

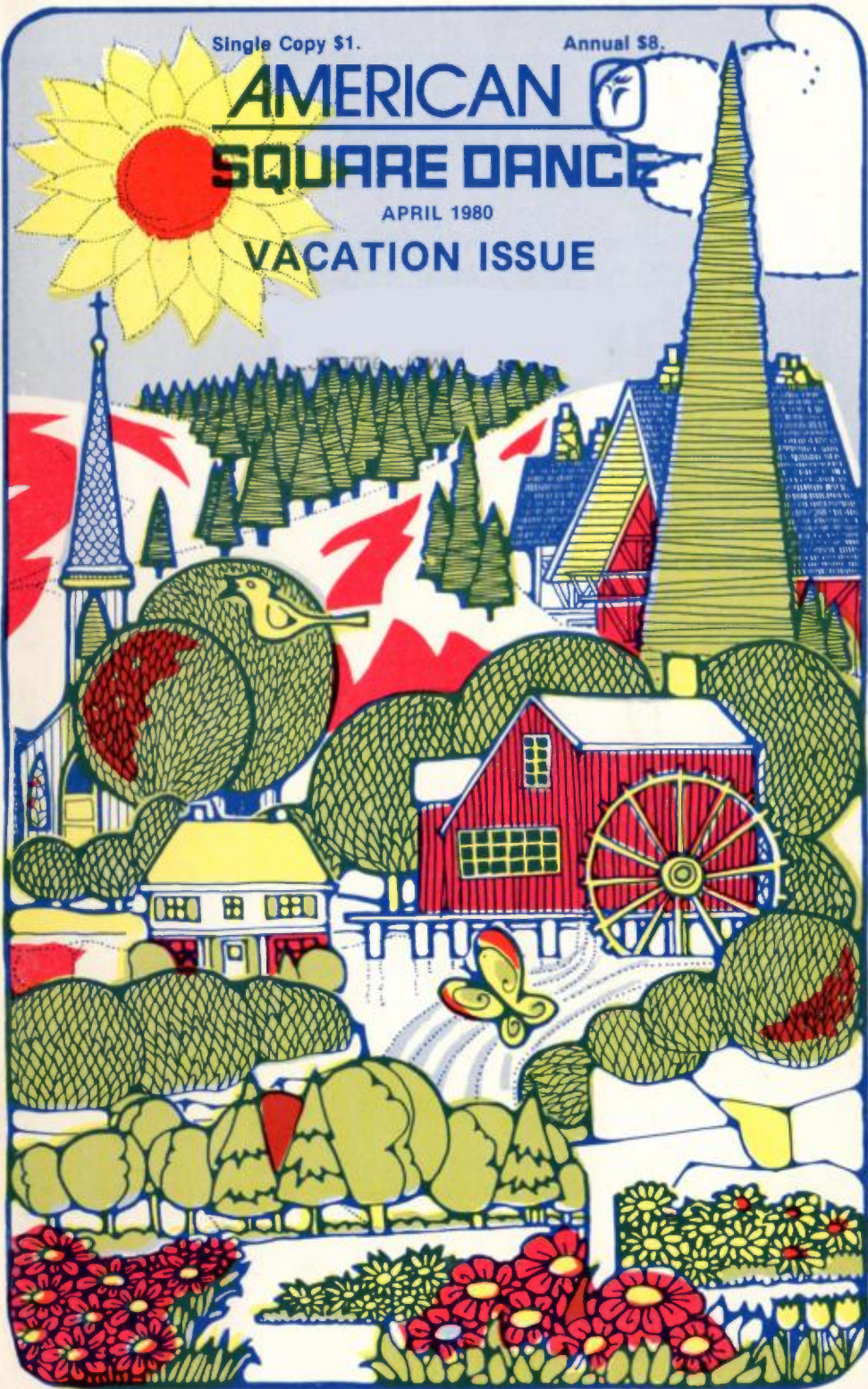
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AMERICAN SQUARE DANCE

APRIL 1980

VACATION ISSUE



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AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE
WITH THE SWINGING LINES



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CO-EDITORIAL



It's spring! The first spring of a new decade! A time for renewal. A time for growth. A time to nurture new growth.

Take a moment to think with us about the tenuous relationships with other dancers, the awesome fragility of the bond that holds some dancers in the activity. This bond can be strengthened by kind words, destroyed by an unkind or cruel one.

A letter came to our office from an avid dancer. She told of persuading her sister and her husband, over several years and 800 miles, to go to square dance classes. After graduation, the couple visited the letter writer, and both couples went to a dance. The sisters "enjoy people and sharing smiles." The writer hints that her sister "cut up" with the corner and mentions a yellow rock. The circumstances are not clear, but what is certain is that the sister was "told off" in no uncertain terms and left the dance. Her husband was told that she couldn't dance. He will not return to a dance. The writer's hope for both couples to enjoy the convention in Memphis together are dashed.

No doubt, there are two sides to the story. But how much more graciously the situation might have been handled, ending in continuing dancing enjoyment rather than bitter frustration.

One emphasis of LEGACY programs and many area leadership clinics has been on communication between people. Communication is a two-way street. Even small progress in humans communicating with each other leads to drastic lowering in the number of problems in clubs, federations, associations. Often a phone call or one small stamp on a letter can open the line to discussion which saves months of

misery. Talk to other club members, officers, callers; a frank discussion, with an attempt to find a solution or compromise, will reap more benefits than misquided muttering and guttural griping. Most folks are reasonable. We pride ourselves that square dancers are "special," don't we? Treat that other guy or gal as special, and who knows what results you'll see.

So far we've thought about negative words. Let me relate another incident. Three friends of ours were invited to a very special lunch one day by a teacher in our town. Over dessert and coffee, the teacher proceeded to explain why each had been invited, for very different reasons. The third reason was because at a home piano recital participated in by the friend's daughter, the friend had publicly thanked the teacher for her efforts with the children. Our friend had long since forgotten the incident, but the teacher had remembered it for several years. Moral: sincerely do or say something nice for someone every day. You may not remember it, but they will!

No April fool here! We can worry and fret about club difficulties, energy shortages, inflationary costs. Or we can admit that many of our difficulties are "people problems" and do our best to solve them.

Have you praised your corner lately? A "yellow rock" is very transient. Praise is much more abiding.



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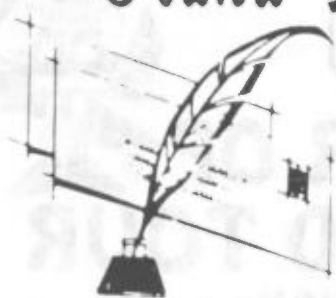
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Grand Zip



I read Carol A. Cole's letter in "Grand Zip." Carol, there are many square dancers who share your feelings. As a caller I do, and when I taught a class last year, to my surprise a group persuaded a young black boy to learn to dance.

I must admit I did not know what would happen. I'm pleased to say that Eugene learned well, and was accepted by his fellow classmates very easily. He is now in our Plus workshop and doing great. He does go out to dance and I'm sure you know that some people are surprised, to say the least. I'm teaching another group, and again have a couple of black students. I really don't know where or how far it will go, but black or white, red or green, I only see one thing and I hope that everyone will also, and that is "square dancers."

*E. Buz Nocera
Valrico, FL*

Just a note to express my personal thanks for running me in your "Steal A Peek" column, January issue. I found out you have a lot of readers who look at every page.

Barbara and I do enjoy your magazine very much and look forward to it each month. I know it's a lot of work, but please keep it up!

*Jim & Barbara Jeffries
Raytown, Missouri*

Square dancing provides needed recreation with aerobic exercise as a side benefit. "Aerobic" is defined as "active in the presence of oxygen." An aerobic exercise stimulates the body

organs that process oxygen: the heart, lungs and blood vessels. As a result, each evening of square dancing can help control weight by burning about 100 calories, reducing blood pressure and pulse rate, and controlling or reducing blood sugar and cholesterol levels.

To illustrate, the aerobic exercise value of an evening's square dancing is about equal to running one mile in eight minutes, walking six miles in two hours, cycling nine miles in 54 minutes, swimming 600 yards in fifteen minutes, playing 30-32 holes of golf (no motorized cart), or playing tennis singles for 67 minutes and double for over five hours.

Square dancing just three nights a week will provide half the minimum exercise needed to maintain an aerobically fit body. The aerobically fit person will be able to fully enjoy all of life's experiences, so let's dance, dance, dance to better aerobic health.

*Paul Rohrbacher
Brick, New Jersey*

GREMLINS AGAIN!

The March "Square Line" was reprinted from "Minnesota Callers Notes." Credit was omitted by mistake.

Specials

SEPTEMBERFEST 1980, Sept. 20-27.

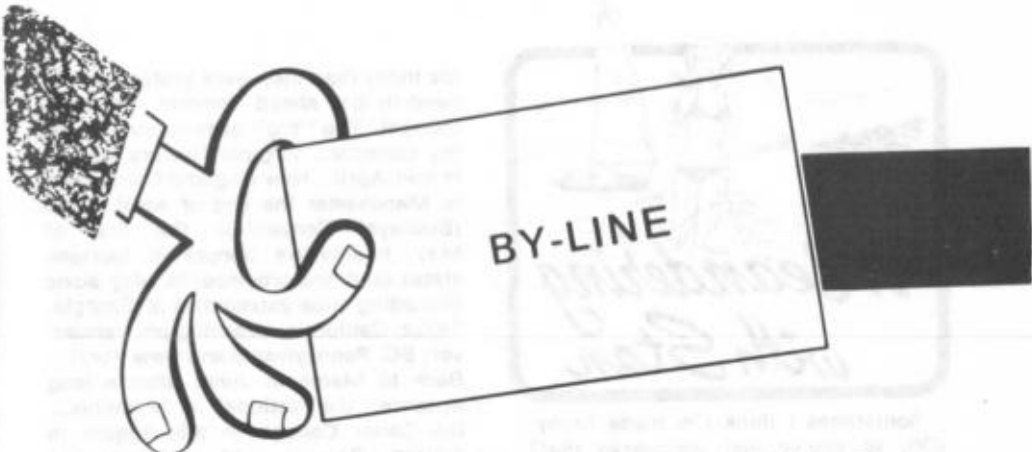
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BY-LINE

April is a month for humor, the month April fools laugh at their foibles. **Teresa Gavgus** pokes some humorous jibes at herself (and all dancers) whose calendars do not contain enough days for the dancing they desire. The center spread is **Yeeds'** attempt to unravel the mystery of the "yellow rock." Teresa writes for the *Crosstown Rag* in San Jose, Cal.

For the Vacation theme, **R. Bernard Greene** paints a picture of his favorite "paradise." He is a dancer in Florida who has vacationed in Dillard, Georgia.

Old friend **Al Eblen** has some healthful tips for enjoying a longer, fuller, richer life.

Coming NEXT Month

Responses to "Winds of Change" Feb. p. 17, have been pouring in. Rather than combine these answers with our Vacation Issue, we'll focus on them in the May issue. Remember, we're still looking for solutions to the problems, not discussions of the causes.

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HEAR





Sometimes I think I'm made funny. (Oh, so you've just discovered that? —Co-ed.) I mean that I love to travel so much. Here in the USA. Abroad. Anywhere. First, my goal was to call at least once in every state. I did it. Canada— all provinces. It's virtually a reality. Ten countries abroad.

□

By now you've got wind of the fact that this is going to be a breezy little episode that goes nowhere in particular, a collection of random thoughts about the season and about the times. Spring is here. That sets the tone. Conventions are coming. Callerlab in Miami. The National in Memphis. A half dozen regionals. It's enough to give one goose bumps on top of worry warts.

□

Our cover says it all. New sights. New people. Unusual places. Fulfilling the adventurous spirit that resides in the depths of our souls. (My, that's deep, Stan!—Co-ed.) My schedule forecast is as busy as ever, and yet callers are literally "going off the road" as fast as fleas leave a white-collared tom-cat. Who knows how long it will be before I become part of their number. (The fleas or the tom-cats?—Co-ed.) It seems as if lately one has to "run faster" just to "stay in place." Strangely enough, more "doors" are opening for me at the same time travel gets more and more financially prohibitive. It's an enigma. Airline costs are going "sky high." There's a little pun there. (Mighty little.— Co-ed.)

□

Every time we get discouraged with conditions around us, we ought to look back and see how much better things

are today than they were yesterday. We need to look ahead. Hmmm. Pregnant thought! The "big" ones coming up on my calendar...Virginia Reelers festival in mid-April...New England Convention in Manchester the end of April...Ohio (Buckeye) Convention the first of May...twenty-five dances in fourteen states (and one province) in May alone (including wide extremities of Georgia, Texas, California, Washington, Vancouver, BC, Pennsylvania and New York)... Back to Maine in June, after a long absence...the National in Memphis... the Caller College in mid-August in Dillard, Georgia...and to climax the whole wheelin' deal, our second annual Switzerland tour package in the fall, to the most beautiful country in the world! What more could one ask for? Check out the vacation listings in this issue to see the wide variety that is offered for you and your kissin' kin and huggin' cousins from now through December!

□

Spring is such a refreshing time. Oh, how we need it! New growth. Budding. Blooming. Bubbling. Graduation time for square dancers. Annual club dinners. (See "Dandy Idea," this issue.) Outings. Festivals. Being knee deep in love. We get loaded down with cares and problems and future uncertainties these days, but then — ZAP— along comes Spring with its reassurance, revitalization, and restoration. We need it!

□

I get exhilarated anew every time I think about past and future clinics, coming my way quite often lately, where we work with groups of callers and dance leaders coast to coast, digging in on common problems and trying to arrive at solutions to them. Columbus, Ohio, last fall (reported elsewhere). Jacksonville, Florida, (coming up a few paragraphs from now). Tri-cities area of northern Tennessee/southern Virginia coming up in a flash. Way up in Washington in May. Back to Tulsa (with that dynamic bunch of leaders really making things happen) next fall, as well as St. Louis and on and on. 1980 is shaping up to be the year of the self-study clinic. New ways to solve old problems. Shape up or ship out.

Recharge the old batteries. That's the name of the game.

□

One of the industrial "giants" has a new term for this kind of self-analysis and personal attitude revamping. It's called QWL— that's Quality of Work Life. It's an attempt once again to explore a person's job satisfaction and motivate workers from the inside out. The potential of people. We need that in "square" circles.

□

A cynic is a guy who thinks the new four-day work week is just a device by management to cheat workers out of two coffee breaks. (*St. Louis Post Dispatch*)

□

I just celebrated a birthday. Don't ask my age. I mumble a lot. I belong to the school of young-as-you-feel. *Readers Digest* quotes the *Chicago Sun-Times* as giving the reasons why orchestra conductors, like Toscannini and Stokowski, enjoyed such longevity. Conductors live (on the average) five more years than the average for American males. First, conductors enjoy an uncommon sense of self-fulfillment, and thrive on public adulation. Secondly, conductors wave their arms so much the exercise strengthens their cardiovascular systems. So...what about callers?



Time to unravel the travel reports for the month. The big one for February was the Florida-Georgia jaunt. Timely period to leave Ohio for a southland sneak-peek. Cathie went with me this time, except for a partial split-route variance.

Sebring, Florida— After landing in Tampa, we rented a Concord from

Greyhound (No, Aunt Gwendolyn, the bus people don't rent super-jets, yet!) and launched a 2,000-mile 9-day series of dance dates, starting down there in the heart of the state, a little bit north of Lake Placid and a little bit south of Frostproof. Comfy little lake community where the Ridge Rollaways set up their first ASD dance in the Civic Center. Ohio/Florida caller Harold and Joy Pierstorff hosted me. Caller Everett Martin showered us with citrus and "Lefty," Chuck, Max, Owen, wives and friends all made us feel welcome.

Deerfield Beach, Florida— We splashed downstate in a downpour for a Sunday afternoon encounter with Jerry and Pat Seeley's Pioneer Park Gold Coast Swingers on the lower east coast. Small in size but big in enthusiasm. Afterwards, an Oriental order fit for Ming, by jingo, and a quiet evening with Jerry and Pat at home around the tube was the right ticket, as we tried to squelch a pair of pesky Ohio-based cold bugs.

West Palm Beach, Florida— Short run today. We bounced to Boynton to the home of Tom and Inez O'Brien (ASD, Feb. p. 70) for an Irish welcome, good talk, dinner out, and a short jaunt northward to one of the larger parks, Cresthaven, where retirees and returnees really love to dance, wall to wall.

Mobile home communities in Florida are where the residents are a lot more mobile than the homes are. Balding heads are a *dome* a dozen. (Speak for yourself, Stan.— Co-ed.) You'll see the 70's in the '80's going like "sixty" down there. "Everybody" and his brother Ezekiel is a "Plus Two" dancer (minus about one-and-a-half). But we love 'em. We're practically one-of-'em.

Ocala, Florida— Want an unforgettable experience? Drop in at that jumbo Civic Center on a Tuesday night when veteran caller Bob Rust busts some buttons and rustles some bustles with over 25 sets regularly. Nice to work with Bob and Lou for the second time in Ocala and recall the Fontana fun times. Other callers dropped in: Boatwright, Cunningham, Schultz, Spaven and more. Colorful night. Valentines. Dancers were all "heart."



Orlando, Florida— Luckily, we had a night off and took in the sights and sounds of Disney World. Two thoughts: Disney is the only guy who ever built a better MOUSE. Also, the "best things in the 'World' are free"— the company attractions.

Gainesville, Florida (Actually Bronson)— Calling for Paul Greer's bunch in that new Cloverleaf Hall (ASD, Mar. p. 64) was a pleasure-plus. Staying over with Paul and Amanda was an extra plus. I got steaked out. We talked Texan, Indianan, Georgian, Floridian and Swiss— all non-stop. The hall was full to the brim with "hearty" dancers. I never saw so much red and white. It's a bustling new square dance area on the move.

Plains, Georgia— Since I had to pass nearby, I couldn't resist the impulse to visit the presidential "roots." Plains is pretty plain. It's a little town— a bit "overly-roasted" with the image of a resident president, like getting the Carter before the horse. I also passed through Albany, Georgia, and was reminded that caller Rod Blaylock surely is unique. He's the only guy in the world who ever gave a governor/ president orders at least a thousand

times and had them carried out in seconds. Now, it appears he has a street named after him in his own home town. How about that?

Columbus, Georgia— Off northward I "con-Corded away," sucking on oranges in honor of Florida and chewing peanuts in honor of Georgia. There was a spirited crowd at the East Alabama-West Georgia-sponsored subscription dance, which was actually in Waverly Hall. That's not a "hall in Waverly," but a hall in Waverly Hall, folks. The Medlocks set it up again.

Warner-Robins, Georgia— Another military town. Another ASD dance. I stayed northward in Macon with caller Jim and Evelyn Tyler again (ASD, July 77, p. 89.) Small crowd this time. George did it. George Washington, that is. It was *his* day, and he "chopped" the Robins clean out of the trees," so to speak. Oh, well, there's always another year...

Jacksonville, Florida— Wow! I ended the tour on a high note! Over 75 leaders (officers, callers, cuers, association people, clogging people) came out for the Leadership Clinic Sunday afternoon and evening. It was a maxi-magnificent mini-LEGACY, staged by the Northeast Florida S/D Association, the brainstorm of George and Judy Garland, LEGACY trustees, who also hosted me. Chalk that one up to diligent, productive, self-study for the group (mentioned earlier) and a splendid memory for me!

Then it was back to Tampa, where I picked up Cathie and her mother (And I thought we picked you up.— Co-ed) and flew all the way back to Cleveland on "cloud nine."

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The Ideal Dance Calendar

by Teresa Gavcus
San Jose, California



Help! I'm becoming a slave to my dance schedule.

Just the other day a friend asked me out for a date, and I found that it was necessary to consult my square dance calendar before I could answer.

"I'm sorry," I had to reply, "but I can't make it this Saturday. There is an advanced dance that I have to go to.

"Next Saturday? Well, let's see..... no, it is not possible. There is a C-2 dance that day. What about Fridays? Gee, I'm terribly sorry, but on Fridays I'm committed to a tape group. I really can't miss that because they might need me to complete the square."

As the conversation progressed, I realized that this schedule was terribly inconvenient. Since it is next to impossible to have dances rescheduled on my account, I had to look for other alternatives.

After careful consideration, I believe that I have found a viable solution for all dancers who share my problem. It simply is necessary to reschedule the week so that it does not conflict with square dancing. I would like to make the following recommendations:

1. Cancel Monday. Few clubs meet on this day. Any clubs or tape groups not wishing to be canceled into oblivion can reschedule to Tuesdays. This way, dancers would never be forced to experience the "Monday blues."

2. Tuesdays may remain relatively intact, as they are a good day for dancing.

3. Wednesdays, however, should be reduced so that they never exceed a total of three per month. This allows Wednesday clubs to meet on a regular basis, but does not clutter the month unduly.

4. The number of Thursdays per month should not be reduced, but the day itself must be rescheduled to a different part of the week. I recommend placing Thursdays earlier in the week so that it will not tire the dancers for Fridays.

5. An extra Friday per month should be added so that dancers can finally have one evening free on a weekend. This will give them a chance to do non-dance-related activities without feeling guilty. Of course, a lot of dancers will probably want to use this free day as an opportunity to stay home and rest. This is perfectly acceptable, as every dancer should be allowed one day per month to do with as they please.

6. The number of Saturdays per week must be doubled. This necessity arises because there are usually several good dances offered on any given Saturday. By doubling Saturdays we will reduce the number of conflicting dances, thus enabling the dancer to attend more of them.

7. The number of Sundays per year should remain constant. However, they should be redistributed according to when the big out-of-town dances occur. This allows the dancers to drive home from the weekend without having to miss any work.

I am sure that most dancers will find these recommendations satisfactory. They reschedule the week to be more practical for the dancer, and at the same time do not alter the total number of days per year.

It is, after all, time that someone did something about the condition of the dance schedule. We were meant to be the masters of our fate, not its victims.



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If It Tastes Good, Spit It Out.....

by Al Eblen
Wichita Falls, Texas



Many doctors tell us that we live with entirely too much stress, and that we are killing ourselves with inactivity and poor diet. I understand that the most common symptom for a heart attack is *sudden death*. Being in excellent physical condition increases your chance of living through a heart attack to four times that of an average person.

All too many people are in poor physical condition. I always thought that as you get older, your legs get longer and your arms get shorter. As a young person I could bend over and touch the floor easily, now I find I can only reach my knees. Being in good physical condition won't always keep you from becoming ill, but it will certainly enable you to get well quicker.

