



AMERICAN
APRIL 1976
SQUARE DANCE



VACATION ISSUE — 1976

CO-EDITORIAL



Spring fever is an airborne disease; it strikes when the first balmy breeze blows through the bare trees. We don't know what takes its place when you live in a one-season climate but we do know that, following a cold snowy winter, spring fever has a constructive purpose. First comes a restlessness, an urge to plunge into something other than routine activity, even to clean house, rearrange furniture, rake the winter's debris out of the garden and perhaps bring out the old paintbrush. Then we surrender to the drive; we clean a closet, we pack a box for Goodwill, we buy something new and colorful. With this response comes a sense of satisfaction; we're in tune with the earth, coming alive.

All creatures respond to the changing seasons; man is no exception. But human responses reflect human ideals — something that animals lack. Ideals come from "ideas" and are shaped by our upbringing and environment. Striv-

ing to live up to an ideal is something every man, woman and child does; only the ideals vary.

Spring is a time to take steps toward ideals and many square dance events culminate in the spring. New dancers graduate from classes and enter clubs which officers endeavor to shape into active, friendly, "ideal" clubs. Callers meet professionally at Callerlab to move toward their ethical ideals, bettering themselves and their service to square dancing. Legacy, too, meets in the spring, but bi-annually (1977), striving to shape true ideals for our American dancing. All of spring's square dance activity culminates in the National Convention which each year increases the scope and range of its presentation, meeting the ideals of its planning committees and its attending dancers.

It's spring! Crocuses are up, the northland is greening and we've got spring fever! Dream a while as you browse the vacation listings, and then make a move to meet an ideal. Welcome a beginner to a square, join your federation, chair a committee — take a step! Life only looks hopeless when we all stop trying!

AMERICAN
**SQUARE
DANCE**

*THE NATIONAL MAGAZINE
WITH THE SWINGING LINES*

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Grand Zip



Thank you very much for the promotion in your Product Line feature. We have come a long way since last spring and will soon have to move to new quarters. We are also expanding our line to include pettipants, skirts, blouses in kits and ready-mades. They hopefully will be ready for Anaheim. Hope to see you there.

*Annette & Gene Barry
Richfield, Minnesota*

Burnley and I are grateful to you for including our thoughts on caller-training programs in your February issue. Plans for our second local Callers School are shaping up well, and we are encouraged by the response and positive acceptance of our efforts in this aspect of the activity. There is so much a beginning caller must grasp in the early stages, that we are happy if we can shorten the distance and therefore insure the continued growth and development of a good local program.

It is especially kind of you to extend my subscription. My back issues date to 1957 and I'd be lost without a copy of *American Squaredance* each month. Thank you.

*Shirley & Burnley Nickerson
Yarmouth, Nova Scotia*

In regards to recent controversy in "Pulse-Poll" article on "Destroy the Line" (re: changing the name to Wheel & Cycle).

My first comment would be to say... let it lay! I mean by this that there are hundreds of experimental figures coming out every day; all have names and movements trying to make the top-ten. Destroy the Line is not in my opinion

one of the greatest things that has ever come out. It will also pass on and get lost in the fast shuffle as do the others.

I write and use many of the experimental movements that are coming out and if someone comes up with a "lock-jaw-circulate", O.K., what's all the beef!

I would like to say (sorta summing up) that when they (callers & dancers) start changing the names of allemande left/right & left thru, we should be very much concerned.

*Paul McNutt
Birmingham, Alabama*

We've always admired the layout and hard work that is required to produce a magazine of the quality of *American Squaredance*. And to see our scribbles spotlighted in such a manner has given us joy. We'd like to send notes on other topics as they develop clarity.....

*Marge & Harry Evans
North Wales, Pennsylvania*

Enclosed is a check for \$10 to cover two years' subscription to *American Squaredance*. Although I have been receiving it since 1951 I have enjoyed it more since you have published it. I hope you continue the good quality of this magazine for years to come.

*George S. Scobee
Louisville, Kentucky*



You wouldn't dare!

You couldn't!

You won't!

interrupt this beautiful file of *American Squaredance* magazines since January 1949 for the measly price of a subscription! Keep 'em comin'.

*Ross Crispino
Nampa, Idaho*

Much has recently been written about Costa Rica and the many American pensionados (retirees) who have settled there. Had it not been for a bout of illness, we would already be among them. We will soon be building our home in Ranchos Maricosta, where we will have a few cattle for the freezer, horses for our two children, a garden and fruit and nut trees. It is a long awaited dream — and we can hardly

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WE'RE TOOTING OUR OWN HORN



One of the most cherished privileges in our everyday business routine is to read many dozens of letters from every part of the globe and keep in constant touch with the "pulse" of the square dance world.

Stan has just completed calling a dance in his fiftieth state (plus most Canadian provinces, England and the Canal Zone) and continues to travel and meet dancers/callers/leaders everywhere square dancing is found. This keeps us current and in close touch!

The benefits of our close association with the total dance population will be passed on each month to you through these pages. You can bet your FIFE on it!

AMERICAN SQUARE DANCE

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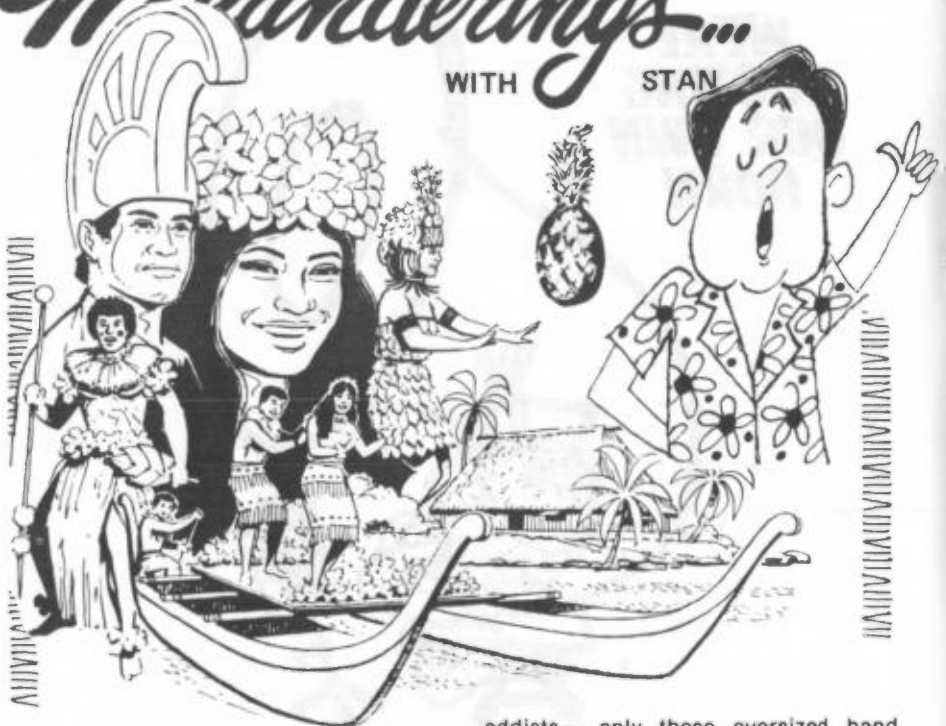
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Manderings...

WITH STAN



"Hana liu a paka pa lae...."

'Tis said that everyone **MUST** go to Hawaii once in his (her) lifetime to sample the hors d'oeuvres of Paradise in preparation for the main course.

Cathie and I and our group of forty Dole-full "angels" who flew to the heavenly isles in early February thought we'd **LOST** our Paradise when it rained on us unceasingly and unceremoniously for six out of ten days, but we regained a little Paradise in the last fleeting days of our stay. The sun came out and we went through the traditional **SPLASH/FLASH/DASH/HASH/CASH** routine in short order.

Looking back on it, we savor the flavor of those three magic Pacific isles, Maui, Kauai, and Oahu, even more fervently as they turn from gold to blue in the sunset of our minds. (Heavenly days—it could be **VERSE!**— co-ed.)

Colorful impressions still surge over us like the rolling surf. Like the rolling surf. Like the favorite local directive to "hang loose". Like the fresh pineapple slices every morning. (We've become

addicts— only those oversized hand grenades with the green bonnets on it will do now— straight from the neighborhood grocer.) Like orchids, hibiscus, coral reefs, volcanic peaks and surf boards. Like sugar cane fields stretching endlessly, and real live whales cavorting in the bay. (How **DO** they make love, anyway?)

You can't eat **ONLY ONE** potato chip! And you can't go **ONCE** to Hawaii. Or see only **ONE** island. Or see **ONE** hula dancer. (Keep your eyes on the hands, Stan.)

So.... we're definitely going back in 1977, as a stopover on our next Australia-New Zealand trip— gotta see if the gods of the volcanic isles will give us a sunny bounty or another showery dowry.

Our forty fellow travelers were mostly fellow square dancers from a dozen states. Our itinerary was set up by the Bob Page Agency of California. At some points we ran into a Page **TWO-er** (Ken Anderson's group) and a Page **THREE-er** (Dick Houlton's group) as our schedules intertwined.



Back to the beginning. We got out of town at the right time. Sunday, February one, the groundhog literally froze in his hovel as we drove through a blinding snowstorm to the Cleveland airport to pre-brief ourselves overnight at a Sheraton.

Early Monday our big 747 winged us joyfully away from Cleveland, then Chicago, then straight through a long ten hour non-stop flight to our emerald destiny. (It was plain to see how plain a plane can be.)

Naturally, we danced on board, but our dancing quarters were so tight that every swing became a Yellow Rock. (Who's complaining?) A stewardess had to be shown the finer points of the daffodilic Stone Age, of course. She quickly became a "believer" (.... in the fact that square dancing is fun, or that we were all a little Pupule— that's Hawaiian for "nuts".)

Finally, following an interminable interval, we dropped down into Honolulu and got the usual flower lei greeting, along with our "land legs" and a couple of "Aloha ainalas". There was a final quick flight to complete the 20-hour day— over to the island of Kauai, the "best o' the bunch".

KAUAI

This is the "Garden Isle". Lush. Pretty. Restful. Close by the sea on one side, and "Sleeping Giant" mountain on the other, almost within a stately coconut plantation, the Islander Inn afforded a haven of refreshment. Seemed each Malihini in our meager mob had to buy a Muumuu or a matching shirt in the convenient mini-mall, the Market Place, where we also staged a little square in the square.

After an invigorating morning dip just outside our hotel room the next morning, we rented bikes and explored the small town of Kapaa. There was much more to do in a short couple of

days on the idyllic isle. The hotel's recreation hostess, Aurea, was a delight. She served punch every afternoon, taught a hula class, and offered tour advice. A beach party barbecue next door at the Beach Boy included good food, live music, and dancing girls. (I was especially careful to watch out for the shakes in the grass.)

There was more. The relaxing river cruise on the Wailua to the Fern Grotto (where luxuriant fishtail ferns festoon the mouth of a gaping cave), scene of countless weddings (and probably human sacrifices by the ancients). Idols, temples, sacrificial birth stones marked the Hawaiian heritage. Paradise Pacific affords thousands of varieties of plants and fruits to see in its 31 acres, plus an evening show in the Lagoon Theatre depicting the legends and pageantry of Japan, the Phillipines, China, Tahiti, Samoa, Easter Isle, and Hawaii. There was the usual persistent drum beat and the even more persistent pulsating palpitation of the Pau (pah-oo) that could easily induce a more acute

case of astigmatism in my old eyeballs. (Old Chinese proverb— Lucky man have woman who SHAKE and BAKE— luckier man have one who SHAKE and BAKE and WHEEL and DEAL.) Bali Hi, and goodbye.

OAHU



Reluctantly we left Kauai on our Ao-full Aloha flight to Honolulu, Oahu. Our hotel was the Kuhio, a couple of city blocks (solid city-no footpaths) away from the beach this time. The rains had us completely beached. Honolulu is an imposing mass of high-rise building blocks sprinkled liberally with tourists. Reminds one of Miami Beach, except for the additional backdrop of craggy mountains, guarded (sentry-like) by Diamondhead itself.

Bus tours on each of our three islands were enjoyable, thanks to the glib and personable drivers of Hawaiian Discovery Tours. (One even sang his own original composition to us.) Among the sights Nui-ly enjoyed by our party were the Civic Center, State Capitol building, Chinatown, Waikiki Beach, Iolani Palace, the Punchbowl (site of the National Memorial Cemetery of the Pacific with its dramatic mosaic war map murals), Oceania Floating Restaurant, Seaflite hydrofoil above-water cruiser, Mt. Tantalus (nice city view), the original grass shack of Robert Louis Stevenson, Pearl Harbor (sobering reflections of a dark decade of U.S. history), the International Market Place (shopping), Ala Moana Center (more shopping), La Ronde (revolving restaurant), House of Hong (more good food), and another spectacular all day adventure at the Polynesian Cultural Center with its torch-tossing evening show, its ethnic

villages, displays, and real Hawaiian dinner. (I'll pass on the poi, please.)

Our visit to Honolulu was set up to coincide with the Twelfth Annual Aloha Square Dance Convention held at Honolulu International Center Arena, and called by Cal Golden and "Sing-ing" Sam Mitchell. (Rounds by Charles & Madelyn Lovelace.) Hundreds of dancers, mainly from the mainland. As always, we met old friends and enjoyed the hospitality of the fiftieth state steppers. One night it rained crossways through the slit-walled structure so that an umbrella had to be held over the heads of the callers.

Nighttime was showtime. Dinner at the Polynesian Palace followed by the Don Ho show. He's the Perry Como of Hawaii. He ordered an impromptu square dance (so many of us in the audience) involving a few of us, but it turned out less than impressive.

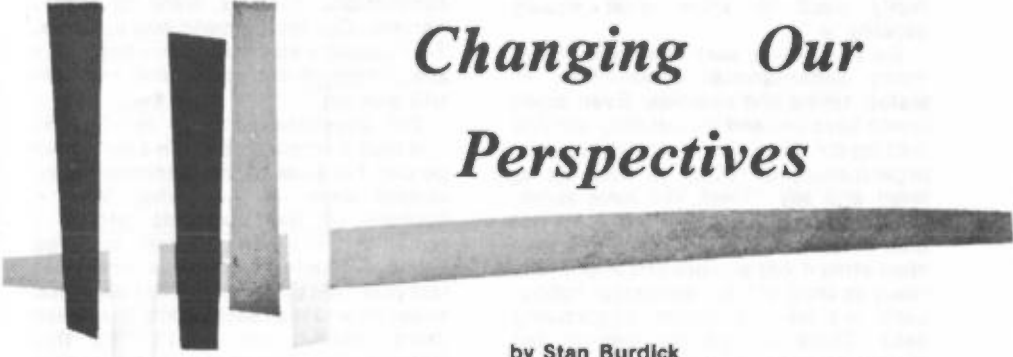
MAUI



As surely as the pulsating tide rises and falls on the foot-swallowing, heavy granulated ivory sand paving the endless beaches, another day brought another island on which we could make memories. The S-shaped Maui Surf Hotel. Sunshine. The Valley Island. Kaanapali Beach.

Lahaina, the whaling capital of the world, has a curious mixture of ghostly whispered accolades, prayers and curses, as a protected port adopted by whalers in the 1800's and where King Kamehameha III granted freedom to the early missionaries.

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Changing Our Perspectives

by Stan Burdick

Adapted from the Keynote Speech
given at the 1975 Washington Seminar

This seminar in the state of Washington has been an example to the whole nation, and sometimes you who are here do not realize how significant it is and how others across the country are watching to see what you are doing. I want to compliment all of you on this Leadership Seminar.

We are entering a new era. It is an exciting era to be in. The square dance movement is being organized, wide differences are dwindling, and fragmentation is vanishing. We've moved out of the area of wide diversity into an area of general standardization and pulling together. It is exciting to be in this kind of an era, I think. We've already changed our perspective in many ways. We've matured in our understanding of the activity and ourselves. We have recognized the need for self-study, and for the productive results that can be obtained from this.

Take the callers, for instance. Time was, way back, when the caller had his little black book. That book had all his calls that he had memorized within its covers. It would have taken ten horses to pull that book away from a caller. It was his very personal and private possession and he would have guarded it with his life. He did not share it unless he knew the caller he was going to help very well, and was sure the fellow wasn't going to pirate his dancers or steal his material and call it his own. One caller, in particular, was boastful of having over 400 calls memorized. We

really looked up to him. How things have changed! Today callers are ready to share, they work together much, much better — cooperatively — and now with Callerlab, callers have a rich opportunity to share and to be involved in training. Certainly, this is long overdue.

We are on the edge of a boom. This is the best time to build, promote and widen our horizons in this great activity. This boom could elevate the square dance activity to the popularity of golf or tennis. I really believe we are on this kind of opportunity threshold right now.

Suppose everyone suddenly decided they wanted to square dance. Could we accommodate them? Do we have the leadership to integrate these people into our activity? Do we have the classes, the halls? Are we ready? Think about it, it's important.

We're going to have this opportunity. In fact, we've got it, and should capitalize on the Bicentennial Year thrust. We know that square dancing is synonymous with our history and heritage — just as American as apple pie. By American, I mean North America, too, because our Canadian neighbors are just as interested in promoting and building square dancing, even though it is not a Bicentennial Year for them.

I like the words *Stop, Look and Listen* that were brought forth in one of the talks, but I would like to change that just a little bit, to *Stop, Look and Glisten*, because I think we are "on

camera," and we've got a party on our hands. We really need to *glisten*. We really need to show what square dancing is.

Do you realize that there are many, many Bicentennial committees in states, towns and counties. Even small towns have one and I'll bet they are just waiting for some representative of your organization, or YOU, to step up to them and say "Hey! We have something that we can demonstrate." I'll bet they're just ready to greet you with open arms if you explore this angle. Get ready to show off our wonderful hobby. Let's not let this golden opportunity pass. There are people waiting out there. We've got a story to tell; let's tell it!

I did a research project a few months ago in preparation for a Callerlab report and in preparation for this seminar. Three hundred questionnaires were sent to three hundred leaders, key leaders across the county — publication editors, association and council presidents, callers, dancers, shop owners. Fifty percent responded, which is good. One hundred fifty returns on this questionnaire shows that square dance people certainly are more receptive to this kind of thing than in many businesses. You'll find that five percent is a good return on many types of questionnaires, and fifty percent is excellent.

In order to examine how healthy square dancing is, let's just take a look at some of the results of the questionnaire. Remember, the people who were written to represent a large area, in many cases association presidents.

Clubs across the nation are 25 percent down in membership as compared to a year ago. You can form your own opinions as to why this is true. We didn't investigate the reasons. We only wanted to get figures.

Classes are up thirty-three percent as compared to a year ago. That is real growth and it is hard to imagine how this happened. In our own case, where we once had trouble getting three and four squares together for a beginners' class, last fall we were able to get eight squares. Now, just in case you're interested, by graduation time we had lost two and were down to six squares, which is not too bad a drop-off rate. Some people find that square dancing just is not their "bag" and we've got to

recognize this. The point is that we had much growth. Big events, festivals, conventions, specials, were up twenty percent. Our total growth was upwards. This should mean that as the beginners are integrated into clubs, club numbers will pick up.

But questions come to mind. Why was club membership down twenty-five percent? In spite of the economic pinch, classes were up — why? Was it because of the economic pinch? I remember the case of two or three younger couples who came into class last year. We talked about the economic situation and the reasons why they were there. Maybe you won't like this statement, but one of the young couples said, "It's getting too expensive to go to the bars anymore, so we took up square dancing instead."

Regarding finances, the survey showed that the average cost per couple for all dances was \$2.54. You know about the economics of square dancing and how prices have risen slowly. Remember the days when you could go to a dance for \$1.50 a couple? That was a long time ago. More recently, we remember the \$1 per person. That is still pretty typical in some areas, particularly throughout the south (\$1.00 per person for classes, too.) I think generally we are a little higher than that. In Ohio the cost is \$3.00 a couple for the average dance. New England is up there to \$3.50 and \$4.00 to attend a dance — \$2. per person. There again, we have a wide spectrum of prices, with an average of \$2.54. Is this as it should be? Are you happy with this? Would you like to see it less, or would you like to see it more?

Now, regarding the availability of formal leadership training. Only forty percent of the areas represented in the survey could count on it being offered. This is an area where we need to work.

Many comments came out of the survey that we can classify as concerns of the activity. Here are some random samplings:

— Proper costuming needs to be stressed.

— The dropout problem is still with us. A 20-30 percent dropout is not a great thing to worry about. We are living in a mobile, complex, many-faceted and fast-moving society, and we've got to recognize that people change their

minds about things. There are many types of recreation and we should not worry about this natural loss.

— Smoother dancing must be taught.
— Better communication is needed between dancers and callers.
— Standardization is a must.
— Beginners must be graduated from class before attending open dances.
— We must get to a thirty-week beginner class.

— Callers must be taught to teach. Too many callers are technicians, not teachers.

— Better harmony between clubs is needed.

— We need to encourage more teens to get involved in dancing.

— There is too much workshop at dances. In the open dance situation, many callers abuse this.

— We need to have a level-identification plan so that instantly dancers know when they attend a club in another area what kind of dancing level is presented.

— We need to develop a sense of pride in our square dance activity, in its past, its present, and its future.

Speaking of leadership, I've learned some definitions over the years. Briefly, they are:

— If a leader attempts to do anything unusual or different or dynamic, he's a radical; if he does it the old way, he's too conservative; if he does nothing, he's a stick in the mud. He's damned three ways, but that is very negative.

— The formula for failure is to try to please everybody. If you're not big enough to stand criticism, you're too small to be praised.

— A leader is one who can wear a wrinkle on the brow of his associates.

A leader is an enabler; he knows how to get others more capable to do the job willingly.

