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THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 46, No. 3
MARCH 1991



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Publishers and Editors

Stan & Cathie Burdick

Member of NASRDS

National Association of S&R/D Suppliers

American Squaredance Magazine (ISSN-091-3383) is published by Burdick Enterprises. Second class postage paid at Huron, Ohio. Copy deadline five weeks preceding first day of issue month. Subscription: \$15.00 per year U.S., \$13.00 per year Can. & Foreign. Single copies: \$1.50 each. Mailing address: PO Box 488, Huron OH 44839-0488. Copyright 1991 by Burdick Enterprises. All rights reserved.

Editorial Assistants

Mona Bird Mary Jane Connerth
Mary Fabik Cindy Hippely
Connie Maike Bob Mellen

Jean Wright

Workshop Editors

Walt Cole Ed Fraidenburg Bob Howell

Feature Writers

Harold & Lill Bausch Bev Warner
Mary Jenkins Ed Foote

Record Reviewers

Frank & Phyl Lehnert
Canadian Representative
Orphie Marcellus

A challenge is hereby issued to you as you read this issue of *ASD*. If you're a statistician at heart, perhaps you'll make a list and actually check off the answers to these questions. If you're not, perhaps you'll just keep the questions in mind as you read.

- How many program ideas can you find? Are these adaptable for your club?
- How many ideas can you find that might make club management smoother?
- How many tips can you find to make your own dancing more enjoyable?
- How many facts will you see that are new information to you?
- How many people will you read about that you may have met or seen since you have been dancing?

Where did you find the answers to the questions above. Certainly not in articles with specific labels like "New Facts You Did Not Know Before," but perhaps in the "Linelight" article with its dancing tips or in the LEGACY news release.

We know, we know, we've talked before about how folks read a magazine but every now and then, we're just motivated to point out again what we feel is a myriad of suggestions for better enjoyment of our dancing. And these suggestions come not from us, your editors, but from you, the

CO-EDITORIAL



dancers who are writing articles and sending us information.

For those who want a listing of where and when to dance, as one recent correspondent did, we recommend *The National Directory*, with its 10,000-plus listings of clubs and organizations. For those who want to read about square dancing with all its component parts, then we recommend *American Squaredance*. We think our writers have much to offer and to share. We think, especially in our now troubled times, that square dancing has much to offer our communities. It's our way of being able to reach out and touch our neighbors. It's our way of forgetting the troubles of the world for a brief time and being re-created.

Have fun reading and fun dancing!



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BY-LINE

All square dancers, regardless of the program they dance, should find ASD interesting—that's one of our editorial goals. That's one reason why we run fiction and poetry—for the readers who enjoy

a little frosting on their cake. This month, when we added pages because of increased advertising, we included a short story by **Elizabeth Burdick**. We hasten to say that this author is no relation to the editors, she just has a distinguished name. Other names new to our readers are **Jan Cohan** and **Sandy Kawan**. Jan helps us remember what the early days of square dancing are like and Sandy recounts the events of a Japanese square dance festival. Rounding out the issue are a homily by **Al Eblen**, Irish ideas by **Jo Jan Nunley**, and the third installment of the CDP series by **Cal Campbell**.

For readers in the frozen north, March is the beginning of spring. Perhaps we will already have an early peace settlement and the outlook will be sunny. That is our wish for this month, begorrah! Top o' the morning to you!

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* GRAND ZIP *

Enclosed is our check...I have figured out that we have square and round danced for 475 months, every month but one since January 1951, always one to as high as 18 per month. I keep a square dance diary. We are not snowbirds; we tolerate Minnesota weather, hate to miss anything going on around here. We are the only active charter members of our club, the Turkey Trotters in Worthington, MN, who will celebrate their 40th anniversary.

My wife of over 52 years and I enjoy the many fine articles in your magazine. Can you believe we enjoy Mainstream by far the most, and Phase I and II rounds. We have been angels for most of our classes throughout these many years. I could write a book on our experiences of dancing and have many albums of snapshots. Square dancing is our life, we say.

Vernon & Grace Kay
Okabena, Minnesota

I recently heard about a traveling caller who was to call a special dance for a club on Friday night but he called on Monday to say he couldn't make it. The reason given—he was offered another job for the same night, for more money. Fortunately, the club was able to get a local caller to fill the spot. The dance was a huge success and the local caller did an outstanding job. What else did the club do? They

cancelled the contract with the traveling caller for a future date he also had agreed to do. Perhaps they should have waited until the week of the dance to cancel.

I hate it when things like this happen. It gives all of us, who are not in it just for the money, a bad name. *Jim Farrough*

Elkhart, Indiana

Thanks for such an outstanding magazine. Perhaps we will see you in the San Diego area in 1991. *Steve Moore*
Chula Vista, California

Although you call your magazine *American Squaredance*, you actually have a lot of readers overseas. We enjoy the magazine and depend on it for information, which is why we pay the sizable mailing costs to have it sent to us.

I would like to offer two suggestions. The first is that both you and your advertisers allow a little more lead time. You can't send in a return form for information with a deadline of October 15 when you have just received the magazine and it is already past that date. The same with caller schools and festivals. By the time we read about them, it's too late to attend.

Secondly, since you are the only magazine providing your service, how about considering an addition? How about having a page in every issue devoted to the interests of overseas dancers? You might even pick up some new advertisers and subscribers.

Continued on Page 95

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Another golden opportunity appeared right out of the blue when I got the green light to fly over the rainbow to colorful Hawaii! Wow. Officers of the Aloha Promenaders of Honolulu gave me the nod to come to Waikiki again (just as I did in '87) to call their New Year's Eve Dance. Of course, I literally danced on a cloud at the news, packed my technicolored Aloha shirt as quickly as a wild boar can blink, and made *porpoiseful* plans for this whale of a chance to cross half the Pacific faster than a cross-eyed albatross can cross. Hawaii is our favorite place for wintertime wandering, and this would be the eighth time Cathie and I could make it our destination. We like to go in December or January or February when Ohio fairly freezes as frosty frozen as the flat fish in your frigid fridge.

In addition to the New Year's Eve swing thing, the S/D Federation of Hawaii gave us a double reason for the trip, in offering for us to do a leadership clinic. Hot dog and happy dolphins—a choice and challenging channel surely opened up for us at an ideal time. Our tickets for the flight were grabbed before you could say "Hauoli Makahiki Hou" (That's *Happy New Year*), and a few days after Christmas we were skyward on United.

Our son Bruce, already in Hawaii for a two-week vacation from his college teaching job, met us with the traditional lei greeting, and we checked in at the Outrigger Edgewater Hotel on Kalia in downtown Waikiki. At this point the Oahu (Oh-Wahoo!) travelogue commences, folks, so if you detest travelogues, skim over the next two pages of atrocious-verbosity like a surfer over the rolling waves, allowing

yourself only a linear linger on the foamy crest of each boxed-in paragraph like this:

A salty old sardine would feel less cozy and more cowed by the crowd on the populous beach at Waikiki than he would with his brothers and sisters in the can. Inadvertently you follow the phone phonetics to *reach out and touch someone*. One must sit so close to another sitter in this situation that one can read every word of the other's book. Nevertheless, the body-meet-a-body and the goggle-ogle often proves a bit revealing, so who's complaining?

One of the most interesting and new-for-us excursions we took this time was an all-day, round-trip, Honolulu-Waikiki Trolley Tour. (The trolley is actually a bus with trolley trappings.) There are at least sixteen on-and-off options, some of which were especially appealing, for instance:

- **The Dole (droll) Pineapple Cannery Tour.** Eating chunks of pineapple is appealing; peeling a pineapple is less than appealing.
- **The Academy of Arts.** Van Gogh's *Wheatfields* is there. I touched the wheat. I couldn't begin to touch the price.
- **The Jewelry Design Center.** They do such lovely things with pink, gold and black coral. Did you know their gold for rings comes from Providence, R.I.? I was reminded of the days when I worked for Coro Jewelry in Providence. Wanna see my etchings? (There must be a good Co-Ed comment here somewhere. We can't let an invitation like that just go by, can we?—Co-Ed.)
- **Pier 7/The Maritime Center.** There

she sits—a fully-rigged, four-master whaling ship, the *Falls of Clyde*. You can almost hear the echoes across the bow: "Ahoy, Scotties, up anchor and let's get this scummy schooner on the high seas!"

● **Chinatown.** You can get *woefully fat* at Wo Fat's.

● **Ala Moana Shopping Center.** 180 stores where you can buy everything from finger foods to a potted palm.

For the first-timers among you, here's a laundry list of just a few of the attractions we had taken in previously, so we didn't repeat, but each one can add *fabulustre* to your myriad periods of Oahu fun: Waimea Falls, Arizona Memorial, Oceanarium Restaurant, Changing the Guard at King's Village, Hilo Hattie's, the Don Ho Show, the Al Harrington Show, the Polynesian Cultural Center, the Atlantis submarine ride, the Honolulu Zoo, Pearl Harbor, the Punchbowl, Mormon Temple, Bishop Museum, lots of luaus, dinner cruises, and on and on.

So many street names on the island begin with the letter *K* and sound alike, it can be confusing. You can start on the most main street, Kalakaua, drive up Kanekapolei, veer off on Kaiulani, continue on Kuhio, turn on Kapahulu and go to Lemon. Lemon? How did a Lemon get there?

We had a ball at the New Year's Eve Square Dance in the Waikiki Elementary School. Eight-plus sets came out (a good crowd for the area, they said), representing most of the clubs on the island. Debbie Martinsen, Brad French and other Promenaders made it special with door prizes, decorations (dig those crazy geckos) and a full meal at midnight. John (and Velma) Dineen *rounded* out the evening. The sky was ablaze with fireworks displays as '90 turned to '91. It's a tradition in Honolulu/Waikiki—both on Halloween and New Year's Eve. So the night ended gloriously, with a buss-a-minute (not the *tired* kind—the face-to-face kind), plenty of yellow rocks, bright skies, noise

and good wishes.

Our other square dance-related booking, a week later, involved both Cathie and me in presenting a leadership clinic for about 20 club reps, sponsored by the Hawaii State Federation of Square and Round Dancers, this time located in a rec building over in Kahala. President Bruce Altenhof had set it up with assistance from caller Paul Pratt. Our subjects were Publicity, PR, Image, Communications, Better Classes and Clubs. Club problems in Hawaii are somewhat unique, but dwindling dance population and the need to get more young people involved in our activity are universal concerns both on the mainland and in the middle of the Pacific. There's no easy hokus-pokus in this focus!

Isn't it simplistic and singular that the main public transportation system all over Oahu is *The Bus*. It is known only as *The Bus*. *The Bus* is printed on the side of those hundreds of coaches. So one is inclined to look around for *The Train*, *The Plane*, *The Garbage Truck*, but other mini-appelations don't follow.

In the lower Lewers area where our hotel was located, there are dozens of restaurants, and we tried to go to a different one for each meal. There's Moose McGillycuddy's, a wild place—a young adult hangout; the Shore Bird Grill in the Outrigger Reef Hotel, where you cook your own steak (Ah cooked mah mahimahi, no steak—Co-Ed.); Chuck's Steak House (part of our own hotel); The Lewers Street Fish Company (great fish 'n chips); the pretty Cafe Princess in the Royal Hawaiian Shopping Center; Waikiki Broiler; Pieces of Eight (We ate at the Eight with Paul and Carolyn Pratt); Buzz's Steak Place; Denny's; Popo's, and others. Further out there was the dining room at the Outrigger Prince Kuhio (where I attended Rotary); Auntie Pasto's (We ate there with Bruce and Sandy Altenhof.); Trattoria Manzo in Restaurant Row, and others.

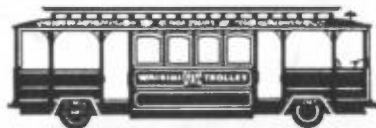
We certainly hope rumors are false that

the International Market may give way in favor of more skyscraper hotels and condos. It's a very unique and fun place with its little mobile shops tucked in among the elephant-legged banyan trees, each one with a hundred towering trunks and rambling toes.

On another visit, we were pedaled all over Waikiki in a pedicab, but those vehicles were scarce this time; instead we saw night sights via a Central Park-type horse and buggy. The driver explained that his horse simply loved Hawaii—he works only a few hours each night, whereas back in his former Amish home in Lancaster, Pennsylvania, he had to pull a plow each day "from sunup to sundown" and "even go to church on Sunday."

It was really a pleasure-and-a-half to drive all over the island in our bright blue Dollar convertible that week, courtesy of the Outrigger "Free Ride" program. There was the circulate coastal trip up and around the famous North Beach area to watch the surfers, stop to swim, and eat at Jameson's in Haleiwa. There was the opposite-leg trip on the south and western shore all the way to Keena Point, where we watched a whale do its spouting, bobbing thing. We drove up around Diamond Head Crater again. We watched kites fly at Kapiolani Park and strolled by the paintings-on-the-fence near the zoo. We saw a few movies, swam every day but one, and took brisk walks to offset our pound-producing penchant for macadamia nuts and other Hawaiian delicacies.

On this vacation sensation, we stayed on Oahu and didn't get to the neighbor islands as we usually do, but we'll do them again another year—the Big Island, Maui, Kauai and Molokai—all beautiful locations. We'll definitely return about late



January next year when you can join us on a week-long tour covering three islands, plus three days of dancing at the Aloha Convention. Ask us about it.

It is always a bit traumatic when the time comes to leave our adopted magic,



majestic Sandwich Island, but at five on January 7 the time arrived and the big United DC-10 awaited. At least we could take a little of Hawaii with us back to cold Ohio in the form of Kona coffee, shell leis and other mementos. *Mahalo* to the Promenaders and to the Federation.

In one short year we'll be back, where palm trees and hula skirts sway, where there's foam on the breakers and foam on your coconut drink, where all the fireworks people ignite can't compare with Nature's volcanic performance, and where a rainbow's arch, so commonly resting on those jagged peaks, repeats itself again and again in the vibrant tropical flowers one sees everywhere.

Hawaii is an antidote, an elixir, a refresher for the human spirit. Stan Wentzel put it well when he said these words:

"Sometimes I think that simple things must hold answers that modern humanity, in its crazed pursuit of the sophisticated, is seeking. Somehow that beach...with its spare, perfectly combined ingredients, can put me in touch with a truer version of myself. Perhaps that's why so many people come to Hawaii year after year. Call it a vacation, call it [just a] tan, call it whatever you like. When it comes right down to it, we long for an escape to a tryst with our true selves...And that place where it happens—wherever it is—is called Paradise."



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Al & Nell Eblen

Many years ago my father was a contractor. He built homes, school buildings and even bridges. This was before paved roads out in west Texas. A flood came and washed away the bridge over Pease River, between Paducah and Childress. Dad and his crew were rebuilding the bridge one summer, while school was on vacation. As a young boy I went along for the trip and spent the day.

There was one man who would quit work about one hour before lunch time and make coffee for everyone. This old timer would just sit and watch the coffee on the fire. As a result of this man doing nothing for close to an hour, a phrase, *making coffee*, was coined. From that time in our family, anyone who was loafing on the job was said "To be making coffee."

In the military it is called "Goldbricking."

I always used the term "making coffee." In later years in my own construction company, I often had people who made coffee, from time to time. In many places where I worked, we had people who "made coffee." In our square dance clubs we have had people who contributed very little. In real life I see many people, very successful people, who are never "making coffee." They work full time. I also see many very unsuccessful people who really never do much except "make coffee."

What are you doing for your square dance club? What are you doing on your job? What are you doing in your church?

Are you really contributing to the welfare of all, or do you just sit around and "make coffee?"



