

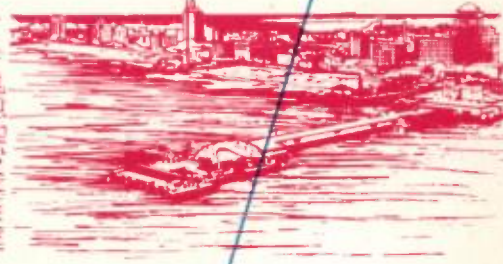
JUNE 1977

A M E R I C A N



ATLANTIC CITY
NJ
JUNE
23-25

26th
NATIONAL
SQUARE DANCE
CONVENTION

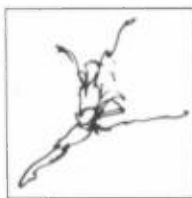


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AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 31, No. 6
JUNE 1977



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Workshop Editors
Willard Orlich
Bob Howell
Ed Fraidenburg

Record Reviewers
Don Hanhurst
Frank & Phyl Lehnert

Feature Writers
Harold & Lill Bausch
Jim Kassel
Mary Jenkins

Editorial Assistants
Mona Bird
Mary Fabik
Jo Homyak
Mef Merrell

National Advisory Board
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Bob Augustin
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CO-EDITORIAL



Nine years ago when we became the editors of *American Squaredance*, we often presented our journalistic philosophy in this column. Then we passed into a phase where this seemed too repetitive. Now, full cycle, we're back to restating some of our basic feelings about publishing a national magazine.

Last June, 40,000 people attended the Anaheim National Square Dance Convention. Some of the 40,000 were unhappy and wrote letters about their experiences. We've received some criticism for publishing these opinions.

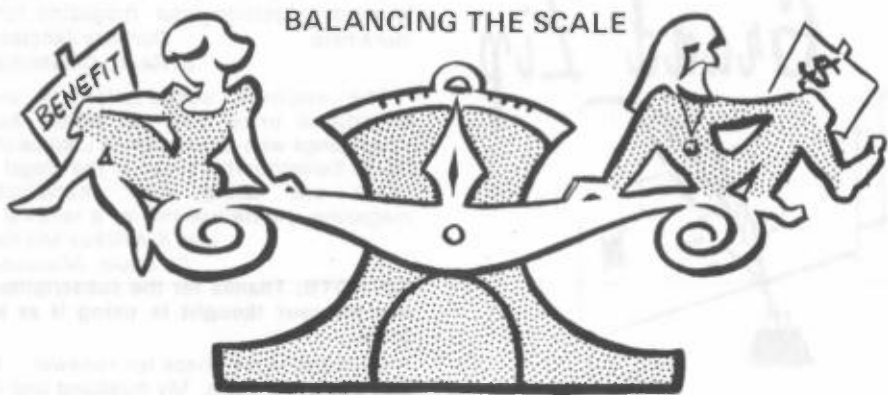
Let us state once again that if we were not to reflect the opinions, ideas and suggestions of square dancers today, we have no right to call ourselves an international publication. If we refuse to recognize problems, errors in judgment, dangerous new trends, we are playing ostrich and issuing a one-sided publication.

Let us also call attention to the fact that while this forum discussion on the national convention was taking place, space was being given to news releases about the 26th Convention to be held this month. There is always the better future to which we look, and we hope reports from the 1977 event will be glowing and enthusiastic. Registration for Atlantic City is now over 20,000; ample dance space is promised. With the Atlantic Ocean as scenic backdrop for all this, we're looking forward to a great event.

Wherever and whenever there are concerns, we pledge to publish both sides of the issue — vastly different viewpoints if need be. Remember, if you disagree with an opinion in *American Squaredance* and your side isn't presented, it's because *you* didn't sit down, write it out, and send it in!

Let's hear it for both sides of the question!

BALANCING THE SCALE



Time passes.....

Everything changes.

Even the economy.

Costs are steadily increasing.

Hopefully, the quality of the products we buy will stay constant, or improve.

American Squaredance magazine has definitely improved in quality. 32 pages nine years ago. 108 pages each month today. Dozens of features bring you the best square dance information you could desire.

Now we must balance the scales. In nine years there's only been a dollar increase in price. The time has come, especially because of recent printing and paper increases, to ask you for another dollar a year.

Starting September first, subscriptions will be \$7.00 per year. But you can get in "under the fence" by renewing now (no matter when your subscription expires) at the lower rate. Send \$6. for one year renewal, or \$10 for two, and we'll do the rest.

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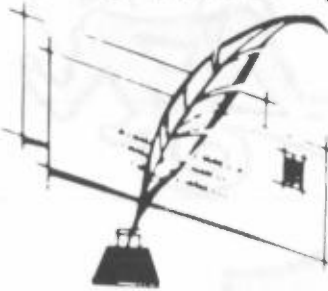
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Grand Zip



Enclosed is my check for \$6.00 for one year's subscription. I enjoy your magazine very much and all the articles and news, that keeps a square dancer, up on the latest. I do the reading for my husband and me. We have found some of the articles very interesting, because they remind us of certain experiences we have had since we got involved in square dancing. We have made lots of friends and visited other clubs out of town for festivals and conventions, etc. Looking forward to the next issue as always.

*Vivian & Al de Brueys
Sidell, LA.*

Enclosed please find money order for your magazine for one year. We have been square dancing many years, retiring from Michigan to Arkansas. Hope to keep in touch with our many friends and clubs from that area.

*Keith & Ola Hooper
Fairfield Bay, Arkansas*

I picked up one of your *American Squares* at one of my national square dances and have enjoyed and used many of your articles. I have really enjoyed all phases you touch on — the one-nighters, easy mixers, rounds and figures and breaks, choreography, new ideas, and all.

I have retired from school teaching and had gone to Herb Gregerson's callers' school in '55. Have made teaching square dancing and rounds my hobby. I work with two groups of retired people, also senior citizens and a clog

class of young teenagers. So I'm looking forward to getting your magazine for more help.

*Dorothy Janssen
El Reno, Oklahoma*

The enclosed subscription is an attendance prize from us which the Vogelsangs won at our annual League of Clubs Sweetheart Dance. If the Vogelsangs are taking your marvelous magazine, please use this as a renewal.

*Jim & Mickey Morris
St. Louis, Missouri*

Ed. NOTE: Thanks for the subscription and for your thought in using it as a prize.

Enclosed is my check for renewal....I so enjoy each issue. My husband and I have been square dancing for about fifteen years and it's our main activity. I love the colors and styles of the clothes, the beat of the music. We are members of the Sweet Art Squares of Yulce, Florida, and are fortunate to have a great caller, Arthur Wilson of Yulce. We're a fairly new club but we sure do love to dance.

I'm the one that the North East Florida S/D Association gives credit for starting their blood bank. The square dancers came forward with blood donations when I had open heart surgery in 1974 and feeling that something good should come of this, it was turned into the NEFSDA Blood Bank for all square dancers in the area.

I went back to dancing nine weeks after surgery and enjoy it as much as always, maybe a lot more since I found out how many dear and caring friends I have made in the square dance family.

*Martha E. McKain
Fernandina Beach, Florida*

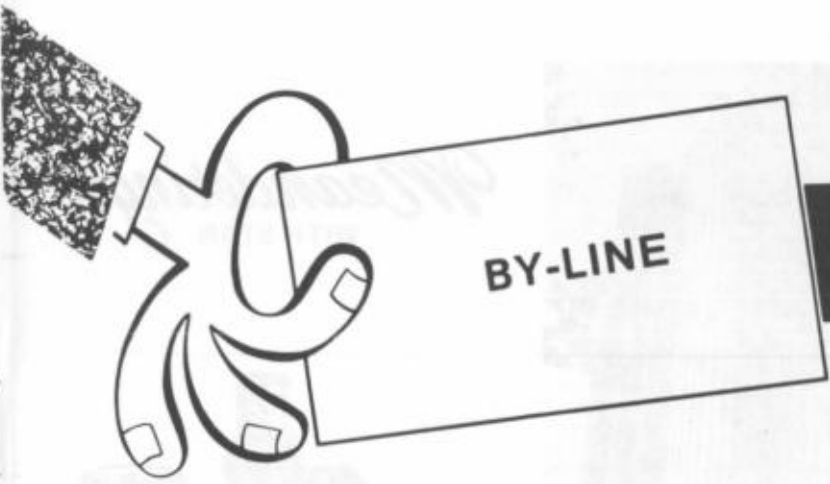
Please enter my subscription for one year....I enjoyed the sample copy and have been able to purchase a couple issues. It is a good job you are doing. I have been to a few of your advertisers both to look and to buy.

My wife and I are getting near to graduation from our class and will continue dancing. I am giving serious consideration to learning to be a caller. If you have any information that may be helpful, I'd appreciate your kindness.

*Alfred T. Foss
Buffalo, New York*

The New England Convention last

Continued on Page 100



The June issue of *American Squaredance* traditionally salutes the current National Convention, the showcase of square dancing. **Steve and Dorothy Musial**, general chairmen of this year's event at Atlantic City, New Jersey, have discussed the financial picture in "It's Time...." Their "chickens" are about to hatch!

In a companion piece, **Harry and Marge Evans** describe some of the side benefits of a trip to the Eastern Seaboard and the sights to see both north and south of New Jersey along the Atlantic Coast. They are Education Chairmen of the 26th National.

Ken Clinefelter concludes his pyramidal study of square dancing in this issue — he's the "caller-hauler" from Nebraska and his concern is the lack of balance in our dancing "levels."

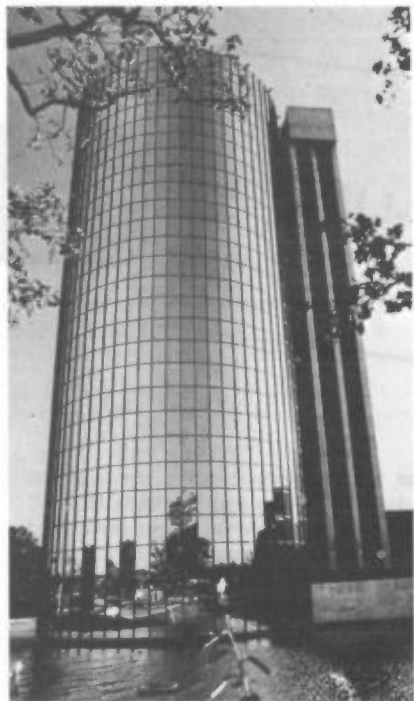
Borrowed from *Toronto Topics* is **Ruth Oakes'** discussion of round dance cueing. If your ambition is to be behind the mike at a round dance, her tips will tell you what is necessary. Like calling, cueing is not as easy as it looks!

The three most prolific tale-spinners and feature favorites of recent months in this magazine have all contributed to this issue — **Louise Sutton** (giving us a youth-going-places slant); **Gene Trimmer** (who lays a little smooth dancing pitch our way); and **Al Eblen** (eulogizing a bit over a friend who's passed on to his reward).

Recently an unsolicited comment came our way (editors love to get 'em, like Ben Gay to an aching back), saying our magazine is "homey, down-to-earth, and folksy as the dickens."

Well, that's about the size of it. We truly want to be the *Reader's Digest* of the square dance world. Our feature writers are responsible — bless their pea-pickin', pencil totin', head-scratchin' souls!

An advertisement for Hanhurst's Tape and Record Service. The background is black with white text and graphics. At the top center is the name "Hanhurst's" in a large, stylized font. Below it is a white box containing the text "TAPE AND RECORD SERVICE". To the left of this box is a white box with "CALLERS" written inside. Below the "CALLERS" box is a graphic of a CD with the text "the best... service!". To the right of the "TAPE AND RECORD SERVICE" box are two white boxes: "P.O. BOX 3293" and "POUGHKEEPSIE, N. Y. 12603". Below these boxes is the word "HEAR," followed by a graphic of a cassette tape with the text "all the new releases" on it. To the right of the cassette tape is a vertical stack of text: "QUALITY SERVICE", "QUICK SERVICE", "DEPENDABLE SERVICE", and "LOW COST". Two white arrows point from the cassette tape towards the vertical text. At the bottom left is a white box with "phone" and "(914) 297-3270".



Meanderings

WITH STAN



Great jivey jumpin' juniper blossoms! This square dance scene has us whirling like a teapot in a tempest. I mean all the "biggie" events come tumbling together in a single season to create a bouncing Barnum-Baileyesque bivouac of pachederm proportions.

Here I sit, smack dab in the middle of a mid-May day, pen in hand, a wrinkle on the brow, gathering elusive thoughts from a deluge of delightful but fleeting recollections. For a moment there is calm. It is like being in the "eye" of the hurricane, I think, winkingly.

Those two big events that just galloped over the horizon, with "tales" still a-wagging, were the Callerlab Convention in Kansas City in April, and the LEGACY Assembly in Memphis in May. Looming magnificently ahead are the National Convention in Atlantic City in June, and our own ASD South Pacific tour in July. August is literally loaded with no fewer than five clinics and training events, three of which are three-day productions. And scattered in and around all these showy "white-

caps" of activity are the seemingly countless waves and ripples of dances galore from shore to shore.

You'll read the highlights of the Memphis LEGACY event elsewhere in this issue, but it is my dubious duty to bring you the sidelights. For instance, our stately glass tower, the Hyatt-Regency Hotel, was well-ordered to accommodate the 200 delegates from 32 states, two provinces and Germany. We were truly international, with Steve Nutbrown attending from Stuttgart. Other celebrities attended. Mary Martin was there. So was Judy Garland. And Jimmy Carter. You doubt that? Check the roster in the center pages of this issue!

Ducks, geese and other feathered creatures swam in the moat around our tower, easily viewed from the almost-outside glass-walled elevator. Hospitality seemed to be not a word but a "religion" down there in cotton country. Bill Crawford and his top-flight committee laid out a welcome mat five miles long — all the way to the airport.

The nineteen red-jacketed Shriners, capped and tassled, enlivened our banquet with song. And "Old Man River" just kept rolling along.

John K-k-k-(Whatever the heck his name is) gave us the "Stroke of Genius" for a price, while Bruce B. competed for coins for the privilege of letting your "fingers do the walking" through the Busch's. Admittedly that's an "inside" story, but the funny caper raised close to forty dollars for the cause.

Overton Square, with its many quaint shops, was fun to visit. So were the downtown Cook Convention Center facilities, site of the 1980 National Convention; Elvis Presley's mansion, guarded 'round-the-clock; the Pyrenees and dozens of fancy eateries.

Cathie and I, ye lowly editors, are pleased that the board saw fit to reappoint us as LEGACY Executive Secretaries for the next two years. The next conference will be held in Louisville, Kentucky, May 10-13, 1979.

We interrupt this program of good sense to bring you some nonsense. (We notice you can't go too long making sense. Co-ed.)

THE O/N/S

With apologies to Burma Shave,
wherever she may be

Thoughtless callers in this land
Take a tip from the One-Night-Stand;
He who features too much Stand
Reaps One Night, plus an empty hand.

Now we must hasten on to our department of TRACK TWO-and-a-half. That translates into two normal car tracks, with an axle draggin'.

Parkersburg, West Virginia— Joyous feelings resulted from a still bigger ASD dance over last year in the wild, wonderful hills, where over thirty sets assembled, properly promoted by caller Keith (and Karen) Rippetto. Thanks, kids. See ya for the third annual.....

Decorah, Iowa— A tiny town with hidden treasure; square dancers galore to make it a pleasure. (That could be verse. Co-ed.) Caller Jerry (and Ruth) Murray of Rochester, Minnesota, took in the dance with me and we shared a ride to the Callerlab Convention in

Kansas City the next day. Thanks also, Seegmillers.

Kansas City, Missouri— I wasn't entirely happy about my Callerlab experiences this year, but I'll fermez mon bouche, l'aissez faire, and say c'est la vie.

Charleston, West Virginia— Back to the mountain state for another (Is it the fourth?) annual subscription dance engineered by Erwin Lawson. This time I flew, and I must say that airport, across two sawed-off mountains, is unique. Thanks also to the Elders.

Washington Court House, Ohio— I'll bet you Golden Staters, Sunshine Staters and "Maineiacs" didn't know there was a W.C.H. (Witch?) in Ohio, did you? Well there is. It's near Columbus, and features some mighty good dancing, on all four sides of the caller, no less!

Altoona, Pennsylvania— We mentioned that mid-state pit stop, pop, pretty properly in last month's account; suffice it to say I drove this time, and it was a good old ASD dance. Thanks again, Corles.

Burlington, Iowa— In case you haven't checked out the location of these delightful dance diggings lately, Burlington sits on "Old Miss" like a burl on an oak. Good time at the dance. Thanks again, Kunzes. That area also boasts a caller named Don Gosling. Just for the fun of it, I'd like to see a three-caller event called sometime by Don Gosling, Martin Mallard from Saskatchewan and Shannon Duck from Mesa.

Quincy, Illinois— Gosh. That's the prettiest little airport I've flown into in a heckuva while. Round structure. Much stonework, glass and space. The city runs a Dogwood Festival there every



spring. They merely close off the lobby to all planes and friends of planes, and strike up the band. Good ASD dance. Thanks, Surfaces, Poppens, and caller Jerry (Kristy) Story.

Louisville, Kentucky— Great to see the KSDA gang again at the invitational Callers Choice dance — the Colins, Cartys, McDonalds, Toninis, Elzys, et. al. I had a chance to see the new fairground wings. Enormous! I'll bet a "sometime" National Convention would next time be literally "swallowed up" in those facilities.

Muskegon, Michigan— Working with caller Ken (and Dot) Gilmore on that third annual ASD dance in the Harbor City was pure pleasure and solidly scintillating. He and I can fracture a singing call in concert just as well as anybody. (Sorry, Ken.)

Hudsonville, Michigan— Now there are FOUR (Count 'em — four) generations of Cooks who are callers, counting Molly, the hardly-a-year-old super-songstress of the bunch, daughter of John and Laurie, with whom I stayed. That three-year-old club, Boots and Bows, are going places!

Mansfield, Ohio— A lovely name for an Ohio club, don't you think — the Johnny Appleseed Squares? Next time you chomp a bright red McIntosh, think about that roving Ohio historical figure of the same name. Good dancers. Nice spring dance.

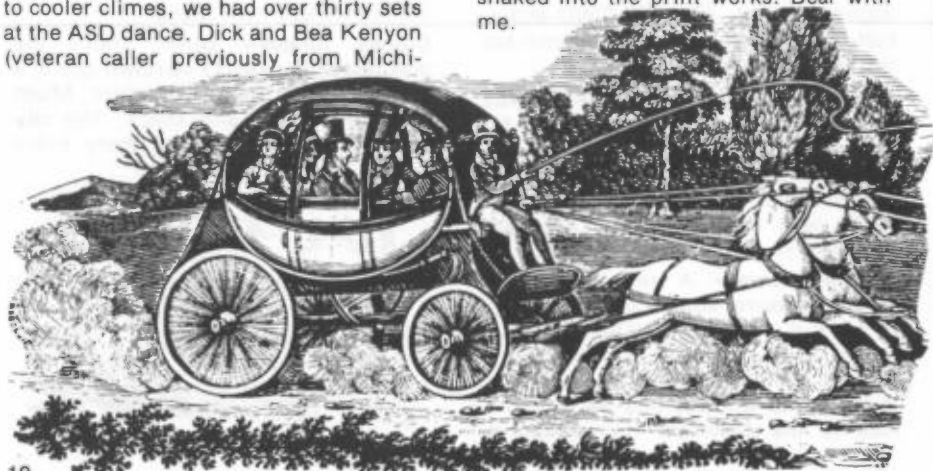
Phoenix, Arizona— Fantastic! Even after the "snowbirds" had flown north to cooler climes, we had over thirty sets at the ASD dance. Dick and Bea Kenyon (veteran caller previously from Michi-

gan) were my hosts. Callers clinic filled the afternoon hours. Great dancing variety can be found in that area (See News), but one must recognize the year-round work going on as well as that on the "Trail," ably conducted by the Kenyons, Ducks, Gales, Snooks, etc. Let's toss the bouquets to both segments.

Bradford, Vermont— Hooray! I survived the bouncy plane ride over the rough-hewn mountains of New Hampshire, up from Boston, to the hilltop Lebanon airport, where I was collected and put back together again by all the "king's horses" plus my hosts, the Vaughans. By the time they revived me with good home cookin' in their rural place in East Thetford, topped off by a generous flow of priceless Vermont maple syrup, I was ready to call for a record-breaking crowd at the Connecticut Valley Swingers Club with gusto! (Who's he?— Co-ed.)

Summit, New Jersey— Two super-good people, Doc and Peg Tirrell, entertained me royally as I was booked to call for the Northern New Jersey S/D Association. The Tirrells have credits a mile long — editors of *Grand Square*, the publication that says it all in that area; round dance leaders; LEGACY trustees, etc. etc. They said it was a "small crowd" — only forty squares. Hmmm. It's all relative! (Relatives of whom? Co-ed.)

I'm now being badgered by an "otter" relative to get this whale of a tale completely clammed up and stily snaked into the print works. Bear with me.



26th National Square Dance Convention[®]



by Harry & Marge Evans

ATLANTIC CITY, NEW JERSEY
CONVENTION CENTER

JUNE 23, 24, 25, 1977

Harry and Marge Evans are Education Chairmen for the 26th National Convention in Atlantic City. Here are excerpts from their presentation at last year's Organization Roundtable, which are still appropriate in persuading square dancers to meet on the Boardwalk on June 23, 24, and 25, 1977:

We're here to invite you and all the dancers you know to the 26th National Convention at Atlantic City.

In the nine years we've attended the National Convention, we've come to realize what a truly beautiful country this is. Every convention host is justifiably proud of their particular location in it. The convention tells others: this is our home, these are the sights, sounds and events that interest us daily. And we hope you'll come to appreciate their value, too.

Travel with us in your mind's eye while we describe the area you will visit. The east coast states from Maine to Florida are so steeped in history that we often take it for granted. It is not uncommon to see inns and restaurants that predate the Revolutionary War, or an occasional home with a date from the 1600's carved into its keystone over the door. We need the fresh outlook of visitors to remind us what we have.

The host area of this convention is called the Delaware Valley Federation of Square and Round Dancers. The Delaware Valley Federation is composed of southeastern Pennsylvania (from Lancaster, Reading and Allentown down through Philadelphia), southern New Jersey (from Princeton through Cape May), the state of Delaware and a part of Maryland. The neighboring federations and associations have been so generous with time and aid, that we prefer to think that the entire east coast will be hosting this convention.

However you arrive, whether by plane, train, bus, auto, camper or boat, your destination will be Atlantic City, a seacoast city with the ocean at its door. It is also a convention city and a resort city.

Convention Hall faces the ocean and its street is fourteen miles of boardwalk. The boardwalk is not a familiar city street; it is, rather, a pedestrian area free of auto traffic. A wide sandy beach separates the boardwalk from the ocean. The blocks in Atlantic City are shorter than those in the average city. The hotels and motels are a maximum of fifteen minutes walking distance away from Convention Hall, unless

one is sidetracked with browsing in the boardwalk shops. Camping facilities are a maximum of thirty minutes driving distance away and have been inspected by campers with a piercing eye to the special needs of campers.