Stress is one of our greatest killers. It brings ulcers, strokes and heart attacks, as well as other problems. In fact, doctors tell us that most diseases are mental, or caused by mental stress.

What can you do about stress? Plenty! Much stress is brought on by our occupations. Some are caused by our families and some from peer pressure. Most experts believe that there are three things we can do to relieve stress, and to increase health and happiness.

1. Talk to your family. People claim their spouses are not interested in their work. Talk to them anyway and ask for opinions. As you talk to your family, be a good listener. Be interested in what they say. You will be surprised how much more you will enjoy each other.

2. Get involved with others in the community. Go to church. Join the Parent Teachers Association, the Lions Club or the Rotary. Do volunteer work at the hospital. Learn a foreign language. Don't leave square dancing, but do other things also.

3. Exercise at least five times each week. Have a regular program. Go into it slowly, but be regular. You must have someone in the program with you, in

order to stay with it. Remember start slowly and be regular. A checkup by your doctor is wise. You must have your spouse, children or friends in your exercise program in order to stick with it. Square dancing is great exercise, but if you only dance one time each week, then you need an exercise program for at least four other days. You must have three types of exercise for a rounded program. First, you should do stretching exercises and warm up. Second, you should do some calisthenics to work out all muscles. You can forget isometrics, unless you are a professional athlete, or need to build muscle for some reason. Isometrics will not stimulate your breathing or heart action. Third, you must do aerobic exercises like walking or bicycling. You must make your heart pump and breathe hard, to improve your lungs and heart muscle action. Always remember to cool down slowly.

Along with exercises, you must have a good diet. Don't overeat. Eat three times a day, but skip seconds, sweet drinks and pastries. Most any balanced diet is good, if you remember just one thing, "If it tastes *good*, spit it out."

To review my recommendations for good physical and mental health, be sure to do the following.

1. Talk to your family!
2. Get involved with others in your community.
3. Exercise, slow and regular. Square dance five nights each week, or substitute proper exercise programs for days or nights, when you do not square dance. Also, watch your diet. Be sure it is a balanced diet, and remember "If it tastes *good*, spit it out."



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Paradise in the Georgia Mountains

Sleeping in the cool, clean mountain air, eating the best of southern cooking, swimming in a crystal clear heated pool, and enjoying the company of the best people in the world— sound wonderful? Expensive? Not for the common people?

Not really. A square dance week at one of the numerous square dance resorts in Northern Georgia or Western North Carolina is within the reach of everyone. From the time you register on Sunday afternoon until you bid everyone a tearful farewell on Saturday your days are filled with unforgettable experiences.

There is a get-to-know each other get-together with a buffet style dinner Sunday night after which the callers, square and round, call an easy, relaxed dance. At this time they evaluate the dancers and plan their program for the week.

On Monday morning, after a breakfast that most people only dream of, the square dance caller holds a workshop during which he again checks the weak points of the dancers, concentrates on those calls that are giving the dancers trouble and introduces the newest calls. During the noon break the dancers are free to do their "own thing." Most do not need more than a snack or a cold drink for, even though they have danced for two or three hours, their "mountain-style breakfast" is still with them.

During the afternoon the round-dance cuer will work with the dancers teaching round dance steps and dances. These workshops will be held by each caller, alternating morning and afternoon sessions, each day except Wednesday, which is a free day.

The evening meal is beyond your wildest expectations. Only after you have left and find that your clothes are somehow tighter than they were when you arrived do you realize how much you have eaten.

The dances at night are formal. That is, formal for the square dancer. The women wear their fluffiest crinolines, their prettiest dresses, and their most beautiful hairdos. The men are dressed in their brightest shirts, their shiniest boots and their biggest belt buckles.

Not since the old time "barn dances" has so much music, stamping, yelling and laughter been heard echoing across the land. They dance with a spirit long forgotten. When at last the callers stop the beds are a welcome sight and sleep in the cool mountain air comes quickly.

Wednesday is a free day for the dancers. But it is not a day of rest. With all the things to do the dancers scatter to all points, to shop, to mine for precious stones, and to see the beautiful countryside. That evening, after a relaxed dance, a first line movie is shown in the dance hall, complete with all the popcorn you can eat.

Each night seems to be special. Thursday night is steak cook-out night. The chef prepares the king-size steaks on an outside grill and everyone is served on the patio. You swear that after such a meal you can never dance but once the music starts you find your feet moving with it and in no time everyone is swinging their partners and you are off on another night of glorious, exciting dancing.

Friday night is the grand finale. Everyone is dressed according to the theme of the year. It may be Hawaiian, Japanese, South Seas, or some other locale. It is the most colorful night of the week and people's imaginations run wild. It is a happy dance but, at the same time, a sad one for tomorrow we must leave this mountain paradise.

Saturday morning everyone lingers a little longer over breakfast for they know that they must part. Even old friendships have been strengthened. People who have met as strangers only six days ago now part as friends and a sad farewell is said by everyone. With shouts of "have a safe trip", "see you next year", and "see you in a square", we reluctantly bid farewell to the beautiful Georgia mountains.

For those of you who don't square dance and would like to be with us next year, join a square dance class, learn to dance, and meet with us, or other dancers, next year. "Try it— you'll LOVE it."

by R. Bernard Greene
Boynton Beach, Florida

LEGACY

Reports of three Mini-Legacies have been submitted.

An all-day Mini-Legacy was held in Columbus, Ohio, in late 1979. All of the 75 attending had a real feeling of accomplishment because of the almost total participation.

Speakers were John Key, Cathie Burdick, Don Garris, Corinne Richards, Bob Howell, Ted McQuaide, Stan Burdick, Hugh Macey, Phyllis Howell. Leaders of interest groups were Cem Macey, Bill and Corinne Richards, John Key, Jo and Paul Bonnell, Helen Buehner and Lannie McQuaide.

It was resolved that the Ohio Federation should run another Mini-Legacy in 1980.

Comment in the report on Stan Burdick's keynote speech expresses an important realization: "It was interesting to hear how square dancing differs in various areas but yet how wonderful it also is that because we speak a universal language of dance we can participate all over the country in our favorite form of recreation.

Thirty-six attended a meeting at Strawberry Square in Plant City, Florida, home of Marty and Byrdie Martin and many other square dancers. Chet Vetter, a LEGACY trustee, comments that the response was good enough to spawn two and possibly four other meetings within the next several months. The group designed a catch phrase, "Leadership, Education And Dancer Seminars. This will shorten to Florida LEADS.

A Leadership Clinic in Jacksonville, Florida, led by Stan Burdick, drew 76 attendees. The meetings resulted in a new date for a special problem solving session in two months. Representatives of most area clubs were there, plus round dance leaders, callers and clogging leaders.

Coordinators were George and Judy Garland, LEGACY trustees.

The four-part program included an afternoon session, dinner, an evening clinic and a short square dance. This clinic was sponsored by the Northeast Florida S/D Association, Inc. and the groups plans to repeat the event in 1981.

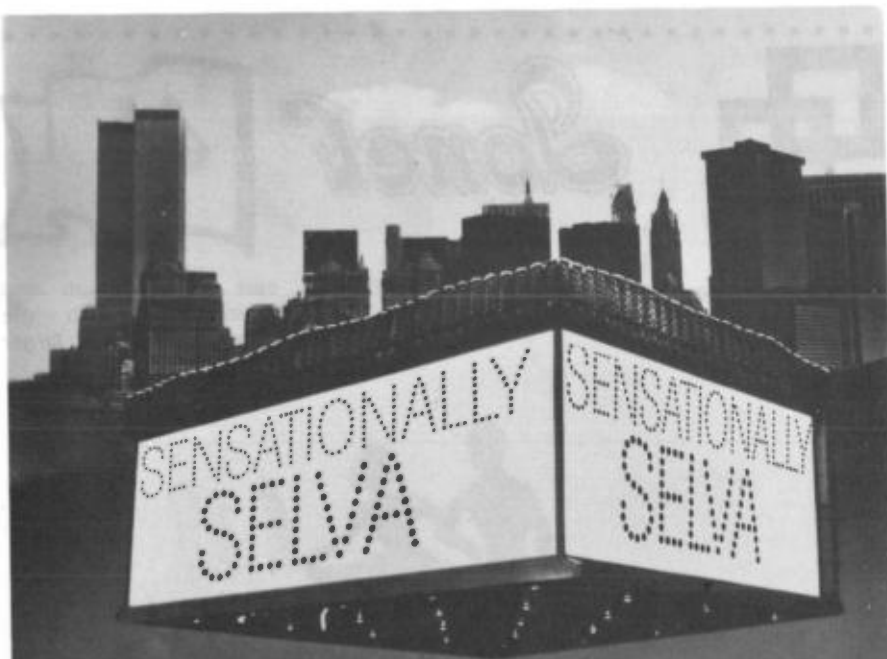


One hundred forty round dance leaders from twenty-three states and two provinces met in San Diego last October for the annual Roundalab (The International Association of R/D Teachers, Inc.) Convention. There was a strong feeling of togetherness and purpose as leaders with diversified backgrounds and experience gathered together for the betterment of the entire profession.

A recommended cue sheet format was adopted for a one-year trial period. Phases one and two of round dancing were readied for presentation to the Callerlab Convention in March. Other phases —three, four, five and six— were explored and tentatively established. Various types of educational programs were demonstrated and discussed. An educational committee was established.

Wayne Wylie, who served as the Roundalab chairman since its inception, was awarded a certificate from Bob Osgood in recognition of "services rendered to square dancing as chairman of the International Association of R/D Teachers."

Continued on Page 77



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"The World's Greatest Square Dance Event"

Memphis, Tennessee

JUNE 26, 27, 28, 1980

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Memphis, Tennessee 38130

PUBLICITY & INFORMATION:
Box 18/442—Memphis 38118

A Little Bit Of Nashville In Memphis

It's still not too late to register for the 29th National Square Dance Convention® to be held June 26, 27 and 28 in Memphis! Tennessee promises that this will truly be the "Convention of Conventions" and continues to add fun filled events and activities to the agenda.

Want to top off three full days of square dancing at the upcoming National with something really spectacular? Then plan to attend the gala 29th National Square Dance Convention® Country & Western Festival scheduled for 10 p.m. on Saturday evening, June 28th in the Mid-South Coliseum.

As of press time, this extravaganza is scheduled to feature such all-time greats as Waylon Jennings, Stella Parton and Marty Robbins. The committee is working overtime to add even more top stars to the billing before showtime.

This revised show, sponsored jointly by the 29th National Square Dance Convention and Shelton Harrison Productions, is an entirely different production from the previously canceled TV C&W show announced earlier.

Tickets for this special event may be ordered in advance at \$10 per person from: Harold & Joyce Spillars, 2736 Chiswood, Memphis, TN 38134. Each dancer must have a ticket to attend. All seats will be numbered and sold on a first-come, first-served basis. Any remaining seats will be sold at the door. Although the actual tickets themselves will be distributed during convention registration, all mail orders will be acknowledged as received.

Trail/Trail End/Trail Out Dances Abound

To make sure "getting there is half the fun", many square dance clubs and

organizations in the vicinity of Tennessee are jumping on the National Convention bandwagon with special dances to accommodate those dancers traveling to and from the Tennessee Convention. A current listing follows; additional dances will be published as they are announced:

June 19 thru 25— Chattanooga, TN— FREE! Allemande Hall, 2548 Cunbarrell Road.

June 21— Jackson, TN— First United Methodist Church, Activities Center, 315 East Chester. Sponsored by Jacks 'n Jills, Golden Circle Eights, and Star Twirlers Square and Round Dance Clubs of Jackson.

June 21— El Dorado, AR— Tac House, 1101 North West Ave. Sponsored by Circle "E", Jerry McKissack, caller.

June 21— Jackson, MS: Southwest YMCA; John Saunders & Art Springer, callers.

June 24— Grenada, MS. Sponsored by North Mississippi Caller Association.

June 24— Pine Bluff, AR; National Convention Trail Dance; Mike Litzenberger & Jerry McKissack, callers.

June 24— Memphis, TN.; Christ United Methodist Church Gym, Grove Park at Poplar. Sponsored by 4-Bar-B Records, Inc.

June 25— Memphis, TN.; Christ United Methodist Church Gym, Grove Park at Poplar. Sponsored by Ranch House Records.

June 25— Nashville, TN; Paul Marcum & Gary Shoemake, callers.

June 25— Batesville, AR.; Independence County Fairgrounds; Wade Driver, caller.

June 25— Little Rock, AR.; Teamsters Hall; Art Springer & Woody Ussery, callers; Bob & Barbara Wilder on

rounds.

June 29— Nashville, TN.; Trail Out Special for RVers. Holiday-Nashville Travel Park, 2572 Music Valley Drive.

Nearly 20,000 dancers had already registered as of February 1. Don't be left out— circle June 26, 27 and 28 on your calendar now, for the 29th National Square Dance Convention® in Memphis, Tennessee. See you there!

For registration: Box 30170, Memphis, TN 38130. For additional information: Box 18442, Memphis, TN 38118.

LATE NEWS FROM MEMPHIS

Additional camp space with hookups has been made available! The Good Sams of RV World, local chapter, are sponsoring an additional 64 hookup spaces for visiting square dance RVs during the convention. The site is located northeast of Memphis, 15 miles from the Convention Center. Charge will be \$8 per day and May 15 is the last day for advanced reservations. Write Robert Geer, 9555 Jack Bond Road, Arlington TN 38002. Confirmation and detail map will be sent upon receipt of check in the amount of \$40. (5-day minimum.)

Private campgrounds are not affiliated with the 29th National Convention and business communication should be directed to the camping areas involved. Do *not* send to the registration committee of the 29th!

An additional 1300 dorm rooms have been allocated. These are local university rooms. Requests for these should be made to the registration committee.

Showcase of Ideas applications should be channeled through the Education Chairmen, John and Ann Conrad, 2250 Duntreath, Memphis TN 38138.

16,562 registrations have been fully processed through the computer, with enough on hold or ready to process to make it to 20,000. Join the crowd on the "night train"— register now!

The 29th National Convention will be commemorated by a special souvenir envelope and cancellation prepared by the Memphis Stamp Collectors Society, Inc. This keepsake will feature a map of Tennessee adorned with a drawing of a train and

Continued on Page 77

The Red River Community House

Red River, New Mexico

SUMMER 1980

Square dance this summer in the beautiful, cool, rustic, mountain atmosphere of Red River, New Mexico. The Red River Community House is a non-profit facility with activities for the entire family. Interdenominational worship services are conducted throughout the year. There are square dances each night, Tuesday through Saturday, and workshops four afternoons each week for both beginner and club-level dancers from June 1 through Labor Day. Other activities include folk and popular dances, movies, bridge and various other games. Fun for all, so bring the entire family.

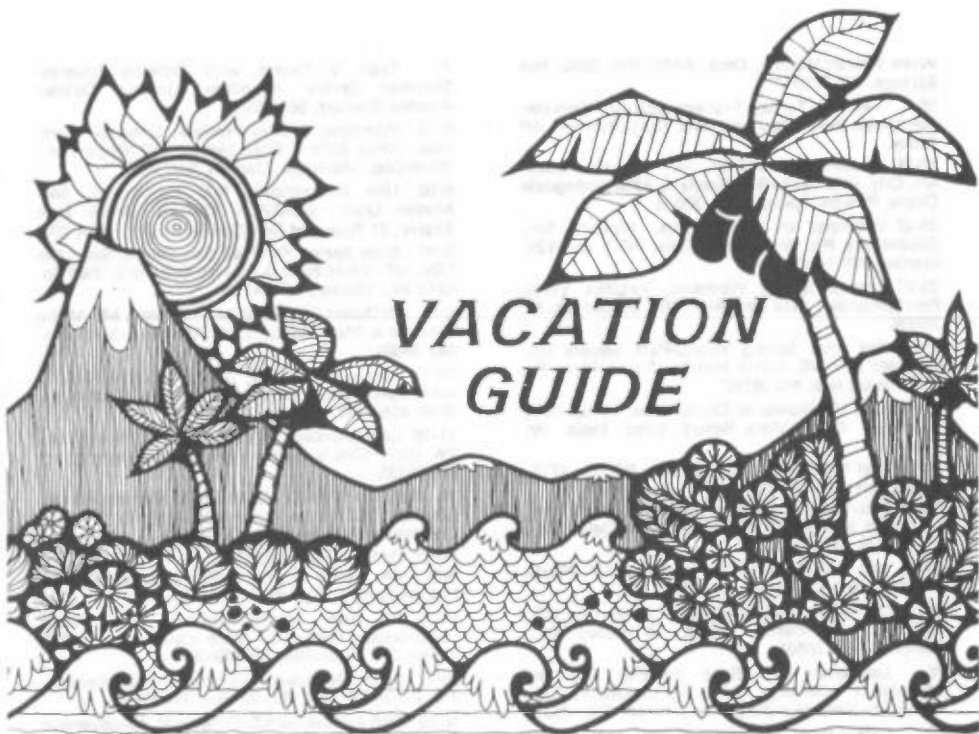
For additional information, write:

Troy Ray, Director
P.O. Box 213
Red River, New Mexico 87558



TROY RAY
Summer Caller in Residence

The Red River Community House operates on free-will offerings and there is no admission charge for any activity except for the mid-June S&R/D Festival.



VACATION GUIDE

APRIL

7- Oct. 25 S/D Events at Andy's Trout Farm, Dillard, GA. Write PO Box 129, Dept. 5B, Dillard GA 30538.

11-12 Alabama Jubilee, PO Box 1085, Birmingham AL 35201.

11-12 Myrtle Bch. Ball, Convention Ctr., Myrtle Bch., SC. Write Barbara Harrelson, 419 Hawthorne Rd. Lancaster, SC 29720.

11-12 Bavarian Holiday, St. Clair Cty. Fairgrounds, St. Louis, MO. Write Herb & Martha Werner, RR 2, Box 206 Millstadt IL 62260.

11-13 21st Ann. Derby City Festival, Kentuckiana S/D Assoc., Louisville, KY. Write Reuben & Joyce Timberlake, 1814 E. Oak St., New Albany IN 47150.

11- May 11 Spring Weekends at Interlaken Resort Village, Lake Geneva, WI. Bill & Jacque Blevins, 1257 Franklin Lane, Buffalo Grove IL 60090.

12- N.C. Azalea Festival, Wilmington, NC. Write Lillnette Hiller, 230 Long Leaf Acres Dr., Wilmington NC 28405.

12- R/D Festival, San Angelo, TX. Write Bob White, 1501 S. Jackson, San Angelo TX 76901.

13- Promenade Jamboree, Bowling Green Univ., Bowling Green, OH. Write Emmet & Maxine Iliff, 1338 Chateau Circle, Findlay OH 45840.

13- 22nd Ann. Cancer Benefit Dance, Ballenger Fieldhouse, Flint, MI. Write Len & Dottie Ecker, G-3055 W. Myrtle Ave., Flint MI 48504.

18-19 Dogwood Festival, Knoxville, TN. Write Brent Moore, 141 Wade Lane, Oak Ridge TN 37830.

18-20 Wagon Wheel Weekend, Concord, NH. Write Doug & Joyce Fuller, 147 Russell St., Woburn MA 01801.

18-20 5th Ann. Round-A-Vous, Bradley Univ., Peoria, IL. Write Bud & Win Cherry, 4234 N. Knollridge, Peoria IL 61614.

19- Handicapped Benefit Dance, Memphis, TN. Write Curley Morgan, 3705 Whitebirch, Memphis TN 38118.

19- Akron Festival, Univ. of Akron, OH. Write Larry Reed, 592 Alandale Dr., Tallmadge OH 44278.

18-20; Nov. 7-9 Potawatomi Inn, Angola, IN. Write Bill & Cathi Peterson, 30230 Oakview, Livonia MI 48154.

18-20 California S/D Convention, Long Beach Convention Ctr. Write Convention, 300 E. Ocean Blvd., Long Beach CA 90802.

18-19 18th Ann S/D Festival, Central N.Y. Assoc., Clinton, NY. Write Alice & Jack Rinehard, 6 Fairview Pl., Yorkville NY 13495.

18-19 Spring Fling, Cortez, Colorado. Call Naomi Christiansen, 565-7451, or Dee Cox, 565-3903.

18-19 5th Spring Fling, Beckley, WV. Write Kay Darby, Box 83, Beaver WV 25813.

20- Spring Contra Festival, Miamisburg, OH. Write Sor-rell's Dance Hall, 15 S. Main St., Miamisburg OH 45342.

20-27; 27-May 4; 4-11; 18-25; 25-June 1 Spring Weekends, Fontana Village Resort, Fontana Dam NC 28733.

22-27; June 15-20, 21-24, 30-July 5; 12-17, 20-25; Aug. 3-8, 10-15, 17-22, Sept. 1-6 Callers Colleges.

Write Sharon Golden, Dept. AMS, Box 2280, Hot Springs, AR 71901.

25- Yellville Turkey Trotters Special, Yellville, AR. Write Russ Albertson, Box 73A1, Flippin, AR 72634.

25-26 Wake-Robin Festival, Mt. City Playhouse, Mt. City, GA. Write S/D Festival, 4259 Springdale Circle, Powder Springs, GA 30073.

25-27 Weekend in the Poconos, Kelley's Inn, Gouldsboro, PA. Write Nancy Ellis, RD 1, Box 128, Stanley, NY 14561.

25-27 Natural Bridge Weekend, Virginia. Write Ron Schneider, 1419 26th Ave., W., Bradenton, FL 33505.

25-27 3rd Ann. Spring Trav-L-Park Square Up, Emerald Isle, NC. Write Holiday Trav-L-Park, Rt. 1, Emerald Isle, NC 28557.

25- June 8 Weekends at Chula Vista. Write Judy Kaminski, Chula Vista Resort, Wisc. Dells, WI 53965.

25-26 21st N. E. S&R/D Convention, PO Box 4713, Manchester, NH 03108.

25-26 International Azulea Festival, Norfolk, Va. Write Ed & Myrt Muehlberger, 4441 Delco Rd., Va. Beach, VA 23455.

25-27 19th Ann. Spring Fling, LaCrosse, WI. Write PO Box 1501, LaCrosse, WI 54601.

26- 20th Ann. Spring Festival, Asheville, NC. Write Dr. S. Dexter Squibb, 4 Honey Dr., Asheville, NC 28805.

26- Lancaster Red Rose Squares Festival, Mannheim Township H.S., N. Lancaster, PA. Write Jim Van, 49 Hilltop Ave., Akron, PA 17501.