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Leprechaun Day

by Jo Jan Nunley

For the one person in America who doesn't yet know, the Irish leprechauns have asked that I tell you that March 17 is St. Patrick's Day. Now I have a son who wouldn't let me forget his Irish heritage and St. Patrick's Day even if I wanted to. His name, you see, is Patrick. (And, no he is *not* a saint, although he might try to persuade you and me differently on occasions.)

I haven't had the privilege of travelling to Ireland, but my dad did when he served as a signalman on a naval ship during World War II. He says the coastline of Ireland was the greenest green a person could possibly imagine. He described it as an emerald green. So, even if we haven't made a personal odyssey to the land of the leprechauns, when St. Patrick's Day comes every March 17 our minds naturally turn to the hues of green. We think of tiny leprechauns dressed in little green frocks with miniature smoking pipes clenched between their teeth hiding behind trees in dense green forests. We also think of four leaf clovers, for who among us does not need a little extra luck sometimes? Maybe those of us who have travelled to Ireland recall their experience when they kissed the Blarney Stone.

Probably, unless you club happens to be really rich, all of your club members are not going to be able to celebrate this St. Patrick's Day in dear old Ireland, watching an Irish jig in the local pub. So, why not bring a little of the old Irish magic to your square dance club instead? Sound good? Why not?

Now hold on there, I'm not for one moment suggesting that we should serve that green beer that always seems to headline our television newscasts on March 17. Enterprising refreshment hostesses, however, should be able to come up with refreshing drink that has just a touch of green in it. Sugar cookies

with green icing have too long been saved for December holidays! Be radical this year. Serve those green-iced cookies in March.

If your club is fortunate enough to have some members of Irish descent, perhaps they just might agree to perform an Irish jig for the members. Speaking of Irish jigs, I don't know how many of you are western movie fans, but I happen to be one. I recently saw the movies *Young Guns* and *Young Guns II* which movie critics say accurately portrayed the life and times of one infamous Irish fellow, Billy the Kid.

Now I didn't realize young Billy happened to be of Irish descent until I saw Emilio Estevez in his role as Billy doing a jig in the movie. Doing a little historical research later, I found that Billy's mom was indeed Irish. Billy the Kid was active in New Mexico, the new state to which I have moved.

If none of your square dance members agree to do a little Irish jig to liven up your St. Patrick's Day dance, you might just contact Emilio Estevez. If his booking schedule allows it who knows... Well, then again probably not, but you never know for sure until you try.

Celebrating the diversity of our cultures in square dancing can bring understanding and appreciation of each other. We can all benefit from those ingredients, Square dancers happen to be one of the most accepting groups of people around. I don't know about you, but that makes me proud to say I am a square dancer.

Square dancers would, I'm sure, even welcome a bona fide leprechaun to square up in their club on March 17. Legend has it that if a person is lucky enough to catch a leprechaun, the leprechaun will reveal to his captor the hiding place of his treasure in order to regain his freedom. Leprechauns, like people, must value their freedom a great deal.

On second thought, maybe our club

members don't need to focus so much on catching a leprechaun this March 17. What greater treasure could we hope to find than the one we already possess—the freedom to get together, put on our green togs, shine our shoes and boots, and square up with some of the friendliest people in the world?

Our treasures are many. We have callers who spend their time practicing and spending their own money so that we may enjoy the latest dance tunes. We have faithful club members who volunteer to serve our clubs in the time-consuming capacity of officers. We have opportunities to attend dances of any size, small club dances to huge national conventions.

On "third" thought, our club members had better be careful or the leprechauns may try to catch one of our full skirts this March 17 and hold us for ransom! Then again we gladly share our storehouse of treasures weekly. We invite new dancers to join us in lessons. We welcome other clubs into our fold if they come to visit.

Many of our clubs share their time and money to volunteer in their communities. Good will still remains to be the best advertising for square dancing. Fortunately, our members are proficient at spreading goodwill.

Yes, I believe there's no question of it now. St. Patrick would indeed be pleased with our treasures. Have a great St. Patrick's Day, dancers! Do an Irish jig for me! If you are so fortunate as to travel to Ireland to celebrate St. Patrick's Day on March 17, don't forget to kiss the Blarney Stone!



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TOGETHER AND TOUCH

by Jan Cohan

From *Cues & Tips*, Columbus, Ohio

Until 1980, I thought I led a "normal" life—housewife, mother, volunteer for charitable organizations. On our evenings out we went to dinner, movies, and occasionally a cocktail party. Nights of the week were identified by TV shows. Bud's friends were from work; mine from women's clubs and groups; *our* friends had become fewer and fewer. After 20 years of marriage, we seemed to be headed in different directions.

Then we saw a western square dance demo at Eastland Mall. Since we'd done eastern squares while we were dating, we thought this western stuff should be a snap. That first night of lessons, though, was something of a shock. Grown men and women ran around hugging everyone in sight—as if they meant it! They talked of dancing two or three times a week! And the funny clothes!

On the way home that night, we agreed to take the lessons but we'd dance only once or twice a month. The clothes were *positively* out! I would wear a skirt, blouse and comfortable shoes. Bud would wear a sport shirt (button-down collar, not western style). Fun's fun, but there's no reason to become a fanatic weirdo about it.

During the next nine months, our new-found weirdo-fanatic friends seemed to gradually transform. We enjoyed the sincere friendliness of the hugs ("yellow rocks"). One "angel" had a heart attack, and some of the club members actually went over to his house and mowed the lawn for his wife. Were these people real?

Exactly when is clouded in my memory, but at some point those clothes began to look good. My dance wardrobe grew... and grew. Bud even bought a western shirt (white) and a colored tie to match my dress. Please understand, this man wore Marine green and khaki for 20 years, so getting him to wear a red tie and a shirt with pearl snaps was a real accomplishment.



Following graduation, our "once or twice a month" became once, twice, three times a week. Banner stealing and retrieving became a part of life. This "yellow rock" stuff was great. I was amazed to see the inside of a conversion van the first time, before it was *filled* with seven other dancers! *TV Guide* on the coffee table was replaced with *Cues & Tips*.

I'd never learned to ballroom dance and envied those couples on the floor who glided by effortlessly. Now, there were round dances between the square dance tips, and we could take lessons and learn to do that, too. Memories of the first weeks of round dance lessons are vivid. Step-together-step seemed impossible, and I wanted to leave the room every time the music started.

But we stuck it out. Soon I was the one (not quite) effortlessly gliding by. I was dancing and I loved it. We now have a round dance club of our own and I get a special thrill when I see couples enjoying the same excitement that I felt when we first started to round dance. Now I know why square dance callers and round dance leaders devote so much time to this wonderful activity.

Events in the past year have given me much to think about in regard to this "wonderful activity." I had major surgery and was scared to death, but the genuine outpouring of love and thoughtfulness from my dancing family was overwhelming. These people with whom I had so much fun let me know that they really cared. I'll never forget it.

Also this year, I lost to cancer a very

special friend, one of the first members of our round dance club. Others in my dancing family have had serious illnesses or family crises. They, too, have experienced the love and caring warmth of other dancers. The "yellow rocks" and friendliness at dances are not phony expressions given only at fun times; our dancing family truly cares.

Let's not forget why we got into this activity to begin with—to make friends and enjoy the fellowship of their company. Why do we stay in the circle of dancers?

Because we enjoy it so much. Why do we encourage others to join us? Because we want them to experience the fun and companionship, too.

So, continue to smile. Give others a warm "yellow rock" when you see them at a dance. You never know when it will be just what someone needs to see him through a difficult time. Overlook the shortcomings. After all, the other dancers accept you as you are. Enjoy yourself to the fullest—life's too short for frowns!



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For the last couple of months we've been discussing an alternative program to the traditional method of learning to square dance. It is referred to by many as the Community Dance Program. At this point in time no one knows if a community dance program can become widely popular. It will depend on several factors.

First, dance programs such as the community dance program approved by Callerlab and the Lloyd Shaw Foundation require knowledgeable leaders. Even though there are many such leaders already out there the numbers aren't large enough to really create a big surge yet. It really needs many more well trained leaders and a much larger dancer population before it can move from steady growth to extended popularity. That is one reason why the Lloyd Shaw Founda-

tion Leadership Training Institute was started two years ago, to provide a center for training such leaders and a place for these leaders to share ideas and dances.

Second, people need to know that such a program is even available. We all recognize that the most effective way of advertising square dancing is through people who already square dance. The same is true of a community dance program. The community dance style of programming is growing steadily in many places throughout the country, but it needs exposure. Articles in newspapers. Space in church bulletins. People telling people how much fun they are having.

The program also needs the backing of modern recreational square dancers. It needs to be recognized as a complement to square dancing and not as a threat. If a community dance program ever becomes widely popular, many of the people who join will become fascinated with square dancing and will join in the modern square and round dance movement will find a comfortable home at the community dance level.

Finally, supporting a community dance program will mean a large population of people will be happy dancing in a program that provides good dancing and a place to meet and enjoy their friends.

THE CDP—

A VIABLE ALTERNATIVE

by Cal Campbell

Castle Rock, Colorado

tion Leadership Training Institute was started two years ago, to provide a center for training such leaders and a place for these leaders to share ideas and dances.

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EAST MEETS WEST: SQUARE DANCING IN JAPAN

by Sandy Kawan



In November 1990, Fuji Squares held its First-Ever Square Dance Jamboree in Hachioji, Japan, featuring Tim Marriner. It was the first time our club ever attempted a 24-hour weekend jamboree. We felt with Tim's talent as a caller and his warm and friendly personality, how could we go wrong? And we were right! Our jamboree was a success and one of the best of 1990. People are still talking about how much fun they had.

What made our jamboree different from others in Japan featuring American callers is that our club is an American square dance club. Although over half of our members are Japanese, our club is operated as a private organization at Yokota Air Base, which is about 30 miles west of Central Tokyo. The club is run by Americans who are stationed at the base, with input from Japanese members via a Japanese member-at-large who sits on the Board of Officers. Fuji Squares has been around over 30 years, and for the past 17 years Tac Ozaki, a Callerlab member, has been club caller.

Fuji Squares has taken the "best of both worlds" from American and Japanese square dance customs and blended them to form a harmonious (a key word in Japan) mixture of the two. The jamboree exemplified this blending of customs. Most of the Japanese attended the dance not only to hear Tim call but also to experience a small "taste" of America. Most Japanese jamborees are held at resort hotels away from the city, because most inner city hotels cater to businessmen and don't have halls suit-

able for dancing. The accommodations and food are usually Japanese style, which means sleeping on futons on a tatami (straw mat) floor and eating at low tables while sitting on tatami. Our hotel, on the other hand, was in the city, about 30 minutes from the base, and featured western-style accommodations and food. We danced across the street in an underground "seminar" room, with hardwood floors (most resort hotels cater to weddings and have carpeted ballrooms). Although the room was small, we were able to have 10 squares on the floor comfortably. With the exception of Japanese pastries presented as gifts (gift giving is an important custom in Japan), snacks consisted of American cookies and candies, along with coffee and lemonade.

Most Japanese jamborees are 24 hours—from noon to noon—and are divided into three sessions: afternoon, evening and morning. Round dancing, if included at all, is very limited, maybe one round per hour. At our jamboree, to emphasize the bigger role round dancing plays in American square dancing, we had two rounds between every two tips. But Tim, himself, was the best example of what American square dancing is all about. All you had to do was look around the hall to see the effect Tim had on the Japanese—they were awed, and even we Americans think Tim is "awesome!"

One of the best Japanese square dance customs is their version of an afterparty. After the evening session, everyone changes and meets in the afterparty room to drink, nibble on snacks, perhaps to

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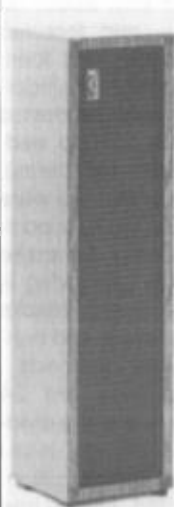
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watch some skits, listen to the callers sing song on tapes (called *karaoke*) and talk. At a typical Japanese jamboree, many people party until the early morning hours, when they return to their rooms for a few hours sleep before breakfast and the morning session. Our jamboree was no exception. Tim joined our after-after-party and taught some American games (the Japanese reciprocated and taught some Japanese ones).

My Japanese husband and I met square dancing in Japan 14 years ago, returned

to the United States and danced there for nine years, then came back to Japan four years ago. We've experienced the "best of both worlds," and we love square dancing over here so much that we have no immediate plans to return to the States. Come to Japan and see for yourself how friendly and hospitable Japanese square dancers are. The international language of square dancing breaks down any communication barriers.

Contact Sandy at PSC Box 1883, APO San Francisco 96292 or telephone 0425-52-2511 Ext. 7859.



DENA AND ELWYN FRESH

Dena and Elwyn Fresh swirl gracefully through round dances and cue with authority. Your editors have seen them dance in Texas and have worked with them in Arkansas, where they have their retirement home.

Some of today's dancers, especially in Arkansas, may know that Dena has written and had published 40-plus round dances. Very few outside of her friends in the Lloyd Shaw Foundation know that she graduated from the Cheyenne Mountain School where Pappy Shaw was the principal, and that she also taught dance at the school when she was 16 years old. Dena is a graduate of the Perry Mansfield School of Dancing in New York City and Steamboat Springs, Colorado.

Dena and Elwyn have been married 55 years. They lived in Kansas for many years, but also spent part of their early days together in Jupicari, Mexico, working with Indians in that area. Elwyn retired after 23 years with Socony Mobil Oil Co. as an industrial engineer. The Freshes have two sons.

While living in Wichita, Dena and Elwyn were the leaders of a dance group called the Centenaires, a group which focused on the waltz but danced old-time quadrilles, waltzes, schottisches, polkas, contras and the Lancers. Dena and Elwyn are pictured in one of the six elegant costumes which each couple wore. Dena choreographed all the dances for the group.

The waltz was emphasized because the Freshes feel that it gives dancing a third dimension. Dena advises dancers to "Dance as though you were *tall*, or in love! Dance a prayer. Pray a dance. Leap with

joy. Crawl with grief. Feel simple and lovely. Dance something old, something new, something tried and something true. Think *up*, look *up*, be *up*, dance *up* and on to the stars!

"Hold yourself like a king or queen! Dance! Don't taxi along! Each one, adding talent willingly, helps to build the great square and round dance activity. We must not overdance, overlearn or overdress, lest we destroy this recreational delight."

"Having enjoyed square dancing for many years," says Dena, "we feel that technique and styling are part of the game, as in all sports and most activities, and that it gives participants a feeling of confidence and security; round dancing is no exception. When properly done, it is a thrill to perform and a joy to behold."

Perhaps an East Indian proverb quoted by Dena in a past newspaper article belies the Freshes' philosophy of teaching: "What I give, I have; what I gave, I had, but what I keep is lost."

In the same article, a circle is defined: All join hands and circle to the left in love, All join hands and circle to the right in joy, Allemande left and hello first to the stranger Grand right and left and march off with the one you know.

Dena and Elwyn Fresh are inspirational examples of teachers who have spent a lifetime sharing their time and talents with the square and round dancers around them. We wish them many more happy years!





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Encore

by Mary Fabik

Highlights of Past Issues of this Magazine

25 YEARS AGO—MARCH 1966

New Products for Square Dancers:

- Square Dance Stamps—Promote your square dance hobby with colorful square dance seals that can be applied to mail, cards and the like. These attractive seals make all your correspondence an invitation to square dance.

- Record Envelopes—Disc-Protek record envelopes, made of polyethylene plastic and sized for 45 rpm records. These new envelopes protect records from dirt and scratching and slide easily into record cases or racks.

- Teaching Manual—*The S/D Callers and Teachers Manual*, published by the Northwest Callers Association, is an excellent step by step plan for teaching a 21-lesson basics class.