All convention activities, except after-parties, will be in Convention Hall. Nine and a half football fields of space are available for use there — 500,000 square feet. There are ten dance areas to care for relaxed, mainstream and challenge square dancing, intermediate and advanced round dancing and beginner and experienced contra dancing. There will be a callers seminar, a round dance seminar and an educators seminar, panels, clinics and workshops. Special events, such as the bid session, fashion show, tours and super-special activities, are being made ready for your visit.

Within easy reach are the cities of Philadelphia, New York and Washington, D.C. Extended visiting could take you to New England: Boston, Concord, Perhaps Martha's Vineyard or the rocky seacoast to the north. To the south you'll find Williamsburg, Virginia; Stone Mountain, Georgia and the sunland in Florida. All the bicentennial sights are still there, minus the crowds of 1976.

We hardly need to tell you that the people are wonderful, as are square dancers everywhere!

We're looking forward, with delight, to June 23, 24, and 25, when square dance attire on the Boardwalk will be as much in evidence as the bathing suit. And we'd like to share this experience with all of you. See you on the Boardwalk!

Meg Simkins

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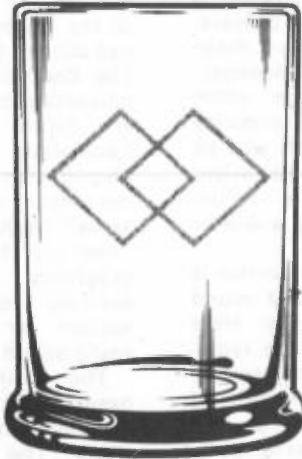
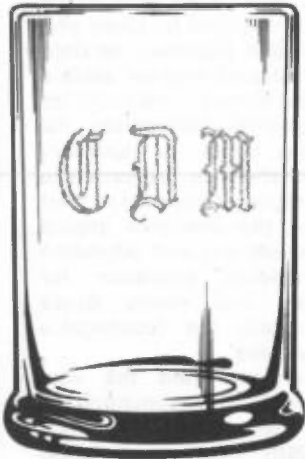


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Philadelphia, Pennsylvania

IT'S
TIME.....



COUNTING OUR CHICKENS

There is an old saying, "Don't count your chickens before they are hatched." To those square dancers who have been speculating as to whether the 26th National Convention will amass a large surplus, we think this bears repeating. "Don't count your chickens before they are hatched."

The recent 23rd National did have a large surplus. As a matter of fact, their surplus was almost two and one-half times greater than that of the 22nd. The 26th National certainly hopes to have a surplus also. But, unfortunately, there are many factors over which we have no control, which determine whether we are successful or not.

The cost of the convention is a major factor and we all realize that the cost will be the same if the registration is 10,000, 15,000 or 20,000 dancers. Naturally, more registrations will mean greater opportunity for profit. However, unlike the earlier conventions which paid the National Executive Committee 50¢ per registration, the 26th will be paying 75¢ for every registration, regardless of whether it is a full three-day registration or only a one or two-day registration.

Included in the cost of a convention is the rental of hall facilities and sound equipment, costs which vary from convention to convention. Since registrations alone do not defray the cost of any convention, other avenues of income are necessary. A few sources are exhibitor booths, sightseeing tours, and cookbooks. But the amount of profit earned depends on how many cookbooks are sold and how cheaply they can be provided. Some national conventions purchased printing equipment and

printed all their materials except for the program books. In these cases, a cookbook which sold for \$2.50 might cost 30 to 45¢ to print.

We think these few facts show that making the 26th National financially successful is a most difficult task and that this responsibility rests with each member of the sponsoring organization, the Federation of Delaware Valley.

THE CHICKENS ARE COUNTED

In July, 1977, the 26th National will be just a memory. We hope a good memory of the finest convention on record and financially successful as well.

Your convention chairmen, who represent all four districts of the Federation of Delaware Valley, are ready to meet to make final disbursement of the surplus. Shall they return all the money contributed by those who had faith in the 26th National, the Gold Star Boosters? Should they set aside a percentage of the money to help finance any future National Convention the Federation may wish to sponsor? Should districts share in proportion to the amount of registrations sold in their areas? Perhaps the chairmen should "beef up" the publicity and education programs, providing education for aspiring square and round dance leaders, or update the federation's aging sound systems.

The chairmen will find the vital needs, wait until the accounting is complete and then make these decisions. The 26th National financial records and surplus allocations will be made public. Be assured that any surplus will be used for education and the advancement of square dancing in the Delaware Valley.

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Where Have All The Dancers Gone?

by Ken Clinefelter
Lincoln, Nebraska



Part III: Plateau Possibilities

"I don't think I could ever be satisfied dancing only the basics." That was the comment of one of my square dancing friends when we were discussing the square dance picture and the need for more variety among clubs.

Well, I don't think I could be satisfied sticking to the first plateau basics either and probably most of the people my wife and I dance with wouldn't be. We and they are "dedicated" square dancers, dancing at least twice a month and some of us twice a week.

But we need to face facts. Not everybody is built like us. There are those who have other interests—bridge, chess, camping and boating, softball, bowling and even ballroom dancing. They have children who are involved in activities and who need large amounts of their time. They have business demands and interests which cut into their evenings and weekends.

For these people, low frequency square dancing can be a pleasurable and fulfilling activity—a place to meet others socially and develop enjoyable skills.

I keep running into people who say,

"We used to square dance." It usually turns out that for some reason or another they just weren't able to dance regularly and soon they couldn't keep up. There is a whole bunch of potential dancers who, at this time at least, are not willing or able to commit themselves to once a week or even twice a month square dancing. There ought to be a place in our modern western square dancing program for them. I'm convinced there is.

Take the experience of one caller in a rural Nebraska area. He had a group struggling along with about a square and a half of dancers. They'd have lessons and add couples, but the group would keep shrinking to a square and a half. A square and a half of good mainstream dancers, but only six couples or so.

Then he had a bright idea. Throw a "Greenie" dance (about 50 of the new Callerlab 'families' of movements). The dancers came out of the woodwork. He had eight or nine squares. They had a great time and said, "Let's do it again." He scheduled more "Greenie" dances with similar results.

That square and a half of gung ho dancers? They are still dancing, but with other groups in nearby towns. They are the dedicated dancers and willing to travel. The "greenies" aren't.

What can the plateau system of basic level clubs as well as mainstream and challenge levels do for us? Well, it can help with the beginner problem.

Our leaders in the field are now recommending thirty or forty weeks of square dance lessons to work into "club" level. For the people we run into you can forget this. You are lucky to get them to commit fifteen weeks. By using plateaus, however, in ten weeks you can have them dancing in a Callerlab Basic (38) club. Many at this point will think they never want to go beyond this. Some will want to take additional lessons and they will by then be grounded solidly in the first plateau and can move to a Callerlab extended-basic (54) club in another ten weeks of instructions. One more jump after a "rest" dancing in a second plateau club and they should be ready to join

mainstream dancing.

The plateau system is also an ideal way to train new callers as well as a good way to provide our mainstream clubs with new, qualified, dancers.

We never needed stratified clubs before, why now?

Talk to the old time dancers. Ask how they learned to square dance. If they started 25 years ago, they had three to five lessons and learned perhaps twenty to thirty basics. The rest of the 68 Callerlab families of movements and the current experimentals that they are now dancing they learned over a period of years. They managed to survive this, but now we are asking learners to master the whole smear in less than a year! (In some cases 20 weeks or less!) Some can do it, but many can't.

In 1960 there were about 20 clubs in our local Council and there were 35 or so identified basics (SIO counting system) in square dancing. Today there are five clubs in the local council and there are upwards of 100 separate movements (SIO count) being used in those clubs.

That ought to tell us something.

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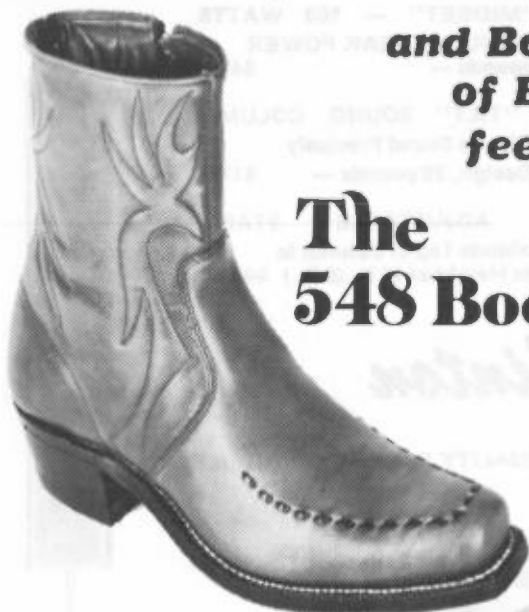
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CLUES ON CUES

by Ruth Oakes
from "Toronto Topics"



Good cueing is in large part a natural talent, but even a small amount of talent mixed with a lot of determination and hard work can produce a very acceptable product. But first you must have the desire to do your very best and not accept anything less. Probably the most important thing to learn is "when to cue," because being too far ahead or too late almost completely destroys the help you are trying to give the dancers. I find the best timing is to be about two beats ahead of the dancer, but this is not a hard and fast rule. Actually, when you think about it, round dance cueing is not that much different from square dance calling and both control, in a large measure, how well or how poorly the floor will move. So it is important to be a perfectionist with your timing.

One exception to the rule of cueing ahead of the dancer is when you teach a new dance, and particularly one that has a rhythm problem. While you are teaching, you cue right on beat to help the dancers with the rhythm. Do this until you see that the majority of the floor can feel the music and then revert to the pre-cueing. Never, never, when you are cueing at a dance where there are no teaching sessions should you cue on beat and say things like "step, close, step" for a forward two-step or "side, behind, side, touch," for a vine.

There are times when it is important to put in some directional words, such as forward two-step "to face" or pivot "to side-car position." These help the

dancer to be in the right position for the next basic. But don't try to put in so much direction or so much help that you destroy the cues.

A dance that your dancers know well should be cued fully first sequence through, then cut back so they can dance to the music. The music is probably what sold them on the dance in the first place, so don't spoil it for them by assuming they are children and have to be helped through every sequence. I think you will be pleasantly surprised by how much they can do on their own.

Don't double up on your cues, such as "half-box, scissors thru and two forward two-steps." Rather, say each basic in its place. By the same token, don't split basics too finely, such as "forward two-step," and "forward two-step."

How you say your cues is very important and your diction is of tremendous importance. For instance, "walk" and "lock" are very similar, and I often have trouble in this area. A pivot is another spot where problems arise. I say "pivot two" if a pivot has two steps, and sometimes "pivot four" for a double pivot. Those who have taken their basics with us know that when I say "pivot two" I want them to take two steps in a pivot. But one night we had a couple who were new to us join in and a "pivot two" to them meant two complete turns or a double pivot. Also, "hitch four" and "hitch forward" are very similar, and it is probably better to

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say "forward hitch three" for the second.

Never ever blame dancers for your mistake (or theirs, for that matter), and don't be afraid to admit you have made a mistake. Sometimes it is better to lift the needle and start over, but often you can pick up the cues again and keep the floor moving.

Try to cue as much like the bold print on the cue sheet as possible. I realize that this isn't always possible simply because some people writing cue sheets are pretty ambiguous and, too, sometimes we run into a situation with our own dancers where just changing the wording a wee bit will be a great help. Always, if you change the cueing, be able to justify it to your dancers and explain it to them, because sure as not, they will dance somewhere and it will be cued as on the cue sheet. If they falter, it will be you at whom they scream.

Probably the best way to learn to cue or to improve your cueing is to tape a dance. Then a few days later, try to dance to that tape. I suggest waiting a

few days so you can be sure you are dancing to the tape and not to your memory.

Just as the caller's partner can be of tremendous help in the background, so can the silent partner of a round dance team. But do try to keep your comments or criticisms very quiet or subtle — being openly critical in front of dancers is in very bad taste. And by the same token, nothing leaves dancers more cold than teachers who argue during a teaching session. Sometimes if the floor is very uptight, it helps to deliberately do something wrong and make the dancers laugh at you. And a good cover-up for this is to say, "We just did that to show you how not to do that step."

In conclusion, round dancing cueing is sometimes hard work, but like any worthwhile hobby, it is tremendously rewarding. The satisfaction gleaned from seeing a whole floor of dancers move smoothly and surely to your cues is worth every minute of your time spent on perfection.

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IT'S YOUR "MOVE".....

Hesitating about accepting a club position? Insecure about chairing a club meeting? Swallow hard, nod your head in assent, and face the challenge. It's not so hard.

You've heard for years that square dance clubs need little organization and that square dancing must be kept simple. This is true; meeting procedures, too, can be kept simple.

Write out a plan or "agenda." One general meeting outline may serve you all year. Perhaps your club has a set plan in their rules or guidelines. If not, *Roberts Rules of Order* suggests the following one:

1. The meeting is called to order by the president.
2. Roll call is made by the secretary.
3. The minutes of the preceding meeting are read by the secretary and approved or corrected.
4. The treasurer's report is read.
5. Reports of standing committees are called for and given.
6. Reports of special committees are called for and given.
7. Unfinished business is presented.
8. The meeting is opened for new

business.

9. Announcements and planned programs are presented.

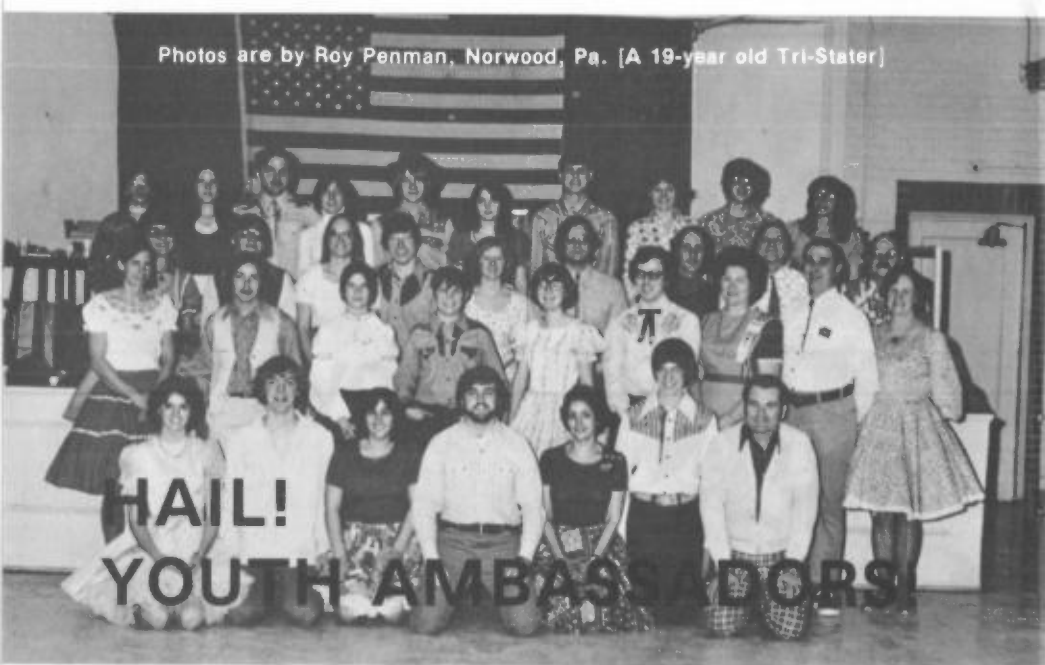
10. The meeting is adjourned.

Many decisions can be made using simple voting procedures. Changes in motions can be made by general agreement. However, when things get "sticky," it's well to have a copy of *Robert's Rules* for back-up information. Bookstores sell simplified versions that will help you through the procedures of motions, seconds, discussions and votes on the questions (motions). Once you feel confident in the simple procedures, it's interesting to delve into the more complicated ways in which democratic business meetings are conducted.

The most important thing is to keep the meeting moving. Start at your announced time, keep discussions short and to the point (even if you have to lay down some ground rules on length of time to speak), and end at a pre-determined time.

Congratulations in your new position as committee or club chairman! Good luck at that first meeting!

Photos are by Roy Penman, Norwood, Pa. [A 19-year old Tri-Stater]



by Louise Sutton
Wallingford, Pennsylvania



What's the International language? Music! Yes, music and dancing can break down any cultural or language barrier. So, about five years ago, Mr. Harry Morgan, former journalist for the Reader's Digest, decided that because Russian propoganda had ruined the impression of the United States in the Iron Curtain countries, he would send some young people of high school and college age to renew the image. He chose choirs, orchestras and dancers as the kind of groups to send— for, he, too, felt that music is the International language.

There have been over 10,000 young people sent in the past five years to Romania, Czechoslovakia, Bulgaria, Poland, Russia and this year India has been added.

This year, too, square dancing will be

represented— good old country and western square dancing and folk dancing. That is, we **hope** that it will be represented. Here is the story.

Mrs. David Overton of Norwood, Pennsylvania, read an ad in a American Squaredance magazine calling for volunteer square dancers to participate in the Friendship Ambassador program and go to Romania. She answered the ad with a letter and movies of a group that she leads called the Tri-State Squares (Pennsylvania, Delaware, and New Jersey).

This group of teens had done a terrific job of dancing at Valley Forge, Pennsylvania for the Wagon Train encampment Bicentennial program. They were only novices when they started this project. But they learned fast and did a splendid job.

When this was over they didn't want to disband for they had so much fun as a group. But the New York office of the Friendship Ambassadors turned them down. "Not good enough", they said.

Mrs. Overton was not dissuaded. She insisted that they could be trained in time. They were accepted with one condition.

"If you go, you will have to have enough money", was the challenge.

How much money? Twenty-eight thousand dollars. That is about \$699.00 per dancer. How are they raising the money? Individuals are baby-sitting, mowing lawns, washing cars, cleaning swimming pools and many other things.

"But most of our money projects are done by the group", Barbara Overton made clear.

Many money-making affairs have been lots of fun. Last year they had been dancing at Lenape Park, (Lenni, Pennsylvania), all summer for exhibition. One lady was quite impressed. When her husband, an oil company employee, instructed her to entertain 75 Arabian youths at her home in Lenni, she invited the Tri-State Squares to assist her.

"Bring all the girls you can dig up", she told Mrs. Overton, "Get a caller and teach these 75 Arabian athletes square dancing. We want them to have a real country experience while visiting

the United States."

They had been to Williamsburg and other places of interest. So, the Tri-Staters took on the project. When the lady revealed that she planned to have a fire company cater the barbecued chicken supper, Mrs. Overton cried, "Oh, no! We need the money. We will cater it."

And they did. "We had SO much fun", Mrs. Overton went on, "because the caller had to say the call and show it and then an interpreter gave it. Sometimes the caller would have a lengthy explanation and *one* Arabian word would cover it all."

One Tri-State dancer will always remember a flea market that the group sponsored. A park was loaned to them free and they rented out spots for tables, (\$7.50), and for a tail-gate, (\$10.00). Since they were going dancing after the flea market, one young man brought his square dance clothes in a paper bag so he could change. Lo, and behold! He saw his square dancing shirt hanging on a hanger to be sold.

"That's my shirt! That's my shirt!" he cried and grabbed it, "But where are my pants?"

He searched high and low. Finally, the woman who was in charge of the clothes said, "Oh, were they black and brand new? Oh, yes, I sold them to a woman about 15 minutes ago for fifteen cents."

He had just bought them on *sale* for \$8.00. He had been SO proud of them, but he never got them back.

The costumes planned for the trip are simple for easy care. The girls will wear red circle skirts, white peasant blouses, with a bow at the neck. They will have blue sashes. The boys will be outfitted with dark blue pants, white long-sleeved shirts and red vests. These costumes double for square dancing clothes and are similar to many of the outfits worn by folk dancers of other countries.

"We will have about 36 dancers from the ages 12 to adult", Barbara Overton said, "We are also taking four chaperones. One is my husband, who will do the photography", she went on, "one is the high school vice principal,

and one is a lady from New Jersey who has Romanian ancestors. I am dancing."

Of course, the group has a *caller*. A dedicated man, Mr. Norman Champagne, will call for them. They will be **busy** ambassadors.

"We will stay at a different hotel in a different city each night, except at the Black Sea Resort", Barbara disclosed. "There we will stay 4 or 5 days. We will do 20 formal performances."

These formal performances must be just alike. They are ones that will have been approved this spring by the New York Friendship Ambassador committee. But out in the country they can do anything they want. They have planned to do some "first-nighter" type programs with participation by the people.

What are some of the exciting things that the young people are looking forward to?

"One night we will sleep in a little village in the homes of the people", said Mrs. Overton, "We are really looking forward to that."

Then there will be Dracula's Castle to

see, new food to enjoy, and of course, the airplane ride on the Romanian Airlines. They have been invited to attend three festive dinners where they will eat Romanian food in Romanian style and dance with Romanian dancers. They hope to have enough money to do this for it is extra.

The Tri-Staters do not have to pay all the expenses of the trip. They pay about one-third. The air fare over and back, the hotels with three meals per day, a tour bus to take them from one end of the country to the other, and an English tour guide are all included in their trip. The Romanian government contributes a lot, along with the Friendship Ambassador committee.

What a wonderful way to make a better image of America— through young people— through square dancing. The group hopes that many square dancers from all over America agree, and, perhaps will give them a hand, (not a hand-out), in spreading this friendship to Romania. Don't you hope they can go? They will be gone the second, third and fourth weeks of July, 1977.

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Swing, Swing Together

by Gene Trimmer
Paragould, Arkansas



Many letters and remarks by dancers have been printed regarding an appreciation for smooth and graceful square dancing and deploring rough tactics and dancers. We should read these words and try to understand the cause through analysis. For every action there is an equal and opposite reaction and this basic law of nature is more applicable to square dancing than most dancers realize. When, as an action, we insert extras or change methods of dancing the basics then timing and styling are both sacrificed. The dance then degenerates into a hurry up series of jerks, bumps and pushes as the reaction. *Why* this happens should be the foremost question in any callers mind because it is reaction to his actions as a caller.

Quite probably the "root" of most of the "extras" that are generated by dancers is boredom caused by repeating the same routine, the same way, time and time again. Dancers become so bored with routine actions that they tend to "tune out" the caller and to "do their own thing". If you doubt the validity of that statement then watch what happens when a Grand Square is broken at the 8, 16, or 24 beat intersections and broken down squares is the reaction. This is the result of both improper teaching and hum-drum rou-

tines.

In many cases the dancers were taught substitute actions as a replacement for basics by other dancers who have inserted them as a reaction to boredom. Boredom from routine and repeated actions such as the multitude of singing calls whose opener-middle break-closer is a simple Circle left-Allemande left-Do sa do-Allemande left-Weave the ring while a caller sings to himself. In most tips the dancers do not care what he is singing and once he starts the action their reaction is to "tune him out". When routine and repeated patterns is the action then boredom and "extras" is the reaction.

Many dancers who *scramble* through movements are doing so because they never really learned how to dance. They were hurried through a learning process by a caller/teacher who was probably also deprived of a thorough understanding of Tempo, Timing and Styling. These same dancers were also taught the spins and jerks and pushes by dancers who learned the hip bumps and hungarian swings at the expense of broken down squares. The saddest reactions of all are predominantly visible in some of the simpler basics. Dancers tend to confuse themselves because they don't know what to do

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from one time to the next. As they approach one another in basics such as Weave The Ring, they ask themselves, "Does this person expect me to bump hips, or patty cake (and which method for this), or twirl, or kick, or pass gracefully with the styling recognized by the American Square Dance Society?" Pitiful indeed are some of the reactions to this question while they attempt to find an answer.

