

The NEW

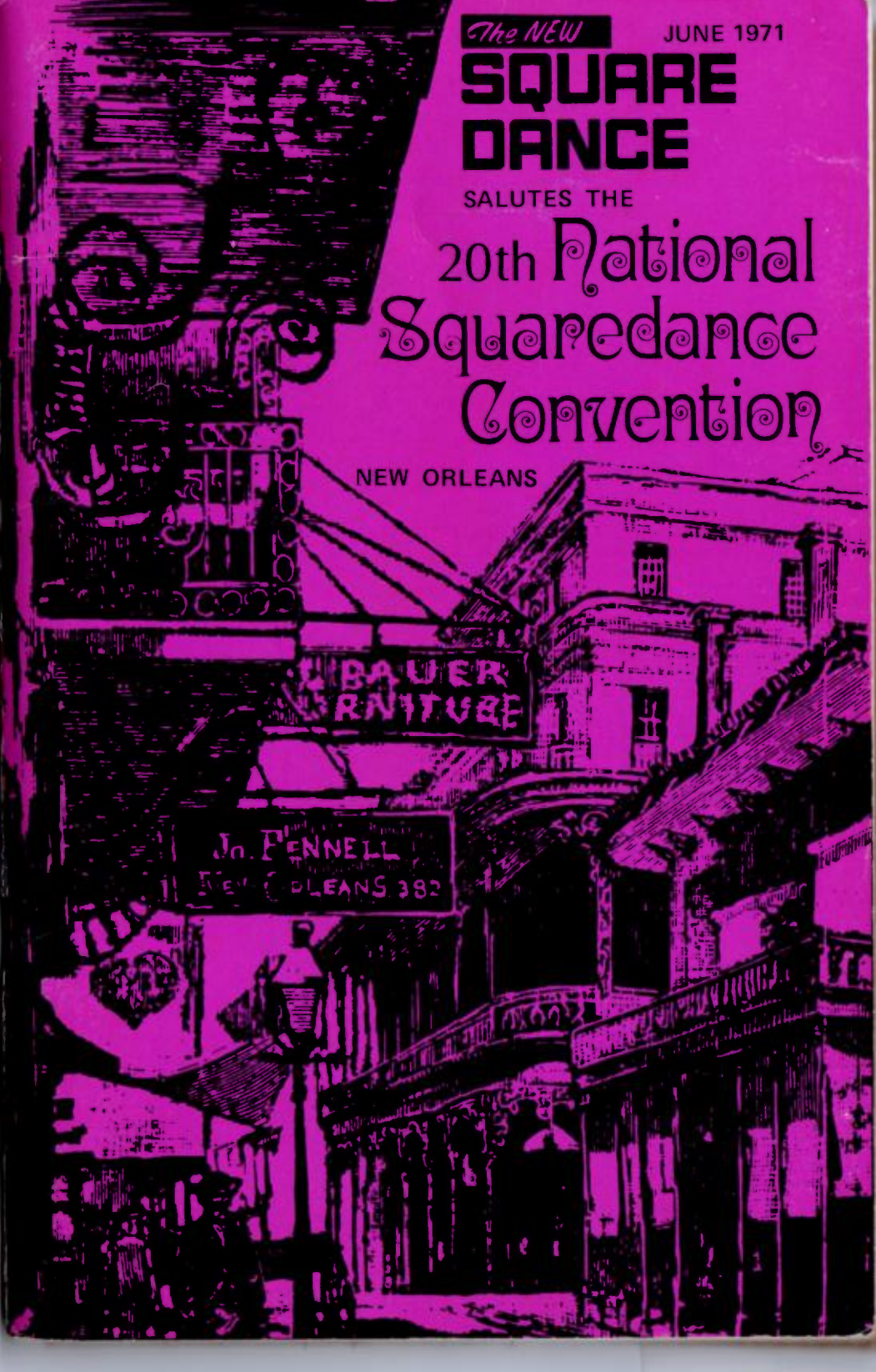
JUNE 1971

# SQUARE DANCE

SALUTES THE

## 20th National Squaredance Convention

NEW ORLEANS



# THE



# EDITORS' PAGE



What is the purpose of the Workshop section? Why are seven or eight pages each month devoted to it?

We think this is an appropriate time to review the facts. First of all, Will Orlich has been a recognized authority on square dance choreography for some years now. As such, he has pertinent suggestions and criticism about square dance choreography, old and new, for both callers and dancers.

Incidentally, Will is not a caller, a fact that many in the square dance activity do not realize. The figures he prints in the workshop section are dancer-proven by workshop groups, in Ohio and Florida, with Ron Schneider and George Jabbusch as the respective callers. No figures are printed until they are "proof-danced" by these groups, so that callers using them may feel sure that they will work.

Callers do need to be selective in choosing their material. Once in a while, we hear reference to callers taking this magazine to dances and reading the calls to their dancers. Frankly, we hope this practice is not widespread. When using new and/or tricky material, callers need to watch the dancers to help them through any dif-

ficulty. They also should know the trouble spots in advance. What we hope callers will do is to use the material to offer their dancers more interesting figures, more variety in hash and better, smoother dancing.

Toward these goals, we think the workshop section is valuable. Recent inclusions have come from all over the country, as well as from a serviceman in Vietnam, so they represent a geographic cross-section of callers.

Mix 'n Match and the Easy Level Pages were added mainly for the same reasons — to provide variety and interest in dance material at various levels. Remember, you are all invited to contribute material to any of these sections. Send it to us and we'll forward it to Will Orlich and Bob Howell.

Summer's coming right around the corner now, with its bonus of special dance events and vacations. Drive carefully, dance joyfully and enjoy them all! As a starter, we'll see you in New Orleans!

# SQUARE DANCE

"THE NATIONAL MAGAZINE WITH THE SWINGING LINES"

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June, 1971



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# MAIL

With regard to our article on round dance classics, we are delighted to have you use it, and so bring our thoughts to the attention of your subscribers.

We will also keep you posted regarding any reaction that comes our way.  
*Arthur & Vee Leslie*  
*Corpus Christi, Texas*

The Northshore 49'ers are graduating their square dance class and would like to present each couple with a copy of your very fine magazine..... I am a square dance caller-teacher and my wife is a round dance leader in the Central New York area and we find your magazine both informative and entertaining, a very happy combination.  
*Bob & Anne Coad*  
*Constantia, N. Y.*

.....You have a very good magazine. Keep up the good work. I think the writeups on new records are the best I've seen.  
*Tom McGrath*  
*Sydney, Australia*

The poem you printed ....(A Beginner's Lament, by Marian Carlton) just tickled us to pieces. Most of our association clubs have just graduated classes and I can remember when the thoughts so beautifully expressed in Mrs. Carlton's poem fitted me exactly. I know our recent graduates would get as big a kick out of it as we did.....

Hope you enjoy the Palostar. Not very professional but it's a labor of love. Tom and I do so enjoy getting it together and doing the drawings, etc. Any comments or suggestions would be welcome and appreciated.

*Tom & Wanda Flynn*  
*Dana Point, California*

I sure like the looks of this issue of your magazine. You know, I think what I like about it is that you are doing it as a couple, and that is as it

should be for square dancing is a couple activity. I think, too, that the people who have contributed most to square dancing are those with the ability and patience to write about it, and whose spouse is cooperative and enthusiastic about it also. You've both got both there. Continued success to you.

*Myrtis Litman*  
*Cleveland, Ohio*



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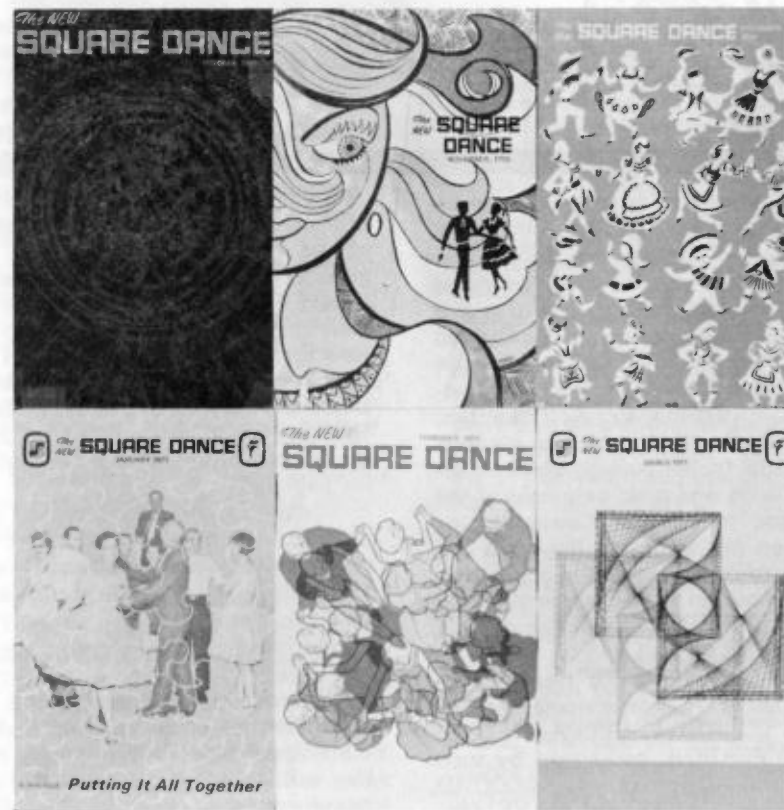
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# Meanderings...

by STAN BURDICK

We're really going to meander like a salamander on a pop-art T-shirt, so hang on to the hyperboles, folks.

Seems as if the skyways dominated our checkered checkoff list of flights and sights this spring, as we chalked up three consecutive weekend trips to such scattered places as Rockville Center, L.I.; Vernon, Conn.; Columbus, Neb.; Rome, N.Y.; and one heckuva good trip to Springfield, Mass. to see old friends and greet new ones at the fabulous New England Convention.

Upon my word as a Kiwanian and a Republican, those New Englanders know how to throw a party! They came up with 7,443 whirling dancers, spinning in 18 halls and backed by so many organizations I'd need a Harvard degree just to enunciate all of them: EDSARDA, NECCA, NECORTA, WMSARDA; backed up by such pompous supporters as ACCORD, WNERTA, CARTS and MAYFLOWER. As a graduate, cum loud, of Sesame Street, I say: How could they lose with names like that behind them? No fooling, I happen to know that EDSARDA and NECCA are two of the best functioning organizations of dancers and callers in the country.

"Give us another year," say these tenacious nor'easterners, "and we'll over-run your Nationals in size and quality." And you'd better believe it!

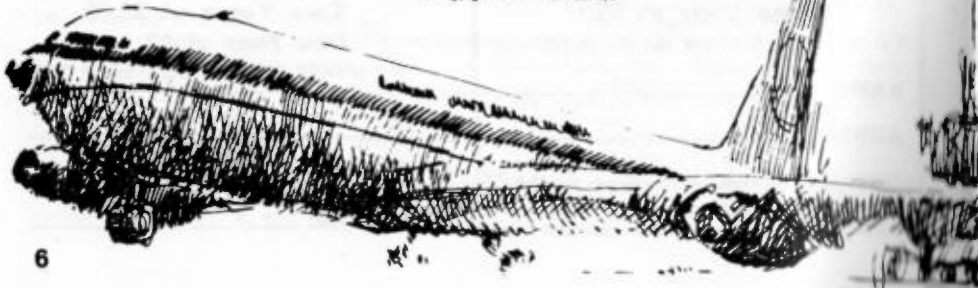
It was great fun to brush shoulders with the "generals" and the "privates" of the business. Charlie Baldwin is a general. He's the one and only dean of New England callers and dancers, a man of many talents and editor of the New England Caller, the "bible" of the dance world there. He's the link between the traditional and the modern. He's the early instigator of much of the superb organizational network in his bailiwick.

Frannie Heintz made a typical quip as he hurried from one hall to another on a carrousel of calling chores, "Would you believe, they've even got me scheduled to call in the men's room?"

Joe Prystupa and Frannie made me feel especially welcome at the Schine Inn afterparty. The dancing has the characteristics of the ebb and flow of the Atlantic itself — less choppy than I've seen elsewhere. Live music was found in one of the halls. There was traditional dancing, too. It seemed every caller called his heart out, and gave us a pleasant transplant.

A few flakes of snow falling proved that it can happen in New England in late April. ("What d'ya expect, Burdick — to FAN YOUR TOP in this part of the country in April?")

**CONFUSION SAY:** Recipe for good ol' New England ingenuity is to start with "U" (all of U), add a spot of "tea" (British tradition), a good "I" for Industriousness, and put a good strong "engine" behind it all. (ENGIN-U-I-TEA).



The courtesy busses that bounced from one hall to the next afforded many pleasant chats with dancers from half a dozen states. Magazine subscriptions sold like hotcakes in a logging camp on a frosty morning — thanks to all you New England newcomers to the SQUARE DANCE readership habit. And thanks, New England callers and dancers, for throwing an affair so spectacular it would have caused old Paul Revere to dilly-dally and do-sa-do awhile, which could have changed the whole course of history!

**CONFUSION SAY:** "Challenge dancing is not really so tough — sometimes it is just a matter of a man using more of his working parts."

Somewhere in my travels I saw this sign just inside a post office clerk's window:

WE GIVE MINI-SKIRTS  
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I'll endorse that message with typical male aplomb (how's a plum connected to a LIMB, you say?) and I'll further comment that I still like to see full, buoyant square dance dresses that hug the kneecaps. I, personally, would rather see high thighs on a peach at the beach, y'all!



