Jim and Kathy Maczko, LK Phone Committee; Walt and Sally Baechle, Housing Committee; Bob and Betty Coates, After-Party Committee; Walt and Sally Bauchle, Ways and Means Committee; Jim and Peggy Segraves, BMI/ASCAP Committee.

For USDA information, contact Jim and Peggy Segraves, 8913 Seaton Dr., Huntsville AL 35802 (205-881-6044).

USDA has initiated a dancer's long-distance telephone program that benefits individual dancers as well as their associations that are members of USDA. USDA will receive a monthly contribution of 4% of long distance bills of every dancer subscribing to the USDA Sprint program. Dancers will see a reduction in cost without sacrificing quality or service, no matter what LD carrier presently used. For info, contact Jim and Kathy Maczko, 3061 E. Fox Run Way, San Diego CA 92111.

All of the proceeds of the 1990-91 credit card program will be shared with USDA's affiliated organizations. The next sharing will occur during early 1992. Square Dance Visa Cards, both Classic and Gold, identify you as a square dancer while providing all the benefits you expect. Contact Joe and Joy Vaccari, 227 Hughest St., Fort Walton Beach FL 32548.

ROUNDALAB

Membership in Roundalab is now open to anyone who is teaching or cueing round dancing. A couple, team or solo teacher comprises a Teaching Unit. Cuers are defined as actively engaged in cueing or prompting round dances. Cuer members will receive all mailings, may attend the annual conventions and participate in its many educational opportunities. Cuer members are covered by Roundalab insurance and licensing agreements with BMI/ASCAP. Cuer members will have no voting privileges and cannot serve as directors or executive secretary.

George and Mady D'Aloiso, Roundalab's Round-of-the-Quarter Chairmen, have announced the dances for the fourth quarter of 1991; Phase II, *My Josephine*; Phase III, *Heartaches '91*; Phase IV, *Roy G.B. IV Foxtrot*; Phase V, *Hot Hot Hot*; Phase VI, *The Sound of Music*; Classic, *Lazy Sugarfoot*. Cue sheets are available from the publishers of commercial cue sheets and/or from record suppliers.

A new promotional brochure on round dancing has been prepared by Roundalab and the Universal Round Dance Council. It answers many questions the non-round dancer may have about what round dancing is, how a person becomes a round dancer and what programs are available. Space has been left to include local contact information. These are available from URDC or from Roundalab at PO Box 37, Lower Waterford, VT 05848-0037.

THE AMERICAN FOLK DANCE OF THE STATES

The American Folk Dance Committee of LEGACY, along with the National Folk Dance Committee of United Square Dancers of America, is making steady progress toward the recognition of square dancing as the folk or official dance of all the states. Legislation has now been approved in 16 states—Oregon, Washington, Tennessee, Alabama, New Jersey, Florida, West Virginia, Oklahoma, California, Idaho, Massachusetts, Illinois, Arkansas, Virginia, Montana and Texas. This project will lead to resubmitting bills to the federal legislature to make the square dance the National Folk Dance of the U.S.A., as it is known throughout the world.

The following states have appointed legislative chairmen to work toward the goal: Arizona, Ed and Harriet Kellen; Colorado, Larry and Pat Loeffler; Connecticut, Matthew Walsh; Georgia, Sam and Carol McClure; Iowa, Norm and Maxine

Richmann; Kansas, Gene and Beth Gleason; Minnesota, Clay and Val Harris (bill pending); Missouri, Dean and Shirley Baxter; Nebraska, Al and Doris Moffit; New Hampshire, Dick and Judy Severance; New York, Jerry and Joan Sanford; North Carolina, Ralph and Mary Ann Kornegay; North Dakota, Lloyd and Cherie Mergel; Ohio, Larry and Edna Flanigan; Pennsylvania, Bob and Dottie Eigin; Rhode Island, Walter and Priscilla Niederlitz; Vermont, Dorothy Atomanuk; Wisconsin, Gene and Charlotte Johnson.

These states are needed to complete the picture: Alaska, Delaware, Hawaii, Indiana, Kentucky, Louisiana, Maine, Maryland, Michigan, Mississippi, Nevada, New Mexico, South Carolina, South Dakota, Utah and Wyoming.

Those interested in working on this project or wishing more information should contact Frank and Helen Cavanaugh, LEGACY chairmen for the American Folk Dance of the States Committee, 20 Wooten Drive in Southampton NJ 08088.