Tempo, Timing and Styling in teaching the basics are an important part of the curriculum at Callers Colleges and it is with this area where action should begin. Anyone truly interested in teaching beginner dancers should arm himself with the tools found in Callers Colleges before he progresses very far into teaching. Somewhere along the way we must realize there is a point where the line must be drawn between the right way and the wrong way and try our best to hold to that line. Books and manuals have been prepared by some of the best leaders in square dancing to aid anyone who has a need

for information related to leadership and teaching. Most of the caller/teacher manuals available deal with the proper presentation of timing and styling and should be a "much used" part of any callers library.

The degeneration into hurry up dancing has not happened overnight and if a return to square dancing with proper timing and styling is to occur it also will take time. It is proper to be more interested in the mechanics of a basic movement but we should not sacrifice styling and timing in order to progress thru the list of basics faster. It is in the teaching of new dancers where the return to dancing must begin. This beginning is dependent upon "Angels" being truly helpful and callers being professional enough in their approach to do the job properly.

The foundation or basis upon which something is built will have a more lasting effect than any other action. If we do the job properly the first time smoother and more standardized dancing should be the reaction.

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Wichita Falls, Texas

A GRAND SQUARE



Hugh M. Looney was made from the same earthly dust as we, and he breathed the same winds. He drank the buttermilk and the same coffee. He loved to sleep where he could hear rain on a tin roof. His days were warmed by the same sun, he looked up into the same blue sky. In his life he had good times and bad times. His heart pounded hard like ours. He seldom danced a full tip without something happening. I know that he was an excellent dancer, but sometimes, I think he goofed on purpose. I'll never forget him. A tip in his square was really something different. It was not long and it wasn't short. It seemed to have no beginning and no ending. To him square dancing, unstinted, and unplanned, was above all other pleasures.

Hugh rarely missed a tip, and when a new day came, he was ready to square 'em up again. He loved to cut-in and he loved to get cut-out. He loved graduation dances. He was so good to dance with students and new dancers. At week-end festivals he always took part in the afterparty skits. He made an excellent Aggie and his act of Emil, the Cajun, was out of this world.

After the dance and when the other dancers were leaving, you would find Hugh with his feet hurting a little bit. He was tired, but you could tell it was in a wonderful way. During this time, he seemed to be resting from all cares and irksome duties. It seemed that his every sense was satisfied except one. He always wanted to go to the cafe for coffee and to again live the dance in memory, and to savor each bit of activity.

One time in his square, the fishing line came out of a lady's can-can and soon two squares were hopelessly

entangled. In the middle of it all stood Hugh with a very anguished look upon his face. Realizing that he seemed to be strangling, I dropped the mike and ran to help him. Somehow the line had become wrapped around his neck and the other dancers were pulling on the line. Hugh was in bad trouble when I took my old-timer pocket knife and cut the line.

Hugh was a machinist by trade, and could make a huge LeRoi Industrial Engine purr like a kitten. However, most of all, I remember how he and his lovely wife served as president of our club for two years. I don't know how he did it, but during his terms as president, our club flourished as never before. We rarely had a business session and never any dissension.

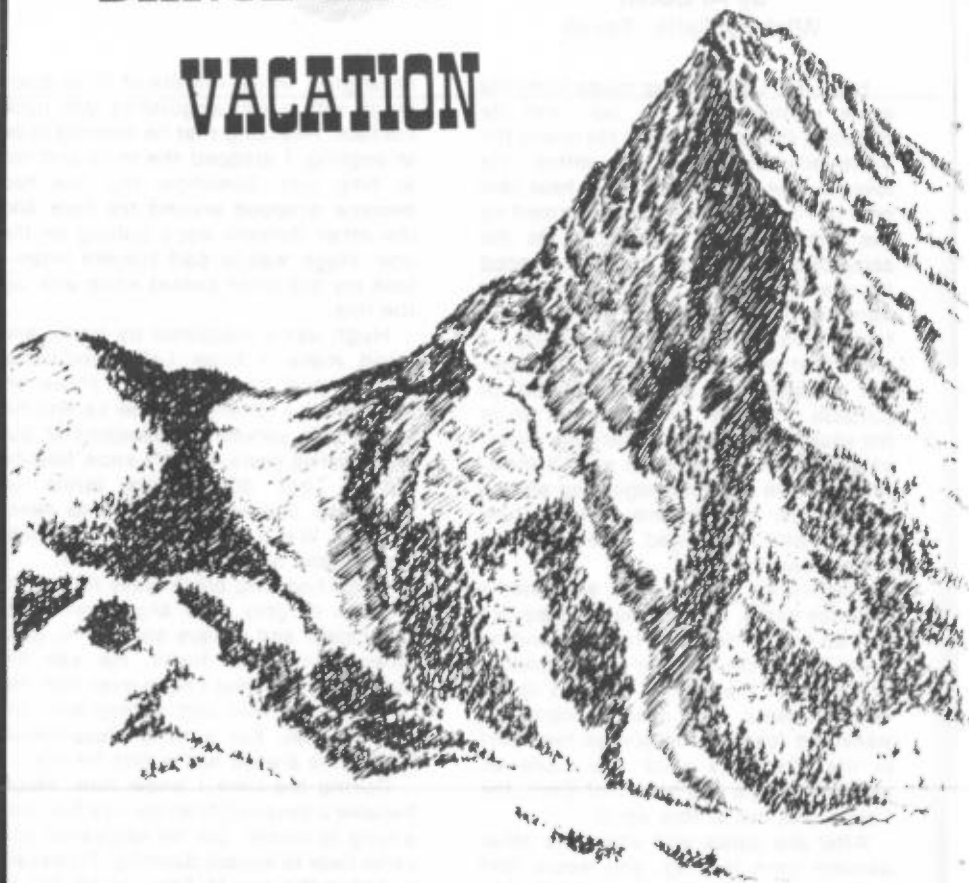
Hugh had long black wavy hair, with a touch of grey. His big brown eyes were clear and always seemed to gaze straight into your heart. He was the kindest person that I have ever met. He had a strong chin and a deep sun tan. He was tall, but a little stoop-shouldered. He always had a zest for life.

During the time I knew him, Hugh became a devout Christian. He first lost a lung to cancer, but he recovered and came back to square dancing. However, at about the age of fifty, Hugh fell to cancer of the brain. We lost a wonderful friend and square dancer.

I remember, there was once a singing call that said, "When your earthly days are over and Saint Peter comes to call, there will be a place to dosado and promenade the hall".

Well, Hugh's earthly days are over, and Saint Peter did come to call, but I'm sure that Hugh will swing and whirl forever in some golden square dance hall.

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CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS



It was a momentous and monumental convention! Nine hundred and eighteen (918) callers and spouses attended, the biggest event of its kind. Callerlab—the International Association of Square Dance Callers.

It was held April 4-6 at the Radisson-Muehlebach Hotel in the heart of Kansas City, Missouri. A pre-convention dance was also held at the hotel, coordinated by Clyde Wood, and served as a colorful kickoff.

On Monday morning, the 4th, the exhibition area opened, offering equipment, books, magazines and clothing. At 10:30 a.m. the opening gavel was struck by genial emcee, Bob Augustin of New Orleans, an *American Squaredance* Advisory Board member. Following that came a welcome by Chairman Jim Mayo of Massachusetts and remarks by Executive Secretary John Kaltenthaler.

Following the introductions a full program of work began. Interesting subjects and "happenings" included a Timing Workshop, Callerlab committee meetings, Aspects of Sound, Duties of M.C.'s, Taxes, Teaching Program, Quarter Century Club awards, Contra, Advanced Level, One Night Stands, Rural Area Involvement,

Continued on Page 101

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LEGACY

The theme was "The Memphis Emphasis— Leadership Training" and what a training event it was, from Cathie Burdick's opening mini-Communications workshop (complete with Trust Walk) to the final promise of a complete training manual to be available soon from LEGACY.

"Trust" was the big word. We learned that we all need to help CROWD in its work; stop taking "pot shots" at the National Convention Executive Committee (whose members are quite conscientious); watch and trust ASDA/Int., a new organization with flamboyant plans but down-to-earth sincerity.

A big step was taken in the Skullab on the round dance subject — a new organization of round dance teachers was formed with Wayne and Norma Wylie temporarily at the helm. Watch for more news — this may soon involve you!

A complete set of working plans for LEGACY was drafted and approved. Ethical guidelines for leaders were formulated. All component groups of the activity, from business to service to professional aspects were knit into a closer fraternity through this meeting.

"Corky" and Paulette Pell were honored by Bob Osgood and the SIOASDS with the Silver Spur Award. Unfortunately, "Corky" was hospitalized after coming to Memphis and couldn't accept the award in person.

Mini-spiels (short talks) were given on informative subjects ranging from tax problems to wheelchair dancing. The "Wide World of Square Dancing" featured more glimpses into areas of activity hither and yon.

So many resolutions were passed, it is impossible to cover all in this issue, so we'll cover one portion here and continue the series in upcoming issues.

Resolution:

Concerning the ethics of Clubs, Dancers and Leaders, i.e. Callers, Cuers, Prompters, Instructors and the interaction of the same, Be It Resolved by the trustees of LEGACY that the following ethical guidelines be adapted and implemented:

1. We should reaffirm and adhere to the Square Dance ethics set forward in the "Ten Commandments of Square Dancing" and in the 1973 and 1975 LEGACY Resolutions.
2. The teaching of Ethics should be an integral part of any Square Dancing, Round Dancing, etc. teaching program.
3. All Dancers, both beginners and experienced, should be enlightened as to the destructive effects of a club's losing dancers to another "same dance level" club as a result of unethical soliciting practices at club dances and club lessons.
4. All dancers should be urged to belong to a club, support that club, and wear that club's badge with pride.
5. It is the responsibility of all Square Dance clubs to promote the teaching of Square Dancing whenever and wherever possible.
6. The wearing of accepted Square Dance attire at all Square Dance activities by all participants — ties and long-sleeved shirts for men, full skirts for women — should be strongly urged. The wearing of proper Square Dance attire should be encouraged beginning in the early weeks of lessons. Callers and Leaders and their partners should set the example in the wearing of accepted Square Dance attire.
7. Both callers and clubs should be protected by a written contract between the caller and the club. The possible termination of any agreement between the caller

Continued on Page 101

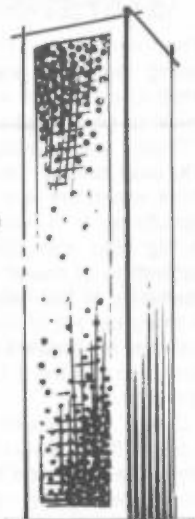
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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO — June 1952

Don't be a stranger, the editor says. "One of the nice things about square dancing is the fact that you need never feel alone in a strange town if you can find a square dance, for then you'll be among friends." But sometimes finding that dance can be difficult. Rickey Holden gives six avenues of inquiry open to the wanderer: 1. The local city recreation or parks department; 2. YMCA (ask for the program secretary); 3. YWCA (ditto); 4. Local colleges or university (specifically the Women's Physical Education Department); 5. After hours try a smart newsboy; or 6. Have the state or city police radio their dispatcher — every patrol car in the area will be working for you. Wherever you are, don't be a stranger in a strange town — be a square dancer! It's more fun that that way!

From New York, Richard Kraus, Ed. D., square dance caller and author of "Square Dances of Today," writes of the growth of square dancing as a part of the curriculum in public school systems. In a recent survey of State Departments of Education of the 48 states, it was found that square dancing was the most popular form of dance on all levels. Dick challenges teachers (and all square dance teachers?), "encouraging as these facts are, they imply a considerable responsibility on the part of the school teacher who employs square dancing with his students. It is not enough for this teacher to be able to call square dances competently. In addition, he must be aware of the specific contributions that square dancing can make to the growth of his students....The mere fact that children

readily accept square dancing because it is fun is not sufficient." The most important function that our teachers can perform is to help shape fully-rounded, well-adjusted individuals to live effectively in our modern society. Square dancing can and must contribute to build the kind of individual needed in our present day society. Generally speaking, the values of square dancing may be divided into several categories: physical, social, cultural and recreational. Physical values are discussed in this issue.

Square dancing is a neuromuscular activity. Emphasis is placed on the development of skill and agility rather than strength and endurance. To some extent, it does develop physical strength and it does this without entailing the risks involved in many competitive sports. Other benefits include developing coordination, motor skills, grace, agility, balance, rhythmic sense, poise, and a sense of spatial relationships. It has also been established that dance training has healthful effects upon respiration, circulation, digestion and elimination, in proportion to the degree to which the dancing is regular and intensive, as in any physical exercise. (This article was to be concluded in the next issue.)

10 YEARS AGO — JUNE 1967

From school children to "oldsters," our square dance hobby knows no age limit. In writing about the "Webb Spinners" of Sun City, California, Weldon Woodson outlines the many benefits square dancing affords the citizens of this retirement community. Regardless of their PQ (physical quotient), those in their fifties, sixties

Continued on Page 95

FEEDBACK

In the **Feedback** column of the April issue, I noticed that you were looking for the addresses and phone numbers of budget motels. Below is a list as it was given to me on a recent cross-country trip. I believe it was taken from a recent issue of **Changing Times**, but please do not quote me on that. I hope the following will be helpful to you in the future:

Motel 6
 Administrative Office
 P.O. Box 3550
 Santa Barbara, California 93105
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Chalet Suisse International, Inc.
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 Nashua, New Hampshire 03060
 (603) 889-0133

Econo-Travel Motel-Hotel Corp.
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 Suite 124
 Norfolk, Virginia 23502
 (703) 499-4111

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 (404) 458-6921

Sleep America Inns
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 Charlotte, North Carolina 28211
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 St. Paul, Minnesota 55104
 (612) 645-0659

I do hope that the above list will prove to be helpful. I might add that I have personally stayed at a good many of the places listed and find them to be excellent accommodations. Many offer the same conveniences of the higher-priced places. You might note that some of the above places are able to offer reduced rates by accepting only cash,

thus eliminating the banks altogether. If I can be of any assistance, please feel free to ask.

Charlie Surprenant
 Manchester, CT.

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I wonder— Did Greatgrandma guess,
 When she promenaded with Great-
 gramps Jess,
 That their children's children's off-
 spring might
 Be doing the very same thing one night?

Did she ever dream, reaching hand over
 hand,
 That a square dance craze would sweep
 the land

Years later? Along with her do-si-do,
 Did she once suppose it could be so?

Or did she muse, when the fiddler played
 And when young Jess grinned as the
 calls were made,

That by kickin' off their shoes they'd be
 twice as free?

...I've the strangest feeling Grams
 thought like me!

Barb Browning
 Mesa, Arizona

THIS SQUARE DANCE CRAZE

I used to treat my partner with polite
 consideration

While dancing dreamy waltzes or
 enjoying syncopation,

I'd respect her femininity regardless of
 her station

And imagined this a requisite for
 social reputation.

But NOW, it's

Swing those babies round and round

Any old way but upside down

Allemande left that corner thing

Grand right and left around the ring.

You meet old Kate, you meet old Sue

You meet that gal with the run-down
 shoe.

You meet your honey, turn right back

And keep those heifers in the wagon
 track.

You swing yours and I'll swing Gert.

Swing 'em till they lose their skirt.

And now if you don't like this call

You can all go home thru a hole in the
 wall.

Jeff Taverner

Gilman Hot Springs, Calif.

TRUE DANCERS

Lovely people! You, out there,
 When you're dancing in a square,
 Let me tell you, it's a treat
 To see you moving to the beat!
 Dancers *dance!* They're smooth!

They're slick!

Others merely stomp and kick
 And rush the call so they can stand
 With naught to do but clap a hand.
 If they could know the thrill they'd feel
 For instance, on a *wheel and deal*
 To sweep around with measured grace
 And perfect rhythm to their place
 Exactly where they ought to be....

They'd realize that they'd found the key
 To happiness, to joy, to bliss!

True dancers can attest to this! True
 dancers, you're the main attraction!

Let's hope you start a *chain reaction!*

Dot Mandt
 Lawton, Oklahoma



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STRAIGHT TALK

We have square danced for fourteen years, dearly loving it. But at long last I must say something about those inconsiderate smokers we sometimes find at dances. Here we are, doing one of the most well-rounded forms of exercise next to swimming, expanding our lungs only to fill them with cigar and cigarette smoke. In a recent *Time* magazine article it stated that more people should be outspoken and complain to smokers as this may help them to quit. I find that impossible to do personally to my friends but maybe they will read this in your magazine.

We have also observed that in clubs where the caller is a smoker the club members are more open to smoke freely and inconsiderately. But in clubs where the caller is a non-smoker the members go outside the dance floor to a separate room or outside the hall or they wait until they get home. That is all we ask.

I hate to smell all the smoke that has collected in our clothes and hair when we arrive home, to say nothing of the irritated nasal passages and eyes the next morning. Thank goodness we can't see the damage to our lungs.

We enjoy smoke-free doctors' offices, smoke-free rooms in restaurants and on planes. Why not in square dancing?

Devoted square dancers

Ed. Note: Anonymous letters will not be published. However, the editors will withhold names on request of the writers

AND A YELLOW ROCK TO YOU TOO!

There are pros and cons to many calls in square dancing, as there are in round dancing. If you want to really face facts, there are pros and cons in just about any form of activity. There is one call, however, in square dancing, that is really "bugging" a lot of people, and that call is *yellow rock*.

Those in favor of the call find it a perfect way to say, "I like you, you're

okay." They can express their enthusiasm and their thoughts without actually saying the words.

Those opposed to the call, feel that it is an infringement on their rights, and don't feel they should be obligated to endure an embrace from someone who happens to be their partner at the moment, simply because a caller decides that it should be done.

Since it is inevitable that you will come across that call at one club or another in your square dancing career, please understand that *yellow rock* does not give anyone license to attack a partner. It simply means "show your appreciation with a hug, a squeeze, or a handshake and a smile." You *do* have a choice!

It is the one call in square dancing where you can use your own initiative in executing the moyement correctly.

If you're enthusiastic and want to express yourself, do it with a gentle hug and your partner will get the message. If hugging is not your bag, simply extend your hand and smile brightly. You may just find a very grateful partner. In any event, the choice is yours. Good luck!

Ida Reilinger
From "Calls And Cues,"
Washington, D.C.

IT'S NOT WHAT'S YOUR EXCUSE, BUT WHAT'S YOUR ATTITUDE?

- Some are like wheelbarrows—
not good unless pushed.
- Some are like canoes—
need to be paddled.
- Some are like kites—
if a string isn't kept on them, they fly away.
- Some are like kittens—
need to be petted to remain content.
- Some are like footballs—
you can't tell which way they will bounce next.
- Some are like toy balloons—
full of wind and ready to blow up.
- Some are like neon lights—
they keep going off and on.

Continued on Page 57

FASHIONS

BY
MOZELLE ALLEN



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HEM-LINE

Caryl McClaren was a visual standout at a recent dance, wearing her square dance version of the No. 1 current trendy fashion of scarf prints. Her attractive dark calico print dress was a fool-the-eye design giving garment a two-piece look. Utilizing one of the many scarf-by-the-yard prints for the handkerchief hem, sleeves and the tie-on apron-like overskirt, and combining a tiny coordinating print for bodice and ruffle, Caryl creates a fresh approach to square dance styling. The overskirt is composed of five scarf motifs (self-faced). The scarf motif was seen again on husband Ted's shirt as yoke and cuffs, and is applied on the back of the light denim-like fabric.

Sound like an idea from an old experienced dancer? It's a case of beginner's pluck! Caryl and Ted are just finishing lessons. Welcome to square dancing.

From "Round-up
Newsletter," Nebraska





Dancing Tips

Cease! Desist! Take a break! Recess!

Good heavens, choreographers and authors, take a break!

We have enough new ideas, new calls and new dances to last us a generation or two.

Today's callers are under pressure to be up-to-date, to keep up with the latest so that they can help their dancers keep abreast of what another caller may throw at them. Consequently, we are finding confused and frustrated callers and dancers. No one wants to be left behind, no one wants to seem stupid, and let's face it — no one can keep abreast of everything being published.

Possibly the happiest and most relaxed clubs in the world are those that are so isolated that they don't get exposed to all the new material. Maybe out in the backwoods somewhere, there are people relaxed and gay and carefree. No one asks the caller to explain one of the thousands of new calls; no dancers says to another dancer, "Don't you know how to do a *triple flip flop*?"

Most of us are having a good time and most of what I have just said is in jest, but still there is an element of truth to it all. We do have too many people being frustrated; we are losing dancers who can't keep up because other commitments keep them from dancing twice a week or more; we do have callers quitting because they refuse to be continuously studying.

Much of the new material is excellent; much of it we enjoy using. But really we are on dangerous ground when we penalize those who cannot dance so often. It is a shame to make a hobby, which is supposed to be relaxing, into a test each time our dancers go to a dance, and especially each time they go to a caller other than

the one they dance to in their home clubs.

While I am speaking my mind, let me ask some fellow callers: who ever told you that to call a tip of two or more minutes with no *allemande left* is an accomplishment? What happens to the squares where one person makes just one wrong turn and throws the whole square — do they just stand and listen to your remarkable job of memorizing a long sequence? Is all that just so that one or two squares can have the thrill of being the only square on the floor to make it? That's not good calling! You were hired to call for the whole group, not just one or two squares. Shorter sequences with a few *allemande lefts* would let the dancers do the same movements but let those who made a little slip get back into the action. Callers who are not that considerate of dancers should start dancing again, and see how it feels when it happens to them.

We don't square dance to create geniuses or champions. We square dance for relaxation, entertainment and the social contacts that it offers. We callers are there to help foster fun and entertainment, and maybe even to help people get acquainted with each other. If we have a good voice for the dancers to enjoy, fine. If we have good rhythm for them to enjoy, great. If we have interesting choreography to present, good. But let us remember, we are only part of the evening; the contact among the dancers is just as important. Let callers do nothing that will take away from the dancers a chance to enjoy the dance, the music, and the sociability.

**HUNTINGTON'S 7th
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JULY 29, 30, 1977

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CALLERLAB CONVENTION REPORT
by Gene Trimmer from "What's Doin' "

During the month of April I attended the Fourth International Square Dance Callers Convention in Kansas City, (Callerlab), and once again came away favorably impressed. This is not to say that I agree wholeheartedly with everything that is being said and done by the members of Callerlab because I don't. I do, however, appreciate and agree with one thing above all others—the concept that Callerlab membership is primarily comprised of leaders in the square dance movement who care enough to get involved.

Involvement itself is part of the key to accomplishment in the square dance field from both the callers and dancers viewpoint. If you are concerned about what is going on, then get involved—talk to your caller about it and get your views heard. If one does not understand what is going on within the Callerlab framework, then firsthand involvement can help clear up the mystery. If one does not agree with what is going on then firsthand involvement will give him a chance to be heard and to submit his own ideas for improvement. If one does not really care one way or another and is willing to go along with the course of events, then by all means do not get involved. To repeat a truckers phrase we hear over the C.B. radios, "Sit in the 'rockin' chair' and be content".