By coincidence I called at a festival in Columbus, Ohio and called (with Harold Bausch) a festival in Columbus, Nebraska, both within a two week period this spring. H.B. really has got a big thing going in mid-Nebraska. And he's added "flavor" to it like a deft chef. That festival was indeed a happy happening in every respect.

Would you believe this — the beef they serve you out there would make the bitty bouillion cubes in Joe's Ohio Hash House actually run off the plate in shame and commit hari-kari by impaling themselves on a shish-ka-bob skewer?



**CONFUSION SAY:** "Man who executes fast curve on two wheels on highway often "flutters to a two-faced doodley-flop" on the dance floor."

A letter fluttered into our editorial hands last Monday and it said, in so many words, "You have a nice, homey, folksy, chatty, non-commercial, non-sophisticated approach in your magazine." We like that. Thanks, Uncle George. Yes, we are rural, transplanted New Englanders, anyway. We may even have a bit of hayseed in our hair. (Too bad hayseed can't take root there and fill out the field a little.) So it's natural to be folksy. Besides, being so homespun and non-commercial makes a fair amount of small change for us.

Speaking of economics, you probably know that an ounce of prevention today costs more than a pound of cure cost twenty-five years ago.... The other day Italian officials put a new lien on the Tower of Pisa to gain a different angle for their sagging revenue.... That was the same day that a young Italian casanova discovered a financial pinch is definitely not something to give a pretty waitress in place of a tip.... Descendants of the old woman who lived in a shoe now live on a shoestring.... It's good to have either affluence or influence.... But at the very least, be fluent!.... Poise is the ability to talk fluently while the other fellow is paying the check.



My travel agent has promised that when I fly to Washington and Idaho to call this fall, I'll catch one of those 747 jets — a thrill I've been waiting for. That's the big one with the dromedary hump, ma. I sat at Kennedy a week ago with my nose pressed to the window of a Lilliputian lollipop jet, completely dwarfed by a 747 rolling by. And the pilot said over our speaker, with a smile in his voice, "We'll be held up five minutes, folks, while this thing goes by."



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I wonder if a 747 pilot feels a little like Alley Oop riding on the back of Dinny. I watched the monster take off and I'll swear the pilot negotiated a far more vertical ascent than any of his peers had done before him, with a flair for some gentle theatrics. Look out, Red Baron and Flying Nun, here we come!

In all fairness, I'll just say a quick word in praise of the Buckeye Convention In Columbus, Ohio (it was well-staged) and the dancers I visited in two parts of New York State could make old Rip Van Winkle wake up and tap a toe!

Now I'm rapidly getting in the mood and feeling the fever of New Orleans as the National looms on the calendar. The other day I ate some Shrimp Creole, chicken gumbo and jambalaya; read a bit of "Dinner At Antoine's"; listened to Satchmo and literally Hirt for more; saw "Beguiled" in my fiendly neighborhood theater; donned a beret and debonair manner.

I found out that "cajun" is not a cute gal or an Indian, but a Louisiana word applied to a reputed descendant of the Acadian French.

I discovered that "mardi gras" comes from the French practice of parading a fat ox (boeuf gras) as a final fling before Lent, the last day of the carnival, on Mardi, or Tuesday.

Shucks, I don't have a fat ox to parade, so I'll just have to join the parade myself. ("Small difference," you say? Thanks, pal.)

Vive la novel Nouvelle Orleans! See ya soon!



# A Square Dance CALLER SPEAKS OUT



*Here are some excerpts from an article called "I Am A Sick American," the author of which is not known, sent to us by Al Eblen. His statement of his reasons for submitting it follows the quotations.*

"There are those who claim ours is a sick society: that our country is sick; our government is sick; that we are sick. Well, maybe they're right. I submit that I'm sick..... and maybe you are too. I am sick of having policemen ridiculed and called "pigs" while cop killers are hailed as some kind of folk hero.

"I am sick of being told that religion is the opiate of the people.... but marijuana should be legalized.

"I am sick of being told that pornography is the right of a free press, but freedom of the press does not include being able to read the Bible on school grounds.....

"I am sick of paying more and more taxes to build schools while I see some faculty members encouraging students either to tear them down or burn them.

"I am sick of Supreme Court decisions which turn criminals loose on society, while other decisions try to take away my means of protecting my home and family.

"I am sick of being told that policemen are mad dogs who should not have guns, but that criminals who use guns to rob, maim and murder should be understood and helped back to society.....

"I am sick of not being able to take my family to a movie unless I want them exposed to nudity, homosexuality and the glorification of narcotics.....

"I am sick of cynical attitudes toward patriotism. I am sick of politicians with no backbone.

"I am sick of permissiveness. I am sick of the dirty, the foul-mouthed, the unwashed. I am sick of the decline of personal honesty, personal integrity and human sincerity.

"Most of all, though, I am sick of being told I'm sick. I'm sick of being told my country is sick.. when we have the greatest nation that man has ever brought forth on the face of earth. Fully fifty percent of the people on earth would willingly trade places with the most deprived, the most underprivileged among us.

"Yes, I may be sick, but if I am only sick, I can get well. I can also help my society get well, and help my country get well.

"Take note, all of you. You will not find me throwing a rock or a bomb; you will not find me under a placard... but you will find me at work, paying taxes, serving in the community where I live. You will also find me expressing my anger and indignation to elected officials.

"You will find me speaking out in support of those officials, institutions and personalities who contribute to the elevation of society and not its destruction. You will find me contribu-

ting my time, money and personal influence to helping churches, hospitals, charities and other establishments which have shown the true spirit of this country's determination to ease pain, suffering, eliminate hunger and generate brotherhood.

"But most of all, you'll find me at the polls. There, if you listen, you can hear the thunder of the common man. There, all of us can cast our vote for an America where people can walk down the streets without fear."

I wear two uniforms, One is the uniform of a square dancer and caller. To me, the finest people of our land are square dancers. They have the highest personal standards of any people I know. You will find them in church on Sunday. You will find them teaching Sunday school. You will find them in many activities that promote the welfare of mankind. You seldom find square dancers involved in anything unsavory. Certainly, square dancers

are the highest type people.

My second uniform is that of a policeman. I have seen the anarchists, revolutionaries, dope peddlers, murderers and other criminals. I have seen the dirty, the foul-mouthed, the unwashed. I have seen politicians with no backbone. I have seen people with no personal honesty, integrity or human sincerity.

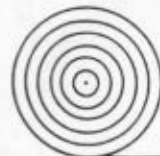
After working among these, the joy of changing to my square dance uniform is overwhelming. It is wonderful to be with people who contribute to the elevation of society and the generation of brotherhood and fellowship.

It is my desire to be, and continue to be, a sympathetic, understanding, cooperative and steadying vehicle through which many people may find the wholesome fun to which they are entitled, in square dancing.

Al Eblen  
Wichita Falls, Texas

# Tape Tips

by A. D. Baker  
Rochester, N.Y.



*Tape recorders are seen in abundance at many square dances today. This article will not discuss the pros and cons of taping as such, but gives helpful hints for setting up recorders accurately and unobtrusively, without disturbance to the caller or other dancers.*

1. Keep your recorder supply, take-up, drive and brake tension in adjustment and your record, playback and erase heads, tape pressure pads and capstan clean.

2. Always cut off the first 1½ turns of each new roll of tape before using. Otherwise the adhesive used to hold the tape in place during shipment is likely to "gum-up" your recorder.

3. Use plastic clips to hold your tape in place. NEVER use any kind of adhesive. The white 3M clips are very satisfactory and may be obtained at most radio supply houses.

4. Make final adjustment of your recorder level while caller is actually calling a tip to the floor. The caller very often resets his level during the first tip. A good time if you are not sitting out is while he is calling dancers to the floor for the second tip. Adjust as follows:

A. Neon Record Level Indicator: Never let the distort side flash. Record side should flash on some peaks.

B. VU Meter Indicator: Never allow the VU meter to peak in the RED portion of the scale. I like to see mine peak

at approximately -2 db. (80% on the scale).

C. Magic Eye: Never let the eye overlap.

With experience, you may want to modify the above record level points, depending on your recorder calibration and adjustment.

If, when following the above instructions, your tape is distorted and your record control was sitting between 35 and 45% of full scale, try dropping your peak recording point to -6 db. (50% on the VU meter scale.) If your tape is distorted and your record control was sitting below 30%, turn your attenuator control counter-clockwise. Or if not using an attenuator, better get one!

If your tape was low in volume and/or contained background hiss, recheck your attenuator adjustment procedure and make sure your tape heads are clean, pressure pads are good and in proper adjustment, check supply and takeup tension.

5. Last but not least, be considerate of other dancers:

A. Make sure your monitor speaker is "off."

B. Don't hold up other dancers just to save a little tape. If you wish to edit tapes while recording, purchase a remote control unit.

C. Never attempt to connect recorder while a tip is being called. Wait until the tip is over. Also, don't attempt to disconnect your recorder from the AC outlet while others are rewinding their tapes, you might accidentally disconnect their power.

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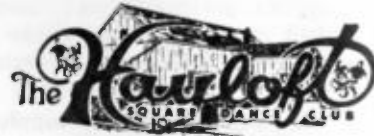
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# A VISIT TO HEISMANN'S HAYLOFT

by Edith Brown  
Cincinnati, Ohio



**F**or seventeen years the rafters have rung and the great hand-hewn supports of the Hayloft have withstood the joyous noise of square dancers. The Hayloft, a 125 year old barn located on Springdale Pike near Cincinnati, is owned and operated by Gus and Marian Heismann. Gus, a veteran in square dancing for 35 years, teaches two beginners classes and calls for three clubs. Marian leads two round dance groups weekly.

Gus teaches two classes a year, opening in September and November for a 25 week period. Formerly, classes were ten weeks, but with increasingly varied figures introduced into square dancing it became necessary to give the beginners more comprehensive instruction. Gus's classes average seven to eight squares.

It would be impossible to estimate how many people Gus has led into square dancing. He began calling in the thirties. For three years he attended Lloyd Shaw's workshop. It is apparent that the Shaw philosophy that square

dancing should be fun, rather than competitive or difficult has become a part of Gus's teaching and calling.

Gus and Marian met in 4H clubs when they were in high school. Gus began as a group leader. He went camping and taught the members to square dance. Next, he called in a ballroom over the Orpheum Theatre at Peebles Corner. This was the first western style square dancing in the area, and some of the area's currently popular callers were among his followers.

In 1946 Gus called in an auditorium in Green Hills. The group grew to 500 or 600 people. With restriction in the use of the facilities, it became necessary to find another place.

By 1953, Gus's expertise and his following warranted a place of his own. He didn't have to look far afield. Both Gus and Marian came from Springdale farm families. Marian's father had rented the land surrounding a house and barn on Springdale Pike. They decided to make it their own.

The old farm barn was far from ready for dancing, but Gus and Marian



saw its possibilities. With the help of their four sons and daughter and loyal volunteers among their dancers, they preserved its best features, overcame its defects and converted it into a handsome Hayloft. It's still fondly known as "the barn," however.

The building was given a new roof, and the volunteers helped paint. They laid a new foundation under the kitchen area but kept the original stone foundation under the barn itself. All this spontaneous activity is reminiscent of the old barn-raising days of our fore-fathers, and is typical of the cooperation of square dancers.

The rugged hand-hewn supports still remain. The broad planking polished to a fine smoothness gives the Hayloft a distinction among square dance halls in the area. The atmosphere at the Hayloft is one of prevailing good humor and fellowship.

Gus's experience included teaching after-school classes. He notes that his present adult classes represent a cross-section of society. To him a person on the floor is a dancer. He may learn to

his surprise from the newspaper that one of his dancers was awarded a national honor by his company. Dancers are, he maintains, "Always the best people."

Marian began teaching rounds in 1951 but has not taught continuously. For two or three years she was a caller at the Covington YMCA. Marian has a policy of teaching classics so as to give the beginning dancer a familiarity with dances he will encounter anywhere he goes.

Gus works with the Board of Education. He is scheduled to be the business manager of a new building for the Princeton School District. Marian, who has a Masters Degree in education, is a teacher in the elementary schools.

Gus believes that more effort should be made on the part of the federations to keep graduating dancers in the swing by making them feel welcome and comfortable in the club level dancing. Some are lost in the transition. And that's too bad, Gus feels, after all that training. Gus and Marian both like to see people happy — and dancing!



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## A Couple of Nuts



### AND OTHER POEMS

### FOR SQUARE DANCERS

#### A COUPLE OF NUTS

Who are those two one yearers  
A'comin' in the door,  
Who dance the whole darn evening  
And never get off the floor?

They could relax between the tips  
But they must round dance, too!  
Never have time to taste the punch,  
'Cause they might miss a few!

What happened to their bridge games,  
Their golf and other sports?  
They'd rather be square dancing,  
Just look at them cavort.

They danced at Chula Vista  
And hardly slept at all,  
At Kentucky Lake and Kirkwood,  
They had a downright ball.

Beginners class on Monday,  
And they're halping out in that,  
And round dance club on Wednesday,  
I'll bet their feet are flat.

The comes the week-end dances,  
They wouldn't miss those nights,  
Sunday is the class for rounds,  
I'd say their schedule's tight.

Just look at that endurance!  
The tips and rounds they do!  
Wait til twenty years go by,  
Then they'll sit out a few!

*(Maybe so, but I doubt it.)*  
by Marion Carlton  
Palatine, Illinois

#### FORGETFULNESS

No twirling fun,  
Can't hardly dance,  
A real dum-dum,  
No ruffled pants!

by Marion Carlton  
Palatine, Illinois

There once was a square dance caller  
Who grew ever thinner and smaller,  
'Til alas and alack,  
Now this is a fac(t),  
There was nothing left but the holler.

by Barbara Smith  
Boylston, Mass.