- Cookbooks—One of the unique projects being sponsored by dancers in Indianapolis to help finance the 15th National Square Dance Convention in that city is the publication of a cookbook especially for square dancers.

- Fashion Catalog—Complete square

dance wardrobes for men and women, including accessories and jackets. Many items in the catalog are the exclusive designs of Circle Eight owners, Hal and Al Siddons.

- Fundamentals Book—"Uncle Walt" Wentworth has published a *Complete Course of Square Dance Fundamentals and Movements*. Every popular square dance figure, from *acey ducey to zig and zag to a line* is included in the book. Supplements are issued periodically to keep pace with the new movements as they are introduced.

- Square Dance Dominoes—Lloyd Litman and Ricky Holden have introduced square dance dominoes for instant hash. A set of 50 cards provides a visual aid for what is happening in a set and encourages callers to use their own equivalents and zero movements for more varied and interesting calling.

10 YEARS AGO—MARCH 1981

We could listen intently to all the gripes in the world about what drives many

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dancers away from square dancing and not accomplish anything. The reasons are too many and vary considerably with individuals. Let us think instead about what keeps dancers in the activity. One item there will stand head and shoulders above all the rest and that is a good, firm foundation in the basics with consideration given to syling and dancing. Teach them well!

*Gene and Thelma Trimmer
"Calling Tips"*

Harold Bausch suggests we look back to the time we each started to square dance, to think what it was that made it all so much fun. First, we might think it was the people who were so kind, so much fun to be with. Then, too, it was the discovery that we could do this thing that looked so complicated. For many, it is because husband and wife enjoy a mutual interest, something they do together.

If square dancing does nothing else, it develops friendships. It breaks down shyness and barriers of age, sex, race and creed. We find that we are all equals, all

worthy people.

"Definition of a square, round, contra leader, teacher or caller: One that provides opportunities of enjoyment from square, round or contra dancing which, in turn, will satisfy and give meaningful fulfillment of the joy of dancing. This includes leadership desirable to achieve such a recreational experience for all participants as a quality of life." Bob Van Antwerp.

New Idea: *Cast an anchor* by Don Beck, Stow, Massachusetts.



SCHOLAR-SHARES

The time is here. ASDS services provides several partial scholarships to deserving applicants for caller/cuer schools of their choice. See pages 88-89 for a list of schools, and write us an informative letter if you'd like to be considered. Send to PO Box 488, Huron OH 44839.



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- EAG 2703 TRAVEL ON by Chuck
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Hem-Line

When Mary and Gene Lowe of Winthrop, Maine, passed by the ASD booth at the New England Convention last year, your editors were impressed with their beautiful blue and cream costumes and the fluted collar and overskirt of Mary's dress. When questioned, Mary admitted that the fluted effect came from using curtain valances. She then trimmed both collar and overskirt with white lace. Gene's blue shirt and cream tie completed the ensemble.



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40th ANNIVERSARY

The Frolickers Square Dance Club of Pullman, Washington, which draws participants from a wide area, has celebrated forty years of continuous dancing.

In 1947, caller Blythe House of the WSC Women's Physical Education Department began giving square dance lessons under the sponsorship of the Pullman Parks and Recreation Dept. The lessons were given in the Franklin School gym, and when a group of graduates met in October of 1949 to form a club, they named it the Franklin Frolickers. Blythe was the caller, and Bud and Claris Parvin were the first presidents.

In the early '50's, members decided to dance on the second and fourth Saturdays of each month from September to May, and these dates have been the Frolickers' dance nights ever since.

When Blythe's husband, "Shanty" House retired in 1952, they moved to Asotin and Bud Parvin became club caller. For a number of years in the mid-fifties, the Frolickers joined with the Women's P.E. Dept. to sponsor a series of Palouse Roundups with dancing and clinics led by well-known out-of-town callers.

The club outgrew the gym, and has since danced in a grange hall, a church basement and in other gyms. It now dances in the Youth Center at Pullman City Hall, still with the Parks and Recreation Dept. as sponsor. In 1965 the club name was changed to simply the Frolickers. In 1967 the present club banner was adopted (as pictured).

Subsequent club callers have been Gene and Liz Achell, Clint and Sylvia Renney, Dick and Charlene Spooner and Jerry and Molly Walker, who call at present. Round dance leaders since 1966, John and Jean Lawrence have been club members since 1951.



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VR113 LET ME BE THERE by Jerry
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- C-811 LOVE IS STRANGE—Scott Smith
- C-324 GIVE ME A CHANCE TO DANCE—Gary Shoemake
- C-323 GET ME BACK TO DIXIE—Gary Shoemake
- C-3515 WE'VE GOT THE MEMORIES
Marshall Flippo, Gary Shoemake, Scott Smith
- C-218 SPLISH SPLASH—Jerry Haag
- C-711 OO WEE BABY—Marshall Flippo
- C-611 LONESOME ME (Round Dance)
Wanda Winter with Jack & Ann von der Heide
- C-116 ZINGER/TODAY—Hoedown
- C-525 LOVE ME HONEY DO—Ken Bower

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FEEDBACK

As I opened my ASD for December, I was particularly interested in Paul Hartman's article on square dancing in Europe. He mentioned that, "In an unusual way, contact was established between a West German club and a budding group in Zella-Mehlis," East Germany. I went to my correspondence file and reread three letters we received from friends who are members of the Castle Twirlers Club in Coburg, about 40 miles south in former West Germany. In the letters, Matthias Knabner and Stefan and Rosemarie Steinert of the Coburg club described to me what I assume is the contact referred to in Mr. Hartman's article. On February 8, 1990, Matthias (one of the callers from

the Coburg Club) wrote the following. "At our club's Christmas party somebody knocked and said: 'Hello, we're square dancers from Zella-Mehlis! ...After long talks and some discussions, I went home, picked up my equipment and we had a little dance. But they do not dance the way we do; their square dancing is more like traditional dancing...We had a little one-night-stand and they enjoyed it so much that they decided to learn our way of square dancing.'"

Later, in a letter dated May 24, Matthias described an outing at a rented children's camp where he and others from Coburg met with the East German dancers to help them learn the western-style square dancing. In describing his experiences at the weekend classes, Matthias had this to say: "It was really a nice day, held at a nice place, and in a friendly atmosphere. We'll do it again very soon...I've never seen such enthusiasm and interest by students anywhere."

In a letter dated April 8, Rosemarie
Continued on Page 95

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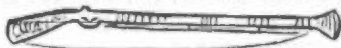
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TAKE AIM AT ANYTHING

Have been getting your magazine for many years and read it from cover to cover. My husband and I enjoyed the article in "Calling Tips" on "The One Night Stand" by Ed Butenhof.

My husband has been calling at one place for 30 years. He has had one-night-stands from barn dances and street dances to large hotels.

We have had many interesting experiences and some more unusual than others. He calls to the dancers' ability. It sometimes is a hair-raising affair, but he always ends the dance with everyone having a good time.

One time with some children who did not want to hold hands, he did the whole dance without an *allemande left*. Turned out fine!

I can't understand how some of these modern callers can think that old-time or traditional square dancing is so terrible.

There has to be a level for everyone and in the 30 years that my husband has been calling, he has made a lot of people happy. They come to a traditional dance and most of the time they will return time and time again.

Some go to dances to enjoy themselves, not to compete. That is what we want to see, more happy dancers.

We do some modern squares, mixers and contras. We enjoy working together and being together with our friends. Square dancers are the friendliest people in the world.

*Gene and Thelma Ward
Durand, Michigan*



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| RBS | 1316 | DON'T BE CRUEL | Paul |



Mike Iavarone



Chuck Meyer



Chuck Marlow



Cleo Barker

Well, here it is again, another square dance night!
 But I have that wonderful feeling I'll do everything just right.
 Oh, no, the music's starting! Why do my hands perspire?
 If I yellow rock my corner, I'll ruin his attire.
Everybody circle left. Oh, excuse me, that's my right.
 Oh, well, I'll just keep smiling, but it's going to be one bad night!
 What's that he called? A *teacup chain*? Why does my throat have a lump?
 We made it through, but I believe, we should call it the *coffee mug bump*.
 I've never known a single tip to last for half an hour,
 When we get through with this one, we'll all head for the shower.
 I'm glad we've learned to dance the Plus; now we can dance the best.
 The problem is, I may learn Plus, but I've forgotten all the rest!
 The caller just said to *circulate*, that gives me quite a scare.
 Hooray! I made it, I really did! Oh, no, I'm in the wrong square.
 I wish that I could twirl like that. I think I'll take a chance.
 I love the way my skirt goes out! Oh, my, I forgot my pettipants!
 Oh, well, nobody's perfect—everyone makes mistakes.
 Too bad this isn't photography so we could do "retakes."
 But all, in all, it has been fun, I mean it, I'm really not lying,
 Oh, dear, I guess I'd better go! Now why would my partner be crying?

Jean Huff, Dayton, Ohio

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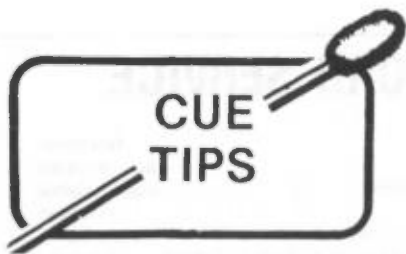
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INTRO

1-4 WAIT;; APT PT; TOG SCP TCH;

(1-2) In OP fcg WALL wait 2 meas;;

(3) Apt L,—, pt R twd ptr,—; (4) Together R blend to Scp fcg IOD,—, tch L,—;

PART A

1-4 2 FWD TWO-STEPS;; 2 CUT BACKS; DIP BK & REC CP;

(1) In SCP fcg LOD fwd L, cl R, fwd L,—; (2) Fwd R, cl L, fwd R,—; (3) Cut L over R, bk R twd RLOD, cut L over R, bk R; (4) Dip bk L twd RLOD,—, rec R trng to CP fcg WALL,—;

5-8 ½ BOX; SCIS THRU; 2 SD CLS; SD & THRU SCP;

(5) Sd L, cl R, fwd L twd WALL,—; (6) Sd R, cl L, thru R twd LOD to CP fcg WALL,—; (7) Sd L, cl R, sd L, cl R; (8) Sd L,—, thru R to SCP fcg LOD,—;

9-16 Repeat Meas. 1-8

PART B

1-4 LACE ACROSS LOP; FWD TWO-STEP; DOUBLE HITCH;;

(1) From SCP fcg LOD chg sds mvg twd DW xib of W fwd L,R,L (W twd DC xif M undr jnd ld hnds fwd R, L, R) to LOP fcg LOD,—; (2) Fwd R, cl L, fwd L,—; (3) Fwd L, cl R, bk L,—; (4) Bk R, cl L, fwd R,—;

5-8 LACE BK; FWD TWO STEP; 2 FWD LKS; WALK & FC;

(5) Chg sds mvg DC xib of W fwd L,R,L (W twd DW xif M under jnd ld hnds fwd R,L,R) to OP fcg LOD,—; (6) Fwd R, cl L, fwd R,—; (7) Fwd L, lk Rib, fwd L, lk Rib; (8) Fwd L,—, fwd R trng to CP fcg WALL,—;

9-12 BOX;; LIMP 4; WALK & FC CP;

(9) Sd L, cl R, fwd L,—; (10) Sd R, cl L, bk R,—; (11) Sd L, xRib (W xib), sd L, xRib (W xib) to SCP fcg LOD; (12) Fwd L,—, fwd R trng to CP fcg wall,—;

13-16 2 TURNING TWO-STEPS;; TWIRL 2 SCP; WALK 2;

(13) Trng rf ½ sd L, cl R, bk L,—; (14) Trng rf ½ sd R, cl L, fwd R end fcg WALL,—; (15) Fwd L,—, R (W twls rf undr jnd ld hnds R,—,L) to SCP fcg LOD,—; (16) Fwd L,—,R,—;

ENDING

1-4 2 FWD TWO-STEPS;; 2 CUT BKS; APT PT;

(1-3) In SCP fcg LOD repeat meas 1-3 Part A;; (4) Apt L,—, ptr R twd ptr,—;



Gerald McWhirter



Jerry Rash

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JOHNNIE WYKOFF

People IN THE NEWS



Caller **Toots** and hauler **Junior Richardson**, together for 30 years, direct S/D activities at the Community House in Red River, New Mexico (their 11th year there). 30,000 folks came by in 1990.

Fontana Village staff has announced the winners of the vacation drawings at the Sands International S/D Festival in Las Vegas. Grand door prize winner was **John Bishop** of Houston, Tx.; the winner of the drawing at the booth was **Nancy Ray** of Hixson, Tenn. Each received a certificate for seven nights' lodging and two meals per day plus dancing and recreation at Fontana Village Resort.

Square dance weddings are in vogue. On Dec. 3, **Pamela Jackman** married **Lonnie Davis** at the big Las Vegas International Festival (ASD, Feb, 90, p. 8), and all festival guests were invited. Way over in Prague, Czechoslovakia, two key leaders of the Caramella square/folk dance performing troupe were married: **Jarka Skrivanova** and **Dr. Jiri Vasak**. There are now 15 S/D clubs in Czech cities.

According to **Joe Varelli**, during the Nite-Owl Dance at the wild and wacky

Wickenburg, Az. festival, callers **Dave Gilbert**, **Chuck Meyer** and **Joe Varelilli** gathered eight squares to dance in the men's room of the community center. This beats last year's record of seven squares. The workshop call was *flush the tank* (Burlleson 1553).



Kansas and **A**rizona both benefit from the talents of caller **Gaylon and Von Dyne Shull**. In Mesa, they're at Monte Vista and Greenfield Village RV Parks.

The **Seastroms, Mike and Gail**, are set for international call/travel trips: April in Japan for Sendai Green Leaves SDC with **Wade Driver, Pat Barbour, Tim Marriner**; September with **Wade** to the Tyrolean Alps, Bavaria; they're off to Brisbane, Australia, and Christchurch, New Zealand, in October.

Alleged to be the oldest western-style S/D club in Ohio, the Dayton S/D Club recently celebrated 40 years. First started by **Mike Solomon** in Burkhardt Hall, it moved to the ever-popular Pavilion where the nation's top callers have called, and **George and Mary D'Aloiso** have cued for over 17 years.

The *South Central Wisconsin News* recently featured caller **Howard and MayDonna Gilmore** in a news article, also naming dancers **Gordon and Florence Sutfin**. Headline was $E = md^2$ or "energy equals merry dancing, squared."



Golf is the hobby of caller **Skip and Pauline Smith** when there's time away from engagements in Canada, Spain, Curacao, Bermuda, Germany, Hawaii and at home in Titusville, Fla.

Red ribbons signifying a *drug-free lifestyle* were evident when the Boots and Satellites SDC performed at the Lompoc Valley, Cal. opening drive, covered by the *Lompoc Record*. Callers were **Don Benson** and officer/chairman **Darwin Gallina**. (Thanks, **Bee McGraw**.)

Longevity is the word for the 35-year-old Rhody Merymakers and their caller **Dick Leger**, according to the *Providence (R.I.) Journal* in a half-page article. Dick's interest began when he drove his future wife **Sue** and her mother to play S/D music for Durfee's orchestra.

From **Carmela Livingston** in Middletown, Ct., comes word that live music, recreational square dancing and the CDP program are alive and well in New England. Last election season, **Bob Livingston** called a square dance as a fund raiser for a Democratic candidate for state office. **Doug Wilkins** did the same in Mass. for Republican **Jay Healy** and in Vt. **John Newton** called a dance for candidate **Bernie Sanders**, running for national office on an Independent ticket. All dances involved live music, and all three candidates won. Interesting band names: Country Squires, Mohawk Band, Turkey Mt. Window Smashers, The Tune Police.