CALLERLAB

In 1981, the Callerlab Board of Governors approved a program whereby Callerlab assists local callers' associations with funding for their educational programs. Associations seeking financial aid are requested to contact the Callerlab office to obtain an application which will be reviewed and approved or disapproved by the established Review Board. Guidelines and operating procedures are available from the Callerlab office.

The Callerlab Foundation for the Preservation and Promotion of Square Dancing has made available a deluxe color brochure to be used in recruiting new dancers. These fan-fold brochures on high quality paper were designed and produced by Callerlab member Shawn Cuddy.

The brochure, titled *A New Song and Dance Routine*, includes scenes of dancers enjoying their favorite pastime. Professionally written advertising copy tells what square dancing is and invited non-dancers to join in the fun and fellow-

ship. It is written to appeal to non-dancers of any age, from all walks of life and from any country. Brochures, in packages of 100, are now available from the Callerlab Office, 829 3rd Ave. SE, Suite 215, Rochester MN 55904. (507-288-5121.) A donation of \$3 per 100 brochures to defray the cost of mailing would be gratefully accepted. Donations to the foundation are tax deductible.

Callerlab is a professional organization dedicated to the promulgation and improvement of square dancing as a universal, friendly form of recreation. To Callerlab members, "professional" means subscribing and adhering to a code of ethical conduct in dealing with other callers, dancers, clubs and caller/dancer organizations. It also means supporting decisions democratically arrived at in Callerlab committee and convention actions. For the occasions when a breach of ethics is perceived, a grievance procedure has been established. A copy of the complete procedure is available from the Callerlab office.

NATIONAL EXECUTIVE COMMITTEE OF THE NATIONAL CONVENTION

3,000 callers, cuers, dancers and leaders attended the two-hour BMI/ASCAP seminar at Salt Lake City sponsored by the NSDC Executive Committee, with president Ernie Stone as moderator. Three national ASCAP and one BMI official represented those two organizations. The general consensus of the meeting was that clubs, callers, cuers and organizations need to be licensed, but not both as callers or cuers and clubs or organizations. The attending officials indicated that no one would be penalized until plans are worked out satisfactorily.

At present, Callerlab has an approved plan to license callers, Roundalab to license cuers, and USDA is seeking authority to license clubs and organizations. The Executive Committee endorsed and supported the efforts of USDA in its negotiations to obtain licensing agreements for clubs not utilizing licensed callers and cuers.

A tape of the entire meeting is available

Every December, a club in New Jersey has a Toys for Tots Dance. Then there's a dance for the Handicapped. There is a club called Calorie Squares (they love to eat) which donates to various charities. None of it goes to their treasury. Grand Squares adopts a needy family at Christmas. In Maryland, for over 20 years, they have a dance for the Heart Fund in February. A Delaware club, PiR Squares has a mitten tree and all the mittens are donated to an orphanage.

Maybe in Ohio the square dancers are just dancing for themselves, but in the Philadelphia area, we're dancing for just about everybody.

*Linda Ayars
Boothwyn, Pennsylvania*

My suggestion is that you read "Let's Practice the Golden Rule" in the January 1991 issue of ASD, in which it was suggested that members of the square dance activity should help to increase the opportunities for persons with disabilities to participate in and enjoy square dancing...

Mac MacKenzie

Committee for Handicapable Dancers

for \$6 from Glenn Baldwin, SLC General Chairman, 3631 Spruce Dr. Salt Lake City UT 84124-3836.

The Executive Committee ruled that all future conventions will be four-day events, starting on the Wednesday before the fourth Thursday. Since thousands of dancers are in convention cities for pre-convention dances and sightseeing, this will encourage hotels to reserve rooms for four days instead of three.

Future convention dates are: 1992, Cincinnati, June 24-27; 1993, St. Louis, June 23-26; 1994, Portland, June 22-25; 1995, Birmingham, June 21-24.

Ernie and Barbara Stone are serving another year as NEC presidents, because of the illness of Lee Reed. Lee and Lettie Reed were elected 1991-92 honorary presidents. A.R. Rodgers is vice-president, with Glenn and Lois Baldwin, secretaries, and Carl and Jean McCarver, treasurers. Howard and Peggy Thornton continue as directors of information. Floyd and Claire Lively begin their eighth year as editors/publishers of *National Squares*.