Of a dancer as round as a bowl,  
Her corner remarked, " 'Pon my soul,  
It's hard to squeeze past her,  
We'd get around faster,  
If she'd lie on the floor and just roll."

by Barbara Smith  
Boylston, Mass.





ARE WE **UNDERSELLING** SQUARE DANCING?

by Elisabeth Evans  
from the Valley Circle, Surrey, B.C.

We spent two very enjoyable evenings recently, the first completely different from the second. We attended one of the dances at the Community Center and the following week went to see "Paint Your Wagon." A chance remark overheard at a square dance club started me drawing comparisons between the two affairs. One person's reaction to the announcement of the price of tickets for the dance was "Boy, that's a bit steep, isn't it?" My conclusions were that we are underselling square dancing.

I particularly chose "Paint Your Wagon" because it was one of the best films we had seen in the "big spectacular" category in recent months and even then it didn't stand up very well in the comparison. Had I decided to use a visit to a night club or a sports event, the difference in prices would have been more startling.

I would not advocate doubling the price of square dancing. I believe that one of the reasons for its success is that it is inexpensive. However, it seems rather inconsistent that while the price of a movie or a game of bowling has trebled or more, our square dance fees have increased only a fraction. Don't you think it is time we considered making the cost of square dancing more compatible with the fun we derive from it? If you give people something for nothing, sooner or later that is what they are going to think it is worth. Everything financially connected with square dancing is economy rate — the clothes, the charges, the refreshments, etc. We read articles about "improving our image." Perhaps taking square dancing out of the "bargain basement" might prove a good starting point. If we were asked, we couldn't put a price tag on the count-

less hours of pleasure it has given us, but if we did try, the estimate would be far above what we are currently paying.

One of the reasons we have been able to hold the line on square dance club fees is that many callers are still being paid the same rate they received ten years ago, although the cost of transportation, sound equipment and its maintenance, records, hall rental, etc. has risen drastically in the same period. Strangely enough you rarely hear a caller complain about being underpaid. On the contrary, he is usually the first person to come up with a solution to any financial difficulties his club may have by taking a cut in his fees. This generosity on his part is to be admired, but I don't think it is always appreciated, and I'm not sure that it is necessarily for the good of square dancing. Rather it fosters a situation in which on the one hand my friend of paragraph one will object to paying \$2.75 a couple for a night of fine dancing which will leave him pleasantly tired enough for a good night's sleep, and on the other hand, will not turn a hair over spending \$20 for a night on the town and a hangover!

At first we might be a little hesitant about hitting folks where it hurts—in their pocketbooks! Yet most of us have a bit of snob in us, let's face it. We like to believe we belong to the best club, the highest-level club, the one with the most accomplished caller, the club that has the most fun. This describes your club to perfection, doesn't it? Better come up with some new superlatives for next fall. The old ones are getting a bit stale. How about the most expensive club? It would be cheap at twice the price!

FACTORS IN ENJOYMENT	SQUARE DANCE	MOVIE
COST	\$2.75 per couple	\$2.50 per person
ENJOYMENT	Excellent	Good
CAR GAS	1 trip	2 trips (Tickets had to be picked up in advance)
NUMBER OF HOURS	3	3
PARKING	Ample, close by, off street	Difficult, several blocks away, on street
SOCIAL CONTACT	Excellent	Nil
EXERCISE	Wonderful	Nil
EDUCATION	Profitable	Nil
LOUNGE FACILITIES	Roomy, pleasant	Crowded, uncomfortable
MEMORIES	Numerous, glowing	Temporarily pleasant
REFRESHMENT AVAILABILITY	Adequate, reasonable	Limited, expensive

# CALLER-LEADER DIRECTORY

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## Round Dancing is for the Birds



by *Charlie Capon*  
from *The Caller,*  
*Memphis, Tennessee*

Round dancing is for the birds. There is a lot to be said for that statement. Have you ever watched birds in flight? Did you notice the graceful flow of movement and how smooth and easy they make it appear? Notice the seeming pure joy of being able to dip and turn, to soar and dive, to fit every move to the wonderful rhythm of nature's mighty song. Yes, round dancing does to a certain extent fit that description.

Round dancing is for square dancers, too. It has been a part of the

modern square dancing movement since its inception. Round dancing provides a change of pace and relaxing contrast during an evening of square dancing. In learning to round dance, we develop an ability to respond to the many different and fascinating rhythms used in square dancing. We eventually reach the point where we not only feel the rhythm and react to it, but also become sensitive to the phrase of the music and finally to the total melody pattern. When one has reached this stage, he has discovered the greatest thrill possible in dancing.

Most long time square dancers do some round dancing. Notice how many of the couples that have been dancing over ten years are on the floor for the rounds and how few are on the side lines. Learning all the latest rounds and membership in a round dance club are not necessary. However, some training in the basic figures is essential. Now is the time to start planning to join a round dance class next fall.

Stop missing one third of the square dance program!



### 1971 CAROLINA SUMMER FESTIVALS

MONTREAT, N.C. — July 1,2,3,4

FESTIVAL AND CALLERS COLLEGE  
STAFF: Louis Calhoun, Dave Taylor, Don Williamson, Willard Orlich, Irv & Betty Easterday, Ernie Kinney (Friday only)

CROSSNORE, N.C. — TWO BIG WEEKS  
July 29, 30, 31 STAFF: Ken Anderson, Ted Frye, Don Williamson, Ted & Lois Mack  
August 5, 6, 7 STAFF: Jack Lasry, Bill Peterson, Don Williamson, Ted & Lois Mack



### BUCKEYE POLL

1. Folsom Prison BLues
2. High Society
3. Birth Of The Blues
4. In My Dreams
5. La Cumparsita
6. Love For The Two Of Us
7. Shenendoah Waltz
8. The Sheik
9. Lovin Cha Cha
10. Tango Bongo



### NEW RELEASES:

RB110 Hoedown: NANCY/ LISA

### COMING RELEASES:

RB117 WATCHING SCOTTY GROW

by Don Burkholder

RB118 DON'T LET THE GOOD LIFE PASS YOU BY by Bob Vinyard

RB119 BIG MABLE MURPHY

by Ted Frye

RB120 I CAN'T TELL THE BOYS FROM THE GIRLS by Richard Silver

RB121 HAROLD'S SUPER SERVICE

by Tommie Morris

Write: DON WILLIAMSON

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Greeneville, Tennessee 37743



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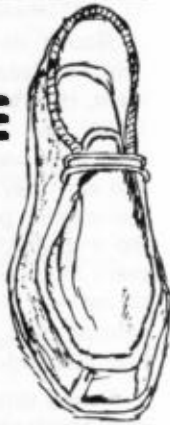
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# FEED—BACK

These opinions are written by readers in reply to articles and thoughts already published in previous issues and do not necessarily reflect those of the editors.

The February, 1971, issue of SQUARE DANCE magazine had a call for help in teaching square dancing to the retarded or emotionally disturbed.

My husband and I have such a group. We have been with them for five years and have had 240 residents through our group in this time. The size of the group has varied from 20 to 50; so has the age and ability. We found the brighter ones could get along fairly well with much time and patience, but we also found even the more retarded derive a great deal of enjoyment from dancing.

We think the whole secret in teaching these people is our own attitudes. Don't expect too much. They will not learn as normal dancers do. They will not be able to see the mechanics of the basics. They learn only by memorizing and the caller cannot try to add spice by suddenly changing a familiar pattern. It takes time and repetition and they enjoy the dance only after it is familiar to them.

The group with the higher I.Q.s finally mastered simple squares, such as Big Daddy, Moonlight Bay, and others you would use in an ordinary club the first part of the year. The more retarded group, which we took on this year, can only manage simple mixers and very simple rearranged squares using familiar music. They enjoy Northern Lights. We find with this group we cannot have a partner change, or anything involving the right or left hand specifically. They don't know which is which, and they cannot count, so must keep the same partner in order to orient themselves. This sounds hopeless, and emphasizes what I said before: the caller must not expect too much. This group can circle, do-sa-do, and promenade, and are able to tell heads from sides. It's surprising how

many ways these can be used, especially if a tune is played that they recognize. Mixers work well with this group, and when we run out of things to use, we make up new ones.

Repetition is the only method that we have found to work. The satisfaction on their faces, when they finally get it, is worth any amount of work on our part.

We don't choose our groups. The recreational director of the institution picks the group each year and tries to send us a group of the same age and ability (mentally). This is important because we found in a mixed group that the duller ones are frustrated and the brighter ones unable to progress. We do reserve the right to drop anyone whom we feel is holding up the others, but care must be taken not to hurt feelings. These dancers are all so anxious for your approval.

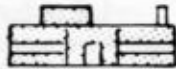
We also include square dance manners in our sessions. We insist on proper clothing. Many dresses, crinolines, shirts and ties are supplied by our Zone dancers. Boys are taught to ask a girl properly to dance, and girls are told that they may not refuse. This can be a real problem, as they are very outspoken about their likes and dislikes. We remain very strict in the observance of the rules, and disregard of them earns a dismissal from the dance. Kindness and firmness are essential.

When we had a brighter group, we asked them to serve lunch to our round dance club, which dances in the same hall, and thus they were able to earn a little money for parties.

One of the plastics companies in the states supplied us with 50 badges with name slots, free, and these remain with the club. Only the names are changed

Continued on Page 56

# places to dance



## SEPTEMBERFEST

Sept. 25 - Oct. 2, 1971  
90/10 dancing in two halls at  
Kentucky Dam Village State Park  
Write: Box 190, Murray, Ky. 42071

VACATION IN THE BLUE RIDGE MTS.  
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FAR WESTERN S/D CONVENTION  
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land, Oregon. Shep & Bev Shepperd, Gen.  
Chmn., 12730 NE Rose Pkwy, Portland,  
Oregon 97230.

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## DANDY IDEA

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The Western Michigan Square Dance Association had a special postage  
meter ad plate made (see sample below) that can be inserted in postage  
meters used by various businesses and organizations. As of now, our plate  
is installed in the postage meter at the Muskegon Chamber of Commerce  
where they mail approximately 1000 to 2000 pieces of mail daily. After  
about thirty days, the ad plate will be moved to another business.

If anyone is interested in details of how to obtain such an ad plate, he  
should write to:

Fred Klimek  
2144 Reneer  
Muskegon, Michigan

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# Best Club Trick

Original writeups on unique and successful clubs are solicited from readers for use on this page.

## Minutemen Squares



*(well-rounded square dancers)*



The Minutemen Squares were incorporated as a square dance club in 1967. Prior to that, the club was under the auspices of the club caller, then and now, Dick Steele, assisted by his wife, Carol.

At the present time, the club sponsors bi-weekly square dance workshops, bi-weekly round dance classes, and a special dance featuring two callers at least once a month. In addition, they sponsor eight summer dances during the months of July and August. They strive for innovative and interesting themes for dances and special programs, and with the talents of the club members combined, they have become one of the most successful clubs in New England.

Committee work is essential in a club such as this, and the work of the club members is unsurpassed when it comes to decorations, advertising, and programming.

The banner program features a "Traveling Tricorn," symbolic of the Lexington Minutemen and the club badge is also in the shape of a tricorn. The badge is to be revised soon. This has been the club badge since the Minutemen were first organized, but a more graphic rendition will be designed. Double-banner raids and mystery rides are standard fare in the banner program.

The two caller special dance program enables "expert" and "beginner" to meet and enjoy each other's company while dancing at a level best suited to the individual.

The slogan "Well-rounded square dancers" is based on the effort to combine square dancing and round dancing programs that keep the dancer interested and enthused, thus well-rounded, and at the same time advances the square dance program.

The club feels that the club is the basis of square dancing, and that the committee is the basis of the club -- a positive effort by many makes greater enjoyment for more!

Dan McCarron  
Lexington, Massachusetts



## PATRIOT DANCE

APRIL 17th  
ART T-BOW and JOE PORTELANCE

2 HALLS, 2 LEVELS - BEGINNERS WELCOME - AT THE BRIDGE SCHOOL, MIDDLEBY ST., LEXINGTON FROM 8-11 P.M. - YOU MAY WIN A PAUL REVERE BOWL. \$1 FOR INFORMATION CALL 862-1094 or 862-4008.

BANNER RAIDERS - OUR "TRAVELING TRICORN" IS BACK AND YOUR CLUB CAN CAPTURE IT - CALL TOM B. NORMA SMALL AT 862-5168 FOR DETAILS.

"SILVER SIX SPECIAL" SQUARE DANCE WORKSHOPS ARE APRIL 12 & 26. ROUND DANCE CLASSES WITH DICK DOYLE ARE APRIL 5 & 19. WHY NOT JOIN US!

MINUTEMEN SQUARES, INC. BOX 424, LEXINGTON, MASS.

The Minutemen Squares  
*(well-rounded square dancers)*

# FUN

1970-1971 BEGINNERS CLASS  
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AUG. 13 SAMP SMITH  
AUG. 20 JAY KING  
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FOR INFO CALL NORMA SMALL 862-1094  
M. SCHWENBERG 862-4008  
HAVE SOME FUN!!!