Al Horn



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Rhymes and Calligraphy. Clevenger-Style

by Bev Warner

Every square dance club wishes for a couple like Jim and Joyce Clevenger of the Flushing Roadrunners, and Flint, Michigan. Not only were they attentive and learned well in class, but they participated fully through the dance lessons and then the club.

Jim is a retired elementary school teacher. Joyce is still working as a Physical Education teacher. They have been married over 30 years and boast of three children and a grandson.

Jim has a talent that he passes on wherever he goes. Beautiful calligraphy shows off his witticisms and poetry. During their classes, Jim made up booklets of "Square Dance Tips" for each student, also a Membership Square Angel Roster. For graduation he lettered the diplomas so they could be framed and displayed.

After Jim and Joyce joined the Roadrunners, guess who got the flyer making job? And such professional fliers they were! At the dances everything had a label in the same penmanship—the restrooms, treasurer, food table and coffee. This adds to the dances. It impresses the dancers, that someone would go to that much trouble.



Jim & Joyce Clevenger



Here are a few of Jim's "You know when you've square danced too much" thoughts. They show his sense of humor and creativity. (Some are his, some are borrowed.)

- ...when before going to bed at night, you *do-sa-do* the dog and put out your spouse.
- ...when your wife wears square dance shoes to bed.
- ...when you make plans to be buried with your club badge on.
- ...when all you have to look forward to is a hot foot bath.
- ...when the call is *peel the top* and you blush.
- ...when you can't go around the left hand lady like you used to.
- ...when you are cited for doing a *veer left*, *wheel around* and *chase right* on the freeway.
- ...when everyone in your square has a spear and shield.
- ...when you open your closet door and you are buried in an avalanche of petticoats.
- ...when squaring up, instead of shaking hands, others pinch your cheeks.
- ...when you hire an interior decorator and insist on a wall paneled with your badges.
- ...when you put your petticoats on upside down and can't tell the difference.
- ...when all of your square dance towels are mildewed.
- ...when the caller begins to sound like your mother-in-law.
- ...when you do a *double pass thru*, *cloverleaf* just to get to your seat in church on Sunday.
- ...when you go to bed and yellow rock the pillow.
- ...when you take off your shoes and they keep on tapping.

...when all callers sound exactly alike, and they all call you by name.
 ...when you believe that a meal is not edible unless everything on the table is "finger food."
 ...when upon reaching the head of any line, (at any place) you experience a mental block if you are not asked to "sign in."
 ...when the week's laundry consists entirely of square dance apparel.
 ...when your dance shoes try to hide when they see you coming.
 ...when you fasten you club badge to your pajamas and wait for the next call.
 ...when someone offers to shake hands and you attempt to do a *right and left thru*.
 ...when the caller announces an equipment failure and you reply, "Never mind the music, let's dance."

Every class member who joins a dance club brings a special something to add to the group, whether it be personality, creativity, energy or just the love of dancing. The Clevengers have all of this and more. Usually folks are honored after having given of themselves for years why not start off by honoring them at the beginning? They probably deserve it. Here is a poem Jim wrote for a beginner's class:

Others were dancing with no need to fret,
 While we in the corner had re-squared our set.
 The caller was livid, his microphone squealed
 "Pay attention back there or dance in the field."
 We trembled and waited for his next command
 Which was allemande left, then right and left grand.
 We moved as a unit, as slick as you please,
 "Now look for your corner and swing in the breeze,
 She's your new partner, remember her face
 Now walk her back home to your starting place."
 Just bursting with pride, we moved round the square
 And dutif'ly stopped when we both arrived there.
 "The four pretty ladies will now chain across
 Gents send 'em right back or you'll be at a loss.
 Let's allemande left, give a right to your "par"
 Step lively and move to an allemande thar;
 Well now shoot the star to an Alamo wave

Swing thru and balance, but try to behave.
 Do it again please, then offer your hand
 To the very next lady, its' right and left grand.
 You'll go around once then look for your date;
 Promenade her back home and bow to your mate
 Then bow to your corner. Join hands at your flanks;
 You all done real good, now lets' all say thanks."

NEW POSTAL RATES IN EFFECT

The predicted raise in postal rates has taken effect. As we go to press, we know that first class cards and letters will now cost 29¢. Our postmaster is unable to tell us, six days before the rate takes effect, what the increase on our second class mailing of the magazine issues will be. A 33 1/3 increase was proposed originally.

These increases will mean steep rises in our postage costs. At the moment, we plan to continue our mailings of acknowledgement cards and of several expiration notices.

Our readers and friends could help in several ways to keep postage costs as low as possible. First, mail your subscription renewals back promptly, so that followup notices are not necessary. Second, mail the proper amounts for renewals. Rates did increase on January 1, 1991, knowing that the postal increase was forthcoming.

ROUNDS REPORTS

ASSOCIATION	PHASE II	Phase III	Phase IV
Minn. R/D Cn. (March)	I'm Sorry	I'll See You Again	Jealous Love
Minn. R/D Cn. (April)	Doggie in the Window	El Rico Tango	Frenesi
Toronto & District (Jan)	Norma	Sera Waltz	
Toronto & Dist. (Feb.)	Sarah's Two-Step	Begin the Beguine (Classic)	
Wisconsin Cn. (Feb.)	You Belong To Me	Song of the Night	Time Will Tell
Wisconsin Cn. (Mar)	Wistful Waltz	Walkin'	...Bridges of Paris



One of the interesting magazines I receive each month is called *Premium Incentive Business*. It features many common products, and a few uncommon ones, as well as services, resort and cruise opportunities, and other goodies to be used to reward the faithful of a business or organization. It made me think about the possibilities of giving an incentive to our square dance leaders who are the backbone of the movement. Letting them know how much we appreciate their efforts may spur them on to even more dedicated performance, as well as cajole others now on the sidelines to take a more active role and try to emulate those who are now the recipients of the incentive; competition does exist in square dancing and we would do well to channel these energies into productive changes, attitudes, and programs which will benefit our clubs with increased membership and better attendance at dances.

Obviously, resort vacations, cruises and other "big ticket" items are usually beyond the reach of most local clubs. But maybe a travel agent is running a tour and has few spaces and rooms available, perhaps at a huge discount. Ask. How about a local factory tour to interest *all* the members, before or after a dance, if appropriate? A ticket or two to a sporting event, with an added bonus of transportation thrown in so that driving and parking aren't a hassle for the donee, would be a good choice for many people. A Local printer might give a substantial discount on printing flyers; this could be a boon to a caller who has one or more caller-run clubs, a trend we see increasing in some areas, though decreasing in others.

For a large number of people, the incentive might be personal and unique. If your leader is a an ordinary member of the club, Honorary Life Membership is always an excellent choice, even if you have to amend the bylaws to do it. An example of an unique gift might be an addition to the person's collection of owls (presumably stuffed but who knows?) Often the person's interests off the dance floor are known to several of the members; put them on the committee to come up with an appropriate remembrance. Happy Dancing!

FRONT LINE COVERAGE

Thanks to the Neibarts of Maplewood, New Jersey, who have produced the sets of Basic, Mainstream and Plus videos called Square Dance Videos, we were able to select one of their overhead shots to put some punch into our cover for a spring swinging scenario. These videos are great for direct teaching and supplemental teaching purposes. Check them out—the ad is on page 86.



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All I Can Do, Steve Sullivan	Rawhide 165
Sugar Town, Herb Edwards	Eagle 2203
Heyday Hoedown, Ken Sierecki	Buckskin 1516
Tie Your Dreams, Walt Ishmael	Eagle 2402
First Thing Every Morning, Ken Bowser	D 707
I Love Only You, Tom Perry	Hi-Hat 5126
Honky Tonk Woman, Jerry Story	Royal 113
Honky Tonk Blues, Dave Parker	Blue Ribbon 259
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It is interesting to look back and see what we were dancing in the 1960's, back during the square dance boom. Let's look not only at the calls but at some of the customs that were quite common.

Some of the calls were: *half tag trade & roll, frontier whirl, motivate, peel the top, lock it, coordinate, grand parade, hinge & trade, reciprocate, clover flo, tea party promenade, beer mug chain* and, of course, *tea cup chain, diamond circulate, grand sweep, load the boat* and *rotary tag*. These are all from a note book I used to carry with me.

Did everyone know all those calls? No. Were they expected to? No. How did we use them? Well, it was quite common for the caller to do a quick workshop on the calls he wanted use that night at that dance, then the dancers enjoyed the challenge of doing the calls at that dance. I'm sure there were some callers who were not careful about using the calls without making sure everyone was familiar with them. When too many callers got careless and called to just their favorite couple of squares, dancers started complaining, Callerlab was organized, and programs were developed.

Are the programs good? Yes and no. They are good in the respect that dancers do know where they can dance without being clobbered by unfamiliar calls. They are bad when callers limit their calls and become very predictable. Dancers don't want to preform routines over and over again like robots; they want to be challenged. They want to be challenged, but don't want to go to college to learn to square dance. Most people do not want go to classes for long periods of time. A

very small percentage seem to enjoy going on and on through classes, but not most people. So where is the middle ground, the happy place where all are equal and all get challenged?

The answer, it would seem to me, is to again offer quick workshops, and calls featured for one night's dancing. I still do it. However, since we now have *programs* many dancers say, "I'm through classes, I object to walk-thrus." It wasn't that way years ago. When the caller brought out a call to be workshopped everyone seemed eager to learn and participate. Everyone accepted the fact that square dancing was a constantly changing thing—a thing alive—always growing.

It was fun when a caller said *Allemande left and allemande U, right and left and turn back two*. Or, *Allemande left and allemand whee, right and left and turn back three*. Then someone came up with, *Allemande left and allemande W, there ain't no such call so don't let it trouble you*.

Square dancing has gone through many stages, and will continue to do so. There are areas—or I hope there are—where no one cares if you are an Advanced Dancer, a Challenge dancer or a beginner. In days gone by, everyone was learning, and no one knew it all. Today, no one knows it all, but there are those who think they do. None of us knows it all, for new things and new ideas are still coming along. The biggest problem is that dancers and callers alike are letting a "Program" limit their dancing and their thinking. Callers get lazy and use only set programs. It is so easy. Here is the program all printed up and all we need do is use those calls and no one can complain. Well there should be complaints. Square dancing is not supposed to be a set routine. Sit down and write some new combinations, use different combinations, workshop an old call or a new call, vary the program. Don't be limited by 68 calls or an additional 28. Be the master of your own program? Get some new ideas from other callers or note services. Give your club some excitement.



by Bob Howell

easy level

Now that winter is about to come to an end in the northern hemisphere, we'll look forward to the robin's return. Hugh Macey, owner of Grenn Records, is releasing a record this month to which I have written both a circle mixer and a solo routine. It has the instrumental on one side and spoken cues on the flip. (See the Grenn ad in this issue.)

RED RED ROBIN MIXER

FORMATION: Hands joined in a single circle, all facing the center of the hall, lady on gent's right. All begin on the left foot.

MUSIC: *Red Robin*—Grenn 15007

ROUTINE:

Intro: 8 beats of music.

1-4 Circle left four steps.

5-8 Vine left three steps and touch. (Step left with left foot, step behind and across with the right, step left again and touch right toe beside the left foot.)

9-12 Circle right four steps.

13-16 Vine right three steps and touch. (Repeat counts 5-8 moving to the right.)

17-24 All walk four steps to the center and back.

25-28 Turn left hand lady under. (Releasing original partner's hand, gent turns the left-hand lady under his raised left arm. Lady makes a left-face turn as she goes under gent's arm to become his new partner.)

29-32 Swing new partner one time around and begin the dance again.

ROBIN'S SOLO

FORMATION: Solo

MUSIC: Same as above

ROUTINE: The entire routine can be danced as a solo with almost the same steps, except as follows:

1-4 Walk left four steps

9-13 Walk right four steps

25-28 Balance to the left and balance to the right

29-32 Turn a complete circle to the left in four steps.



Ken Kernen of Albuquerque, New Mexico, plays on words as he writes a circle contra or circle dance in Sicilian Circle formation with his son Burke's name contained therein. He calls it...

AL-BURKE-Q

MUSIC: Suggested music is *Tijuana Lady*, Mountain 88

FORMATION: Couples facing couples, in a large Sicilian Circle.

ROUTINE:

1-8 Circle left—Facing couples circle left once around.

9-16 Star left—Couples star left once around to return to place with the women turning back on last two steps to face partners.

17-24 Partner patty cake—With partner, clap right hands three times, clap left hands three times, clap both hands across three times, then stamp feet three times while turning to face opposite person.

25-32 Opposite patty cake—With opposite, clap right hands three times, clap left hands three times, clap both hands across three times, then stamp feet three times.

33-40 Men do-sa-do, right hand pull by—Men do-sa-do with each other, then give each other a right hand and pull by.

41-48 Ladies do-sa-do, right hand pull by—Ladies do-sa-do with each other, then give right hands and pull by.

49-56 Men do-sa-do, right hand pull by—Men do-sa-do with each other, then give right hands and pull by.

57-64 Ladies do-sa-do, right hand pull by—Ladies do-sa-do with each other, then give right hands and pull by.

Get out your green tie and sport it for this month. Here is a routine I saw last year at a St. Patrick's Day Dance. It was danced to **McNamara's Band** but I recognized it as an old dance by the name of,,,

LA RUSSE (Irish Variation)

FORMATION: Square

MUSIC: *McNamara's Band*, Grenn 12236 (slowed down)

ROUTINE:

- 1-8 Well you walk right by your partner and the right hand lady swing
9-16 Go back home and swing your own, swing that pretty thing
17-24 Active couple swing some more, while others clap (Active couple is #1 the first time through.)
25-32 Same couple promenade once around inside the land.
33-40 The opposite couple arch and the actives duck on through.
41-48 Both turn back, the actives arch and home you go you do. (Each person may turn individually, or a California twirl may be used if the dancers are familiar with the basic.)
49-56 Now join your hands and circle left, 'bout half-way round the land
57-64 Then promenade your lady home to McNamara's Band.



Still in our Irish mood, here's a variation of the Irish longways (contra) dance called...

THE WAVES OF TORY

FORMATION: A five couple set. Proper (All the men on one side of the set, facing their partners.)

MUSIC: Any 80-count jig or reel (40 bars)

ROUTINE:

- 1-8 All go forward and back
9-16 All cross over, men making an arch and women ducking under, and all turn to face back.
17-24 All go forward and back
25-32 All cross over, the men again joining hands and arching over the women.
33-40 The first couple sashays down to the foot of the set.
41-48 Same couple sashays back home
49-64 The first couple lead around and make an arch at the foot (bottom) of set. Others follow and go around and under the arch until they are back in original places, with first couple still at bottom. Everyone faces toward bottom couple who break their arch and face up toward the others.
65-80 Dip and dive (Everyone takes partner's hand and original fifth couple raises joined hands to make an arch. The original first couple [now at the bottom] ducks under the arch and makes a similar arch to go over the top of the next couple up the line. Everybody starts to move as the first couple reaches them. As soon as each couple reaches the bottom, they turn around and follow the original first couple's actions. When each couple reaches the top of the set, they turn around and dive under the arch and work back to original place.)