Far too many items were on the agenda at this convention for me to name and explain them here. Many of them were applicable only to the callers course of direction in providing a better program and contribution to the overall dancing posture. Three subjects that should hold the most interest for dancers and callers alike are the results of the committee on Mainstream Basics,

Callerlab Experimental Basics and Dance Level Identification.

Each year has seen considerable progress made in these three very closely related subjects and this year was no exception. Each year has seen the areas of involvement with the basics, experimental figures and advanced movements become more clearly defined. Allow me to explain why this year is no exception.

The Mainstream Basics list, which was a result of the second Callerlab convention, remains virtually unchanged except for the word "thru" having been added to basic #29 "Crosstrail", and the word "split" having been added to basic #49 "Circulate Family". If you do not have a copy of this list, check August 1976 ASD.

The Callerlab Experimental Basics list is limited to a maximum number of ten and little change was made to it. "Half Tag, Trade and Roll" was deleted from the list because its principle was already covered in "Roll". This left the current list at ten with Recycle; Coordinate; Ferris Wheel; Pass the Ocean; Chase Right; Track Two; Touch $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$; Roll; Extend; and Crossfire. When another figure comes out next quarter (July) then one will be dropped from the list. This is *not* to say you will no longer dance it but it will be dropped from the "Experimental" list.

The Dance Level Identification Committee made the greatest stride during the convention and we now have a workable tool that can be readily available and understood by all experienced dancers. Callerlab has permanently endorsed a level of dancing beyond the Mainstream program and identifies it as the "Mainstream Plus One" program. Anyone or any club participating in the Mainstream Plus One level is understood to have a dancing knowledge of the Callerlab Experimental Basics program plus the figures listed in the Plus One program. The Plus One figures are Anything and Roll, Cloverflow, Dixie Grand, Pair Off, Peel the Top, Single Circle to a Wave, Spin Chain the Gears, Substitute, Tea Cup Chain, Triple Scoot, Triple Trade,

Continued on Page 97

KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks

Interesting choreography arrangements
using no more than Mainstream Basics
plus Callerlab-endorsed Experimentals



Heads touch and recycle, turn thru
Separate around one to a line
Right and left thru, flutter wheel
Pass thru, wheel and deal
Centers touch and recycle
*Sweep a quarter, others lead right
Left allemande.....
OR, *Zoom and pass thru
Left allemande.....

Heads square thru four, swing thru
Boys run, tag the line right
Boys trade and roll, girls circulate and
Quarter in, double pass thru
Boys turn back, curlique, boys trade
Swing thru, recycle, sweep a quarter
Square thru four, trade by, pass thru
Left allemande.....

One and four rollaway
Two and four lead right and do-sa-do
Swing thru, ends circulate two
Centers run, tag the line in
Touch a quarter, circulate two
Extend, six trade, extend, four trade
And roll, same four spin the top
Others quarter right, bend the line
Extend, centers trade, centers circulate
Boys run, zoom, bend the line
Left allemande.....

Callerlab Selection: Crossfire
Heads lead right and circle to a line
Pass thru, boys run, swing thru
Centers run, crossfire, boys run
First couple left and next right
Left allemande.....

Heads lead right and circle to a line
Pass thru, boys run, swing thru
Centers run, crossfire, center four trade
All boys run, trade by, circle four to line
Crosstrail thru, left allemande.....

Heads lead right and circle to a line
Pass thru, boys run, swing thru
Centers run, crossfire, center four trade

All circulate, boys run, star thru
Pass thru, wheel and deal
Centers square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Pass thru, boys run, swing thru
Centers run, crossfire, all trade
And circulate, face in, pass thru
Boys fold, star thru, wheel and deal
Pass thru, trade by, left allemande.....

Heads lead right and circle to a line
Pass thru, boys run, swing thru
Centers run, crossfire
Center four circulate, others trade
All circulate, face in, pass thru
Boys fold, star thru, promenade
Heads wheel around, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, girls run left, left swing thru
Centers run, crossfire, all trade
And circulate, face in, pass thru
Girls fold, touch a quarter, recycle
Pass thru, trade by, left allemande.....

Heads lead right and circle to a line
Swing thru, boys run, crossfire
Walk and dodge, partner trade
Crosstrail thru, left allemande.....

Heads lead right and circle to a line
Swing thru, boys run, crossfire
Centers trade, swing thru, centers run
Crossfire, circulate, boys run
Outsides trade, star thru, pass thru
Wheel and deal, zoom, square thru $\frac{3}{4}$
Left allemande.....

Heads swing thru, boys run
Crossfire, circulate, boys run
Crosstrail thru, left allemande.....

Heads square thru four, swing thru
Boys run, crossfire, center four trade
All circulate, all trade, all circulate
Boys run, centers pass thru, slide thru

Pass thru, wheel and deal
Centers pass thru, left allemande.....

Heads square thru four, circle half
To a two-faced line, crossfire
All trade and circulate, boys run
Trade by, circle to a line
Crosstrail thru, left allemande.....

Heads square thru four, circle half
To a two-faced line, crossfire
Center four circulate, all trade and
Circulate, face in, pass thru
Ladies crossfold, star thru
Wheel and deal, pass thru, trade by
Left allemande.....

Heads square thru four, circle half
To a two-faced line, crossfire
Center four circulate, others trade
All circulate, boys run, trade by
Pass thru, trade by, left allemande.....

Heads square thru four, ocean wave
Girls run, crossfire, boys run
Left allemande.....

Heads do-sa-do to a wave, girls run
Crossfire, boys run, left allemande.....

Heads square thru four, ocean wave
Girls run, crossfire, center four trade
All circulate, all trade, all circulate
Boys run, partner trade
Square thru three-quarters
Left allemande.....

Heads square thru four, ocean wave
Girls run, crossfire, all trade and
Circulate, boys run, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, ocean wave
Girls run, crossfire, center four circulate
Others trade, all circulate, boys run
Slide thru, pass thru, wheel and deal

Centers square thru three-quarters
Left allemande.....

Heads square thru four, ocean wave
Girls run, crossfire, center four circulate
Others trade, boys run, trade by
Circle to a line, crosstrail thru
Left allemande.....

Heads square thru four, ocean wave
Girls run, crossfire, center four circulate
All trade and circulate, face in
Pass thru, girls fold, star thru
Wheel and deal, left allemande.....

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SQUARE DANCE DIGEST SERVICE, a monthly note service for callers, is a valuable supplement to every caller's programming needs.

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Also available is the 26 page booklet **MODULE CHOREOGRAPHY**. Full details on how to set up and use a module calling system. (B14) and other common workshop notations thoroughly explained. Only \$2.50 per copy. Sample copy of the **DIGEST UPON REQUEST**. Send a 24¢ stamp.



by Bob Howell

easy level

Here is another variation of a dance that can be used so well at a one-night-stand. It adds a little more spice to an "olde-tymer." Use a good 6/8 tune and watch the smiles on the dancers' faces.

DIVIDE THE RING

FORMATION: Square. Any standard introduction will do.

FIGURE:

First couple balance and swing, then promenade the ring

Go all the way round with the pretty little thing

Go down the center and divide the ring, lady go right, gent go left.

Meet your partner with a right hand round, corners all with the left hand around.

Go down the center as you did before, through the opposite corners and cast off four

Lady go right, gent go left, meet your partner with a left hand round

Corner left when she comes down, down the center as you used to do

Around just one and cut off two, right hand turn your partners all

Corner by the left, don't let her fall, then grand right and left

Go round the hall, meet your honey 'bout half way around

And promenade go round the town.

Repeat for couples 2, 3, and 4.

Ed Butenhof of Rochester, New York writes, "In using contras for one-night-stands, there is generally confusion about 'who is active' and 'with whom do I cast off.' Since the folks are there for fun and a minimum of lecturing and walk-thru, I needed a fast-teach contra and put this together. It works smoothly and easily."

O-N-S CONTRA

FORMATION: 1, 3, 5, etc. crossed over and active.

INTRO: Everybody forward and back

— — — — everybody do-sa-do

— — — — girl on your left do-sa-do

— — — — same girl swing and whirl

— — — — put her on right and circle left (with couple across)

— — — — — — Circle right

— — — — Same four right hand star

(Cross over at ends)

— — — — Same four back by the left

— — — — To the same line go forward and back.

John Hucko of Willoughby Hills, Ohio, set this little circle mixer to some music that Ken Kernan had given me in California last summer. The music is great and the mixer is a most comfortable dance for a warm summer evening. With the National S/D Convention in Atlantic City this month, this is a very appropriate tune:

LET'S GO TO JERSEY

RECORD: "Let's Go To Jersey," Private Stock PS 45, 055

FORMATION: Double circle, lady on man's right, both facing counter-clockwise. Begin on man's left foot and lady's right.

Counts Short Intro

1-4 As a couple, walk forward, 2, 3, touch;

5-8 Still facing CCW, back up, 2, 3, touch;

9-16 Repeat counts 1 through 8

17-20 Vine apart in three steps with a step swing on fourth count. Man moves left, lady right.

21-24 Man vines diagonally right and to the rear, while lady vines diagonally left and forward, each meeting a new partner, to face partner on 24th count.

25-28 In butterfly position, balance-touch to the man's left (lady's right) and balance-touch to the man's right (lady's left).

29-32 Repeat counts 25-28.

Face CCW and begin again.

TAG: Walk forward four steps, twirl the lady under and bow.

John varies the dance by having the couples roll turn (spot turn) away from each other and then roll back to face LOD in measures 9 to 16. They then vine away and to a new partner. The dance is smooth and comfortable but the music is Scottish and invigorating.

And as long as we're featuring New Jersey and the National Convention, here is a delightful contra written by a caller from New Jersey, Art Seele:

THE RUTGERS PROMENADE

INTRO: Do-sa-do the one below

— — — — Same girl swing and whirl

— — — — Face across right and left thru

— — — — — — Right and left back

Courtesy turn and quarter more, promenade in twos up and down the floor

(Couples promenade in the direction they are facing, moving up or down the set.)

— — — — wheel turn, come on back

— — — — Bend the line and ladies chain

— — — — — — Chain back

— — — — Do-sa-do new one below.

MAC GREGOR RECORDS

MGR#2210 WONDER WHERE I'M BOUND (Square Dance)

Written & Called by Monty Wilson, 18157 Kingsport Dr., Malibu CA 90265

RECENT RELEASE

MGR # 2209 MARRIED IN LAS VEGAS (Square Dance)

Written & Called by Otto Dunn, 428 S. 51st W. Ave., Tulsa OK 74127

MGR #5504A LET'S CUDDLE (Round Dance)

Choreography by Art 'n Evelyn Johnson

MGR #5504B HAPPY SOUNDS (Round Dance)

Choreography by Bill & Dottie Stephenson, St. Ann, Mo.

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



Legacy

SQUARE DANCE LEADERS -

Elsewhere in this issue (Meanderings, and Page 35) an account of the LEGACY assembly in Memphis will be found, but on these pages you'll see who was there and from where. Here is the list alphabetically, but not according to position in the photo: Jim Alley, Rutland, Vt.; Paul and Donna Ayer, McCook, Neb.; Charlie Baldwin, Norwell, Mass.; Clinton and Lucille Barnes, Corvallis, Ore.; Bob and Doris Bietz, Norfolk, Va.; Charles and Margaret Bills, Warrenton, Mo.; Jim Blackwood, Quincy, Ill.; Bob and Mary Brennan, Livonia, Mich.; Dick and Jan Brown, Bellevue, Neb.; Stan and Cathie Burdick, Huron, Oh.; Bruce and Bonnie Busch, Columbia, Md.; Charles and Edith Capon, Memphis, Tenn.; Reqqie and Virgie Carr, Coventry, R.I.; Jim and Mary Carter, Jefferson City, Mo.; Russ and Roberta Carty, Fairdale, Ky.; Joe and Phyllis Casey, Dover, N.H.; Ray and Esther Caster, Albuquerque, N.M.; Don and Vera Chestnut, Verona, Wis.; Eddie and Alice Colin, New Albany, Ind.; John and Ann Conrad, Memphis, Tenn.; Jack Cook, Wayland, Mich.; John Cook, Allendale, Mich.; Walt and Vera Coons, Hartford, Ct.; Jo Coosey, St. Louis, Mo.; Bill Crawford, Memphis, Tenn.; Barbara Crumling, Hallam, Pa.; Vee and Mid Cummins, Odenton, Md.; Don and Letha Davis, San Antonio, Tex.; Ruth DeTurk, Simsbury, Ct.; Irwin and Alice Dorfman, Whitesboro, N.Y.; Roland and Lois Down, Scotia, N.Y.; Bob & Dottie Elvin, Harrison City, Pa.; Elmer and Rosemarie Elias, New Berlin, Wis.; Mary Fabik, Castalia, Oh.; Bob and Ann Falconi, Alexandria, Va.; Shirley and Dave Fleck, Toledo, Oh.; Loren and Bobbie Foster, Sun Prairie, Wis.; George and Judy Garland, Neptune Beach, Fla.; Paul and Darlyne Goodman, Norfolk, Neb.; Russ Harris, Louisville, Ky.; Orin and Della Hendricks, Cozad, Neb.; Bill and Kathi Higgins, Fairfax, Va.; Joe and Nadine Higgins, Little Rock, Ark.; Charles and Grace Hiles, Florissant, Mo.; Jim Hopkins, Innisfail, Alberta; Bob and Phyllis Howell, Euclid, Oh.; Harold Huber, Memphis, Tenn.; Rosie Hunter, Detroit, Mich.; Bob and Jane Jaffray, Ennismore, Ontario;



cy 1977

HYATT REGENCY - MEMPHIS

Bill and Mary Jenkins, Olmstedville, N.Y.; Gerry and Marg Johnston, Hamilton, Ontario; Dave Johnstone, Peterborough, Ontario; John and Freddie Kaltenthaler, Pocono Pines, Pa.; Marv Leibowitz, Universal City, Tx.; Floyd and Clare Lively, Indianapolis, Ind.; John and Vivian McCannon, San Antonio, Tx.; Chris McEnany, Cedar Falls, Ia.; Bob McNutt, Benton City, Wash.; Ted and Lannie McQuaid, Columbus, Oh.; Hugh and daughter, Cem Macey, Bath, Oh.; Jim Maczko, Solana Beach, Cal.; Dan and Mary Martin, Augusta, Ga.; Mahlon and Harriet Miles, Mesa, Ariz.; Wes and Dorothy Mohling, Hastings, Neb.; Clancy and Betty Mueller, New Whiteland, Ind.; Steve and Dorothy Musial, Philadelphia, Pa.; Ray and Verna Newman, Niwot, Colo.; Larry and Marge Nichols, Sterling, Va.; Steve Nutbrown, Stuttgart, Germany; Norm Osborne, Wichita, Ks.; Bob Osgood, Los Angeles, Cal.; Bud and Shirley Parrott, Albany, Ore.; John and Betty Pederson, West Long Branch, N.J.; Corky and Paulette Pell, San Antonio, Tx. (present but not shown); Tom and Barbara Potts, Rowley, Mass.; Bob and Ginger Prescott, Springfield, Mo.; Nate and Margaret Reynolds, Wheaton, Md.; Roger and Maryann Reynolds, Memphis, Tenn.; Henry and Wilma Rich, Wichita, Ks.; Bill and Corrine Richards, Mayfield Hts., Oh.; Randy and Monica Sawyers, Council Bluffs, Ia.; Dick and Vera Smith, Bellows Falls, Vt.; Ed & Judy Ross Smith, Wenham, Ma.; Harold and Ann Stoetzer, Phoenix, Az.; Lee and Ramona Swain, Memphis, Tenn.; Doc and Peg Tirrell, Cresskill, N.J.; Glenn and Tommie Turpin, Lepanto, Ark.; Chet and Julia Vetter, Gainesville, Fla.; Percy and Virginia Vining, Cherokee Village, Ark.; Lee Walker, Jellico, Tenn.; Jim White, Winder, Ga.; Joe and Luisa White, Providence, R.I.; George and Olive Wilcox, Doylestown, Pa.; Vic and Peg Wills, Drexel Hill, Pa.; Richard and Clara Wright, Memphis, Tenn.; Wayne and Norma Wylie, St. Charles, Mo.; Joe and Lefa Yoch, Parma, Oh.; Pete and Jenny Zakauskas, Bel Air, Md.; Lucyan Ziembra, St. Louis, Mo.

OF SPECIAL INTEREST TO THE
HIGH FREQUENCY DANCER
& ADVANCED PROGRAM
ADVOCATE

CHALLENGE CHALLENGER

by Jim Kassel

CALLERLAB

Callerlab has endorsed the advanced and challenge dancing program as it exists today. The full resolution, passed at the April meeting in Kansas City, is as follows:

"Be it resolved that Callerlab recognizes the existence of three levels of dancing above Mainstream Plus Level, and that these levels are named Advanced Level, Basic Challenge Level, and Extended Challenge Level.

"That the callers active in these areas have a list of calls which they have voted on for each of these levels, and that these lists comprise the calls to be used at these levels. These lists are entitled: Advanced Dancing's Basic Calls, Challenge Dancing's Basic Calls, and Extended Challenge Basic Calls.

"That dancers and callers in charge of conventions, festivals, jamborees, weekends, workshops, and dances be encouraged to use the designations of Advanced, Basic Challenge, and Extended Challenge when the calls on the list for that level are to be used.

"Also, that dancers and callers in charge of these events not use these designations unless the calls for these levels are to be used.

"That the following guidelines be approved:

"1. Callers active in these three levels will continue to vote on the content of these lists every other year as is current practice.

"2. A call must have been in use for a minimum of two years before it is eligible to be placed on one of the lists."

We commend Callerlab for recognizing this phase of the activity. This will help lessen the misuse of the words

"advanced" and "challenge" and will further the progress of standardization in these fields.

19th WISCONSIN CONVENTION

Jack Daily, Advanced Level Chairman, has sent the well-planned program of the Wisconsin Square and Round Dance Convention to be held August 12-14 in Milwaukee. Lists of calls are provided for the Fun Hall, Mainstream Hall, Hash Hall and the Advanced Level Hall. The Advanced Basics List will be used in the advanced level hall. The following is an excerpt from their printed program. "We will have a more varied program in the Advanced Level Hall. Friday afternoon will be Introduction to Advanced Dancing. The level will be Mainstream-Plus with workshops on the All Position Concept and a few standard Advanced Level basics. Friday evening until 10:30 will feature advanced dancing with basics from the enclosed list only. The following hour will be a Challenge hour with the callers free to call what they like to the available dancers. Saturday afternoon will be a workshop of the more popular or most promising experimentals. Saturday afternoon will be a workshop of the more popular or most promising experimentals. Saturday night the schedule will be the same as Friday, with the addition of the afternoon's workshoped figures.

"Sunday afternoon the callers will use their best judgment in calling to the majority of dancers in the Advanced Hall."

The program also contains this commendable statement: "Callers not adhering to the lists provided for each hall may not be programmed at future conventions."

COMMENT

Why is it that some dancers believe that any caller who picks up a mike is automatically qualified to call advanced and challenge?

This problem often surfaces at festivals and conventions, where some program chairmen feel that every caller should call the same amount of time in every room, whether he is qualified to do so or not. Thus, the advanced and/or challenge rooms often have callers in

them who have no experience in calling these levels, and this is not usually pleasing to the dancers. Programmers should recognize that advanced and challenge calling is a specialty field, and should only schedule callers for these levels who have a background in this field.

Similarly, why do some callers feel that because they can hold a mike they are qualified to call at these levels? Every year at the National Convention there are numerous unqualified callers requesting to call advanced or challenge. (Example: In 1975, 63 callers requested to call in the Challenge Room in Kansas City; only twelve were qualified to do so.) Thus, the success of the challenge room in any given year at the National depends on the ability of the director to weed out those who are not qualified.

Perhaps it is an education problem, and these dancers and callers don't really know what advanced and challenge levels are. Hopefully, now that Callerlab has passed a resolution requesting proper use of these terms, the square dance world will become more aware of what is involved at these levels, and the scheduling of callers for these rooms will improve.

STRAIGHT TALK, Continued

But some are like the North Star— they are there when you need them; they are dependable; they are ready to fulfill any duty; they are always loyal and true; they speak thoughtfully and listen with patience; they are a guide by which we may steer our course.

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WORKSHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHOREOGRAPHY

FOURTH ANNUAL CALLERLAB An Excerpt from May, 1977 NCR

You will probably have seen and heard many things about the Callerlab Convention, 1977, by this time. However, as your editor records this, it has only been two weeks since his return from the convention in Kansas City. The important happenings were these:

MAINSTREAM BASICS: The Callerlab 68 were voted to stay *as is* with no deletions. *Split circulate* was added to the family and the word *thru* was added to *crosstrail* when applicable. Twenty definitions were reworded to clarify their meaning in the first 38 basics of the Mainstream List. 37 were passed by the body (650) of the Callerlab attending

members upon presentation by the "correcting" committee. *Crosstrail vs. crosstrail thru* (# 29) was sent back to committee for further clearance for next year's convention. Callerlab also voted not to publish (just approve of) any list. *American Squaredance* is therefore reprinting an updated "Mainstream S/D Basics" booklet to be released soon.

CALLERLAB QUARTERLY EXPERIMENTALS: *Half tag, trade and roll* was dropped as an experimental basic because it combines three calls. It was placed in the *Roll* family, which will be considered as 1. *Partner trade and roll*; 2. *Half tag, trade and roll*; 3. *Trade and roll* for adjacent dancers in box formation; 4. *Centers of a wave/two-faced line trade and roll*. All other *anything and roll* extensions are in the "Plus One" plateau.

The results of the poll taken, in order of popularity, are:

1. Ferris wheel
2. Recycle (up for Mainstream list this fall)
3. Pass the ocean
4. Touch $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$
5. Coordinate (up for Mainstream list this fall)

6. Track two
7. Roll family as designated
8. Chase right

Extend (the tag) was not involved since it is a 1977 selection. Any experimentals not becoming permanent in the Mainstream list will be dropped back in the "Plus One" group for one year trial at that plateau.

CALLERLAB MAINSTREAM-PLUS PLATEAUS: For those interested in dancing above the Mainstream and Callerlab Experimental Plateau, the following basics are for two categories: (after dropping *red hot* and *grand parade*)

PLUS ONE:

1. Roll as an extension
2. Cloverflow
3. Dixie Grand
4. Pair Off
5. Peel the Top
6. Single circle to ocean wave
7. Spin chain the gears
8. Substitute
9. T-Cup Chain
10. Triple Scoot
11. Triple Trade
12. Turn and left thru

This group received approval to be permanent and to include the addition of any dropped "experimentals" for one year trial.

PLUS TWO:

1. All-8 Spin the top
2. All-8 Swing thru
3. Curley cross
4. Explode the wave
5. Follow your nabor
6. Relay the deucey
7. Remake the thar
8. Swap around
9. Trade the wave
10. Checkmate
11. Diamond circulate
12. Flip the diamond

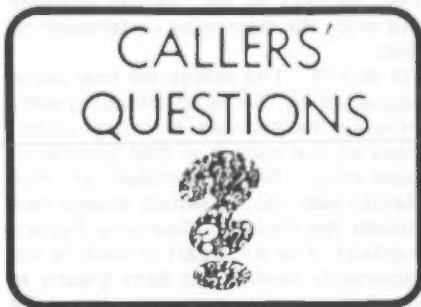
In all cases, the idea of All Position Concept (APC/APD) figures still applies at advanced or workshop groups.