Minutemen Squares Lexington



## SILVER SIX SPECIAL

WITH DICK STEELE

Climb aboard this fun-packed, six-stop package of an advanced S/D workshop beginning March 6, and continuing through May 24. The SILVER SIX SPECIAL will be guided by the experienced dancer, and Dick Steele is the engine. Rewards will be taught and used between stops. The SILVER SIX SPECIAL dates - March 6, 22, April 12, 26, May 10, 24. Those who make the complete trip with us will receive a graduation certificate and a silver Minuteman. Get on the right track! Meet us at the first stop, a Bon Voyage Party, March 9!

## round'tripleticket

WITH DICK DOYLE

Know the bank round dance steps? Then enjoy an intermediate R/D program with Dick Doyle. Latest rounds including the dance of the month will be taught. Dates - March 1, 15, 29, April 5, 19, and May 3, 17. This program is your ticket to a good time and first class dancing. \$5. All Aboard!!!!

All dances held at the Bridge School, Middleby St., Lexington, at 8 p.m.  
For info, call 862-1094 or 862-4008  
Norma Chastaine Tom Small  
862-5168  
The Minutemen Squares  
*(well-rounded square dancers)*

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### A WORD TO THE WHYS

Since printing suggestions for callers and clubs last month about the ethics of booking dates, we've received a number of comments. Why get it in writing? Why not keep it informal? Why worry? Here's why: 99% of all callers are professional — they accept compensation for services. If it is a business, then let's make it business-like to avoid misinformation and disappointment. A letter or confirmation form on every booking is a MUST. This magazine provides a sample confirmation form to anyone who asks for it. Get written confirmation back and forth quickly. A booking is only tentative when verbalized no matter what is said; never definite until confirming notes are exchanged. Those booking callers in quantity or writing notes to several callers to hire one of them for a single event should ALWAYS remember to drop a "sorry" note to those not hired. This procedure is sometimes neglected.

### POPGUN OR MACHINE GUN STYLE

Although Rickey Holden's book, "The Square Dance Caller" was printed way back in 1951, there are many pertinent facts to be learned from it. Variety of rhythm may be the main factor that separates average callers from top-notch callers. He says: "While the caller's rhythm must be regular, it must not be too regular. It is possible to over-emphasize the beat so much that the rhythm becomes heavy, bumping, and jolting. The object is an easily flowing call containing tremendous rhythm, but smoothed into a pleasant wave instead of a sharp series of bumps. A variation of this is the

machine-gun style wherein the caller lets loose a barrage of material for six or eight beats and then keeps quiet a while. The same idea with less forceful handling becomes the popgun style....

"Even a nice flowing rhythm may become too much after a while, and it is quite all right to introduce a few little tricks in rhythm, like calling on the upbeat, or delaying or advancing a quarter beat (syncopation)....."



### DISC-A-SPIN-AIRIN' DEPT.

(Merely editorial opinion— not a poll-type review)

Watch the Mortis-Warner combination on ROAMIN' label for upcoming good recordings. "Waterloo" is one we like to use to get a "talk-back" response going with the dancers. Watch for a new New England caller and a dandy record on TOP: Yikes Cameron and "Old Fashioned Love." Doc Gray's new "Medley" on Pilgrim is going to be a classic, we'll wager, as "Fire In Your Heart," on Jay-Bar-Kay will be, and as "Grand Colonel Spin" on Kalox has been. "Money Won't Buy Love" on Swinging Square has quite a quiet appeal. A rollicking melody by contrast is "I Can't Give You Anything But Love" with Al Brundage on Blue Star. We think Mustang scored with "She'll Remember" plus others. And this is only a sampling of many good new discs!

### SAY "YES" TO A "N.O." PANEL

Callers and dancers alike should take advantage of the fine panel offerings mornings (not to conflict with the dancing) at the upcoming NATIONAL in New Orleans. Personally, your editors will be involved in "Old and New Basics, Pro and Con" on Saturday, "Publications" on Friday, "Corralling New Dancers" on Thursday, and a couple of CONTRA clinics. Come and see us at the magazine booth, too.

# easy level

## ISLE OF CAPRI MIXER

by MURIEL SMITH

RECORD: Lloyd Shaw 4553

This is a wonderful breath-catcher when used between two fast tips.

**FORMATION:** Large circle, couples facing. One couples faces clockwise and one counterclockwise. Lady is on the gent's right.

**FOOTWORK:** Identical footwork for both.

**MEAS.**

- 1-2 As a couple, grapevine left with partner, both starting on left foot.
- 3-4 Grapevine right as a couple.
- 5-8 Do-sa-do with the one facing you.
- 9-10 Repeat measures 1 and 2.
- 11-12 Repeat measures 3 and 4.
- 13-16 Pass thru couple facing you and move on to the next.

To dress up this mixer, use four quick two-steps as you do-sa-do and as you pass thru to move on to the next.

## MOONLIGHT BAY

by HARRY LACKEY

RECORD: Top 25064

**OPENER, MIDDLE BREAK, CLOSER:**

Join your hands and circle left  
 Reverse it single file  
 Ladies back track the ring now (twice around)  
 Meet your own a right hand swing  
 Corner lady allemnade  
 Do-sa-do around your own (promenade)  
 You promenade around and swing on Moonlight Bay.

**FIGURE:**

Let the four ladies chain  
 You turn and chain them home again  
 Allemande and wave the ring now  
 Til you meet again  
 Do-sa-do around your own  
 Corner lady you swing (and promenade)  
 You promenade around and swing on Moonlight Bay.



# page



## MANNING'S MIXER

(IN THE GOOD OLD SUMMERTIME)

RECORD: Grenn 14010

POSITION: Open, facing LOD

FOOTWORK: Opposite throughout, directions for Man.

**MEAS.**

- 1-4 WALK, 2,3,4; VINE, 2,3,4; WALK, 2,3,4; VINE, 2,3,4;
- 5-8 WALK, 2,3,4; BACKAWAY, 2,3,4; DO-SA-DO, 2,3,4; 5,6,7,8;  
 Backaway: Man moves toward center of hall and woman toward wall; in eight steps do-sa-do with the person to the left of your original partner (everyone moves to his own right);
- 9-12 ALAMO FWD, CLOSE, BACK, CLOSE; STAR LEFT, 2,3,4;  
 ALAMO FWD, CLOSE, BACK, CLOSE; STAR LEFT, 2,3,4;  
 Take butterfly position joining left hand with original partner and right hands with person with whom you did the do-sa-do, completing the circle as in Alamo Style, step forward on L, close R to L, step back on L, close R to L; with original partner turn a L hand star half way around in four steps and again complete the circle. Repeat measures 9 and 10, again turning L hand star with original partner.
- 13-16 RIGHT AND LEFT GRAND, 2,3,4; 5,6,7,8; SWING THE GAL YOU MEET

**ENDING:** In open position walk forward four steps facing partner on fourth; back away three steps, bow and curtsy.

## JUST BECAUSE

RECORD: Windsor 4144

Walk all around your corner, she's the gal from Arkansas  
 Seesaw round your partner, gents star right around the hall  
 When you meet your corner do a left allemande  
 Go right and left in a right and left grand  
 And when you meet your partner do a do-sa-do  
 Step right up and swing her high and low  
 Now promenade that ring, throw your heads way back and sing,  
 Because, just because.

**FIGURE:**

Well, the two head ladies chain right over  
 Same two ladies chain back again  
 The two side ladies chain right over  
 Same two ladies chain back again  
 You allemande left with your corner  
 You allemande right with your partner  
 Go back and swing that corner lady round  
 Now promenade the ring, throw your heads back and sing,  
 Because, just because.  
 Repeat figure. Repeat opener. Repeat twice with side ladies first.  
 Close with opener.

# CHEK-A-KALLER KONTEST

HERE'S YOUR CHANCE TO HAVE SOME FUN, TEST YOUR MEMORY FOR CALLERS YOU'VE SEEN (OR WHOSE PHOTOS YOU'VE SEEN) AND WIN A FREE RENEWAL SUBSCRIPTION FOR TWO YEARS TO SQUARE DANCE MAGAZINE (IF YOU GET A 100% SCORE OR DO BETTER THAN OTHER CONTESTANTS). THERE ARE 102 CALLERS PICTURED, SELECTED AT RANDOM FROM ALL PARTS OF THE COUNTRY, SOME WELL KNOWN, SOME NOT SO WELL KNOWN. WE'LL ADMIT THERE MAY BE ONE "RINGER" INCLUDED, AND THERE'S AT LEAST ONE RETIRED CALLER, FORMERLY WELL-KNOWN. JUST SEND US A LIST, NUMBERED 1 - 102, WITH YOUR GUESSES, NO LATER THAN JULY 1. GOOD LUCK!





# CHALLENGE CHALLENGER

by Dewey Berry

This month we would like to discuss one of the biggest problems that we have in advanced challenge dancing today. That problem is the Basic Gap. This is a critical problem, and we must do something if we expect our movement to grow. Callers and dancers who are involved in challenge dancing must recognize this problem and plan a way to bridge the Basic Gap. Most of the areas are using tapes that are made to introduce challenge dancing. These are tapes that are made of workshops and are very good. But there is no substitute for the live caller. In order to make the step from club level to challenge, a person must workshop at least once a week in addition to regular dancing. Club level dancing will keep you sharp and give you a chance to relax and have fun.

I think the answer to bridging the Basic Gap may be "stepping stone" clubs. A lot of the areas have such clubs, and this seems to be the best answer to our problem.

We plan to spotlight some of the different areas that have challenge clubs going. Let's hear from you and we will tell the country about your area. Our first spotlight will be on the nation's capitol, in an article sent by Dan Woolston of Wheaton, Maryland.

Challenge Events for June: The Challenge Convention at Niagara Falls, New York on June 10, 11, 12. Callers are Ed Foote, Lee Kopman, Jack Lasry and Ralph Pavlik. There is also a trail end dance on June 9.

In early 1967, few square dancers in the Washington, D.C. area had any real concept of challenge level dancing. Since then, the picture has substantially changed. Today, our leading challenge caller, Keith Gulley, has two challenge clubs and is planning a third. In addition, he conducts a twenty lessons challenge series to familiarize future challenge dancers with the more frequently used challenge calls. He workshops the calls from all positions to give the dancers the background and experience necessary for

them to enter the challenge movement.

When the third club is formed, those who have completed the challenge lessons can join this club and continue learning additional figures and using those previously learned. At present, it is necessary to rapidly familiarize oneself with the additional figures used in the challenge club. It is very difficult to lower the level of a club unless it is formed for the purpose of accepting new class members. This will provide three levels of dancing beyond "club level."

Dancers who have the desire, time and ability to enjoy more advanced dancing will be able to workshop tapes from the more advanced groups. This should provide a dance level for most of the dancers who want to work with material more advanced than "club level."

Our challenge movement started in a manner similar to that in most area.

During the 1967-68 dance season, two challenge classes were conducted using Jack Lasry's challenge lessons. A challenge tape group was formed and thrived until we were fortunate enough to have a caller take over. Keith started his challenge career in October, 1969, and was an instant hit.

Even with our own challenge caller, those who want to attend the National Challenge Convention must workshop advance tapes from other challenge callers. We have several "out-of-town" challenge callers call for our groups. This year we have Lee Kopman, Jack Lasry, Ed Foote, and Deuce Williams calling closed dances. A second Washington area caller, Chuck Stinchcomb, has started a group and is working with them in developing a challenge club. Chuck is one of our outstanding club callers and should be an asset to challenge.

—Dan Woolston

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Caller: LEM SMITH
  - LS6001— ROCKY MT. DEW  
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Caller: DEWAYNE BRIDGES
  - LS5001— MEMORIES  
Caller: DEWAYNE BRIDGES

# STRAIGHT TALK

Readers are invited to send opinions, suggestions and thoughts for publication in this new regular feature. Opinions expressed in this column do not necessarily reflect those of the editors.

It is most embarrassing to fill in a three couples set and have them tell you, "This set is set-up." Being polite we step out, and by this time it is too late for the fifth couple to find an open set, so they have to sit out another tip.

Such "cliqueing" runs as high as 30 to 40% in some of our clubs and is killing the idea of club visitation. No guest likes to be unrecognized.

To save square dancing, this cliqueing must be controlled.

Club Officers: Save your club. Have at least one mixer per dance.

Walter Schumacher



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**BELLS ON MY HEART**  
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Speaking out is a good way to get clobbered. I am used to getting clobbered, and do not mind it anymore, so here goes. Why don't some of these unknowns leave the choreography of new calls to the experts? A nice new one comes out and all the amateurs in the field mess it up. You do not see the real pros spending their time on this trash; they are calling tips that are challenging and fun. Have you tried the Grand Spin in tandem, or Chain the Glade in a double square? Takes a bit of thinking, but they are fun as well as challenging.

Leonard Watson  
Tucson, Arizona



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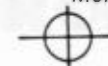
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ED. NOTE: Names and places have been deleted from the following letter, which explains why a dancers' association was recently forced to disband.

Only one of the seven clubs that comprised the association voted to continue the dances. We had two callers cancel their dances in the past two years. One gave us three weeks notice and we had to cancel that dance, and the other gave us five days to get another caller. We were fortunate to get one that time. We decided that when you can not depend on callers to keep their engagements, we would just suspend the balance of the program. This works a hardship on the callers who try to live up to commitments.

If you like you may publish this in the magazine. Ray Cramer  
Melbourne, Florida



How true this still is today — no gimmick badge (for dancing in a jail cell or in a volcano) will help you dance any better. The only way to become a square dancer in the true sense of the word is to learn to dance. Only YOU can do that — no one else can do it for you. It is a matter of personal achievement and has such great rewards in fun, fellowship, and pride of accomplishment.