— One can judge a building without knowing where to buy the bricks.

— One can understand a violin sonata without knowing how to score for the instrument.

— One is a leader when he can muster the talents and resources of others to achieve the end desired. Ask yourself, is a leader one who goes out and does everything himself, or is a leader one who has that remarkable capability to get others to do the job and like doing

it?

— A successful man is one who spends more time taking the bull by the horns than shooting it.

— "People of mediocre ability," said Bernard Baruch, "sometimes achieve outstanding success because they don't know enough to quit.

— A leader is not necessarily smarter than someone else; he may just have his ignorance better organized.

There are five indispensables in life. They are:

— A personal example to follow. How important examples are! Think of the people who have influenced you over the years.

— An understanding of the importance of restraint and ideals.

— A sense of discipline.

— A pride in heritage.

— A challenge to meet.

We must all remember it takes hard work to persevere and to perpetuate the activity that has given us so much value. We can be thankful that our work and our play is a pleasant mixture where square dancing is concerned. This leadership seminar is a good example of that. We work together to learn the techniques of leadership, organization and intergroup harmony; then we dance together, we relax, we unwind, and we "all join in the chorus." Other study seminars may lack this extra special ingredient that we have, and that is sad as far as some of the business-executive groups are concerned. It is sadder still to think of the thousands upon thousands of folks that have no social, physical and recreational outlet at all, except to be propped up in front of a TV set.

Along with our hard work, let's not work too hard. Let's always keep that play environment in there, too. It reminds me of a poem:

If your nose is close to that grindstone
rough,
And you keep it down there long enough
In time you'll say, there's no such thing
As brooks that babble and birds that sing.
These three your whole life will
compose:
You, the stone, and your silly flat nose.

Let's work hard, but enjoy it as we do it. Let's change our perspective and let's be ready to meet that big challenge that is just over the horizon.

How To Compose A Round



by Dottie & Blackie Heatwole
from "Round Dancer" Magazine

There are several ways to choose music. One is from a pop record and this way sometimes presents problems as there is no clearing house for the usage of pops. More than likely more than one routine will appear for the music and this usually kills the success of any version.

You may tape any arrangement that you have on an LP or have heard on the radio. Inquire into the possibilities of having this arrangement reproduced by one of the round dance record companies. You may also send an inquiry to one of the round dance companies to learn if they have a certain rhythm available in unused music. Ask if they will consider letting you audition that music with the thought of putting a routine to it if you like the music and arrangement.

After the music has been selected, start listening to it with several things in mind:

- Does the music tell you anything?
- Is the musical phrasing conducive to an interesting dance? Too many repeats of the same phrase tend to dull a dance. If phrasing is too mixed, this tends to present a memory problem.
- If you decide this selection is for you, then analyze the phrasing so you know in which direction you are going.
- Try just dancing to the music before finalizing any figures or steps. Often it works nicely for each of the couple (if a couple is involved) to dance individually before trying together.
- Work out the routine roughly. Sleep on it! Think about it, Don't be hasty.

Talk it over with your partner.

— Refine the routine. Try to be original yet have the routine smooth and danceable.

— Now the hardest part! Put it down on paper. It is desirable to be concise, not too wordy, yet descriptive. If this is your first attempt, study some of the published cue sheets for guidance in format. When finished, it is a good idea to try it out on a few couples with experience. Observe their reactions and their comments — good or bad. Speaking of good or bad, one must remember that most people will compliment you on your routine, sincere or not, so be sure to be realistic in your and their analysis. Also, remember to keep from being offended if your area or other areas choose not to use your routine. Most of the time, the reason for another choice was not intended to offend you.

After the routine and music are available, it is most desirable to get the dance into the hands of the more travelled leaders, hoping they will choose to teach your effort at a big affair.

A good dance should have the following ingredients: Routine should be written to the musical phrasing; the dance should flow; the figures should be put together in an interesting manner; there should be no awkward movements; the figures should connect smoothly; the figures should be such that each partner can dance his or her part in harmony with the other.

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GRADUATION

Graduation Party stunts involving new dancers are always an excellent addition to make a dance into a really memorable occasion for both the new graduates and club members who attend. We are indebted to the *Iowa Square and Round Dance News* for these ideas, which appeared on the "Party Page," edited by Dennis and Helen Johnson.

Credit also goes to Minnie and Fran Davis who taught the new class members appearing here in actual scenes from the graduation potluck of the Vinton Twirlers.

A "Backward Square" always proves to be hilarious, and takes a little advance preparation. As shown, men take girls' parts (in costume, preferably) and girls take mens' parts.



GIMMICKS



Ervin Krug and Ed Krezek are shown in another funny stunt, the "Joe Namath Fumble." Each was asked to put on work gloves, as they sat on chairs, back to back, in the middle of the floor. Then nylon pantyhose are given them, and they must put them on, over boots and all. Try it; it's a good one!



The "Balloon Bust" stunt always turns out to be a "blast." Each dancer in every square is given a balloon, held in the hand as dancing proceeds. When any balloon in any square breaks, all dancers in that square must give their remaining balloons to any beginner and

sit down. Soon the beginners are really "loaded up" with balloons, and only beginners are left standing, of course, so the caller simply calls for a "Yellow Rock" to conclude the "pop-ular" gimmick.



Other clubs in Iowa have equally as much fun at graduation time. Caller Kenny (and Izzie) Cummings of the Promenaders (also the Twirling Eagles) like to pull the old Shoe Box stunt, in which the beginners must dance with their feet planted in shoe boxes. There's a really funny test of square dance skill!



Another real winner that takes no preparation is a "Seven Against One"

fiasco, where one good sport of a guy must dance *blindfolded* with seven gals, and his partner must dance blindfolded with seven men. The blindfolded couple lose all track of "who" and "where" and "how many" around the square. We think this would be funny even without the blindfolds.



Finally, a good old reverse-style or hillbilly style "Wedding" is fun, although it takes some advance preparation and staging. Originality is the keynote, and a script can be written by some clever person to simulate but "spooof" the real vows of marriage.

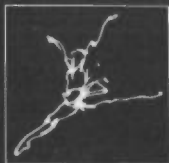


Good luck with your graduation party. Give it some fast-moving hilarity, some advance planning, some fun dancing, some serious moments (presentation of diplomas and candlelighting ceremony), and nice flavor, too (decorations, potluck meal, mortarboard hats, etc.). A candlelighting graduation ceremony was printed in Dandy Idea, May 1973 ASD. Have fun!

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Square Dancing In Thailand

by Harrison Foreman
New York, N.Y.

The big rage among the younger set in Bangkok today is square dancing—the good old American variety.

Run by Tonginor ("Tom") Sangngarm, a Siamese engineering student who learned his "calling" from an American Y.M.C.A. secretary, the popularity of square dancing is increasing from month to month.

This is especially surprising inasmuch as the Siamese are traditionally shy, particularly in the matter of mixing sexes in entertainments.

"Why, when we started this thing," said Tom, "we had difficulty persuading the boys and girls to touch fingertips, much less put their arms around each other in a conventional dance. And now look at them!"

There were perhaps fifty girls and boys on the floor whirling about, executing the most intricate figures, singing and laughing as if they'd never had so much fun.

They linked arms, strutted, promenaded, and spun their partners— all with zest and vigor, despite the stifling heat of the tropical night.

In the beginning, Tom explained, they'd been able to cajole no more than a dozen couples to learn the square dance steps in the Y.M.C.A.'s social hall. Others sat around and watched gravely.

Then suddenly it seemed as if a virus had spread and everyone wanted to learn at once. The social hall was soon jammed and the dancers spilled out onto the terrace and the lawn.

The Y.M.C.A. officials immediately called in carpenters and put them to work building a large open-air dance floor in the garden. Working overtime, the carpenters finished the job in record time, much to the astonishment of old-timers in Bangkok who had long complained about the difficulties in getting the easy-going Siamese to speed up their traditional leisurely pace.

"I guess those carpenters must have appreciated how much this square dancing meant to us," said Tom.

Recently, a number of Western teenagers— daughters and sons of

American and European diplomats, technicians and businessmen— joined the sessions, so that the dances today have an international and interracial complexion.

Tom Sangngarm calls the steps and figures in a curious mixture of English and Siamese. Most of the young people understand at least some English, and are learning it fast through association of ideas. Sometimes Tom rests and lets a phonograph with recordings take over.

The music and calls are amplified and may be heard all over the neighborhood. In the dark shadows around the open-air dance floor are scores of timid spectators. In silence and mixed feelings they watch their sisters and brothers cavorting as if the rigid traditions of their ancestors meant nothing in this new-found world of individual freedom.

From session to session the bolder ones in the shadows come hesitantly forward, first to sit on the benches to watch, and soon to join the dance itself.

During the brief intermissions the youngsters crowd around a Coke Bar where soft drinks, peanuts, and potato chips are served. If you didn't see their faces or listen to their voices you would be sure you were back home somewhere— except that you see no oldsters.

This is purely a young people's affair. For the time being, at last, says Tom Sangngarm with a beaming, confident smile.

Recently Tom was invited to stage a square dance for Bangkok's television cameras. The response was overwhelming. Invitations poured in from universities, government institutions, social organizations, and even business firms to teach square dancing.

"It's much more than I can possibly handle alone," said Tom. "I am, therefore, beginning to train some of my pupils to become callers."

There's this much about it. Square dancing is probably doing more to promote international relations in Bangkok than a shipload of diplomats.



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April Fool's Attitudes

by Mary Jenkins

Three and One Transfer
Cross Walk, Far Out, Zip In
April 1, 1976

Dear Columbine,

Wham! I hit the wall and said to the Idaho grand star, "If you all would plan ahead you wouldn't have to repair the line with that rip saw!"

"And if you didn't twist the column and decide to switch to a leader, there would have been no stampede and nobody could destroy the line," he answered. "Clear out of here and ease off," he said nicely.

"You fascinate me sometimes," I continued with no fear that he might exchange the diamond.

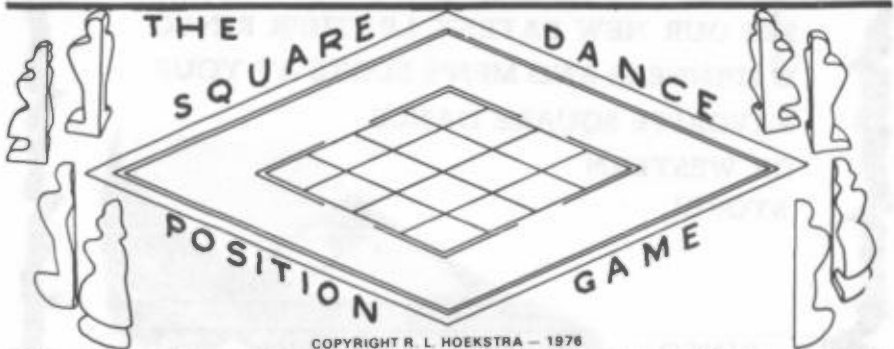
At that remark the Idaho grand star began to perk up, and I saw him scamper across the floor. "Gotcha," he said as he tried to latch on to my new wig. As he started to chase me, he knocked over the counter fan and caused a short circuit, and he fell right on the scooter.

Please don't tell this to your best friend or Dynamite toss the diamond and decide not to tie the loop, and she really should team up with someone before there is a chain reaction and we all have to cross out our plans for the future.

If you decide to drift around for a while, drop in, kick off your shoes and we'll watch the eclipse.

More or less anything,
Periwinkle

Do you recognize these new calls from 1975?



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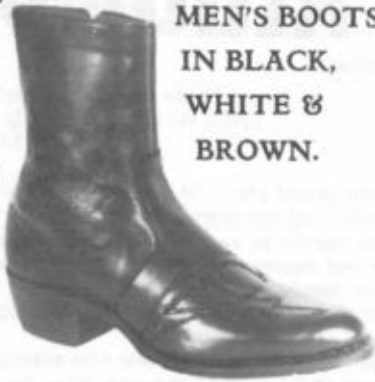
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Bonnie and Mike Dailey of the Watertown Promenaders, South Dakota, model red, white and blue matching square dance outfits. The print features antique cars. Bonnie designed and sewed her dress and Mike's matching shirt using cotton and polyester fabrics. The skirt has eight gores and is worn with a peasant blouse top. Bonnie wears a white petticoat, pettipants and shoes with her original creation.

*Virginia Carlson
Watertown, South Dakota*



A question we are always asked by dancers is, "Where can we find square dance patterns?" There are several businesses now that are supplying patterns for taws who sew. Here are three to whom you may write for brochures:

LaCherie S/D Shoppe
5134 Mansfield Hwy.
Ft. Worth TX 76119

VeeGee Patterns
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Rigby ID 83442
Catalog price: 60¢

Barb DeAngelo
1800 SE Park Ave.
Des Moines, IA 50320



Helen Cobb gets a twirl from her husband, Harold



A GRAND SQUARE dancer

by Jack Eddy
From the Santa Maria Times

It wasn't the apple red shoes that Helen Cobb wore. It wasn't the starched, fire-engine red petticoats which gave her red and white checked skirt the look of an open umbrella. It was the white, opaque sunglasses that gave her away.

Mrs. Cobb looks like any other square dancer. She dances like the rest in her square except for an occasional tap on the shoulder from her partner if she misses a beat. A small rectangular badge hangs on the front of her outfit, telling all that anyone needs to know:

**I'M BLIND
HANDLE ME WITH T.L.C.**

"I don't have any problems unless the others become too helpful," she said with a smile. "Too many people think that because I'm blind they've got to steer me. All I need to do is concentrate on the directions."

Square dancing is more than mere exercise and enjoyment for the San Luis Obispo woman. It is a big part of her life. "It gave me a chance to have outside activity again," said the former bank teller who once had perfect sight. "When I went blind, I wasn't able to see my friends much. This gives me the opportunity."

Six years ago Mrs. Cobb had what doctors diagnosed as an inflammation of the blood vessels in the retina of her left eye. Her eyesight slowly decreased and the inflammation spread to her other eye. It took only four months in 1973 for

her other eye to lose sight.

In the middle of the disease, she began taking square dance lessons. The few lessons she had when she was still able to see might have been just enough to give her the sense of movement and direction.

"It is a constant challenge with me and the dancers," she said, "I still have a long way to go. I'm adjusting all the time."

Mrs. Cobb credits her husband, Harold, for much of the balance and coordination of her dancing. "But he sometimes forgets things," she said with a sly laugh. "I have to tell him where to go."

"She is the better dancer," Harold said with a nod. "There isn't any liability with her as a partner. There is very little she doesn't know."

She has a little trouble with only one of the more than sixty movements which square dancing students are led through during training. That is *weave the ring*. "They've got to make sure I don't go out of the square," she said. "Once I ended up with someone I thought was my husband. It wasn't. He was across the floor."

She rose and shuffled across the floor arm-in-arm with her husband to join three other couples. Her petticoats rustled. "You know, many are surprised that I'm blind, I think," she said. "The problem is that I'm not sure. I can't see their faces."

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VACATION BULLETIN

APRIL

Spring & Fall—Weekends at Interlaken Resort Village, Lake Geneva, WI. Bill & Jacque Blevins, 1257 Franklin Lane, Buffalo Grove, IL 60090.

2-3 Alabama Jubilee, P.O. Box 1085, Birmingham, AL 35201.

2-3 Spring Festival, Fair Park Coliseum, Lubbock, TX. Write Harmon & Joy Wilson, P.O. Box 1218 Levelland, TX 79336.

2-3 America The Beautiful Festival, Belleclair Arena, Belleville, IL. Write Dan & Pauline Sakahara, 1015 O'Day Rd., Rock Hill, MO 63119.

2-4 Week-end, Voyager Inn, Franklin, PA. Write Ron & Donna Schneider, 55 Barrett Rd., Berea, OH 44017.

2-4; 9-11, May 14-16, June 4-6, Oct. 15-17, Nov. 12-14; Weekends Vacations, Platt's Penthouse, Somers Point, NJ. Write Dave Platt, Somers Pt., NJ 08244.

3 R/D Assoc. Dance, Charlotte, NC. Ed & Carolyn Raybuck, Rt. 1, Box 212, Advance, NC 27006.

3 22nd S/D Festival of Virginia Reelers, near Yancey Mills, VA. Write Bill & Barbara Isaacs, 713 Park St., Charlottesville, VA 22901.

9 Spirit of '76, Jefferson City Fairgrounds, Denver, CO. D. J. Wilkins, 10752 Santa Fe, Denver, CO 80234.

9, 28, May 1, July 10, Oct. 14; Southern Squares Special Dances, Nat. Guard Armory, Danville, VA. Write Jim Souers, 593 Arlington Rd., Danville, VA 24541.

9-10 New Dancers Ball & Spring Festival, Ross Shepherd H.S., Edmonton Alberta. Write Alma &

Mal Hodge, 11704—37B Ave., Edmonton, AL T6J 0K4.

9-10 Spring Fest., Piedmont Callers Assoc., S. Fork Sch., Winston-Salem, NC. Write Bob Harrelson, 2304 Maywood St., Greensboro, NC 27403.

9-11 Spring Festival, Hickory Valley, TN. Write Festival, 5089 Edenshire, Memphis, TN 38117.

9-11 17th Ann. Spring Festival, Kentuckiana Assn., Louisville. Clyde & Jean Elzy, 10201 W. Manslick Rd., Fairdale, KY 40118.

9-11 Peoria Promenade. Write Taylormade Holidays, 1112 Royal St. George, Naperville, IL 60540.

9-12 Bermuda. Write Al & Bea Brundage, 83 Michael Rd., Stamford, CT 06903.

10 Akron Festival, U. of Akron Memorial Hall. Write Bert Greer, 1408 Lipton SW, North Canton, OH 44720.

11 13th Annual Promenade Jamboree, Bowling Green Univ., Bowling Green, OH. Write Don & Nancy Nielson, 528 Jackson St., Pt. Clinton, OH 43452.

11 Bicent. S/D Jamboree, Capitol Centre, Prince Georges City, MD. Write Capitol Centre S/D, Attn: Group Sales, Landover, MD 20986.

16-17 Spring Fling, Cortez, CO. Write Naomi Christiansen, 925 Garrison Dr., Cortez, CO 81321.

17 Alamo Area S/D Assoc. Dance, Convention Ctr., San Antonio. Write T. & D. Breske, 222 Goodhue, San Antonio, TX 78218.

22-24 16th New England S&R/D Convention, Portland, ME. Write Box 2555, So. Portland, ME 04106.

22-25; 24-May 2; 9-19; 16-23; 23-30; Spring dance vacations. Write Fontana Village Resort, Fontana Dam, NC 28733.

23 Barrie's 8th Ann. Promenade. Write Ruth White, RR 2, Minesing, Ont. L0L 1Y0.

23-24 22nd Ann. S&R/D Convention, Jamestown, ND. Write ND SD Clubs, Inc., Box 844, Jamestown, ND 58401.

23-25 Spring Fling, LaCrosse, WI. Write Greater LaCrosse Chamber of Commerce, LaCrosse, WI 54601.

23, June 6; Weekends at Chula Vista. Write Judy Kaminski, Chula Vista Resort, WISC. Dells, WI 53965.

24 14th Annual S/D Festival, Central NY Assoc. Write Joe & Fran Redmond, RD 1, Peckville Rd., Whitesboro, NY 13492.

24 Buccaneer Days, Corpus Christi, TX. Write T. & D. Breske, 222 Goodhue, San Antonio, TX 78218

24 Rainbow Ball, North Tonawanda, NY. Norine Wiese, 140 Reppien Place, Orchard Park, NY 14127.

25 April Abundance, Hearthstone Manor, Depew, NY. Write Bonnie Grunzweig, 1766 Ellwood Ave., N. Tonawanda, NY 14120.

29-May 1 Crocus Festival, Winnepeg, Manitoba. Write Olive & Bill Clasper, 343 Montgomery Ave., Winnipeg, MT.

30 7th Ann. Azalea Festival, Norfolk, VA. Write Al & Linda Crawford, 297 Citation Dr., Va. Beach, VA 23462.

30-May 1; S&R/D Assoc. Independence Festival, Civic Center, Houston. Write T. & D. Breske, 222 Goodhue, San Antonio, TX 78218.

30-May 2; 10th Ann. Gallia S/D Festival, Gallipolis, OH. Write Sonny & Mary Bess, 646 Adams Ave., Huntington, WV 25701.

30-May 2 29th Silver State S/D Festival, Centennial Coliseum, Reno, NV. Write Ginger Salcedo, 3311 Sandra DR., Reno, NV 89503.

30-May 2; Jug End Jamboree, So. Egremont, MA. Write Al & Bea Brundage, 83 Michael Rd., Stamford, CT 06903.

MAY

May - Oct. Weekends at Kalyumet Park Camping. Write Kalyumet at Rt. 1, Lucinda PA 16235.

1 200th Birthday Gala, State Univ., Brockport, NY. Write Norma & Frank Salvagio, 37 Park Circle Dr., Fairport, NY 14450.

1 All Nighter, Winchester, IN. Write Floyd Kaufman, 1500 Wheeling Ave., Apt. 1A, Muncie, IN 47303.

1 Bicentennial Celebration, Wyoming, MI. Write Frank Randall, 3958 Oak Valley SW, Wyoming, MI 49509.

1 Dance-O-Rama '76, Brockport, NY. Write DOR, P.O. Box 52, Rochester, NY 14601.

1 Official Night Owl Dance, First Methodist Church, Cheyenne, WY. Write Stardusters, P.O. Box 10322, Cheyenne, WY 82001.

1 18th Ann. S&R/D Festival, Hagerstown, MD. Contact Bill Paul, 27 Red Oak Dr., Hagerstown, MD 21740.

2 2nd Ann. S/D Roundup, Staten Island, NY. Write Jim & Sue Valentino, 720 Fingerboard Rd., Staten Island, NY 10305.