NOTE: A new "Plus One and Two" book with figures is scheduled for release at the 1977 Convention in Atlantic City. Visit the ASD booth.

At this point, a good comment from our newly chosen Chairman of the

Callerlab Executive Committee, Jack Lasry, was this: "The stepping stones are now available for dancers to move into advanced level dancing on a steady and slow pace. The jump is no longer so large as to make the change very difficult. The problems are for the caller with the desire to have an all-inclusive program.... there are not enough nights in the week." The Quarterly Movements Committee chairmanship was turned over to Al Brundage of Connecticut who has forty-six callers working with him to give a wide cross-section of the United States and Canada. His quarterly reports of the coming year should give a good reflection of the current interest, along with *American Square Dance's* "Pulse Poll" monthly reports.

Official recognition was given to the levels generally accepted above the Callerlab advocated plateaus in square dancing: Advanced, Basic Challenge, and Extended Challenge. The lists of basics to be used in these groups have to come from their leaders as they have these past few years. It was also voted that Callerlab officially support the concept of a national square dance convention, such support not necessarily implying the endorsement of its executive committee.



ANONYMOUS: I have a new idea which I use with my dancers who like it very much. I call it (X!?). Some figures using this idea are as follows....etc.

ED. NOTE: The above note is typical of what we have seen hundreds of times and from which our square dance choreography has developed. All of our basics, near-basics, experimentals and

gimmicks were born this way. We are so grateful for the chance to see and try any brainchild sent to us, but.... we have drawn the line in publishing something in several instances. If the idea breaks a hard and fast rule of a basic, we object and usually write to the author. Another no-no to us (and we wish everybody agreed) is a badly *named* new idea, one that has overtones of smut or suggested implications which are best kept private or at least away from general public view. We know that all things do not mean the same thing to all people but even conservative folks are aware of more than given credit for, we suspect. And that's why we cringe when confronted in bold print (through a publication) by the very word or words we deliberately chose to ignore. We like to think that good taste goes past the mouth and into the heart and soul of each of us, don't you? So, please, authors, don't embarrass all of us with a name best kept in the bedroom or bathroom and not heard on the ballroom floor.

RICHARD EDDINGS, Milwaukee, Wisconsin: Many thanks to the wonderful callers submitting figures for publication. It would be greatly appreciated if those submitting these calls would explain the movement used to the 75 basic dancers so that we can evaluate and enjoy the figures by understanding them.

ED. NOTE: The categories now being suggested by Callerlab should greatly increase the chances of being understood by the dancer at that plateau of experience: Basic/Extended or Full Mainstream dancer (which should now include the Callerlab Quarterly Experimentals). The APD part of each is not necessarily needed but adds greatly to the dancers' enjoyment each step of the way. With this in mind, for example, a *spin chain the gears* is not expected to be known by the dancer unless he/she was in attendance at a Plus One program of square dancing. If dancers are there at that program and don't know the named movement, *they* are out of place and not the caller using the movement. And vice versa as the case may be. Published figures should have

the same parameters and rules pertaining to them as actual dancing. So callers, pick out the material for your dancer — you are the leader, not just to be pushed out in front.



LINK UP

by Lee Kopman, Wantagh, New York
From parallel two-faced lines facing counterclockwise, couple facing out step slightly forward while trailing couples come into the middle as a two-faced line and crossfire. Outside couples cast a quarter and roll to move up single file to become ends of parallel right-hand waves where the movement ends. Clockwise two-faced lines end up in left-hand waves after LINK UP.

AUTHOR'S EXAMPLE:

Heads square thru four hands
Swing thru, boys trade, girls turn back
Link up (8 counts), split circulate
Change hands, left allemande.....

EXAMPLES BY WILL ORLICH:

Heads pass the ocean and extend
Swing thru, leads turn back, *link up*
Swing thru, girls run, star thru
Clover and left square thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, heads turn back, *link up*
All eight circulate, girls run
Wheel and deal, partners tag
Boys turn back and *link up*, turn thru
Clover and swing star thru, pass thru
Partner trade, left allemande.....

Heads lead right, circle to two-faced line
All turn back and *link up*, swing thru
Ends run, *link up*, all eight circulate
Ladies run and box the gnat
Change something, left allemande.....

Heads lead right, circle to a line
Turn thru, sides trade, *link up*
Split circulate, boys run, bend the line
Left allemande.....

ALL APD:

Heads square thru four hands
Swing thru, centers run, *link up*
Left swing thru (left hand ocean wave)
Centers run, *link up*, ladies run
Turn thru, wheel and deal, zoom and
Trade, left allemande.....

Heads square thru four hands
Curlique, swing thru, centers run
Link up (left hand wave), recycle
Curlique, swing thru, centers run
Link up, recycle, left allemande.....

Heads square thru four hands
Curlique, cast three-quarters
Boys run, *link up*, swing slide thru
Link up, cast three-quarters (new waves)
Pass to center and turn thru
Pass thru, trade, left allemande.....

Heads lead right, circle to a line
Curlique, checkmate, couples circulate
Link up, left swing thru, centers run
Link up, all eight circulate, boys run
And fold, star thru, couples circulate
Bend the line, crosstrail thru
Left allemande.....



by Lloyd Priest, Ontario, Canada

Promenade, heads backtrack, pass thru
Tag the line right, couples circulate
Bend the line.....(equals 1P2P)

Promenade, heads backtrack
Girls pass thru, face boys
Boys split square thru three-quarters
Tag the line left, bend the line
Right and left thru.....(equals 1P2P)

Heads backtrack, spin the top
Swing thru, boys run, right and left thru
(Equals 1P2P)

Promenade, heads backtrack
Boys square thru four, girls pass thru
Quarter in, everybody square thru ¾
Boys square thru three-quarters
Girls turn back, star thru

Couples circulate, bend the line
(Equals 1P2P)

Promenade, heads backtrack
Square thru three-quarters, tag line left
Couples circulate, bend the line
Right and left thru.....(equals 1P2P)

Promenade, heads backtrack, pass thru
Tag the line in, girls square thru four
Boys face girls, everybody star thru
Couples circulate, bend the line
Right and left grand.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers backtrack, swing thru
Girls turn back, right and left thru
(Equals 1P2P)

Heads lead right and circle to a line
Pass thru, wheel and deal
Outsides backtrack, centers pass thru
Centers out, bend the line
Flutterwheel.....(equals 1P2P)

Heads lead right, circle to a line
Pass thru, wheel and deal
Outsides backtrack, centers pass thru
Centers out, bend the line
Pass the ocean, swing thru, boys run
Bend the line, crosstrail thru to
Left allemande.....

Promenade, backtrack,
Boys square thru four
Girls square thru three (around outside)
Girls quarter in to face boys
Star thru, wheel and deal, star thru
Pass thru, bend the line, left allemande.

Promenade, heads backtrack
Boys square thru three, girls pass thru
Line of four, bend the line, pass thru
Wheel and deal, double pass thru
Clover two, swing thru, boys run
Curlique, boys run, left allemande.....

CROSSFIRE FIGURES

BY Bill Peters, San Jose, California

Heads square thru, swing thru
Boys run, crossfire, single file circulate
Two places, trade and roll
Right and left thru, pass the ocean
Swing thru, boys run, crossfire
Single file circulate one place
Boys run, star thru, pass thru
Wheel and deal, center four swing thru
Boys trade, boys run, crossfire
Walk and dodge, left allemande.....

Heads right and left thru, crosstrail thru
Separate, go round one, line up four

Pass the ocean, girls trade, girls run
Tag the line right, crossfire, coordinate
Couple circulate, crossfire
Single file circulate two places
Trade and roll, swing thru, boys run
Crossfire, scoot back, boys run
Left allemande.....

Heads square thru, swing thru,
Boys run, crossfire, trade and roll
Pass thru, tag the line right, crossfire
Four girls walk and dodge
Boys trade and roll, girls partner hinge
Everybody pass thru, tag the line right
Crossfire, trade and roll, box the gnat
Right and left thru, crosstrail thru
Left allemande.....

Side ladies chain across
Heads crosstrail thru, separate
Go round one, line up four
Pass the ocean, recycle, veer left
Crossfire, in your own foursome
Walk and dodge, left allemande.....

DANCING THE PULSE POLL (ASD)
by Jack Lasry, Miami, Florida

Heads lead right and circle to a line
Touch a quarter, checkmate the column
Boys cross run, girls trade
Couples circulate, crossfire
Eight circulate, boys run
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Centers step to a wave
Ping pong circulate, center wave ah so
Centers walk and dodge, swing thru
Spin the top, recycle, left allemande.....

Heads pass the ocean, chain reaction
Boys run, crossfire, hinge, boys trade
Grand swing thru, ah so, split circulate
Boys run, half square thru, trade by
Pass thru, left allemande.....

Heads square thru four hands
Swing thru, boys run, girls hinge
Diamond circulate, unwrap the diamond
Each box walk and dodge, trade by
Left allemande.....

Heads lead right circle to a line
Curlique, wind the bobbin
Boys cross run, ah so, eight circulate
Boys run, pass thru, left allemande.....

Heads lead right circle to a line
Right and left thru, rollaway half sashay
Touch a quarter, checkmate the column
Ferris wheel, centers step to a wave

Ping pong circulate, chain reaction
Boys run, bend the line, crosstrail
Left allemande.....

Heads square thru four hands
Swing thru, boys run, girls hinge
Girls fan the top, end girls run
Boys in tandem, girls as couple,
Swing thru, boys in tandem run right
Girls bend the line and square thru $\frac{3}{4}$
Boys quarter in, face in, all star thru
Couples circulate, boys trade
Bend the line, left allemande.....

FAN THE TOP FIGURES

BY Jay King, Lexington, Massachusetts

Heads do-sa-do to a wave, fan the top
Step thru, slide thru, dos-a-do to a wave
Fan the top, swing thru, boys trade
Turn thru, left allemande.....

Heads square thru, pass the ocean
Fan the top, boys circulate
Girls circulate, right and left thru
Pass the ocean, fan the top
Pass to center, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, scoot back,
Fan the top (boys turn three-quarters)
Step thru and U-turn back
Pass the ocean, scoot back, fan the top
Step thru, U-turn back, left allemande...

Heads square thru, curlique
Fan the top, step thru, bend the line
Pass thru, wheel and deal
Boys pass thru, curlique, fan the top
Step thru, bend the line, pass thru
Wheel and deal, zoom and pass thru
Left allemande.....

Sides do-sa-do to a wave, fan the top
Step thru, square thru three-quarters
Trade by, slide thru, do-sa-do to a wave
Fan the top, square thru three-quarters
Left allemande.....

Sides half square thru, pass the ocean
Fan the top, boys circulate
Girls circulate, right and left thru
Pass the ocean, fan the top
Step thru, trade by, left allemande.....

Sides lead right and circle to a line
Spin the top, scoot back, fan the top
Right and left thru, pass thru
Bend the line, spin the top, scoot back
Fan the top, right and left thru
Crosstrail thru to the corner
Left allemande.....

Sides lead right and circle to a line
 Do-sa-do to a wave, fan the top
 Scoot back, centers run, bend the line
 Pass thru, bend the line
 Do-sa-do to a wave, fan the top
 Boys circulate, girls circulate
 Square thru three-quarters
 Left allemande.....

by Deuce Williams, Detroit, Michigan

Walk around corner, turn partner left
 Allemande thar, men back in and
 There you are, shoot the star
 Promenade the next, keep walking
 Don't slow down, heads wheel around
 Square thru four hands, trade by
 Left allemande.....

Allemande left, go forward two
 Allemande thar, men swing in
 Shoot the star, promenade the next
 Keep walking, don't slow down
 Two and four wheel around
 Pass the ocean, all eight circulate
 Men go double, ladies trade
 Recycle, pass to the center, pass thru
 Left allemande.....

Heads square thru four hands
 Slide thru, pass the ocean, ladies trade
 Recycle, left allemande.....

Heads square thru four hands
 Slide thru, roll to face, spin the top
 Recycle, slide thru, left allemande.....

Heads promenade three-quarters
 Sides swing thru, those men run
 Half tag, trade and roll
 Double pass thru, first couple go right
 Next go left, crosstrail thru
 Left allemande.....

Sides swing thru and spin the top
 Heads rollaway half sashay, extend
 Centers trade, men fold
 Ladies square thru three-quarters
 All star thru, men circulate
 Promenade home.....

Heads swing thru and single hinge
 Those ladies run, touch a quarter
 New centers trade, men run
 Reverse flutter wheel, crosstrail thru
 Left allemande.....

Sides left swing thru and single hinge
 Same four walk and dodge, single circle
 To an ocean wave, single hinge
 New centers trade, single hinge
 All eight fold, pass thru
 Right and left grand.....

Heads crosstrail thru and cloverleaf
 Sides left square thru three-quarters
 All touch a quarter, all eight fold
 Pass to the center, fan the top
 Same ladies run, those four half tag
 Walk and dodge, right and left grand....

ZERO ROUTINES

(Regular boy-girl facing couples:
 Swing thru, men run, half tag
 Trade and men run, all slide thru.....

Any wave or parallel waves:
 Centers run, half tag, trade and
 Split (or box) circulate, single hinge.....

Any boy-girl combination in lines facing:
 Pass thru, half tag, trade and
 Centers trade, walk and dodge
 Partner trade.....

by John Strong, Salinas, California

Four ladies chain, heads pass the ocean
 Extend, spin chain thru, boys run
 Girls trade, boys circulate
 Girls U-turn back, swing thru,
 Spin the top, right and left thru
 Pass thru, chase right, cast a quarter
 Right and left thru, star thru
 Pass thru, wheel and deal,
 Square thru three-quarters
 Left allemande.....

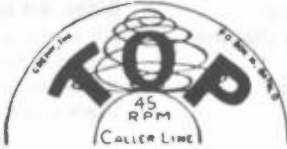
Heads curlique, walk and dodge
 Star thru and roll, touch a quarter
 Scoot back, walk and dodge
 Tag the line in, star thru, trade by
 Swing thru, scoot back, recycle
 Sweep a quarter, pass thru, half tag,
 Trade and roll, pass to the center
 Turn thru, slide thru, pass thru
 Chase right, boys run, left allemande....

Sides curlique, walk and dodge
 Pass the ocean, swing thru, boys run
 Couples hinge, ferris wheel, pass thru
 Star thru, slide thru, square thru $\frac{3}{4}$
 Left allemande.....

Heads pass the ocean, extend
 Scoot back, boys trade, boys run
 Half tag, walk and dodge
 Wheel and deal, square thru $\frac{3}{4}$
 Left allemande.....

Head ladies chain, sides flutter wheel
 Sweep a quarter, pass thru
 Touch a quarter, walk and dodge
 Partner trade, touch a quarter
 Coordinate, ferris wheel, star thru
 Pass the ocean, extend, recycle
 Left allemande.....

Continued on Page 94



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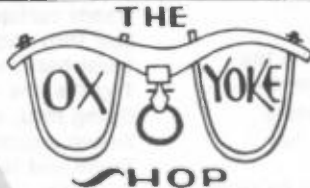
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Puzzle Page

ACROSS

1. Conference of S/D leaders
7. Professional organization: -----lab
13. Wake up
14. Alarm: --- --- cry (2 wds.)
15. Medico (Abbr.)
16. "Twas a ---- --- stormy night
18. Yes (Russian)
19. John (Scots.)
21. Recycle, Motivate And Insides Turnover
Figures may not flow but abbreviation will fit.
22. Large noisy airplane
23. Greek letters
25. Cereal bristle
26. Home for pigs: ----s

1	2	3	4	5	6		7	8	9	10	11	12
13							14					
15			16				17					18
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43				44					45		46	
47				48						49		50
51		52										54
55								53				56

27. Boat
29. "She'll wear ----- and laces and smell of cologne
31. Three-times-a-day activity
32. One square plus two
33. Hash
36. -----(-) and trades (pl.)
39. "Dies -----" (Hymn)
40. Australian bird
42. Month when new S/D classes start
43. Responsible Callers Group (Abbr.)
44. Too fat
46. Small Australian mammal (Slang)
47. -- so
48. Punished a child
50. "Down the center --"
51. Needed to attend a dance
53. Happy
55. "----- No. 9"
56. Square -----

DOWN

1. ----- chain
2. Printing mistakes
3. Around one you --
4. Needed for dancing: ---io equipment
5. Russian ruler
6. Swing --- --- (slang)
7. Tea cup ----- (pl.)
8. "Go Tell ---- Rhody"
9. Directed the dancing
10. Tra -- --
11. ---- turn --
12. Calle- ----- (on a calendar)
17. Crow sound (var.)
20. Both male & female S/D-ers wear this
22. Wasp (sl.)
24. Fountain
26. English guns
28. Had refreshments
30. American Textile Industry (Abbr.)
33. Buccaneer
34. --- -- the middle (2 wds.)
35. Tax refund
36. Cleaned corn
37. Highest point (var.)
39. Goofed in a square dance
41. --- run
44. "----- Up Your Heart"
45. R--- -nd Clap
48. Mountain sport
49. Caller Robinson of Florida
52. Coast Guard (Abbr.)
54. Tender Care (Abbr.)

People

IN THE NEWS

Clancy and Betty Mueller of New Whiteland, Indiana, well-known round dance leaders, are in the retired status, occupation-wise, but busier than ever with clubs and weekend dates.

Ted Wegener of Gardena, California, secretary of the Southern California Callers, underwent surgery recently. We wish him a speedy recovery.

Turning to Florida and the sun coast of the Tampa-St. Pete area, we note that the *St. Petersburg Times* did a fine story on square dancing, often quoting Hugh and Jean Fultz and mentioning Jo and Vera Goldston; also describing dancing at the Ox Bow in Pinellas Park. of Art Springer the article states: "He has a voice that slides over you, around you, and through you — as comforting as a down quilt or a hot bath." How about that?.



Nationally-known caller, Elmer Sheffield of Tallahassee, Florida, poses with



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AVAILABLE TO CALL IN YOUR AREA

a Panamanian beauty wearing the national folk dancing costume, the pollera, during his recent visit to the Isthmus of Panama. **Elmer** was invited by the square dancers of the Canal Zone to be the principal caller at the fifth annual jamboree, which was held at the Panama Hilton hotel. While there he was the houseguest of caller **Dr. Bill Bailey** and his wife **Jean**.

Graham Rigby of Brisbane, Australia, recently took a "whirlwind tour" of the USA as part of his plan to attend the Callerlab Convention in Kansas City, traveling by air and by bus, according to the *Worth-Palos Reporter* in suburban Chicago, where he visited **Marv Labahn**. Other cities visited by **Graham** included Los Angeles, El Paso, Denver, Omaha, New York, Washington, Birmingham, St. Louis, and San Francisco. He called a number of dances and was greatly appreciated, although he had some unhappy moments with lost luggage on one of his flights.



Rumor has it that **Beryl Main** has purchased the well-known Lighted Lantern square dance resort in Golden, Colorado, and will be scheduling dance programs there all summer.

Corky Pell underwent emergency surgery in the U.S. Naval Hospital near Memphis while he and Paulette were about to attend the LEGACY Assembly there in early May. At press time we heard he was out of dancer and beginning a period of recuperation that might prevent him from flying back to Texas for a week or two. By the time you read this, we hope he will be back in the "swing."

TRAIL DANCES TO THE NATIONAL

Last month's issue included the list of Trail, Trail In and Trail Out dances we had received at that point. Here is an update. However, if a dance was listed last month, it will not be repeated in this listing.

TRAIL DANCES

June 18 — Carriage Stop, 27th & Robinson Sts, Colorado Springs; Sponsored by the Wheel N Dealers, with Bill Cash and Harold Palmer calling.

June 18-19— 5th Annual Northway Squares Festival, High School, Hudson, N.Y. Hosted by Apple Valley Squares, callers: Ed Joyner, Dick Leger, Allen Ogilvie, Joe Portelance, Walt Cole, Earl Turner, Mike Callahan, Roger Whynot, Tom Vititow, Lucille Graf. Pre-festival dance, June 17.

Continued on Page 102

FUN VALLEY SQUARE DANCE RESORT

SOUTH FORK COLORADO 81154

1977 INSTITUTE SCHEDULE

CALLERS

Aug. 28 to Sept. 3
 Jerry Rash, Roswell, N.M.
 Chris Vear, San Antonio, Tx.
 Sept. 4 to Sept. 10
 Bob Baier, Houston, Tx.
 Glen Vowell, Ft. Worth, Tx.
 Sept. 11 to Sept. 17
 Pat Barbour, Houston, Tx.
 Bill Wright, San Antonio, Tx.
 Sept. 18 to Sept. 24
 Wayne Baldwin, Dallas, Tx.
 Wade Driver, Houston, Tx.
 Sept. 25 to Oct. 1
 Wade Driver, Houston, Tx.
 Rocky Strickland, Duncanville, Tx.

Sept. 18 to Sept. 24
 Ray & Lillie Doyal, Grand Prairie, Tx.
 Sept. 25 to Oct. 1
 Bud & Shirley Parrott, Albany, Or.

1977 SUMMER SESSION

There is open dancing each night during the summer session
 June 18 to June 26
 Dale Hudson, Roswell, N.M.
 June 26 to July 3
 Bob Graham, Clovis, N.M.
 July 3 to July 10
 Curtis Thompson, Houston, Tx.
 July 10 to July 17
 Dale Hudson, Roswell, N.M.
 July 17 to July 24
 Dale McRoberts, Lincoln, Illinois
 July 24 to July 31
 Joe Greer, Lubbock, Tx.
 July 31 to Aug. 7
 Toby Thomason, Denton, Tx.
 Aug. 7 to Aug. 14
 Ed Larder, Temple, Tx.
 Aug. 14 to Aug. 22
 Johnny Mathis, San Antonio, Tx.

ROUND DANCE INSTRUCTORS

Aug. 28 to Sept. 3
 Ross & Penny Crispino, Nampa, Id.
 Sept. 4 to Sept. 10
 Francis & Yvonne Halbison, Lawton, Ok.
 Sept. 11 to Sept. 17
 Don & Pete Hickman, San Antonio, Tx.

For further information, brochures, rates and reservations write or call

FUN VALLEY RESERVATIONS

Oct. 1	2050 S. Elmwood Dr.	May 1	Box 208
to May 1	Abilene, Tx. 79605	to Oct. 1	So. Fork, Co. 81154
	phone (915) 692-2160		phone (303) 873-5566

Sketchpad Commentary

SUMMER SOUNDS
Haverhill Town Hall Collins Rd

MEMBER OF THE STATE ASSOCIATION

MEMBER OF THE STATE ASSOCIATION

FUN! ROUND & ROUND SHE GOES FUN!
AT THE

HURON ROTARY

SQUARE DANCE

FRI. JUNE 21, 1974 1:30
AT FIRELANDS GYM - 1800 GYMNASIUM
FOR ALL WALK COUPLES - EVERYWHERE
CALLER - **ONE DURNICK**
EXPERIENCE NOT NECESSARY
INSTRUCTION WILL BE GIVEN

ORGANIZATION - 1 YEAR COURSE
BENEFIT - ROTARY CHARITY PROJECTS

3rd Annual Perry Squares - Erie, Pa.