Editor, The Roundup  
Belleville, Ontario

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# Mix & Match

The brand new record "Medley" by Doc Gray (Pilgrim 1005) so vividly illustrated the point we've repeatedly stressed in this column, about interchanging dance figures with different melodies, we're printing the figure below and urging callers to use it. "Four Leaf Clover," "My Gal Sal," and "I Want A Girl" are used in it.

**FIGURE:**

Head (side) ladies chain across the ring  
 Heads (sides) square thru four hands, 1 sing,  
 Do-sa-do that corner, one time and then  
 Swing star thru, bend the line  
 Crosstrail thru, that corner swing

Allemande left new corner, promenade the ring

\*With a heart that is mellow, an all round good fellow  
 That's my gal Sal.

\*(Second verse) I want a girl, just like the girl  
 That married dear old dad.

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<p><b>NEW RELEASES</b></p> <p><b>JK-122</b> <b>BALL GAME</b> Caller: JOHN HENDRON</p>	<p><b>PIL-1006</b> <b>SECOND FLING</b> Caller: DON HANHURST</p>
<p><b>RECENT RELEASES</b></p> <p><b>JK-123</b> <b>FOLSOM PRISON BLUES</b> Caller: JOHN HENDRON</p>	<p><b>PIL-1005</b> <b>MEDLEY</b> Caller: "DOC" GRAY</p>
<p><b>NEW ROUNDS</b></p> <p><b>JK-505-P</b> <b>AVERAGE PEOPLE</b> by LOU 'N DARLENE FAIR</p>	<p><b>JK-505-N</b> <b>NASHVILLE</b> by PAUL &amp; LAURA MEROLA</p>

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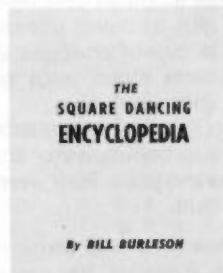
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**2 PAGES OF WHAT ARE THE DIFFERENCES?** This is a break down of the differences in Crosstrail, Crosstrail Thru, Criss Cross, All Eight Chain, Grand Chain Eight, Eight Chain Thru, and many more.

**1 PAGE OF DIAGRAMS ON COMMON SET UPS.**

**INDEX.** All movements are set up from the number 1 to 1200 and the title in the alphabetic index will give what number the movement is listed at.

**SUPPLEMENTS.** Will be sent out three times per year, April, August, and December. The December supplement will include a new index. In that this list is very large, supplements will cost \$1.00 per year plus 3 — 4"x8 1/2" self addressed envelopes with 6¢ postage on 2 and 12¢ on the other. It is very important to include the last number in your booklet and for you to remember when these are due.

This booklet is the product of my own survey of the past 10 years. It's purpose is to give callers and dancers the answers to their problems with movements, terms, rules, and the differences in some movements. The purpose of the survey has been for standardization and taken through phone calls, letters, and from talking to dancers and callers in various sections. I have printed everything pertaining to square dancers not to encourage the use of so many movements but only to allow dancers a rapid reference to them. 115 - 8 1/2 x 11 offset printed pages.

**Bill Burluson**  
 2565 Fox Ave.  
 Minerva, Ohio 44657



## Ladies' choice



Several tips have been "left over" during the last few month's writing of this column, so this month we'll gather them all together and make sure they fit.

When you make a new square dance dress, make a vest for your husband to match. Instead of merely lining it, make it reversible — the other side matching another dress. Use removable buttons made by sewing a flat button to a shank type button. These can be easily inserted or removed.

If you are sewing a petticoat of nylon net, wear long sleeves to avoid scratches. The net may also scratch the finish of your sewing machine, so cover the area with plastic and tape it on.

Another handy tip from Val Lindenu in Washington Footnotes: "I finally bought a handy scotch tape dispenser and keep it on my sewing table next to my machine. I use the tape for ends of spools of thread and bobbins, too. It sure keeps them from getting into a tangled-up mess. Another thing I keep handy is a razor blade. I use it to cut all the ends of thread, seems easier than scissors and faster, too."

When hanging circle skirts, do not hang from the belt. Fold neatly to resemble a cone shape and place over a pants hanger. Keeps skirts from an unsightly sagging appearance. This hint came from Travel On, Kansas.

Looking ahead to Fourth of July potlucks and picnics, here's a recipe

from the Square Dance Reporter, by Eileen Eucker.

### RED, WHITE AND BLUE SALAD

**RED:** Dissolve 2 boxes raspberry jello in 4 cups boiling water, pour into cake pan and chill until firm.

**WHITE:** Sprinkle 1 envelope unflavored gelatin over ½ cup of cold water. Scald one cup of light cream and one cup of sugar. Add water and gelatin. Beat in 1 teaspoon vanilla and one 8 oz. pkg. of cream cheese. When cool, add ½ cup of chopped walnuts and 2 bananas diced, pour over red jello and chill until firm.

**BLUE:** Dissolve 1 box raspberry jello with 1 cup boiling water and 1 can blueberries and juice. Pour over cheese layer and chill.

Lill Bausch, in the same issue of the Square Reporter, has some useful sewing tips to consider:

\*Rinse material before cutting.

\*Check patterns, they are sized larger than in past years. If you used 16 before, you now can use 14.

\*Run bias tape along the waist inside of a dress from the front dart to the back dart on each side, and then insert elastic for a more perfect fitting waist, not mentioning the comfort and freedom of movement.

\*On border print dresses, instead of gathering all the fullness into the waistline, take tucks up to the border print and cut the excess material out. This retains fullness and eliminates the bulkiness.

\*If your material breaks thread, use Polyspun or Polyester covered cotton thread.

# Puzzle Page

## SQUARE DANCE LETTER SQUARE

Hidden in the word square are the names of 28 square dance callers who are well known and who appear often in the pages of this magazine. How many can you locate? Circle the ones you find. Some will appear with first initial and last name, and some with full name. Remember that some are printed backwards and diagonally.

v	a	u	g	h	n	p	a	r	r	i	s	h	b	g	s	y	k
b	c	a	x	p	u	n	i	v	l	e	b	n	o	d	o	a	c
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### LAST MONTH'S PUZZLE

o	p	e	n	b	a	r	g	e	s	t	a	r
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a	c	h	e	n	o	r	t	h	v	o	t	e
n	e	e	d	s	e	n	s	e	a	b	e	d

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(All reference material available  
at the New Orleans S/D National Convention)

# WORK- SHOP

□ □ □ □ EDITED BY  
**WILLARD  
ORLICH**



## CHOREOGRAPHY

Besides introducing current new ideas which seemingly have good potential, it has been the policy of your workshop editor over the years to review older ideas. Some ideas are bypassed in usage for no apparent reason other than apathy, misunderstanding, or just plain forgotten. Such is the case this month in our review of TRADE THE WAVE. It seems that a partner trade is being generally used today at the 75 basic program. So taking this idea one step further and doing a partner trade while two couples are passing thru each other (an ocean wave) seems to be a natural IF one understands the movement as such.

From a normal four hand ocean wave, one's partner in that wave is the person who is facing (passing thru) in the same direction you are. By stepping slightly forward out of the ocean wave, we can do a partner trade (pass-

ing each other right shoulder to right shoulder and taking that partner's exact position in the ocean wave. In effect, the ends become centers and the centers become ends. The right-hand ocean wave becomes a left-hand ocean wave, i.e., the ends starting with right hands joining the adjacent dancers' now have left hands joining the adjacent dancers'. Both couples or all four dancers are trading places in the ocean wave simultaneously to the command of TRADE THE WAVE.

The value of such a command? It is a right and left thru equivalent but the hand holds are changed in the ocean wave. The REAL value is in setting up a left-handed ocean wave without changing partnership. Dancers just breeze along doing swing thru, spin the tops, spin chain thru, etc. from normal ocean waves. They even become bored by the repetition of the same old choreography. But change the traffic pattern into left-hand starts and a whole new interest is awakened. The up-dated example figures this month will prove this point. All rules of the used movements before and after the TRADE THE WAVE re-

main the same yet the dancers will stutter in performance. This is variety! This is using known basics from a different angle.

So it is that your dance can be changed to one of real interest and challenge the ability of your dancers to execute the commands. Of course, you may have to reteach TRADE THE WAVE. But your dancers probably already know the movement — it's just a matter of using the command and opening up a whole new adventure in good-time dance pleasure. There is nothing more challenging in square dancing than to know your left hand from your right hand. Try it!

## CALLERS' QUESTIONS

**CARL BRANDT**, Fort Wayne, Ind: Please comment on good judgment in calling. This is about the most important aspect of calling there is. I've heard callers off-key, off-phrase, off time, and yet the dancers flock to their dances. Why?

**EDITOR'S NOTE:** You're right, Carl—good judgment in calling material to the ability of the floor. If only one or two sets get through a tip while others stand 50% of the time, dancers in general WILL give up in frustration. Dancers must WIN most of the time—they don't relish the image of being "dumb," "inadequate," or "stupid." Most dancers can only devote three or four nights a month to square dancing. And when they do take the time to dance, they don't want to stand around looking at each other. It is much more comfortable and far less conspicuous to sit down and enjoy each other's

company. Even sharp dancers have bad nights; yours or mine might be tomorrow night, right?

So — callers, don't insist on calling ONLY that which you have prepared for the occasion. Be prepared to lower (or raise) the level of the material at hand according to the level, tempo or mood of the square dance participants at that time or place. You are the leader — perform like one to the credit of square dancing in general.

**JIM PACHOLKE**, Michigan City, Ind.: The explanation of Flutter Wheel has the men follow their opposites single file across the set and do a right face U-turn back. Others practice picking up their opposite with a left hand and returning to home position with them. Which is correct?

**EDITOR'S NOTE:** The single file is correct. If you can visualize a four-hand star with only two holding hands (the turn thru people) while the other two follow along without using hands. These latter people move across to the opposite position, turn around to reach for the hand in back of them and retain it as a partner. Less room is used in the center of the set than two couples doing a wheel and deal motion might require. Also, a ¼ more command leaves no doubt that it is an individual movement and not a couple.

**BILL BARTON**, APO San Francisco: These current years may be the most important periods in the history of square dancing. The "plateau" concept, the introduction of up-to-date methods in school programs, the re-birth of interest in traditional heritage dancing, the continual improvement of methods for training our leaders and callers— all of these things and many more will have a bearing on the growth and stability of our activity. Traditional heritage dancing is near the top of my list for needed improvements in the activity. I hope contra clinics and printed material continue to increase.



# REVIEW

## TRADE THE WAVE

From an ocean wave, dancers facing in the same direction trade places with each other in the same wave.

**TEACHING SUGGESTION:** Step forward out of wave, do a partner trade with the one beside you and step (merge) back into the ocean wave. Right-hand waves become left-hand waves and vice versa.

### CURRENT EXPLORATION

by Will Orlich, Bradenton, Fla.

Head couples swing thru

TRADE THE WAVE

Left swing thru

TRADE THE WAVE (Zero)

Cross trail thru, separate around two

Line up four, forward four and back

Spin the top across from you

TRADE THE WAVE, left swing thru

TRADE THE WAVE

Pass to center and turn thru

Left allemande.....

Heads lead right and circle to a line

Slide thru, swing thru

TRADE THE WAVE

All-8-circulate, left swing thru

TRADE THE WAVE

All-8-circulate, ends run

Cast off ¼ around

Star thru, eight chain three

Left allemande.....

Heads square thru four hands

Spin chain thru, ends circulate double

TRADE THE WAVE

Spin chain thru, ends circulate double

TRADE THE WAVE

Pass to the center, pass thru

Left allemande.....

Heads lead right and circle to a line

Turn thru, tag the line left

Centers run, spin chain thru

Ends circulate twice

TRADE THE WAVE, spin chain thru

Ends circulate twice

Girls run left

Crosstrail thru to left-hand swing

Boys star right across the land  
Corners all left allemande.....

Heads square thru four hands

Relay the top, TRADE THE WAVE

Relay the top, TRADE THE WAVE

Right and left thru, dive thru

Square thru ¾

Left allemande.....

Heads split corner, criss cross thru

Into the middle, slide thru, swing thru

All-8-circulate, BOYS twice

Split circulate double

All-8-circulate, GIRLS twice

TRADE THE WAVE

All-8-circulate, BOYS twice

Split circulate double

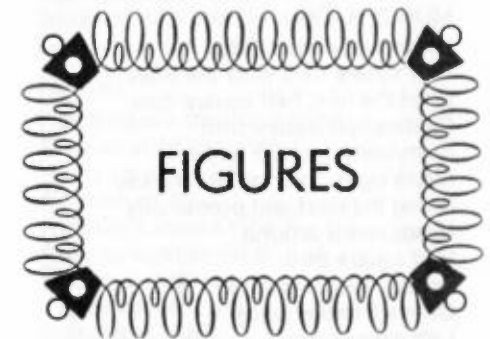
All-8-circulate, GIRLS twice

TRADE THE WAVE

Swing thru, pass to the center

Square thru ¾

Left allemande.....



## FIGURES

by Bill Barton, APO San Francisco

SHAKY WAVE NO. 1

Heads pass thru, stay facing out

Sides pass thru, both turn right

Girls around two, boys around one

Ocean wave and balance

Swing thru to a right hand swing

Full around a little bit more

Pull by, left allemande.....

SHAKY WAVE NO. 2

Heads lead right, circle to a line

Pass thru, U-turn back

Ends star thru, centers pass thru

Both turn right

Girls around two, boys around one

Ocean wave and balance

Swing thru, boys fold

Girls turn thru, star thru  
 Frontier whirl, boys run  
 All eight fold  
 Left allemande.....