7-8 Mid-Tex Fair, Austin, TX. Write T. & D. Breske, 222 Goodhue, San Antonio, TX 78218.

7-9 17th Buckeye State Conv., Columbus, OH. Write Paul & Jo Bonnell, 53 Corona Ave., Dayton, OH 45419

8 Crippled Children Benefit Dance, United Meth. Ch., Sidney, NE. Write George & Joy Hare, 2205 13th ave., Sidney, NE 69162.

8 Bicentennial Booster Dance, Convention Hall, Atlantic City, NJ. Call 242-6697.

14-15 17th Tulip Time Festival S/D, Holland, MI. Write The Festival %John McClaskey, Civic Center, 150 W. 8th St., Holland, MI 49423.

14-16 Spring Hospitality Weekend, Enfield, CT. Write Al & Bea Brundage, 83 Michael Rd., Stamford, CT 06903.

14-16 Bicentennial S/D Festival, Traverse City, MI. Write Ron Heusel, Rt. 1 Box 376, Grawn MI 49637.

14-16; June 11-13; July 1-4; 17-23; Weekend dancing at Spring Gulch, New Holland, PA 17557.

15 Federation Dance, Wilmington, NC. Write Bob Harrelson, 2304 Maywood St., Greensboro, NC 27403.

15 Wheel & Deals Spring Fling, San Marcos, TX. Write T. & D. Breske, 222 Goodhue, San Antonio, TX 78218.

16 Spring Carnival, Erie, PA. Write Wayne Witherow, 753 E. 8th St., Erie, PA 16503.

20-22 15th International S/D Convention, McMaster Univ., Hamilton, Ontario. Write Joan Fraser, 71 Roywood Dr., Don Mills, Ont. M3A 2O9.

21-23 Camper Rounds, Turkey Run Park, Marshall, IN. Contact P. & F. Lehner, 2844 So. 109th St., Toledo, OH 43611.

22 Cannonaders Festival, Gettysburg, PA. Write Clair Hikes, Box 14, Gardners, PA 17324.

28-30 Wagon Wheel 6-Star Command, Indianapolis, IN. Write Dewey Hart, 1307 Nancy Lane, Columbus, OH 43227.

28-30 4th Spring River Festival, Cherokee Village, AR. Write Harold Kline, Rt. 2, Hardy, AR 72542

28-30 Ingleside S&R/D Festival, Staunton, VA. Write Jim Harlow, 7140 Meadowbrook Rd., Lynchburg, VA 24502.

28-30 Spirit of '76 Holiday, Walden Woods Resort & Conf. Center, Hartland, MI. Write Dick Bayer, 9099 Parshallville Rd., Fenton, MI 48430.

28-30 Holiday Weekend, Wilkes Barre, PA. Write Al Brundage, 83 Michael Rd., Stamford, CT 06903.

28-30 R/D Festival, Convention Ctr., San Antonio, TX. Write T. & D. Breske, 222 Goodhue, San Antonio, TX 78218.

28-31 Memorial Day Weekend, Association Island, NY. Write Ed & Betty Lane, 1201 Glenwood Ave., Syracuse, NY 13207.

28-31 Mt. View Campgrounds, Cummington, MA. Contact Norm Choquette, 54 Johnson St., Springfield, MA 01108.

28-31 Old NW Bicentennial Vincennes S/D Festival, Vincennes Univ. IN. Write S/D Festival, PO Box 743, Vincennes, IN 47591.

28-Labor Day Square dancing every weekend, Van Neel's Bonnie Brae Camp, Prattsburg, NY 14873.

28-Labor Day Camping weekends at Indian Brave Camp. P.O. Box 145, Harmony, PA 16037.

28 - Sept. 19 Dances & weekends at Cherry Ridge Campgrounds, Inc., RD No. 3, Honesdale, PA 18431.

28-30 23rd Florida State Convention. Write Miami Beach Conv. Ctr., P.O. Box 61-1164, N. Miami,

FL 33161.

29 Callers Expo '76, Normandy Meth. Ch., St. Louis, MO. Write Bob Fehrmann, 218 Charmers Ct., Kirkwood, MO 63122.

29-31 Memorial Day R/D Wknd., Fease's Shady Rest Lodge, Rhinelander, WI. Write Elmer & Rosemarie Elias, 5106 S. Menard, New Berlin, WI 53151.

29-Sept. 19 Square Dancing at Peaceful Valley Lodge. Write Karl E. Boehm, Star Rte., Lyons CO 80540.

JUNE

2-5 14th Ann. Texas State S&R/D Festival, San Antonio, TX. Write T. & D. Breske, 222 Goodhue, San Antonio, TX 78218.

3-5 Tennessee Square-up, Gatlinburg, TN. Write Curt & Dale Payne, Rt. 2, Box 404, Kingston, TN 37763.

4-5 4th Ann. State Festival, Fairgrounds, Jackson, TN. Write Mel & Betty Knerr, Box 3476, Jackson, TN 38301.

4-6 13th Honeyland Festival, Athens, WV. Write Zell McGuff, Box AG, Beckley, WV 25801.

4-6 6th Ann. Campers Delight, Fairgrounds, Old Washington. Write Dale & Maxine Eddy, 110 Sunset Lane, Marietta, OH 45750.

5-6 Omaha June Jubilee, Livestock Exchange. Write Sue Shoemaker, 1350 E. Crosby Rd. No. 3097, Carrollton, TX 75006.

6-11 Red River Callers School, Red River, NM. Write C. O. Guest, 2832 Live Oak Dr., Mesquite, TX 75149.

6-Oct. 10 S/D Vacations at Kirkwood Lodge, Osage Beach, MO 65065.

7-Labor Day S/D Vacations at Frank Lane's Dance Ranch, P.O. Box 1382, Estes Park, CO 80517.

11-12 22nd Colorado State S&R/D Festival, YMCA Center, Estes Park, CO. Write Dale & Chelsea Downey, Box 299, Berthoud, CO 80513.

11-13 Minnesota 25th S/D Conv., Worthington. Ken & Gloria Jenkins, Rt. 1, Box 53A, Bigelow, MN 56117.

11-13 June Daze, S&R/D, Fease's Shady Rest Lodge, Rhinelander, WI. Write John Toth, 1108 Sycamore Ave., S. Milwaukee, WI 53172.

11-13 Round 'n Square, Pittsfield, MA. Write Al & Bea Brundage, 83 Michael Rd., Stamford, CT 06903.

13 Ann. Kelley's Island Cruise and Dance, Kelleys Island, OH. Write Stan Burdick, Box 788, Sandusky, Ohio 44870.

13-18; 14-18; July 6-10; 12-16; 25-30; 31-Aug. 6; Lloyd Shaw Foundation Institutes. Write 1890 Darlee Ct., Lakewood, CO 80215.

18-Aug. 28 11 Fun-filled weeks at Rainbow Lake Lodge, Brevard, NC 28712.

17-20 Idaho Bicentennial S&R/D Festival, West Idaho Fairgrounds, Boise. Write Keith Copenhaver, Rt. 4, Nampa, ID 83651.

18-19 Kameska Kapers, Lake Kameska, Watertown, SD. Write Roman Pumpza, 602-4th St., S.E., Watertown, SD 57201.

18-19 Fun Time Festival, Brady Lake, Brady, TX. Write T. & D. Breske, 222 Goodhue, San Antonio, TX 78218.

18-19 26th Ann. Wash. State S/D Festival, Lacey, WA. Write P. O. box 176, Olympia, WA 98501.

18-19 10th Ann. Nat. Mountain-style Contest &

Festival, Hoedown Island, Slade, KY. Write Richard Jett, Campton, KY 41301.

18-20 Rio Summer Fling, Rio Grande, OH. Write Billy Gene Evans, Rt 2, Box 203, Gallipolis, OH 45631.

18-20; July 16-18, 23-25; Aug. 20-22, 27-29; Sept. 17-19— S&R/D Weekend Camps, Holiday Ranch. Write Jim & Marle Hopkins, Box 206, Innisfail, Alberta.

18-20; July 16-18; Potawatomi Inn, Angola, IN. Write Bill & Cathi Peterson, 30230 Oakview, Livonia, MI 48154.

19-21 10th Ann. Cup Of Gold Promenade, Sonora Fairgrounds, CA. Write Jerry Sauls, 608E Granger, Modesto, CA 95350.

20 Gold Brick Dance, Fort Knox, KY. Write Ray & Louise Bohn, 4611 Dover Rd., Louisville, KY 40216.

21 Trail Dance, Convention Center, Albuquerque, NM 87101.

21 Trail Dance, Del Web Town House, Phoenix, AZ 85026.

24-26 25th Nat. Convention, Anaheim, CA 92803.

24-27 Callers College, Cherry Ridge, PA. Write Ken Anderson, Cherry Ridge, RD 3, Honesdale, PA 18431.

25 Cherry Festival, Bellevue, OH. Contact Dick Loats, 215 Highland Ave., Bellevue, OH 44811.

27-29 West Meets East "Almost" Weekend, Griswold's Inn, Claremont, CA. Write 12152 Kadota Ave., Chino, CA 91710.

27— July 2; July 25-30; R/D Weeks; Aug. 1-5, R/D Seminar; Aug. 9-14; 16-21; 23-28; S/D Weeks. Write Dance Ranch, PO Box 1382, Estes Park CO 80517.

JULY

2-4 Montana Bicentennial S&R/D Festival, Kallspell, MT. Write Elwood & Shirley McClarty, 347 W. Idaho, Kallspell, MT 59901.

2-4 8th Ann. Bluegrass Music & Dance Festival, Hoedown Island, Slade, KY. Write Richard Jett, Campton, KY 41301.

2-4 Bicentennial Shower of Stars, West. Mich. Univ., Kalamazoo. Write Dave Crissey, 1028 Hagadorn Rd., Mason, MI 48854.

3 Yankee Doodle Dance, Belleclair Arena, Belleville, IL. Write Clint & Barb Allen, 3426 Elmhurst, Bel Ridge, MO 63121.

4-8 Callers College, Harmony, PA. Write Jack Lasry, 19010 NW 11th Ave., Miami, FL 33169.

4-8 Dance-A-Cade, Hunt Valley Inn, Maryland. Write Joe & Es Turner, 7409 Masters Dr., Potomac, MD 20854. Pre-Cade— July 2-4.

5 3rd Ann. S/D, Lamar Park, Wyoming. Write Frank Randall, 3958 Oak Valley SW, Wyoming, MI 49509.

6-10 6th Ann. S/D Fun Fest, Jekyll Island, GA. Write JB & Pat Dill, 2113 Egret St., Brunswick, GA 31520.

9-11 5th Tip Top Twirl, Hiram OH. Write Tom & Pauline Burns, 1134 Tweed Dr., Akron, OH 44319.

9-11 Calgary's Stampede, Alberta. Write Glenn Platts, 5319 Vallant Dr., Calgary, Alb. T3A 0Y9.

9-11 8th Ann. Leadership Seminar, Ellensburg, WA. Write Millie Amundson, 3615 Sunset Way, Longview, WA 98632.

9-11 S/D Campout, Gavius Point Dam, Yankton, SD. Write Jerry Junck, RR 1, Box 91, Carroll, NE 68723.

10-11 S&R/D Weekend, Stillwater, OK. Write Peggy Ashworth, 1301 E. Oklahoma, Enid, OK 73701.

11-15; 18-22: Callers College, Frank Lane's Dance Ranch, P.O. Box 1382, Estes Park, CO 80517.

13-15 NSDCA Camporee, Iowa State Fairgrounds. Write Steve & Betty Dann, 6408 Sunset Ter., Des Moines, IA 50311.

15-17 Oregon State S&R/D Festival, Portland. Write Ed. & Mary Warmoth, South Hills Mobile Pk., Rt. 2, Box 325-12, Cornelius, OR 97113.

15-17 13th Star-Spangled Banner Festival, Baltimore, MD. Contact Manny & Ruth Steinberg, 4200 Fallstaff Rd., Baltimore, MD 21215.

16-17 Cal Golden Jamboree, Pensacola, FL. Write Seaside Squares, Rt. 8, Box 382, Pensacola, FL 32506.

16-18 Royal Oak Campout, Rio Grande, OH. Write Campout, Box 203, Rt. 2, Gallipolis, OH 45631.

16-18 R/D Clinic, Durham, NC. Write Ruth Jewell, 2725 Rothgeb Dr., Raleigh, NC 27609.

17 South TX S&R Dance Association Summer Dance, Victoria, TX. Write T. & D. Breske, 222 Goodhue, San Antonio, TX 78218.

18-23 R/D Leaders School & Callers School (Separate Staffs). Write M. Forsyth, 3201 E. Tulip, Indianapolis, IN 46227.

23-24 1st Ann. State S&R/D Conv., Syracuse, NY. Write Grant & Shirley Johnson, 136 Seeley Ave., Syracuse, NY 13205.

23-24 4th Arkansas State S/D Convention, Little Rock. Write Joe & Nadine Higgins, 6708 Westover Dr., Little Rock, AR 72207.

23-25 Cheechako Barbecue, Fort Saskatchewan, Alberta. Write Alma & Mal Hodge, 11704 37B Ave., Edmonton, ALB T6J 0K4.

24-29 Asilomar Vacation Institute. Contact SIO, 462 N. Robertson Blvd., Los Angeles, CA 90048.

25-29; Aug. 8-13; 14-18; 29-Sept. 3 International Callers Colleges. Write Charlotte Davis, 212 McAlpin Ave., Erlanger KY 41018.

25-30, Aug. 8-13, 22-27, Nov. 14-19; Callers Colleges. Write Sharon Golden, P.O. Box 2280, Hot Springs, AR 71901.

30-31 Kansas Knothead Jamboree, Abilene. Write Pres & Liza Grandstaff, 2423 Simmons, Salina, KS 67401.

30-31 6th S&R/D Festival, Huntington, WV. Write Sonny & Mary Bess, 846 Adams Ave., Huntington, WV 25701.

31 MSDA SW Council Dance, Raymond, MS. Write Sam Sanders, 5966 Baxter Dr., Jackson, MS 39211.

31 6th Ann. S/D Festival, Nat. Guard Armory, Portsmouth, VA. Write Wendy Harder, 1 High St., Portsmouth, VA 23704.

AUGUST

1-4 Callers College, Bellarmine College, Louisville. Contact: Ed Preslar, 3111 S. 4th St., Louisville KY 40214.

2-4 Callers College, Lake George, New York. Write Stan Burdick, PO Box 788, Sandusky OH 44870.

5-8 Callers Clinic, Maple Plain, MN. Write Warren Berquam, Rt. 1 Box 187, Maple Plain, MN 55359.

6-7 4th S/D Festival, Dogpatch, USA Convention Center, Dogpatch, Ark. Write John & Dorothy Taylor, Rt. 4, Harrison AR 72601.

8-14 Square Dancing Week. Write Mary & Bill Jenkins, Mockingbird Hill in Minerva, Olmstedville NY 12857.

9-14 23rd Ann. B.C. S/D Jamboree, Penticton, B.C. Contact Box 66, Penticton, B.C. V2A 6J9.

11-14 Dance-O-Rama & Callers Clinic, Fremont, NE. Write Harold & Lill Bausch, 2120 Jaynes, Fremont, NE 68025.

11-14 14th Overseas Dancers Reunion, Shoreham Hotel, Wash. D.C. Write Bill & Kathi Higgins, 3231 Plantation Pkwy, Fairfax, VA 22030.

13-15 18th Wisc. S&R/D Convention, U. of Wisc., Menomonie. Write Jerry & Diane Quade, 215 S. Fremont St., Janesville, WI 53545.

13-15 Happy Pair R/D Holiday, Cleveland, OH. Write P. & F. Lehnert, 2844 So. 109th St., Toledo, OH 43611.

14-15 S/D Weekend, Ruidoso, NM. Write T. & D. Breske, 222 Goodhue, San Antonio, TX 78218.

18-21 Callers College, Mid Ohio. Write Stan Burdick, P.O. Box 788, Sandusky, OH 44870.

20-22 Camp & Dance, Beaver Valley Park, Cooperstown NY. Write Maurice Warner, RD 5, Rome NY 13440.

20-22 Jekyll Island Jamboree, Jekyll Island, GA. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta, GA 31601.

20-22 Summer Workshop for Callers & R/D Leaders, Indianapolis, IN. Write Ruth Moody, 4926 Brehob Rd., Indianapolis, IN 46217.

22-27 5th Annual Vacation, Lazy T, Estes Park, CO. Write Bill & Cathi Peterson, 30230 Oakview, Livonia MI 48154.

27-28 1st S&R/D Convention, Montreal, Quebec. Write MASDA, PO Box 175, Ste. Anne de Bellevue, Quebec H9X 3L5.

28 Alamo Area S&R/D Assoc. Dance, San Antonio TX. Write Ted & Deloris Breske, 222 Goodhue, San Antonio, TX 78218.

28-Sept. 5 12th Ann. S/D Fiesta, Papoose Pond, No. Waterford ME. Write Papoose Pond, Rt. 18, Waterford ME 04267.

29-Sept. 3 Callers College, Rainbow Lake Lodge, Brevard NC 28712.

SEPTEMBER

2-5 Labor Day Weekend, Butchers Bend 4H Grounds, Parkersburg WV. Write Keith Rippeto, Rt. 4 Box 352, Parkersburg WV.

3-5 11th Ann. Western-style S/D Festival, Natural Bridge State Park, KY. Write Richard Jett, Box 584, West Liberty KY 41472.

3-5 5th Dance-A-Rama, Single Square Dancers, Memphis, TN. Write Dance-A-Rama, 4445 Ferndale, Memphis, TN 38122.

3-5 Labor Day Weekend, Humboldt Cty. Fairgrounds, Ferndale, CA. Write Al Whitfield, 1413 J St., Eureka, CA 95501.

3-6 Camping Weekend, Hidden Valley, Archbold, OH. Write Dave & Shirley Fleck, 3444 Orchard Trail Dr., Toledo, OH 43606.

3-6 20th Labor Day Jamboree, Conneaut Lake Park, PA. Write Kon Yacht Kickers, Box 121, Meadville, PA 16335.

3-6 Labor Day Weekend, Happy Valley, Stanwood, OH. Write Maxine Eddy, 110 Sunset Lane, Marietta, OH 45750.

4-6 16th Labor Day Weekend, Fease's Shady Rest Lodge, Rhinelander, WI. Write Elmer Elias, 5106 S. Menard Dr., New Berlin, WI 53151.

Continued on Page 85



CALLERLAB CONFAB



the INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

The Experimental Basics Committee has selected one experimental idea for the second quarter of 1976, and recommends the review of one Mainstream Basics figure:

CHASE RIGHT by Lee Kopman

The action starts with couples back to back. One the command *Chase right*, those in girls' positions do a "large" zoom action, taking the place of the girl in couple behind. The zoom action brings the girl to a facing-in position. Those in boys' positions will run or fold into the vacating girls' positions and then the boys circulate one position. The boys will end facing out. From normal lines of four facing out, the *Chase right* call will place the square in two parallel ocean waves with the girls facing in and the boys facing out. When the action takes place with the couples back to back in a trade by formation, the result is a column formation. All the flow is to the right as the dancing action takes place, thus the name *Chase right*. It is possible to *Chase left* or *Left chase*; however, for mainstream dancing the basic *Chase right* is suggested.

NOTE: A simple zero figure will allow you to easily become acquainted with the action:

Normal facing couples pass thru, chase right
Boys run..... (Zero — Back to original starting position)

Dancing CHASE RIGHT

Heads lead right, circle to a line, pass thru
Chase right, boys run, right and left thru
Crosstrail, left allemande.....

Heads lead right, circle to a line, pass thru
Chase right, scoot back, girls run, curlique
Boys run, pass thru, left allemande.....

Heads lead right, circle to a line, star thru
Pass thru, chase right, boys run
Square thru three-quarters, left allemande.....

Heads lead right, circle to a line, star thru
Pass thru, chase right, single file circulate one spot
Girls run, box the gnat, right and left thru
Left allemande.....

The Committee suggests the review of *Dixie Style to an Ocean Wave* rather than the selection of another new experimental figure. This is part of the Mainstream program, but in many areas this figure could use a good dancing review and some attention given to how best to fit it into the club dancing program.

The action starts with facing couples. Girls extend right hands and pull by to extend left hands to the waiting man. The left hands are joined and as dancers pull by, the left hands remain joined and men reach to join right hands with each other, causing all dancers to turn as the left-handed wave is formed. The nature of the action leads to the suggestion that *Dixie Style* be preceded with a *right and left thru* or *square thru three-quarters, courtesy turn* to help lead into the starting action of girls leading. This type of start smooths out the entry into the figure.

Heads lead right, circle to a line
 Right and left thru, (ladies lead) Dixie style to a wave
 Boys trade, boys cross run to the far end, swing thru
 Boys run, bend the line, left allemande.....

Heads lead right, circle to a line
 Square thru three-quarters, courtesy turn your partner
 (Ladies lead) Dixie style to a wave, boys trade
 Boys run, bend the line, box the gnat
 Right and left thru, crosstrail, left allemande.....

More than 825 callers and their spouses have registered for the third annual International Square Dance Callers Association Convention (Callerlab) to be held in the Marriott Motor Hotel in Chicago this month, and a program of interest to all has been designed for the three-day period.

The two major topics of discussion this year are ACCREDITATION (a proposed program of accrediting callers, callers' schools and caller-trainers) and MAINSTREAM BASICS REVIEW (the next step in redefining, restudying, or officially adopting the tentative list of 68 Mainstream Basics established in 1975).