HORN OF PLENTY

Calling the Squares:

George Jubbinski Susan Firth
Ron Schneider Howard Kitz
Hal Grzeschke Tom W.
Norman Schickel
Dana Smith Tom W.

1:30 - 1:45 SQUARES & DANCE 1:45 - 2:15 FREE DANCE
2:15 - 2:30 SQUARES & DANCE 2:30 - 3:00 FREE DANCE

CLUB LEVEL DANCE FLOOR
HOT HAM AND CHALLENGE DANCE FLOOR

CLUB LEVEL DANCE FLOOR
HOT HAM AND CHALLENGE DANCE FLOOR

2nd ANNUAL F.P.P.
FALL FESTIVAL
OF THE CLEVELAND AREA CALLERS ASSN.

SUN. SEPT. 24
2:00 PM
ALL YOUR FAVORITE AREA CALLERS

Adm. \$3.00
Plumbers Vendors: ALL CALLERS, MUSICIANS, "COW" DANCE BUTTERY, etc.

"KICK OFF" SQUARE DANCE

IMPORTANT NOTICE

The 59ERS ANNUAL

HARVEST DANCE

Featuring Caller **Jerry HAAG**
from MISSION, TEXAS

SATURDAY SEPT. 25th 1976

8 p.m. **\$4** per couple
RAMADA INN...BILLINGS, Mont.

★ REFRESHMENTS SERVED ★

SQUARE DANCING IS WORLD-WIDE

Square Dance Week - Sept 17-23, 1973
Learn to dance now!
for information contact

THE BEVERLY AREA SQUARE DANCE COUNCIL
22nd ANNIVERSARY DANCE

HARVEST FESTIVAL

BEN COLEMAN & HERB GENDER SQUARES

NOV. 14, 1976

JEFFERSON COUNTY FAIRGROUNDS
1820 WAYS 8th Ave., GOLDEN, COLO.

ROUNDS 7:30 SQUARES 8:00
Donation \$3.00 Couple

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21st. OCTOBER 8-9
MEMORIAL AUDITORIUM
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CHATTANOOGA CHOO-CHOO

Squares & Round Dancing - FESTIVAL

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PACKAGE DEAL: Both Days \$10.00

Arrangements must be made by Oct 12

GOOD PRESENCE Attendance. Prizes to our members at each session of CHOO-CHOO

Dance with **WAMBAM SQUARES**

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INTERSECTION IN 30 LANE, ANGLE PARKING

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8:00 PM
\$11.00 per couple

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TRI-STATE DANCE FESTIVAL

Plans are shaping up for the Tri-State Festival to be held September 24 at the Memorial Coliseum in Fort Wayne, Indiana.

Dick Bayer of Michigan will call; Charlie and Marge Carter of Columbus, Ohio will cue the rounds. Also on the program will be other callers and leaders from the tri-state area.

Dancers wishing to register at the advance ticket price should send name, address, club name and \$7. to Kevin and Carolyn Lipp, 750 Main St., New Haven IN 46774.

GEORGIA S/D PROMOTION

The Georgia State Square Dancers Association is behind a concerted effort to get the National Square Dance Convention to Atlanta in 1981, and to support that effort, resolutions were passed recently by the House and Senate of the General Assembly in Georgia where the above photo was taken by Jessie Sampley. Shown left to right are Cas Robinson, state representative, sponsor of the resolution; Jack and Fran Line, proposed general chairmen; and Bud Stumbaugh, senator.

B. & S. SQUARE DANCE SHOP

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35 yd. — \$22.00	60 yd. — \$28.00
50 yd. — \$25.00	75 yd. — \$32.00

Multi-Colors — \$2.00 extra.

Petticoats have matching cotton blend tops 3" to 5" unless shorter than 18". All slips have four tiers. No returns on all specially made slips under 18" or over 23".

Why Pay More? Shop for Less at B&S.

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50 yards \$22.95
Special Order 35 yards
No return — \$20.95
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23 INCH & UP BY ORDER ONLY— NO RETURN
Colors: white, red, lime, deep yellow, hot pink, black, purple, light blue, light pink, orange, navy and brown. Length 19 inch through 22 inch stocks
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Also 18" & 23" thru 26" by Special Order

Now in Stock— #22 Round Toe Ringo, 1/2" heel.
Colors: Black & White, \$11.95; Silver & Gold, \$13.95
85¢ Postage

HOLIDAY JUBILEE

The Holiday Inn Convention Hall at Boone, North Carolina, will be the site of the Second Annual Holiday Jubilee, July 22-23. This fast-growing festival is limited for 35 squares for dancing pleasure and features a top staff of fine callers and cuers: Chuck Myers, Fred Keller, Bobby Keefe, Tommy Holleman and Jessie Taylor. A separate session of advanced level dancing will be held on Sunday morning. The resort town of Boone attracts thousands each year with Tweeter Railroad and nearby Blowing Rock, as well as the famous ski resorts. For information, contact Fred Keller, Rt. 9 Box 30, Lexington, N.C.

S/D SHOP BURGLARIZED

The Whirl and Twirl Shop in Drayton Plains, Michigan, was robbed of thirty handmade dresses and twenty petticoats, as well as jewelry and other merchandise. The dresses contained Whirl and Twirl labels; the petticoats were Malco Modes. Dealers or suppliers, if contacted to purchase such goods, should contact Helen Covietz at

313-685-3476, and she will contact owners Linda and Don Verzier. The authorities should also be notified.

MESA MOTIVATION

Harriet and Mahlon Miles of Mesa, Arizona, have given us a wealth of information about the huge square dance program and busy caller/leaders in that retirement area. Here are Harriet's words, from *Arizona Alle-made*: "Besides Travel Trailer Village, where the big hall push started several years ago, we dance in inviting places like Venture Out, Sunland Village, Dreamland Villa, Leisure World, Apache Wells, Val Vista Village, Aztec Trailer Park, Rock Shadows, Holiday Village, Arizona Acres. That's in addition to Trailer Village II, which has danced up to eighty squares at once.

"The new 1200-space Good Life Resort is opening an even bigger hall in October with a floating floor. Also in October, the 474-space Orangewood Shadows will have a hall similar to its counterpart in Aztec, and built with square dancers in mind. In September,

Mustang and Lightning S



Chuck Bryant



Dave Smith



Jack Cloe



Jim Lee



Johnny LeClair



Art Springer

NEW MUSTANG RELEASES:

- MS 173 STAND BY MY WOMAN MAN by Chuck Bryant
- MS 172 AFTER THE LOVIN' by Chuck Bryant
- MS 171 BRASS BUCKLES by Chuck Bryant
- MS 170 BLANKET ON THE GROUND by Chuck Bryant
- MS 174 MISSY JEAN/BRUNO SPECIAL (Hoedown)

LIGHTNING S RELEASES:

- LS 5032 GOOD WOMAN BLUES by Dewayne Bridges
- LS 5031 COPPER KETTLE by Earl Rich
- LS 5030 TONIGHT SOMEONE'S FALLING IN LOVE by Art Springer
- LS 5029 A COUNTRY SONG IS A COUNTRY SONG by Jack Cloe
- LS 5028 I WISH I'D LOVED YOU BETTER by Art Springer

1314 Kenrock Dr., San Antonio, TX 78227

1978, if you're looking that far ahead, we'll have another, as yet unnamed, park with 1500 spaces, boasting the biggest hall yet.

"Smaller halls, in smaller parks, cater to their own or occasional groups: Valencia, Broadway Vista, Dollbeer, Stevensville, Brentwood, Palm Gardens, Fiesta, Silver Spur, El Mirage. Many of these parks boast a resident caller and/or round dance instructor, usually a retiree, whose avocation has been calling or instructing. So we have a long list of available professionals.

More and more travelling callers and round dance instructors are eying the area as a port for semi-retirement. Among familiar names already established here are: Johnny LeClair, Gaylon Shull, Bob Wickers, Warren Rowles, and next season, Bob Fisk. Round dance instructors from elsewhere include Jack and Darlene Chaffee, starting their fourth season, and coming: Wayne and Norma Wylie, and Adam and Margie Arnot. Moreover,

Sunday night dances program popular names (in order of appearance): Nate Bliss, Frank Lane, Dick Houlton, Marshall Flippo, Beryl Main, Gary Shoemake, Kenn Reid, Ernie Kinney, Dave Taylor, Ron Schneider, Barry Medford, Pat Barbour. Other callers and instructors have been here for some time, some of them available year-round."

16th ANNUAL CANCER BENEFIT

More than 500 dancers attended the annual cancer benefit square and round dance held at Fort Belvoir on April 15. The U.S. Army made available the Specker Field House which features a hardwood floor. Jim Schnabel called the squares and Eloise and Ray Appel cued the rounds. Equipment was furnished by Bill Higgins, Howie Shirley and Charlie Shoemaker.

The success of this benefit is due to the dancers who participate not only by attending, but by publicizing the affair, selling tickets, and supplying refreshments to be sold. Many individuals



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13

ACTUAL SIZE OF
EACH DATE BLOCK

contributed more than the \$4. suggested donation. The Bachelors and Bachelorettes Club donated \$281.00 to the fund from a cake walk. The net contribution was in excess of \$3201.00 and donations are still arriving.

Plans are underway for next year's benefit, a dance for those dedicated to fighting cancer and promoting our favorite pastime.

OHIO R/D TEACHERS ASSOCIATION

The groundwork was laid at this year's Buckeye Convention Teachers' Meeting for an Ohio Round Dance Teachers Association. The first meeting will be held in Columbus in August, with Dick Blaskis serving as coordinator. Those present in Cincinnati are gathering ideas for organizational structure and development.

*Phyl & Frank Lehnert
Toledo, Ohio*

NEW STATUS FOR WIDOWS ON EXECUTIVE COMMITTEE

The National Convention Executive Committee at their April Pre-convention meeting changed the previous standing of the wives of deceased members of the

committee. Henceforth, if a male member dies, his widow will continue to vote as a member of the committee. Thus, Mabel Pierce will be a continuing member of the National Convention Executive Committee, just as Harold Erickson has been since the demise of his wife, Leota.

ARTS COUNCIL LISTINGS

Are your square dance events listed with your local Arts Council? Not many are, but Bickie Raspilair of Huntsville, Alabama, reports proudly in the newsletter she edits, that the Huntsville S/D Association is listed as a participating member of the Arts Council there, and dances are listed among their events.

To quote Bickie, "To me, this marks a rise in the public image of square dancing and its sister activities of round dancing and clogging. I remember being told in past years that we were not considered an art. We have....proved our worth as upstanding citizens and the art of our activity. We are a different type of art... we perform for our own joy and not for show."

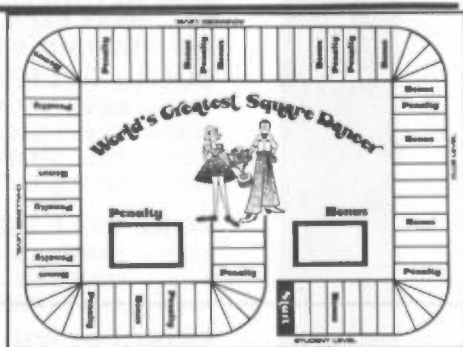
It's FUN!
It's Brand NEW!

A Game Especially For Square Dancers

Here's a brand new game... conceived by a square dancer for square dancers. It's a fun game packed with laughs, surprises, and a few setbacks, as you work your way from student through club, advanced, and challenge levels to become the "World's Greatest Square Dancer". (Even non-square dancers will enjoy it.) Any number can play, but only one can be the "WGSD".

The game measures 18 x 25 inches and is printed in 5 festive colors on Texoprint, a rugged plastic coated stock which can be rolled up and carried in the tube provided for easy portability.

Included with the game: Dice/6 Tokens/A set of rules/96 Penalty-Bonus Cards. Mail the coupon today, then roll the dice and start having fun, but watch out for those spaces labeled "Penalty".



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I enclose payment for _____ games

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CITY _____
STATE _____ ZIP _____
PLEASE PRINT

Penalty

You and the caller
Had a difference of Opinion
He's the boss, so
GO BACK TO THE BEGINNING!

Bonus

You're lookin' good
You sure dance nice
DOUBLE THE NEXT TOTAL
SHOWN ON YOUR DICE

Penalty

Broke down the square ...
and blamed your spouse
BACK TO THE NEXT LOWER LEVEL.
(You louse!)

Bonus

When it comes to dancing,
You're a pro ...

GIVE THE DICE
ANOTHER THROW



BLUE STAR ALBUMS:

- 1035— Marshall Flippo, Calling 10 Singing Calls including his 100th Release
- 1034— Marshall Flippo calling the Mainstream-Plus Basics



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PRESENTS

*Flip instrumentals

BLUE STAR RELEASES:

- 2043— ROSE OF SAN ANTONIO, Caller: Marshall Flippo*
- 2042— A HUNDRED TO ONE, Caller: Marshall Flippo*
- 2041— TWO STEP RHYTHM, Cued by Bill Tracy* (R/D)
- 2040— PUFF THE MAGIC DRAGON, Caller: Nate Bliss*
- 2039— TULSA/RAWHIDE (2 hoedowns)

DANCE RANCH RELEASES:

- 640— SECOND FLING, Caller: Ron Schneider*
- 639— REUNION WALTZ, Cued by Herb Egender (R/D)
- 638— HEY THERE, Cued by Herb Egender* (R/D)
- 637— BABY FACE, Caller: Frank Lane*
- 636— TONIGHT CARMEN, Caller: Ron Schneider*

BOGAN RELEASES:

- 1294— SAVE YOUR KISSES FOR ME, Caller: Lem Smith*
- 1293— I Can't Get Used to Sleeping Without You, Andy Petrere*
- 1292— FULL TIME JOB, Caller: Lem Gravelle*
- 1291— LITTLE MISCHIEF, Caller: Lem Smith*

LORE RELEASES:

- 1157— JANIE, Caller: Johnnie Creel*
- 1156— MEXICAN JOE, Caller: Tim Hohnholt*
- 1155— AH SO PRETTY LITTLE GIRL, Caller: Harold Bausch*

SWINGING SQUARE RELEASES:

- 2375— ALL BY MYSELF, Caller: Harold Finney*
- 2374— ONE TIME TOO MANY, Caller: Harold Finney*
- 2373— MISTER PIANO MAN, Caller: Foggy Thompson*

ROCKING A RELEASES:

- 1366— WALKIN OVER YONDER, Caller: Doyce Massey*
- 1365— UNDER YOUR SPELL, Caller: Allie Morvent*

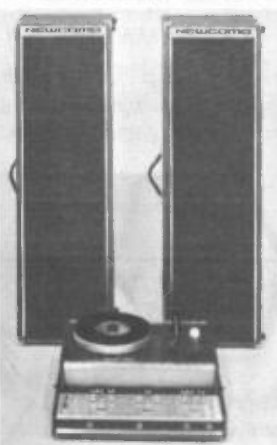
BEE SHARP:

- 211— Teacup Chain, Instructions; Caller: Dave Taylor
- 210— Breaker One, Two, Three; Caller: Dave Taylor
- 209— Breaker Three; Caller: Dave Taylor
- 208— Square Chain Thru; Caller: Dave Taylor
- 105— Cherokee Maiden, Caller: Jack Ritter*
- 106— I'll Be Loving You Forever If I Can; Caller: Dave Taylor

NEW NEWCOMB P.A. SYSTEMS for Every Purpose



T-40-2461
\$826.00

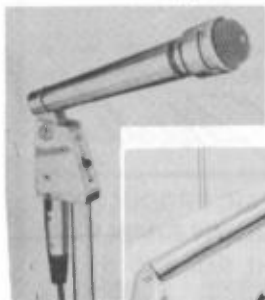


T-50-2461
\$934.93

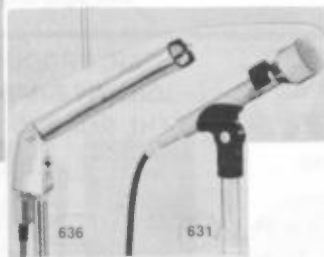
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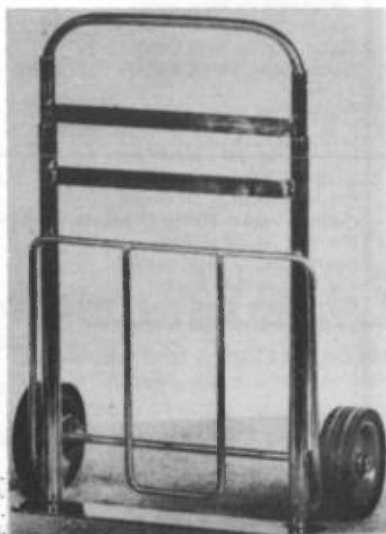
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 HER NEWEST PATTERN SEPARATES!

Bodice #6
 The Heidi look:

Sizes 10, 12, 14, 16.
 \$1.75 each

(Needs sleeves—
 we suggest puff.)



2 8-Gore Skirts:
 1 size fits all.
 Both styles \$2.00

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20% off on any dress if you say you saw this ad.

Shirley

RECENT RELEASES

- C-101 TAKE ONE (Patter)
 Called Side by Beryl Main
- C-102 ROADRUNNER ROMP (Patter)
 Called Side by Jerry Haag
- C-201 SOMETHING ABOUT YOU BABY
 I LIKE
 Flip Inst. by Jerry Haag
- C-301 GONE AT LAST
 Flip Inst. by Gary Shoemake
- C-302 SOMEBODY LOVES YOU
 Flip Inst. by Gary Shoemake
- C-401 IF I HAD TO DO IT ALL OVER AGAIN
 Flip Inst. by Beryl Main
- C-501 I WRITE THE SONGS
 Flip Inst. by Ken Bower
- C-601 ANN'S SONG (Round Dance)
 by John and Wanda Winter



John and Wanda Winter

MUSIC PRODUCED BY JOHNNY GIMBLE and THE ROADRUNNERS



Beryl Main



Jerry Haag



Gary Shoemake



Ken Bower

NEW RELEASES

- C202 ROCKIN' IN ROSALIE'S BOAT
 Flip Inst. by Jerry Haag
- C-103 EXCELORATOR SPECIAL
 Patter/Called Side by Gary Shoemake
- C-402 FLASH OF FIRE
 Flip Inst. by Beryl Main
- C-502 HONKY TONK HEROES
 Flip Inst. by Ken Bower
- C-602 FIVE FOOT TWO
 Round Dance by John & Wanda Winter

Write to:
CHAPARRAL RECORDS
 366 San Miguel Dr. #200
 Newport Beach CA 92660

DANDY IDEA



ALL PURPOSE CABINET

In December, 1974, Betty Card talked her "Santa Claus" into buying her a used Bogan turntable with amplifiers and mike, so she could play with it and try to call square dances. When they moved the Bogan into the house it created a problem that every caller is aware of: "Now that I've got it, where do I put it?"

That Bogan had a place of honor on top of the Card's TV set in the living room until the following October when Betty decided the time was right to try Santa Claus again. Then since Santa (husband Dick, of course) is handy with a hammer and saw, Betty asked him to build a "home" for the set. In that year, she had also accumulated books, notes, records, tapes and other material. Santa came through with a beautiful piece of furniture which conceals all of this very well.

As you can see from the pictures, storage place takes over all the larger items, while the side shelves hold all kinds of small paraphernalia. The set-in shelves on the top serve as a spot to lay out material which is being used. The clip boards on the lid hold reminder notes.

Now all of this has been allocated to the recreation room, where the Cards can entertain four squares of dancers at their home in Binghamton, New York.

RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

JING JING JING — Grenn 14245

Choreography by Bill & Marie Brown
Good music with a different flavor;
intermediate two-step.

THAT OLD BLACK MAGIC— TDR 158

Choreography by Irv & Betty Easterday
A fast-moving international high-
intermediate-to-challenge quickstep to
good music.

FOREVER WALTZ— Grenn 14245

Choreography by Roy & Jean Green
Good music and a good easy basic waltz.

THAT OLD BLACK MAGIC— TDR 158

Choreography by Irv & Betty Easterday
A fast-moving international high-
intermediate-to-challenge quickstep to
good music. (Same record as "Three
Guesses.")

TIME WAS— TDR 115

Choreography by Ray & Ivy Hutchinson
Good music and a nice easy-going
intermediate two-step-foxtrot with some
timing changes. (Same record as
"Lover Come Back To Me.")

EVERYBODY KNOWS — TDR 124

Choreo by Ralph & Jeannette Kinnane
Good music and a smooth intermediate
foxtrot-two-step. (Same record as "La-
vender Blue.")

SAN FRANCISCO TWO STEP— Dot

17684; Choreo by Bob & Beth Foust
Real jazzy music with a vocal; easy-
intermediate two-step.

THE MOVIES — Mercury 73877

Choreography by Bob & Beth Foust
Completely vocal about the movies;
easy-intermediate cha cha-type two-
step.

CIAS CIAS BAMBINO — Roper 307

Choreo by Benny & Louise Broccoli
Pretty "Bambino" music; interesting
high-intermediate and change-of-timing
routine.

PEG OF MY HEART — Windsor 4-533
Choreo by Jim Spence & Bonnie Bailey
Good music and a nice flowing easy-
intermediate foxtrot-two-step.

VERY SMOOTH— Grenn 14246

Choreo by Harvey & Norine Weise
A good easy-intermediate two-step to
the old "Very Chic" music.

LOVE IN THE SPRINGTIME— Grenn

14246; Choreo by Chet & Barbara Smith
Music with a nice lilt and an intermedi-
ate waltz.

CARIBBEAN CHA CHA— Grenn 14244

Choreography by Bill & Jean Filbert
Good Latin music and an easy-
intermediate basic-type cha cha.

LAMPLIGHT WALTZ— Grenn 14244

Choreography by Al Rowland
Very pleasant music; a flowing easy-
intermediate waltz.

OUR TRUE LOVE— Hi-Hat 877

Choreography by Frank & Phyl Lehnert
Easy waltz with pretty music and a new
routine to the flip side of "High
Society." (Record is available.)

KENTUCKY STEPPIN— Grenn 14247

Choreography by Bob & Evelyn Mitchell
Good peppy music; easy two-step with a
Charleston flavor.

TICO TICO CHA CHA— Grenn 14247

Choreography by Vernon Porter
Good music; intermediate cha cha with
some unusual figures.

SANDY'S WALTZ — Grenn 14248

Choreography by Vernon Porter
Very pretty music and a good easy
waltz.

TANGO ESCONDIDO— Grenn 14248

Choreography by Anita & LeRoy Stark
Good music and a comfortable interme-
diate tango routine.

APRIL IN PORTUGAL— Capitol 6017

Choreo by Charles & Dorothy DeMaine
Great music and another unusual
Demaine intermediate routine.

KANGAROO— MCA 40670

Choreo by Ed & Sharon Campbell
Catchy music with an Olivia Newton-
John vocal; fun-to-do intermediate
two-step.



RECORDS

SINGING CALLS

by Don Hanhurst

This month's review session was exceptionally long, with thirty-eight records to review. We found that as a whole, the quality of the releases was by far superior to most months. In trying to determine what the dancers felt to be the best release, we found that we could not really pick an overall best. We felt that the first eight to ten releases were far better than in most months. The one dancer interest series record that was released left us straining to hear, as the balance was not as good as on most that have been released.