**SHAKY WAVE NO. 3**  
 Head ladies chain with a full turn  
 Sides rollaway a half sashay  
 Sides pass thru, both turn right  
 Boys around two, girls around one  
 Ocean wave and balance  
 All eight circulate  
 Boys go double, girls go triple  
 Swing thru, girls circulate  
 Boys trade, catch-all-eight  
 Right hand half, back by the left  
 Like a left allemande.....

**SHORT STINKER**  
 Allemande left  
 Back to partner, ourlique  
 Cast off  $\frac{3}{4}$ , wrong way thar  
 Slip the clutch, go red hot, etc.....

**MIXED HASH**  
 Heads half square thru  
 Half square thru with the sides  
 Bend the line, half square thru  
 Centers half square thru  
 Everybody frontier whirl  
 Circle eight, four ladies rollaway  
 Swing the next and promenade  
 Heads wheel around  
 Half square thru  
 Centers square thru  $\frac{3}{4}$   
 Others frontier whirl  
 Left allemande.....

Heads cross trail thru, stay facing out  
 Sides star thru, frontier whirl  
 Rollaway a half sashay  
 Centers in, cast-off  $\frac{3}{4}$   
 Square thru four hands  
 Centers square thru five hands  
 Others U-turn back  
 Left allemande.....

Heads star thru, frontier whirl  
 Sides dive thru, circle half  
 Frontier whirl, heads dive thru  
 Box the gnat, now right hand star  
 One full turn to the corner  
 Left allemande.....

Heads pass thru, around one to a line  
 Square thru four hands  
 Centers turn thru

Cloverteaf all eight  
 Dixie grand, right, left, right  
 Left allemande.....

Head ladies chain, chain back  $\frac{3}{4}$   
 Side men turn 'em to a line of three  
 Pass thru, wheel and deal (2 x 1)  
 Girls spin the top, step thru  
 Circle three, girls break, line up three  
 Pass thru, U-turn back  
 Left allemande.....

**MIXED HASH (QUARTER MORE)**  
 Four ladies chain  $\frac{3}{4}$   
 Heads pass thru  
 Partner trade and a quarter more  
 Others crowd in, line up four  
 Pass thru, ends cross fold  
 Centers trade and slide thru  
 Pass thru  
 Partner trade and a quarter more  
 Others crowd in, line up four  
 Pass thru, ends cross fold  
 \*Right and left grand  
 \*Or, turn thru, left allemande.....

Heads box the gnat across  
 Back away and circle eight  
 Girls forward and back, slide thru  
 If you can, star thru and make an arch  
 Others peel off and a quarter more  
 Duck thru the arch, single file  
 Both turn right, go around one  
 Come down the center  
 Dixie style to an ocean wave  
 Girls run (in the wave only)  
 All promenade, heads wheel around  
 Slide thru, left allemande.....

Heads pass thru  
 Partner hinge and trade  
 And a quarter more, left swing thru  
 Step thru, slide thru  
 Pass thru, partner hinge and trade  
 And a quarter more, left swing thru  
 Left allemande.....

**SHORT STINKER**  
 Heads half square thru, swing thru  
 Boys run, girls cross run  
 Boys circulate, girls fold  
 Shake hands with mother, pull by  
 Left allemande.....

**DIAGONAL CIRCULATE**  
 Four ladies chain  
 Heads curlique, girls left turn thru

Centers square thru  $\frac{3}{4}$   
 Centers in, boys run  
 Ends circulate, girls diagonal circulate  
 Boys trade, ends star thru  
 Others cast off  $\frac{3}{4}$ , ocean wave  
 Double swing thru, step thru  
 Left allemande.....

Heads square thru four hands  
 Sides face and curlique  
 Centers in, ends circulate  
 Boys run, boys diagonal circulate  
 Girls trade, ends box the gnat  
**HANG ON**  
 Others cast off  $\frac{3}{4}$ , ocean wave  
 Everybody slip the clutch  
 Left allemande.....

**MIXED HASH (A LITTLE OF EVERYTHING)**  
 Head ladies chain to the left  
 Heads spin the top, step thru  
 Left swing thru, ends fold  
 Peel off and a quarter more  
 Dixie daisy two-thirds  
 Roll left to a wave  
 Spin the top (swing left first)  
 Girls step thru, U-turn back  
 Boys quarter in, dixie chain  
 Both turn right, girls turn back  
 Left allemande.....

**ENGINE TRADE**  
 Heads square thru four hands  
 Centers in, ends trade  
 Couples hinge and trade, boys divide  
 Everybody pass thru, boys cross fold  
 Star thru, wheel and deal  
 Left allemande.....

**STANDARD BASIC STEW**  
 Heads square thru four hands  
 Sides divide and star thru  
 Heads separate around one  
 Lines of four forward and back  
 Ends star thru  
 Square thru four hands  
 Heads divide and star thru  
 Sides separate around one  
 Lines of four forward and back  
 Ends star thru  
 Left allemande.....

Forward eight and back  
 Face the corner and star thru  
 Head men and new corner

Forward and back  
 Star thru, others dive thru  
 Pass thru, circle half, dive thru  
 Right hand star  
 Once around and a little more  
 There's the corner  
 Left allemande.....

**SHORT STINKER**  
 Forward eight and back  
 Face the corner and star thru  
 Frontier whirl and separate  
 Pass your own and go red hot, etc.....

**JUICY**  
 Head men and corner forward and back  
 Swing thru, others divide and star thru  
 Centers turn thru, peel off  
 Centers pass thru, girls trade  
 Boys turn back, swing thru  
 All eight circulate, slide thru  
 Partner trade and  $\frac{1}{4}$  more  
 Star thru, cast off  $\frac{3}{4}$   
 Square thru  $\frac{3}{4}$  and  $\frac{1}{4}$  more  
 And  $\frac{1}{4}$  more, left allemande.....

**FUEGO**  
 Heads square thru four hands  
 Start an eight chain thru  
 Heads count three  
 Sides count four  
 Heads left square thru  $\frac{3}{4}$   
 Start an eight chain thru  
 Sides count three  
 Heads count four  
 Sides cross trail  
 Everybody separate  
 Sides star thru  
 Heads go around one  
 Into the middle  
 Right and left thru  
 Dixie grand, right, left, right  
 Left allemande.....

**NAIMA**  
 Side ladies chain  
 Heads lead right, circle to a line  
 Pass thru, wheel and deal  
 Double pass thru  
 Lead couple cross trail  
 Everybody separate  
 Lead two star thru  
 Others go around one  
 Into the middle  
 Everybody double pass thru

Lead couple cross trail  
Everybody separate  
Lead two star thru  
Others go around one  
Into the middle, square thru  $\frac{3}{4}$   
Left allemande.....

#### FIGURES

by Howard McCreery (Southern California Notes)

Head ladies chain  
Heads slide thru, swing thru  
Turn thru, do-sa-do, sashay thru  
Wheel and deal, sashay thru  
Partner trade  
Tag the line left  
Wheel and deal  
Dive thru, square thru  $\frac{3}{4}$   
Left allemande.....

Heads star the square  
Slide thru, trade by  
Pass thru, partner trade  
Veer left, couples circulate  
Wheel and deal, star thru  
Trade by, pass thru  
Partner trade, veer left  
Couples circulate  
Wheel and deal  
Left allemande.....

Heads square thru, spin chain thru  
Boys run, couples hinge and trade  
Substitute, pass thru  
Spin chain thru, boys run  
Couples hinge and trade  
Square thru  $\frac{3}{4}$  round  
Left allemande.....

Side ladies chain  
Heads square thru  
Spin chain thru, swing thru  
Boys circulate, swing thru  
Boys trade, turn thru  
Left allemande.....

#### FIGURE

by Glenn E. King, Clearwater, Fla.  
Heads lead right circle to a line  
Curlique, scoot back  
Again everybody scoot back  
All eight circulate  
Cast off  $\frac{3}{4}$ , man  
Swing thru, spin the top  
When you're through, all pass thru  
For a right and left grand.....

#### FIGURES

by Ed Fraidenburg, Midland, Michigan  
Heads square thru, swing thru  
Partner tag, roll right to a wave  
Swing thru, centers trade  
Centers run, wheel and deal  
Dive thru, centers crosstrail thru  
Left allemande.....

Heads lead right and circle to a line  
Pass thru and tag the line right  
Couples hinge, wheel and deal  
Pass thru,  $\frac{3}{4}$  tag and turn thru  
Centers in, cast off  $\frac{3}{4}$ , pass thru  
Couples hinge, wheel and deal  
Tag the line right,  $\frac{3}{4}$  tag and turn thru  
Centers in and cast off  $\frac{3}{4}$   
Men square thru  $\frac{3}{4}$   
Girls pass thru and fold, star thru  
Substitute, bend the line  
Left allemande.....

Heads square thru, swing thru,  
Boys run, partner tag  
Roll right to a wave, swing thru  
Centers trade, centers run  
Tag the line out  
Couples hinge and trade  
Centers square thru  $\frac{3}{4}$   
Left allemande.....

Heads square thru, swing thru  
Boys run, tag the line right  
Partner tag, roll right to a wave  
Swing thru, centers trade and  
Centers run, tag the line in  
Pass thru, wheel and deal  
Centers square thru  $\frac{3}{4}$   
Left allemande.....

#### COURTESY TURN AND $\frac{1}{4}$ MORE

by Hal Neitzel, Sarasota, Fla.  
Head ladies chain, courtesy turn and  
 $\frac{1}{4}$  more  
Boys run, swing thru  
Spin the top, swing thru  
Balance forward and back  
Right and left thru, crosstrail thru  
Allemande left.....  
Head ladies chain  
Courtesy turn and  $\frac{1}{4}$  more  
Boys run, spin the top  
Right and left thru, cross trail thru  
Allemande left.....

Head ladies chain  
Courtesy turn and  $\frac{1}{4}$  more  
Boys trade, bend the line  
Crosstrail thru  
Allemande left.....  
Head ladies chain  
Courtesy turn and  $\frac{1}{4}$  more  
Girls trade, boys trade  
Bend the line, lead to the right  
Allemande left.....

Head ladies chain  
Courtesy turn and  $\frac{1}{4}$  more  
Boys run, spin the top  
Swing thru, spin the top  
Step thru, left allemande.....

Heads lead right circle to a line  
Two ladies chain across  
Courtesy turn and  $\frac{1}{4}$  more  
Wheel and deal, face those two  
Right and left thru, pass thru  
Left allemande.....

Four ladies chain  
Heads rollaway half sashay  
Pass thru, separate around one  
And line up four  
Two ladies chain across  
Courtesy turn and  $\frac{1}{4}$  more  
Wheel and deal  
Allemande left.....

Heads lead right and circle to a line  
Right and left thru  
Two ladies chain across  
A courtesy turn and  $\frac{1}{4}$  more  
Boys run, swing thru  
Boys run, cast off  $\frac{3}{4}$   
Cross trail thru  
Left allemande.....

Heads lead right and circle to a line  
Right and left thru  
End ladies diagonal chain  
Straight across the ladies chain  
Chain em back a courtesy turn  
and  $\frac{1}{4}$  more  
Boys run, swing thru  
Boys run, cast off  $\frac{3}{4}$   
Slide thru,  
Allemande left.....  
Head two ladies chain  
Heads lead right and circle to a line  
Right and left thru

Two ladies chain across  
Courtesy turn and  $\frac{1}{4}$  more  
Girls trade, boys run  
Swing thru, boys run  
Cast off  $\frac{3}{4}$ , slide thru  
Allemande left.....

Side two ladies chain  
Heads rollaway half sashay  
Pass thru, separate around one  
To a line of four  
Two ladies chain across  
A courtesy turn and  $\frac{1}{4}$  more  
Cast off  $\frac{3}{4}$  around  
Crosstrail thru  
Allemande left.....

Four ladies chain  $\frac{3}{4}$   
New side ladies chain across  
Four ladies chain across  
Heads rollaway half sashay  
Pass thru and separate  
Around one to a line of four  
Two ladies chain across  
Courtesy turn and  $\frac{1}{4}$  more  
Boys run, girls trade,  
Swing thru, boys run  
Cast off  $\frac{3}{4}$ , barge thru  
Allemande left.....

Four ladies chain  $\frac{3}{4}$   
New head ladies chain across  
Heads lead right and circle to a line  
Two ladies chain across  
Courtesy turn and  $\frac{1}{4}$  more  
Boys run, spin chain thru (girls work)  
Swing thru double  
Boys run, cast off  $\frac{3}{4}$   
Slide thru  
Allemande left.....



SQUARE DANCE magazine WORKSHOP features original material submitted to the editor. New ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, SQUARE DANCE Magazine, Box 788, Sandusky, Ohio 44870.



# RECORDS

## ROUND DANCES

by Frank & Phyl Lehnert

**SAMMY**— MacGregor 5020  
Choreography by Betty & Clancy Mueller  
Good "Sam's Song" music and a good two-part intermediate two step.

**HILL TOP TWO STEP**— MacGregor 5020  
Choreography by Al Rowland

A four part intermediate two step using mostly standard figures.

**EVERYBODY LOVES SOMEBODY**— MacGregor 5019, by Eddie & Audrey Palmquist  
Popular tune, a good challenge level two step swing and westchester patterns.

**JUST A LITTLE STREET**— MacGregor 5019, by Lou & Darlene Fair  
An old favorite tune; a flowing easy intermediate waltz routine.

**HOLLY HOLY**— Uni Label 55175  
Choreography by Buzz & Dianne Periera  
Unusual Neil Diamond music with an unusual pattern, both two step and cha cha intermediate routine.