Minor topics will be National Convention Liaison Report (Working relationship with the National Executive Committee of the Square Dance Conventions), Ways and Means (Financial Security of the Organization), Dance Level Identification (Proposal for Coding Clubs/Workshops by Basic List categories and goals), and Quarterly Movements Review (Experimental Basics review and plans).

Some of the key speakers and leaders involved are Jim Mayo, Bill Peters, Jack Lasry, Jon Jones, John Kaltenthaler, Dave Taylor, Cal Golden, Lee Kopman, Arnie Kronenberger, Jerry Haag, Herb Egender, Frank Lane, Jerry Helt, Don Armstrong, and Ron Schneider.

Many of the eighteen working committees of Callerlab will meet, report, and review progress to date. Demonstrations of certain phases and types of our activity will be given for educational purposes. Resolutions will come to the floor at the final session. A commercial display area will be set up. Many opportunities for "elbow to elbow" sharing and fellowship will be afforded.

places to dance



WEEK ROUND DANCE LEADERS SCHOOL, Turkey Run Park, Marshall, Indiana; July 18-23; Muellers & Lehnerts. Write M. Forsyth, 3201 E. Tulip, Indianapolis, IN 46227.

WEEK SQUARE DANCE CALLERS SCHOOL, Turkey Run Park, Marshall, Indiana; July 18-23; Dick Han, Max Forsyth. Write M. Forsyth, 3201 E. Tulip, Indianapolis, IN 46227.

KALYUMET PARK CAMPGROUND, near Clarion, Pennsylvania, off I-80; features weekends for square dancers, NAME callers, May through Oct. Write John Hillard, Kalyumet Park Campground, RD 1, Luclnda PA 16235.

ROYAL HOLIDAY Square/Round Dance weekends — Spring and Fall; National Callers; at Interlaken Resort Village, Lake Geneva, Wisconsin. WRITE: Bill & Jacque Blevins, 1257 Franklin Lane, Buffalo Grove, Illinois 60090.

FIVE GREAT WEEKS OF DANCING — Fun Fest, Accent on Rounds with Squares, Rebel Roundup, Swap Shop & Fall Jubilee. Write Fontana Village Resort, Fontana Dam, North Carolina 28733.

8th Annual SEPTEMBERFEST, Sept. 18-25 1976; Two air-conditioned Halls at Kentucky Village State Park. Bob Wickers, Frank Bedell Stan Burdick, Betty & Clancy Mueller. Write Sid Jobs, Rt. 6 Box 238A, Murray, KY 42071.

14th Annual Mid-South S&R/D Festival, Nov. 12-13, 1976; Cook Convention Center, Memphis, Tennessee; Bob Augustin, Melton Lüttrell, Mac Letson, Manning & Nita Smith. Write Bill & Dean Miesen, 5315 Haleville Rd. Memphis, TN 38116.

SPRING GULCH CAMPGROUND AND S/D BARN in Pennsylvania Amish Country, New Holland, PA features Square/Round Dance Weekends Spring, Summer & Fall; National Callers. Write Spring Gulch, RD2, New Holland PA 17557 (717-354-9692)

LEE KOPMAN has two more albums and tapes of INTRODUCTION TO CHALLENGE DANCING. Albums are Nos. 1027, 1028, 1030, 1031. Albums are \$7.95 each, plus 26¢ per album; tapes are \$8.95 each, plus 18¢ postage per tape.



Lee Kopman

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- 2019— MY SONG by Don & Donna Glasgow
Flip Side cued by Charles Carter
- 2018— LAY BACK LOVER, Caller: Johnny Wykoff*
- 2017— BELLS ON MY HEART, Caller: Roger Chapman*
- 2016— FISHERS HORNPIPE/IDA RED [Hoedowns]

DANCE RANCH RELEASES:

- 632— C.B. BLUES, Caller: Ron Schneider*
- 631— ACTION AND REACTION, First hoedowns on DR
- 630— MERRY GO ROUND OF LOVE, Caller: Frank Lane*

BOGAN RELEASES:

- 1281— PUT ANOTHER LOG ON THE FIRE, Lem Gravelle*
- 1280— GAS LIGHT MEDLEY, Caller: Andy Petrere*
- 1279— LITTLE HEARTACHE, Caller: Lem Smith*
- 1278— THIS HOUSE RUNS ON SUNSHINE, Mike Sikorsky*

LORE RELEASES:

- 1152— IT'S GONNA BE A HAPPY DAY, Stan Ruebell*
- 1151— FOUR LEAF CLOVER, Caller: Harold Bausch*

SWINGING SQUARE RELEASES:

- 1271— SPRINGTIME'S A COMING, Caller: Wayne Mahan
- 2370— FIRST TIME THING, Caller: Rocky Strickland*

ROCKING A RELEASES:

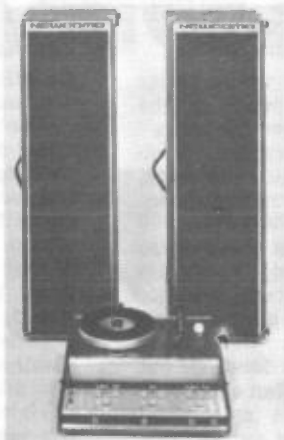
- 1364— C.B. HANDLE SONG, Caller: Joe Sorrell*
- 1363— IT'S A LITTLE MORE LIKE HEAVEN, Jesse Cox*

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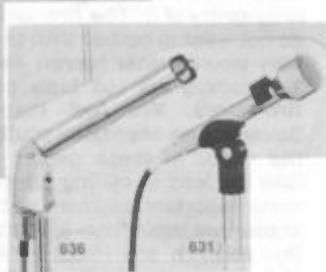
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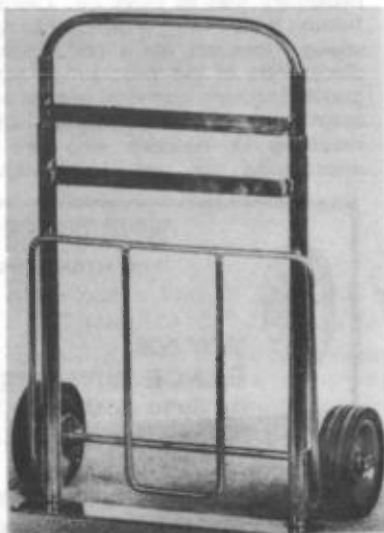
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FEEDBACK

If we have a concern it would be for more emphasis on the needs of the medium level or "around-50-basics" dancer. We are all aware that large numbers of "average" square dancers, for many reasons, are becoming disenchanted with the complexity and constant new material that characterize so-called club level dancing. Please do not misunderstand us, we are not condemning that level of dancing. The fact remains, however, that many people who love to square dance do not find it possible to dance often enough to be comfortable with the club level scene. They are dropping out for this very reason, which makes our concern a two-sided issue: 1. Keeping more of the dancers we already have, and 2. Helping to solve the serious recruiting problems encountered by so many clubs. In many areas where square dancing has been available for twelve or fifteen years, many people have been in — and out. Those who go out tell why they are out and as a result square dancing receives a tarnished image among those who have heard of the complexity, the number of "lessons" required as well as nights per week necessary just to keep up. Clubs are finding it increasingly difficult to recruit enough learners for a self-supporting class. Part of the problem is rushing people through learners' groups to get them into clubs as quickly as possible resulting in dancers who are very unprepared for club level dancing.

Unfortunately, these dancers too often drop out quickly.

Therefore, it would appear that more attention should be given to providing dancing opportunities for these dancers who are not able and do not wish to dance three times a week. An area would please more people and have far less dancer turnover if somehow easier level could be offered. Into this situation would also come older people who are inclined to resist the new and whose reaction time is a bit slower. It would also attract people who are currently in the latter stages of learners' groups and provide valuable experience for them. The above people are the forgotten ones of square dancing. It would seem that thousands more dancers could enjoy the activity longer if more interest were shown in their needs.

The complexity of this situation increases when one gets into the actual nitty-gritty of it. The fire-eating dancers do not want to bother with these people; they would rather recruit new dancers. The callers are too busy pleasing the fire-eaters. We feel that American Squaredance Magazine could help meet the needs of these people if it would take the lead in calling attention to this most important segment of the activity, encourage input from leaders who share this concern and make available ideas and suggestions to keep everyone dancing more happily and for a longer time.

*Jim & Pauline Lott
Gettysburg, Pennsylvania*



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Highlights from Past Issues of this Magazine

25 YEARS AGO— April 1951

American Squares still carries on its title page the sub heading "A magazine dedicated to American folk dancing".

Mary Collette (she and husband Fred are associate editors from Atlanta, Georgia) writes of her growing concern over the extremes which some callers and dancers are tending toward in their search for dancing fun. Far from finding fun, she claims, they will limit their interests to such an extent that dancing will become a flimsy fad that will sink into oblivion. She warns, "In this field (of American folk dancing) FUN can only be achieved through the moderation and balance that give full, satisfying enjoyment." For desirable balance, a variety of formations—squares, contras, circles, couple, two-couple, etc. — and types of tempos and moods are essential. "Some leaders and dancers", she says, "realize that they would be deprived of too much of the fun if they arbitrarily limited themselves for example, to western style squares and new couple dances."

Michael Herman, a "non-New Englander", writes to the editor to take issue with Bish Bischoff's article on "western longways". (Bish, remember, had combined contra and square dance figures and formations.) "What makes him think there is something wrong with the contra so it has to be changed his way?... thousands of people in New England have been doing contras for generations— proof enough that there is nothing wrong with the dance." The contra loses its charm when taken out of its environment? Hooey! "I challenge

anyone to attend a typical contra session with a good caller on contras as done in the east and not have a good time."

10 YEARS AGO— April 1966

"Let's keep it FUN", says Wally Schultz, of Wisconsin. "I think some of us get carried away sometimes and make school out of our square dancing and forget it's supposed to be a fun activity. We urge people into square dancing by telling them it's going to be fun, but then we don't let them have any!" Particularly, square dancers newly graduated from classes have to keep telling themselves that pretty soon the fun will start. But there are many dancers who have yet to have the fun they once had taking lessons. Wally advises, "People don't remember all the clever allemandes or the tricky figures they danced— they do remember that this particular caller made them smile a little more and have a few more happy thoughts. Keep that in mind."

Our own Phyl & Frank Lehnert urge having a round dance program that includes "classics"— round dances that dancers enjoy doing despite the fact that they are several years old. These worthwhile dances should not be dropped but rather re-taught from time to time. They have developed a method in their clubs in which dancers can vote on which dances taught that year (including some classics) will stay on their own classics list. In this way, not only nationally recognized classics are danced, if chosen, but also dances that may never reach national standing but are popular within the group are danced as long as they are enjoyed.

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HANGING UP

THE MIKE

Billie Gawthrop of Canon City, Colorado, has announced her retirement after nearly fourteen years of

teaching and calling for square dancing. Billie and her "caller-hauler" husband, Roy, started dancing in 1960; two years later Billie began her calling career, which continued through residences in Ohio, Indiana and Colorado. Billie will stay in the photostamp business but has decided the strains of calling can best be handled by those with the stamina of youth. The Gawthrops will remain enthusiastic dancers and promoters of square dancing.

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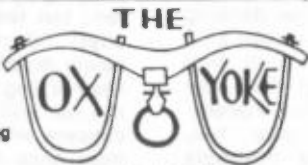
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STRAIGHT TALK

After reading the article on "The Dancing Star" in the February issue, I have run into that type of people everywhere around the United States, but nothing is said about the dancers who have lost their partners and just sit on the sidelines. I love square dancing and always tried to remember calls when in the meantime my partner was dying of cancer, sitting watching everyone else having fun. When he died I went back once, but as a widow supposed to ask a man to dance with her and his partner sit down?

I wish the National Square Dance Association would come up with a badge for widows and widowers so that everyone would have fun dancing. We all have paid for lessons and are always willing to learn more, but let's all get together and follow through on what

square dancing is all about. Have fun, make friends, and get together in groups. Don't shut out people who are unfortunate enough to lose their partners. They come to square dancing to ease their hurt and try to get back in the mood, so please, square dancers, help others and have a heart.

*Leota Matthews
Rochester, New York*

I must share with you a Valentine we received and the comments it evoked when passing it around our classes.

For years we've jokingly referred to our house as "MacGoogan's home for widows, orphans, stray cats, dogs, wild birds....." You name it. It dates back when I was a Girl Scout leader and if the kids needed to do odd jobs to earn money, where better than from us. The other leader got into square dancing



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- HH 457 — PALMOA BLANCA by Ernie Kinney
- HH 456 — I DON'T KNOW WHY by Dave Hoffmann
- HH455 — CHANGES by Bob Wickers
- HH 454 — MOVIN' ON by Ernie Kinney
- HH 453 — GOD'S GONNA GETCHA by Lee Schmidt
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Edited and Published by John & Evelyn Strong

with her kids (her husband wasn't interested), so they were either at our house or we were taking them dancing — this kind of thing.

Bob has always welcomed families or singles into his classes, warning the women they would "share." The woman who sent the Valentine has taken several square dance classes and quite frequently dances the man's part. Another of our women was widowed last year while in class, went on to graduate, and came back to class this year to learn the man's part. She takes turns partnering all the lone women.

The Valentine still came a complete surprise to us, and came on a day I was feeling put upon. It restored my faith in human nature.

Bob and I made a point of seeing that our square dance classes all read the Valentine and made a point of announcing that if the couples weren't willing

to dance with our "odd couples", we couldn't do what we were doing. Tonight we showed it to our class and one of our lesson-takers (second time dropout from a few years back) agreed with the theme of the card but added the observation that if every woman with a regular partner would sit out one dance per three hour evening, every single woman in square dancing could dance at every club or open dance. Considering the fact that a woman square dancer travels almost twice as far at every dance as her partner, we feel if this suggestion were brought out in your magazine, all the widows who were square dancers could again enjoy the activity. And all lonesome lesson takers could be welcomed upon graduation by most clubs. It wouldn't hurt their treasuries, either.

*Evelyn MacGoogan
Cleveland, Ohio*

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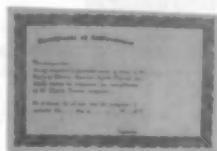
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Dancing Tips

by Harold & Lill Bausch

We say these are changing times—and square dancing changes right along with everything else. I recall, when we started dancing back in the fall of 1952, our first club was in Schuyler, Nebraska, a city of 3,000-plus population. We danced in a very fine hall called the Oak Ballroom. This hall was built back in the WPA days and had beautiful oak beams in the ceiling, a fireplace at one end, an oak or maple floor, and it was large enough to hold about thirty squares.

We had live music, consisting of a fiddler, drummer, piano player and a guitar player. The main caller was from Schuyler but the rest were from all over the area, and took turns calling. None of the callers were paid; only the musicians were paid. No classes were necessary. A new couple was placed in number four position and they watched and learned as each of the other three couples did the dance first. Very soon after we started the singing calls became popular and we moved from traditional square dancing to modern, or western style, square dancing. The transition was effortless.

The next club we discovered was totally different in many respects. This club was out in the country, about nine miles south and east of Leigh, my home town. This club also had all guest callers who called free and the only person paid was the accordion player who could do wonders with an accordion. She also had the P.A. system. While the club in Schuyler was almost like a formal dance with no children in attendance at all, the club out at "Wilson" (a country parish hall) was very informal. Everyone brought their children and if the weather was warm they scattered around the hall, in and out all the time. In wintery weather the hall was as full of kids as dancers. We had fun even if we had only four or five squares.

I recall one winter night when we and another couple loaded our kids into the car and started out on those gravel roads to a square dance. Never mind that it was snowing! About a mile from the hall we got stuck in a snow drift. We got out and pushed and scooped, but were not making much headway when several cars came from the hall. They had seen our headlights come over the hill but not up the next one to the hall, so the men piled into cars with their scoops and came over and scooped us out in about five minutes time. It was all great fun, but we went home the long way around and avoided that one hill.

I don't know of any clubs like that today. I'm not saying there aren't some someplace, but not around here. The hall is gone now and there is no "Wilson" club. It was fun while it lasted but it is part of the past.

Gradually square dancing became more complicated and soon after I began calling I started square dance lessons in a neighboring town. I was one of the first paid callers in our part of the country. My memories could fill many pages but I won't bore you with them now. What I am trying to lead up to is that as square dancing became more involved it took more to become a dancer, and it takes more to become a caller. All of us must remember that square dancing was an outgrowth of spontaneous joy, music and happiness put together. While I do not want our dancing to regress into easier type dancing that we once had, I still do feel that to keep our hobby a healthy and growing thing we must keep it as relaxed as we can. We must keep the social contact among our dancers so that they become truly acquainted, and truly friends. They must talk, laugh and share—share the fun and share the responsibilities of our clubs.

Do this for me: At the next dance see how many people you can dance with, how many you can chat with, and how much you can help the club officers. I promise you, it will be one of your most enjoyable evenings.





As a high priority subject of discussion and decision this month at the Callerlab Convention, ACCREDITATION of CALLERS may become a reality in areas where previously a caller was a caller simply by his saying he was a caller. Callerlab will be setting guidelines only [not dictating] and it will be up to area caller associations to furnish the implementation, if they so desire. Forward-looking callers associations are already taking the first steps, as can be seen in this excerpt from Georgia FOOTNOTES:

Many dancers have been concerned about the quality of square dance calling in the metropolitan Atlanta area, and about the justifiability of allowing new callers to "spring up" and start new clubs without any formal training or adequate experience. These are valid concerns and the AASDCA (Atlanta Area Square Dance Callers Assn.) is trying to help resolve the problem by directing their attention to two particular areas: offering some training for upcoming callers and upgrading the quality of calling in the area.

Since neither Atlanta nor Georgia has a caller's school for those aspirants who've had absolutely *no* training and practical experience, these people have to be self-trained, basically through instructional materials—books, records, etc., —purchased through national square dance organizations. With this "on-the-job" type training, it's to be expected that a caller's first club may struggle a bit and that he will increase his ability at the expense of the experienced dancer. His abilities cannot be improved very much without warm, moving bodies to call to and experiment with. Because most of our callers call as an extra activity in addition to holding full-time jobs, it is next to impossible for any of them to have the time to start and teach a beginner caller's school. However, with the support of the other

AASDCA members, Bill McVey and Harold Kelley are teaching a Caller's Clinic to help those callers who have progressed far enough to be able to submit recordings of their calling so that it can be critiqued by Harold and Bill and they can be directed to ways of correcting faults, improving delivery and rhythm and adding more challenge material to their repertoire.

Now that we can see why, at this point in time, there is little alternative to the "springing up" of would-be callers, we are concerned with how to keep their efforts from vexing the experienced, quality-oriented dancers who, having avoided the new, struggling clubs, have these callers foisted upon them at the AASDCA sponsored and programmed dances which really should be at least "club level" and higher. In an effort to correct this situation, the Executive Board of the AASDCA recommended to the membership that an accreditation program be initiated. Upon approval of this suggestion, the By-Laws were changed, ballots were made up with the names of each member, and written ballots were cast whereby a member was accredited if he had received at least 16 (a majority) votes from his peers who had to be full members of the Association.

What this means to the dancers is that as of January, 1976, only those callers who have been accredited will be allowed to call at AASDCA programmed events, so that the dances should be higher level than in the past. Another effort the Assn. is making to provide the best possible dances is to emphasize certain *experimental basics* (those above the first 75) by the use of "theme tips". Such movements as Recycle, Pass the Ocean and Lock It would be themed into the patter and then workshopped if necessary.

Efforts are also being made to improve the sound with the Program Chairman (appointed by the AASDCA President) being directly responsible for making any adjustments necessary for the individual callers' voices without hindering the coordinated functioning of the whole system. The Chairman may turn this responsibility over to the Emcee(s) if desirable. In addition to selecting the Emcees and seeing that

Continued on Page 80

KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks
Interesting choreography arrangements
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Triple Walk and Dodge: Trailing three walk, leaders dodge.

Heads lead right and circle to a line
Curlique, triple walk and dodge
Center four, trade and roll
Outsides trade, bow to your partner
(Bucket is stirred.....)

Heads lead right and circle to a line
Curlique, triple walk and dodge
Centers trade and roll, others cloverleaf
Double pass thru, clover leaf
Centers square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, boys run
Triple walk and dodge, boys trade, roll
Girls turn back, girls pass thru
Go round one to a line, pass thru
Wheel and deal, double pass thru
Boys run (careful here)
Centers cast three-quarters
Others trade and roll, all step thru
Tag the line in, flutter wheel
Sweep a quarter, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, boys run
Triple walk and dodge, boys trade, roll
Girls cloverleaf, double pass thru
Boys turn back, left allemande.....

Heads lead right and circle to a line
Curlique, triple walk and dodge
Partner tag, wheel and deal
Double pass thru, boys run
Triple walk and dodge, partner tag
Girls fold, curlique, centers trade
Boys run, bend the line, left allemande.

Heads lead right and circle to a line
Curlique, triple walk and dodge
Partner tag, left allemande.....

Heads lead right and circle to a line
Curlique, grand walk and dodge
(Triple walk and dodge, plus centers
walk and dodge)

First left and second right
Left allemande.....

Head ladies chain, heads lead right
Circle to a line, curlique
Triple walk and dodge, partner tag
Wheel and deal, double pass thru
Boys run, triple walk and dodge
Partner tag, girls fold, left allemande...
Heads lead right and circle to a line
Curlique, triple walk and dodge
All partner trade and roll, pass thru
Tag the line in, star thru, dive thru
Square thru three-quarters
Left allemande.....

Heads lead right, circle to a line
Curlique, triple walk and dodge
Centers trade, walk and dodge
Centers in, cast off three-quarters
Star thru, pass thru, trade by
Circle half to a two-faced line
Tag the line right, couples circulate
Boys cross run, girls trade
Wheel and deal, sweep a quarter
Left allemande.....