26- Lufkin Pines S/D, Civic Center, Lufkin, TX. Write Mel Taylor, 510 Park Lane, Lufkin, TX 75901.

27- 31st Spring Festival, Mich. S/D Leaders Assn., Brighton, MI. Write Bob & Mary Brennan, 28899 Westfield, Livonia, MI 48150.

MAY

2-3 3rd Ann. Spring S/D Festival, Renfro Valley, KY. Write Renfro Valley Folks, Renfro Valley, KY 40473.

2-4 21st Annual S/R/C Dance Convention, Cincinnati, OH. Write Jim & Bev Kohrman, 9532 Iris Dr., Cincinnati, OH 45241.

2-4 Spring Weekend, The Inn at East Hill Farm, Troy, NH. Write Ralph Page, 117 Wash. St., Keene, NH 03431.

2-4; June 6-8; July 4-6; Nov. 21-23 Penthouse Vacations, Americus Hotel, Allentown, PA, Oct. 31- Nov. 2- Fernwood Lodge, Buskill, PA. Write Box 146, Somers Pt., NJ 08244.

2-4 Silver State S/D Festival, Centennial Coliseum, Reno, Nev. Write Bonnie & Denis Geil, 2280 Armstrong Ln., Reno, NV 89509.

2-4 Weekend Special, Spring Gulch Campground, RD 2, New Holland, PA 17557.

3- 22nd Annual Danceorama, Brockport, N.Y. College. Write Ruth Harris, 8529 Stringham Dr., Batavia, NY 14020.

4- 6th Ann. S/D Round-up, St. Joseph's By the Sea H.S., Staten Island, NY. Write John & Ellen Gaeta, 473 Genesee Ave., Staten Island, NY 10312.

4- Spring Fling, Muni Auditorium, Moberly, Mo. Write Bob Vinyard, 12150 Franclar, Bridgeton, MO 63044.

4- Two-Steppers Spring Fling. Write Robert Cooper, 16 Pershore Lane, Bella Vista, AR 72712.

7- 2nd Ann. Spring Fling, Marsh Valley Jr. H.S., Arimo, ID. Write Norma Whiting, McCammon, ID 83250.

7- Trail In Dance with Dofasco Squares, Sherman Centre, Hamilton, Ontario. Contact Andrew Stewart, 561-0025.

8-10 Winnipeg Crocus Festival, Univ. of Manitoba. Write Belle & Gord Hesse, 789 Niagara St., Winnipeg, Manitoba, Canada R3N 0W2.

8-10 18th International S/D Convention, McMaster Univ., Hamilton, Ontario. Write Joan Fraser, 71 Roywood Dr., Don Mills Ont. M3A 209.

9-10 State Spring Festival, Salt Palace, Salt Lake City, UT. Write Kent & Shirley Crawford, 3588 So. 6885 W., Hunter, UT 84120.

9-10 4th Queen City Festival, Meridian, Ms. Write Dietmar & Mary Goetz, 1546 48th Ave., Meridian, MS 39301.

10- Spring Fling 1980, Camp Lejeune H.S., 4 miles east of Jacksonville, NC. Call Bill Dischinger, (919) 455-5187.

11-15 Callers College, Village Square, Downingtown, PA. Write Cliff & Gussie Irons, RD 1, Downingtown, PA 19335.

15- Aug. 23 S&R/D Vacations at Parrish Ranch, Boulder, CO. Write Vaughn & Jean Parrish, 825 Cherryvale Rd., Boulder, CO 80303.

16-17 1st Round-A-Bout Tidewater R/D Clinic, Va. Bch., VA. Write Phyllis & Bill Woodward, 1712 Hague Towers, Norfolk, VA 23510.

16-17 4th Ann. Music Festival, Tenn. State Fairgrounds, Nashville. Write Elsie Marcum, 925 Colfax Dr., Nashville, TN 37214.

16-17 Dixie Roundup, Auditorium, Gatlinburg, TN. Write PO Box 199, Bristol, TN 37620.

16-18 33rd Annual State S/D Festival, Albuquerque Convention Ctr., NM. Write Earline Woodward, 1221 Truman, SE, Albuquerque, NM 87108.

17-18 S/D Festival, Traverse City, MI. Write Darrell Figg, 3138 Gord-Ann Ct., Traverse City, MI 49684.

19-29 Hawaii Tour. Write John & Gail Swindle, 463 Dan Place, Smyrna, GA 30080.

21- Aug. 27 Every Wednesday evening, Chemong Yacht Haven. Phone 742-1212 or write Bob Jaffray, RR 1, Ennismore, Ont., Canada K0L 1T0.

23- Fiesta of Five Flags S&R/D, Muni. Audit., Pensacola. Write Greater Pensacola S&R/D Council, PO Box 5561, Pensacola, FL 32505.

23-24 2nd Ann. S/D Festival, Henderson State Univ., AR. Write Glenn & Evelyn Good, 1224 Evans St., Arkadelphia, AR 71923.

23-24 Grand Strand Festival, Myrtle Bch., SC. Write Don Williamson, Rt. 8, College Hills, Greenville, TN 37743.

23-25 27th Florida S&R/D Convention, Civic Ctr., Lakeland, FL. Write Convention, PO Box 4802, Hialeah, FL 33014.

23-25 Columbus Festival, Hilton Inn East, Columbus, OH. Write Dewey Hart, 1307 Nancy Lane, Columbus, OH 43227.

23-25 17th Memorial Day Campout, Camp Murray, Ft. Lewis, WA. Write Pat Feeney, 1327 Union Mill Rd., SE, Olympia, WA 98503.

23-26 Review & Refresh Weekend, Bottle Hollow Resort, UT. Write Walt Cole, 944 Chatelain Rd., Ogden, UT 84403.

23-26 S&R/D Festival, Butte, MT. Write Montana Festival, PO Box 432, Butte, MT 59701.

23-26 Holiday Squampers Campout, Bascom, OH. Write Bill Peterson, 30230 Oakview, Livonia, MI 48154.

23- Sept. 4 Weekends in McCloud Country, CA.

Write Dave & Suzanne Abbott, PO Box 81, McCloud CA 96057.

24- Cannonaders 21st Ann. Round-up, Gettysburg, PA. Write Fred Cashman, RD 2, Box 323, New Oxford PA 17350.

24- Peach Blossom Fest, Canajoharie, NY. Bill Lettis, 12 Shultz St., Canajoharie NY 13317.

24-25 Mt. Sopris Carbonaires Annual Spring Fling Dinner & Dance, Glenwood Springs, CO. Write Joan Lewis, 512 W. 12th St., Glenwood Springs CO 81601.

24-26 Hummel Dance, Hamburg, Germany. Write Manfred Lemanski, Sachsenweg 26F, D-2000 Hamburg, West Germany.

25- Oct. 4 Fun Valley S/D Resort. Write Mack & Jean Henson, PO Box 208, South Fork CO 81154.

30-31 Stardusters Annual Spring Fling, Wm. Fleming H.S., Roanoke, VA. Write Jim & Betty Gentry, Rt. 3, Box 412A, Salem VA 24153.

30- June 1 Dance-O-Rama Weekend, Camp Calvin Crest, Fremont, NE. Write Harold Bausch, 2120 Jaynes St., Fremont NE 68025.

JUNE

1- Sept. 1 S&R Dancing Weekends, Lolo, MT. Write Ray & Afton Granger, Hwy 12W, Lolo MT 59847.

5-7 18th Ann. Texas State S&R/D Festival, Amarillo, TX. Write Glen & Neva Pittman, 163 Shady Hill Dr., San Antonio TX 78213.

5-7 21st International S&R/D Convention, Civic Ctr., Bismarck, ND. Write Don Lucas, 1401 N. 19th St., Bismarck ND 58501.

6-7 8th Ann. Chicago Area S&R/D Convention, Elk Grove Village, IL. Write Metro Chicago Assn., Bob Hester, 7814 N. Neva Ave., Niles IL 60648.

6-8 Weekend, Turkey Run State Park. Write Max Forwyth, 9901 Pendleton Pk #177, Indianapolis IN 46236.

6-8 Honeyland Festival, Concord College, Athens, WV. Write Zell McGriff, 204 Highland St., Beckley WV 25801.

6-8 2nd Ann. Raystown R&S/D Festival, Huntingdon, PA. Write John York, 508 Penn St., Huntingdon PA 16652.

6- Sept. 14 Weekends at Holiday Ranch Camps 1980, Innisfail, Alberta. Write Marie Hopkins, 4950 50th Ave., Innisfail, Alberta, Canada.

6-8 S&R/D Weekend, Houghton Lake, MI. Write Dave & Shirley Fleck, 3444 Orchard Tr. Dr., Toledo OH 43606.

7- 18th Ann. S&R/D Festival, Texas State Federation, Amarillo, TX. Write Ed & Mary Barbee, 6801 W. 19th St., Sp. 179, Lubbock TX 79407.

7- 10th Ann. Buttercup Ball, Arkport, NY. Write Jackie Hawkins, Hornell NY 14843.

7- Northway Squares S/R/C Festival, Crown Point, NY. Write Mary Jenkins, Olmstedville NY 12857.

13-14 30th Ann. Wash. State S/D Festival, Yakima, WA. Contact Lucille Oldfield, 927 Brown St., Prosser WA 99350.

13-14 2nd Ann. Chemical Valley S&R/D Festival, Civic Ctr., Charleston, WV. Write Jack E. Hoffman, 211 Pine Circle, Dunbar WV 25064.

13-14 St. Lawrence Area S&R/D Festival, Canton, NY. Write Guy Rocca, Box 115, Pyrites NY 13677.

13-14 Mountain-Western S/D, Hoedown Island, Slade, KY. Write Richard Jett, Campton KY 41301.

13-14 26th Colorado State Festival, Longmont, CO. Write Ray & Verna Newman, PO Box 177, Niwot CO 80544.

13-15 June Daze Weekend, Wisconsinair Resort. Write J. Toth, 1108 Sycamore Ave., S. Milwaukee WI 53172.

13-15 1st Summer Campout of Spinning Tops, Toonerville Junction Campground, Luckey, OH. Write Barb Topping, 4822 Monac, Toledo OH 43623.

13-15 Minnesota State S&R/D Convention, Moorhead, MN. Write 1980 S/D Convention, Box 1124, Moorhead MN 56560.

13-15; 15-17 Round-A-Rama, Lehigh Resort, FL. Write Irv. & Betty Easterday, Rt. 2, Boonsboro MD 21713.

14- 13th Ann. Cooks' 3-Generation Dance, H.S., Wayland, MI. Write Jack Cook, 106 W. Superior St., Wayland MI 49348.

14- Annual Gold Brick Dance, Cople Service Club, Fort Knox, KY. Write Ray & Louise Bohn, 4611 Dover Rd., Louisville KY 40216.

15- Kelley's Island Cruise Dance, Sandusky, OH. Write Stan Burdick, PO Box 488, Huron OH 44839.

19-21 7th Ann. Trail-In S&R/D Festival, Community House, Red River, NM. Write Troy Ray, PO Box 213, Red River NM 87558.

19-21 Ann. S&R/D Festival, Pensacola, FL. Write Greater Pensacola S&R/D Council, PO Box 5561, Pensacola FL 32505.

19-25 Trail End Dances Every Night, Allemande Hall, Chattanooga, TN. Write Bill Brandfast, 107 Amhurst St., Chattanooga TN 37411.

20-21 Kempeka Kapers, Watertown SD. Write Arne Anderson, 1311 2nd St., NE, Watertown SD 57201.

20-22 14th Cup of Gold Promenade, Sonora Fairgrounds, CA. Write Marge & Joe Trask, 9321 W. Meadow Dr., Winton CA 95388.

21-Sept. 1 Summer Weekends at Circle 8 Ranch, between Easton & Cle Elum, Wash. Write Circle 8 Ranch, Box 9704, Yakima WA 98909.

22-27 Callers Junior College ABAC, Tifton, GA. Write Dr. F. Reuter, PO Box 25, ABAC Sta., Tifton GA 31794.

22-27 National Callers Workshop, Little Rock Sheraton Hotel, AR. Write Wade Driver, 2540 Palo Pinto, Houston TX 77080.

23-25 Super School IV (callers), Memphis, TN. Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129.

23-27 Lloyd Shaw Foundation Workshop, St. Clair College, Chatham, Ontario. Write Dr. Wm. Litchman, 1620 Los Alamos, SW, Albuquerque NM 87104.

24- Trail In Dance, Opryland, Nashville, TN. Call Pete Rawstron, 212 Rising Sun Lane, Brandwine Farms, Old Hickory TN 37138.

24- Trail-In R/D Party, Nashville, TN. Write Ron Grendell, 544 Bell Rd., Antioch TN 37013.

24- Trail-in Dance, Louisville, KY. Write Jo Porritt, 724 Palatka Rd., Louisville KY 40214.

25- Trail In Dance, Z Alexander Lobby Ctr., Nashville, TN. Write Elsie Marcum, 925 Colfax Dr., Nashville TN 37214.

26-28 29th National Convention, Milwaukee. Write PO Box 18/442, Memphis TN 38118.

29- Trail Out Special, Holiday Travel Park, Nashville, TN. Write Ben Payne, 2572 Music Valley

Dr., Nashville, TN 37214.

29- July 5 Callers School, Rutland, VT. Write Dick Leger, 16 Sandra Dr., Bristol RI 02809.

JULY

4-6 Pre-Cade/Dance-A-Cade, Purdue Univ., W. Lafayette, IN. Write Phil & Norma Roberts, 6220 Westlake N. Dr., Indianapolis IN 46224.

4-20 Hawaii Tour. Write M. Forsyth, 9901 Pendleton Pike #177, Indianapolis IN 46236.

4-5 Lady's Slipper S/D Jamboree, Summerside, P.E.I. Write Lenard & Gienna Russell, 14 Charlotte Dr., St. Eleanors, PEI, Canada.

4-6 Alaska State Convention, Juneau, AK. For info, write Dub Bartels, PO Box 1856, Fairbanks AK 99701.

6-12 1980 Rainbow Holiday, Brevard, NC. Write Rainbow Lake Lodge, Brevard NC 28712.

7-11 Lloyd Shaw Foundation Workshop, Bowling Green Univ., OH. Write Dr. Diane Burton, 1536 Conneaut, Bowling Green OH 43402.

11-12 Sweet 16th July Jubilee, Youngsville, PA. Write Bill & Sylvia Anderson, 411 Conewango Ave., Warren PA 16365.

11-13 10th Ann. Leadership Seminar, Central Wash. State College, Ellenton, WA. Write Millie & Ray Amundson, 3615 Sunset Way, Longview WA 98632.

11-13 Intermountain S&R/D Assoc. Funstitute, McCall, ID. Write Dianne Bennett, 2505 Redway Cir., Boise ID 83704.

12-19 Round-A-Rama Holidays Caribbean Cruise. Contact Irv & Betty Easterday, Rt. 2, Boonsboro MD 21713.

12-26 Hawaii Tour. Write Edna Arnfield, 4040 Harvard Terrace, Skokie IL 60076.

13-17; 20-24 Dance Ranch Caller College, Estes Park, CO. Write The Ranch at PO Box 1382, Estes Park CO 80517.

18-20 1st Ann. Cotton Choppin' Hoedown, Koko Convention Ctr., Lubbock, TX. Write Dave & Nita Smith, 3413 75th St., Lubbock TX 79423.

18-20 Cooks' Annual Campout, Fish Lake, Greenville, MI. Write Jack F. Cook, 106 W. Superior St., Wayland MI 49348.

20-25 Asilomar S/D Vacation, Pacific Grove. Write S/D Vacations, 462 N. Robertson Blvd., Los Angeles CA 90048.

20-25 Callers School, Marshall, IN. Write Dick Han, 513 S. Bluff, Monticello IN 47960.

20-25 Summer Dance Week, Lloyd Shaw Fdn., Steamboat Springs, Colo. Write Diane Burton, 1536 Conneaut, Bowling Green OH 43402.

21-26 Adirondack Square Dancing Week. Write Mary & Bill Jenkins, Mockingbird Hill in Minerva, Olmstedville NY 12857.

21-25 Callers Institute, Tifton, Ga. Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129.

22-24 National Camporee, NSDCA, KOA Campground, Elkhart, IN. Write Ray & Marie Farris, 9021 Ohio Pl., Highland IN 46322.

25-27 Dance Colorado, Cutty's Coaldale, CO. Write Alma Cash, 3711 Montebello Dr., Colo. Spgs. CO 80918.

25-27 Star Fest 80—Minn. R/D Festival, St. Paul, MN. Write Jim & Lois Odum, 10509 Normandale Blvd., Bloomington MN 55437.

26- Aug. 2; 2-9; 9-16; 23-30 Dance Weeks at Pinewoods Camp, Plymouth, MA. Write Cty. Dance & Song Soc. 505 8th Ave., NY NY 10018.

27-30 Callers College, Bellarmine College, Louisville, KY. Write Don Coy, 2610 Ballard Blvd., Louisville KY 40299.

27- Aug. 2 Callers School, Rocky's Rec. Area, Boonville, NY. Write Dick Leger, 16 Sandra Dr., Bristol RI 02809.

27-31; Aug. 3-7; 10-14; 17-21 Callers Schools. Write Earl Johnston, PO Box 2223, Vernon CT 06066.

30- Aug. 2 Overseas Dancers Reunion, Western Hills Guest Ranch, near Tulsa, OK. Write Pam & Ken Cranke, Rt. 4, Box 595F, Broken Arrow OK 74012.

31- Aug. 2 National R/D Convention Festival, Muehlebach Hotel, K.C., MO. Write George & Bobbie Stone, 126 Berkshire Circ. E., Longwood FL 32750.

31- Aug. 3 Hunter County, NY, Country Music Festival. Free square dance lessons, shows. Write Exposition Planners, Main St., Box 297, Hunter NY 12442.

31- Aug. 3 13th Minnesota Callers Clinic, Maple Plain, MN. Write Warren Berquam, 3775 County Rd., 92N, Maple Plain MN 55359.

AUGUST

1-2 Thunderbird Squares 6th Ann. Festival, Skatewood, Sikeston, MO. Write Mrs. Bill Volner, PO Box 702, Sikeston MO 63801.

1-3 15th Annual Callers College, Omaha, Neb. Write Harold Bausch, 2120 Jaynes, Fremont NE 68025.

3-9 Callers School, Laurel Ridge Cpgd., Otis, MA. Write Joe Uebelacker, Durfee Rd., Buskirk NY 12028.

4-9 B.C. S/D Jamboree, Penticton, B.C. Canada. Write PO Box 66, Penticton, B.C. Canada.

7-9 2nd Nat. Canadian S&R/D Convention, Ottawa, Ontario. Write Convention 1980, PO Box 1980, Sta. B., Ottawa, Ontario Canada K1P 5R5.

8-10 Camp & Dance, Coldwater, MI. Write Bill Peterson, 30230 Oakview, Livonia MI 48154.

8-10 Happy Pair Holiday, (R/D) Cleveland, OH. Write Phyl & Frank Lehnert, 2844 S. 109th St., Toledo OH 43611.

8-10 Beaver Valley Campout, Cooperstown, NY. Write Dick Leger, 16 Sandra Dr., Bristol RI 02809.

10-11 16th Ann. International Fall Festival, Syracuse, NY. Write Dave & Rose Ide, 5858 Pierson Rd., Fayetteville NY 13066.

10-12 Chattanooga Choo Choo, Tennessee. Write David Robinson, Rt. 4, Bx 70, Ringgold GA 30736.

10-15 Callers College, Las Vegas, NV. Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129.

10-16 Callers College, Dillard, GA. Write Jerry & Becky Cope, Box 129 Dept. SB, Dillard GA 30537.

14-17 16th Jekyl Island Jamboree, Jekyl Island, GA. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta GA 31601.

15-17 21st S&R/D Convention, Oshkosh, WI. Write S/D, Box 414, Omro WI 54963.

16-22 Round-A-Rama Institute, Bloomington, IN. Waiting list only. Write Round-A-Rama, Rt. 2, Boonsboro MD 21713.

17- Oct. 11 S/D Vacations at Kirkwood Lodge, Box 37, Osage Beach MO 65065.

29-31 15th Ann. Western S/D Festival, Hoedown Island, Slade, KY. Write Richard Jett, Campton KY 41301.

29- Sept. 1 Kon Yacht Kickers Labor Day Jamboree, Conneaut Lake Park, PA. Write Jim &

Continued on Page 66

STATE LINE

The Folk and Square Dance Federation of North Carolina inducted the first cuer into their Hall of Fame in November. The inductee was Elizabeth Bennett, an 84-year-young lady from Burlington, N.C., who is still very active in the Federation. Our Hall of Fame is for callers and cuers, and one person will be inducted each year.






The Federation presented the Golden Slipper Award to Ken and Linda Springs from Charlotte, N.C. This award is for a dancing couple that has contributed the most to the Federation. A dancing couple will be presented this award each year. In November when Ken and Linda received their award, they were attending their 44th consecutive federation meeting.



Bobby Abernathy and Bob Harrelson presented a check to Dr. Salisbury, Director of the Burn Center at Chapel Hill, North Carolina, for the amount of \$27,000.32. On September 29, 1979 twelve dances were held across the state to raise money for the Burn Center. Square dancers sold tickets on microwave ovens, which were given as door prizes at each dance location. The federation also presented the Burn Center with an oven. The final count was \$27,430.32.



The Folk & S/D Federation has voted to hold an annual dance each year, which will be called The President's Charity Ball. The organization to benefit from our dance each year will have to be voted on annually by the council members.

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Then comes that big dance
 And the afterparty too.
 You're just too pooped
 To take off your shoe.
 At last time for bed
 With curlers in your hair.
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 A voice calls in the air
 "Come on, we need you
 To fill up a square."

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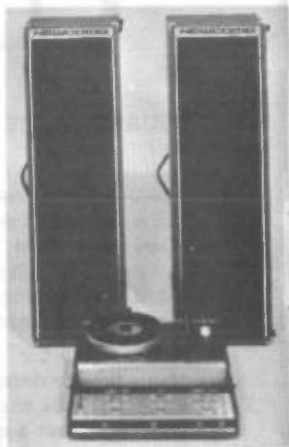
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Several years ago, to promote the activity of round dancing, Joyce and Rick McGlynn invited several couples to work with them once a month on Sunday afternoons with the thoughts of forming an exhibition team. Putting their private ballroom lessons to good use, they used their own original choreography to put the first fragments of a **show** together. While desperately clinging to each other during the first feeble attempts at a double reverse or spin-and-twist, we thought the McGlynnns were crazy! However, over the months that passed, they inspired us to new and daring heights. (Yes, we **can** walk on the ceiling, if asked.) And the greatest part of all is that Joyce and Rick have so much faith in us to do the impossible, that we would, in turn, do anything not to break that faith! This faith in each other binds us together in such a way that we've taken the 'downs' out of 'ups-and-downs.'