...It seems to me that we are over-reacting (about ASCAP and BMI)...If callers, clubs and others in square dancing are legally required to pay royalties for the use of copyrighted material, then by all means let's do that. But let's stop going into a swoon at the very mention of ASCAP and BMI.

*Lindell Webb
St. Louis, Missouri*

...I propose that there is nothing particularly "wrong" with square dancing. I hear some long-time dancers say that things are much better now that we have established programs. They say that before, you never knew what would be called when you went to a dance. I like our fussy clothes, festivals, and the fact that cruise lines, resorts and big hotels are recognizing square dancing as a valid activity. I don't think we want to go back. If people want less, then the Community Dance Program is the answer to that...Let's quit complaining...

*Carol Starnes
NE Council President, Mississippi
American Squaredance, November 1991*

It's a bit different to have the hands square thru three hands and the sides square thru four hands in the next breath.

New Idea: *Peel and trail* by Lee Kopman.

10 YEARS AGO—NOVEMBER 1981

Here's a way to remember at each dance. Run through T-H-A-N-K-S and scatter your thank-yous across the dance floor:

- The caller and the caller's partner.
 - Helping hands—all those who pitch in.
 - All the officers.
 - Necessary committee workers.
 - Kitchen crew.
 - Squared up corners and partners.
- "Co-Editorial"

A quote from 35 years ago: Working on your Christmas gift list yet? Rickey Holden reminds us that we have one of the best gifts to give. He says, "Look among your friends. Find the couple or couples whose struggle with present-day pressures

seems to be a losing one and share your richness with them...Invite them over for an informal meeting and just happen to have some square dancers there." And follow up to see that they get a chance to learn more. Square dancing can be the biggest gift of all. And there's no rule that says this has to be restricted to the Christmas season.

From "Dancing Tips:" Classes just have to be fun! We really enjoy our groups, and they soon become great friends. Do you realize that in our classes, and in our clubs, we have such a great opportunity for a sharing of great pleasure? We are fortunate in having a spread of ages from teenage to the seventies in our groups. This is great—the different age groups need each other. The young folks really needed to relate to the adults, and the adults found the young folks were not really the "hell raisers" that some people are led to believe.

New Idea: *Press for time* by Dewey Berry.

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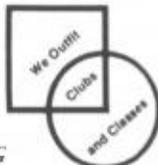
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your ankle. Arms should be extended and head turned to gaze at the right also. Hold the pose, stretching and keeping the spine straight as possible 20 seconds on each side, gradually increasing the time to one minute. This pose is helpful for developing flexibility in the hips and pelvis.

DEVELOPING STRENGTH

Extended Leg Pose

You may need a chair for this pose. Place feet four feet apart with hands on hips. Exhale and bend forward from hips, stretching hands out in front of you and placing your hands on the chair seat. Keep your thighs active and lift the sitting bones toward the ceiling. Keep the lower back flexible but don't sag down or press ribs toward the floor, instead, lengthen the front of your torso from the abdomen to the breastbone. Hold 20 seconds, gradually increasing your time in the pose to one minute. To come up, place hands on hips and raise on the strength of the legs. As you become more able, gradually

go lower using stacks of books or footstools until you can place fingertips on the floor. This stretches the hamstrings and inner thighs.

The Staff Pose

This is the basic sitting pose. It helps develop poise and concentration. Sit on the edge of a folded blanket with your legs out in front of you. Place hands by your sides and keep spine erect. Balance weight evenly. Stretch thighs out, while at the same time, lengthening the spine. Inhale, feel the thighbones moving downward. Exhale, lengthen the spine. Hold 30 seconds, increasing time to one minute.

As you practice and begin to feel the benefits of yoga, you may soon come to incorporate a yoga routine into your dance practice times. You may just find that yoga brings a new dimension to your dance. And dancing your best is what it's all about.



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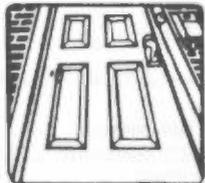
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Book Nook

by Mary Jenkins



THE DAY I SHOT THE MULE by Bobby Anderson



This book has nothing whatsoever to do with square dancing, but square dancers are bound to get a "kick" out of the stories in this 107-page paperback. The author is a square dancer.