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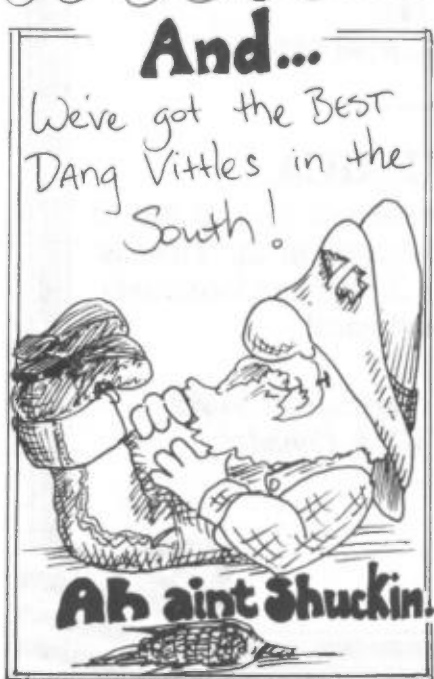
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SUSAN'S SQUARE DANCING SUITOR

by Elizabeth Burdick,
Panama City, Florida



Susan sat, tightly clutching her grandmother's gloves. Not wanting to let go, as if holding on to the articles of clothing could prevent her grandmother from going away. Grandma Cookson had been both mother and father to Susan since the death of her parents thirteen years earlier.

Susan Cookson was a sad, shy girl of ten when she arrived on her grandmother's doorstep. Having just lost her parents in a horrible car accident, she was so scared and confused. Champaign-Urbana seemed a million times bigger than her Eldorado, Illinois, home.

By the day of her eleventh birthday, however, Susan was once again smiling. Grandma Cookson had a way of making everyone around her joyful. She was a large, robust woman, with an endless supply of energy.

Counseling, cajoling and caring, Grandma helped Susan through her teen years. Together they were an unbeatable team. When college time came, they pooled their resources to put Susan through the University of Chicago at Urbana. Grandma made extra money by doing specialized sewing. Susan combined a limited scholarship with her small salary as a part-time paralegal.

Her job was wonderfully intense and exciting. Susan thrived on the pressures and exhilaration of a big city law firm. Months before she received her B.A. degree in political science, Susan knew



the law was her "calling." It would be a tremendous struggle, but she and Grandma could accomplish anything together.

Coming home late that fateful evening, Susan sensed Grandma Cookson was a bit more tired than usual.

"That costume is beautiful," Susan said, admiring the new creation. I know little Katie will look just like an angel in it. I wish I had your talent, Grandma."

It was a sweetly innocent dress of delicate white eyelet, featuring cap sleeves and a three-tiered full-length skirt gathered with pink velvet ribbon. Grandma was attempting to attach Katie's angel wings to the back of the dress when her face took on an immensely pained expression.

What's wrong, Grandma," Susan asked, unconcerned, thinking she had merely pricked her finger on a needle.

Grandma Cookson slumped over onto the couch. Susan ran to her, screaming, "Grandma, what is it? Grandma!"

Susan called the 911 emergency number, then sat cradling her grandmother's limp body in her arms. Grandma Cookson was gone when the ambulance arrived.

"It appears to have been a massive coronary, miss," the paramedic told her.

Susan moved mechanically through the next few days. There was nothing left for her in Champaign. No family anywhere. What was she going to do? Too many memories here, she must leave, start over somewhere, but where?

A lawyer at work told her that his brother's law firm in Chicago was looking for a full-time experienced paralegal.

"That is my solution!" Susan thought to herself. A new beginning—again.

Chicago was so enormous, just the place for Susan. She could immerse herself in work and be surrounded by so many marvelous things to experience. Perhaps she would be able to put her memories to rest.

Her tiny apartment was cozy, but it was difficult becoming accustomed to living alone.

"Someone to welcome me home at night," was the excuse she gave for buy-



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ing Max. Maximilian Cookson was an orange tiger-striped cat Susan bought from the pet store near her office building.

Her office building—more like a skyscraper. And that long elevator ride, she would never get used to it. But the interesting man who caught her eye that first day! She was a bundle of nerves, not prepared to meet "Mr. Right," which was fortunate because he didn't even acknowledge her smile from across the crowded conveyance.

As Susan was introduced to the various lawyers, secretaries and other paralegals, she was amused to discover that the "stuck up" man from the elevator was a junior partner in the firm.

"What's with him?" Susan asked one of her co-workers a few weeks later.

"Who knows," Leslie replied. "he's been that way since I came to work here."

Susan knew a challenge when she saw one. She began going out of her way to be nice to the "cold as ice" attorney. Even his name emitted aristocratic frost—Robert Franklin Harris III. The third no less, two more just like him, Susan thought.

Susan's mind focused on more important matters when she received her acceptance to the University of Chicago Law School. Her law firm's board had guaranteed tuition in exchange for her services after graduation. It would be a long row to hoe, still Susan was determined. She had endured and triumphed over so many obstacles in her young life. She could and would be a lawyer.

She was so busy with work, classes and studying that she didn't notice when Robert said good morning to her.

"I said, good morning, Miss Cookson." He tried again.

"How are you, Mr. Harris?" she inquired, trying to hide her excitement.

"I am feeling fit, thank you. It has come to my attention, however, that your studies and hard labor here are taking their toll on your disposition," he stated matter of factly.

"I beg your pardon, Mr. Harris! Have I done anything to offend you?"

"Yes, that strained, overworked, wor-

ried expression on your face has to go! And I have the perfect solution."

"And just what might that be, Mr. Harris?" her deep green eyes piercing him like a knife.

"Go out with me tonight. Dress informal. I'll pick you up at 8:30 sharp." He turned and walked toward his office, not waiting for a reply.

"What nerve. How dare he speak to me in that tone!" Susan muttered while helplessly looking for Leslie's sympathy.

"Who cares? He asked you for a date, isn't that marvelous?" was Leslie's only reply.

Susan's mind whirled the entire afternoon. So many unanswered questions! How could a date with "cool" Harris bring her out of the dumps and lift her spirits? What exactly did he have in mind?

Eight-thirty came much too rapidly. Susan was so nervous that she poured Max's milk on top of his Kitty Bits. Before she could clean up the mess, the doorbell rang.

"On, no, Max. Robert Harris is here."

Nothing could have prepared her for Robert's transformation when she opened the door. His attire caught her eye immediately. Jeans, beautiful snakeskin boots and a checked shirt sporting a bolo necktie. But his face, his manner, even his personality were completely different. He was charming and warm, nothing remotely resembling his "office self."

"We'd better go. Don't want to be late," Robert said to Max. He was talking to her cat! Everything about Robert surprised her this evening.

Her biggest surprise was yet to come. Robert Parked the car in front of a large, obviously renovated building. It had a quaint, rustic appearance. The sign over the entrance read *Square Eights*.

To Susan's amazement, the ornate double doors opened into a beautiful, enormous ballroom. The rich brown oak floors were polished and waxed to perfection. Blue velvet drapery hung in each of the twenty bay windows, ten each on the north and south sides of the room. Brass sconces, supporting three candles, shone

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CHAPARRAL RECORDS W/E
Ken Bower (CA), Beryl Main (CO)
Jerry Haag (TX), Scott Smith (UT)
Gary Shoemake (TN)
[RDS] Ray & Bea Dowdy (WV)
May 31-June 2

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

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

MAINSTREAM WEEKEND
Gene Record (KY)

August 23-25

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

September 20-22

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

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

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

July 5-7

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

August 2-4

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

August 30-September 1

TO BE
ANNOUNCED

September 27-29

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

October 25-27

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

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

July 12-14

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

Berry Vestal (TN)
[RDS] Ray & Bea
Dowdy (WV)

September 6-8

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

October 4-6

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

November 1-3

Pat Castro

June 21-23

Bill Everhart (IN)
Dave Crow (IN)
[RDS] Judy Everhart (IL)

July 19-21

Phil Kozlowski (IN)
[RDS] Phil Van Lokeren
[RDS] Rocky Bolton (CO)

August 16-18

Chuck Myers (AL)
Rick Burnette (AL)
[RDS] Chuck & Nancy
Sample (FL)

September 13-15

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

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Stan Burdick
April 21-26

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Mountain

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1991 5-Day Schedule

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Leo Morgan Dumas (MA)
[RDS] Curt & Tammy
Worlock (NY)
October 13-18

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

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warmly from the wall sections between the windows.

Mahogany straight-back chairs stood side by side along the walls. Women, dressed in colorful dresses with layers of petticoats, were visiting and laughing. Men, attired similarly to Robert, shook hands and smiled at one another. The air felt alive with gaiety and friendship.

On the built-in stage at the far end of the room, a seven-piece band was tuning up. Robert introduced Susan to a number of people and then marched her up, face to face to the tall, grey-haired gentleman on center stage.

"Susan Cookson, this is the president of our club and our primary caller, Jim Rockhill."

"How do you do, Susan, we're delighted to have you with us."

"Nice to meet you, Jim. To tell the truth, I have never square danced before. Is it difficult to learn?"

"Well, we do use the 68 Mainstream movements. But with Bobby as your partner, you'll be an old pro in no time.

Susan was an enthusiastic beginner. It was apparent from the glow on her face that she was thoroughly enjoying herself. The evening ended all too soon. When Robert said his goodnights, though, he made it abundantly clear that they would be going dancing again.

Their twice-weekly dance dates became old office gossip as the months flew by. Robert and Susan began spending all their waking moments together. She became his personal paralegal, while he filled the role of her law school tutor. Robert was so patient and knowledgeable, helping Susan with her studies.

All of their work-related tension and stress would vanish every Tuesday and Saturday night when they entered the Square Eight ballroom. Many of their dance friends expressed similar feelings. These people were laborers, accountants, doctors, factory workers, people of all different backgrounds, with one thing in common—a love of square dancing.

Even during the week of Susan's law finals, they went dancing. The Saturday

morning of her graduation, Robert arrived early to pick her up.

"Let's go for a quick breakfast, I'm starved!" he exclaimed, with a twinkle in his eye.

When her cinnamon roll arrived, an emerald cut diamond ring protruded from



the top. Clasp her hand, he murmured, "I believe it's time we started to work on a 'set' of our own."

With tears glistening in her eyes, a whispered yes was all she could manage.

While waiting for Susan's victorious walk across stage to receive her law degree, Robert suddenly remembered it was Saturday.

"I wonder if we will go dancing tonight?" he wondered to himself.

His answer came as Susan, diploma firmly in hand, lifted her commencement robe, revealing a turquoise dotted swiss skirt with five starched rainbow petticoats underneath.



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by
Ed Foote

THE SOUNDS AND MOTIONS OF SQUARE DANCING

(Continued From Previous Issues)
LOOKING AT C-1 AND C-2 CALLS

Squeeze—Dancers hug themselves (squeeze). This action has achieved only limited use.

Stretch Concept—Dancers raise both hands above their heads and give the sound of a yawn, imitating a stretch when waking up in the morning. This action is done primarily on easy *stretch* calls, such as *stretch recycle*, and has been in modest use in various areas for some time.

Tally Ho—"the fox." Dancers say this based on the idea that the call name is used at a fox hunt. This phrase is in limited use.

Triangle Formation—Before and after each call, the dancers identify their triangle by pointing to the other people in it. This is considered standard procedure and is used throughout the world.

Twist the Line—"Ouch!" Based on the

idea that the call name is "twist the lion." This sound is only occasionally used.

C-2 CALLS: Funny Concept—On any "funny" call, dancers say "Ha-ha." An obvious sound to go with the call, it is used sparingly worldwide.

Make Magic—"Poof." Same sound as with *magic circulate*, representing the idea of a puff of smoke at a magic show. Used sporadically.

Perk Up—"Up, up." Said to remind all dancers that the call is not *percolate*. Used with a fair amount of frequency.

Sock It To Me/Here Comes the Judge. The end dancer doing the *circulate* will raise a hand and give a quick shout, thereby indicating the direction for the other three dancers to roll. The action is standard with the call and is in wide-spread use.

Someone has suggested that after a caller calls *sock it to me*, he and/or the dancers should follow up by saying, "I'll be darned." (Think about it.)

A Common Misconception—Many Mainstream and Plus dancers feel that the goal of Challenge dancers is to have all dancers doing Challenge. Nothing could be further from the truth.

Challenge dancing requires considerable study and dedication, and it

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- LR-107 ACE IN THE HOLE by Jimmy
- LR-304 LITTLE SAINT NICK by Bob
- LR-403 GHOSTBUSTERS by Max

is recognized that the majority of dancers are not willing to put forth the effort necessary to do Challenge. No one in the Challenge area wants to force people into the activity who do not want to be there—this would only cause people to become upset and would cause a tremendous watering down of the program. Challenge dancers only want to attract people who have a sincere desire to do what is required to become successful at Challenge dancing.

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DANDY IDEA

LUG-A-MUG

Every step we take to save on trash, especially trash that does not disintegrate, like styrofoam cups, is a step toward saving our planet. From *Topics* of the Toronto and District Assn., we culled an idea for making a bag for carrying your own mug to dances. These bags could also be used as door prizes and gifts. Making these bags also "recycles" odd lengths of fabric and trim.

Cut a piece of fabric 9x24". Fold, wrong side out, to measure 9x12". Beginning at the top on each side, sew 5/8" seam, stopping 2 1/2" from top and continuing at the 3" point to the bottom.

Using a sleeve board, press seam open. Sew a 1/4" folded edge at top. Fold down top to 1 1/2", press and sew in place.

Turn bag to right side and top stitch at the point where the stitching was inter-

rupted on the side, leaving a 1/2" casing.

Using sports yarn, braided yarn, cord or ribbon, thread a piece long enough to go all around the top of the bag through casing by attaching a safety pin to a knot in the yarn, leaving a short length to tie into a knot.

Thread another piece of yarn from the opposite side of the bag to create a drawstring.

Now carry your mug to the dance. Just think—you could make bags out of leftover material to match your outfits or in seasonal themes—let your imagination run wild.

Hilda Darcie



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CHICK BOUDREAU, A HAWAIIAN LEGEND

Chick started his calling in 1962 for a group of teenagers under the sponsorship of the Pali Twirlers S/D Club in Kailua, Oahu. In 1965, because of a transfer to Camp Pendleton and subsequently Vietnam, he had to relinquish his club.

Chick retired from the Marine Corps in 1967. Five years later he moved to Volcano. At the request of the senior citizens' club, Chick started a square dance class at the Kilauea Military Camp at Hawaii Volcano's National Park in 1978. In July of that year, the Lava Klinkers Club was born.

Chick called for the Rainbeaus 'N Belles in Pahoa from 1978 until 1982. Another class was started in Ocean View, which later became the Ka'u Kickers, with Chick calling from 1979-1981 and again in 1985.

All these clubs flourished under Chick's direction, notably the Rainbeaus 'N Belles



and the Lava Klinkers which grew from modest beginnings to clubs of significant numbers. The Klinkers' Hot Foot Stomp, first held in 1985, is one of the best attended and enthusiastically anticipated events of the dance year. Its attendance has grown over the past five years to 18 squares.

Chick and Lucille are a great team, selflessly working for other people's enjoyment. Mayor Bernard Akana, mayor of Hawaii County, proclaimed October 28, 1989 as Lucille Boudreau Day in recognition of her efforts on behalf of square dancing on the Big Island.

Last March over 60 dancers attended a retirement dance for Chick and Lucille. The theme was "Stop And Smell the Roses," and reason Chick gave for retirement. Both were made lifetime members of the Lava Klinkers.

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LEO & REATHA LANGE Apache Junction, Arizona

Round dancing is full time enjoyment for Leo and Reatha Lange, active participants in the square and round dance activity since 1945.

Square dancing began for them in Denver, Colorado, where Leo was stationed in the Air Force and Reatha was working at Children's Hospital. They were active in clubs in Sacramento, Cal. and Erding, Germany, when Leo was transferred. In Germany they took round dance lessons.

In 1955, the Langes moved to Mountain Home, Idaho, where they were teachers and cuers for several clubs. Leo was then transferred to Mactan Island in 1966 and while there taught round dancing to a Filipino group.