Heads lead right and circle to a line
Curlique, triple walk and dodge
Centers trade, walk and dodge
First left and next right, pass thru
Girls fold, curlique, recycle
Circle four to a line, left allemande.....

Heads lead right and circle to a line
Curlique, triple walk and dodge
Centers trade, walk and dodge
First left and second right, pass thru
Girls cross fold, curlique, girls circulate
Girls trade, recycle, pass thru
Trade by, square thru three-quarters
Trade by, swing thru, boys run
Half tag right, star thru, wheel and deal
Zoom, pass thru, left allemande.....

Heads pass thru round one to a line
Curlique, triple walk and dodge
Centers trade, walk and dodge
Centers in, cast off three-quarters
Pass thru, girls crossfold, curlique

Girls trade, recycle, left allemande.....

Heads lead right and circle to a line

Pass thru, boys run, single hinge

Centers trade, swing thru, boys run

Promenade.....

Heads square thru four, ocean wave

Centers trade, all single hinge

Walk and dodge, partner trade

Star thru, left allemande.....

Heads square thru four, curlique

Centers trade, all single hinge

Centers trade, all single hinge

Boys run, promenade, sides wheel round

Pass thru, wheel and deal

Centers square thru three-quarters

Left allemande.....

Heads square thru four, curlique

Ends trade, single hinge

Ends trade, single hinge, recycle

Left allemande.....

Heads square thru four*, Ocean wave

Ends trade, single hinge

Walk and dodge, partner trade, star thru

(Repeat * to *)

Left allemande.....

Heads square thru four, ocean wave

Ends circulate, single hinge

Walk and dodge, partner trade

Star thru, ocean wave, ends circulate

Single hinge, scoot back, boys run

Pass thru, wheel and deal

Centers square thru three-quarters

Left allemande.....

Heads square thru four, ocean wave

Centers circulate, all single hinge

Walk and dodge, partner trade

Curlique, circulate, boys run

Star thru, pass thru, wheel and deal

Zoom, centers square thru three-quarters

Left allemande.....

Heads square thru four, curlique

Ends circulate, single hinge

Walk and dodge, wheel and deal, zoom

Left allemande.....

Heads square thru four, curlique

Centers circulate, all single hinge

Centers trade, boys run

Square thru four, trade by

Square thru three-quarters

Left allemande.....

Heads ocean wave, ends trade

Curlique, boys run, circle four to a line

Left allemande.....

Heads flutter wheel, ocean wave

Ends trade, curlique, boys run

Left allemande.....

Heads square thru four, ocean wave

Ends trade, curlique, scoot back

Boys run, pass thru, wheel and deal

Centers pass thru, left allemande.....

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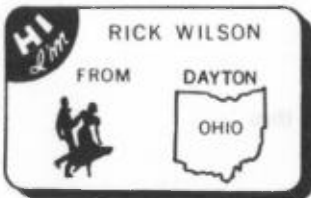
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D·R & W PLASTICS

437 BELLAIRE AVE. DAYTON, OHIO 45420

by Bob Howell

easy level

John Hucko of Willoughby Hills, Ohio, contributes this simple little mixer. He states that the idea came from Ed Durlacher.

EASTER PARADE

Record: "Easter Parade" MCA-65012.

Formation: A circle of twos facing counterclockwise, gents on inside. Varsouvianna position. Identical footwork throughout.

Measures

1-2 Take a two-step left and a two step right, moving forward.

3-4 Repeat measures 1-2.

5-8 Strut eight steps forward, starting on left foot.

9-12 Repeat measures 1 through 4.

13-16 Let go of partner. Gents face out of circle toward the wall. Ladies slowly parade past three gents and take fourth for new partner.

Record should be speeded up. Pause and exchange "sweet nothings" on each of the interludes.

As long as our ladies are parading, let them strut their stuff to this oldie but goodie:

THE ROUTE

Record: Any good hoedown

FORMATION: Square

One and three lead to the right and circle four

Head gent breaks, two lines of four

Forward eight and back with you

The ladies chain, two by two

Now down the line, two ladies chain

And straight across, two ladies chain

Now down the line, two ladies chain

Turn this maid and all promenade.



From Kent, Washington, comes this very basic contra, sent by Glen Nickerson:

NIXHAUS CONTRA

Record: Any good 64-count reel or jig.

Formation: 1,3,5, etc. Active and crossed over.

Intro: With the one below do-sa-do

- — — — — — — Same girl swing
- — — — — — — Across from you, right and left thru
- — — — — — — Ladies chain
- — — — — — — Right and left back
- — — — — — — Ladies chain back
- — — — — — — Circle left
- — — — — — — Left hand star

Glen writes that, "For one night stands there is no need to designate actives." Be sure to cross at the head and foot every second sequence.

Howie Davison of North Edgcomb, Maine, sends another version of "Gentle On My Mind" as a contra. This dance is more contemporary than traditional.

GENTLE ON MY MIND

RECORD: "Gentle On My Mind" WW 113

Formation: 1,3,5,etc. crossed over.

Intro: Everybody go forward and back

All go forward, star thru, California twirl

Do-sa-dp the one you face, go all the way around

Swing thru two by two, swing thru again

Right and left thru and turn the girl

Pass thru and do-sa-do around the one you meet

Then you star thru and ladies chain you know

Flutterwheel you go, once around you know

Then right and left thru and turn the girl

(Or: Then you pass thru and California twirl [partner trade])

Tag: All go forward and swing (or bow).

Call or sing this right along; it goes seven times plus intro and ending.



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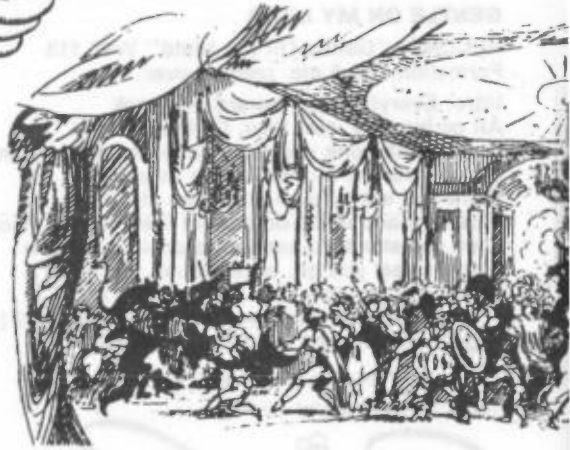


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Don't listen to gossip, but if you do,
 Never believe what you're listening to.
 But if you believe it, in part or whole
 Repeat it not to a living soul.
 But if you repeat it, if worst comes to worst
 And you have to tell somebody,
 Tell me first.

from Valley Circle, Vancouver, B.C.



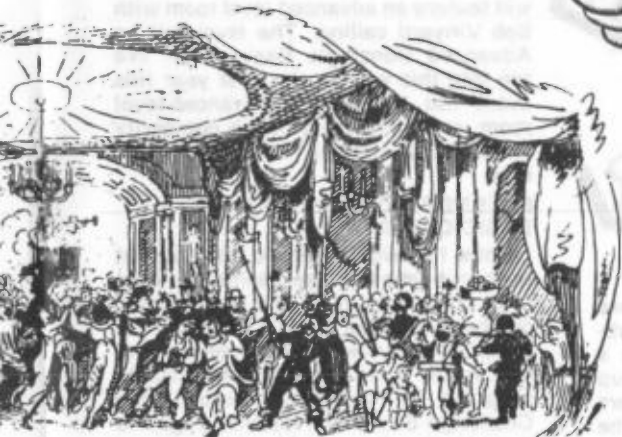
Don't drink, but if you do,
 Don't square dance, but if you do,
 Don't fall down, but if you do,
 Fall face down,
 So your badge won't show.

As told by Chuck Fitzgerald, Binghamton, NY

Don't criticize, but if you do,
 Don't mention names, but if you do,
 Don't talk about people at the dance, but if you do,
 Don't go to the restroom.
 People there may be talking about you.



FOIBLES



Don't kick over your head, but if you do,
Don't kick someone in another set, but if you do,
Don't walk away without an apology, but if you do,
Be sure your pettipients are in good shape!

Don't dance in slacks, but if you do,
Don't dance at a club dance, but if you do,
Don't visit any club other than your own, but if you do,
Don't be surprised if you're asked to dance the man's part.



Don't call *spin chain the dixie reaction* to four sets,
But if you do, three will still be dancing,
So call *chain dixie reaction* to the three sets,
And if you do, two will still be dancing,
So call *dixie reaction* to the two sets,
And if you do, one set will still be dancing,
So call *reaction* to the one set,
And if you do, none will be dancing,
So you'll be standing alone,
Just whistling "Dixie."



OF SPECIAL INTEREST TO THE
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CHALLENGE CHALLENGE

by Jim Kassel

CHALLENGE DANCING'S BASIC CALLS

Now that the list under the above heading has been so universally published and distributed, it would be a disastrous step backward if any group or gathering of square dance leaders made an attempt to change this for the next two years. Both national magazines plus the Zip-Coder have published this list and certainly all the new advanced callers, clubs and tape groups are adhering to it. This finally gives the new advanced and challenge dancers something to work on with confidence. Now we need more advertised dances, week ends and convention time given over to just this. Let's all "PUSH OFF" on this forward step.

MASSACHUSETTS

Skip Smith is calling for an advanced level workshop of twelve sets two Thursdays a month in the Boston area. He is using the standard advanced level calls and his group is dancing quite well.

FISHKILL, N. Y.

Wicopee Wizzers are two tape groups which meet every week near Poughkeepsie. One group is advanced level and the other is easy challenge. Callers are brought in once a month and members of the challenge group travel to Paramus, New Jersey, for Lee Kopman's dances.

Al and Bonnie Vesper organized the Wizzers two years ago and have done a fine job in promoting hi-level dancing in the area.

NEWARK, OHIO

Mound City Star Twirlers held its fourth annual "Special" in January. Twenty sets from throughout Ohio danced advanced level for five hours to the combined calling of Ed Foote and Ralph Pavlik.

LOUISVILLE, KENTUCKY

The seventeenth annual Spring Festival in Louisville the weekend of April 10 will feature an advanced level room with Bob Vinyard calling. The level will be Advanced Dancing's Basic Calls. We are told this will be the first year this event has had a true advanced-level room, reflecting the growing popularity of advanced dancing in the Louisville area.

EXTENDED CHALLENGE BASIC CALLS

A new list with the above title has just been published. It represents the next most commonly used calls above those on the Challenge Basic List, and was compiled by vote of those callers who call at this level. Dancers who wish to progress in challenge beyond the Challenge Basics will be encouraged to learn these calls next. About 80 calls are on the list.

Ed Foote coordinated the project and has distributed the list throughout the country.

HARRISBURG, PENNSYLVANIA

Steady growth in advanced level dancing is being made in the Harrisburg, Pennsylvania region. Caller Tim Scholl has an advanced workshop, and "Punch" and Ruth Long are running two weekly tape groups. The Longs have devoted much time and effort in promoting advanced level in the area, their most recent project being an advanced weekend in February with Ed Foote calling for dancers from four states.

In addition to promoting advanced dancing at home, the Longs travel over 600 miles a week to New Jersey, attending two tape dances and dancing to Lee Kopman. This is true dedication to challenge dancing.

ADVANCED DANCING'S BASICS

Here is the revised list of Advanced Dancing's Basic Calls, compiled by vote of those callers voting on the Challenge Basic List, and consisting of about half of that list. It is designed for those who want to go above club-level, but do not want to go all the way to challenge.

All 4 couple movements:

Right & left thru, star thru, pass thru
curlique, cross trail

All 8 spin the top variation:

Fractional tops (1/4 top, 1/2 top, 3/4 top)
All 8 swing thru

Continued on Page 80



INDIAN BRAVE CAMP



(PITTSBURGH AREA)



1976 Square Dance Schedule



DATES

CALLERS

DATES

CALLERS

DATES

CALLERS

May 21-23 **AL STEVENS**
Fri. eve thru Hampton VA
Sun. noon Rounds by
\$10. Couple Lockemans

May 28-31 **ED DUNKLE**
Fri. eve. thru Brookville PA
Sun. noon **JACK HAGUE**
Memorial Wk Pittsburgh PA
\$12.50 Cple. Rds: Kosmals

June 4-6 **RALPH PAVLIK**
Fri. eve thru Strongsville OH
Sun. noon Rounds by
\$10. Couple Kosmals

June 11-13 **J. Cochran**
Fri. eve. thru Fairmont WV
Sun. noon Rounds by
\$10. Couple Kosmals

June 18-20 **DALE EDDY**
Fri. eve thru Marietta OH
Sun. noon Rounds by
\$10. Couple Bennetts

June 25-27 **DAN DEDO**
Fri. eve. thru N. Tonawanda NY
Sun. noon Rounds by
\$10. Couple Kosmals

July 2-4 **JACK HAGUE**
Fri. eve thru Pittsburgh PA
Sun. noon Rounds by
July 4 Wknd Kosmals
\$10. Couple

July 4-8 **JACK LASRY**
Sun. eve thru Miami FL
Thurs. noon

Callers School RON SCHNEIDER
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SPECIAL SQUARE DANCE WEEK

Club Level
July 9-11 **JACK LASRY**
Fri. eve thru Miami FL
Sun. noon Rounds by
\$10. Couple Kosmals

July 11 **JACK LASRY**
Sun. aft. **R. Schneider**
and eve. Rounds by
\$5. Couple Kosmals

July 12-13 **R. Schneider**
Mon. morn Berea OH
thru Tues. eve Rounds by
\$10. Couple Kosmals

ADVANCED LEVEL

(See Labor Day Description)

July 14-16 **DEWEY BERRY**
Wed. eve thru Wickliffe OH
Fri. noon
\$13. Couple

July 18-18 **ED FOOTE**
Fri. eve thru Wexford PA
Sun. noon
\$13.00

July 23-25 **J. STECKMAN**
Fri. eve thru Ellwood City PA
Sun. noon Rounds by
\$10. Couple Brandts

July 30-Aug 1 **SKIP SMITH**
Fri. eve thru Millbury MA
Sun. noon Rounds by
\$10. Couple Kosmals

Aug. 6-8 **BILL & MARK**
Fri. eve thru HASLETT
Sun. noon Beaver PA
\$10. Couple Rds: Kosmals

Aug. 13-15 **L. HERROD**
Fri. eve thru Greensburg PA
Sun noon **VIC MILLER**
\$10. Couple Greensburg PA
Rds: Kosmals

Aug. 20-22 **JACK WATTS**
Fri. eve thru Fairborn OH
Sun. noon Rounds by
\$10. Couple Kosmals

Aug. 27-29 **AL TIPTON**
Fri. eve thru Knoxville TN
Sun. noon Rounds by
\$10. Couple Lockermans

LABOR DAY WEEKEND

Advanced Level

Sept. 3-6 **KEITH GULLEY**
Fri. eve thru Camp Spgs. MD
Mon. noon **JACK LASRY**
\$23. Couple Miami FL
ED FOOTE
Wexford PA

In order to maintain an advanced level of dancing, this weekend is limited to dancers who have had a background in above club-level dancing. Floor level will be advanced, not challenge, with considerable workshop of advance level material. Special challenge sessions throughout the weekend.

Sept. 24-26 **JACK HAGUE**
Fri. eve thru Pittsburgh PA
Sun. noon Rounds by
\$10. Couple Kosmals

Oct. 15-17 **J. STECKMAN**
Fri. eve thru Ellwood City PA
Sun. noon Rounds by
\$10. Couple Brandts

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Friday night dances begin at 9:00 P.M., casual dress. All other evening dances begin at 8:30 P.M., square dance attire.

WORKSHOPS: Rounds 9:30 A.M. (on weekends where Kosmals are listed); Squares 10:30 A.M. and 2:00 P.M. (included with dance fee for weekend).

All dances are open. Evening dances \$3.50 per couple, daytime workshops \$2.00.

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WORKSHOP

□ □ □ □ EDITED BY
WILLARD ORLICH



CHOREOGRAPHY

CALLERS' QUESTIONS



The Callerlab Quarterly Movements Committee has made their selection for use in April, May and June. An oldie review of *Dixie Style to an Ocean Wave* and a new experimental *Chase Right* by Lee Kopman. A take-off from the *Drift Around* idea (See February issue of *American Squaredance*), the *chase* idea is a good one, being very versatile as to sex identity and resulting choreographic formation. The New Idea section of this month's workshop is also devoted to the *Chase Right* experimentation. Before going to this further exploration, read the material on *Chase Right* released by the Callerlab Committee (Page 30).

Joe Uebelacker, Buskirk, N.Y.: From columns, how do we get a *Peel off* to be executed as if in boxes of four? Why aren't the last three dancers in a column considered "trailers"?

Ed. Note: Basically, a *Peel off* is a four-people movement (one leader with one trailer for each half of the ensuing line). If a column set-up with all eight (one leader, three trailers) were expected to *peel off*, the command should be *Grand peel off all eight of you*, thus forming an eight-people two-faced BIG line.

How do you help the dancers with a

normal *peel off* from columns? Sometimes it is possible to say *Same sex [two boys, two girls] peel off* or perhaps *Boys (girls) lead a peel off*, etc. If dancers are all mixed up, the two "lead" people in each column who are half way down the line (third person) when the *peel off* command is given, must react sharply in order to respond. Perhaps the very last person in each column (they *know* who they are) can catch the leader if he/she tries to follow the one ahead instead of casting away into the *peel off* pattern. However, don't hold, push or shove that lead person (it might not be appreciated) except as a last resort to "save" the set. Hold back any help until you actually see the leader going out into the wrong orbit. Perhaps a word of help would be better than actual body contact?

James West, South Hempstead, N.Y.: If dancers are in an eight-chain thru position, the command to *Veer left* gives us two parallel two-faced lines with the inside people standing right shoulder to right shoulder. If the next call is *Veer to the right*, do the dancers end up back to back (a *Wheel and anything* position)?

Ed. Note: Yes, this ends in a *trade* by set-up. On call to *Veer (left or right)*, dancers should take a half step forward before shifting over. This way the traffic pattern remains clear for the sliding over maneuver. A *veer* slides people over from center to end or end to center. To slide from end to end would be a *weave* motion. From facing couples, a *veer right* would form a two-faced line with inside people standing left shoulder to left shoulder; following with a *veer left* would put them back to back.



CHASE RIGHT

by Lee Kopman, Wantagh, NY

From normal couples back to back, girls zoom, boys fold into their spots and walk (chase across) while the girls will dodge (slide over). Movement ends in a

curlique (box circulate) position. Can also be a left chase, etc.

Examples by Willard Orlich:

Head couples pass thru, *chase right*
Cast off three-quarters, turn thru
Left allemande.....

Heads lead right circle to a line
Pass thru, *chase right*
Swing thru double, boys run
Chase right, boys run, left allemande....

Heads lead right circle to a line
Turn thru, *chase right*, swing thru
Centers run, new centers trade
Wheel and deal, center fourdrift around
Turn thru, left allemande.....

Heads square thru four hands
Pass thru, *chase right* (into column)
Checkmate, centers trade
Wheel and deal, left allemande.....

Heads lead right and pass thru
Chase right, all eight circulate two spots
Boys run, center four drift around
Zoom and square thru three-quarters
Left allemande.....

Promenade — Head couples backtrack
Pass thru, girls fold, boys *chase right*
Then walk and dodge, star thru, zoom
Trade, star thru, pass to center
Square thru three-quarters to
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru
Lead couple *chase right*,
Others step forward and trade
Centers walk and dodge, pass thru
All *chase right*, checkmate
Bend the line, star thru, centers trade
Pass thru to left allemande.....



Heads square thru, curlique
Walk and dodge, tag the line in,
Pass thru, tag the line, centers in
Cast off three-quarters
Right and left thru, pass thru

Bend the line, pass thru
Tag the line, cloverleaf, centers zoom
New centers pass thru, swing thru
Boys run, pass thru, left allemande.....

REVIEW of TRADE

by Harold Fleeman

Heads square thru four hands
Swing thru, girls trade, boys trade
Boys run, bend the line
Right and left thru,
Ladies lead Dixie style, girls trade
Boys trade, left allemande.....
Heads pass thru, partner trade
Half square thru, swing thru
Girls trade, boys trade, swing thru
Right and left thru, half square thru
Partner trade, right and left thru
Spin the top, eight circulate,
Swing thru, boys trade, girls trade
Swing thru, boys run, couples circulate
Wheel and deal, right and left thru
Pass thru, trade by, left allemande.....

Heads lead right, circle to a line
Pass thru, sides partner trade
Couples circulate, wheel and deal
Right and left thru, circle four
Sides break to a line, pass thru
Heads partner trade, couples circulate
Wheel and deal, right and left thru
Circle four, heads break to a line
Pass thru, all eight partner trade
Crosstrail thru, left allemande.....

Heads lead right circle to a line
Pass thru, boys trade, centers trade
Ends trade, boys trade
Right and left thru, pass thru
Girls trade, centers trade, ends trade
Girls trade, right and left thru,
Pass thru, partner trade, crosstrail
Left allemande.....

Heads lead right circle to a line
Pass the ocean, swing thru, boys run
Couples hinge, triple trade
Couple hinge, bend the line
Right and left thru, pass thru
Wheel and deal, centers pass thru
Left allemande.....

Heads square thru four hands
Swing thru, boys run, couples hinge
Triple trade, couples hinge
Wheel and deal, right and left thru
Square thru three-quarters
Left allemande.....

Heads lead right circle to a line
Pass thru, heads trade, centers trade
Wheel and deal, pass thru
Left allemande.....

by Jack Lasry, Miami, Florida

Heads lead right circle to a line
Right and left thru, Dixie style to a wave
Boys cross run, boys circulate
Swing thru, centers run, wheel and deal
Left allemande.....