The tales are sometimes quite "tall" but funny and amusing. For callers who include jokes and stories in their dance program, this book could be a popular one.

For the toastmaster, the dinner table wit or the party jokester, there is marvelous material here. It is also called by Anderson "good bathroom reading." Mostly, however, the stories are for just plain folks who want to sit back, relax and have a good chuckle.

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 —Voltaire

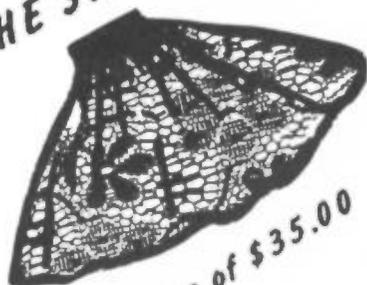
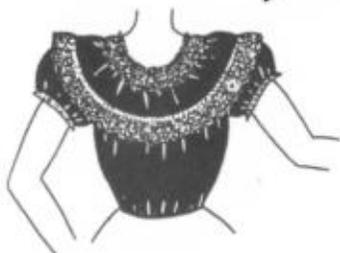
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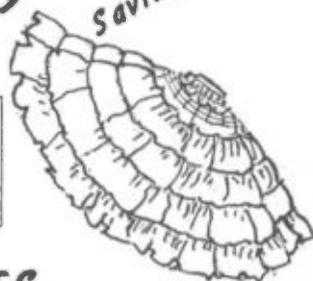
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1992 Weekend (2 Day) Schedule

BIG ENIS & LITTLE ENIS Wes Dyer (KY) Kenny Jarvis (KY) Special sessions of C/W Dancing, Clogging & Rds May 15-17	★ CHAPARRAL RECORDS ★ Ken Bower (CA) Marshall Flippo (TX) Jerry Haag (TX), Scott Smith (UT) Gary Shoemaker (TN) [RDS] Ray & Bea Dowdy (WV) May 29-31	SINGLES WEEKEND Roy Hawes (GA) Ray Donahoo (TN) Johnny Chambers (TN) [RDS] John & Mary Lunn (TN) June 5-7	Nick Hartley (IN) Jerry Steeman (MI) [RDS] Chuck & Barb Jobe (OH) June 12-14
Buddy Trundle (GA) [RDS] Carlene & Steve Bohannon (GA) June 19-21	CINCINNATI NATIONAL CLOSED June 26-28	Bill Bumgarner (OH) Dave Freidlein (OH) [RDS] Bud & Jan Cohan (OH) July 3-5	George Shell (VA) Drew Scearce (VA) No Rounds July 10-12
Bill Everhart (IN) Dave Craw (IN) [RDS] Judy Everhart (IN) July 17-19	GOOD OLE BOYS Sam Dunn (OH), Mike King (OH) Keith Zimmerman (OH) [RDS] Phyllis & Bob Hathaway (OH) July 24-26	Ray Brigance (TN) [RDS] Grant & Barbara Pinkston (TN) July 31-August 2	Dave Stuthard (OH) Homer Magnet (OH) [RDS] Ken & Mary Carol Meyers (OH) August 7-9
Phil Kozlowski (IN) [RDS] Phil Van Lokeren & Rocky Bolton (OH) August 14-16	Gene Record (OH) [RDS] Carl & Vera Poppe (OH) August 21-23	★ ROYAL RECORDS ★ Tony Oxendine (SC) Jerry Story & Larry Letson (TX) [RDS] Jim & Jane Poorman (IL) August 28-30	Wayne McDonald (TN) [RDS] Dee Smith (TN) September 4-6
Stan Russell (SC) Sam Lowe (SC) [RDS] Larry Monday & Gladys Guenther (NC) September 11-13	Chuck Myers (AL) Rick Burnette (AI) [RDS] Chuck & Nancy Sample (FL) September 18-20	Mel Estes (AL) Wayne Smith (MS) No Rounds September 25-27	Cecil Sayre & Ed Graham (WV) Jim Durham (VA) [RDS] Charlie & Carolyn Hearn (WV) October 2-4
LIGHTNING RECORDS Jimmy Roberson (NC) Barry Echols & Bob Price (NC) [RDS] Wentz & Norma Dickenson (TN) October 9-11	Harold Kelley (GA) John Swindle (GA) [RDS] Hal & Sadie Roden (GA) October 16-18	★ ESP RECORDS ★ Elmer Sheffield Jr (FL) Bob Newman (TX) Craig Rowe (MD) Steve Kopman (TN) [RDS] Steve & Jackie Wilhoit (TN) October 23-25	SINGLES WEEKEND George Lavender (AL) Larry Sandefur (GA) [RDS] John & Martha Pritchett (GA) Oct. 30-Nov. 1