There are 28 active couples on the team with an open invitation to anyone who would like to join us. The only requirement is the willingness to work hard. Currently, we have dancers participating from a six state area— New Jersey, Pennsylvania, Delaware, New York, Virginia, and Connecticut (the last three couples **are** crazy, traveling approximately six hours each way for practice). Ages range from the teens to somewhat over fifty (?). Some of us have made the team a family affair, with sons and daughters participating right alongside the "old folk."

We have performed many times in various parts of the country including the National in California; the National in Atlantic City; Richmond Festival; WASCA Festival in D.C.; Mid-Atlantic Festival, and the New England Festival. One of the yearly highlights for us is being invited to perform at our own Delaware Valley Square and Round Dance Festival in Philadelphia. As much as we enjoy traveling to faraway places, we love most performing for our own people, who have been our greatest and most enthusiastic supporters. They think we can walk on the ceiling, too!

Our repertoire usually consists of a sampling of several dance rhythms such as waltz, tango, paso doble, quickstep, swing, foxtrot, hustle, and, wonder of wonders, our big surprise for the Memphis National will be soft-shoe. We hope to show through our performances some of the things that can (and, indeed, are) being done in our wonderfully versatile world of round dancing.

Next time we have the opportunity to perform for **you**, you can help us with the hardest part of our program and that is by adding the icing to the cake with a SMILE. As we go around the floor, we'll be looking for you to smile back at us, because that makes the whole thing worthwhile.

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<p>ESTES PARK, COLORADO Dance Ranch Caller College July 13-17: Two yrs. or less experience; July 20-24: 2 yrs. or more experience Frank Lane, Earl Johnston Vaughn Parrish Write Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517</p>	<p>MAPLE PLAIN, MINN. 13th Minn. Callers Clinic July 31-Aug. 3, 1980 Seminar on STEP VALUE TIMING & Sight Calling Techniques <i>Warren Berquam George Gargano</i> Sold Out in 1978 Write Warren Berquam, 3775 County Rd. 92 N. Maple Plain MN 55359</p>	<p>HAROLD BAUSCH CALLERS COLLEGE <i>A 5-day course condensed into 3 days and nights</i> August 1, 2, 3, 1980 Omaha, Nebraska <i>This is not a lecture course; You will participate.</i> Contact: Callers College, 2120 Jaynes, Fremont NE 68125</p>
<p>THE BILL PETERS CALLERS' SCHOOL LAS VEGAS, NEVADA August 10-15, 1980 <i>Bill Peters, Bill Davis</i> Emphasis on Sight Calling Formation Awareness Figure Constructions Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>	<p>LOUISVILLE, KY. Kentucky Callers Seminar July 27-30, 1980 Bellarmine College <i>Bob Fisk — Wade Driver</i> Teaching all Phases of Calling Fee: \$200, includes tuition, Room & Board. Partner free Write Don Coy, 2610 Ballard Blvd., Louisville KY 40299 Ph. 502-267-1336</p>	<p>CALLER'S INSTITUTE Tifton, Georgia July 21-25, 1980 <i>Bill Peters — Jim Mayo</i> Teaching the FULL Callerlab Curriculum For info: Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>
<p><i>ASD Co-Sponsored</i> DILLARD, GEORGIA CALLERS COLLEGE August 10-16, 1980 For Beginner and Experi- enced Callers (2 Levels) <i>Stan Burdick, John Kalten- thaler, Cal Golden, Jerry Cope</i> Write Jerry & Becky Cope, Box 129, Dillard GA 30537</p>	<p>CALLERS SCHOOLS <i>July 27-31 Holiday of Hartland Hall, Hartland, Mich. STAFF: Earl Johnston, Al Brundage, Dick Bayer</i> <i>August 3-7 James Madison U., Harrisonburg, Va. Beginner Callers STAFF: Al Brundage, Earl Johnston, Clint McLean</i> <i>August 10-14 James Madison U., Advanced callers STAFF: Al Brundage, Earl Johnston, Clint McLean</i> <i>August 17-21 East Hill Farm, Troy, N.H. STAFF: Earl Johnston, Al Brundage, Bob Gambell</i> Earl Johnston, PO Box 2223, Vernon CT 06066</p>	




Encore



by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— April 1955

Rickey Holden calls square dancing America's R.F.D. activity. The initials R.F.D. have come to mean a wonderful service, unique and tremendously all-inclusive. As a part of the U.S. postal system it's a link which keeps our country completely and happily bound together. Have you ever thought of our square dance this way? Think of it as a three-way proposition, each initial standing for part. R. for recreation— it must be fun, a joy rather than a duty to participate. This is the basis of everything, but by itself, recreation is not enough. F. for figures— lots of geometry is possible these days and "nearsighted sophomores" often tend to give too much importance to this aspect. D. for dance value— it is a simple little concept of pleasurable movement with the rhythm and phrase of the music. It takes all three to make square dancing America's R.F.D. activity.

Don Begenau reports that five types of dancing are offered to students at

Queens College of the City of New York as credit courses in the required physical education program. One of these is square dancing. In addition to the classes, there is a student-run square dance club which meets weekly and occasional square dances which are sponsored by college organizations. Dancing for adults is provided through an evening program where an average of 350 adults participate in classes for social, modern and square dancing each semester.

In "Letters from Our Readers", Mrs. J. J. Ambler writes from Virginia, "My son, is teaching at the American University at Cairo, Egypt. Last year the demonstration sets in their square dance club included such names as Gamila Khalil, Jacque Amble. (U.S.A.). Miroslava Adjemovitch (Yugoslavia), Mohamed Saleh Mahdi (Egyptian), Blanche Cohn, Nubar Soliba, Suzy Vidal, Floyd Cunningham, Laila Zaidan, & Sami Kambouris (Greece)." Really international squares!

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10 YEARS AGO— April 1970

Modern terms? Bill Barton of New Hampshire says that many of the square dance terms of today were used "way back when." He cites the use of "square through" in Queen's Favorite, the "rotary chain" in the Lancers, and "star thru" in Spanish Circle. He asks where "ocean wave" came from and Ed Moody answers that it was first used in 1818 in "a big French ballroom", then in England in Pins & Needles, and again in Hull's Victory. He says, "The age of that fine figure has just passed a hundred fifty!"

"No single factor is as important to the future of square dancing as the proper teaching and management of our new dancers," say Ken Oppenlander and Don Burkholder who cooperated in research for an article about the value and necessity of square dance leaders to "Teach Em Right— Treat Em Right." "Couples must be taught not only the mechanics of a movement, but how to complete it with the utmost in grace, style and rhythm. They must also be kept content and enthused about their new hobby at all times." The authors urge clubs and callers to do some constructive analysis of their own methods of teaching, and they offer some idea for future classes.

Be sure to give new couples as much information as possible before they attend the first night. Be sure they know what to wear and what to expect. The more information, the more at ease they will be. Keep in mind that 75% of the new dancers' philosophy will be developed in their initial days of learning.

Teach style and rhythm from the very first night. Remember, if they do not move to the music, they are not dancing.

Try to schedule classes once a week. A longer time increases the possibility of forgetting the material between lessons. Watch for couples who are staying to themselves and make them feel more of the group. Send a postcard to all before the second night and to any who miss classes. Give responsibilities to the class members by helping with refreshments and clean-up. Watch for signs of depression or confusion and drop back to a "safe" level 'til confidence is built up, and then review the troublesome figure and continue from there.

In teaching a new movement, don't stop walking through until everyone understands. Explain where the movement begins and where it ends. If experienced dancers are helping, they should be "the perfect student." They should not teach or help individuals while the caller is talking to the entire group. Remember no dancer likes to be pushed or pulled into place. Angels should also refrain from doing a movement in any other way than it is being taught.

Always end the evening with a tip of music and material that you know they will enjoy and can do easily.

Plan a square dance vacation. 130 s/d vacation spots are listed— pick from festivals, week-ends, and weeks; and from funaramas to PHD's.



John Saunders



Harper Smith

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NEW ON KALOX:

K-1247 AN OKIE FROM MUSKOGEE, Flip/Inst. by John Saunders

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K-1245 SMOOTH SAILING by John Saunders

K-1244 WHAT IT MEANS TO BE BLUE by C.O. Guest

NEW ON LONGHORN

LH-1031 RAINY DAYS AND STORMY NIGHTS, Flip/Inst. by Lee Swain

NEW ON BELCO:

B293A DIXIE MELODY, Two-step by Pete & Carol Metzger

1st band, music only; 2nd band, cues by C.O. Guest

B-293B JUST STROLLIN', Two-step by Emiley & Fred Leach

1st band, music only; 2nd band, cues by Fred Leach

feedback

In reply to "a very concerned couple," Okanagan, B.C. in "Straight Talk" on "To Host or Not to Host," featured in February ASD, this couple needs to dance with the Mountain Mit. Squares at their dances in Burnsville, North Carolina, with caller Jerry Biggerstaff. This is only one of the many friendly clubs we have been to. Members greet you at the door, come to talk to you between tips, are most eager to dance with you, and in line for their fantastic refreshments, the caller is first, then guests, then members. Just wish time and distance permitted us to attend their dances more often.

*Margaret & Bill Turnbull
Kingsport, Tennessee*

Your column in the February issue of ASD prompts these comments. I have been doing about 50-60 One Night Stands every year for the past eight years and I must say that participants display more enthusiasm and express their appreciation more readily for a caller's efforts, to a far greater degree, than the people who attend club square dances.

The people at ONS's are more relaxed. They don't care if a square breaks down. They grin and bear it.

I would like to suggest one addition to your column. I have used the right and

left grand in my ONS choreography very successfully by using the word *BINGO* to cue the dancers through the movement. By using the mixer dance "Bingo," I found that dancers can relate to the right and left grand easily by cueing the movement, "Face your partner, right and left grand, B-I-N-G-O." Of course, they have already been told to start with the right hand and swing on "O."

The late Bill Castner used this theme for his right and left grand in the dance, "Bingo Waltz Mixer."








In addition, your assessment of how to charge clients for ONS's is excellent. I have followed this formula successfully for many years.

I enjoy your column, but not necessarily the complicated choreography that is unsuitable for the Mainstream dancer.

*Marvin Labahn
Chicago Ridge, Illinois*

LAST MONTH'S ANSWERS

march
later on
make amen
elise use ear
dont ash axle
sue tins ditto
end err
woman cry ode
hair aha open
of sea grand
four paul
animals
gent s

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Modeled by Pam Lee of Lee's Calico Country, Albuquerque, the dress is made of medium weight poplin-type poly-cotton.



RECIPE

To a sound body, add 1 head full of calls, 1 partner, 3 other couples, music, a caller and 2 hours. Circulate well.

Add laughter. (This you can substitute for smiles.) Fold all together and spread carefully in a squared up pan.

Run to the oven and bake. Be sure to watch for the chain reaction.

Fan the top to cool and decorate with a star. Serve with a tea cup chain.

*Dee Rohrbacher
Brick, New Jersey*

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	RR 131	MUSIC IS MY WOMAN - Ernie Kinney	Mike Litzenberger
	RR 132	I HAD A LOVELY TIME - Wade	
	RR 133	ME AND PAUL - Bob	
	RR 134	SAIL AWAY - Wade	
	RR 135	NEVER DID LIKE WHISKEY - Pat	
	RR 136	LOVING YOU IS A NATURAL HIGH - Wade	
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CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION

OF SQUARE DANCE CALLERS

For the quarter beginning on April, 1980, the Callerlab Quarterly Selections Committee has selected one new figure for use during workshops at Mainstream Dances for those groups who enjoy trying the Quarterly Selections. The figure has seen quite a bit of action and use since its release and is quite easily handled by Mainstream dancers. The figure was Co-Authored by Lee Kopman and Dave Hodson and is called *linear cycle*. The definition has been reworded to conform to Mainstream terminology and has been reviewed and approved by one of the co-authors. While the definition appears and is described for right-hand waves, it can be adapted to left-hand waves, and for some groups it can also be used in other variations. For most Mainstream clubs, however, we encourage the right-hand wave version.

Linear Cycle: In any right-hand ocean wave(s), ends and adjacent centers single hinge, dancers facing out fold, all double pass thru, and peel right. *Linear cycle* results in facing lines standing at right angles to the starting wave. If done from left-hand waves, the pass is a left shoulder pass and the peel is to the left.

- Some Dancing examples:
- From 1p2p lines: Pass the ocean, *linear cycle*, pass thru, wheel & deal, (centers) swing thru, turn thru, allemande left
 - From Box 1-4 Wave: *Linear cycle*, slide thru, allemande left
 - From Box 1-4 Wave: Swing thru, *linear cycle*, box the gnat, right and left thru, pass the ocean, recycle, allemande left
 - From Box 1-4 Wave: All 8 circulate, *linear cycle*, half square thru, trade by, allemande left
 - From Box 1-4 Wave: Girls trade, *linear cycle*, sweep 1/4, allemande left
 - From a Tidal Wave: Do-sa-do to a wave, (each wave) *linear cycle*, pass thru, allemande left

General Comments: The description allows for the figure to be done from a variety of starting positions including a quarter tag formation. The figure should dance comfortably in 10-12 beats although as you gain familiarity with the move, you can do it in less time. This is a comfortable move if not rushed and the peel right does not seem to bother the dancers. It is the same action as a normal peel off for the dancers on the right hand side of the double pass thru.

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Dancing Tips

by Harold & Lill Bausch

Asking others to dance is important. Please ask, in a polite way, "May I have the next dance?" not, "Come on Kate!" Years ago all the men would escort the ladies back to their seats on the side lines. Often today we don't find the ladies seated but standing along the side; but at least, men, do escort your partners to the sidelines at the conclusion of the tip. Don't leave them standing in the middle of the hall, and do thank them. Good manners would also include gentle handling of the ladies while dancing—no rough stuff.

It is very bad manners to walk past a square needing a couple, and go on to another. If indeed you were asked to square up with someone and you must pass another open square to get there, please explain as you go by that you were asked to square up with them. This is an understandable situation and often happens. Of course in clubs where everyone knows one another there is a lot of joking, and husbands and wives jokingly go to another square when dancing with a different partner, but this is just for laughs and no one should be offended.

Ladies, if you are not feeling up to par or are tired when a man asks you to dance, don't hesitate to explain this to him and ask him for a "rain check" on the tip. Men will understand this, but if you just turn them down with no explanation, they really do feel insulted. Callers' wives at times are in this situation. They may have been dancing three or four nights in a row and are just plain "tuckered out." Tell the man that, and ask him to please ask you again another time.

While it is not required today for you to ask a man if you may dance with his wife, it is still good sense to ask if you

might exchange dances. This way your wife is not left out and the other man embarrassed that he left her sitting.

I sometimes wonder if the idea of a club making out a program for the caller's wife is such a good idea. I know it is with good intentions, but it seems to me that it is so much more appreciated when the men come up and ask on their own initiative. I know Lill sure does appreciate those thoughtful men who are so considerate. Maybe the club officers could just mention to some of the men that it would be a shame for the caller's wife to sit all night. On the other hand, I don't believe most callers' wives expect to dance every tip.

Manners could include the thanks for a good dance to the caller after the dance. Many dancers are thoughtful this way, and regardless of the money, appreciation is still the name of the game. The little handshakes exchanged among dancers and with the caller are so appreciated. So is the kind word to a lady that you like her dress, and sometimes the remark, "You look particularly lovely tonight." It doesn't cost us anything, and if you mean it, it does so much good!

We are actually almost embarrassed by the thoughtfulness of clubs in remembering me on my birthday, at Christmas, and at class graduations. I know these thoughtful acts are not required, I'm paid by the club, but my, how happy they do make me! We hope other callers have such nice thoughtful people to call for. We mention this here so that if you club members are not extending this happiness to your caller, you might consider making him a happy man (or lady) in the future.

How about when the square breaks down? Do we blame someone for it? No! We laugh it off, square up and with a smile start again. We knew a man named Cy who enjoyed making other newer dancers feel good by thanking them for getting him through the tip, even though he was more experienced and fully capable of taking care of himself, but he made the newer dancers feel great! You can't have better manners than that! For manners are simply another way of bringing joy to others.



Calling Tips

by Gene Trimmer

Do we *really* know our basics as well as we should? This question comes more and more to the forefront as "new moves" are introduced and gain in popularity. Sometimes we are convinced a "new star" has burst upon the horizon when it is simply a combination of basics with a new name put to them. The combination appears to be new because it uses the basics in a way different from our "normal" flow of choreography. We even hear callers and dancers who condemn the idea of APD and yet these same individuals readily buy a "new" idea that is simply an approach toward APD.

Let us take a good look at basic 60, *dixie style to an ocean wave*. Its starting formation is facing couples or two single files and it terminates in left hand waves. The left hand wave immediately gives our dancers the feel of something new because our choreography is primarily right hand choreography. Once you have dancers in this left hand wave and you desire the next call to start with the end and adjacent dancer you *must* precede your call with "left...." A *left spin the top* or a *left swing thru* or a *left turn thru* or a *left spin chain thru*. Not because it is always *technically* necessary but because it is necessary to get the average dancer to

start with the left.

We can easily convert from a left hand wave back to a right hand formation by having the centers or the ends *run left*. Dancers will do it when we call it but the problem lies in the fact that we do not call it often enough. Do this with dancers and then ask *yourself* what they have done that is the same "flow" as one of our current stars—*dixie style + centers trade + ends run left*.

The appearance of newness comes from three facts. First, we do not use *dixie style to an ocean wave* very much, simply because it does give us a *left hand* formation. Second, when centers of a wave *trade* they normally do so with a *left turn* instead of the *right turn* that appears in a *left hand wave, centers trade*. Third, when we have the centers or ends of a wave *run* they are normally running *right* instead of the *left run* associated with *left hand waves*.

Hopefully we will now be taking a closer look at *dixie style to an ocean wave* and the basics we can readily use with it in follow-up. Let us also take an in-depth look at *dixie style* itself and the idea that *dixie* movements start with a *right hand* motion. We can also do some reverse movements, for when you reverse the definition of *dixie style to an ocean wave* as we reverse the definition of *flutterwheel*, a *reverse dixie style to an ocean wave* terminates in our familiar *right hand waves*. Apply the definition of *grand* the same way we apply the definition to *grand flutterwheel* and we end in an *allemande thar* formation. Reverse that definition and

Continued on Page 44

Dance Colorado

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by Bob Howell

easy level

For that Easter dance, Don Buzzingham of College Station, Texas, suggests that we run an old favorite. It was borrowed from a Finnish Polka step and Ray Anthony made it famous as the "Bunny Hop". It is fun for kids of all ages.

BUNNY HOP

RECORD: The Bunny Hop, Capitol F2427

FORMATION: Conga line, one person behind the other holding hips of one ahead.

ROUTINE:

- 1-2 Place right heel diagonally forward right. Bring it back to left foot and touch.
- 3-4 Repeat, placing right heel out again, bring it back, place weight on it.
- 5-8 Repeat above action with a left foot lead.
- 9-10 With both feet held close together, hop forward using 2 counts of music.
- 11-12 Feet still together, hop backward using two counts of music.
- 13-16 Feet still held together, hop forward 3 times, pause on count 16.
(The hops actually become long jumps.)

Ken Kernen of Phoenix, Arizona, has improvised many fine circle dances and mixers and this latest one is no exception.

KERNEN'S KAPER

RECORD: Ken uses "Knock on Wood," "Shake Your Body Down to the Ground" (Epic 8-50656), "Bad Girls" or any good disco record.

FORMATION: Can be done as a no-partner dance in circle or as an opposing contra line with partners, or as Ken states, "Or ??? formation." Create your own.

ROUTINE: Face reverse line of dance individually.

- 1-4 Walk left, right, left and on #4, bring right knee up and across left knee.
- 5-8 Continued RLOD and walk right, left, right, and on #8, pivot on rt, face LOD.
- 9-12 Repeat 1 thru 4 in LOD.
- 13-16 Continuing LOD walk right, left, right, turn to face center of circle on #16.
- 17-20 Side, close, side touch (Step L with L ft, close R to L, step L, bring R toe to L ft)
- 21-24 Repeat 17-20 moving to the right.
- 25-28 Back away with L, R, L and clap hands on #28 as you lift R knee and lean back
- 29-32 Walk forward R, L, R and turn 1/4 left face on #32 to face RLOD to begin again

NOTE: This dance works well with any R/D or S/D tune that meters out to a 32-count sequence.

Here is a fun-filled break used for many years and still a crowd pleaser. It's a takeoff on "right hand high, left lady under," but done in line of four instead of 3.

BETWEEN THOSE LADIES

One and three do a half sashay, go forward up and back that way
 Lead right out to the right of the ring and circle four, you're doin' fine.
 Ladies break and form two lines, forward eight and back you go
 The right lady high, the left lady low, spin those gals and let them go,
 All four gents go forward and back, pass on thru and around just one
 Between those ladies stand, forward eight and back you go
 Right hand high and left lady low, spin those gals and let them go
 All four gents go forward and back, pass on thru and around just one
 Into the center with a right hand star, all the way around from where you are
 Turn your gal with a left hand around and promenade go round the town.



Lannie McQuaide of Columbus, Ohio, wrote our contra for this month. We danced it last January when she presented it at the Kings and Queens Contra club and it was instant joy. It is a beautifully flowing dance that we are sure will be a classic.

JOY

FORMATION: Proper duple

RECORD: Southerners Plus Two play Ralph Page, RP 500, Jack's Life.

- — — Forward and back
- Actives cross, (Out) Below One
- With couple above right hand star (full around)
- Men flare, ladies chain
- Ladies lead, hey for four
- — — — —
- — — Same two ladies chain
- With couple above, half figure of eight
- Forward and back



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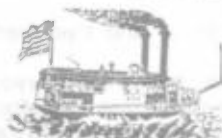
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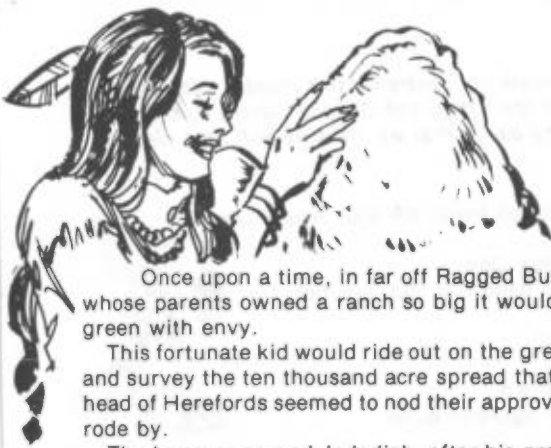
LIVE AND LOVE AGAIN

Called by Keith Gylfe, Sonoma, Calif.