Heads lead right circle to a line
Right and left thru, Dixie style to a wave
Boys trade, boys cross run
Boys circulate, girls trade
Right and left thru, pass thru
Trade by, left allemande.....

Heads lead right circle to a line
Square thru three-quarters
Courtesy turn
Dixie style to a wave, boys trade
Boys cross run, boys circulate
Girls trade, swing thru, centers run
Wheel and deal, left allemande.....

Heads lead right circle to a line
Right and left thru, Dixie style to a wave
Boys trade, left swing thru
Girls cross run, girls circulate
Boys run, bend the line
Right and left thru, star thru, pass thru
Trade by, left allemande.....

Head ladies chain,
Sides right and left thru
No. 1 couple only face your corner
Box the gnat, square sets
New head couples crosstrail around two
Hook on the end, lines pass thru
Bend the line, girls left hand star
Boys right hand star, reverse the stars
Men fall in behind your partner
Star all eight, girls roll out
Around your man, left allemande.....

by Ted Wegener, Gardena, Cal.

Heads square thru four hands
Ocean wave, girls trade, lockit
Swing thru, box the gnat
Slide thru, swing thru
Cast off three-quarters, walk and dodge
Left allemande.....

Heads square thru four hands
Ocean wave, lockit, swing thru
Box the gnat, right and left thru
Flutterwheel, star thru
Veer left to a two-faced line
Wheel and deal
Veer left to a two-faced line
Ferris wheel, pass thru, left allemande.

Heads square thru four hands
Ocean wave, scoot back
Cast off three-quarters, lockit
Swing thru, boys run, bend the big line
Square thru three-quarters
Left allemande.....

Heads square thru four hands
Ocean wave, scootback
Cast off three-quarters
Walk and dodge, boys run
Swing thru, centers trade, ends trade
Ends circulate, swing, promenade.....

Heads square thru four hands
Spin the top, swing thru, lockit
Slide thru, pass thru, partner trade
Swing thru, spin the top, lockit
Right and left thru, pass thru
Bend the line, rollaway, turn thru
Left allemande.....

Heads square thru, swing thru
Spin the top, lockit, swing thru
Boys run, ferris wheel, centers do-sa-do
Wave it, lockit, swing thru
Spin the top, step ahead
Left allemande.....

Heads square thru four hands
Curlique, walk and dodge, boys run
Scootback, cast off three-quarters
Boys trade, boys run, girls trade
Tag the line left, wheel and deal
Dive thru, partner tag, left allemande...

Single Ferris Wheel Figures
by **Fred Bailey, Rush City, Minn.**

Head ladies chain, heads square thru
Do-sa-do to an ocean wave
Single ferris wheel, double pass thru
First couple right, next couple left
Star thru, trade by, eight chain three
Left allemande.....

Sides lead right, circle to a line
Boys run right, single ferris wheel
Double pass thru, cloverleaf, Dixie style
To an ocean wave, scoot back
Single ferris wheel, centers pass thru
Star thru, pass thru, wheel and deal
Centers right and left thru, flutterwheel
Sweep a quarter, others right and left thru
Flutterwheel and curlique, boys run
Left allemande.....

Heads square thru
Then square thru the outside two
Boys run right, single ferris wheel
Double pass thru, centers in
Cast off three-quarters
Girls square thru three-quarters
Separate, go round one
Come into the middle, turn thru
Boys turn thru, left allemande.....

Sides square thru, step to a wave
Single ferris wheel, double pass thru
Cloverleaf, centers pass thru
Do-sa-do to an ocean wave,

Single ferris wheel, double pass thru
Cloverleaf, centers pass thru
Left allemande.....

Head ladies chain across
Sides lead right, circle to a line
Boys run right, single ferris wheel
Double pass thru, centers in
Cast off three-quarters
Centers run (around the end)
Single ferris wheel, vertical half tag
Trade and roll, right and left thru
Pass thru, trade by, left allemande.....

Sides lead right, circle to a line
Girls run left, single ferris wheel
Then like half tag, trade and roll
Turn thru, left allemande.....

FOLD FIGURES

BY Willard Orlich

Head couples spin the top, centers run
Ends fold, star thru, California twirl
Lead to the right, left allemande.....

Head couples spin the top, ends run
Centers fold, star thru, cloverleaf
Substitute, swing thru, turn thru
Left allemande.....

Heads lead right circle to a line
Spin the top, ends fold, peel off
Bend the line, slide thru
Swing star thru, partner trade
Crosstrail thru to left allemande.....

Heads square thru four hands
Pass thru, partner tag, ends fold
Box the gnat, pass to the center
Square thru three-quarters to
Left allemande.....

Heads lead right circle to a line
Lines pass thru, boys fold, pass thru
Partner tag, girls fold, pass thru
Partner tag, tag the line left
Bend the line, left allemande.....

Head couples right and left thru
Ladies lead Dixie style to ocean wave
Ends fold, peel off, bend the line
Star thru, circle four, head gents break
Line up four, ladies lead Dixie style
To ocean wave, ends fold, peel off
Bend the line, star thru
Centers square thru three-quarters
First couple left, next couple right
Left allemande.....

Head couples square thru, centers in
Cast off three-quarters around
Ends fold, centers square thru
Three-quarters around, centers in
Cast off three-quarters, ends fold
Centers pass thru to left allemande.....

Heads square thru four hands
 Centers out, ends fold, substitute
 Square thru three-quarters to
 Left allemande.....
 Head couples square thru, centers out
 Cast in three-quarters around
 Centers fold, new centers turn thru
 Left allemande.....
 Heads lead right circle to a line
 Spin the top, all-eight-fold
 Swing thru and turn thru
 Left allemande.....

by John Strong, Salinas, Cal.

Heads star thru, right and left thru
 Pass thru, swing thru, girls fold
 Peel off, couples circulate
 Wheel and deal, pass thru, trade by
 Left allemande.....
 Heads star thru, pass thru, star thru
 Pass thru, tag the line, peel off
 Flutter wheel, pass thru, tag the line
 Peel off, pass thru, wheel and deal
 Double pass thru, peel off, pass thru
 U-turn back, star thru, zoom
 Square thru three-quarters,
 Left allemande.....
 Heads star thru, pass thru, swing thru
 Girls fold, peel off, wheel and deal
 Right and left thru, pass thru
 Trade by, swing thru, girls fold
 Peel off, wheel and deal, left allemande.
 Heads square thru four hands
 Spin chain the gears, swing thru
 Spin chain the gears, boys run
 Wheel and deal, pass thru, trade by
 Curlique, spin chain the gears
 Scoot back, walk and dodge,
 Wheel and deal, zoom, pass thru
 Left allemande.....
 Heads square thru four hands,
 Swing thru, split circulate, centers run
 Couples circulate, wheel and deal
 Curlique, split circulate, centers run
 Couples circulate, half tag, trade, roll
 Star thru, couples circulate
 Wheel and deal, right and left thru
 Pass thru, trade by, left allemande.....
 Heads square thru, swing thru
 Scoot back, recycle, right and left thru
 Pass thru, trade by, right and left thru
 Dive thru, star thru, all half sashay
 Sides square thru, swing thru
 Scoot back, recycle, turn and left thru
 Right and left thru, pass thru
 Trade by, left allemande.....

Heads lead right circle to a line
 Pass thru, tag the line in
 Curlique, coordinate
 Couples circulate, half tag, trade & roll
 Curlique, boys U-turn back, curlique
 Coordinate, couples circulate
 Half tag, trade and roll, curlique
 Walk and dodge, bend the line
 Star thru, trade by, swing thru
 Turn thru, left allemande.....

From "ADE" Callers Notes

One and three half square thru, curlique
 Scootback, men fold
 Ladies square thru three-quarters
 Star thru, men trade, bend the line
 Slide thru, pass to the center
 Square thru three-quarters
 Left allemande.....
 Two and four square thru four hands
 One and three rollaway half sashay
 Swing thru, scootback, ladies fold
 Double pass thru, men trade
 Star thru, men trade, ferris wheel
 (Centers) pass thru, left allemande.....
 One and three swing thru
 Same men run, bend the line
 Pass thru, curlique, ladies fold
 Double pass thru, men trade
 Do-sa-do to a wave, centers trade
 Centers run, ferris wheel
 Men left square thru three-quarters
 Star thru, ladies cross run
 Wheel and deal, right and left grand....
 Two and four curlique
 Cast three-quarters, fan the top
 Step thru, circle to a line
 Pass the ocean, eight circulate
 Recycle, veer left, ladies trade
 Ferris wheel, double pass thru
 First couple trade
 Square thru three-quarters
 Left allemande.....
 One and three flutter wheel
 Sweep a quarter more, zoom
 Centers swing thru, cast three-quarters
 Walk and dodge, cloverleaf
 Others pass thru, left allemande.....
 Two and four pass thru, cloverleaf
 One and three curlique
 Same four walk and dodge, cloverleaf
 Others square thru three-quarters
 Do-sa-do to a wave, ladies run
 Ferris wheel, centers left square thru
 Three quarters, right and left grand.....

Heads lead right, veer left
 Bend the line, curlique, coordinate
 Tag the line in, pass thru
 Ladies crossfold, star thru,
 Bend the line, reverse flutter wheel
 Slide thru, left allemande.....

Two and four square thru four
 One and three rollaway half sashay
 Swing thru, men run, curlique
 Coordinate, half tag, trade and roll
 Pass to the center
 Square thru three-quarters,
 Swat the flea, change hands
 Right and left grand.....

One and three slide thru, pass thru
 Curlique, cast three-quarters
 Fan the top, recycle, pass thru
 Tag the line right, centers trade
 Bend the line, curlique, transfer column
 Men run, reverse flutter wheel
 Slide thru, pass to the center
 Square thru three-quarters
 Left allemande.....

Two and four fan the top
 Same ladies run, bend the line
 Star thru, circle to two-faced line
 Couples circulate, men run, men trade
 Recycle, right and left grand.....

One and three square thru four
 Sides rollaway half sashay
 Heads split two around one to a line
 Curlique, transfer the column
 Split circulate, men fold
 Double pass thru, cloverleaf
 Ladies swing thru and turn thru
 Star thru, promenade
 One and three wheel around, swing thru
 Men run, bend the line
 Square thru three-quarters
 Left allemande.....

Two four square thru three-quarters
 Cloverleaf, one and three pass the ocean
 Recycle, pass thru, separate
 Around one to a line, curlique
 Eight circulate, partner tag
 Ladies cross fold, swing thru
 Split circulate, recycle, pass to the center
 Square thru three-quarters
 Left allemande.....

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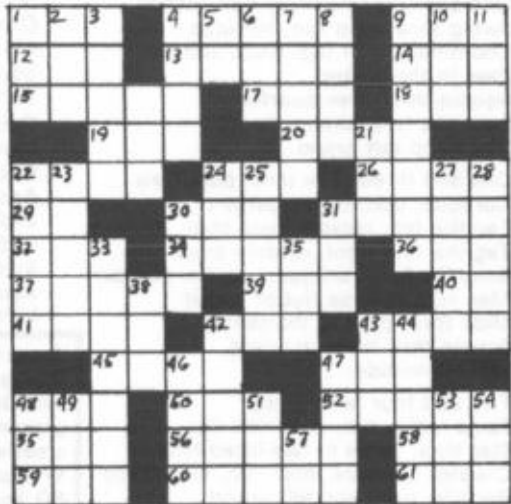
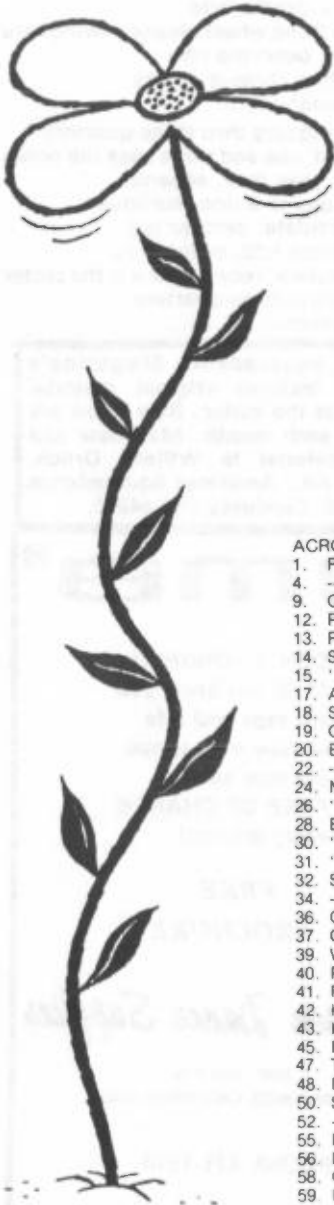
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Puzzle Page



ACROSS

1. Female S/D partner
4. ----around
9. Go --- hot
12. Poem
13. Rod of the Knotheads
14. Spanish cheer
15. "----- Porridge Hot"
17. Affirmative vote
18. Summer drink
19. Oath
20. Big cat
22. ---- Deucey
24. Man's nickname
26. "The Way We ----"
28. Be quiet!
30. "It's A --- To Tell A Lie"
31. "Turkey In The ----"
32. Scottish name
34. ----coat or pants
36. Compass point
37. Girl's name
39. What dancers do between tips
40. Public Relations (Abbr.)
41. Prefix meaning within
42. Her Royal Majesty (Abbr.)
43. Kind of voice for caller
45. Preposition
47. Tree juice
48. Mine and yours
50. Sing without words
52. ---- right
55. Birthday country (Abbr.)
56. Location of big festivals
58. Car manufactured in 1912
59. Prefix meaning distance
60. ---- mortis
61. One set plus two

DOWN

1. Spin the ---
2. Lemon drink
3. ---- the ring
4. Did a round dance step
5. Concerning
6. Climbing vine
7. Senses
8. "Old Dog ----"
9. Practical jokers
10. "---- Oaken Bucket"
11. Golf need
16. Kind of bean
21. Canadian territory (Abbr.)
22. Stage remark to audience
23. Ladies ----
24. Fib
25. Come into the hall
27. Grates
28. Pitchers
30. Health resort
31. Rest at a dance
33. Not faked
35. Beret
38. Negative prefix
42. Moslem maiden from Paradise
43. Negative reaction
44. Drift ----
46. Allemande ----
47. Scar
48. Ends turn ---
49. Put to work
51. Nickname for Margaret
53. "O Say Can You ----"
54. Long time
57. "Your Lips Tell Me -- --"

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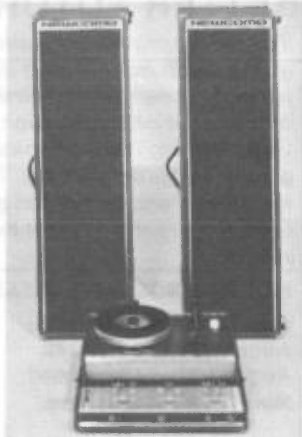


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IT REALLY HAPPENED

Will you please print the following story for us. We do so appreciate the wonderful people in square dancing and we want the world to know our heartfelt thanks for the "Helping Hand."

In January 1975, Leo's doctor told us he would have to go on dialysis (kidney machine) because of renal failure from diabetes. In June he had a coronary attack which left him almost helpless. He had to leave work and applied for disability. The doctors advised open heart surgery, but considering the two strikes already against him, they were concerned....They decided to go ahead not knowing what the outcome would be. In the meantime our medical bills

were piling up, our everyday bills were collecting. In October our wonderful square dance friends gave us a "Helping Hand" dance. People turned out more than for an open dance. There were twenty squares; it collected enough money for us to pay our bills and live until Leo's social security started in January '76.

Leo had open heart surgery in November and came through with flying colors. The team of five doctors are walking on Cloud 9, for this was a first in Billings and third in the world.

We are back in round dancing (the slow ones so far) and it won't be long

Continued on Page 82

<p>INTERNATIONAL CALLERS COLLEGE Aug. 8-13 Regular Session Aug. 14-18 Alumni Session Cincinnati, Ohio Aug. 29-Sept. 3 Regular Rainbow Lake, Brevard NC <i>Dick & Ardy Jones Johnny & Charlotte Davis</i> Write: Charlotte Davis, 212 McAlpin Av., Erlanger KY 41018</p>	<p>SOUTH FORK, COLO. Sept. 5-11 Sept. 12-18 Bill Peters and staff including Bill Davis and Guest Experts <i>Separate session for begin- ning & experienced callers</i> Write: Bill Peters, 5046 Amondo Dr., San Jose, CA 95129</p>	<p>MAPLE PLAIN, MINN. 10th Minn. Callers Clinic August 5-8, 1976 <i>Seminar on Step Value Timing & Sight Calling Techniques</i> Staff: Warren Berquam George Gargano Limited Attendance Write: Warren Berquam, Rt. 1 Box 187, Maple Plain, Minnesota 55359</p>
<p>HARMONY, PA. INDIAN BRAVE CAMP July 4-8, 1976 JACK LASRY RON SCHNEIDER A Sellout in '75! Emphasis placed on choreo- graphy techniques and methods Write: Jack Lasry, 19010 NW11th Av. Miami FL33169</p>	<p>CHERRY RIDGE PENNSYLVANIA June 24-25-26-27 KEN ANDERSON RON SCHNEIDER Send for more information Learn System, Sight Calling Write: Cherry Ridge, RD 3, Honesdale, PA 18431</p>	<p>ANAHEIM, CALIFORNIA 25th Nat. S/D Convention EDUCATIONAL SEMINAR June 24, 25, 26, 1976 <i>Bob Ruff & Jack Murtha will teach courses on "The Fundamentals of Square Dancing & Calling"</i> University Credit Available Write: Bob Ruff, 8459 Edmaru Av. Whittier, CA 90605 [213] 693-5976</p>
<p>LOUISVILLE, KY. 2nd Ann. Kentucky Callers Association Callers Seminar August 1-4, 1976 Bellarmine College <i>Staff: Bill Peters Cal Golden</i> <i>Teaching all phases of calling</i> Write: Ed Preslar, 3111 S. 4th St. Louisville KY 40214</p>	<p>RED RIVER, N.M. CALLERS SCHOOL June 6-11, 1976 <i>Staff: C.O. Guest Jon Jones, Bailey Campbell Art Hodge</i> Covering all phases of calling Write C.O. Guest, 2832 Live Oak Dr., Mesquite TX 75149</p>	<p>ESTES PARK, COLORADO Dance Ranch College July 11-15 — Callers with 2 years or less experience July 18-22 — Callers with more than 2 yrs. experience STAFF: Frank Lane, Earl Johnston, Vaughn Parrish, Beryl Main Write: Frank Lane's Dance Ranch, PO Box 1382, Estes Park, Colorado 80517.</p>

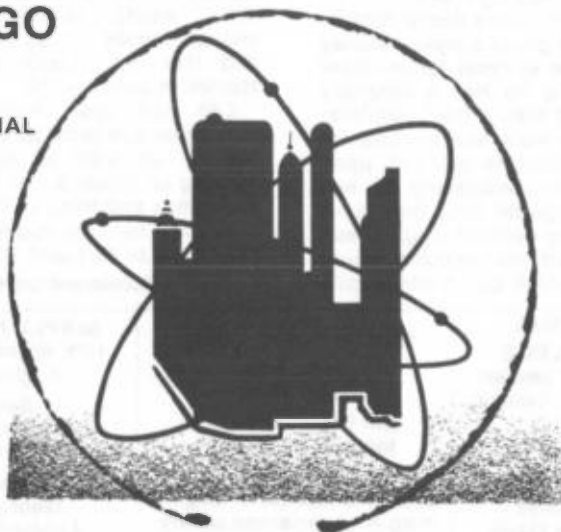
Sketchpad Commentary

DESTINATION —
CHICAGO

CALLERLAB
1976

INTERNATIONAL

CONVENTION



Theme: "Professional Responsibility"

Biggest event of its kind, the Callerlab Convention will be held this month in Chicago and hopefully establish better guidelines for callers and standards for the material and methods of our square dance activity. Our best wishes for success are extended to the many hundreds of callers and leaders attending — Let everyone contribute and everyone benefit.





"Something For Everyone" is one of the main objectives of the Spirit Of '76 Festival Committee and we invite you to join the double celebration— America's Bicentennial and Washington State's 26th Annual Square Dance Festival held right in our Capitol City— or just a stone's throw away at St. Martins College in Lacey, Washington.

Begin with a Trail-In Dance on Thursday night, June 17th at Lac-A-Do Hall in Olympia and end with a Sunday morning send-off breakfast for the several caravans leaving for the National in Anaheim. Friday afternoon the registration booth will be set up, you can browse through the shops in Burton

Lounge, round dance, square dance, do a little contra dancing, or sight-see. Friday evening there will be two dances, a teen dance at North Thurston High and an adult dance at St. Martins College with State callers squaring the sets. Free shuttle buses will connect the sites for your convenience. All dancing will be done on Wood floors. A large teen program is planned, including dancing, swimming, roller skating and other activities. The round dance program headed by Bud and Shirley Parrott will suit both the smoothies and the not-so-smoothies. The desire for advanced-level dancing at festivals cannot be ignored; some great callers have been selected to provide Controlled, Advance-Level dancing. Information on their workshop material will be published in advance so that dancers will know what to expect.

Our Bicentennial Dance on the capitol campus will be a commemorative event, and will provide the *only* special badge available at the festival.

We will have a sewing clinic, in the Student Union Hall, where many dresses, shirts and western suits will be



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RECENT RELEASES ON BELCO:

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B264A MELODY TWO-STEP, Ken Croft &
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on display, along with patterns. A sewing booklet is being published that will include many sewing hints for the home seamstress. There will be a mending corner where you can make your own emergency repairs. On Saturday, at 1:00 PM there will be a style show in the Abbey Theater. Special feature in the show will be the Flower Sisters modeling their latest creations.