SUN COMING UP— Wagon Wheel 901
Caller: Gaylon Shull

Excellent Wagon Wheel music. This record starts with a march-type rhythm and midway through the first break goes into a very solid dancing rhythm. There is a key change in the middle break and the end break features a most unique drum rhythm for the first 32 beats, which some callers may find difficult to work with while others may find it a refreshing change. The figure worked well. figure: Heads lead right and circle to a line, pass thru, wheel and deal, double pass thru, track two, swing thru, turn thru, swing corner, promenade.

SAY IT AGAIN— Red Boot 219
Caller: Bob Vinyard

Above average Red Boot music with some very good instrumental work. Dancers enjoyed the flow and the slightly different traffic pattern. FIGURE: Heads square thru, meet your corner and circle halfway, pass thru, trade by, swing thru, boys run, ferris wheel, centers square thru three-quarters, swing corner, promenade.

I WANT TO TAKE HER TO A SQUARE DANCE— Longhorn 1018; Guy Poland
Solid "middle of the road" sound and above average Longhorn music. The dance is timed well with a slight twist of a *cast right* after a *chase right*. Callers will find this dance easy to master.

FIGURE: Heads square thru, corner do-sa-do, star thru, flutter wheel, pass thru, chase right, cast right three-quarters, boys trade, turn thru, left allemande, promenade.

LIVING ON LOVE STREET— Wagon Wheel 900; Caller: Gaylon Shull

Mild "disco" sound with a beat that can't be missed. The figure flowed well and seemed well matched to the music. FIGURE: Heads curliques, boys run, do-sa-do corner, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing corner, promenade.

THINKIN' OF A RENDEZVOUS— Red Boot 220; Caller: Elmer Sheffield Jr.

We enjoyed dancing a *spin chain thru* in a well-timed singing call; it seems like a while since we enjoyed dancing it. The music has a very good beat and the melody line is easily mastered. FIGURE: Heads square thru, do-sa-do, spin chain thru, girls circulate twice, turn thru, left allemande, walk by one, swing the next, promenade.

ALL DAY SUCKER— Blue Ribbon 218
Caller: Jerry Hightower

The figure in this latest Blue Ribbon, while it's elementary, seems so well suited to this above-average music that the dancers seem to forget its simplicity. Music features some very good guitar work. FIGURE: Head ladies chain, sides promenade three-quarters, squeeze between heads, make a line, slide thru, centers square thru three-quarters, allemande left, walk by your own, swing right hand girl, promenade.

A WHOLE LOT OF THINGS TO SING ABOUT— Hi-Hat 479; Ernie Kinney

A relaxing, flowing rhythm with a melody that will be easily mastered. The figure, while it appears to be a simple adaptation of *chase right* has an unexpected *swing thru* after it. FIGURE: Heads square thru, corner do-sa-do, star thru, pass thru, chase right, swing thru, centers trade, swing corner, left allemande, do-sa-do, promenade.

GYPSY— Windsor 5071
Caller: Shelby Dawson

A very good musical rendition of this well-known song. The music faithfully reproduces the "Gypsy" rhythm at the end of each phrase. Figure is easily handled by anyone with a knowledge of *track two*. FIGURE: Heads square thru,

swing thru, boys run, bend the line, pass thru, wheel and deal, double pass thru, track two, swing corner, allemande, promenade.

SAY YOU'LL STAY UNTIL TOMORROW— Red Boot 222; Johnny Jones
A faithful adaptation of this popular song. There is a pleasant change in the feel and flow of the figure. **FIGURE:** Four ladies chain, heads flutter wheel,

curlique, walk and dodge, swing, left allemande, weave the ring, swing, promenade.

CHEROKEE MAIDEN— Swinging Stars 109; Caller: Bob Fisk

The second version of this melody to be released in the last few months, this figure danced well and the music has an eight-beat tom-tom drum tag on the end, which adds an effective novelty

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ending. FIGURE: Heads square thru, curlique, split circulate, scoot back, walk and dodge, partner trade and roll, turn thru, left allemande, swing partner, promenade.

THANK YOU FOR ALL THAT SUNSHINE— Kalox 1203; C. O. Guest Very good Kalox music with a lively beat. The figure is easily mastered by all, including new graduates. Callers

will find the melody line easy to work with. FIGURE: Four ladies chain, heads square thru, corner do-sa-do, swing thru, boys run, tag the line right, wheel and deal, swing corner, promenade.

OKLAHOMA MORNING— Hi-Hat 481 Caller: Mike Sikorsky Unusual Hi-Hat music with a subtle key change in each figure. FIGURE: Heads ladies chain, sides flutter wheel, sweep

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a quarter, pass thru, swing thru, boys run, bend the line, right and left thru, square thru, swing, promenade.

RING MY BELL— Kalox 1202

Caller: Dick Han

Although this melody has been done before, the phrasing and arrangement on this release is different and offers an alternate to the other version. FIGURE: Heads promenade half, square thru, swing thru, boys run, ferris wheel, square thru three-quarters, swing, left allemande, promenade.

SHOWBOAT GAMBLER—D&R CW115

Caller: Ron Russell

This latest D&R features very good music with some fine banjo and a somewhat unusual beat. The figure, featuring *chase right*, flowed and timed well. FIGURE: Heads square thru, do-sa-do, pass thru, chase right, boys run, right and left thru, dive thru, square thru three-quarters, swing corner, promenade.

PUFF THE MAGIC DRAGON— Blue Star 2040; Caller: Nate Bliss

Standard Blue Star music on this version of a once-popular song. The vocal side is considerably slower than the instrumental and dancers buying this record to dance to will have to speed it up. The figure danced comfortably with no surprises. FIGURE: Heads promenade half, lead to the right and circle four in a line, right and left thru, pass thru, tag the line in, box the gnat, crosstrail, swing corner, promenade.

LAWDY MISS CLAWDY— D&R CW116
Caller: Ron Hunter

Above average instrumental on this D&R release, a sound you want to listen to. The figure, while elemental, for some reason did not dance as comfortably as we could have expected. FIGURE: Heads square thru, swing thru, spin the top, recycle, sweep a quarter, swing thru, swing thru again, swing corner, promenade.

BILLY THE KID— MacGregor 2208

Caller: Monty Wilson

Different combination of a western ballad with slightly "disco" flavor. Some callers may find this difficult. FIGURE: Heads square thru, make a right hand star with sides, heads to middle with left hand star, corner do-sa-do, curlique, scoot back, swing, promenade.

ROCKING GOOD WAY— Kalox 1204

Caller: Bailey Campbell

This newest Kalox, true to the title, is solid rock and callers who enjoy this change of pace in their program will not be disappointed by the rock beat of this release. FIGURE: Heads flutter wheel, sweep a quarter, right and left thru, square thru three-quarters, do-sa-do to a wave, swing thru, boys trade, scoot back, swing corner, allemande left, promenade.

ALABAMA JUBILEE— Top 25336

Caller: Rocky Luminals

This updated version of a very old favorite, while good, did not seem to dance as smoothly as the older version. FIGURE: Heads square thru, corner do-sa-do, swing thru, boys run, half tag, trade and roll, right and left thru, swing thru, boys trade, swing corner, promenade.

SMOKEY MOUNTAIN SMOKE— Red Boot 221; Caller: Richard Silver

Standard Red Boot music. The figure felt busy. FIGURE: Heads lead right circle four to a line, pass thru, chase right, boys run, curlique, coordinate, bend the line, square thru three-quarters, corner swing, promenade.

SOUTHERN NIGHTS— Riverboat 112
Caller: Keith Gylfe

Adequate rendition of this Glen Campbell hit that we found took some time in getting used to as dancers. We also found that a *flutter wheel* from a box situation to be uncomfortable. FIGURE: Heads square thru, do-sa-do, curlique, cast off three-quarters, girls trade, right and left thru, flutter wheel, swing corner, left allemande, promenade.

COUNTRY GREEN— D&R CW117
Caller: Ron Hunter

The music has a slight blue-grass flavor and is strong country. FIGURE: Four ladies flutter wheel, heads pass thru, round one to a line, star thru, square thru three-quarters, swing corner, left allemande, promenade.

ONE TIME TOO MANY— SS2374

Caller: Harold Finney

The music on this updated version is very good. FIGURE: Heads promenade half, down the middle right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

Continued on Page 98

Speaking Of



Singles

Bachelors 'N' Bachelorettes, International are happy to report that during the past few months we have new chapters going in several new locations.

In Pasadena, Texas, the graduation was February 10, 1977. With the many dancers plus the new graduates the chapter is starting with 65 members. A big thanks to Bobbie Barker, a former B 'N' B member from California, who has been mainly responsible for the very successful start.

Another big "thank you" to Marie Cook, regional director for the B 'N' B's in the Illinois area. She not only was responsible for starting the Batavia chapter three years ago, but has served as regional director for two years, and has recently been successful in adding two more chapters to the Illinois region. An additional request from St. Clair Shores will make five chapters in the greater Chicago area.

Jane Housholder of Seminole, Florida has been able to not only locate a dance hall and secure a good caller, but already has some 35 single dancers ready to form a B 'N' B chapter there. They will be known as the "Pinellas

County Chapter" of Bachelors 'N' Bachelorettes.

Back in California, the home of Bachelors 'N' Bachelorettes, another new group is being formed in the Palmdale-Lancaster area. A young caller, Rick Boswell, is working with the singles there.

*Jay M. Metcalf
Los Angeles, CA*

Clubs joining Single Square Dancers, U.S.A. are Volunteer Travelers, Knoxville, Tennessee; Single Squares, Albany, New York; Georgia Single Squares, Atlanta, Georgia; Swingin' Singles Square Dance Club, Virginia Beach, Virginia; Square Spares, Glenview, Illinois; One by One's, Raytown, Missouri; Square 1's, Monahans, Texas; Bachelor 'N' Bachelorettes International, Los Angeles, California; Single Ones of Middletown, Franklin, Ohio; and Modern Single Squares, Atlanta, Georgia.

The Swinging Singles of Riverdale, Illinois will not be hosts to the 1977 Dance-A-Rama. Square Spares of Glenview, Illinois will be host club instead.

26TH NATIONAL CONVENTION

At Singles headquarters, Ramada Inn, many solo activities are planned. Get your reservations in early as hotel space close to convention center headquarters are getting filled up. Jay Metcalf, president of Bachelors 'N' Bachelorettes International; Betty Ross, secretary, Single Square Dancers U.S.A. and chairman fo the 8th annual Dance-A-Rama; Bob Johnson, co-chairman of the 7th Dance-A-Rama; and Bob Berning will be on the solo panel at the convention. See you there!

*Bob Berning
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Virginia— 7th Ann. Bryce Mt. Weekend, Bayse; June 3-5; Bill Higgins, John Kaltenthaler. Write Bill Higgins, 3231 Plantation Pkwy, Fairfax VA 22030

New Jersey— Advanced Challenge Penthouse Weekend, Somers Point, June 3-5; Keith Gulley. Write K. Gulley, PO Box 146, Somers Pt. NJ 08244.

Illinois— 5th Ann. Chicago Area S&R/D Conv., Lyons Twnshp H.S. So., Western Springs; June 3-4. Write Allan & Ginny Weeks, 310 Hibbard Rd., Wilmette IL 60091.

Texas— 15th Ann. S&R/D Festival, June 4, Astrohall, Houston. Pre-Fest. Dance, June 3. Write Curtis & Jo Young, PO Box 92, Kingsville 78363.

Pennsylvania— SVS&RDA Presidents Round-up, June 4, Al Brundage, Boiling Springs H.S. For information, call 717-243-3147.

Washington— 27th Ann. State S/D Festival, Spokane, June 10-11, Riverpark Conv. Ctr. Write PO Box 7563, Spokane WA 99208.

Michigan— 4th Ann. Nat. Asparagus Fest, June 10, Shelby H.S.: Dick Han, Walt & Mary Wiewora. Write Robert Schultz, R #1, New Era MI 49446.

Tennessee— 5th Tenn. State Festival, June 10-11, Memorial Auditorium. Write Bill & Louise Brandfast, 109 Amhurst St., Chattanooga TN 37411.

South Dakota— 5th Ann. Kapeska Kapers, June 10-11, Watertown; Jerry Murray; Casino Ballroom, Campground available. Write Duane York, 801 NE 9th St., Watertown SD 57201.

Colorado— Showboat '77 S/D, June 10-11; Adams Cty. Fairgrounds, Henderson. Write Leo & Joe Coffey, 953 S. York St., Denver CO 80209.

North Carolina— John C. Campbell Folk School Dance Week, June 12-18; Recorder Week, June 19-25; Brasstown. Write John C. Campbell Folk School, Brasstown NC 28902.

Pennsylvania— White Rose Squares, York, June 17; Harry Berger, Jack Carver, Jack Hatfield, Ginny Carver. Write Ernie Lees, RD 5, York PA.

Alberta— Holiday Ranch 6th S&R/D Weekend Camp, Innisfail; Jim & Marie Hopkins, Ron & Jean Refvik. Write the Hopkins, Box 206, Innisfail Alta. Can.

Michigan— 5th Ann. Camp and S/D Weekend, June 17-19; Ken & Dot Gilmore, Greenville Trailer Lodge, Fish Lake. Write the Gilmores, 2715 Le-Boeuf, Muskegon MI 49441.

California— Central Calif. 11th Annual S/D Assoc. & Callers Assoc., Modesto Area; June 17-19; Sonora Fairgrounds. Write Chuck & Marion Wilson, Star Rt. Box 67, Jamestown CA 95327.

West Virginia— Rio Summer Fling, Virgil Tate Lodge, Charleston; June 17-19, Evans, McColgan, Adams, Smiths. Write Gene Evans, Rt. 2 Box 203, Gallipolis, Ohio.

Colorado— Red Rock Ramblers, Lyons; every Sat. June 18 to Sept 3; Elementary Gym. Write L. Johnson, 306 Evans St., Lyons CO.

Kentucky— 9th Annual Gold Brick Dance, June 19, Copple Service Club, Fort Knox; Ray Bohn and guest callers. Write Louise Bohn, 4611 Dover Rd., Louisville KY 40216.

Arkansas— 6th Annual Callers College, Hot Springs, June 19-24. Write Sharon Golden, PO Box 2280, Hot Springs AR 71901.

Kentucky— Heritage Arts Week, Morehead State University, June 19-26, Morehead.

New Jersey— 26th Nat. S/D Convention, June 23-25, Atlantic City. Write Box 383, Glassboro NJ 08028.

New York— Folk Dance & Music Seminar, June 24-29; SUNY Binghamton; Lauren Brody, Sam Chianis, Dick Crum, John Pappas, Joe Wallin. Write Ann. I. Czompo, 8 Brentwood Dr., Homer NY 13077.

Continued on Page 95

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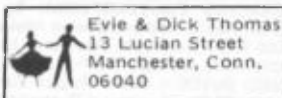
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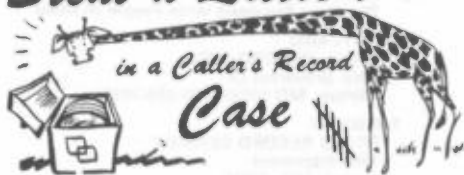
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MONTHLY RECORD PREVIEWS

Steal a Little Peek



BARRY ARONOVITCH

Barry "B" Aronovitch, his wife, Lois, and daughter, Robin, reside in Olympia, Washington, where Barry calls and teaches for three Mainstream clubs. He also calls for "Barry's Bó, the first advanced level club in southwest Washington. Barry travels extensively on the west coast and is on the staff of Elwha Resort's Labor Day Weekend in the Olympic Mountains. Barry and Lois belong to and are past presidents of Olympia Teachers and Callers and Rainier (Tacoma) Teachers and Callers, and have conducted four caller courses for those organizations. Barry has been active in Callerlab and has served on the Accreditation and Membership Committees. He is a graduate of Florida State University and is meteorologist in charge of Fire Weather Service in Western Washington.

HOEDOWNS:

Take One— Chaparral
 Smoky Mt. Breakdown— Red Boot
 Big G— Thunderbird
 Jarring — Thunderbird
 Thunderbird Romp— Thunderbird
 Road Runner— Chaparral
 Wahoo— Kalox
 Booming Banjo— Scope
 Ruby— Scope
 Do You— Greenwood

SINGING CALLS:

On The Rebound— Ranch House
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 Bring Back— Red Boot
 For the Good Times— Red Boot
 For Once In My Life— Square Tunes
 I Write The Songs— Red Boot
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 Someday We'll Meet Again— Red Boot
 Light In The Window— Jubilee

Dick Parrish	Shelby Dawson	Distributed by Corsair Continental & Twelgrena		Warren Rowles	Al Stevens	
	5073 AIN'T IT GOOD by Warren Rowles 5072 WAIT TILL THE SUN SHINES by Al Stevens 5071 GYPSY by Shelby Dawson 5070 THE DOOR IS ALWAYS OPEN by Nelson Watkins 5069 HEARTACHES by Al Stevens 5064 MELODY OF LOVE by Dick Parrish					
Nelson Watkins	Produced by Shelby Dawson, 334 Annapolis Dr., Claremont, CA 91711				Bob Parrish	Marlin Hull



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The Braille Squares, located in the heart of the city of Los Angeles, is a very unique square dance club that meets every Tuesday evening. What makes the Braille Squares unique? Unlike other clubs, our dancers are legally blind, having little or no sight at all.

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Aside from the fun derived from square dancing, it also helps to develop coordination and balance which are especially important for a blind individual to possess. So square dancing serves a dual purpose.

And now a word about our callers. Holmsey Holmes is our caller-coordinator. Holmsey lines up guest callers each month and calls on the second Tuesday of each month. Among other callers who generously donate their time to the Braille Squares are Jack Dark, Hank Bjorkland, Peg McIrwinn and Art Haufe. Coordinator, Pam Simenses, invites all fellow square dancers to join the Braille Squares on any Tuesday evening. The welcome mat is always out at the Braille Institute of America, 741 North Vermont, Los Angeles, California. Pam may be reached at 663-1111, Ext. 253.



Transcribed, the braille above reads, "Dances are from 7:30 to 9:30, Braille Squares, Tuesday nights."

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1. Roll (as an extension)
 2. Cloverflow
 3. Dixie grand
 4. Pair off
 5. Peel the top
 6. Single circle to a wave
 7. Spin chain the gears
 8. Substitute
 9. Tea cup chain (and variations)
 10. Triple scoot
 11. Triple trade
 12. Turn and left thru

- MAINSTREAM PLUS TWO**
1. All eight spin the top
 2. All eight swing thru
 3. Curley cross
 4. Explode the wave
 5. Follow your neighbor
 6. Relay the deucey
 7. Remake the thar
 8. Swap around
 9. Trade the wave
 10. Checkmate
 11. Diamond circulate
 12. Flip the diamond

- PULSE POLL EXPERIMENTALS**
- ✓1. Turn over
 - ✓2. Chain reaction
 - ✓3. Ping pong circulate
 - ✓4. Ah so
 - ✓5. Wind the bobbin
 - ✓6. Hinge around
 - ✓7. Recall
 - ✓8. Keep busy
 - ✓9. Spin, trade and turn
 - ✓10. Unwrap the diamond

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10. Walk Right Back

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2. Games That Lovers Play
3. C'est Si Bon
4. Manuela
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6. Adios
7. Millionaire
8. Three Guesses
9. I Just Need Your Love
10. Carmen

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WORKSHOP, Continued

Heads pass the ocean, girls trade
Extend, swing thru, scoot back
Recycle, star thru, flutter wheel
Curlique, boys run, left allemande.....

Heads star thru, zoom, double pass thru
Track two, swing thru, boys trade
Scoot back, extend, recycle, trade by
Star thru, flutter wheel, sweep a quarter
Swing thru, turn thru, left allemande....

Heads star thru, pass thru, veer left
Girls trade, couples circulate
Ferris wheel, double pass thru
Track two, swing thru, cast a quarter
Scoot back, walk and dodge
Bend the line, pass thru, wheel and deal
Zoom, centers pass thru
Left allemande.....

Head ladies chain, sides curlique
Boys run, star thru, pass thru
Chase right, cast one-quarter and roll
Curlique, swing thru, recycle
Pass thru, trade by, star thru
Curlique, coordinate, couples circulate
Wheel and deal, left allemande.....

Heads star thru, zoom, double pass thru
U-turn back, double pass thru
Track two, swing thru, girls trade
Pass thru, trade by, left allemande.....

Heads star thru, U-turn back
Swing thru, cast one-quarter
Walk and dodge, chase right
Swing thru, centers run, half tag
Swing thru, boys run, pass thru
Wheel and deal, square thru ¾
Left allemande.....

Sides pass thru, U-turn back
Heads pass the ocean, swing thru
Extend, cast one-quarter, scoot back
Spin chain thru, cast one-quarter
Swing thru, boys run, chase right
Boys run, pass thru, wheel and deal
Centers pass thru, left allemande.....

American Sqauredance Magazine's Workshop features original material submitted to the editor. New ideas are presented each month. Mail new and creative material to Willard Orlich, Workshop Ed., American Sqauredance, PO Box 788, Sandusky OH 44870.



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ENCORE, Continued

and seventies bask in the exuberance and sheer fun, but they testify that it also maintains good physical condition. "We feel twenty years younger," quipped one couple in their sixties, "since entangling our feet in the web of the Webb Spinners." Sociability is a natural outgrowth. Individuality and exclusiveness are out; gregariousness and involvement are in. The dancers also appreciate the cultural facet of their activity. It is an enrichment for them to revel in the realization that their choice of recreation links them with a heritage measured in centuries. The Webb Spinners continue to remain young in heart through square dancing.

From "Choreography": Of some fifteen new ideas sent in from around the nation for a trial run, three seem worth exploring further: *barge thru, run the top and turn thru Dixie style.*

Events, Continued

Kentucky— Coal Dusters 2nd Ann. Mini-Fest, July 2, Central City Nat. Guard Army. Write C.P. Ashby, Stringtown Rd., Central City KY.

Maryland— Pre-Cade, July 1-3; Hunt Valley Inn, Hunt Valley. Contact Joe & Es Turner, 7409 Masters Dr., Potomac MD 20854. Dance-A-Cade, July 3-7.

Alaska— Dancing Fun under the Midnight Sun, Monroe H.S. Gym, Fairbanks, July 1-3; Jerry & Kathy Helt.

Colorado— July Jamboree, July 2-3; Buena Vista School; Bud Bennett, Curtis Thompson, Ed Foote. Write Bud Bennett, c/o Gumm Ranch, Nathrop CO 81236.

Georgia— S/D Callers College, Sand Dollar Motel, Jekyll Island; July 3-7; Cal Golden, Dick Barker. Write Sharon Golden, PO Box 2280, Hot Springs AR 71901.

Joe Prystupa



- TNT 103 POWDER YOUR FACE
Called by Joe Prystupa
- TNT 104 DON'T BE A BABY
Cued Round by Jeanne Heater
- TNT 105 FIDDLER'S FANCY/PISTOL PACKIN'
HOEDOWN
- TNT107 FREIGHT TRAIN
Called by Singin' Sam Mitchell
- TNT 108 BABY BABY
Called by Joe Prystupa
- TNT 109 IT'S SO EASY TO LOVE YOU
Called by Joe Prystupa
- TNT 110 YOU'RE THE REASON
Cued Round ny Jeanne Heater



Singin' Sam Mitchell



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CALLING TIPS, Continued

and Turn and Left Thru. Any call dropped from the Quarterly experimental list will automatically become part of the Mainstream Plus One list for a period of one year for re-evaluation at the next convention.