THE ORIGIN OF THE

(or "If your corner is 'stone cold")

Note: There has been much speculation among the term "Yellow Rock" came into existence. names have been used in order to protect any affected.



Once upon a time, in far off Ragged Butte, Montana, there lived a young lad whose parents owned a ranch so big it would make an Alaskan real estate tycoon green with envy.

This fortunate kid would ride out on the great plains, studded with ragged rocks, and survey the ten thousand acre spread that would one day be his. Even the 500 head of Herefords seemed to nod their approval, chewing their collective cuds as he rode by.

The boy was named Jedediah, after his great grandfather, Jed. They called him "J" for short. He had everything going for him. In addition to the ranch that would soon enough be his own (after the old man kicked the bucket) he had money, good looks (sort of a cross between Ken Bower and Jon Jones), and a perky pinto that got fifty miles to a gallon of water.

Each day he'd ride to a particular rock formation, sort of a bluff, that was higher than all the surrounding crags, topped by a buffy, bumpy bumpitious, statuesque rock that rose above all the others. In Pennsylvania they call these "chim-rocks", in honor of chimneys. In Wisconsin they call 'em Dell Dumplins, in honor of Dell Dumplin, who looked for all the world like a chim-rock.

Anyway, "J" loved to climb to the top of this quaint sandstone stalagmite, after tethering his horse at the base of it, and just sit there and dream. He dreamed of owning all the land as far as he could see. He mused about his friends in school. He cogitated about his own future. A little house on the prairie. A chicken in the pot. He fantasized about girls. Dames. Dolls. Lasses. Sweethearts. Female lovelies.

He considered that very "special" girl that would be "made in heaven" just for him. Long, black, braided hair. A winsome, winning nose, smooth as a bay's. Lips like cherries. Teeth like a yearling heifer's. Eyes like azure, just as you're assured, sir, that Easter's after astor as per Webster!

Thinking about the girl he might marry, he wished heartily that he might find her soon, and spontaneously threw his arms around the big buff-colored rock column in eager anticipation.

As if by magic, a very lovely dove-ly maiden made an appearance out of nowhere, and blinked, just as anyone would blink, having just come out of nowhere. She was everything he'd hoped for— raven-haired, azure-eyed, heifer-teethed, and all that jazz. What's more, she was a full-blooded Cherokee Indian princess— he could tell by her purple-tinged tail feathers. What a prize! You can hardly find a red-skinned, blue-blooded, white-feathered Indian princess these days, since Cher went off the tube.

"I'm Kay," she said shyly. "They call me "K" for short."

"What an alphabetical coincidence," he said boldly. "I'm 'J' and I've been waiting up here on this ledge for a lifetime for you."

"By the big, bountiful, bruin Benefactor of the sky," she *bearly* whispered, "That is a coincidence! I've come here often, alone, just to dream, muse, cogitate, and fantasize about a handsome prince on a pinto who'd take me away from the reservation, without reservations,



THE YELLOW ROCK

old', don't take her for 'granite'')

among square dancers from time to time as to how
ance. Here at last is the true story, except that real
any pseudonyms among you who might be a little

BY YEEDS



and gallop off as swiftly as the arrow flies."

That did it. It was love at first sight. They kissed, and Cupid's arrows flew so swiftly she was absolutely all *a-quiver*. Then they sat down to have a long talk, since young people in this age fall in love first and then need to get acquainted. Many moons passed for J & K. They met often at the angular amber landmark, which had been such a magic place for them.

But things didn't go quite as smoothly as those who have a "piece of the rock." They had a grave problem, as towering as a totem tombstone. You see, J's father had told J he'd better "split with Pocahontas." (The old man was sort of a *whiteneck*, you might say.) At the same time the girl's father, chief of the Cherokees, said she should cease seeing the "Sheik of Sheboygan." So, in order to remain tryst-worthy to each other, they had to rendezvous 'round the rock in secret.

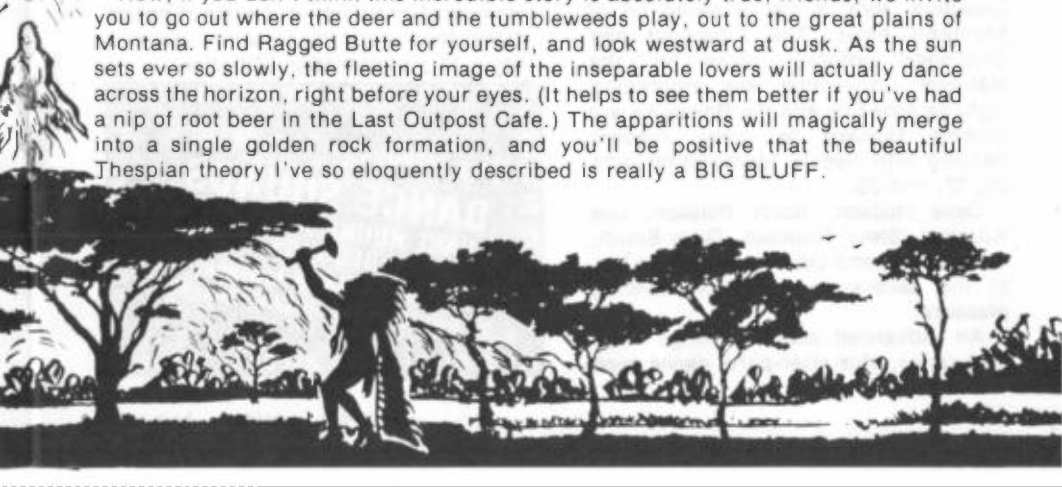
To make matters worse, J had to serve his time in the army, and was sent to far off Buddapoopinole (That's just south of Kukacrysanthimum) to squeich a border conflagration. It was awful. Why must these things be? Two young people who had everything! She was young and beautiful, the pride of the tribe. He was handsome and due to inherit some very vast acreage. A love affair revolving around a magical, monumental, tubular, topaz trapezoid, torn assunder by parental disapproval, and the senseless conflagration of a nation. Whew!

To make matters worsen still, one day J was killed by an errant gorilla on the border of Buddapoopinole, south of Kuka-whatever. (no, not a guerrilla, a *gorilla*, since it was jungle country.) K was absolutely beside herself. (Schizophrenia set in, as well as remorse.) She ran to the rock, weeping, and threw herself on it in a violent way. As she wrapped her arms around the stationary stone statue, bathing it in tears of anguish from her azure eyes, a strange thing happened. The rock rumbled and groaned and crumbled and "cloned", and lo and behold— it became J, himself, in the flesh! The Great Spirit of the Rock had worked its magic again. And the two reunited lovers walked off into the clouds, arm in arm, never to be separated again.

Dry your eyes, granny, here's the big finale.....

Ever since that historic day, square dancers everywhere turn and gently squeeze the corner person when the caller says "yellow rock", in remembrance of that daffodillian rock, high above the purple plains— that silent symbol of love undaunted— that tender testimonial to a miracle.

Now, if you don't think this incredible story is absolutely true, friends, we invite you to go out where the deer and the tumbleweeds play, out to the great plains of Montana. Find Ragged Butte for yourself, and look westward at dusk. As the sun sets ever so slowly, the fleeting image of the inseparable lovers will actually dance across the horizon, right before your eyes. (It helps to see them better if you've had a nip of root beer in the Last Outpost Cafe.) The apparitions will magically merge into a single golden rock formation, and you'll be positive that the beautiful Thespian theory I've so eloquently described is really a BIG BLUFF.



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HIGH FREQUENCY DANCER
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ADVOCATE

CHALLENGE CHALLENGER

by Jim Kassel

We have just looked over the C-3 Challenge list for the next two years. A few observations should be of interest to all levels of dancers. Some of the calls on the C-3 list have in the past two or three years, or even more, been taught and used at regular club level dancing. *Boomerang, keep busy, magic concept* and *stroll and cycle* are examples of this. We're glad to see *stroll and cycle* made a list, even though it's C-3, because club members know it, like it, and it has recently been in a very popular singing call. Other calls of recent vintage that you may have run across at different levels but that are now definitely C-3 are *anchor, bits and pieces, brace yourself, by golly and loop*. Well, so it goes. If a call you like or learn disappears from the level you are now dancing, who knows where it may eventually turn up. There are now lists from Mainstream through C-4 where every call belongs, unless it is relegated to the boneyard.

NATIONAL S/D CONVENTION

Tommy and Gloria Roebuck, who are the Advanced and Challenge Program Directors, sent us the following bit of Memphis news. The Advanced and Challenge program plans for the National Convention are proceeding right on schedule and the Roebucks are looking forward to many readers dancing with them in Memphis on June 26, 27, and 28.

Dave Hodson, Norm Poisson, Lee Kopman, Steve Kopman, Dave Smith, Mike Jacobs and Dave Lightly are a few of the callers on hand for dancing pleasure.

An Advanced and Challenge Trail End dance, plus after-party dance each

evening, are also planned. The Challenge Hall, which holds 60 squares, will feature eleven hours of dancing each day with C-1, C-2, C-3 levels. The Advanced Hall, which will hold 160 squares, will present eleven hours of dancing with A-1 and A-2 levels.

The Cook Convention Center has excellent facilities, so hurry and send advance registrations to the Memphis committee.

WEST VIRGINIA WRITINGS

T.H. Rollins sent the following news: We were transferred to north central West Virginia last year and were pleased to find Jerry Cochran doing quite a bit for the Advanced Program in this area. Since being relocated we have formed tape groups with two squares doing C-1 tapes and one square doing C-2 tapes. We are dancing C-1 at Bridgeport, West Virginia, on Sunday nights.

We have scheduled our first C-1 dance, which will be an afternoon/evening affair on April 12, at Morgantown with Jimmy Davis calling. We hope C-1 dancers in the Pittsburgh, Cumberland, Huntington and Columbus areas will attend and help us kick off our C-1 dancing in this area.

Information on the Morgantown dance can be obtained by contacting Ross and Murma White, 818 Duff Ave., Clarksburg WV 26301.

CALLING TIPS, Continued

the result is a *wrong way thar*.

Although these calls do not appear in any readily available literature they are not "new." They have been called and danced by those who are actively searching for variety in the use of basics rather than searching for a new name to apply to a combination of basics.

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The style may be copied but the quality has not been matched.

Dancer Sizes

U.S.	U.K.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
5 1/2	4	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
6	4 1/2	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
6 1/2	5	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
7	5 1/2	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
7 1/2	6	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
8	6 1/2	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
8 1/2	7	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
9	7 1/2	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
9 1/2	8	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
10	8 1/2	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
10 1/2	9	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
11	9 1/2	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
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14	12 1/2	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
14 1/2	13	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
15	13 1/2	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*



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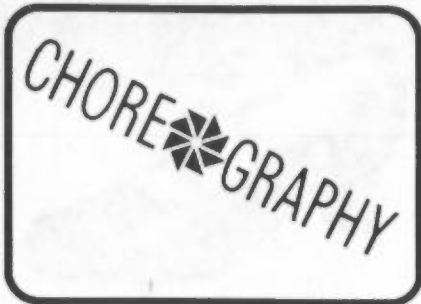


Designed And Made Especially For Round Dancers

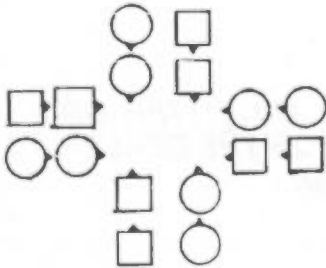


Creative Choreography

by Ed Fraidenburg

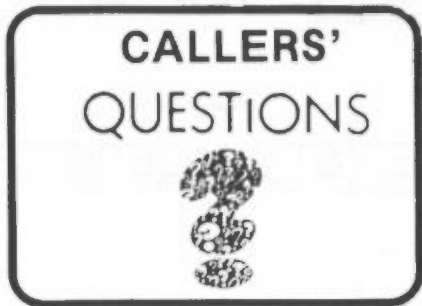


Want to add a little spice to your program? Try Tandem Squares (one square inside another). Here is a Tandem routine researched from somewhere, we can't remember where.



- Heads double pass thru, cloverleaf
- Quadruple pass thru, cloverleaf (all 16)
- First pairs star thru and back away
- Second pairs star thru and substitute
- Sides double pass thru, cloverleaf
- Quadruple pass thru, cloverleaf (all 16)
- First pairs star thru and back away
- Second pairs star thru and substitute
- *Inside four ladies chain
- Inside heads pass thru
- Insides sides pass thru
- All star thru, pass thru, U-turn back
- Star thru, new inside four ladies chain
- Inside heads pass thru
- Inside sides pass thru, all centers in

Cast off three-quarters, star thru
Substitute* (Repeat * to *)
Left allemande, promenade home.....



From several sources: Why are so many singing call records released which have the same figure, and why such simple figures?

First, most record companies do not see the figure until after it has been recorded by the caller on the flip side and the cue sheet is supplied by the caller. There are just so many ways a figure can be fitted to sixty-four beats of music and the simpler basics more often prove to be easily adapted, hence the duplication.

Second, many callers feel the average club caller has neither the time nor the inclination to rewrite singing calls to make them usable at the mainstream level. Since the majority of these callers work at and below mainstream, it is felt that records with mainstream figures sell best. On the other hand, callers working above mainstream can and do adapt many singing calls to fit the abilities of those dancers dancing at those levels.

Some recording companies, of which Hi-hat is one, supply several figures at various levels with each record.

If you're looking for singing call figures utilizing the Plus One, Plus Two and Quarterly Selections, write to Gene Trimmer, 103 Rosewood, Paragould, Arkansas 72450 and ask for the book, *Singing Thru Plus Two*.



SLITHER
Burluson #1781

Description: From ocean waves or two-faced lines, centers of the wave or line execute a nose-to-nose sashay. Ocean waves end up in two-faced lines and vice versa.

Slither works well following *cast off three-quarters* as well as following *scoot back* (*scoot and slither*).

Scoot and slither: Start a regular *scoot back* and as the movement is nearing completion, the centers sashay nose-to-nose.

OCEAN WAVE



SLITHER



Heads square thru four, curlique
Cast off three-quarters and girls *slither*
Girls hinge, diamond circulate
Flip the diamond, recycle
Left allemande.....

Heads square thru four, swing thru
Boys run, girls *slither*, recycle
Star thru, pass thru, wheel and deal
Zoom and pass thru, left allemande.....

Heads square thru four, ocean wave
Scoot and slither, ferris wheel
Centers pass thru, swing thru
Scoot and slither, boys cross run
Wheel and deal, left allemande.....

Heads square thru four, sides rollaway
Swing thru, *scoot and slither*
Couples circulate, bend the line

Star thru, centers pass thru
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, *scoot and slither*
Couples circulate, wheel and deal
Swing thru, recycle, pass thru
Trade by, square thru three-quarters
Left allemande.....

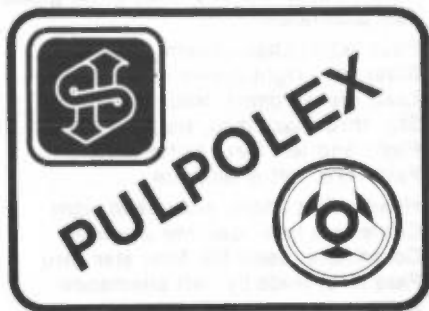
Heads lead right and circle to a line
Flutter wheel, pass the ocean
Scoot and slither, bend the line
Pass the ocean, right and left grand.....

Heads square thru four, swing thru
Cast off three-quarters, centers *slither*
Couples circulate, centers trade
Ferris wheel, centers swing thru
Extend, cast off three-quarters
Centers *slither*, couples trade
Centers trade, boys trade, bend the line
Pass thru, boys fold, star thru
Wheel and deal, sweep a quarter
Left allemande.....

Heads square thru four, curlique
Cast off three-quarters, centers *slither*
Ferris wheel, zoom and pass thru
Left allemande.....

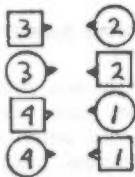
Heads square thru four, curlique
Cast off three-quarters, centers *slither*
Ends run, centers trade, swing thru
Recycle, left allemande.....

Heads lead right and circle to a line
Curlique, cast off three-quarters
Girls *slither*, couples hinge
Tag the line left, promenade.....



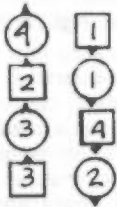
LOAD THE WINDMILL
BY Ron Schneider

Description: From facing lines of four, ends *load the boat* but instead of passing the third person, they *touch a quarter*; meanwhile, the centers *swing thru and cast three-quarters*. Ends in columns.



From 1P2P: Ends load the boat but when they meet #3 they touch a quarter; meanwhile, centers swing thru and cast three-quarters.

RESULT:



EXAMPLES BY ED:

Heads lead right and circle to a line
Load the windmill, coordinate
 Couples circulate, girls trade
 Bend the line, crosstrail thru
 Left allemande.....

Four ladies chain, heads lead right
 And circle to a line, right and left thru
Load the windmill, coordinate
 Wheel and deal, square thru $\frac{3}{4}$
 Left allemande.....

Heads square thru four, slide thru
Load the windmill, circulate
 Trade and roll, pass thru, tag the line in
 Pass thru, wheel and deal, Dixie grand
 Left allemande.....

Four ladies chain, chain back $\frac{3}{4}$
 Sides lead right and circle to a line
Load the windmill, trade and roll
 Star thru, pass thru, trade by
 Right and left thru, flutter wheel
 Pass thru, left allemande.....

Head ladies chain, sides lead right
 Circle to a line, *load the windmill*,
 Coordinate, bend the line, star thru
 Pass thru, trade by, left allemande.....

Heads star thru, pass thru, circle four
 To a line, *load the windmill*, circulate,
 Boys run, pass to the center
 Square thru three-quarters
 Left allemande.....

Four ladies chain three-quarters
 Heads lead right and circle to a line
 Rollaway, *load the windmill*, boys run
 Circle four to a line, left allemande.....

Heads rollaway, lead right, circle four
 Ladies break to a line, *load the windmill*
 Circulate, track and trade, bend the line
 Left allemande.....

Sides rollaway, heads lead right
 And circle four, boys break to a line
Load the windmill, circulate
 Triple scoot, track and trade
 Bend the line, left allemande.....

Sides rollaway, heads lead right
 Circle four, boys break to a line
Load the windmill, circulate, girls run
 Centers pass thru, star thru
 Boys crossfold, star thru
 Couples circulate, boys run
 Recycle, sweep a quarter
 Left allemande.....

Heads rollaway, lead right
 And circle four, ladies break to a line
Load the windmill, circulate, boys run
 Centers star thru, others lead right
 Left allemande.....

Heads pass thru, round one to a line
Load the windmill, triple scoot
 Track and trade, bend the line
 Left allemande.....

Heads square thru four, sides rollaway
 Touch a quarter, centers run
 Bend the line, *load the windmill*
 Track and trade, girls circulate
 Half tag, trade and roll
 Left allemande.....

Heads rollaway, square thru four
 Touch a quarter, centers run
 Bend the line, *load the windmill*
 Boys run, track two, recycle
 Pass thru, clover and touch a quarter
 Boys run, circle four to a line
 Crosstrail thru, left allemande.....

Sides rollaway, heads star thru
 Pass thru, touch a quarter, centers run
 Bend the line, *load the windmill*
 Circulate, girls trade and roll
 Square thru four, boy facing out run
 Swing thru, ends circulate, boys run
 Chase right, centers trade, swing thru
 Boys run, pass thru, bend the line
 Star thru, pass thru, trade by
 Circle to a line, left allemande.....

Sides flutter wheel, rollaway
 Heads promenade half, crosstrail thru
 Round one to a line, *load the windmill*
 Boys run, square thru three-quarters
 Left allemande.....

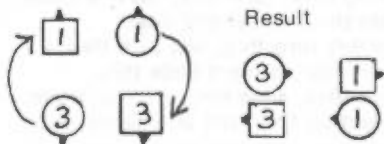


MINI-CHASE

by Lee Kopman

Description: From couples back to back, those in girls' positions complete the first three-quarters of a standard *chase right* action, stopping just before making the final quarter turn to the right (a three-quarter *zoom*). Simultaneously, those in boys' positions proceed as if doing a *partner tag*, i.e., they face those in girls' positions and walk forward. The action ends in a *box circulate* foursome. (If started from lines back to back, the figure ends in R-H columns; a starting *trade by* formation will result in parallel R-H waves.)

Couples back to back, *mini-chase*:



EXAMPLES BY ED:

Heads pass thru, *mini-chase*, boys run
 Pass thru (Equals *lead to the left*)
 Circle four to a line, crosstrail thru
 Left allemande.....

Head ladies chain, heads pass thru
Mini-chase, boys run, pass thru
 Left allemande.....

Heads star thru, pass thru
Mini-chase, box circulate
 Left allemande.....

Head ladies chain right, sides rollaway
 Heads square thru four, pass thru
Mini-chase, trade the wave
 Left allemande.....

Head ladies chain, heads star thru
 U-turn back, turn thru, *mini-chase*
 Right and left grand.....

Heads lead right and circle to a line
 Pass thru, wheel and deal
 Centers pass thru, *mini-chase*, boys run
 Bow to partner, you've stirred the
 bucket.....

Heads square thru four, touch a quarter
 Centers trade, centers run
 Wheel and deal, pass thru, *mini-chase*
 Swing thru, boys run, curlique
 Coordinate, wheel and deal
 Touch a quarter, pass thru, trade by
 Pass thru, *mini-chase*
 Centers trade, boys run
 Reverse the flutter wheel, crosstrail thru
 Left allemande.....

From lines: Heads lead right and
 Circle to a line, pass thru, *mini-chase*
 Boys run, circle four to a line
 Crosstrail thru, left allemande.....

Heads lead right and circle to a line
 Pass thru, *mini-chase*, circulate
 Boys run, trade by, star thru
 Pass thru, wheel and deal
 Square thru three-quarters
 Left allemande.....

Heads lead right and circle to a line
 Rollaway, pass thru, *mini-chase*
 Coordinate, wheel and deal
 Left allemande.....