Climax of the festival will be the Saturday night dancing to the calls of Beryl Main. Beryl will also conduct a square dance workshop in the pavilion on Saturday afternoon.

The '76 Festival Committee is dedicated to the proposition that your Bicentennial, and your Annual Festival in Olympia, will be one of the memorable bright spots in the square dance year.

*Millie & Ray Amundson
Longview, Washington*

IN MEMORIAM

Nat Dicianna, Eugene, Oregon, First Vice-president of the Oregon Federation, passed away late last fall following an asthma attack. Nat was a

past festival chairman and held many offices in the Emerald Empire Area and in various clubs. His willingness to serve others and his friendly smile will be remembered by his many friends. We join with friends in extending condolences to his family.

BICENTENNIAL FLAG PRESENTED

The officers of the Oregon Federation of Square Dance Clubs were recently presented with an official Bicentennial Flag by Frank Quinlan, Director of ARBC of Oregon. It will be flown along with the US flag and the Oregon State Flag at both the Winter Festival and the Summer Festival, July 15, 16 and 17, at the Coliseum in Portland. Both festivals are official Bicentennial events.

NEW FEDERATION FORMED

A Southern Illinois S/D Federation has been formed to foster better relationships between area clubs and to air and discuss problems. There are now six clubs, six callers and round dance leaders participating. The northernmost club is Mt. Vernon, but any others are welcome.

Since several clubs held their own

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festivals, it was decided to combine efforts with a special program in March with Ken Bower, Johnny LeClair and the Chaffees. The festival, scheduled for 1977, would be at the Southern Illinois University arena. Dancers from St. Louis to Memphis are invited.

SILVER SPURS TOUR U.S.

Spokane's Silver Spurs completed a triumphant tour of Europe last summer. Now for the first time since 1971, this talented group will be making a performing tour of the U.S. and are now seeking sponsors along the way to help cover costs. Their tour begins on June 12. The program presented by these teens would be a welcome addition to any Bicentennial celebration. If your area would like more information on sponsoring a performance, write to E.S. Henderson, Director, Silver Spurs Office, W825 Trent Ave., Spokane WA 99201.

CONTRA OF THE MONTH PROGRAM

The Dance Leaders of Delaware Valley has undertaken a Contra-of-the-month program in which a different contra will be introduced to the dancers










each month. Fourteen contras will be presented in the sixteen month program. The first selection is "Banjo Contra".

This program has been developed in recognition of the fast-growing popularity of contras, which is an older dance form than the square. The DLDV program is designed to prepare the local dancers to participate in this delightful and satisfying dance style at the 26th National Convention in Atlantic City in 1977. Each dance of the series will add a little bit more to the dancers' knowledge, understanding and experience with the basic concepts of contra. When these are mastered, contras can be very challenging. The program will give Delaware Valley dancers an opportunity to expand their dancing enjoyment.

SQUARE YOUR SETS

Make your plans now to square your sets for the 14th Annual Festival of the Texas State Federation at the Hemisfair Convention Center in San Antonio on June 5. Watch for the Trail-in dances and enjoy yourself all the way to San

Continued on Page 84

	Rt. 8 College Hills		Greeneville, Tn. 37743	
John Hendron				Allen Tipton
		RB 201	HAPPINESS OF HAVING YOU Al Brundage	
Elmer Sheffield		RB202	EVERYBODY'S SOMEBODY'S FOOL Allen Tipton	Lee Kopman
		RB203	TEDDY BEAR SONG John Hendron	
Ken Anderson		RB204	YELLOW ROSE OF TEXAS Stan Burdick	Don Williamson
		RB205	MA SHE'S MAKING EYES AT ME Elmer Sheffield, Jr.	
Al Brundage		RB206	I WRITE THE SONGS Don Williamson	
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Best Club Trick

A ♣ K ♣ Q ♣



A DECADE OF SQUARE DANCING was celebrated not long ago by the busy Dandy Dancers Club of Belleville, Illinois, with a gala anniversary dance called by club caller Joe (Marilyn) Obal.

Special guests were charter members, past officers and members, and representatives of the many Greater St. Louis League of Clubs, the Greater St. Louis Folk and Square Dance Federation, and the Greater St. Louis Callers' Guild. Ray & Sydney Kirchner from Omaha, Nebraska, made the trip back for the event.

Each couple attending the anniversary dance received a copy of a historical booklet, especially printed for the occasion. Many Belleville merchants, banks, savings and loan companies donated gifts that were awarded as attendance prizes.

Highlights of past programs include many benefit events attended or sponsored, costumed parties and big events, club photo programs, classes, banner display, exhibition performances, after-party entertainment, hosting of foreign guests, Nite Owl Dance, graduation dinners, booth organization for promotion, Singalongs, bus trips, sponsoring of ASD subscription dances, mystery trips, garage sales, pot luck dinners, and lots of special party programs.

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HEAR

RECORDS

SINGING CALLS

by Don Hanhurst

This month we were delighted by an over-abundance of very good music, some well-thought-out choreography and an over-all above average month for record releases. We found, along with our dancers, that it was very difficult to pick the Number One record. We found, as a matter of fact, that the differences in the first eight releases were minimal and much depended on personal taste. Our compliments to the callers who are spending more time thinking out choreography and to the record companies who are spending more time on arrangements.

THIS IS MY COUNTRY— Windsor 5066; Caller: Marlin Hull

This is the second of the "patriotic" releases this year. The music, although somewhat in a march cadence, is very danceable and the figure is refreshing, well-timed and flows well. The music, with its flute accompaniment, is enjoyable to listen to. FIGURE: Heads right and left thru, square thru, swing thru, boys run right, recycle, pass thru, trade by, swing corner, promenade.

SOMETIMES GOODTIMES— Ranch House 204; Caller: Darryl L. McMillan

This latest release on Ranch House will be no disappointment to those who have enjoyed the great arrangements and good music that have come out so far on this label. The middle break features, in our estimation, a very interesting and different rhythm pattern that many callers will enjoy using. FIGURE: Heads square thru, do-sa-do to a wave, swing thru, boys run right, wheel and deal, veer left to two-faced line, half tag trade and roll, swing corner, promenade.

RAGTIME PIANO— Top 25321

Caller: Rocky Luminais

The music on this latest Top release features, as would be expected, a ragtime piano. Tempo is good, rhythm very danceable, and the figure, although not exceptional, is smooth and seems well-fitted to this music. FIG-

URE: Heads promenade half, right and left thru, square thru, swing thru, boys trade, swing corner, promenade. ALTERNATE FIGURE: Heads square thru, do-sa-do corner, swing thru, boys run right, ferris wheel, right and left thru, square thru three-quarters, swing corner, promenade.

I SAW YOUR FACE IN THE MOON— Blue Star 2021; Caller: Marshall Flippo

A very good remake of this old classic. Marshall Flippo does his usual fine job and the choreography in the figure is like a breath of fresh air. FIGURE: Heads square thru, corner do-sa-do, swing thru, boys fold, girls turn back, curlique, walk and dodge, partner trade, square thru three-quarters, swing corner, promenade.

LOVE PUT A SONG IN MY HEART— Ranch House 301; Caller: Bill Terrell

This was one of two releases of this melody this month. We, as well as the dancers, found this one to be superior. The music is very good and the figure, although done recently on another release, did not seem "old hat." FIGURE: Heads promenade half, down the middle, square thru, right and left thru, slide thru, square thru, trade by, corner swing, promenade.

MARGIE— MacGregor 2185

Caller: Monty Wilson

This is a melody that everyone knows and will enjoy singing along. The music is true to the original and the figure flows well and is interesting. FIGURE: Heads square thru, right and left thru, pass thru, trade by, do-sa-do, make an ocean wave, girls trade, swing thru, turn thru, left allemande, do-sa-do, promenade.

CHANGES— Hi-Hat 455

Caller: Bob Wickers

"Changes" is a remake of the old Ed Gilmore classic. This one has a new figure, and although the music is not quite up to the old version, it is none the less good and will be enjoyed by the dancers. FIGURE: Heads promenade half way, down the middle right and left thru, square thru, swing thru, boys run right, wheel and deal, curlique corner, scoot back, swing, promenade.

PALOMA BLANCA— Hi-Hat 457

Caller: Ernie Kinney

The music on this currently popular song is enjoyable to listen to. On the cue

sheet there are two figures, either of which could be handled easily by mainstream dancers and either of which is a refreshing change from the average. **FIGURE:** Heads square thru, do-sa-do, make a wave, scoot back, girls circulate, boys trade, cross fold, turn thru, left allemande, do-sa-do, swing corner, promenade. **ALTERNATE FIGURE:** Heads right and left thru, square thru, sides face grand square, heads separate, come down the middle, crosstrail thru, corner swing, left allemande, do-sa-do, left allemande, promenade.

ROCKY TOP— Rhythm Records 104

Caller: Wade Driver

The latest release on this new label has the same good music as the others that have been released. The figure on this one, however, left a feeling of being a little busy and close-timed. **FIGURE:** Heads promenade half, lead to the right and circle to a line, curlique, coordinate, boys move up, bend the line, star thru, pass thru, trade by, corner swing, left allemande, promenade.

I DON'T KNOW WHY— Hi-Hat 456

Caller: Dave Hoffman

This dance would add a relaxing touch

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and a familiar melody to any program. **FIGURE:** Heads curlique, walk and dodge, circle up four, make lines, curlique, coordinate, boys move up, bend the line, star thru, dive thru, square thru three-quarters, swing corner, promenade.

ONE WOMAN MAN— MacGregor 2184
Caller: Otto Dunn

The rhythm in this dance is very reminiscent of "Summer Sounds." A definite change of pace. **FIGURE:** Heads square thru, corner do-sa-do, swing thru, boys run right, half tag, trade and roll, pass to the center,

square thru three-quarters, swing corner, promenade.

STARRY EYES— Wagon Wheel 129
Caller: Don Franklin

The music on this new Wagon Wheel is good. The dance did not seem matched to the music and had some uncomfortable pauses. **FIGURE:** Heads promenade half, down the center square thru, circle four half way, veer to the left, couples circulate, wheel and deal, dive thru, square thru three-quarters, swing corner, promenade.

MANDY— Square Tunes 168
Caller: Dick Jones

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This latest Square Tunes release is a further example of the good changes on this label. This one features good music and a flowing easy figure. **FIGURE:** Heads promenade half, sides cross trail round one, right and left thru, slide thru, eight chain four, swing, promenade.

ROLL THOSE BIG BLUE EYES— Top 25323; **Caller:** Paul Hartman

A good dance with a bouncy beat. **FIGURE:** Four ladies chain, heads lead right circle to a line, pass thru, tag the line, face in, star thru, trade by, square thru three-quarters, corner swing, promenade.

PUT ON YOUR OLD GRAY BONNET— Scope 595; **Caller:** Mac McCullar

FIGURE: Heads promenade half, sides flutter wheel, star thru, pass thru, right and left thru with the outside two, do-sa-do, recycle, square thru three-quarters, swing corner, promenade.

MOST WANTED WOMAN— Thunderbird 135; **Caller:** Jim Deeter

FIGURE: Heads promenade half, down the middle right and left thru, curlique, walk and dodge, circle four to a line, slide thru, square thru three, swing, promenade.

CORN LIKKER— Longhorn 1013

Caller: Bob Augustin

FIGURE: Heads promenade three-quarters, sides right and left thru, pass thru, curlique, walk and dodge, partner trade, square thru, corner swing, promenade.

IF YOU CAN'T FEEL IT— Thunderbird 136; **Caller:** Jim Deeter

FIGURE: Heads lead right circle four to a line, curlique, checkmate the column, boys cross run, wheel and deal, square thru three-quarters, corner swing, promenade.

LOVE PUT A SONG IN MY HEART— Blue Star 2020; **Caller:** Marshall Flippo

FIGURE: Four ladies chain, heads promenade half, star thru, zoom, square thru three-quarters, swing, left allemande, promenade.

PUT ANOTHER LOG ON THE FIRE— Bogan 1281; **Caller:** Lem Gravelle

FIGURE: Heads square thru, corner do-sa-do, swing thru, boys run right, tag the line, face right, wheel and deal, turn thru, corner left allemande, swing, promenade.

Continued on Page 82



GRENN

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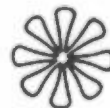


TOP

Top 25324

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MY SONG— Blue Star 2019
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 This three-part intermediate two step has smooth music and a long sequence with mostly basic figures. Charlie Carter cues on the flip side.

APRON STRINGS— Hi-Hat 946
Choreography by Eero & Bernice Latvala
 Good music and an easy going three-part intermediate two step.

BABY TALK— Hi-Hat 946
Choreo by Bob & Jeannette Kemper
 Good "When My Baby Smiles At Me" music; a little different easy to easy-intermediate two step.

HONOLULU HANA HOU— Belco 265
Choreography by Ed & Mary Susans
 "Music of the islands"; easy two step using basic figures, cued by C.O. Guest.

IN THE MOOD— Belco 265
Choreography by Earl & Rosie Rich
 Easy going music and an easy two step.

SOMETHING BETTER TO DO— MCA 40459; by Smitty & Marguerite Smith
 Good music with an Olivia Newton-John vocal; an interesting intermediate "timing" two step.

TIL I KISSED YOU— Columbia 3-10277
Choreo by Richard & JoAnne Lawson
 Swinging music with a Connie Smith vocal; a smooth easy-intermediate two step.

MARY IN THE MORNING— Capitol 6226; Choreo by Cal & Thelma Kriete
 Pretty music with an Al Martino vocal; interesting three-part intermediate two step.

ROCK AROUND THE CLOCK— MCA 60025; Choreo by Ray & Lillie Doyal
 Real rockin' music; a fast-moving intermediate two step with stroll locks.

HELP ME MAKE IT— ABC 12121
Choreography by Bob & Barbara Wilder
 Good music for "Help Me Make It To My Rockin' Chair" with a B. J. Thomas vocal; a flowing intermediate two step with sway touches.

SWEETHEART TREE— Roper 141
Choreography by Hap & A.J. Wolcott
 Very pretty music and a good flowing easy intermediate waltz.

C'EST SI BON— Roper 278
Choreography by Hap & A.J. Wolcott
 Pretty "French flavor" music and a

Continued on Page 80



Wade Driver



NEW RELEASES



Pat Barbour

- RB-101 YOU RING MY BELL by Wade Driver
- RR-102 HELP YOURSELF TO ME by Pat Barbour
- RR-103 HERE I AM IN DALLAS by Wade Driver

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25 TH NATIONAL
SQUARE DANCE CONVENTION
JUNE 24, 25, 26 TH, 1976
ANAHEIM, CALIFORNIA

HOSPITALITY— CALIFORNIA STYLE

California-style hospitality is what every dancer can look forward to at the 25th National Square Dance Convention. Many innovations have been added to the program but perhaps the most unique is the Bilingual Hospitality Program. This group is part of the Social and Special Events Committee, which is the largest of the convention planning committees.

This service was created to welcome all the dancers coming from overseas who will take part in this once-in-a-lifetime event, the Bicentennial Celebration of our nation. Not only is the Bicentennial celebration receiving a great deal of interest in the U.S.A., it is generating interest abroad and many foreign travelers are coming to witness our two hundredth anniversary.

Included in these foreign visitors are square dancers who speak the international language of square dancing. Everywhere the square dance activity has spread, it has taken with it the common language of the caller. When these visitors are off the dance floor, the Bilingual Hospitality Committee will assist them. They will meet the dancers when they arrive at airports, train stations or bus depots and will assist them in any way possible.

Committee members will speak Japanese, German, Spanish, French, Flemish, Portuguese, Russian, Italian and Dutch, and will be easily identified by the ribbon stating the language they speak. They will be located throughout the Convention Center at information booths and at the hotels. This service has never been offered in the history of the National S/D Convention, and the success of this undertaking can only be

measured by the acceptance of this service by the dancers from foreign countries.

The goal of the committee is to make every dancer feel at home and see that the foreign dancer is able to take advantage of all the varied programs.

As American square dancers we have the opportunity to share the heritage of our country and the history of our square dance activity with our foreign friends in Anaheim, June 24, 25 and 26.

AFTER-PARTIES

Even with more than 275 hours of dance activities scheduled daily during the convention, some dancers will want more. Every night special after-party dances will spring up throughout the area. Each of the future convention site cities, Atlantic City, Oklahoma City, and Milwaukee will serve as hosts for after-parties. Other special groups and state organizations prepare their own programs. Legacy Trustees who wish to meet and greet will dance at the Atlantic City after-party.

These parties provide a showcase for callers and dancers from particular areas.

On Saturday night there will be just one after-party, truly the conclusion to three full days and nights of square dancing, at the world-famous Disney Land, located just across the street from the Anaheim Convention Center. This after-party will provide an early morning full of fun. The entire park has been reserved for square dancers and tickets are only available through the convention. Only 18,000 tickets are available. Your ticket will serve as your admission to all of Disney Land's attractions, except for the eating establishments and the shooting galleries. Some of the finest callers are being programmed to call at various locations in the park. The 25th National and Disney Land combine to prove that "It's A Small World After All."

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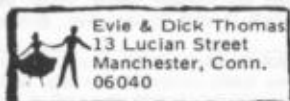
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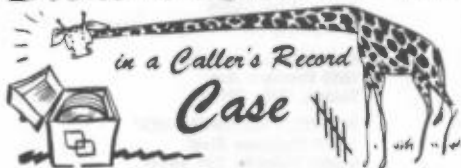
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MONTHLY RECORD PREVIEWS

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I've Got Rhythm — Square Tunes
America — U.S.A.
San Antonio Stroll — Wild West
Wheels Of Love — Kalox
All American Girl — Red Boot
In The Morning Dew — Grenn

Tom Tomlinson of Camillus, New York, has been Choreography Chairman of the Central New York Callers Association and is now serving as chairman of the organization. He has been calling for six years and now calls for three area clubs. He and his wife, Faye, are teen advisors for the upcoming New York State Convention and have served in that capacity for the past three years at SASDA Festivals. The Tomlinsons have two children who are also dancers. Tom now teaches two classes per year.

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MGR #

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BACK HOME

5037B SWING ON TOP

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Choreography: Emmette & Monette
Courtney

Choreography: Art & Evelyn Johnson

RECENT RELEASES

2186 I'M GOING BACK

Written & Called by Dan Fulford, Vergennes, VT

2187 WHITE SILVER SANDS

Written & Called by Monty Wilson, Malibu, CA

C.P. MacGregor Company 729 South Western Ave., Los Angeles, CA 90005 213-384-4191

Bicentennial Briefs



The Bicentennial Year, square dancing and love — these things all came into play when Wayne Halford, president, and Linda Sutherland, treasurer, of the Blazing Stars of Renton, Washington, decided to join their hands and hearts in matrimony. The event, steeped in an air of rejoicing, and witnessed by twelve squares of dancers as well as relatives and non-dancing guests, took place in December in a square dance hall bedecked in bicentennial decor. The Rev. Charles Mays performed the ceremony. Tammi Jo Hix, soloist, sang "Love" in a fashion that moved everyone in attendance. Then the floor was cleared and the club caller and best man, Jack Hardin, set up his equipment. The wedding party in their bicentennial costumes formed the first square in what was a spirited dance of celebration.

The bride was dressed in a white satin and lace wedding gown of the Revolutionary War era. Her gown featured a blue lace yoke with stand-up collar edged and trimmed in lace, a sweetheart neckline, a front panel overlaid with blue lace, and straight sleeves with elbow to wrist tiered ruffles. Her veil originated from a cap representative of the era. The bride's intricate fan was complimented with white and blue carnations and four lovely scarlet rosebuds. The groom, best man, ring bearer and two ushers were wearing Revolutionary War dress military costumes, complete with turquoise satin long-tailed coat (the groom wore powder blue with white satin dress shirt, lace cuffs, a jabot, red vest, white satin knickerbockers and silver-buckled shoes). The bridesmaid, Lee Hardin, wore a blue satin dress with off-white lace, adapted for square dancing. The other bridesmaids and the flower girl wore a dress of the same style in red satin. All of the uniforms and dresses were handmade by the bride and

Continued on Page 80

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MAINSTREAM

See List, p. 30, June, '75, or buy "Mainstream 75" book for \$4 from this magazine.

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 6. Checkmate
 7. Cloverflo
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 10. Track Two
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- LM 115 SOMEWHERE MY LOVE by Mac

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- BC-102 SQUARE DANCE MAN by Larry
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Larry Letson

Round Dance



PULSE POLL



Surprises are in store for regular readers of this 'roundabout column — watch next month for a whole new concept to be added.

ROUND DANCERS' ROUNDS

1. Patricia
2. Charade '75
3. Arriverdici Roma
4. Stay A Little Longer
5. Singing the Blues
6. Lisbon Antigua
7. Tennessee Saturday Night
8. Adoration Waltz
9. I'm Available
10. Dance

SQUARE DANCERS' ROUNDS

1. Tips Of My Fingers
2. Tic Toc
3. Gozo

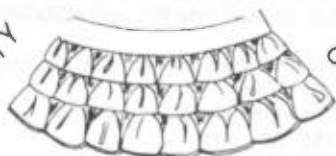
4. Country Gal
5. Waltz With Me
6. Take One Step
7. My Wife's House
8. Shake Me, I Rattle
9. All American Girl
10. Struttin' Around

CLASSICS

1. Folsom Prison Blues
2. Birth Of The Blues
3. Feelin'
4. Dancing Shadows
5. Spaghetti Rag
6. Arms Of Love
7. Tango Mannita
8. Neopolitan Waltz
9. Three A.M.
10. Moon Over Naples

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BICENTENNIAL BRIEFS, Continued
several volunteer members of the Blazing Stars square dance club.