Needless to say this level of calling and dancing is not for everyone. For those who desire a little more than the norm, it is the first stride to take and should be clearly understood by all. We now have a more clearly defined level and a more understandable program. It would really be a shame to let it fall by the wayside without giving it a fair trial and evaluation period. This is now the course of action we should take if we are to be involved.

Repeating what I basically said in the first part regarding involvement; if you disagree with what is going on and have

some ideas with regard to the program— get involved. If you agree with what is going on and want to contribute to making the program even better— get involved. If you don't really care one way or another, then sit in your "rockin' chair", firm in the knowledge you already have everything you want, and be content.

A new Mainstream Plus Two was identified for a one-year trial basis and includes: *all eight spin the top, all eight swing thru, curley cross, explode the wave, follow your neighbor, relay the deucey, remake the thar, swap around, trade the wave, checkmate, diamond circulate, flip the diamond.*

Please note that all programs identified by Callerlab can include the All Position Concept (APC) as well as standard positions or teaching positions.

RANCH HOUSE RECORDS

- RH-302 IT'S ENOUGH
Flip Singing Call by Bill Terrell, Memphis, Tn.
- RH-205 LAST OF THE OUTLAWS
Flip Singing Call by Johnny Walter
- RH-206 ON THE REBOUND
Flip Singing Call by Darryl McMillan
- RH-204 SOMETIME GOODTIME SOMETIME BADTIME
Flip Singing Call by Darryl McMillan
- RH-501 I FEEL A HITCHHIKE COMIN' ON
Flip Singing Call by Tony Oxendine
- RH-401 SITTING ON TOP OF THE WORLD
Flip Singing Call by Johnny Walter



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Darryl L. McMillan
PO Drawer 880, Lynn Haven FL 32444

Darryl McMillan

S/D RECORD REVIEWS, Continued

MEXICAN JOE— Lore 1156

Caller: Kim Hohnholt

Average music with a slight "south of the border" flavor. While the figure worked out, it again features a flutter wheel from a box, which we find uncomfortable. FIGURE: Heads promenade three-quarters, sides right and left thru, pass thru, right and left thru, flutter wheel, square thru three-quarters, corner swing, promenade.

AIN'T IT GOOD TO BE IN LOVE

AGAIN— Windsor 5053; Warren Rowles

Standard Windsor music with a strong saxophone lead in the intro. Figure is elementary and there is a key change in the end break. FIGURE: Heads promenade half, down the middle right and left thru, square thru, swing thru, boys run, ferris wheel, centers pass thru, swing corner, promenade.

COME ON, COME ON, THINK SUM-

MER— Thunderbird 165; Glenn Walters

Callers looking for a summer song might want to add this to their collection. FIGURE: Heads promenade half, down the middle, curlique, boys run, half tag, trade and roll, pass thru,

trade by, swing corner, allemande left, promenade.

I CAN'T GET USED TO SLEEPING WITHOUT YOU— Bogan 1293; Caller: Andy Petrere

A nice relaxing tempo. The figure, featuring *chase right*, was uncomplicated. FIGURE: Heads square thru, corner do-sa-do, curlique, scoot back, boys run, pass thru, chase right, boys run, square thru three-quarters, swing corner, promenade.

MIDNIGHT SPECIAL— Circle D 206

Caller: Jim Davis

Figure is elementary. Callers who like good harmonica work will find this a worthwhile record. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, swing corner, left allemande, promenade.

EASY COME, EASY GO— Thunderbird 164; Caller: Bill Volner

FIGURE: Heads promenade half, sides right and left thru, sides flutter wheel, sweep a quarter, everybody double pass thru, track two, swing corner, left allemande, promenade.

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THE SQUARE DANCER'S DICTIONARY

by Jay King

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JAY KING, P.O. BOX 79, WAYLAND, MASS. 01778

WILD COLONIAL BOY— Top 25337**Caller: Wally Cook**

The melody of this newest Top is in fact "Wabash Cannonball." The figure featuring *recall* is certainly not mainstream and would have to be workshopped by any caller wanting to use it. FIGURE: Heads square thru, with sides right and left thru, dive thru, touch, recall, centers pass thru, swing corner, left allemande, promenade.

MOONLIGHT AND SHADOWS— Scope**611; Caller: Clyde Drivere**

FIGURE: Heads square thru, circle half with sides, veer to the left, ferris wheel, double pass thru, track two, swing thru, boys run, wheel and deal, swing corner, promenade.

GOOD WOMAN BLUES— Circle D 207**Caller: Ralph Thrift**

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

MARRIED IN LAST VEGAS— MacG**gor 2210; Caller: Otto Dunn**

FIGURE: Heads promenade half, down the middle right and left thru, square

thru, corner do-sa-do, ah so, wahoo, star thru, swing corner, promenade.

FULL TIME JOB— Bogan 1292**Caller: Lem Gravelle**

FIGURE: Heads square thru, do-sa-do corner, swing thru, girls circulate, boys trade, turn thru, left allemande, do-sa-do, corner swing, promenade.

AFTER THE LOVIN'— Mustang 172**Caller: Chuck Bryant**

FIGURE: Heads square thru, with sides swing thru double, recycle, sweep a quarter, right and left thru, flutter wheel, reverse the flutter, promenade.

DANCER INTEREST SERIES:**Bee Sharp 211; Caller: Dave Taylor**

Features *Tea Cup Chain*. While the balance on past Bee Sharp records has been good, this one leaves something to be desired.

PATTER RECORDS**SHAKE/ROAMIN'— Top 25335**

These two hoedowns are reissues of two Top-Grenn singing calls: "Shake-Shake" and "Roamin' In the Gloamin'". The "Shake" side has some interesting and unique rhythm phrasing and some callers may find it a nice change. The

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"Roamin' " side is smoother but has a strong melodic line which may cause some problems.

WORKSHOP RECORDS

EXCELLERATOR SPECIAL— Chaparral 103; Caller; Gary Shoemake

This newest Chaparral follows true to the tradition set by this label of having above average music, rhythm and beat. Gary does a fine job on the vocal side, which features *anything and roll*.

TRAILS END— Square Tunes 179

Caller: Jack Lasry

Another good patter record in this series of workshop records on Square Tunes. The beat is solid, music full and rhythm easy to work with. Jack workshops *extend* on the vocal side.

GRAND ZIP, Continued

month in Danvers, Mass. was great! Opening day was a hot, summerlike day, but on Saturday we awoke to a nasty rainy day. The rain did not dampen the spirits of the dancers; they are hardy and hearty souls. The intent of this note is to extend our acknow-

ledgement and appreciation to the many committees for their untiring efforts to make the convention such a success.

We felt very honored when we were called by Kati Beard to be a part of the teaching staff on rounds. This we knew would be a challenge, our first experience in the "big time." How gratifying it was to see the crowd come into the dance hall and we could just feel that everything was going just right. The "teach" progressed through its entirety without a "hitch," literally.

Thanks to Kati Beard, the round dance chairman. Thanks to all the dancers in the hall. Last but not least, thanks to the choreographer of the dance, "Tico Tico Cha Cha," Vernon Porter.

Betty & Ed Navage
Waterbury, Connecticut

Southport Squares would like to extend their gratitude for the complimentary copies of *American Square-dance* magazine; our students enjoyed them very much. Thank you very much!

Joseph W. Nice
East Norwalk, Connecticut

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- RR-301 RHYTHM SPECIAL (Hoedown) by Wade Driver
- CD-203 BORN IN THE COUNTRY by Chuck Meyer
- CD-204 TODAY I STARTED LOVING YOU, James Maxey
- CD-205 PERFECT MATCH by Gil Crosby
- CD-206 MIDNIGHT SPECIAL by Jim Davis
- CD-207 GOOD WOMAN BLUES by Ralph Thrift

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Bob Baier

CALLERLAB CONFAB, Continued

Recruiting, Mainstream Choreography, Workshop Techniques, Body Flow, and Full-time Professional Callers.

A new Executive Committee of the Board was chosen (shown above) as follows: Jack Lasry, chairman; Jim Mayo; Jon Jones; Lee Helsel; and John Kaltenthaler (continuing as Executive Secretary).


Guests from abroad (besides a very good representation from Canada) included (also shown above receiving "Small World" awards): Malcolm and Evelyn Davis, England; Bill Bailey, Panama Canal; Mr. and Mrs. Bulloth and Geoff Hinton, New Zealand; Graham Rigby, Australia.

As we mentioned last month, many hours were spent discussing the pros and cons of the National Square Dance Convention and relationships with its Executive Committee. This resulted in *no action*. Each Callerlab member was urged to be involved or not as he/she wished.

Elsewhere in this issue the new Mainstream Dance Levels are mentioned (Pulse Poll and Calling Tips); the Basic group of 38 were slightly revised and definitions clarified; and in addition to endorsing the present Experimental procedures, official recognition was given to three new categories: Advanced, Basic Challenge, and Extended Challenge.

LEGACY, Continued

and the club should first be discussed by the caller and the club's governing body. When booking for special events a definite deadline for confirmation should be established.



Square 'em up with HI-HAT Hoedowns & Singing Calls.....

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TRAIL DANCES, Continued

June 20— Elizabeth Holiday School, 7300 Galaxie Road, Richmond, Va.; Caller: Johnny Jones.

TRAIL END DANCES

June 20— Shelbourne Hotel Ballroom; Mainstream S/D. Hosts: Beachcombers

June 21— Shelburne Hotel Ballroom, Mainstream S/D; Rutgers Promenaders.

June 22— Convention Hall Ballroom, Mainstream S&R/D; Dance Leaders of Delaware Valley & Delaware Valley R/D Teachers.

June 22— Haddon Hall Hotel, Vernon Room, Solo Dance, Mainstream; Single Square Dancers USA.

June 22— The Penhouse, Somers Point, N.J., Mainstream S/D; Host; Dave Platt's Penthouse.

June 22— Howard Johnson Motor Inn, El Cid Room; Youth Dance; Host: 26th National S/D Convention.

June 22— Chalfont Hotel, Carolina Room, Advanced Level S/D; Host: Red Boot Records.

June 22— Lafayette Motor Inn, Teakwood Hall; Challenge Level; Host; Tapeworms

TRAIL OUT DANCES

June 26— Haddon Hall Hotel, Vernon Room; Host: Jocko Manning & Associates.

June 26— Great Adventure Amusement Park, Jackson, N.J.

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AMERICAN

SQUARE DANCE

SUBSCRIPTION DANCES

BOONVILLE, NY: Friday, June 3
Contact: Rocky Russell

KIRTLAND, OHIO: Tuesday, June 7
Contact: Russ & Ginny Perfors

GERMANTOWN (Memphis), TN: Wed., June 8
Contact: Ed & Sally Ramsey

HARDY, ARKANSAS: Thursday aft., June 9
Contact: Virginia & Percy Vining

MOUNTAIN HOME, AR: Thurs. evening, June 9
Contact: Murel Partee

SILOAM SPRINGS, AR: Friday, June 10
Contact: Dub Hayes

GRENADA, MS: Saturday, June 11
Contact: Joe Harding

KINGSPORT, TENN. (Tri-Cities): Tues., June 14
Contact: Johnny Jones

DILLARD, GA: Monday, June 13
Contact: Jerry & Becky Cope

MINERVA, NY: Wednesday, August 10
Contact: Bill & Mary Jenkins

SPRING GULCH, PA: Saturday, August 20
Contact: Pete & Joyce Kalsner

CHARLESTON, SC: Thursday, August 25
Contact: Tony Oxendine

BEREA, OHIO: Monday, September 19
Contact: AJ & Lou Jaworske, Dave Stevenson

CHARDON, OHIO: Friday, September 23
Contact: Ed & Klaira Martin

COLORADO SPRINGS, CO: Sunday, Sept. 25
Contact: Fred & Ruth Staeben

FARGO, N.D.: Tuesday, September 27
Contact: Don & Martha Littlefield

GRAND FORKS, N.D.: Wednesday, September 28
Contact: Virgil McCann

BELLEVILLE, IL (St. Louis area): Sept. 30
Contact: Joe & Marilyn Obal

HAMILTON, ONT.: Thursday, October 6
Contact: Marge & Gerry Johnston

HASKINS, OHIO (Toledo area): Sunday, October 9
Contact: Mary & Jim Batema, Jack & Lil May

PEORIA, ILLINOIS: Monday, October 10
Contact: Paul & Ruth Helmig

WYOMING, MI: Tuesday, October 11
Contact: Frank Randall

GRAND BLANC, Mich. (Flint): Wed., Oct. 12
Contact: Jeff & Karen Keeler

SPRUCE PINE, N.C.: Thursday, October 13
Contact: Pittmans/Phillips

CAMILLUS (Syracuse) NY: Sunday, October 16
Contact: Tom & Faye Tomlinson

MARQUETTE, MICH.: Mon, Oct. 30
Contact: Dale Bocklund

HUDSON, NY: Friday, November 4
Contact: William & Eleanor McIntyre

BIRMINGHAM, ALA.: Tuesday, November 8
Contact: Buddy James, Bobbie Bresnan

BOWLING GREEN, KY: Friday, November 11
Contact: Curtis & Barbara Pinson

JOHNSTOWN, Pennsylvania: Sun., November 27
Contact: Charles, Stephy or Jim McNulty

STUART, FL: Friday, December 2
Contact: Jack & Betty Hoskens

MONTGOMERY, ALA.: Saturday, January 7
Contact: Wayne Nicholson and Dewey Glass

GREENVILLE, NC: Sunday, January 8
Contact: Ralph Steele

AUGUSTA, GEORGIA: Thursday, January 12
Contact: Don Greer

VIRGINIA BEACH, VA: Friday, January 13
Contact: Warren & June Bergland

PISCATAWAY, NJ: Friday, January 20
Contact: Bob & Mary Rankin

LOS ALAMOS, NM: Friday, January 27
Contact: Bob Gill

CINCINNATI, OHIO: Tuesday, January 31
Contact: Flo Rohe

NEW BRIGHTON, PA: Saturday, February 11
Contact: Jim & Lois Hume

PARKERSBURG, W.V.: Friday, March 3
Contact: Keith & Karen Rippeto

CHARLESTON, WV: Thursday, March 16
Contact: Erwin Lawson

CHATHAM, IL: Saturday, March 18, 1978
Contact: Larry Perks

CENTRAL CITY, KENTUCKY: Saturday, March 25
Contact: Charles Ashby

RENTON, WN (Seattle): Friday, March 31
Contact: LeVerne Riley

NORFOLK, NEBRASKA: Wednesday, April 5
Contact: Ralph Middlestadt

WHITE PLAINS, NY: Saturday, April 15,
Contact: Richie Andrews

KINGWOOD, W.V.: Friday, April 28
Contact: Frank & Jean Slagle

PETERBORO, ONTARIO: Wed., May 24, 1978
Contact: Bob & Jayne Jaffray

KIRKLAND, OHIO: Tuesday, June 6 (Tent.)
Contact: Russ & Ginny Perfors

MINERVA, NY: Wednesday, August 9 (Tent.)
Contact: Bill & Mary Jenkins

BEREA, OHIO: Monday, September 18
Contact: Jaworske, Burdick, Stevenson

BELLEVILLE, Illinois: Fri., Sept. 29 1978
Contact: Joe & Marilyn Obal

PEARISBURG, Virginia: Oct. 7, 1978
Contact: Dan & Pat Hickey

WYOMING, Michigan: Tues. Oct. 10 1978
Contact: Frank Randall

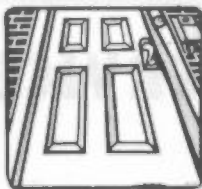
VIRGINIA BEACH, VA.: Friday, Jan. 12, 1979
Contact: Warren & June Bergland

PARKERSBURG, WV: Saturday, March 31
Contact: Keith & Karen Rippeto

NOTE: Stan calls at all dances unless otherwise noted. Write this magazine for info on how YOU can sponsor a NO-RISK ASD Subscription Dance.

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Book Nook

by Mary Jenkins



BASIC CALLS FOR ADVANCED AND CHALLENGE SQUARE DANCING by Mill Strong

Early in 1976, a committee finalized a selected list of calls that can be used for goal aligned activities at the levels of advanced dancing and beginner challenge dancing. These calls are defined and illustrated very well.

The difference between advanced dancing and challenge dancing is largely a matter of dancer preference. Advanced dancing appeals to the person who wishes to do more calls than a club level and enjoys workshop, but does not wish to devote a lot of time to higher dancing. In time after he learns the advanced calls, he often generates the enthusiasm to go on to be a challenge dancer. The challenge dancer has taken a challenge basics workshop and can dance at a challenge dance.

The section on challenge dancing gives an excellent explanation of this level, giving the "who, what, where, and why" and should clear up some popular misconceptions of the square dance public.

The "Code of Conduct for Challenge Tape Workshop" lists 10 important

courtesies to remember and practice.

The alphabetically arranged "Index" and "Dictionary of Advanced and Challenge Calls" and the clearly illustrated diagrams of the movements make this 97 page paperback a helpful book for callers, teachers and dancers.

One realizes, after reading this book, that challenge dancers are merely furthering the general concepts of square dancing, and they always support their regular square dance clubs by service and attendance just as other square dancers do. The extra effort that challenge dancers put forth is for normal reasons of enjoyment of square dancing and associating with the nicest people in the world.

Those challenge dancers and callers who helped to make the book possible are: Ed Foote, Dave Hoffmann, Marv Hulse, Annie Lourie Matthews and the Castoffs of Santa Maria, California.

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15-16	Pensacola, FL	Oct. 28-29	Owatonna, MN
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Elsewhere in this issue (Meanderings, and Page 35) an account of the LEGACY assembly in Memphis will be found, but on these pages you'll see who was there and from where. Here is the list alphabetically, but not according to position in the photo: Jim Alley, Rutland, Vt.; Paul and Donna Ayer, McCook, Neb.; Charlie Baldwin, Norwell, Mass.; Clinton and Lucille Barnes, Corvallis, Ore.; Bob and Doris Bietz, Norfolk, Va.; Charles and Margaret Bills, Warrenton, Mo.; Jim Blackwood, Quincy, Ill.; Bob and Mary Brennan, Livonia, Mich.; Dick and Jan Brown, Bellevue, Neb.; Stan and Cathie Burdick, Huron, Oh.; Bruce and Bonnie Busch, Columbia, Md.; Charles and Edith Capon, Memphis, Tenn.; Reqqie and Virgie Carr, Coventry, R.I.; Jim and Mary Carter, Jefferson City, Mo.; Russ and Roberta Carty, Fairdale, Ky.; Joe and Phyllis Casey, Dover, N.H.; Ray and Esther Caster, Albuquerque, N.M.; Don and Vera Chestnut, Verona, Wis.; Eddie and Alice Colin, New Albany, Ind.; John and Ann Conrad, Memphis, Tenn.; Jack Cook, Wayland, Mich.; John Cook, Allendale, Mich.; Walt and Vera Coons, Hartford, Ct.; Jo Coosey, St. Louis, Mo.; Bill Crawford, Memphis, Tenn.; Barbara Crumling, Hallam, Pa.; Vee and Mid Cummins, Odenton, Md.; Don and Letha Davis, San Antonio, Tex.; Ruth DeTurk, Simsbury, Ct.; Irwin and Alice Dorfman, Whitesboro, N.Y.; Roland and Lois Down, Scotia, N.Y.; Bob & Dottie Elvin, Harrison City, Pa.; Elmer and Rosemarie Elias, New Berlin, Wis.; Mary Fabik, Castalia, Oh.; Bob and Ann Falconi, Alexandria, Va.; Shirley and Dave Fleck, Toledo, Oh.; Loren and Bobbie Foster, Sun Prairie, Wis.; George and Judy Garland, Neptune Beach, Fla.; Paul and Darlyne Goodman, Norfolk, Neb.; Russ Harris, Louisville, Ky.; Orin and Della Hendricks, Cozad, Neb.; Bill and Kathi Higgins, Fairfax, Va.; Joe and Nadine Higgins, Little Rock, Ark.; Charles and Grace Hiles, Florissant, Mo.; Jim Hopkins, Innisfail, Alberta; Bob and Phyllis Howell, Euclid, Oh.; Harold Huber, Memphis, Tenn.; Rosie Hunter, Detroit, Mich.; Bob and Jane Jaffray, Ennismore, Ontario;

Bill and Mary Jenkins, Olmstedville, N.Y.; Gerry and Marg Johnston, Hamilton, Ontario; Dave Johnstone, Peterborough, Ontario; John and Freddie Kaltenthaler, Pocono Pines, Pa.; Marv Leibowitz, Universal City, Tx.; Floyd and Clare Lively, Indianapolis, Ind.; John and Vivian McCannon, San Antonio, Tx.; Chris McEnany, Cedar Falls, Ia.; Bob McNutt, Benton City, Wash.; Ted and Lannie McQuaid, Columbus, Oh.; Hugh and daughter, Cem Macey, Bath, Oh.; Jim Maczko, Solana Beach, Cal.; Dan and Mary Martin, Augusta, Ga.; Mahlon and Harriet Miles, Mesa, Ariz.; Wes and Dorothy Mohling, Hastings, Neb.; Clancy and Betty Mueller, New Whiteland, Ind.; Steve and Dorothy Musial, Philadelphia, Pa.; Ray and Verna Newman, Niwot, Colo.; Larry and Marge Nichols, Sterling, Va.; Steve Nutbrown, Stuttgart, Germany; Norm Osborne, Wichita, Ks.; Bob Osgood, Los Angeles, Cal.; Bud and Shirley Parrott, Albany, Ore.; John and Betty Pederson, West Long Branch, N.J.; Corky and Paulette Pell, San Antonio, Tx. (present but not shown); Tom and Barbara Potts, Rowley, Mass.; Bob and Ginger Prescott, Springfield, Mo.; Nate and Margaret Reynolds, Wheaton, Md.; Roger and Maryann Reynolds, Memphis, Tenn.; Henry and Wilma Rich, Wichita, Ks.; Bill and Corrine Richards, Mayfield Hts., Oh.; Randy and Monica Sawyers, Council Bluffs, Ia.; Dick and Vera Smith, Bellows Falls, Vt.; Ed & Judy Ross Smith, Wenham, Ma.; Harold and Ann Stoetzer, Phoenix, Az.; Lee and Ramona Swain, Memphis, Tenn.; Doc and Peg Tirrell, Cresskill, N.J.; Glenn and Tommie Turpin, Lepanto, Ark.; Chet and Julia Vetter, Gainesville, Fla.; Percy and Virginia Vining, Cherokee Village, Ark.; Lee Walker, Jellico, Tenn.; Jim White, Winder, Ga.; Joe and Luisa White, Providence, R.I.; George and Olive Wilcox, Doylestown, Pa.; Vic and Peg Wills, Drexel Hill, Pa.; Richard and Clara Wright, Memphis, Tenn.; Wayne and Norma Wylie, St. Charles, Mo.; Joe and Lefa Yoch, Parma, Oh.; Pete and Jenny Zakauskas, Bel Air, Md.; Lucyan Ziembra, St. Louis, Mo.