The Langes are members of Roundalab and have been officers of the Inter-mountain S&RD Assn. in Boise. They are life members of the Callers/Cuers Council. They have guest cued at the Silver State Festival in Reno, taught at several national conventions, state festivals and weekend festivals. They have been featured in *Square Dancing* and were Kover Kids on *Round Dance* magazine.

Leo and Reatha have recorded several



rounds, the most popular being *Sunbeam Two-Step* and *Lazy Lazy River*. The most recent is *Your Cheatin' Heart*, released on Merry-Go-Round label in July 1990.

The Langes are leaders of a traveling group known as LTD's (Langes' Traveling Dancers). This group has fifty active couples who dance their way around the country.

Leo and Reatha have been resident cuers and teachers for the last four years at the Lost Dutchman RV Park in Apache Junction, Arizona, during the winter months of October through March.

They stress to their dancers that round dancing is for fun. They also believe emphasis should be put on teaching positions and basics. Leo's favorite saying is "Smile, round dancing is fun."

Leo and Reatha have been married 45 years and have two married sons and four grandchildren.



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A RIGHT AND LEFT GRAND TRIP

Chick Stone was scheduled to call for Grand Squares of Lancaster County, Pa. one night in November. Don and Sally Allen of the Grand Squares of Lansdowne thought it would be a "grand" idea if we as a club went along. They contacted the Grand Squares and the club members were excited about the visit. The Allens also planned a stop at Willow Valley Farms for a buffet dinner on the way. 26 dancers went on that trip.

Another club dances on the opposite Saturday nights at the same hall and includes many of the same people. They urged another visit in March when Chick is calling for them and the club is considering another trip then.

The month before the outing, an article in ASD featured the president of the Lancaster Grand Squares, "Sarge." This gave the visiting club some insight on the club to which they were going.

If you're looking for something different to do, try visiting a club outside your federation. It's especially nice if your club

Party Line



caller happens to be guest calling there. Callers appreciate seeing familiar faces and it makes their calling easier. Also, it's a lot of fun.

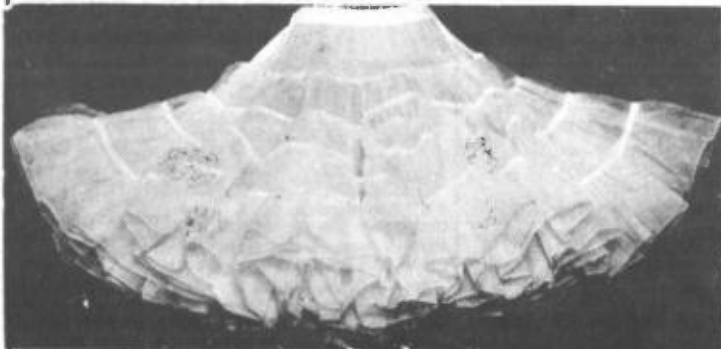
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CROSSING TRAINS

In November at the 10th Annual Fall Frolic Dinner Dance in Leithsville, Pennsylvania, a unique situation occurred: The *City of Los Angeles* and the *Empire Corridor* met at the station. The *City of Los Angeles* arrived first, brought in from Lakewood, California by Frank Norris, who was in the area on vacation. The *Empire Corridor* was brought in by John and Kathy Falter of the Philadelphia area.

Both trains are part of the promotion for the Salt Lake Convention. The *Empire Corridor* is currently touring the Mid-East Penn District of the Delaware Valley Federation of S&R Dancers, while the *City of Los Angeles* is assigned to tour the southern California region but made a week's side trip with its engineer, Mr. Norris.

Jane M. Styer

Bethlehem, Pennsylvania

ROUNDALAB SEMINARS

In order for round dance teachers to increase their knowledge and expertise, Roundalab will sponsor its annual Wednesday Seminar/Clinic on June 26, prior to the National Convention, in Salt Lake City, Utah. The clinicians will concentrate on Mambo and Foxtrot, to help teachers to better understand these rhythms and to teach them how to introduce them. Each session will end with a question and answer period.

Ray and Sally Plasiance will be clinicians for Mambo in the morning. Following an included buffet lunch, John and Mary Macuci will cover Foxtrot.

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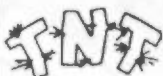
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The Springfield, Massachusetts area's finest hotels are waiting, there is camping nearby, all of the area restaurants are ready with their finest. What is missing from this scenario? You are, if you haven't written for a registration form. Send to 33rd NESARDC, PO Box 80882, Springfield MA 01138.

Bob & Pat Switer
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32nd BUCKEYE CONVENTION

Club dancers of the Miami Valley Dance Council will host the 32nd Buckeye (Ohio) Dance Convention on May 3-5 at the Dayton Convention Center. Don and Bernie Linkous are the general chairman and their theme is "Circus Fun in 91."

Dancing will start at 8 PM Friday, 10 AM on Saturday and Sunday, ending at 2 PM on Sunday. Dancers will be housed at Stouffer Center Plaza Hotel, the Daytonian Hilton Hotel and the Country Inn. As registrations are received, housing assignments are made. Camping will be located at the Montgomery County Fairgrounds, with shuttle buses for dancing convenience.

The Convention program includes all programs of square dancing to C-2, round dancing in all phases, contra dancing, folk dancing and clogging. A callers' clinic and round dance teachers clinic will be provided. Exhibitions will include the MVDC Dancing Ambassadors, two wheelchair clubs, folk dancing and demos at Court House Square, weather permitting. Fan Burriss will conduct two seminars on pattern fitting in the sewing room. Square dance attire will be modeled at the fashion show at 3:30 PM on Saturday. 34 vendors

will be on hand with shops that provide all the dancers' needs.

Miami Valley Dance Council dancers look forward to your participation in the 32nd Buckeye Dance Convention. Register now. *Walt & Dottie Wilson Dayton, Ohio*



DANCERS ENTERTAIN U.S. FORCES

The square dancers of Saudi Arabia are doing their part of entertain Desert Shield forces. In November, the Arabian Promenaders of Ras Tanura danced before nearly 2000 troops on the occasion of the 215th anniversary of the founding of the U.S. Marines. The birthday celebration was planned and carried out by the multinational community of Ras Tanura. They cooked meals for the troops and transported them to their camp in the desert.

Ben McGilvery called for both tips as dancers performed on a make-shift stage. The dancers received a great response from the troops. *John D. Hines*

President, Arabian Promenaders

NEW YEAR'S EVE DANCE BENEFIT

Over 120 square dancers gathered for an alcohol-free New Year's Eve Dance at Hallo Hall in Sebring, Florida. All proceeds were donated to the New Testament Mission. Five area callers donated their services and over forty area merchants donated door prizes. The event was sponsored by the Highland Swingers Club (only three months old) and was considered a huge success. \$452 was given to the Mission on New Year's Day.

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N.Z., has hosted two recent tour groups: the first in October when Martin and Terry Mallard of Saskatoon, Saskatchewan, and 37 dancers were in town, and the second in November when Dave Donaldson and 46 dancers from California visited. The visitors were hosted by "buddy couples" and both nights were successes. Martin and Dave shared the mike with Art Shepherd and rounds were by Kelvin and Janette Love and Jan Kotlowski.

If you travel to New Zealand, include dancing with Cathedral Squares. You are assured of a warm welcome at the club where you may arrive as a stranger but will leave as a friend.

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DANCING IN CHINA

On a recent trip to China, Joyce Davis met with Ms. Tang Xialing, one of two square dance callers in China and deputy director of the Chinese Dancers Association. There will soon be a Beijing Square Dance Club. Square dancers already dance in Shanghai, Tianjin and Xi'an. The American exchange delegation was briefed by American Ambassador Lilly, among others, on the situation in China and the desirability of re-establishing technical/cultural exchange programs. The general consensus is that the personal contact established with individual Chinese through exchanges is absolutely invaluable in furthering the concept of a free society in the minds and hearts of the Chinese people. It is important that our square dancers here know that square dancing is also a hobby with the Chinese and that it represents one non-political way that we can reach out to people who need our friendship and moral support.

Joyce N. Davis

Ed. Note: See China ad, this issue.

BMI/ASCAP DEADLINE SOON

April 1 is the deadline for licensing under BMI/ASCAP regulations. See info in February issue, page 91. Clubs should pay the fees or hire only licensed callers and cuers. All current members of Callerlab and Roundalab will be licensed.

DATE-LINE

Alabama—38th Annual SD Round-Up Jubilee, Birmingham-Jefferson Civic Ctr, April 5-6, J Story, G Shoemake, B Baier, B/P Guenther. Write Bob/Fay Minton, 4021 Back Forty Ln, Moody AL 35004.

Illinois—43rd S&RD Festival, St Clair Fairgrounds, Belleville: April 5-6; D Lightly, B Rubright, T Scholl, J/B Easterday. Write Don/Roxie Raebel, 1417 Walnut Ct, Festus MO 63028.

Arizona—Winslow Fest 91, Bonnie Brennan School, Winslow, April 5-7; L Schmidt, L Ingber, B Dean, R/E Sabey. For more info call Tim Smith 289-2331.

California—10th Annual Spectacular, Napa Fairgrounds; April 5-7; D Hodson, L Kopman, A Uebelacker, B Wise, E Henerlau. For more info call Nancy Shelton (415)479-7076.

Maryland—East Coast S&RD Festival, Carousel Hotel & Resort, Ocean City; April 5-7; J Carlton, P Diven, J Kephart, W Morris, W McDonald, S&W Bradt, J Toll & P Fulton. Contact East Coast Enterprises, 754 Southview Circle, Fayetteville NC 28311.

South Carolina—Myrtle Beach Ball, Conv Ctr; April 11-13; T Oxendine, J Story, S Smith, G Shoemake, P Barbour, J&G Whetsell, J&K Grooms. Write Barbara Harrelson, 1604 Grays Inn Rd, Columbia SC 29210.

Kentucky—31st Annual Derby City Festival, Ky Fair & Expo Ctr, Louisville; April 12-14; L Kopman, S Kopman, J Marshall, T Roper, B&H Stairwall. Write George/Mary Jean Popp, 8412 Corydon Ridge Rd, Lanesville IN 47136.

Indiana—Plus Level Weekend Dance, Potawatomi Inn; April 12-14; D Williamson, B Peterson, B/D Miller. Contact Bill Peterson, 30230 Oakview, Livonia MI 48154.

New Jersey—5th S&RD Convention, Trenton State College, Ewing; April 13. Write Don/Pat Stephens, 674 Clifton Av, Toms River NJ 08753.

Oklahoma—50th Anniversary Dance, Myriad Conv Ctr, Oklahoma City; April 13. Write Henry Israel, 2008 Yellowstone, Yukon OK 73099.

Mississippi—Tupelo Trace Fest, Trace Inn Motel; April 19-20; T Oxendine, M Letson, B/J Griffin. For more info call (601)566-2510.

New York—31st Annual S&RD Festival, Clinton Central Schools; April 19-20; C Austin, C Hanks, R Leber, J Purcell, B Williamson, D/J Zurnwall, J/K McGraw, R/D Seymour. Write Richard/Joyce Bova, 434 Fiore Dr, Utica NY 13502.

New York—The Weekend, Roaring Brook, Lake George; April 19-21; R/S Bates, J/D Ryans, C/T Worlock. For more info call (203)886-6836.

Massachusetts—New England Spring Line Dance Jamboree, Sheraton Lincoln Inn, Worcester; April 21; J Czarnecki, P Praskiewicz. Write Phyllis Gale, 1241 W Boylston St, Worcester MA 01606.

Arizona—20th Annual Jamboree, Mohave HS, Bullhead City; April 26-27; G Shoemake, B/C Mayo. For more info call (602)768-4493.

Ontario—Spring Spree Weekend, Canterbury Inn, Sarnia; April 26-27; K Bower, C/S Weiss. Write Ray/JoAnn Clow, 202 Chester Ln, Prospect Hts IL 60070.

Kansas—Spring Festival Century II, Conv Hall, Wichita; April 26-27; M Callahan, T/A Rotruck. Contact Phil/Joann Lemmon, 1626 Anita, Wichita KS 67217.

Massachusetts—33rd New England S&RD Convention, Springfield; April 26-27. Contact M Kirk, 147 Mayflower Rd, Springfield MA 01118.

Tennessee—15th Annual Music City SD Festival, Woodbine Cumberland Presbyterian Church, Nashville; April 26-27; J Story, T Oxendine, B/G Pinkston. Write Hobart Parish, 126 Pin Oak Dr, Hendersonville TN 37075.

California—Weekend Special Dance, McCloud; April 26-28; D Parker, D Abbott. Write Dave/Suzanne Abbott, POB 1720, McCloud CA 96057.

Missouri—SD Weekend, Breckenridge on the lake, Osage Beach; April 26-28; T/G Morgan, T/B McUmber. Write Tony McUmber, 1601 36th St, Hannibal MO 63401.

Continued on Page 90

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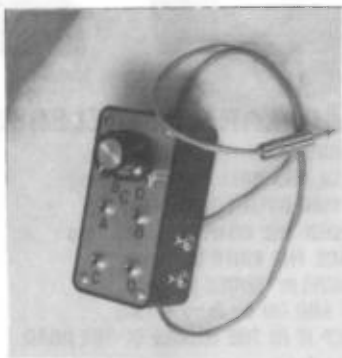
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FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing corner, promenade.

THIS OLD WORLD—Cimarron 112

Caller: Gerald McWhirter

FIGURE: Heads promenade 1/2, star thru, pass thru, touch 1/4, scoot back, boys run, right and left thru, slide thru, pass thru, left allemande, come back one, swing, promenade. ALTERNATE FIGURE: Heads square thru, right and left thru, swing thru, spin the top, right and left thru, pass the ocean, ladies trade twice, boys run, promenade.

SWEET GEORGIA BROWN—Cimarron 113

Caller: Gerald McWhirter

Figure: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, pass the ocean, ladies trade, swing thru, swing corner, promenade. ALTERNATE FIGURE: Heads promenade 1/2, pass the ocean, extend, swing thru, boys run, tag the line right, wheel and deal, turn thru, left allemande, promenade.

MACK IS BACK—Grenn 12224/12048

Caller: Earl Johnston

No. 24 in the Square Dance Progression Series. FIGURE: Heads square thru, right-hand star, heads left-hand star, turn corner right, turn partner left, corner catch all eight, promenade.

HURRY, HURRY, HURRY—Grenn 12223

Caller: Dick Leger

No 23 in the Square Dance Progression Series. FIGURE: Head ladies chain, heads lead right, circle to a line, forward and back, pass thru, California twirl, same head ladies chain, same four crosstrail thru, swing new corner, circle left, ladies in, men sashay, allemande left new corner, grand right and left, do-sa-do, promenade.

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FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, rollaway, box the gnat, fan the top, swing corner, promenade.

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Caller: Tom Perry

FIGURE: Heads square thru, dos-a-do, swing thru, boys run, ferris wheel, centers pass thru, touch ¼, scoot back, corner swing, promenade.

ROCK AND ROLL HEAVEN—Royal 212

Caller: Tony Oxendine

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, scoot back, boys run, slide thru, swing

corner, promenade.

HONKY TONK WOMAN—Royal 113

Caller: Jerry Story

FIGURE: Heads promenade ½, sides square thru, right and left thru, eight chain six, swing corner, promenade.

HOLDIN' A GOOD HAND—Quadrille 873

Caller: Bob Ruff

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing corner, promenade.

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APART POINT MAGAZINE, The International Round Dance Magazine attuned to the needs of the Round Dancer and Leader. Cue sheets, articles by "on staff" leaders, "pop" poll, and much more. Rates: US \$20, Can. \$27, Others \$27. Send to Apart Point, 33369 Tollhouse Rd., Tollhouse CA 93667 or call 209-841-3728.