Following the dance, the reception featured a lovely red, white and blue wedding cake, topped with a "star person"-type bride and groom. The "star persons", one male and one female to form a couple, are used as a basic theme in decorations and advertisements promoting the Blazing Stars square dance club.

This was one event that will make the Bicentennial year a year with a special place in the hearts of all who attended.

*Chuck & Judy Prochaska
Renton, Washington*

R/D RECORD REVIEWS, Continued
smooth easy going intermediate two step.

ANYONE—Columbia 3-10160
Choreo by Charlie & Marge Carter
Pretty country music with a Lynn Anderson vocal on "I've Never Loved Anyone More." Intermediate-plus international waltz with a couple of different wrinkles.

CALLING TIPS, Continued
the sound system is not impacted, the Program Chairman also chooses the callers for the evening, lays out the sequence of their appearances and coordinates the theme material to be used.

Granted, accreditation of callers based on the opinions of other local callers may not be the best method of screening, it is, however, a step in the right direction, and we should see great improvement in the quality of our special dances and in the abilities of our callers since they all will be working towards becoming and staying accredited—a new vote will be taken each year, so if a caller's performance deteriorates, there is a big possibility that he will lose his accreditation.

CHALLENGE CHATTER, Continued

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- 5062 MAMMY SONG by Marlin Hull
- 5061 MISTY by Nelson Watkins
- 5060 STOP MY LOVIN' YOU by Al Stevens
- 5059 HOLD ON TO YOUR MAN by Warren Rowles
- 5058 WHOLE LOTTA DIFFERENCE IN LOVE, S. Dawson

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In roll circulate/Out roll circulate
Clover and (anything)
Coordinate
Curli-cross
Diamond formations:
Diamond circulate
Cut the diamond/Flip the diamond
6 by 2 acey ducey
Double star thru
Ends bend
Everybody chain
Explode the line
Explode the wave
Explode (anything)
Ferris wheel
Follow your neighbor
Half breed thru
Horseshoe turn
Load the boat
Lockit
Mix (anything) and mix,
Motivate
Pass in/pass out
Pass the ocean/Pass the sea
Quarter in/Quarter out
Quarter thru/ 3/4 thru

Recycle (wave)
Relay the ducey
Remake the thar/Remake the set-up
Roll (added after any call)
Round off
Scoot back variations:
Scoot and dodge
Scoot chain thru
Triple scoot
Single wheel
Slip-slide-swing-slither
Spin chain the gears
Spin the windmill
Split square thru
Spread (added after any call)
Square chain thru
Step and slide
Swap around
Switch the wave/line
Tag the line variations: 1/4, 1/2, 3/4 tag
Extend the tag
Trade the wave
Trail off
Transfer the column Split transfer
Triple trade
Turn and deal
Wheel and spread
Wheel thru/Left wheel thru
Zig-zag/Zag-zig



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S/D RECORD REVIEWS, Continued

PATTER RECORDS

JARRING/SAILING— Thunderbird 513
We found the "Sailing" side to be more usable, with the faint melody of "Ride In Your Little Red Wagon." The "Jarring" side has a boogie beat.

RAILEY TWO/SALLY FORTH— Top 25322: This is a re-issue of two popular patters of a few years back. This is exact same pairing of melodies that was on Top 25272.

SAVANNAH JUNCTION/COUNTRY STYLE— Top 25324: Both sides of this patter record have been done before, if our "faulty memory" serves us correctly.

OLD MAN MOUNTAIN/WHERE YOU BEEN— Scope 320: Some callers may find these a change of pace.

FOOTNOTE: *In our February review, we erred in our comment that "Cruisin'" on Top 25319 was a re-release. It has been brought to our attention that our "faulty memory" was not correct and although this had been done on other labels it had never been recorded on Top. Our apologies to Top and to Emanuel Duming for our error.*

GRAND ZIP, Continued

wait!

Cost of living is still so low and taxes there so nearly non-existent we can live comfortably on my husband's modest Navy retirement pay. We can hunt in the nearby mountains, fish in the Pacific, and if we ever tire of that, we can play golf and tennis or just laze around in the sun (as we used to be able to do in now-many-times-more-expensive Hawaii). We are really very excited about this, so much so, that if any readers would like more information about this beautiful, amazing little county and its retirement law, they can write me. I will be happy to share what I know with them.

Mrs. Lewis M. Bird
7000 South Dent Road
Hixson, Tennessee 37343

IT REALLY HAPPENED, Continued

before Leo will try square dancing. Thanks to all the wonderful people of square dancing who made this possible, plus a wonderful God above who helped the doctors. We will forever be grateful.

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PARKERSBURG, WV: Thursday, April 1
Contact: Keith & Karen Rippeto

CHARLESTON, WV: Thursday, April 8
Contact: Erwin Lawson

BLUEFIELD, WV: Friday, April 9
Contact: Acie Gundlich

ALTOONA, PA; Thursday, April 15
Contact: Emil Corle

WATERTOWN, SD; Monday, April 19
Contact: Perry & Margaret Bergh

GOODLAND, KS; Tuesday, April 20
Contact: George & Marie Edwards

ERIE, PENNSYLVANIA: Thursday, April 22
Contact: Bob Morrison

EDWARDS, NY Area; Friday, April 23
Contact: Dick & Barbara Brown

STANLEY, NY; Sunday, April 25
Contact: Bob & June Ellis

MUSKEGON, MICHIGAN: Thursday, April 29
Contact: Ken & Dot Gilmore

CORPUS CHRISTI, Texas; Sunday, May 2
Contact: Lem & Mary Jo Smith

SAN ANTONIO, TX Area; Tuesday, May 4
Contact: Dave Allen

WINNIPEG, MAN.; Thursday, May 6
Contact: Thor Sigurdson

LAKE PLACID, NY; Friday, May 28
Contact: Phil & Mary McKinney

KIRTLAND, OHIO; Tuesday, June 15
Contact: Russ & Ginny Perfors

ANNISTON, ALABAMA: Saturday, June 19
Contact: Bob & Mary Eccleston

GERMANTOWN [Memphis], TN; Wed., July 21
Contact: Ed & Sally Ramsey

OZARK ACRES, AR; Thursday, July 22
Contact: Doris Schaffert [aft.]

MT. HOME, AR; Thursday, July 22 [eve]
Contact: Murel Partee

KILLEEN, TX; Saturday, July 24
Contact: Paul Greer

MINERVA, NY; Wednesday, August 11
Contact: Bill & Mary Jenkins

AUGUSTA, GA; Wednesday, September 15
Contact: Whit & Faye Landrum

SMYRNA, GA; Thursday, September 16
Contact: John Swindle

BEREA, OHIO; Monday, September 27
Contact: Al Jaworska

CHARDON, OHIO; Wednesday, September 29
Contact: Ed & Klair Martin

BROCKVILLE, ONT.; Thursday, September 30
Contact: Garnet & Muriel Gallinger

HAMILTON, ONT.; Friday, October 1
Contact: Marg & Gerry Johnston

PETERBOROUGH, ONT.; Saturday, October 2
Contact: Bob & Jane Jeffrey

MARION, VIRGINIA; Friday, October 8
Contact: June Little

BOWLING GREEN, OHIO; Sunday, October 10
Contact: Jim & Mary Baterna

WYOMING, MICHIGAN; Tuesday, October 12
Contact: Frank Randall

CAMILLUS, NEW YORK; Sunday, October 24
Contact: Tom & Faye Tomlinson

CHARLOTTE, NC; Thursday, October 28
Contact: Sandy Payne

BELLEVILLE, IL [St. Louis Area]; October 29
Contact: Joe & Marilyn Obal

BOWLING GREEN, KY; Friday, November 5
Contact: Curtis & Barb Pinson

LEXINGTON, NC; Tuesday, November 16
Contact: Fred & Margaret Keller

PANAMA City, FLORIDA; Friday, November 26
Contact: Darryl & Ann McMillan

ATLANTA, GA; Thursday, January 13, 1977
Contact: Dean Baldwin

VIRGINIA BEACH, VA; Friday, January 21, 1977
Contact: Warren & June Berglund

COLUMBUS, OHIO; Wednesday, Jan. 26, 1977
Contact: Ed Kane

APPLETON, WI; Sunday, January 30, 1977
Contact: Bruce Witkop

NEW BRIGHTON, PA; Saturday, Feb. 19, 1977
Contact: Jim & Lois Hume

MACON, GEORGIA; Friday, Feb. 25, 1977
Contact: Jim & Evelyn Tyler

PISCATAWAY, NJ; Friday, March 18, 1977
Contact: Bob & Mary Rankin

CHARLESTON, WV; Wednesday, April 6, 1977
Contact: Erwin Lawson

ALTOONA, PA; Thursday, April 14, 1977
Contact: Emil Corl

SPRING GULCH, PA; Saturday, August 20, 1977
Contact: Pete & Joyce Kaiser



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NEWS, Continued

Antonio. The Texas bluebonnets will be blooming then, a beautiful sight to see.

The Spirit of '76 is the theme, and there's a program you can't afford to miss. On behalf of the Texas State Officers, Chairman, Vice Chairman and Committeemen, we say to the dancers: "You are not dependent on us, we are dependent on you. You are not an interruption of our work, you are the purpose of it. We are not going you a favor by serving you, you are doing us a favor by giving us the opportunity to do so. Y'all come, we're looking for you.

Ed & Mary Barbee
Lubbock, Texas

MEANDERINGS, Continued

Offshore lie the picturesque islands of Molokai, Lanai, and Kahoolawe. The Whaler's Village, next door, is a treat, plus the little old railroad, the craters, the Banyan Tree, the Iao Needle (tall shaft of lava in the mountains). A square dance was arranged one night, as we joined forces with dancers from Canada and their caller, Earle Park.

In the land where time seems to stand still, time had finally run out for us, and we had to gather up our bags, our floral leis, our Kukui nut necklaces and do a "wikiwiki" walk to the airport at Kahului.

"Mahalo" for listening, all you Wahines and Kanakas. Old Captain Cook, King Kamehameha, Don Ho and Jack Lord together couldn't keep us from returning to do it all over, come "ua" or shine!



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VACATION BULLETIN, Continued

4-12; 12-19, 19-26, 26-Oct. 3; Fall S/D weekends, Fontana Village Resort, Fontana Dam, NC 28733.
 5-11; 12-18; Callers College, South Fork, CO. Write Bill Peters, 5046 Amondo Dr., San Jose, CA 95129.
 6 Labor Day Jamboree, Pine Grove, OH. Write Sonny & Mary Bess, 646 Adams, Huntington, WV 25701.
 10-12 Hodag Holiday, Fesse's Shady Rest Lodge, Rhinelander, WI. Write Elmer Elias, 5108 S. Menard Dr., New Berlin, WI 53151.
 10-Nov. 21 Weekends at Chula Vista. Write Judy Kaminski, Chula Vista Resort, Wisconsin Dells, WI 53965.
 17-19 Ingleside, Virginia, Festival. Write Jim Harlow, 7140 Meadowbrook Rd., Lynchburg VA 24502.
 18-Oct. 2 Japanese Tour to 15th Ann. S/D Convention, Tokyo. Write June & Warren Berquam, Minnesota 612-972-2191.
 18-19 Gulf Coast Callers "Fun-sti-toot", Civic Center, New Braunfels TX. Write Ted & Deloris Breske, 222 Goodhue, San Antonio TX 78218.
 18-25 S&R/D Holiday, Grand Bahamas. Write Executive Travel, 1104 Fennell East, Hamilton, Ontario L8T 1S1.
 18-25 8th Annual Septemberfest, Ky. Dam Village St. Park, Gilbertsville. Write Sid Jobs, Rt. 6 Box 238A, Murray KY 42071.
 23-25 Gatlinburg Hoedown, Gatlinburg, TN. Write Curt & Dale Payne, Rt. 2 Box 404, Kingston TN 37763.
 24-26 Fall Hospitality Weekend, Enfield, CT. Write Al & Bea Brundage, 83 Michael Rd., Stam-

ford CT 06903.

24-26 Canada-Cade, Niagara Falls, Ontario. Write Joe & Es Turner, 7409 Masters Dr., Potomac MD 20854.

25 R/D Assoc. Dance, Winston-Salem, NC. Write Ed & Carolyn Raybuck, Rt. 1 Box 212, Advance NC 27006.

25-26 Prairie Schooners Annual Festival, United Meth. Church, Sidney NE. Write George & Joy Hare, 2205 13th Ave., Sidney NE 69162.

26 9th Ann. Buckwheat Festival, Camp Dawson WV. Write Frank Slagle, Kingwood WV 26537.

OCTOBER

1-3 Dias de Danzas, Griswold's Inn, Claremont, CA. Write Bruce & Shirley Johnson, PO Box 418, Santa Barbara CA 93102.

1-3 Flaming Leaves Festival, Lake Placid NY. Write Mary McKinney, Box 945, Lake Placid NY 12946.

8-9 12th International Fall Festival, Syracuse NY. Write Bob & June White, 1620 Coon Hill Rd. RD 3, Skaneateles NY 13152.

9 Yankee Jubilee, Rio Grande, OH (Bob Evans Farm Festival). Write Jubilee, Box 203 Rt. 2, Gallipolis OH 45631.

14-16 1st Black Gold Festival, Hazard KY. Write Joe & Thelma Brashear, Lothair Sta., Hazard, KY 41701.

15-16 Missouri State Festival Spirit of 76, Florissant. Write Ollie & Jackie Brauner, 3915 Belcroft Dr., Florissant MO 63034.

15-17 Jug End Jamboree, So. Egremont MA. Write Al & Bea Brundage, 83 Michael Rd., Stamford CT 06903.

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16 ISDCA 26th Callers Festival, Indianapolis IN. Write Ruth Moody, 4926 Brehob Rd., Indianapolis IN 46217.

21-23 Labour Day Weekend International Convention, Christchurch, New Zealand. Write Art & Blance Shepherd, PO Box 5045, Aranui, Christchurch, New Zealand.

22-23 Fall Fun Fest, Lakeland Civic Center, Lakeland. Write 5372 58th Av. No., St. Petersburg, FL 33709.

29-30 Autumn Promenade, Gatlinburg TN. Write Curt & Dale Payne, Rt. 2 Box 404, Kingston TN 37763.

NOVEMBER

16th Ann. Rocket City Roundup, Von Braun Civic Center, Huntsville AL. Write PO Box 3058, Huntsville AL 35810.

5-7 Potawatomi Pow-wow, Pokagon State Park, Angola, IN. Write Bill Peterson, 30230 Oakview, Livonia MI 48134.

5-7 Fall Fling Weekend, Atwood Lake Lodge, Delroy OH. Write Gary & Lyn Brown, 2210 7th St. Cuyahoga Falls OH 44221.

6 3rd Annual S/R Dance Festival, Shady Spgs., WV. Write Zell McGriff, Box AG, Beckley WV 25801.

12-13 14th Ann. Mid-South Festival, Memphis TN. Write Bill Crawford, Box 18442, Memphis TN 38117.

17-21 Callers College, Fontana NC. Write Fontana Village Resort, Fontana NC 28733.

26-28 Mid-Atlantic Festival, Chalfonte-Haddon Hall, Atlantic City, NJ. Write PO Box 138, Linwood NJ 08221.

27 Annual Toy Dance, Ross Shepherd H.S. Auditorium, Edmonton, Alberta. Write Alma & Mal Hodge, 11704-37B Ave., Edmonton, AL T6J 0K4.

29-Dec. 6 Hawaii Tour, Harold & Lill Bausch, 2120 Jaynes St., Fremont NE 68025.

TOO LATE TO CLASSIFY

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COVER TALK

Our spring issue comes all dressed up in laurel this month, and reminds us of the many spring, summer and fall events planned for all dancers everywhere. This scene was shot by Stan's brother, Bob Burdick, a professional photographer from Syracuse, New York. It marks the first of a series of four colorful views, one for each season, that you'll see in 1976-77.

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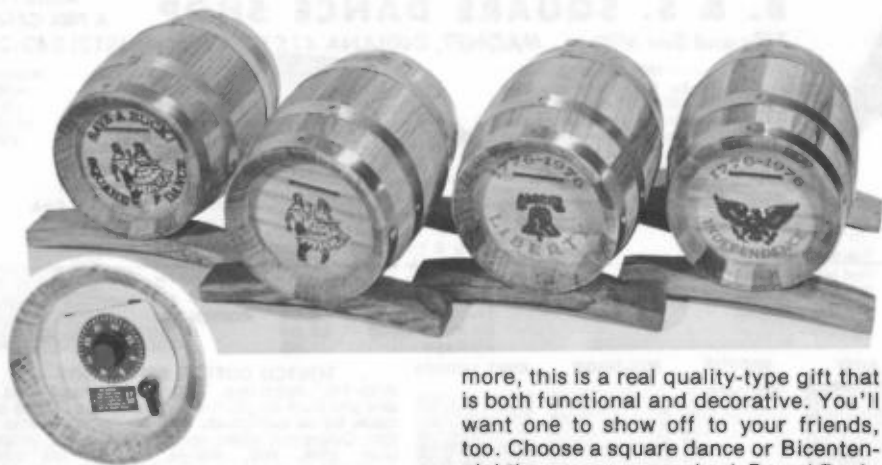
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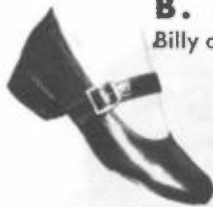
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- TB 139 MEET ME IN MEMPHIS by Bill Volner
- TB 140 RIVERSIDE by Bill Volner
- TB 141 WELCOME BACK TO MY WORLD by Bob Bennett

- FA 501 LINDA ON MY MIND by Bob Baker
- FA 502 HOMEMADE LOVE by Gale Congdon

HOEDOWN:

- TH 513 SAILING/JARRING

Workshop Record:

- TD 0001 BILL'S GOODIES/CAMPTOWN RACES



Bob Baker



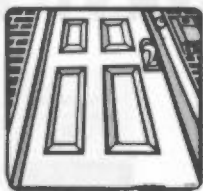
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The basic for choosing dances for this collection has been the frequency with which dance names occur in the music and dance manuscripts of the period.

Thus these dances represent some of the most popular ones during and immediately following the American Revolution.

The introductory material and glossary are well written and will help even those with little or no previous experience enjoy the thirty dances (with music) in this book. Some of the basic principles laid down by the dancing masters of that period, if observed, will make dancing more pleasurable.

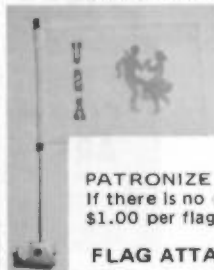
Listen to the music. Each figure fits a phrase of music perfectly and should neither begin nor end before or after the phrase. Steps fall with the beat and all dancers in a set should be performing the same movements at the same time.

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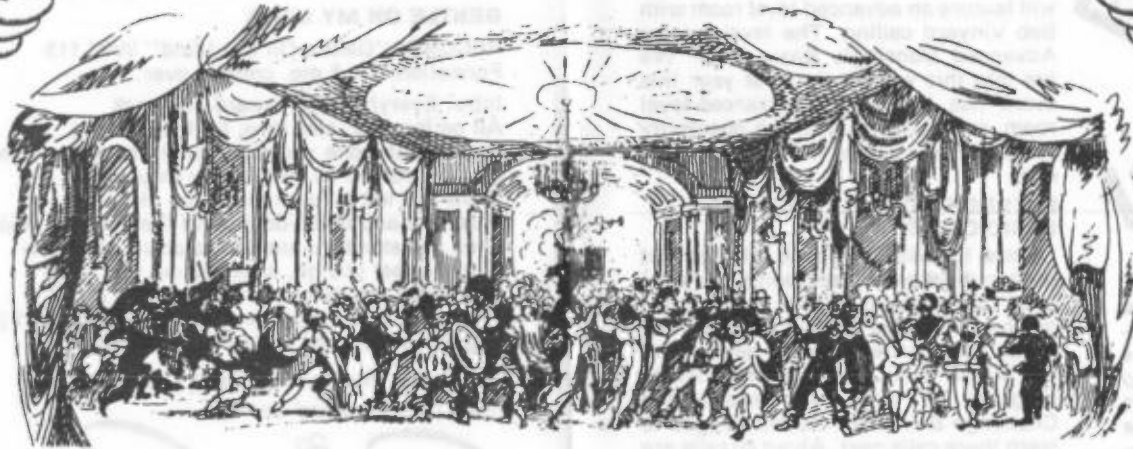
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APRIL FOIBLES



Don't listen to gossip, but if you do,
Never believe what you're listening to.
But if you believe it, in part or whole
Repeat it not to a living soul.
But if you repeat it, if worst comes to worst
And you have to tell somebody,
Tell me first.

from Valley Circle, Vancouver, B.C.

Don't drink, but if you do,
Don't square dance, but if you do,
Don't fall down, but if you do,
Fall face down,
So your badge won't show.
As told by Chuck Fitzgerald, Binghamton, NY

Don't criticize, but if you do,
Don't mention names, but if you do,
Don't talk about people at the dance, but if you do,
Don't go to the restroom.
People there may be talking about you.

Don't kick over your head, but if you do,
Don't kick someone in another set, but if you do,
Don't walk away without an apology, but if you do,
Be sure your pettipants are in good shape!

Don't dance in slacks, but if you do,
Don't dance at a club dance, but if you do,
Don't visit any club other than your own, but if you do,
Don't be surprised if you're asked to dance the man's part.

Don't call *spin chain the dixie reaction* to four sets,
But if you do, three will still be dancing,
So call *chain dixie reaction* to the three sets,
And if you do, two will still be dancing,
So call *dixie reaction* to the two sets,
And if you do, one set will still be dancing,
So call *reaction* to the one set,
And if you do, none will be dancing,
So you'll be standing alone,
Just whistling "Dixie."