**JEAN/ FEELING**— LP 5759  
Choreography by Lou & Pat Barbee  
New pressing with two of the Barbee's fine waltzes.

**WALTZ IN MAY**— Grenn 14146  
Choreography by Ralph & Jeanette Kinnane  
Good music and a good flowing intermediate waltz routine.

**CHICAGO**— Grenn 14146  
Choreography by Ray & Elizabeth Smith  
Good ragtime music and an interesting different two step, ends with a bump bump.

**SUNSHINE BLUE**— Belco 244  
Choreography by Earl & Rose Rich  
Good music and a flowing easy intermediate two step.

**ROCKING HIGH**— Belco 244  
Choreography by Pat & Shirley McDonald  
Good lively music and a good easy two step with standard figures.

**VIOLIN WALTZ**— Blue Star 1889  
Choreography by Fran & Oscar Schwartz  
Good quiet music, a little different waltz routine.

**OUR RED HEAD**— Blue Star 1889  
Choreography by Cliff & Lorraine Hendricks  
Three part intermediate two step.

**OH**— Blue Star 1881  
Choreography by Ray & Marge Stouffer  
Easy mixer done five times.

**LOVERS SONG**— Blue Star 1881  
Choreography by Daryl & Yvonne Clendenin  
Another version to Lovers Song, easy intermediate two step.

**BETWEEN WINSTON-SALEM AND NASHVILLE, TENN.**— Paramount PA0046  
Choreography by Mary & Lou Lucius  
Good music (Mills Bros.), a catchy three-part intermediate two step with interesting lyrics.

**SMILE AWAY EACH RAINY DAY**— Paramount PA0046, by Lou & Ann Hartley  
Good music (Mills Bros.), strong intermediate three-part two step with some unusual choreography.

**ROSES FOR ELIZABETH**— HiHat 887  
Choreography by Bill & Pat Bliss  
Excellent quiet music and a very good intermediate two step with some pleasant and comfortable figures.

**ON THE BAYOU**— HiHat 887  
Choreography by Carl & Clare Bruning  
Good "Jambalaya" music and a good easy intermediate two step with repeats.

**KNOCK THREE TIMES**— Bell 938  
Choreography by Gordon Moss  
Catchy music and choreography, pat-pat-pat-twist-twist-lift; intermediate two step.

**GEORGIA SUNSHINE**— Reprise 0973  
Choreography by Bob & Janette Kemper  
Good swinging music with a Dean Martin vocal; a good solid intermediate two step with three parts.

**FOR THE GOOD TIME**— Reprise 0973  
Choreography by Bob & Janette Kemper  
Deano croons "Lay Your Head On My Pillow;" three-part strong intermediate two step with some interesting choreography.

# RECORDS

## SINGING CALLS

ALL RECORDS ARE REVIEWED AND WORKSHOPPED BY DOUG EDWARDS.  
THEY MAY BE PURCHASED FROM:  
**EDWARDS RECORD SERVICE**  
P.O. BOX 538  
Park Ridge, Illinois 60068

It appears that the Hoedown famine is over. Some of the labels have figured out how to make good hoedowns. During the past couple of years the Kalox label was about the only one to consistently come out with good hoedowns. In fact, hoedowns in general have been so bad that the callers would not buy them and the labels sort of gave up trying to make them, but during the last three months some very good hoedowns have been appearing, and if this trend continues, the callers will no longer be on a starvation diet for good hoedowns. The TOP label has just released its third good hoedown in a row, TOP 25233, Tumbleweed, with Marldon on the flip side. Both sides are good. And to put the frosting on the cake, the Red Boot label has just released a great hoedown, RB 110, Nancy with Lisa on the flip side. Both hoedowns are in the key of G. This Red Boot hoedown has practically captured the good Wagon Wheel beat, and believe us, it's a great one. Callers who think that Wagon Wheel's Billy John is the greatest, you'd better hear this one. Maybe Red Boot has copied the Wagon Wheel style but who cares? If this is the beat that callers prefer and will buy, then it is up to the labels to provide records with that beat, whether they are the originators of the beat or not. This type of mild larceny is practiced in all businesses.

**PROUD MARY**— Kalox 1116  
Caller: Billy Lewis  
Billy does not make many records, but when he does they are good ones. This one has the tune and beat that make you want to dance. This is the type the dancers love. FIGURE: Four ladies chain, heads pass thru and stand behind the sides, sides pass thru and swing, left allemande and weave the ring, do-sa-do and promenade.

**SIXTEEN TONS**— Lightning S 7001  
Caller: Lem Smith

Whether your dancers are made out of mud or muscle and blood, they are going to love this record. To listen to the music, it might appear that the dance is slow and draggy but this is not true; it dances beautifully. Although the caller on record has a deep bass voice, this music is adaptable to any type voice. FIGURE: Heads square thru four hands, do-sa-do the outside two, swing thru and spin the top, right and left thru, square thru three quarters, corner swing, promenade.

**FOLSOM PRISON BLUES**— Jay Bar Kay123  
Caller: John Hendron

The music makers of J.B.K. have come very close to the Lennie Dee arrangement of Folsom Prison Blues. This is a fine dance to great music and may very well become a square dance classic. The gimmick that might make some dancers stop and scratch their heads is the Trade By. FIGURE: Two and four right and left thru, one and three square thru four hands, square thru three hands, trade by and swing thru, boys run right, wheel and deal, corner swing, left allemande, do-sa-do partner, promenade.

**SQUARE DANCE FEVER**— Blue Ribbon 202; Caller: Francis Zeller

A very good record by any standards. The bearded one from McCracken, Kansas does a mighty fine calling job. We thought that the opener, break, and closer was unique and different. FIGURE: Heads square thru four hands, do-sa-do the corner, make a wave, all eight circulate, right and left thru, dive thru, substitute, pass thru, swing, left allemande new corner and promenade.

**YOU DON'T HAVE TO BE A BABY TO CRY**, Rocking A 1353; Caller: Earl Wright

A real pretty tune, a tear jerker—The words of the song will have your dancers crying all over the place. Nothing much to the dance that hasn't been done a thousand records before, but the tune is so pretty, it will sell. FIGURE: Heads promenade half way, down the middle, right and left thru, square thru four hands, do-sa-do and do an eight chain four, do-sa-do and promenade.

**GET ME TO THE DANCE**— Scope 542  
Caller: John Winton

Here is the very best dance in the entire review. The choreography is great and the dance is s-m-o-o-t-h. It's a cotton pickin' pity that John Winton did not have some good musicians to back him up in this record. We have sometimes thought that the music on Scope records was produced by plumbers, and left-handed ones at that. If you can tolerate the music, go ahead and buy the record. Your dancers will love it. FIGURE: Circle left, walk around corner, seesaw partner, men star right one time, turn partner left once and a half, four ladies chain across, heads lead right and circle to a line, up and back, right and left thru, slide thru, do-sa-do, spin chain thru, girls double circulate, girls double circulate, girls turn back and couples promenade.

**SOMETHING TO BRAG ABOUT**— Square Tunes 132; Caller: Danny Robinson

Here is something that is a bit different from run of the mill singing calls. We would say that this is about half patter and half singing call. Music the same; the patter parts have some of the best banjo pickin' that we have heard in many a moon. We believe that the average caller will find this record very useful. Substitute your own patter, and go, man, go. **FIGURE:** Heads promenade half way, sides star thru and do a right and left thru, do-sa-do all the way around, square thru five hands, heads divide, pass thru and partner trade, left allemande, come back and dosa-do, swing corner and promenade.

**I CAN'T GIVE YOU ANYTHING BUT LOVE,** Blue Star 1897; Caller: Al Brundage  
A summer re-run. The music has been done before, but this dance by Al Brundage is a great one. **FIGURE:** Heads lead right and circle to a line, up and back, right and left thru, Dixie style ocean wave, up and back, left swing thru, girls run around one, bend the line, cross trail, swing corner, left allemande, come back and promenade.

**DIXIE BELL—** Windsor 4968  
Caller: Warren Rowles

Seems like Windsor is experimenting with new callers to take the places of the regular callers who haven't been doing so well. A lot of the labels need some new blood in the choreography department. There must be a lot of callers around who can produce some good choreography, and after all, this is the main part of any singing call. **FIGURE:** Heads star thru and pass thru, circle half to a two-faced line, couples will circulate, wheel and deal, dive thru, pass thru, square the barge three hands, swing corner, left allemande and promenade.

**WHEN JOHNNY COMES HOME—** HiHat 403; Caller: Ernie Kinney

When Johnny comes marching home, Hurray! There are spots in this dance where Ernie does not use standard square dance terms, and they sort of throw the dancers. We would say that both Ernie and Hi-Hat have done better, but some will like it. **FIGURE:** One and three square thru four hands, right and left thru, star thru and whirl away, pass thru, U-turn back, square thru three hands, bend the line, right and left thru, pass thru and swing, promenade.

**BASIN STREET BLUES—** Lore 1127  
Caller: Jack Cloe

The only thing that we have against the dance is that the ladies will promenade inside twice around. Square dancing ladies are usually not fat and do not require a half mile jog to keep in shape. The music is a summer re-run and has been done before. **FIGURE:** Circle left, allemande the corner, do-sa-do, four ladies promenade inside twice around, swing, promenade, heads square thru four hands, do-sa-do, swing thru and boys trade, box the gnat, right and left thru, dive thru, square thru three-quarters, swing corner and promenade.

**RIVER TRAIN—** Square Tunes 133  
Caller: Mick Howard

Another well-played Red River Valley. This old favorite will never grow old. Callers al-

ways welcome a new version of an old favorite. **FIGURE:** Heads promenade half way, sides star thru, pass thru, circle four make a line, up and back, pass thru, wheel and deal, substitute, centers square thru three hands, swing corner, left allemande, promenade.

**THINGS ARE LOOKING UP—** Blue Star 1898; Caller: Al Brownlee

**FIGURE:** Heads promenade half way, sides right and left thru, star thru, frontier twirl, corner swing, left allemande new corner, weave the ring, do-sa-do and promenade.

**I'LL FLY AWAY—** Lightning S 5002  
Caller: Dwayne Bridges

**FIGURE:** Heads square thru four hands, do-sa-do corner, swing thru, boys run right, wheel and deal, slide thru, square thru three quarters, corner swing, promenade.

**MEDLEY—** Pilgrim 1005  
Caller: Doc Gray

**FIGURE:** Head ladies chain across, heads square thru four hands, do-sa-do the corner, swing star thru, bend the line, crosstrail thru and corner swing, new corner allemande and promenade.

**BACK AT THE SQUARE DANCE—** Pulse 1005; Caller: Jim Mayo

**FIGURE:** Heads right and left thru, cross trail thru, around one and make a line, up and back, right and left thru, slide thru and swing thru, boys trade, turn thru, left allemande, come back and promenade.

**LONG LONG TEXAS ROAD—** Windsor 4967; Caller: John Shallow

**FIGURE:** One and three up and back, lead right and circle to a line, up and back, pass thru, wheel and deal, double pass thru, first couple left, second couple right, square thru three hands face out, cross trail, swing, promenade.

**LOVINGWORTH—** Scope 543  
Caller: Earl Rich

**FIGURE:** Four ladies' chain across, heads square thru four hands, corner do-sa-do, spin chain thru, box the gnat, pull by and swing, promenade.

**The remaining records have just arrived and got to us too late to workshop for this review:**

**GO GET 'EM'S —** Longhorn 403  
Caller: Louis Calhoun

**YOURS EACH DAY—** Square Tunes 135  
Caller: Bill Bryan

**HELP ME MAKE IT THROUGH THE NIGHT—** Square Tunes 134  
Caller: Jack Livingston.

**HELP ME MAKE IT THROUGH THE NIGHT—** Mustang 134  
Caller: Chuck Bryant

**UP UP WITH PEOPLE—** Top 25232  
Caller: Jim Bauer

**MAKIN' WHOPEE—** Grenn 12126  
Caller: Earl Johnston

**WATERLOO—** Roamin' 104  
Caller: Ron Mortis



#### MARITAL MILESTONE

The Happy Twirlers of Des Plaines, Ill., celebrated the 50th wedding anniversary of their club callers, Char-lee Weiler, with a buffet dinner and a "renewal of vows" ceremony. This is believed to be a first in square dance history: never before have two very active callers celebrated such an event. When asked their secret, Charles explained, "It's just like in square dancing. Listen to the caller, and do what he says." He did not mention in their case who the caller was.

#### HIGHWAY TIP

Traveling south through Mississippi, via Memphis and I-55? Avoid the horrible stretch of US 51, between Vaiden and Canton, Ms. Instead, (for autos only) take 35 out of Vaiden to Mt. Olive (49), then to Hattiesburg and onto I-59 to New Orleans. Trailerites should take 82 at Winona west to Greenwood, then 49 E to I-55 thru Jackson, then 49 (a dual highway) to Hattiesburg and I-59. I-55 all the way to New Orleans is O.K., except 51 is reported mighty rough after leaving the interstate near Hammond, La.

*Bill Crawford  
Memphis, Tennessee*

#### SQUARE DANCERS HELP THEIR OWN

Few people involved in square dancing have devoted more of their life unselfishly to it than has Ed Gilmore. For more than twenty years Ed has provided pleasure to thousands through his calling and teach-

ing of callers. Now, Ed is hospitalized and has been for some time. The square dancers in Ed's home area have sponsored an "Appreciation Dance for Ed" and hope to raise \$35,000 for a trust fund. This is a wonderful opportunity for square dancers to rally and help a friend; send contributions or write for further information to Carl Anderson, trustee; Ed Gilmore Appreciation Trust Fund; 330 West Cypress, Redlands, California 92373.