1992 5-Day Schedule

CALLER SCHOOL Stan Burdick (OH) Gary Shoemaker (TN) May 3-7	Jon Jones (TX) George Horn (OK) Ernie Haynes (OK) Gary Shoemaker (TN) [Rds] Merle & Maxine Montee (OK) May 10-15	Gene Record (KY) Dick McPherson (NC) Harold Thomas (SC) Gary Shoemaker (TN) [Rds] Bonnie & Tom Tomchik (NC) May 17-24	Scotty Sharrer (OH) Frank Gatrell (OH) Herb Osterle (SC) Gary Shoemaker (TN) [Rds] Frank & Phyl Lehnert (OH) May 24-28
Tony Oxendine (SC) Wade Driver (AZ) Gary Shoemaker (TN) [Rds] Dick & Gail Blaskis (OH) May 31-June 5	Paul Walker (FL) Shelby Evers (TX) Gary Shoemaker (TN) [Rds] Jim & Barbara Winters (FL) June 7-12	ROUNDS WEEK Charlie Lovelace (FL) Tom & Jan Kannapel (KY) June 14-19	Darryl McMillan (FL) Alan Schultz (KS) Gary Shoemaker (TN) [RDS] Phil & Becky Guenther (KY) June 21-26
King Caldwell (LA) James Martin (TX) Gary Shoemaker (TN) [Rds] Frances & Jerry Stinson (LA) June 28-July 3	Marshall Flippo (TX) Jerry Haag (TX) Gary Shoemaker (TN) [RDS] Dan & Linda Prosser (PA) July 5-10	A2-C1 WEEK Darryl Lipscomb (TX) Chuck Myers (AL) Chuck Stinchcomb (MD) July 12-17	Frank Gatrell (OH) Scotty Sharrer (OH) Gary Shoemaker (TN) [RDS] Dick & Pat Winter (OH) July 19-24
Ken Bower (CA) Bill Harrison (MD) Gary Shoemaker (TN) [Rds] Ozzie Ostlund (VA) July 26-31	Tony Oxendine (SC) Jerry Story & Larry Letson (TX) Gary Shoemaker (TN) [RDS] Jim & Jane Poorman (IL) August 2-7	Jim Park (MI) Cindy Whitaker (IL) Gary Shoemaker (TN) [RDS] Chuck & Sandi Weiss (MI) August 9-14	Ramon Marsch (OH) Gary Brown (FL) Gary Shoemaker (TN) [Rds] Bill Hart & Helen Lilak (OH) August 16-21
C-1 & C-2 WEEK Ross Howell (TX) Bob Gambell (TX) Mike Jacobs (VA) August 23-28	Guy Adams (IL) Shane Greer (OK) Gary Shoemaker (TN) [Rds] Bill & Betty Lincoln (AR) August 30-Sept. 4	ROUNDS WEEK Wayne & Barbara Blackford (FL) Frank & Phyl Lehnert (OH) September 6-11	Larry Prior (FL) Gary Shoemaker (TN) [Rds] Larry & Bernice Prior (FL) September 13-18
Chuck Peel (IN) Virgil Troxell (IN) John Paul Bresnan (AL) Gary Shoemaker (TN) [Rds] R & W Collier (IN) September 20-25	Larry Letson (TX) Lem Gravelle (LA) [RDS] Marilyn & Cliff Hicks (MI) Sept. 27-October 2	Ken Bower (CA) Gary Shoemaker (TN) [Rds] Chuck & Voncille Murphy (MS) October 4-9	Dick Duckham (MI) Woody Ussery (AR) Gary Shoemaker (TN) [Rds] Neal & Arthurlyn Brown October 11-16
Tony Oxendine (SC) Jerry Story (TX) [Rds] Jim & Priscilla Adcocks (VA) October 18-23	Tim Marriner (VA) Craig Rowe (MD) [Rds] Barbara Stewart (NC) October 25-29	TO BE ANNOUNCED November 1-6	

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