Four ladies chain, heads rollaway
 Lead right and circle four
 Ladies break to a line, pass thru
Mini-chase, track and trade
 Bend the line, left allemande.....

Heads pass thru, go round one
 To a line, pass thru, *mini-chase*
 Circulate, track and trade
 Couples hinge, triple trade
 Couples hinge, couples circulate
 Bend the line, square thru four
 Trade by, left allemande.....

Four ladies chain, sides rollaway
 Heads lead right and circle four
 Men break to a line, pass thru
Mini-chase, triple scoot, track and trade
 Bend the line, left allemande.....

Heads lead right and circle to a line
 Ends box the gnat, all pass thru
Mini-chase, circulate, triple scoot
 Track and trade, couples circulate
 Wheel and deal, star thru, pass thru
 Wheel and deal, centers pass thru

Left allemande.....
 Sides flutter wheel, four ladies chain $\frac{3}{4}$
 Heads lead right and circle to a line
 Pass thru, *centers only mini-chase*
 Ends half trade and single hinge
 Four boys run, partner trade
 Left allemande.....

Head ladies chain right
 Heads promenade half,
 Sides right and left thru
 Heads lead right and circle to a line
 Rollaway, pass thru
Centers only mini-chase
 Ends half trade and single hinge
 Four boys run, bow to partner.....

Heads lead right and circle to a line
 Pass thru, *centers mini-chase*
 Ends half trade and all single hinge
 All boys run, clover and half tag
 Walk and dodge, star thru, pass thru
 Wheel and deal, zoom and pass thru
 Left allemande.....

Heads lead right and circle to a line
 Rollaway, pass thru
Center four mini-chase, ends half trade
 Single hinge and roll, centers circulate
 Centers run, end circulate
 Centers pass thru, all tag the line in
 Star thru, zoom and pass thru
 Star thru, pass thru, wheel and deal
 Centers pass thru, left allemande.....

From *trade by*: Heads square thru four
 Pass thru, *mini-chase*, boys run
 Pass thru, wheel and deal
 Centers pass thru, left allemande.....

Heads square thru four, sides rollaway
 Pass thru, *mini-chase*
 Swing thru, boys run, crossfire
 Boys run, trade by, left allemande.....

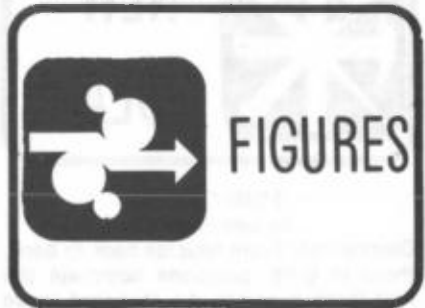
Heads square thru four, sides rollaway
 Pass thru, *mini-chase*, recycle
 Pass thru, trade by, left allemande.....

Heads rollaway, square thru four
 Pass thru, *mini-chase*, swing thru
 Recycle, star thru, pass thru
 Wheel and deal, centers pass thru
 Left allemande.....

Heads rollaway, square thru four
 Pass thru, *mini-chase*, boys run
 Ferris wheel, zoom and pass thru
 Left allemande.....

Heads square thru four, ocean wave
 Girls run, wheel and deal, pass thru
Mini-chase, scoot back, boys fold

Two ladies chain, pass thru
 Wheel and deal, zoom and pass thru
 Left allemande.....



**CALLERLAB EMPHASIS CALLS
 SCOOT BACK and TURN THRU**

Heads pass thru, boys run, scoot back
 Boys run, sides pass thru, boys run
 Scoot back, boys run, left allemande.....

Heads lead right and circle to a line
 Pass thru, boys run, scoot back
 Centers trade, swing thru, scoot back
 Boys run, *partner trade
 Left allemande.....
 OR *Partner trade and roll
 Right and left grand.....

Heads lead right and circle to a line
 Swing thru, turn thru, partner trade
 Pass thru, wheel and deal
 Centers turn thru, left turn thru
 Cloverleaf, centers slide thru
 Turn thru, slide thru, partner trade
 Crosstrail thru, left allemande.....

Heads square thru four, ocean wave
 Centers scoot back, swing thru
 Centers scoot back, boys run
 Half tag, trade and roll, left allemande..

Heads square thru four, swing thru
 Scoot back, recycle, left allemande.....

Head ladies chain, heads square thru
 Curlique, scoot back, centers trade
 Swing thru, turn thru
 Centers left turn thru, centers in
 Cast off three-quarters, pass thru
 Wheel and deal, left allemande.....

From *Square Dance Digest*:
 Four ladies chain, heads square thru
 Swing thru, boys run, ferris wheel
 Star thru and roll, swing thru
 Ping pong circulate, recycle, zoom
 Curlique, left allemande.....

Sides flutter wheel, head ladies chain
 Heads curlique, walk and dodge

Pass the ocean, single hinge
 Two steps at a time, double pass thru
 Track two, recycle, swing thru
 Boys trade, girls trade, turn thru
 Left allemande.....

More **LOAD THE WINDMILL** BY Ed:
 Heads lead right and circle to a line
 Rollaway, load the windmill, boys run
 Star thru, pass thru, wheel and deal
 Square thru three-quarters
 Left allemande.....

Four ladies chain, heads lead right
 Circle to a line, rollaway
 Load the windmill, circulate, boys run
 Trade by, circle four,
 Heads break to a line, crosstrail thru
 Left allemande.....

Four ladies chain, heads lead right and
 Circle to a line, right and left thru
 Rollaway, load the windmill, boys run
 Star thru, pass thru, wheel and deal
 Zoom and square thru three-quarters
 Left allemande.....

Heads lead right and circle to a line
 Right and left thru, rollaway,
 Load the windmill, boys run
 Square thru three-quarters, trade by

Star thru, pass thru, wheel and deal
 Zoom and pass thru, left allemande.....
 #1 couple face corner, box the gnat
 New heads crosstrail thru, go round one
 To a line (boys in one, girls in other)
 Load the windmill, circulate
 Boys run, those who can
 Right and left thru, pass thru
 All trade by, *star thru, pass thru
 Wheel and deal, centers pass thru
 Left allemande.....
 OR *Swing thru, girls circulate
 Boys run, bend the line
 Left allemande.....

From *Square Dance Digest*:
 Heads star thru, pass thru, touch
 Recycle, veer left, bend the line
 Dixie style to an ocean wave
 Left swing thru, girls cross fold
 Star thru, partner trade, pass thru
 Wheel and deal, touch a quarter
 Walk and dodge, cloverleaf, swing thru
 Turn thru, left allemande.....

American Squaredance Magazine's Workshop features original material submitted to the editor. New ideas are presented regularly. Mail new and creative material to Ed Fraidenburg, Workshop Editor, *American Squaredance*, PO Box 488, Huron OH 44839.



Come Dance With Us!

Sunday, April 13
 First Anniversary Dance
 Deuce Williams

Saturday, April 19
 Reath Blickenderfer

Tuesday, April 22
 Chad Johnson

Saturday, May 10
 Webb Mills

Tuesday, May 13
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by Erma Reynolds
Longmeadow, Massachusetts



This finished acrostic will give you a description of square dancing. It reads from left to right, with a black square at the end of each word. First, using the clues, fill in as many answers as possible in the blanks at the right of each clue. Then, transfer the letters from the answers to the diagram, fitting them to the numbers.

A
C
H
N
N
I
E
A
A
G
E
E

- A. A southern state gives its name to this dance.
- B. Food for farm creatures
- C. These get tired square dancing (slang)
- D. A girl's name
- E. Caller tells you to do this to partner
- F. Infrequent
- G. Skip to my ---
- H. Evening meal
- I. Heel and ---
- J. Shake and shiver
- K. From here to Beersheba
- L. Ladies form this when S/Ding
- M. Lively Irish dance
- N. Texas ---
- O. S/D shake this limb while dancing

— — — —	— — — —
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61 48 30	



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43	44		45	46	47	48		49	50		51	
52	53	54	55	56		57	58	59	60	61		

STRAIGHT TALK

The past few Quarterly Selection figures have left me cold. I have supported them and taught them to my dancers but only because my feelings for unity among square dance callers and leaders are more important than any one call or my personal dislikes. I don't feel that anyone has any right to gripe unless he has first offered some input for a better solution to any given problem. So, forget the gripe; here comes my offer of a better choice.

First off, because any figure must first appear on the Quarterly Selection list before it can be placed on a basic or plus list, I think we should look for the needs in the basic lists. Do the three basic lists contain all the language we need to explain the body movements involved in the figures which make up the basic and plus lists. I think not. When selecting a new Quarterly figure, these body movers should have first priority, therefore, I offer the calls *face (in/out/straight/left)* and *quarter (in/out/right/left)* and the difference between them as a needed call. A caller would be hard put teaching a class or workshop without them. Yet very few dancers know that when we use the term *face in*

we are speaking in relation to the center line of the square, and when we use the term *quarter in* we are speaking in relation to the temporary partner. If any caller wants to see even more amazement on the faces of dancers, let them know that the square always has two center lines (except when in ring formations) and when we use the term *face in* we mean to face the nearest center line; if one is already facing a center line, it means to face the other center line.

If I have managed to sway the thinking of anyone out there, join me in asking all callers to support this movement or any other movement they can justify as being needed as a basic for the next Quarterly Selection. Ask them to take this idea to Callerlab with the idea of developing more pertinent criteria to be used in the selection of future Quarterly Selections.

If I haven't convinced you in any way, get your pen out and try to convince me of your way of thinking. Who knows, maybe I'll join your crusade. One way or another, let's all get together.

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People

IN THE NEWS

The winter Olympics held in Lake Placid, New York, in February created much interest and, although no special square dances in conjunction with the Olympics were reported to us at this issue's deadline time (March 1), the North Country Squares of Plattsburgh, New York, had the pleasure of having **Wolf Lenz** of Germany dance with them, as reported by **Charles Rhodes** of Saranac, New York. **Wolf** worked at the Olympic site for the European Television Network. He dances with the Darmstompers of Darmstadt, Germany, his home town.

Credit goes to **Donna Lee** of Fairfax, Virginia, for the article on the Dixie Teen Twirlers in "Best Club Trick," March issue. Sorry for the omission.

An article by **Kathy Janich** is a Minnesota newspaper describes how **Whitey Aamot** and daughter, **Sara Aamot**, of Waseca, are both getting to be well-recognized callers in a five-state area. **Sara**, age 13, recently flew to Texas to record two numbers on the Sun-Ra label.

Greg McIntosh of Colorado Springs, Colorado, reported that the Old Tyme fiddle and S/D Reunion held recently in his area, honoring **Dorothy** and the late "Pappy" **Shaw** was a great success.

The *Des Plaines* (Chicago) *Suburban Times* recently carried a story of "never retired" callers **Charley and Lee Weller**, who together, have traveled hundreds of thousands of miles, dancing, calling and bringing happiness to many in the last 58 years — and still remain active.

Ed Kane of Columbus reports that **Charlie and Ellen Bloom**, fast approach-

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ing eligibility for **Paul Harvey's** Tournament of Roses, had need of some scraping, sanding and painting effort on their Columbus, Ohio home last summer. Fellow members of the Wheelers 969 club, under the leadership of **Walt and Jean Land**, did the preparatory work, bought the paint and applied the elbow grease necessary to refinish the house exterior as a labor of love. The **Mellis; John, Mary, Ruth and Newt Davis; the Calcaras, Daines, Johnsons, Bolins, Dave Hart and Monk Clark** proved that fellowship and concern for others is a vital part of our square dancing activity.

David E. Gillett is the new librarian for the Callers Club of Great Britain.

Al Scheer, veteran caller of Littleton, Colorado, says that although he recently broke his arm in a fall, his voice is as good as ever, and he has friends to carry his equipment, so that he has only missed one calling date.

The *Evening Independent* in the Tampa/St. Petersburg, Florida, area featured **Leonard Rausch** in a photo story recently, with his comments about selling western clothing in that area to square dancers and others for the past 25 years. See "Fashions" in this area for his store address.

John and Ethelyn Elber of Sun City, Arizona, sent a *News Sun* clipping from their area showing a first anniversary celebration of the Squarettes club, and in the photo are: **Marie Bozenhard, Dorothy Runge, Dick Kenyon, Helen Kelley and Carolyn Cary.**

The Starlighters Demo Team, shown on P. 29 of this issue, includes these performers: **Jo Holmstock, Bill Ford, Pat Sacchinelli, Paul Butterhof, Jan & Ron Dickerson, Joyce & Rick McGlynn, Eileen Camizzi, Tim McGlynn, Louise & Mike Remetz, Mildred & Walt Bobb, Juanita & Clarence Dye, Eleanor & Wilbur Lewis, Hilda & Charles House, Elaine & George Potts, Ruth and Chuck Lowe, Joan & Jim Hewett, Agnes & Norman Steele, Cecile & John Zorick, Janice & Bob Davis, Dot & Hunk Imke, Donna & Joe Powell, Audrey & Ralph Beyer, Dot & Bud Christman, Anna & Bob Friend.**

Although a full description of the Switzerland tour can be found on Page 5 this month, it may be newsworthy to say that 36 callers and round dance leaders from 29 states and provinces are going with perhaps 1400 dancers to Switzerland during a five week period next fall. This fact may establish a new record in the log book of square dance travel tours. Your editors, **Stan and Cathie Burdick**, urge you to sign quickly for this tour, before airline seats are sold out.

CALLERS

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Eddie & Audrey Palmquist R/D Clinic

On June 27, 28, 29, 1980, a round dance clinic, featuring Eddie & Audrey Palmquist, El Toro, California, will be held in the lovely ballroom of the 401 Inn, Kingston, Ontario, Canada. This clinic should be of interest to those graduate round dancers who are familiar with some of the international basic figures of the waltz, fox trot, etc.

Kingston, Ontario is located approximately half-way between Toronto and Montreal on Canada's 401 Highway and can be reached from the U.S. via State Highway 81 across the Ivy Lea Bridge and the 1000 Islands. It is just 130 miles

north of Syracuse, N.Y. and 240 miles east of Buffalo, N.Y.

An attractive cost package arrangement to cover both room accommodation and the dancing has been made and further details and registration forms are available from Art & Garrie Jackson, 578 Pleasant Park Rd., Ottawa, Ont. K1H 5N1, Canada (tel: 613-731-4825).

BAVARIAN HOLIDAY

A "Bavarian Holiday" theme has been selected by the Greater St. Louis Folk and Square Dance Federation for its 32nd annual square and round dance festival. The gala event will be April 11-12, 1980 at the Belle Clair Exposition Hall, 200 South Belt East, Belleville, IL.

The staff will include Ron Schneider of Bradenton, FL; George & Bobbie Stone of Longwood, FL, round dance cuers and instructors; Al Sova of Hales Corner, WI, advance level caller; and John F. Eubanks of Carl Junction, MO, new dancers caller. Planned are square and round dance workshops, after parties, booths featuring square and round dance attire, and a farewell

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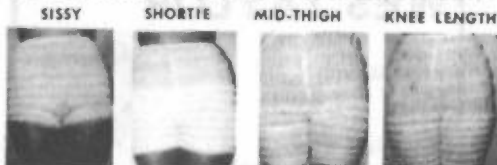
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brunch Sunday, April 13, with Eubanks as the speaker.

For ticket, housing and schedule information, contact Tom & June Mefford, 2508 Lucy Drive, Belleville, IL 62221.

NEWS FROM NEW ORLEANS

At a recent installation of officers dinner, new officers of the New Orleans Callers Assn. were installed. They are: President, Joe Hollier, Vice-President, Johnny Creel, Secretary, Mike Koehl and Treasurer, Rocky Luminais.

The Association begins its twenty-first year with three active charter members; Chuck Goodman, Jules Hubert and Johnny Creel.

A busy year is planned with Sight Calling Workshops, Caller Dancer Clinics and a Jamboree on Oct. 18th at the Bar None Ranch.

*Johnny Creel
Metairie, Louisiana*

GEORGIA CALLERS ASSOCIATION

On January 12 at Abraham Baldwin Agricultural College (ABAC) in Tifton, Georgia at the Georgia State Square

Dancers Winter Meeting, the reins of governance of the Georgia Callers Association passed from Bob Bennett of Thunderbird Records and Audie Lowe to Lowell Young, President; Rhett Glover, Secretary-Treasurer; and Jim Tyler, President-Elect. The entire body of callers is grateful to Bob and Audie for their leadership and is looking forward to a new year of growth and expansion with Lowell, Rhett and Jim. Plans for the ABAC Callers Junior College to be held at ABAC the last week in June were finalized and the GCA agreed to lend support to this much needed project for young callers.

During the four-day weekend, three dances and three workshops were held, all handled by the Georgia Callers Association for one of the biggest crowds in winter dance history. Everybody enjoyed the good food served in the college dining hall and on Saturday night ABAC students put on an excellent after-party show featuring the Pony Express with its delightful sound of bluegrass and the ABAC Goldusters with their high-kicking, eye-catching

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CW-137 Boogie Grass Band
CW-125 Give Me Back My Blues
CW-146 Sweet Malinda
CW-150 My Jamaica

"TRADITIONAL"

CW-107 Louisiana Man
CW-129 Something to Brag About
CW-134 Walkin' Shoes
CW-149 All Around
Cowboy
CW-147 Lovin' Cajun Style



Ernie Nation

Bronc Wise

Ron Russell

Ron Hunter

Ron Parry

Nelson Watkins

dance routines. Everybody had a most enjoyable long weekend.

*Dr. Frederick P. Reuter
Tifton, Georgia*

BENEFIT DANCE

The Haralson Haymakers of Tallapoosa, Georgia, and The Bremen Promenaders of Bremen, sponsored a Community Benefit Dance for the Haralson County Chapter of the American Cancer Society last December. The dance was enjoyed by members of both clubs and the public. The clubs had as their guests members of disco, tap, ballet, clogging and round dance clubs from the West Georgia area.

Wayne Abbey, caller for both square dance clubs, co-ordinated the dance which raised \$506.10 for the Cancer Society.

*Faye Ward
Tallapoosa, GA*

ALL VALLEY CANCER BENEFIT

The Rio Grands Squares sponsored the second annual All-Valley Cancer Benefit Dance in February at Sunshine RV Park in Harlingen. All proceeds

were given to the American Cancer Society in the valley.

The dance featured square dance callers and round dance cuers from all local clubs. There were two halls for dancing, a large selection of door prizes and a snack bar featuring homemade cakes and pies.

*William Matthews
Harlingen, Texas*



FRIENDSHIP FORCE

A square of Tulsa dancers traveled to Guatemala in March as part of an exchange program. The Friendship Force was created March 1, 1977, and is a non-profit private organization designed to encourage understanding in the world by establishing personal friendships between people of different countries. A planeload of US citizens

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from a particular city flies to a city in another nation to stay in private homes. The same plane brings an equal number of people from that city to stay with families in the USA. The visitors are requested to provide entertainment for their hosts one night of the visit. The Guatemalans have requested a square dancing exhibition as part of this entertainment. The Guatemalans apparently believe square dancing to represent the culture and lifestyle of Tulsa and Oklahoma. Dale Van Wormer
Tulsa, Oklahoma

21ST INTERNATIONAL CONVENTION

The 21st International S/D Convention will be held June 5-7, 1980. Dancers attend from Manitoba, Saskatchewan, North and South Dakota and Montana. This 21st convention will mark Bismarck's third time as host city. The International is the special square dance event of the season, called by the most talented caller in the area, with an expected crowd of 1200-1500 dancers.

Don Lucas
Bismarck, North Dakota

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RBS1250 COCA COLA COWBOY by Johnnie Wykoff

RBS1251 GOOD OLE BOY by Elmer Sheffield, Jr.

RED BOOT RELEASES

RB245 ALL I HAVE TO DO IS DREAM-DREAM-DREAM

by Mike Hoose & Malinda Hoose

RB246 IT MUST BE LOVE by Johnny Jones

RB247 YOU DECORATED MY LIFE by Don Williamson

RB248 COWARD OF THE COUNTY by Don Williamson

RB308 HAZZARD/MAGGIE (Hoedown) by Red Boot Sound

GOLD STAR RELEASES

GS710 MY HEART SKIPS A BEAT by Cal Golden

GS402 RAGTIME ANNIE/S.K.G., (Hoedown)

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AFTER-PARTY/SOUVENIR RECORD

By coincidence, last month in this column we discussed a novelty record, and this month we have another, although it is quite different. This is an after-party-type record, rated "G" for all ages, a hilarious, easy-aced ballad about "A Little Man," recorded by Al (Tex) Brownlee of Fontana Village in North Carolina.

"Tex" is certainly a "legend" to



thousands of square dancers everywhere. Everyone who has ever gone to Fontana Resort and seen him perform "live" will want this record as a souvenir. Those amateur performers who want to present this on stage will find it easy—the poem, "I'm A Little Man," comes in printed form with the record, and the flip-side contains music and sound effects. (See p. 42, March ASD or p. 77 this month.)

Write today for your copy of "I'm A Little Man," Lazy Eight (LE-1), to Lazy Eight Records, PO Box 401695, Garland TX 75040, or check with your dealer. It's a 45 RPM at standard cost.



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Stan Burdick

AUGUST 10-16, 1980

REMEMBER: A caller who wants to get ahead must attend a good caller's college, and the caller who wants to stay ahead must attend refresher courses periodically!

Write the Copes at Andy's, Box 129, Dillard GA 30537

Flip Side
ROUND REVIEWS
 by Frank & Phyl Lehnert

ALL OR NOTHING AT ALL— Roper 160
Choreography by A.J. & Hap Wolcott
 Good smooth music and a solid intermediate fox trot with the usual good Wolcott flavor.

BLUE KENTUCKY GIRL— WBS 49056
Choreo by Dave & Shari Kohlmeier
 A good country music song with vocal by Emmy Lou Harris; a flowing easy-to-easy-intermediate two step.

HE'LL HAVE TO GO— Belco 291
Choreography by Butch & Nancy Tracy
 A flowing easy two step to familiar country music, cued by Butch.

GOLDEN WALTZ Belco 291
Choreo by Ralph & Jeannette Kinnane
 Good music and an easy-intermediate waltz with a little different flavor, cued by Ralph.

CRY BABY CRY— RCA PB 11735
Choreo by George & Johnnie Eddins
 Good music with a vocal by Sylvia; a smooth easy-intermediate two step.

ROCKIN BABY— Elektra 46591
Choreo by George & Johnnie Eddins
 Real swinging music with a vocal by Jerry Lee Lewis on "Good News Travels Fast;" easy-intermediate two step complete with skips.