#### GRAND SQUARE ANNIVERSARY

A square dance club which started with a minimum of participants has bloomed into a large club which fills to capacity the auditorium of the Eastern Delaware County Y in Lansdowne, Pa. The club's success is attributable not only to hard-working officers and club members, but more particularly to the caller "Chick" Stone, a fine personality, and his charming wife. The club's reputation is that it is the most friendly of the many clubs in the area. Grand Squares dance on alternate Fridays, and are now celebrating their fifth anniversary. While there are many successful clubs in the country, none can be more honored by the loyalty of its members, for hardly ever do Grand Squares lose members, while they are constantly adding more. Congratulations!

*Clarence Scholtz  
Strafford-Wayne, Pa.*

#### NATIONAL SQUARE DANCE WEEK

A resolution has been introduced in the House of Representatives by Charles E. Wiggins, authorizing the President to proclaim the week from Sept. 12 through 18 as National Square Dance Week. This resolution needs your support now. Use the form below, adapt it to your use or your club's, and mail it to your representative or senator right now!

"I respectfully request that you give your support to J.J. Res. 543

Continued on Page 56

# Books

**THE OTHER SIDE OF THE MIKE** ( 347 pages) The most complete caller textbook ever written. Ideal training guide for new or student callers — or for those who may be wondering what it's like "On The Other Side of the Mike." Order from Bill Peters, 5046 Amondo Dr., San Jose, Cal. 95129. (\$12.50 ppd.)

**AFTER PARTY FUN**, \$2.50 plus 15¢ mailing. Contains two books combined into one, with new material that will put life into your club or festival. Edited by the man who originated after party fun at dances and festivals. Order from Ray Smith, Star Harbor, Malakoff, Texas 54148.

**STEP-CLOSE-STEP ROUND DANCE BASICS**, (64 exercises) \$3.25 ppd. 10 week dancer proven basic course, dance positions, R/D terminology, mixers, basic styling hints and helps on teaching. Order from: Frank Lehnert, 2844 S. 109th St. Toledo, Ohio.

**CHALLENGE & ADVANCED CLUB DANCING:** A pocket size (3 1/4 x 4 1/4) 66 page reference book of the rules for the 150 most popular high level calls. Starts where the extended 75 club basics end and contains the new "Experimental 50" and the next 100 most used calls of high level dancing. A must for club dancers, for these are the calls filtering down from challenge into club dancing. If it's called at a dance, you can bet it is one of the 150 calls explained in this book or you already know it. The pocket size and hard glossy cover make it perfect to take to the dance for that extra confidence. **\$2.00.**

**MODERN SQUARE DANCING SIMPLIFIED** The "How To" Book for today's complete club dancer. Pocket size and similar to "Challenge" book above, but covers the rules and explanations of the first 75 basics and approximately 60 other calls and commands encountered in club level dancing. Ideal gift **Price only \$2. Both books only \$3.50 from JIMCO, 6210 S. Webster, Dept. 2G, Ft. Wayne, Indiana 46807.**

**SQUARE DANCE FUNDAMENTALS** shows in 335 beautifully clear illustrations exactly how the dancer looks to himself while performing each of the 73 bedrock fundamentals from which all more complicated figures are constructed. Not just for beginners; also tells exactly what a fundamental is and why. Same for a classic, a basic, etc. The biggest names in squaredancing have discovered new horizons through these 208 big power-packed pages; you can, too. A fantastic buy at \$7.50 ppd. from **FRONTIER PUBLISHERS, Box 44, Glendale, Cal. 91209.**



## EVENTS

**ONTARIO**— Dance any summer Wednesday evening at the "Pines" Pavilion, Bridgenorth. Call Bob Jaffray 292-8063, for info on these Lift Lock S/D Club dances.

**ARKANSAS**— 4th State Fed. Dance, June 5, Fairgrounds Bldg., Harrison, Ark. Call Denver Martin, Rte. 4, Harrison 72601.

**MINNESOTA**— 20th State S/D Convention, June 11-13, Senior High School, Marshall, Don Franklin, Manning & Nita Smith.

**MICHIGAN**— Ringo Swingo Club of Hastings present 4th Annual "3 Generation Dance," June 12, featuring the three Cooks. Also, June 26, George Peterson at Northeastern School. Write Mrs. L. Burdick, Rt. 2, Hastings, Mich. 49058.

**MICHIGAN**— Frankenmuth Bavarian Festival, June 12, with "Herr" Dick Bayer. See Dick's address on Caller-Leader Page.

**OHIO**— The Southern Ohio S/D Fed. Spring Jamboree at Cincinnati's Music Hall will feature Dick Jones, June 13. Write PO Box 2491, Cincinnati, Ohio 45201.

**IOWA**— Weekend Campout of Balance & Swing Club at Mason City Park, June 11 & 12. For info, write Warren Rowles, Grand Junction, Iowa 50107. Also, ask Warren for brochure on Vallecito Resort, Colorado.

**MISSOURI**— Heart of America S/D Festival, June 16-19. Write Buford & Anna May Foster, Lake Pk., Camdenton, Mo.

**WASHINGTON**— Sou'wester Fun in '71, June 18-19, St. Martin's College, Olympia, with Ernie Kinney, Dick & Jeanne Cameron. Write PO Box 1907, Olympia, 98501

**CALIFORNIA**— 5th Ann. Cup Of Gold Promenade, June 18-20, at Sonora Fairground, with Jessie Sousa, Ray Parr, Dave Taylor, Don Shotwell, Forrest & Kay Richards. Write Em Gianola, Box 12, Moccasin, Cal. 95347.

**MICHIGAN**— 4th Ann. Southwestern Michigan S & R/D Festival, June 18-20, with Ron Schneider, Vaughn Parrish, the Wagners and Smiths, Hackett H.S. Gym, Kalamazoo, Michigan.

**MISSOURI**— Trail Dance, June 21, Truman Corners Shopping Center, Grandview, Kansas City. Write Gene & Genny Marksburly, RR 1, Peculiar, Mo. 64078.

**ONTARIO**— 2nd Kingston Kapers Weekend, 401 Inn, Kingston, June 18-20, with

Joe Reilly, Jack Hague, the Kniseleys, Write Joe Reilly, 53670 Benzing Rd., Orchard Park, NY. 14127.

**FLORIDA**— S & R/D Convention, June 18, S & R/D Convention, June 18, 19, Jacksonville Civic Auditorium. Write PO Box 7175, Jacksonville 32210.

**MICHIGAN**— Holt Pairs & Squares Annual Campout, June 18-20, with Ed Fraidenburg, at House of David Park, Benton Harbor. Write Tom & Sue Taggart, 6246 Coulson Ct., Lansing, Mich. (517-393-2118).

**MASSACHUSETTS**— Summer weekend at Northfield Inn, Northfield, Mass., with Singin' Sam Mitchell, Joe Prystupa, Skip Smith. Write Betty Mitchell, Stonegate 114, 2700 Eaton Rapids Rd., Lansing, Mich.

**BRITISH COLUMBIA**— PG Centennial Jamboree, June 25-27, Civic Center, Prince George, with Martin Mallard. Write PG Jamboree at 2189 Laurier Crescent, Prince George, B.C.

**NEW YORK**— Oquaga Weekend, June 25, 27, with Manny Amor, Mo Howard, Dan Shattell, Wes Wood, Ken & Carol Guyre. Write Calendar Weekend, 136 Seeley Ave., Syracuse, NY 13205.

**PENNSYLVANIA**— 7th Ann. July Jubilee, July 2-3, Youngsville Fire Hall, Youngsville, Pa. with Jack May, Johnny LeClair, Frank & Phyl Lehnert. Write Box 441, Warren, Pa. 16365.

**PENNSYLVANIA**— Star-Spangled Weekend, July 2-5, Singing Sam Mitchell, Ken Anderson, Judy & Bob Smith, Cherry Ridge Camp Grounds, RD 3, Honesdale, Pa. 18431.

**MARYLAND**— 4th of July Weekend, Double G Ranch, McHenry, Md. See Places To Dance listing for address.

**ALASKA**— 5th S/D Festival, Juneau, July 2-4, with Bob & Roberta Van Antwerp. Write PO Box 127, Douglas, Ak. 99824.

**MASSACHUSETTS**— No Big Thing Weekend, July 9-11, High View campground, West Brookfield, with Jerry & Helen Benoit, George & Nancy Haile. Write High View, John Gilbert Rd., West Brookfield, Mass. 01585.

**ALBERTA**— 5th Ann. Calgary Stampede, July 9-11. Write Don Conroy, 3540 Beaver Rd. NW, Calgary, Alberta.

**BRITISH COLUMBIA**— Ann. Square Dance, July 9-11, Rogers High School, Nelson, B.C. with Earle Park. Write Bill & Eve Carter, 821 10th St., Nelson, B.C.

# Badges

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# Records

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California 90605 for descriptive literature.

# S/D Products

**SQUARE DANCE SEALS** — Colorful and eye-catching seals on your correspondence are an invitation to square dancing. Order from Bill Crawford, Box 18442, Memphis, Tenn. 38118. Samples on request. One sheet (50) — 50¢; Three sheets (150) — \$1; Ten sheets — \$3; Twenty — \$5.00; Special discount on 100 sheets for club resale.

# Notes

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**ALBUM No. 1** (Ages 8 to 10; Grades 3 and 4)

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**EEB-3000 (45);**

**ALBUM No. 2** (Ages 10 to 12; Grades 5 and 6)

Skating Away; Life on the Ocean Wave; Swing at the Wall; Nellie Gray; Form an Arch; Uptown and Downtown; Double Sashay; Bow Belinda; Angelworm Wiggle (without calls)  
**EEB-3001 (45);**

**ALBUM No. 3** (Ages 12 to 14; Grades 7 and 8)

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**ALBUM No. 4** (Ages 14 to 16; Grades 9 and 10)

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**ALBUM No. 5** (Ages 16 to 18; Grades 11 and 12)

Shake Them 'Simmons Down; When Johnny Comes Marching Home; Wearing of the Green; Quarter Sashay; Hot Time in the Old Town; Four Bachelor Boys; When the Work's All Done This Fall; Haymaker's Jig; Miss McLeod's Reel (without calls)  
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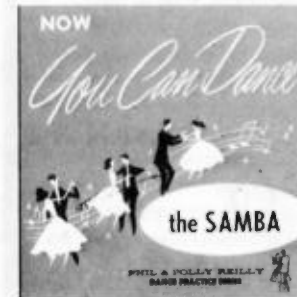
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### FEEDBACK, cont'd.

each year. Occasionally, some of the round dancers come in and dance with them for a tip or two and this is a big deal for them, a real connection with the outside world.

We would be glad to send a list of the dances we use or to give any help we can. We too may get something from someone else's experiences.

*Ian & Rose Crundall  
Trans Canada Trailer Park  
Moos Jaw, Saskatchewan*

### NEWS, continued from Page 51

give your support to H. J. Res. 543 introduced in the House of Representatives April 6, 1971, by Representative Charles E. Wiggins, authorizing the President to proclaim the period Sept. 12 through Sept. 18, 1971, as National Square Dance Week.' Signed.....

*Charles Naddeo  
El Monte, California*



### NEW PUBLICATION

SQUARE DANCE magazine has just published a book of dances for young children, Teaching Tots To Dance, compiled and edited by Cathie Burdick. This is a help for teachers of pre-school children and those of early school-age, and for family group leaders. Useful for Grange, Scout and church leaders. Contains 32 dances and musical games, some traditional and some original. The book may be ordered for \$2.00 from the SQUARE DANCE magazine book service (see Page 58).

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- 15 Vancouver, B.C.
- 16 Seattle, Wash.
- 18 Trail, B.C.
- 19 Penticton, B.C.
- 21 Valentine, Neb.
- 24-26 Nat'l Convention
- 30 Hot Springs, Ark.

### JULY

- 9-10 Jekyll Island, Ga.
- 16 Ashland, Ky.
- 18 Wabash, Ind.
- 19-24, 25-31 Infantino's Round Des Vous Lodge, Asheville, N.C.

### AUGUST

- 4 Winnipeg, Manitoba
- 7 Jasper, Minn.
- 11-14 Overseas Dancers Reunion, Ft. Collins, Colo.
- 20 Deming, N.M.
- 25 Hot Springs, Ark.
- 29-Sept 4 Asheville, N.C.

### FOR INFORMATION, WRITE:

Sharon Golden  
P.O. Box 2274  
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# The BOOK SHELF

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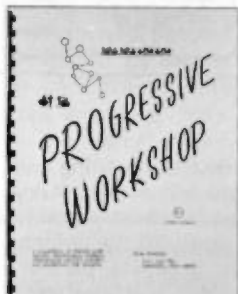
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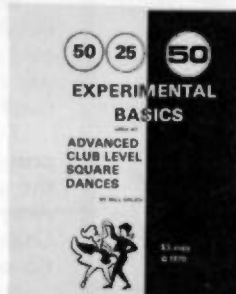
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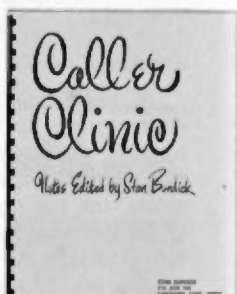
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— Guest

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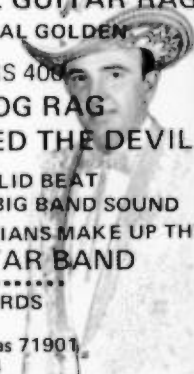
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