SPECIAL

WESTERN MONTANA Square & Round Dance Vacation, June 2-Sept. 1. 11 miles south of Missoula. Dancing every evening. National callers on weekends. No Packages. Camp-ground among the pines on Lolo Creek. Square & Round Dance Center, 9955 Highway 12, Lolo MT 59847. 406-273-0141.

JOHNSON CITY GRAND SQUARES 19th ANNIVERSARY DANCE, March 22, 1991; 7:15 PM; Kevin Robinson, caller; Dee Smith, cuer; AFG Lodge by Tri-City Airport, Johnson City, Tennessee. Info: Jean Loughry, 811 Pine Hill, Johnson City TN 37601.

TUPELO TRACE FEST, April 19-20, 1991; Trace Hall of Fame, Hwy 6 (Main St. West). Callers: Tony Oxendine, Mac Letson; Betty & John Griffin. Info: Mary Broadway, PO Box 1335, Tupelo MS 38801 (601-566-2510).

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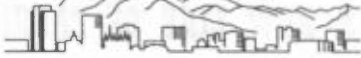
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703-366-2118
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Salt Lake



WHERE EAST MEETS WEST
FOR THE 40TH NATIONAL

HOT NEWS FLASH.

One lucky person will get to beat the winter blues with a seven-day cruise to the Caribbean on the *Crown Princess*, newest ship of the Princess Lines. The drawing will take place on June 29 at the Salt Palace. Anyone who is registered will be eligible. This prize is being furnished by Beehive Travel, the official travel agency for the 40th NSDC.

Total registration as of the last release on December 27 was 9961.

Write for registration info to PO Box 17085, Salt Lake City UT 84117.

PRIZES FOR LEARNING

The 20th NSDC Education Committee is encouraging attendance at the Education panels and seminars by offering door prizes (honey, bees and ceramics) at each session as well as a unique grand prize. Tickets will be give to all attendees after each panel and seminar. A drawing will be held Saturday night and the grand prize, a handmade Utah Heritage Quilt, will be awarded to the lucky attendee. The more panels and seminars you attend, the better your chance of winning this fabulous quilt, truly a lovely example of

Utah quilting skills handed down through the generations.

SOMETHING SPECIAL FOR SINGLES

A social area complete with chairs, sofas and refreshments is being set up off the Mainstream/Plus Assembly Hall. Singles are invited to use this area to meet, socialize and pair up for dancing. A daily program designed just for singles will be presented in the Assembly Hall.

PARADE OF STATES

The Parade of States will be held on Friday at 2 PM. There will be no dancing during the Parade of States so that all dancers may participate in the march through downtown Salt Lake City. The parade route is four blocks long, will start at the Salt Palace Acord Arena and end up at the north end of the Salt Palace. A Scottish bagpipe band is currently planned to lead the parade. Be sure to bring your walking shoes and participate in the fun.

A Mini-Parade of States will be held Saturday as part of the evening ceremonies. One square from each state will show off the state costume during this Mini-Parade.

SEW AND SAVE—UNIQUELY YOURS

"Sew Uniquely Yours" will be the theme this year and emphasis will be placed on how to alter, change and/or create costumes to make them uniquely yours. Workshops, seminars, demonstrations and handouts will be available. Prizes, gifts and new ideas await you!



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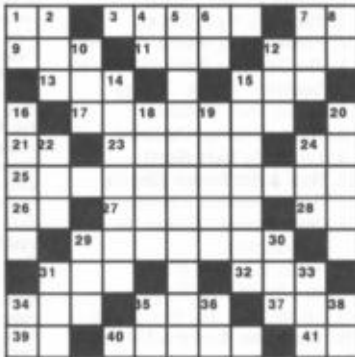
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- To make different
- Riviere -- Lune
- Twisted
- Egyptian
- Fa follower
- Sea bird
- Title of respect
- Bill or check
- Clock numeral
- Musical sounds
- You Don't Know --

DOWN

- and behold
- Linkletter
- Now -- Never
- Pioneer transportation
- Exempli gratia
- How --- He Look
- Never Givin' Up -- Love
- Boor
- Time Off For --- Behavior
- Chivalrous
- Years
- Rooster Cogburn star
- Musical instrument
- Rise against
- Sat for a picture
- cruise
- Uneven
- Rifle or pistol
- Complete an i
- Goes before cycle or dent
- Bad guy's departure
- Former
- You Make Me Feel -- Young
- Musical note
- I'll -- Your Baby Tonight



Round Dance



PULSE POLL



PHASE I & II

1. All Shook Up
2. King of the Road/
Edilweiss
3. Salty Two-Step

PHASE III

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

PHASE IV

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

PHASE V & VI

1. I Love Beach Music
Mambo 5
2. Pink Cadillac
3. Let Me Show You How

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1. One (Shibata)
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3. Madigan's Waltz (Barton)
4. Hands Up Cha (Barton -Christmas)
5. The Old House (Lamberty/Morales)
6. September Foxtrot (Slotsve)
7. Almost There (Childers)
8. Hopeless (Barton-Christmas)
9. London By Night (Goss)
10. Rock & Roll Forever (Shibata)
11. Rumba Hermosa (Lawson)
12. Just Another Woman In Love (Anderson)
13. Happy Ever After (Goss)
14. All I Ask Of You (McGee)
15. Let Me Show You How (Slater)
16. Boulavogue (Lamberty/Morales)

Roundalab R00:

- Phase III—Waatermelon Cha
Phase IV—Under the Bridges of Paris
Phase V—It's Cha Cha Cha

1990-91 ROUNDALAB

CLASSIC LIST

PHASES I & II

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

PHASE III

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

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

PHASE IV

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

PHASES V & VI

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

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PLUS PROGRAM

All eight spin the top
(Anything) and roll
(Anything) and spread

Chase right

Coordinate

Crossfire

Diamond circulate

Dixie grand

Explode family

a. waves

b. and anything

Flip the diamond

Follow your neighbor

Grand swing thru

Linear cycle

Load the boat

Peel family

a. Peel off

b. Peel the top

Ping pong circulate

Relay the deucey

Remake the thar

Single circle to a wave

Spin chain and exchange
the gears

Spin chain the gears

Teacup chain

¾ tag the line

Track two

Trade the wave

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MAINSTREAM PROGRAM

THE MAINSTREAM PROGRAM SWING THRU FAMILY

Starting Formation: Ocean wave or alamo.

Definition:

A. Swing thru. Those who can turn by the right one-half, then those who can turn by the left one-half. If "right" is not specified preceding the command to *swing thru*, it is a right *swing thru*.

B. Alamo. Everyone turns half by the right, then everyone turns half by the left. When *left swing thru* is directed from an alamo formation, everyone turns half by the left, then everyone turns half by the right.

C. Left. Those who can turn by the left one-half, then those who can turn by the right one-half. If *left swing thru* is required, it must be specifically directed, *left swing thru*.

SAMPLE CHOREO:

Four ladies chain, allemande left
In the alamo style and balance, swing thru
Right and left grand...

Four ladies chain, allemande left
In the alamo style and balance
Left swing thru, left allemande...

Heads square thru, swing thru, girls circulate
Swing thru, recycle, star thru
Reverse flutter wheel, left allemande...

Heads square thru four, right and left thru
Swing thru, single hinge, boys run
Pass thru, wheel and deal, zoom, pass thru
Left allemande...

Heads lead right and circle to a line
Swing thru, single hinge, circulate
Single hinge, boys trade, boys run, half tag
Circulate, boys run, swing thru
Right and left grand...

Heads lead right, circle to a line (ocean wave)
Left swing thru, center four swing thru
All pass thru, wheel and deal, centers pass thru
Star thru, ferris wheel, square thru $\frac{3}{4}$
Left allemande...

Heads square thru four, slide thru, dixie style
To a wave, centers trade, left swing thru
Girls run, wheel and deal, dive thru
Square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line, dixie style
To a wave, centers trade, left swing thru
Recycle, right and left grand...

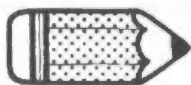
Heads half square thru, slide thru, dixie style
To a wave, (right hand start) swing thru
Girls trade, girls run, ferris wheel, zoom
Square thru $\frac{3}{4}$, left allemande...

Heads lead right, circle to a line (ocean wave)
Swing thru, center four swing thru
All pass thru, wheel and deal
Centers square thru $\frac{3}{4}$, slide thru
Couples circulate, wheel and deal
Left allemande...

Heads pass thru, go round one to a line
Ocean wave, swing thru, single hinge, circulate
Boys run, centers swing thru, turn thru
Left allemande...

Heads pass thru, go round one to a line
Ocean wave, left swing thru, girls swing thru
All single hinge, girls run
Centers left square thru $\frac{3}{4}$, touch $\frac{1}{4}$, boys run
All pass thru, wheel and deal, pass thru
Left allemande...

REVIEW



CHASE AND FOLLOW (Plus Quarterly Selection)

Definition: From parallel two-faced lines, leaders chase out (i.e. left from left-hand two-faced lines), trailers circulate, then those centers run. Right-hand two-faced lines produce left-hand waves and left-hand two-faced lines produce right-hand waves.

Sample Choreo:

Heads lead right and circle to a line
Pass the ocean, boys run, chase and follow
Scoot back, right and left grand...

Heads square thru four, ocean wave
Boys run, chase and follow, swing thru
Boys run, half tag, trade and roll
Left allemande...

Promenade, heads start, chase and follow
Scoot back, right and left grand...

Heads lead right and circle to a line
Grand swing thru, single hinge, coordinate
Chase and follow, trade the wave
Right and left grand...

Heads lead right and circle to a line
Right and left thru, pass the ocean, girls trade
Swing thru, girls run, chase and follow
Right and left grand...

Heads lead right and circle to a line
Right and left thru, pass thru, wheel and deal
Double pass thru, track two, boys run
Chase and follow, single hinge, split circulate
Boys run, left allemande...

Heads square thru four, ocean wave, boys run
Boys circulate, chase and follow, recycle
Reverse flutter wheel, pass thru
Left allemande...

Heads square thru four, swing thru, girls run
Chase and follow, girls run, chase and follow
Boys run, wheel and deal, left allemande...

Heads half square thru, touch $\frac{1}{4}$, split circulate

Ends run, couples circulate, chase and follow
Boys run, pass thru, wheel and deal
Pass thru, left allemande...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, tag the line left
Couples circulate, chase and follow
Ladies trade, recycle, pass to the center
Square thru $\frac{3}{4}$, left allemande...

Heads lead right, swing thru, boys run
Tag the line left, couples circulate
Chase and follow, girls trade, swing thru
Same sexes trade, right and left grand...

Heads promenade half, lead right, touch $\frac{1}{4}$
Split circulate, ends run, couples circulate
Chase and follow, boys run, left allemande...

CALLERLAB EMPHASIS CALL

TURN THRU

Heads promenade $\frac{1}{2}$, separate go round one
To a line, pass thru, wheel and deal
Centers turn thru, all left turn thru
Centers turn thru, cloverleaf, centers swing thru
Turn thru, right and left grand...

Heads lead right and circle to a line
Two ladies chain, swing thru, turn thru
Partner trade, left allemande...

Heads lead right and circle to a line
Flutter wheel, spin the top, turn thru
Left allemande...

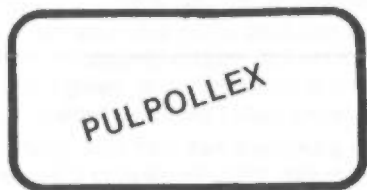
Heads slide thru, turn thru, pass thru
Centers turn thru, centers in, cast off $\frac{3}{4}$
Centers turn thru and cloverleaf
Others slide thru, left allemande...

Heads square thru four, swing thru, boys run
Ferris wheel, centers swing thru, turn thru
All left swing thru, left turn thru, trade by
Swing thru, girls circulate, boys run
Ferris wheel, centers square thru $\frac{3}{4}$
Left allemande...

Heads pass thru, go round one to a line
Turn thru, ends trade, cast off $\frac{3}{4}$, ends fold
Centers left turn thru, swing thru, boys run
Ferris wheel, zoom and pass thru
Left allemande...

Heads lead right and circle to a line
Spin the top, turn thru, trade by
Swing thru, right and left grand...

Heads square thru four, turn thru
Centers pass thru, centers in, cast off $\frac{3}{4}$
Centers turn thru and cloverleaf
Others star thru, pass thru, trade by
Left allemande...



FLUTTER BY/REVERSE FLUTTER BY

Action: From facing couples, flutter wheel; each couple cast right $\frac{1}{4}$; slither (original beaus slide past each other nose to nose). Ends in left-hand wave.

Reverse flutter by; Facing couples reverse flutter wheel; each couple cast left $\frac{1}{4}$; slither (original belles slide past each other nose to nose). Ends in right-hand wave.

SAMPLE CHOREO:

Heads square thru four, slide thru
Right and left thru, flutter by, girls circulate
Boys trade, recycle, pass thru, left allemande...

Heads lead right and circle to a line
Right and left thru, flutter by, left swing thru
Girls run, bend the line, flutter by
Left swing thru, trade the wave
Right and left grand...

Heads square thru four, right and left thru
Flutter by, girls circulate, boys trade
Girls run, ferris wheel, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Flutter wheel, reverse flutter by, swing thru
Right and left grand...

Heads square thru four, touch $\frac{1}{4}$
Split circulate, boys run, reverse flutter by
Recycle, left allemande...

Heads square thru four, slide thru, pass thru
Partner trade, reverse flutter by, swing thru
Boys run, ferris wheel, zoom and pass thru
Left allemande...

Heads lead right and circle to a line
Two ladies chain, flutter by, all eight circulate
Boys cross run, recycle, swing thru

Same sexes trade, right and left grand...

Heads lead right and circle to a line
Right and left thru, grand swing thru
Boys run, wheel and deal, reverse flutter by
Recycle, pass thru, trade by, left allemande...

Heads lead right and circle to a line, touch $\frac{1}{4}$
Circulate, boys run, veer left, ferris wheel
Reverse flutter by, recycle, heads touch $\frac{1}{4}$
Walk and dodge, left allemande...

Four ladies chain $\frac{3}{4}$, heads lead right and
Circle to a line, flutter by, left allemande...

Heads square thru four, split two go round one
To a line, flutter by, boys circulate, girls trade
Left swing thru, trade the wave, pass thru
Left allemande...

Heads right and left thru, flutter by
Extend, left allemande...

Heads square thru four, slide thru, dixie style
To a wave, centers trade, left swing thru
Recycle, sweep $\frac{1}{4}$, flutter by, girls trade
Step thru, right and left grand...

Sides rollaway, heads lead right and
Split the outside pair, both turn right
Go round one to a line, reverse flutter by
Right and left grand...



SLIDE BY by Ron Meisl

Action: From columns, second and fourth dancers veer left (right from left-hand column), while first and third dancers do their part of a partner trade, then step up beside the veering dancers to become centers of two-faced lines.

SAMPLE CHOREO:

Heads lead right and circle to a line, touch $\frac{1}{4}$
Circulate, slide by, circulate, tag the line right
Ferris wheel, dixie grand, left allemande...

Head square thru four, touch $\frac{1}{4}$, centers run
Bend the line, touch $\frac{1}{4}$, circulate, slide by
Couples circulate, tag the line in, touch $\frac{1}{4}$
Circulate, girls run, star thru, wheel and deal
Square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
Two ladies chain left, touch $\frac{1}{4}$, slide by
Promenade...

Heads square thru four, spin the top, swing thru
Single hinge, slide by, wheel and deal
Left allemande...

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, circulate, slide by, ferris wheel
Centers left square thru $\frac{3}{4}$, touch $\frac{1}{4}$
Right and left grand...