FOR THOSE WHO ARE YOUNG- IOTA 2; Choreo by Eddie & Audrey Palmquist
 Very pretty music and a nice flowing intermediate-plus international waltz routine.

SOMETHING BIG— Hi-Hat 980
Choreo by Brian & Sharon Bassett
 Peppy sax lead music and an easy two step routine.

DONNA— Hi-Hat 980
Choreography by Wayne & Norma Wylie
 Pretty music and a smooth easy-intermediate waltz. The music, "Faith," is dedicated to the late Donna Cavanagh of England by Merl Olds.

HURRICANE SHIRLEY— RCA 11673
Choreo by Charles & Dorothy DeMaine

Good, really low-down music with a vocal; an interesting intermediate mixture of two step, swing and cha.

NIGHT TRAIN— RCA 447-0205
Choreography by Irv & Betty Easterday
 Great Buddy Morrow music; challenging four-part change-of-rhythm routine.

MINT JULEPS— RCA 447-0205
Choreography by Will & Mil Dionne
 Good big band music of Buddy Morrow; a flowing high-intermediate change-of-rhythm routine.

BASIN STREET— Kimbo 507
Choreography by Bob & Barbara Wilder
 Good jazzy music and a fun-to-do easy-intermediate two step.

SNEAKY SNAKE— Mercury 73641
Choreography by Bill & Rosella Bosley
 Good novelty music with a vocal by Tom Hall; a good easy two-step.

BABY FACE— Atlantic 13162
Choreography by Tom & Jan Kannapel
 Good peppy music with a vocal by Bobby Darin; a fun-to-do easy-intermediate two step with lots of swivels.

CHASING RAINBOWS— Telemark 920
Choreo by Eddie & Audrey Palmquist
 Very pretty music and a nice challenging fox trot.

RISE A&M 2151
Choreo by George & Mady D'Aloiso
 Good low-down Herb Alpert music and a good fun-to-do challenging "west coast swing" routine.

Ratings * * *

by Dave & Shirley Fleck, Toledo, Ohio

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SQUARE DANCE: 61-125
 After Party Waltz P2-104/5 = 109A
 Mercury C2 35036 or 73250
 Wagon Wheel WW502

EASY INTERMEDIATE: 126-175
 Too Far Gone P2-122/13 = 135A
 Columbia 1-11097

INTERMEDIATE: 176-250
 Hallelujah WBS8877 P3-167/22 = 189A
 Sam's Song P2-198/30 = 228A
 EPIC 15-2372

FlipSide

SQUARE REVIEWS

by John Swindle

April already— where is the time going? Warmer weather is just around the corner. This month the record producers gave us twenty-three flips to dance to but only twenty different tunes, and one of those we danced last month. Looks like "Coward of the County" is going to be another "Back on My Mind Again." It is ironic how all the record producers seem to jump on the same song.

We would like to welcome a new label and wish it success. Thanks to the dancers who gave up a beautiful Sunday to do this review.

MY BABY'S GONE AWAY— Chaparral 507

Caller: Ken Bower

Chaparral has for our dancing pleasure presented us with a fine instrumental and, as usual, a very danceable tune. Ken is in his usual fine style on the flip with a smooth-moving figure. None of the dancers were familiar with this tune but enjoyed dancing to it, as they do all Chaparral releases. This tune would be a nice one to use with a class, as well as a relaxer at a club dance. FIGURE: Heads promenade half, sides right and left thru, touch a quarter, boys run, swing corner, left allemande, weave the ring, do-sa-do, promenade.

GOOD OLE BOYS— Red Boot Star 1251

Caller: Elmer Sheffield, Jr.

This is the first of two releases of this title this month. Red Boot gives a country western sound with an easy-to-follow rhythm and a very distinct beat. Junior put together a well-timed and unusual figure that the dancers enjoyed dancing. We might add that any standard 64-beat figure will work nicely with this tune. A key change on the closer added that extra "umph." FIGURE: Heads square thru, sides rollaway, do-sa-do, swing thru, centers run, ferris wheel and spread, star thru, square thru three-quarters, trade by, swing corner, promenade.

GREAT BALLS OF FIRE— Chaparral 206

Caller: Jerry Haag

Rock and roll is definitely here to stay. Jerry went back and pulled out another Jerry's old fifties' hit for this release. The dancers enjoyed dancing to this record but missed all the "bad" piano in the other "Great Balls of Fire." Jerry did a fine job on the flip. FIGURE: Heads square thru, do-sa-do, make a wave, ladies trade, recycle, star thru, right and left thru, square thru three-quarters, swing corner, promenade.

DOWNTOWN KNOXVILLE— Big Mac 009

Caller: Ron Mineau

The Big Mac Country Swingers presents us with a nice piece of country music. This record has a long instrumental lead-in and when Ron started calling on his side, the review dancers had the feel of the music and were ready to go. Ron does a super job on his side. FIGURE: Heads square thru, do-sa-do, curlique, follow your neighbor and spread, girls trade, recycle, pass to the center, square thru three-quarters, swing corner, promenade.

ANGELINE— Scope 643

Caller: Ron Mineau

We received word that Scope was coming out with a new sound, but cannot really tell if this is it. This is a nice instrumental with a good sound. The beat is a little different than what we are used to hearing on Scope. Ron does a really great job with a well-timed figure using peel the top. FIGURE: Heads square thru, do-sa-do, swing thru, girls fold, peel the top, right and left thru, slide thru, square thru three-quarters, left allemande, promenade.

COWARD OF THE COUNTY— Red Boot 248

Caller: Don Williamson

This song appears to be very popular among the record producers. This tune is a well done instrumental with the Red Boot sound. Don does a very nice job on the flip using two different figures. FIGURE: Heads flutter wheel, sweep a quarter, pass thru, do-sa-do, swing thru, boys run, half tag, scoot back, boys run, slide thru, swing, left allemande, promenade. ALTERNATE FIGURE: Heads pass thru, around one to a line, pass thru, U-turn back, touch a quarter, track and trade, ferris wheel, square thru three-quarters, swing, promenade.

MABLE— Kalox 1246

Caller: Harper Smith

Kalox gives us a nice piece of music and puts it together with a well-timed figure and Harper and it's a fun dance. Harper gives us a load the boat figure that is "right on." We are getting many songs with Plus One and Two basics. The dancers really enjoyed this. FIGURE: Heads promenade half way, sides right and left thru, sides curlique, boys run, right and left thru, star thru, load the boat, swing your corner, promenade.

RAINY DAYS AND STORMY NIGHTS— Longhorn 1031; Caller: Lee Swain

Longhorn and Lee Swain gave us a little western swing here, a very nice sound for that little change at your dances or patio parties. Lee put together a well-timed figure on the flip and does it very well. FIGURE: Heads promenade half, sides do-sa-do, star thru, pass thru, swing corner, left allemande, weave the ring, do-sa-do, promenade.

HONEY SHOW ME THAT YOU CARE— Sun Ra 1006; Callers: Sara Aamot & Jerry Rash

Sun Ra has really given us a different sound with this tune. It has that 1950's sound. Not the rock sound, but what I would refer to as the ballad or love song sound. This tune, however, has the vocal backup on the instrumental so a caller using this record is stuck to using the same tag lines and opener, middle break and closer. You might give it a listen for there are great possibilities in this tune. Sara and Jerry sound great together on the flip side. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, wheel and deal, turn thru, left allemande, swing, promenade.

COWARD OF THE COUNTRY— Blue Star 2107

Caller: Marshall Flippo

Key: A

Again Flip seems to be plagued lately with doing records that are jumped on by more than one record company. As usual, Flip's figure is well-timed. Callers who use this version might warn the dancers not to rush the grand square, because they only do half of it. At the halfway point, the dancers promenade. If the grand square is rushed, dancers have trouble recovering. FIGURE: Heads promenade half, curlique, walk and dodge, swing thru, boys run, bend the line, right and left thru, slide thru, square thru three-quarters, swing corner, promenade.

DIXIE ON MY MIND— Thunderbird 203

Caller: Chuck Myers

Southern callers should really dig this one. This song has a long lead-in that had the dancers jumping even before Chuck started calling. This tune is quite jumpy and was enjoyed by all the dancers. Chuck uses a simple but well-timed figure that makes this record more than just another square dance record. FIGURE: Heads promenade three-quarters, sides right and left thru, pass thru, do-sa-do, swing thru, turn thru, allemande left, turn thru, swing corner, promenade.

MUDDY BOGGY BANJO MAN— Thunderbird 204

Caller: Tommy Russell

Okay, banjo lovers, here is your record. Banjos are not all the way through this record, but used as lead. Tommy gave us a slightly different figure using an explode the wave. On the cue sheet, he shows where other basics can be used instead, so callers not calling for Plus One and Two clubs can still use basically the same pattern. FIGURE: Heads promenade half, curlique, boys run, pass the ocean, explode the wave, trade by, make a right hand star one full turn, girls turn back, swing, allemande left, promenade.

SMOOTH SAILING— Kalox 1245

Caller: John Saunders

Smooth sailing is not just in the name; this record was smooth sailing! A nice piece of music and a nice job of calling by John made this record just what its name implied. FIGURE: Heads lead right and circle to a line, pass the ocean, scoot back, girls circulate, boys trade, swing thru, swing thru, boys

trade, girls turn back, promenade.

DON'T BACK A MAN INTO A CORNER—

Scope 642; Caller: Ron Mineau

This is the third release by Ron this month. He was quite busy. On this tune, you can definitely hear the difference in the Scope sound, and we think you will like it. Ron did a nice job on the flip with a well-timed and slightly different figure. FIGURE: Heads square thru, right and left thru, swing thru, boys run, tag the line, face right, boys trade, bend the line, star, California twirl, swing corner, promenade.

HOLDING THE BAG— Seven C's 101

Caller: Al McAlpin

Seven C's first release is a very lively number. The instrumental has a really good sound with some fine piano, harmonic and guitar sounds. Al does a nice job on the flip with an eight chain six. This gave him a chance to sing some "cute" (the dancers' description) tag lines. A key change in the closer really lifted the dancers. FIGURE: Heads promenade half, square thru, right and left thru, eight chain six, swing corner, promenade.

LITTLE FARTHER DOWN THE ROAD— Big Mac

008; Caller: Jeanne Moody

This is the second release this month on the Big Mac label, another fine piece of country western music. A smooth rhythm and beat made this a fun record to dance to. Jeanne gave us two figures to dance as well as a tea cup chain in the opener and closer. The only unusual thing we noticed was that the first figure Jeanne used did not include a partner change. FIGURE: Heads curlique, boys run, curlique, scoot back, boys run, star thru, dive thru, square thru three-quarters, left allemande, promenade. ALTERNATE FIGURE: Heads curlique, boys run, do-sa-do, make a wave, boys fold, peel the top, boys trade, boys run, bend the line, left allemande, do-sa-do, swing corner, promenade.

I KNOW A HEARTACHE— Sun Ra 1004

Caller: Sara Aamot

Sara was with another caller on an earlier record but here she is by herself. The instrumental here has the same sound as the previous Sun Ra record. Sara uses the eight chain four figure in this tune, giving the caller a chance to sing some of the song. She does a very nice job but is a little weak. She has a very nice, but soft voice. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing corner, promenade.

ROBIN HOOD— Blue Star 2106

Caller Andy Petre

Blue Star put a little different sound here, with lots of piano, sax, fiddle and lead guitar. Andy gave us a figure with a couple of scoot back variations. He does a nice job on the flip. This might possibly be a patter record. FIGURE: Heads square thru.

Continued on Page 77

Speaking Of



Singles

The *Friendship News* is a square dance bulletin "presented" by the Single Swingers of Boise, Idaho. Their activities include a monthly visit to a nursing home, hosting the Boise Association dance in January and running a beginners class. Members of the Single Swingers have attended the Fiesta, and traveled to Mountain Home for the Johnny LeClair special dance. Also scheduled are a Regal Ball, Bum Dance, Valentine Dance, Sadie Hawkins dance.

The *Friendship News* publishes news and dates from all the area clubs. Its motto, printed on its masthead, is "For those who stand alone and swing together."

square
line



My wife and I recently started to teach a group of mentally retarded people to square dance. Neither my wife or myself can call and have had to rely on teaching tapes that are too fast. We would like to find out if any square dance callers or dancers know of the existence of any teaching tapes or records designed primarily for both the slow moving and slow thinking people. Any help from the readers of your magazine would be greatly appreciated.

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UNDERLINING

THE CALLER NOTE SERVICES

Let's start way down in Australia this month. Barry Wonson, in **Figuring** covers a "continent" of information, but most interesting is his concept of using a "common core" for variety/stability in using singing calls. He'll start with "head ladies chain, heads lead to the right, circle to a line...." and then go to different arrangements of basics. Or he'll go this far each time in a certain singing call (each figure) and vary the "get-out"— "Heads lead right, circle to a line, r. & l. thru, flutter wheel, sweep a quarter...."

John Strong in **SDDS** from California, urges callers to avoid using the double term "Mainstream, Plus One." It is confusing to the dancers, especially newer dancers. It also omits the QS level entirely, if you want to be technically correct. Say "Plus One" or "+1" if that's the level designation desired. He also explores *derby*, *change 1/4*, *cycle to a line*, *cut the diamond*, and others.

In the **Toronto and District Notes**, there is a very good workshop on the use of *diamonds*, done by John Charman, in which he tells us that instead of *just doing diamond circulate*, we should have *points circulate*, *wave swing thru*, *outside six circulate*, *flip the diamond*, *unwrap the diamond*, *cut the diamond*, *diamond swing thru*, *diamond chain thru*, *diamond swing the fraction*, *interlocked diamond circulate*, etc. Workshop on *peel off* is also given, plus *triple trade*, *crossfire*, *diamond recycle*, *quarter it*, etc. For round dance leaders, "Shantytown" was the ROM, *telemark* is thoroughly explained.

Gene Trimmer in **Mainstream Flow** talks about maverick callers who are actually ignoring the Callerlab lists and teaching new dancers *linear cycle*, *presto*, *teacup chain*, *relay the deuce*

and *load the boat* before they are thoroughly grounded in *peel off*, *scootback*, etc. Shame! Gene thoroughly delves into *spin chain thru*.

George Jabbusch in **NCR** mentions that callers ought not to give dancers lots of extra time to do the basics when calling, since that "spoils" them for normal timing at other dances. Good thought. (This also creates "stop and go" dancing.) "Paired Squares" is a great idea (from Ted Wegener). Examples are given so that two sets work together (not tandem) and interchange dancers as in progressive squares.

George Gargano in **Minnesota Callers Notes** asks: "What is happening when dancers can do *track two*, *coordinate*, *chase right*, etc. and not dance all of the mainstream basics? Who is to blame?" He answers "We, collectively as callers." He then asks: "How long since you've called *peel off*, *fold*, *hinge*, *dixie style*? Keep a Callerlab list handy." Material gone over was *split circulate*, *zoom*, *trade the wave*, *partner hinge*, *linear cycle*, *change o*, *mini-chase*, and *load the windmill*.

Bill Davis in **SCVSDCA Notes** from California says that *linear cycle* and *rightabout* seem to be getting the most play in the new call area. He includes some good "3 and 1 line" stuff.

Trent Keith in **Supplemental Notes** has lots of good variety material. A sample:

Heads square thru, curlique,
Split circulate, boys run, r. & l. thru
Dixie style to o.w., boys run 1 1/2, al....

He says "Don't tell dancers a *slide thru* is like a *star thru* with no hands. Tell them that since men use *right hands* in a *star thru*, they will pass thru and *quarter RIGHT*. Since ladies use *left hands* in *star thru*, they will pass thru and *quarter LEFT*." Good memory jogger for the dancers.

VACATION GUIDE, Continued

Cheryl Moore, 1115 S. Cottage St., Meadville PA 16335.

29-30 Lagoon Hoedown, Farmington Utah. Call (801) 394-5067.

29-31 10th Ann. Singles Dance-A-Rama, Portland OR. Write Elmer Carter, PO Box 1307, Portland OR 97207.

29-Sept. 1 Labor Day Weekend, Turkey Run State Park, Marshall, IN. Write M. Forsyth, 9901 Pendleton Pike, Lot 177, Indianapolis IN 46236.

29-Sept. 1 Hidden Valley Campground, OH. Write Dave & Shirley Fleck, 3444 Orchard Trail Dr., Toledo OH 43606.

31-Sept. 7; 7-14; 14-21; 21-28; 28-Oct. 5 Fall S/D weekends, Fontana Village Resort, Fontana Dam NC 28733.

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2-7 31st Ann. Folk & S/D Camp, the Inn, East Hill Farm, Troy, NH. Write Ada Page, 117 Wash. St., Keene NH 03431.

4-7 18th S&R/D Jamboree, Willowa Lake, OR. Write Vaughn & Jean Parrish, Rt. 2, Parrish Rd., Berthoud CO 80513.

5-7 Hodad Weekend, Wisconsinaire Resort. Write Elmer Elias, 1571 S. 57th St., W. Allis WI 53214.

5-7 Shindig 80, Duluth, MN. Write PO Box 6472, Duluth MN 55806.

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18-20 Myrtle Beach Ball, Convention Ctr., Myrtle Beach, SC. Write Barb Harrelson, 419 Hawthorne Rd., Lancaster SC 29720.

18-21 9th Ann. GA State Convention, Coliseum, Macon, GA. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta GA 31601.

20-27 Septemberfest KY Dam Village St. Pk., Gilbertsville, KY. Write Janice Berkley, 231 N. 4th, Mayfield KY 42066.

24-Oct. 4 S/D Cruise on the TSS Festvale. Write Norma & Jay Kyle, 746 Madison Sq., Madison TN 26- Yellville Turkey Trotters Special, Yellville, AR. Write Russ Albertson, Box 73A-1, Flippin AR 72634.

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26-28 Flaming Leaves Festival, Lake Placid, NY. Write High Peaks Squares, Box 945, Lake Placid NY 12946.

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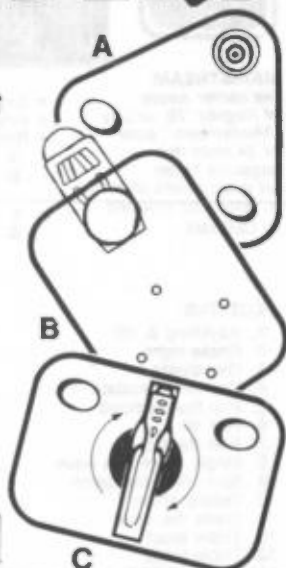
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EXPERIMENTAL BASIC PULSE POLL



MAINSTREAM

See center pages of August '79. or buy "Mainstream" book for \$4 from this magazine to get full descriptions of calls as listed and grouped by Callerlab.

CALLERLAB APPROVED EXPERIMENTALS

- Extend (the tag)
- Ping pong circulate
- Roll (as an extension from)
 - a. Adjacent columns trade & roll
 - b. Centers of wave or 2-faced lines Trade and roll
 - c. Half tag trade & roll
 - d. Partner trade & roll

- Track II
- Touch
 - a. To a wave
 - b. 1/4
 - c. 1/2
 - d. 3/4
- Two steps at a time

Track and trade
Make me a column
Dixie derby

PLUS ONE

1. Anything & roll
2. Chase right
3. Coordinate
4. Diamond circulate
5. Flip the diamond
6. Pair off
7. Peel the top
8. Single circle to a wave
9. Spin chain the gears
10. Teacup chain
11. Trade the wave
12. Triple scoot
13. Triple trade
14. Turn & left thru

PLUS TWO

1. All eight spin the top
2. All eight swing thru
3. Anything and spread
4. Crossfire
5. Curley cross
6. Dixie grand
7. Explode the wave
8. Follow your neighbor
9. Load the boat
10. Relay the deucey
11. Remake the thar
12. Swap around

ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for dancers below PLUS level activity.

ASD— Not a Callerlab level

1. Linear cycle
2. Magic columns
3. Mini-chase
4. Hocus pocus
5. Load the windmill
6. Tally ho
7. Slant, touch & anything
8. Right/left about
9. Presto
10. Change-0

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PULSE POLL



ROUND DANCERS' ROUNDS

1. Apres L'Entrainte/Comin' in the Back Door
2. Let Your Lovelight Shine
3. Sunrise Sunset
4. Them Old Songs
5. Non Dimenticar
6. I Wanna Quickstep
7. Hawaiian Wedding/Nitey Nite
8. Games Lovers Play
9. Rhumba Maria
10. Won't You Come Dance

SQUARE DANCERS' ROUNDS

1. Little White Moon
2. All Night
3. Til Somebody Loves You
4. Fun Stuff/Shanty Town
5. Stumblin' Along
6. Let's Linger/Chili Sauce
7. Knee Deep
8. Sandy's Waltz
9. Rose Room
10. Vaya Con Dios

CLASSICS

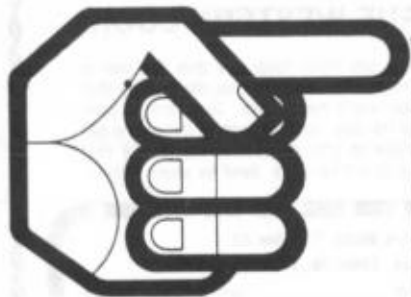
1. Spaghetti Rag
2. Hold Me
3. Answer Me
4. Feelin'
5. Dream Awhile
6. My Love
7. Folsom Prison Blues
8. Birth of the Blues
9. Dancing Shadows
10. In the Arms of Love

TOP TEN ADVANCED ROUNDS

- (Courtesy Carousel Clubs)
1. Apres L'Entrainte (Dahl)
 2. Para Esto (Roberts)
 3. I Love the Nightlife (D'Aloiso)
 4. Aphrodisia (Ward)
 5. Hawaiian Wedding Song (Lovelace)
 6. El Coco (Easterday)
 7. Sugarfoot Stomp (Easterday)
 8. Strawberry Shag (Holiday)
 9. A Summer Place (Easterday)
 10. Someone Like You (Barton)

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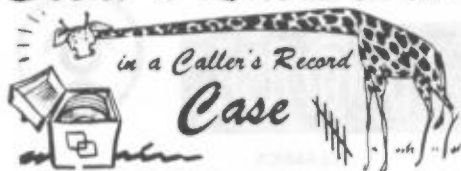
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NEW BOOK AVAILABLE

The editors of this magazine have just published a new "handy handbook" for callers, cuers and all who ever have occasion to set up sound equipment. Written by Dennis Wright and Andy Cisna, it is entitled "Sounding the Hall." Cost: \$3., plus \$1. postage from ASD.

NOTE: The monthly Pulse Polls for round and square dance interest are copyrighted by this magazine and may be used only by special permission in printed form. However, post them at your club, along with the magazine form to encourage new ASD subscribers. They are the result of more than 75 monthly returns from key callers and cuers coast to coast. Callers will find descriptions of new experimental movements in our workshop section (New Idea or Pulpollex) as soon as Ed can produce the same for us, or sooner in certain note services they may subscribe to, or in the latest Burleson supplements.

Steal a Little Peek



MIKE HOOSE

Mike made the square dance scene in 1973 and after graduating from classes became interested in calling. His calling career began in 1975. Mike is employed by ITT Telecom Switching Division of Gray, Tennessee. He resides in Johnson City and is 26 years old. Within his short period of calling, he has made four recordings on the Red Boot label.

Presently Mike is caller and class instructor for the Golden Nuggets Club of Bristol, Virginia and a member of the Upper East Tennessee Callers Association. He is active with workshop groups, exhibitions and out-of-town weekend calling.

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SINGING CALLS

Baby I'm Burnin'— Red Boot
Honey— Chaparral
What This Old World Needs— Windsor
Grandma's Featherbed— Red Boot
All Wrapped Up In You— Rhythm
Why Don't You Love Me— U.S.A.
Rockin Pneumonia— Chaparral
All I Have To Do Is Dream— Red Boot



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DANDY IDEA



Fairfield Square Dance Club Annual Meeting, June 1, 1979



CLUB PLACE MAT

Dave Hass of E. Hampton, Connecticut, sent us a very unusual place mat designed by the Fairfield Square Dance Club in their club colors of pink and blue, and used as dinner place mats at their annual dinner and meeting last June.

The unusual feature of this design

created by Charlie Zalinger (president at the time) and printed by another member, Don Gaudio, is that all the names of club members are incorporated in it, inter-linked like a cross-word puzzle.

The time is coming fast for annual club season wind-ups, annual dinners, and recognition nights this spring. Why not use this mat motif for your big event?



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29th NATIONAL, Continued

the refrain "Take That Night Train to Memphis," plus a picture of dancers.

The stamps on the envelope will be the four diamond-shaped 13¢ American Dance stamps issued in 1978 and no longer available at face value. Instead of the familiar wavy lines appearing on many cancelled stamps, the cancel will be formed by the emblem for square and round dancing.

MSCS, a non-profit organization, will use the proceeds from the sale of these souvenir "covers" to finance their annual exhibition, a tradition of many years.

The memento, one to be treasured, will be available for \$2. on the convention floor, \$2.50 by mail, or three for \$6.50. Mail orders should be sent to MSCS Inc., PO Box 17662, Memphis TN 38117.

ROUNDALAB, Continued

Jack Chaffee of Arizona was elected chairman. Serving on the board of directors are Bruce and Roberta Bird (Ks.), Edith Capon (Tenn.), Darlene

Chaffee (Az.), Irv and Betty Easterday (Md.), Dave and Shirley Fleck (Ohio), Harmon and Betty Jorritsma (Cal.), Frank and Ruth Lanning (Ks.), Clancy and Betty Mueller (Ind.), Bud and Shirley Parrott (Or.), Corky and Paulette Pell (Tx.), Charlie and Bettye Procter (Tx.), Doc and Peg Tirrell (N.J.) and Wayne and Norma Wylie (Az.) Charles Capon is the executive secretary.

The fourth annual meeting of Roundalab will be in Philadelphia, Penn., October 26-28, 1980.

Flip Side, Continued

do-sa-do, make a wave, scoot back, swing thru, girls trade and curlique, scoot back, swing corner, left allemande, promenade.

GOOD OLE BOYS— C Bar C 555

Caller: John Griffith, Sr.

This is the second release of this tune. Two producers, two callers give us two completely different sounds of the same song. This release is a little peppier than the other. The dancers enjoyed dancing to the release, as to the other, and commented as to why so many companies release the same tune. John does a great job on his side.



NEW RELEASES

- SOS 1001 FULTON COUNTY FAIR by Warren Mosely
- SOS 1002 TULSA COUNTY HOEDOWN
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- SOS 1004 HOW MUCH TIME DOES IT TAKE by Mel Carter
- SOS 1005 ARE YOU TEASIN' by Maurice Pinalto
- SOS 1006 THREE TIMES SEVEN by Mel Carter
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- JP401 TENNESSEE SUNSHINE, Bob & Joe
- JP402 FOUR IN THE MORNING, Bob & Joe
- JP501 JOPAT/JOLEE (Hoedown)
- JP104 LOOKING FOR SOMEONE LIKE YOU, Bob
- JP204 GONNA HAVE A BALL, Joe
- JP1977 HONEY ALL I EVER NEED, Joe
- JP103 SELFISH, Bob
- JP201 WHEN YOU SAY LOVE, Joe
- JP101 BLUE MOON OF KENTUCKY, Bob
- JP302 NO LOVE AT ALL, R/D Ollie/Donna Loehr
- JP301 ALL OF ME, R/D Ollie/Donna Loehr

Distributed by Corsair,
Twelgren, Old-Timer

FIGURE: Heads square thru, do-sa-do, curlique, scoot back, boys run, right and left thru, pass the ocean, swing thru, boys trade, swing corner, promenade.

PROMISED LAND— Wagon Wheel 403

Caller: Ray Short

Some of you may be familiar with Elvis' rendition of "Promised Land." Well, this is it. The sound you have here is very similar to "Wabash Cannonball," with a little lyric change. The Wagon Masters do their usual fine job on the instrumental and Ray put together a smooth dancing figure. A key change on the third figure and closer gives the caller a chance to drive this song a little. An alternate figure is listed on the cue sheet. FIGURE: Heads promenade half, star thru, pass thru, circle half, veer left, make me a column, trade and roll, pass thru, wheel and deal, square thru three-quarters, swing, promenade.

ALL THE GOLD IN CALIFORNIA— 4-Bar-B 6019

Caller: Bob Carmack

Callers who like vocal accompaniment on a record will like this one. Bob uses a grand square in the opener, middle break and closer. The voices are there so every caller has to use a grand square. The music is adequate but the tune a little hard to follow. Callers might use this record and listen to the flip side, using Bob's call as a guide. He does a

good job on the flip. FIGURE: Heads promenade half, right and left thru, square thru, right and left thru, star thru, flutter wheel, reverse the flutter, promenade.

COWARD OF THE COUNTY— C Bar C 553

Caller: Jim Melton

This is the third "Coward of the County" the dancers danced this month, and the fourth release of this tune. This one had two key changes that added a lot to the instrumental and gave the caller a chance to show his versatility. Jim does a nice job on the flip. FIGURE: Four ladies chain three-quarters, heads promenade half, right and left thru, square thru, dos-a-do, swing thru, boys run, ferris wheel, pass thru, left allemande, do-sa-do, promenade.

MY JAMAICA— D&R

Caller: Ron Hunter

D & R Has given us a different sound in this tune, a nice song to use at a luau or a Latin-American theme dance. Ron does a good job on the flip but this is just not the type of tune callers might use at just any dance. The instrumental on our copy skips toward the end. You might want to play this one through to check, if you decide to buy. FIGURE: Four ladies chain three-quarters, heads square thru, do-sa-do, swing thru, boys run, wheel and deal, left allemande, swing, promenade.



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27- President's Charity Ball, Folk & S/D Fed. of NC. Contact Bob Harrelson, Greensboro NC (919) 292-1505.

27- Allegany Valley S/D Federation, Scottish Rite Cathedral, New Castle, PA. Write Jim & Helen Riggans, 233 E. Meyer Ave., New Castle PA 16101.

28- 14th Buckwheat Festival Dance, Craig Civic Ctr., Kingwood, Va. Write Jean & Frank Slagle, c/o City Hall, Kingwood WV 26537.

OCTOBER

3-4 Sunnyland Retreat, Myrtle Beach Civic Ctr., SC. Write Box 3176, Kingsport TN 37664.

4- Lift Lock Squares, Peterborough, Ont., 25th Ann. Dance. Write Bob & Jane Jaffray, RR #1, Ennismore, Ont., Canada K0L 1T0.

10-12 24th Annual Jubilee, Santa Clara Cty. Fairgrounds, San Jose, CA. Write PO Box 1559, Los Gatos CA 95030.

10-12 Oktoberfest Weekend, Enfield, CT. Write Doug & Joyce Fuller, 147 Russell St., Woburn MA 01801.

11- S/D Special, Masonic Temple, Watertown, SD. Contact Arne Anderson, 1311 NE 2nd St., Watertown SD 57201.

18- 4th Ann. Turkey Trotters Festival, Yellville, AR. Write Russ Albertson, Box 73A-1, Flippin AR 72634.

24-25 Hoosier Festival, Evansville, IN. Write Phyl & Frank Lehnert, 2844 S. 109th St., Toledo OH 43611.

24-25 2nd Annual Single-Rama S&R/D, Happy Dolphin Inn, St. Petersburg Beach, FL. Write Ross Alexander, PO Box 10293, St. Petersburg FL 33733.

26-28 4th Annual Meeting of Roundalab. Write Charlie Capon, 1025 N. Highland, Memphis TN 38122.

31- Nov. 1 9th Ann. Pumpkin Festival, Owatonna, MN. Write Ferris Chladek, 218 15th St. NE, Owatonna, MN 55060.

31- Nov. 2 S/D Weekend, Marina Inn, So. Sioux City, NE. Write Marina Weekend, 2221 S. Glendale Ave., Sioux Falls SD 57105.

NOVEMBER

1- Calico & Jeans 8th Ann. S/D Festival, Woodrow Wilson H.S., Beckley, WV. Write Zell McGriff, 204 Highland St., Apt. B., Beckley WV 25801.

1-3 Ann. S/D Weekend, The Inn, East Hill Farm, Troy, NH. Write Ralph Page, 117 Wash St., Keene NH 03431.

1-7 Bermuda Vacation. Write Dick Leger, 16 Sandra Dr., Bristol RI 02809.

2-8 Cloggers Jamboree, Fontana Village, NC. Write Fontana Village Resort, Fontana Dam NC 28733.

21-22 18th ann. Mid-south Festival, Memphis, TN. Write Carol Roebuck, 4545 Parkwood, Memphis TN 38128.

21-22 16th Ann. Roanoke Valley S/D Festival, Natural Bridge, VA. Write Joe & Ann St. Hilaire, 4136 Chesterton St. SW. Roanoke VA 24018.

29- 16th Doubleheader, Leader St., UAW Hall, Marion, Oh. Write Martin & Carol Stambaugh, 2644 Marion-Marysville Rd., Marion OH 43302.

DECEMBER

20- Snowflake Special, Jacksonville, NC. Write



J. Congleton Bob Poyner



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- CC-544 Back On My Mind Again (Jim)
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- CC-55H Walking Tall (C Bar C Fling) Hoe
- New Releases
- Recorded In Living Stereo
- CC-553 Coward Of The County (Jim Melton)
- CC-554 First Thing Each Morning (Phil)
- CC-555 Good Old Boys (John)
- CC-556 I'd Rather Go On Hurtin' (Bob Poyner)
- CC-557 Cowgirls
- New On Seven C's Records
- TC1 Holding The Bag (Al McAlpin)



Phil Kozlowski



John Griffith



Jim Melton



Al McAlpin

AMERICAN SQUARE DANCE

SUBSCRIPTION DANCES

Wilton Manors FL; April 2, Bill Roundtree
Pensacola FL; April 5, Loretta Gantt
Watertown SD; April 9, Perry Bergh calling
Charlestown WV; April 16, Erwin Lawson
Altoona PA; April 17, Emil & Ruth Corle
Muskegon MI; April 17, Ken Gilmore & Bill Squires
Sheffield PA; May 4, Charles Rice
El Paso TX; May 6, (tentative)
Germantown (Memphis) TN; May 7, E.&S. Ramsey
Owego NY; May 10, Claude Strife
Eureka CA; May 12, Bob Jackson
Visalia CA; May 14, Al & Connie Whitfield
Waseca MN; May 20, Whitey Aamot
Newport KY; May 21, Blaine Mozea
Mt. Home AR; May 22, Mural Partee
Oklahoma City OK; May 23, Dick & Carole Manning
Augusta GA; May 28, Sam, Alice Davis
Decatur GA; May 29, Buddy & Becky Allison
Tifton GA; May 30, Fred Reuter
Willoughby OH; June 3, Russ & Ginny Perfors
Millville NJ; June 7, Ralph Trout
Skowhegan ME; June 8, N. Chase
Bristol TN; June 10, Jim Criswell
Grenada MS; June 21, Charles Leflore
Minerva NY; July 23, Mary & Bill Jenkins
Dillard GA; Aug. 9, Jerry & Becky Cope
Richmond VA; Aug. 16, Linwood Hasty
Dayton OH; Aug. 24, Walt & Dot Wilson
Anderson SC; Aug. 25 Carol Brown
Lancaster SC; Aug. 26, LaVerne & Barb Harrelson
Charleston SC; Aug. 27, Treva Owen
Huntsville/Madison AL; Aug. 29, Rich Long
Anniston AL; Aug. 30 (tentative)
Madison WI; Sept. 7, Bob & Marge Thronsdn
Berea OH; Sept. 15, Al & Lou Jaworske
Belleville IL; Sept. 19, Joe & Marilyn Obal
Wausau WI; Sept. 24, Bob & Pauline Holup

Bill Dischinger, 18 Longstaff St., Jacksonville NC 28540.

26- Jan. 2 Winter Dance Week, Peaceful Valley Lodge, Estes Park, CO. Write Cal Campbell, Star rte, Box 150LM, Alameda NM 87048.

27- Jan. 1 31st Ann. Year End Folk & S/D Camp, Keene State College, Keene, NH. Write Ada Page, 117 Washington St., Keene NH 03431.

30-Jan 1 New Year Weekend, Turkey Run State Park, Marshall, IN. Write M. Forsyth, 9901 Pendleton Pike, #177, Indianapolis IN 46236.

Hardy AR; Sept. 26, Sam McNitt
Kingsville TX; Sept. 28, Ken & Judy Curtis
Wyoming MI; Oct. 14, Roger Nichols calling
Oak Lawn IL; Oct. 17, Mel Mozwez
Johnstown PA; Oct. 19, Jim & Dot Karl
Versailles OH; Oct. 23, Bill Swallow
Centralia IL; Oct. 24, Dave Schilling
Toledo OH; Oct. 26, Bob, Mary Hart; Jack, Lill May W. Lafayette IN; Oct. 31, Dayri Merrill
Ogallala NE; Nov. 2, Cal & Linda Peters
Kansas City MO; Nov. 3, Jim & Barbara Jefferies
Hudson NY; Nov. 7, Eleanor & Bill McIntyre
Berlin PA; Nov. 9, Roy & Ruth Romesburg
Ray ND; Nov. 11, Sheldon Thom
Minot ND; Nov. 12, Arnold & Nobuko Strebe
Devils Lake ND; Nov. 13, Carroll Carlson
Portland Or; Nov. 16, Ed, Mary Warmoth
London Ont. Canada; Nov. 28, Ken Brennan
Ft. Lauderdale, FL; Dec. 3, Vern Johnson
Ft. Walton Beach FL; Dec. 6, Joe Vaccari
Plant City FL; Dec. 7, Marty, Byrdie Martin
Va. Beach VA; Jan. 16, Dick Jackson
Milwaukee WI; Jan. 29, Jack, Gladys Smith
Carlsbad NM; Feb. 6, James & Thelma Lowery
Los Alamos NM; Feb. 7, Bob & Marilyn Gill
Harlingen TX; Feb. 8, Jerry & Soundra Rash
Bronson FL (Gainesville); Feb. 20, Paul Greer
Schenectady NY; Mar. 20, Bill Efner
Millville NJ; Mar. 21, Ralph Trout
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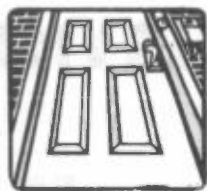
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- TNT145 MY HEART (Waltz) by Dave Fleck
TNT146 HEY BABY YOU'RE LOOKING FOR ME by Al Brundage
TNT147 NICE AND GENTLE (Hoedown w/Patter) by Al Brundage
TNT148 MERRY OLDSMOBILE by Gene Trimmer
TNT149 SOMEONE LOVES YOU R/D Merle Davis
TNT150 CALAHAN, Round by Bud Parrott
TNT151 AIN'T SHE SWEET by Al Brundage
TNT152 SUGAR BLUES by Al Brundage
TNT153 I REMEMBER, Round by Dave Fleck
TNT154 HELLO LOVE by Hank Hane
TNT155 TAKE ME OUT TO THE BALL GAME by Gene Trimmer
TNT156 MONDAY MORNING BLUES by Steve Brissette
TNT157 REAL MADRID by Ken Crowley



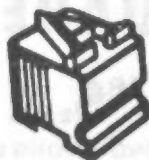
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THE ORIGIN OF THE YELLOW ROCK

(or "If your corner is 'stone cold', don't take her for 'granite'")

Note: There has been much speculation among square dancers from time to time as to how the term "Yellow Rock" came into existence. Here at last is the true story, except that real names have been used in order to protect any pseudonyms among you who might be a little affected.

BY YEEDS

Once upon a time, in far off Ragged Butte, Montana, there lived a young lad whose parents owned a ranch so big it would make an Alaskan real estate tycoon green with envy.

This fortunate kid would ride out on the great plains, studded with ragged rocks, and survey the ten thousand acre spread that would one day be his. Even the 500 head of Herefords seemed to nod their approval, chewing their collective cuds as he rode by.

The boy was named Jedediah, after his great grandfather, Jed. They called him "J" for short. He had everything going for him. In addition to the ranch that would soon enough be his own (after the old man kicked the bucket) he had money, good looks (sort of a cross between Ken Bower and Jon Jones), and a perky pinto that got fifty miles to a gallon of water.

Each day he'd ride to a particular rock formation, sort of a bluff, that was higher than all the surrounding crags, topped by a buffy, bumpy bumptious, statuesque rock that rose above all the others. In Pennsylvania they call these "chim-rocks", in honor of chimneys. In Wisconsin they call 'em Dell Dumplins, in honor of Dell Dumplin, who looked for all the world like a chim-rock.

Anyway, "J" loved to climb to the top of this quaint sandstone stalagmite, after tethering his horse at the base of it, and just sit there and dream. He dreamed of owning all the land as far as he could see. He mused about his friends in school. He cogitated about his own future. A little house on the prairie. A chicken in the pot. He fantasized about girls. Dames. Dolls. Lasses. Sweethearts. Female lovelies.

He considered that very "special" girl that would be "made in heaven" just for him. Long, black, braided hair. A winsome, winning nose, smooth as a bay's. Lips like cherries. Teeth like a yearling heifer's. Eyes like azure, just as you're assured, sir, that Easter's after astor as per Webster!

Thinking about the girl he might marry, he wished heartily that he might find her soon, and spontaneously threw his arms around the big buff-colored rock column in eager anticipation.

As if by magic, a very lovely dove-ly maiden made an appearance out of nowhere, and blinked, just as anyone would blink, having just come out of nowhere. She was everything he'd hoped for— raven-haired, azure-eyed, heifer-teethed, and all that jazz. What's more, she was a full-blooded Cherokee Indian princess— he could tell by her purple-tinged tail feathers. What a prize! You can hardly find a red-skinned, blue-blooded, white-feathered Indian princess these days, since Cher went off the tube.

"I'm Kay," she said shyly. "They call me "K" for short."

"What an alphabetical coincidence," he said boldly. "I'm 'J' and I've been waiting up here on this ledge for a lifetime for you."

"By the big, bountiful, bruin Benefactor of the sky," she *bearly* whispered, "That is a coincidence! I've come here often, alone, just to dream, muse, cogitate, and fantasize about a handsome prince on a pinto who'd take me away from the reservation, without reservations,

and gallop off as swiftly as the arrow flies."

That did it. It was love at first sight. They kissed, and Cupid's arrows flew so swiftly she was absolutely all a-*quiver*. Then they sat down to have a long talk, since young people in this age fall in love first and then need to get acquainted. Many moons passed for J & K. They met often at the angular amber landmark, which had been such a magic place for them.

But things didn't go quite as smoothly as those who have a "piece of the rock." They had a grave problem, as towering as a totem tombstone. You see, J's father had told J he'd better "split with Pocahontas." (The old man was sort of a *whiteneck*, you might say.) At the same time the girl's father, chief of the Cherokees, said she should cease seeing the "Sheik of Sheboygan." So, in order to remain trust-worthy to each other, they had to rendezvous 'round the rock in secret.

To make matters worse, J had to serve his time in the army, and was sent to far off Buddapoopinole (That's just south of Kukacrysanthimum) to squelch a border conflagration. It was awful. Why must these things be? Two young people who had everything! She was young and beautiful, the pride of the tribe. He was handsome and due to inherit some very vast acreage. A love affair revolving around a magical, monumental, tubular, topaz trapezoid, torn assunder by parental disapproval, and the senseless conflagration of a nation. Whew!

To make matters worsen still, one day J was killed by an errant gorilla on the border of Buddapoopinole, south of Kuka-whatever. (no, not a guerrilla, a *gorilla*, since it was jungle country.) K was absolutely beside herself. (Schizophrenia set in, as well as remorse.) She ran to the rock, weeping, and threw herself on it in a violent way. As she wrapped her arms around the stationary stone statue, bathing it in tears of anguish from her azure eyes, a strange thing happened. The rock rumbled and groaned and crumbled and "cloned", and lo and behold— it became J, himself, in the flesh! The Great Spirit of the Rock had worked its magic again. And the two reunited lovers walked off into the clouds, arm in arm, never to be separated again.

Dry your eyes, granny, here's the big finale.....

Ever since that historic day, square dancers everywhere turn and gently squeeze the corner person when the caller says "yellow rock", in remembrance of that daffodillian rock, high above the purple plains— that silent symbol of love undaunted— that tender testimonial to a miracle.

Now, if you don't think this incredible story is absolutely true, friends, we invite you to go out where the deer and the tumbleweeds play, out to the great plains of Montana. Find Ragged Butte for yourself, and look westward at dusk. As the sun sets ever so slowly, the fleeting image of the inseparable lovers will actually dance across the horizon, right before your eyes. (It helps to see them better if you've had a nip of root beer in the Last Outpost Cafe.) The apparitions will magically merge into a single golden rock formation, and you'll be positive that the beautiful Thespian theory I've so eloquently described is really a BIG BLUFF.