Heads lead right and circle to a line
Grand swing thru, single hinge, slide by
Tag the line right, wheel and deal
Left allemande...

Heads square thru four, swing thru
Spin the top, single hinge, slide by
Half tag, trade, roll, left allemande...

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, circulate twice, slide by
Ferris wheel, swing thru, recycle, pass thru
Left allemande...

Heads lead right and circle to a line
Rollaway, touch $\frac{1}{4}$, circulate, slide by
Cross fire, circulate, boys run, swing thru
Right and left grand...

Heads lead right and circle to a line, pass thru
Wheel and deal, double pass thru, boys run
Slide by, ferris wheel, zoom, swing thru
Step thru, left allemande...

Heads lead right and veer left, cross fire
Slide by, boys run, boys trade, swing thru
Swing thru, right and left grand...

Heads square thru four, split the outside two
Go round one to a line, touch $\frac{1}{4}$, circulate
Slide by, half tag, split circulate (twice)
Single hinge, right and left grand...

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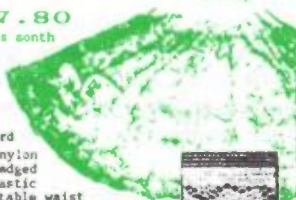
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UNDERLINING

THE CALLER NOTE SERVICES

We always look to see what new experimentals are especially featured in note services. In **Choreo Breakdown**, Don Beck gives us two. One is *quarter-back sneak* by Dick Kenyon and the other is *twister* by Don. Other review items with plenty of choreo to go with them are *lead right*, *linear tag*, *peel the top*, *lock it* and *rotary spin*.

In addition to the good commentary and review items in **Mainstream Flow**, we also find a zinger or two (tough Plus) that can challenge dancers a bit. Here's one: Heads pass the ocean, ping pong circulate Extend, linear cycle, touch $\frac{1}{4}$, scoot back Peel the top (it's a lefty), left grand swing thru All left cast off $\frac{3}{4}$, coordinate (L-H columns) Girls hinge, diamond circulate, flip the diamond Left spin chain the gears, trade the wave Boys circulate, boys trade, right and left grand..

Sometimes Joe Uebelacker, in his **Canadian Note Service**, gives us some very good ideas for teaching beginners, along with much material for more experienced dancers. Here's what we mean:

"The following material is just a combination of *California twirl*, *partner trade* and *wheel around*. It gives the newer

dancer a lot of dance material while reinforcing the rules for those calls.

Heads lead right and all veer left
Couples circulate, sides California twirl
Right and left thru = Zero line.

Heads lead right, right and left thru
All veer left, couples circulate
Heads California twirl = Zero line.

Any place there is a *California twirl*, you can use a *wheel around* instead.

Heads square thru, swing thru, boys run
Couples circulate, heads California twirl
Pass thru, wheel and deal, centers pass thru
Left allemande.."

The problems created by BMI/ASCAP licensing and the Callerlab/Roundalab solution have been covered in several note services, and **For the Record** from Texas is no exception. Another subject by editor Frank Taylor is this one: "I still like to dance Plus but when these so-called Plus dancers cannot dance the Mainstream program, it takes the fun out of the tip for me.

"I have called for several student hoedowns lately. The words I hear from these future leaders in our activity is that they are being pushed to learn too many movements too fast [sic].

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Maybe a few uses of *crossfire* from Warren Berquam's **Minnesota Callers Notes** would be helpful this month. Here they are:

Zero box: Swing thru, boys run, crossfire
Triple scoot, boys run, do-sa-do, make a wave
Recycle, pass to the center
Centers square thru 3/4 (ZB), left allemande...

Zero box: Swing thru, boys trade, boys run
Tag the line right, crossfire, boys run
Pass to the center, centers square thru 3/4 (ZB), left allemande...

Zero box: Right and left thru, veer left
Ferris wheel, centers veer left, centers crossfire
Centers walk and dodge, square thru 3/4
Trade by (ZB), left allemande...

Zero line: Swing thru, boys run, crossfire
Split circulate, boys run, crosstrail thru
Left allemande...

Since not so many note services were received this month (some have rather spasmodic publishing dates), we'll take space to describe an experimental listed in several that is long but very interesting. It is *teacup stroll* by Ben Risinger: Starting Formation: Static square.
Action: As in a *teacup chain*, the head ladies move to the center for the 3/4 right-hand star. The head men will move one position to their right and turn original partners into a roll promenade position. Meanwhile the side couples promenade one position to their right and then as new head couples put their partners into the center for a 3/4 star. Then the original side men move to the next position to their right to meet their original partners for a roll promenade as the original head couples (new sides) promenade one position to their right to become head couples. Continue this pattern until all dancers

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return to home...A nice 32-beat figure. Ending formation: Static square at home. Note: The call moves nicely and other than never changing partners, it is a simple but fun call that will be fun for a while or at a weekend. If the women use nice skirt work, the *teacup stroll* will make a nice exhibition figure.

Notes for European Callers by Al Stevens and Rudi Pohl, a good viewpoint is expressed, as follows;

"Does the average Mainstream dancer consider the challenge of the choreography as part of the enjoyment of square dancing? Why do so many more people stop dancing after completing a class than continue on in the activity? Does a caller have any control over the difficulty of a Mainstream or Plus dance or is it specified by the list of calls which he/she uses? All of these seemingly unrelated questions are bouncing around in my head as a result of a discussion and, in my head, they are not that unrelated any more. I do not have answers, but I do have

questions, questions mostly for the callers who may be reading this, but for interested dancers also.

"Let me preface this by saying that I am not talking about the Advanced and Challenge dancer, but about the dancer in the majority of clubs in our area, and undoubtedly other areas around the country, and that my use of the word *challenge* refers to the grammatical English meaning and not to the square dance meaning." The writer goes on to make a pitch for *variety* rather than merely *challenge*.



DATELINE, Continued

New Jersey—7th Annual Dancing by the Sea, Conv Hall on the Boardwalk, Wildwood, April 26-28; T. Knauss, D. Young, R/A Lock. Write Frank/Terry Kaiss, POB 117, Flourtown PA 19031.

New York—20th Flac-Fest Anniversary Ball, Broadway JHS, Elmira, April 27; R. Leber, J. Steckman, V/D Reilly, G/M Kast. Write Henry/Marian Barnes, 106 Westinghouse Rd, Horseheads NY 14845.

Virginia—Dandelion Delight IV, Patrick Henry Comm College, Martinsville; April 27; D. Coe, P. Lollin. Write Irene Kennedy, 102 Wedgewood Dr, Collinsville VA 24078.

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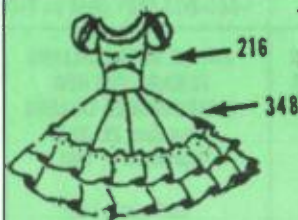
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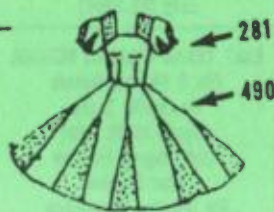
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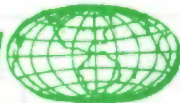
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FEEDBACK, Continued

Steinert wrote, also mentioning their new square dance friends from Zella-Mehlis who regularly stop by on their way to Coburg. In a story-book ending, or perhaps beginning, Rosemarie tells that the Zella-Mehlis Club (The Green Mountains) managed to become contestants on a German television game show called *Ihr Einsatz, Bitte*, and won DM28,000 (about \$18,600) for use by their club. They planned to use the money to buy equipment and clothing.

The collapse of the Iron Curtain has presented both east and west with wonderful opportunities. Isn't it great that square dancing can also be a part of these great historical events?

*Jay & Betty Wright
Spring Lake, Michigan*

GRAND ZIP, Continued

In any event, thanks for the good reading, the information, and keeping us in touch with our stateside friends.

*Sharon Croft
Riyadh, Saudi Arabia*

Ed. Note: The mailing costs are to insure delivery within two weeks of mailing, which seems to happen everywhere in the world but the near east. Other readers in Saudi have experienced the same problems. If overseas readers would write these facts on applications and advertising blanks, we and other firms stateside would honor them. Second point: ASD publishes both news, letters and special features from overseas, sometimes far more than one page per issue. Count up what is in this issue, including this letter. Why limit us to one page?

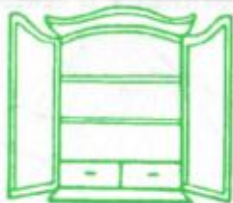
Imagine three callers calling three different levels, clogging and round dancing all in one hall separated by ten-foot curtains! What a cacophony! I was very disappointed by Sands International S/D Festival. All the callers were great and most of the dancers were good, but facilities were inadequate. Sorry, but I hope you publish this. *Renee M. Lau!
Hilo, Hawaii*

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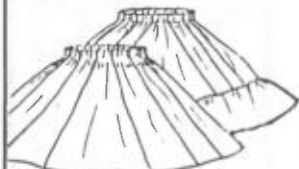
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Special reports will be made on the LEGACY Census, BMI/ASCAP licensing, and the several biennial projects within LEGACY—a revised *Leadership Manual*, the *Club Leadership Journal*, an 800 number for square dance info. The attendees will enjoy a tour of Milwaukee and a dance that reflects the theme.

LEGACY is open to those who have served in leadership capacities in square dancing for three or more years. For more information, contact Al and Vera Schreiner, executive secretaries, 1100 Revere Dr., Oconomowoc WI 53066.



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— — — — : — — Sweep ¼
Pass thru, spin chain thru — — — —
Girls turn back, circulate : Two places — —
— Couples circulate — — Bend the line
— — Left allemande : — — — —
Swing the corner — — : — — Promenade
— — — — : — — — —
— — — — : Heads — flutter wheel

FOR THE MODULAR CALLER:

Static square: Heads star thru, zoom
Centers trade, swing thru, spin the top
Right and left thru, slide thru, left allemande...
Zero line: Pass thru, wheel and deal, zoom
Centers trade, swing thru, turn thru
Left allemande...

Zero box: Touch ¼, balance, spin chain thru
Single hinge, centers trade, scoot back
Boys run, left allemande...zero line

A Zero:

Pass the ocean, recycle, sweep ¼...

Get-Outs:

Zero line: Pass thru, wheel and deal
Centers step to a wave, recycle and pass thru
Swing thru, boys trade, extend
Grand right and left...

Zero line; Right and left thru, dixie style
To an ocean wave, boys trade, left swing thru
Girls cross run, grand right and left...

THE BASIC PROGRAM:

Static square: Head ladies chain, left allemande
Promenade, heads turn back, circle four
Men break to a line, center four square thru ¾
Left allemande...

Grand square (Almost):

Static square: Sides face, grand square
In six steps, lines go forward and back
Star thru, dive thru, square thru ¾
Left allemande...

Static square: Sides face, grand square
In six steps, lines go forward and back
Pass thru, bend the line, star thru, pass thru
Left allemande...

Static square: Heads pass thru, separate
Go round one to a line, lines pass thru

Wheel and deal, girls square thru ¾, star thru,
Boys trade, couples circulate, girls run
Girls trade, girls cross run, boys trade
Boys run, ferris wheel, square thru ¾
Left allemande...

THE MAINSTREAM PROGRAM:

Top & Star:

Zero line: Pass thru, wheel and deal
Centers spin the top to a star thru
Do-sa-do to a wave, girls trade, recycle
Pass thru, trade by, left allemande...

Zero line: Spin the top to a star thru
California twirl, slide thru, spin the top
To a star thru, left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, centers in, cast off ¾
Centers spin the top to a star thru
And cloverleaf, ends star thru
Double pass thru, cloverleaf, square thru ¾
Left allemande...

Zero box (wave): Recycle, spin the top
To a star thru, boys run, single file circulate
Boys run, square thru ¾, left allemande...

Turn and Clover:

Static square: Heads rollaway, circle eight
Boys turn thru and cloverleaf, girls turn thru
Star thru, promenade...

Static square: Heads rollaway, circle eight
Girls turn thru and cloverleaf, double pass thru
Boys U-turn back, turn thru, boys cloverleaf
Girls do-sa-do to a wave and spin the top
To a turn thru, pass thru, U-turn back and
Star thru, ferris wheel, centers pass thru
Left allemande...zero box

Fold & Star:

Zero line: Pass thru, girls fold, star thru
Couples circulate, bend the line, crosstrail thru
Left allemande...

Zero box: Swing thru, boys run, tag the line in
Pass thru, girls fold, star thru, ferris wheel
Zoom, square thru ¾, left allemande...zero box

Zero box (wave): Girls run, tag the line in
Pass thru, boys fold, star thru, boys trade
Wheel and deal, pass to the center
Square thru ¾, left allemande...zero box

Zero box: Touch ¼, scoot back, centers trade
Boys trade, girls trade, centers trade
Scoot back, girls run, box the gnat
Right and left thru, star thru, left allemande...

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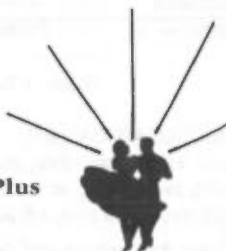
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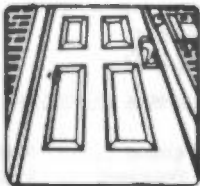
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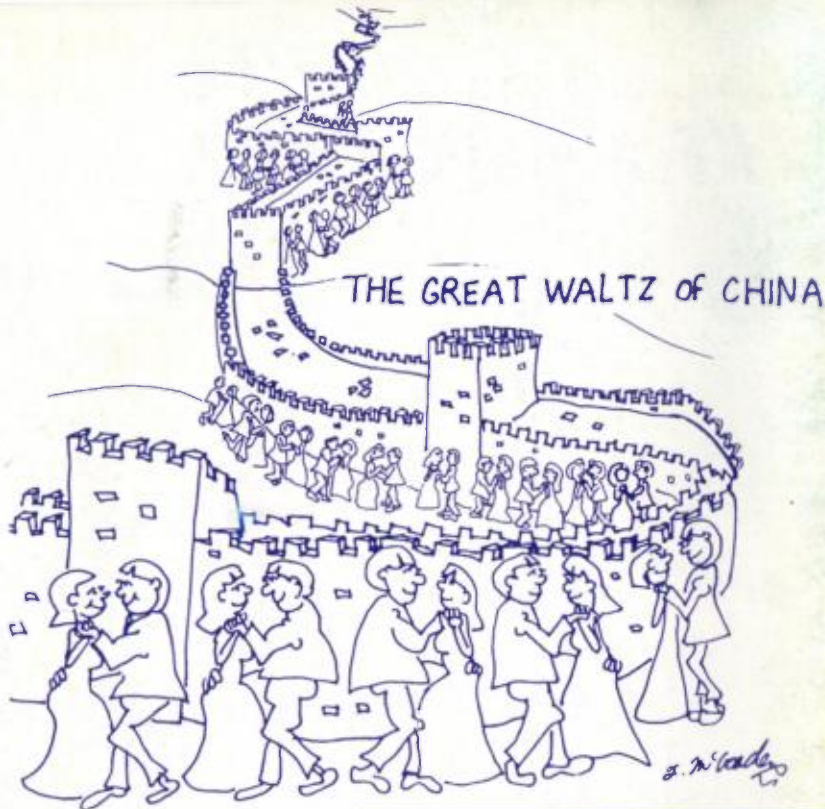
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Cecil Sayre (WV) Jim Durham (VA) Ed Graham (WV) [RDS] Charlie & Carolyn Hearn (WV) June 28-30	Sam Dunn (OH) [RDS] Dorothy Rosa (OH) July 5-7	George Shell (VA) Bill Claywell (KY) No Rounds July 12-14	Bill Everhart (IN) Dave Crow (IN) [RDS] Judy Everhart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

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