

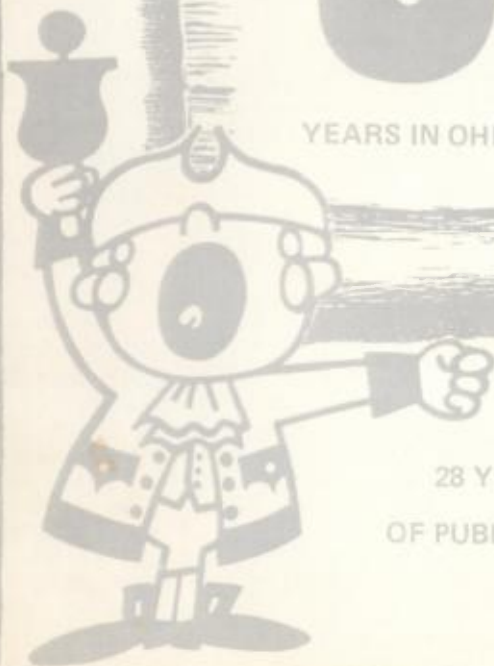
OCTOBER 1973

AMERICAN
SQUARE DANCE



5

YEARS IN OHIO



28 YEARS
OF PUBLICATION

THE



EDITORS' PAGE



October is the beginning of our next five years as editors of American Squaredance. Sixty issues have gone to press since the Burdick name appeared at the top of the masthead, and we are proud of our efforts and pleased that you like them, too. Some of the ups and downs are documented in "Bounce Back Bounty" 'so you can share our present feelings with us. Mostly we feel appreciative — of readers' support, writers' contributions, advertisers' business, and everyone's help and suggestions. A big public thank you, too, to our loyal and hard-working staff!



October is the time for a plunge into new dance classes and the new season of club activities, following the big recruitment drives of Square Dance Week in September.



October is the month of black cats and witches and spine-tingling stories. For an off-beat change of pace, read

"Dancing With Spirit," a ghostly tale to be taken in season only.



October, 1973, sees our world in a time of crisis when concentrated thought on current problems brings only the question, "Where will it all end?" We don't have the answers, but we do know that when the daily "rat-race" and the depressing news get us down, one way to stay sane is to don our fanciest duds, go out for an evening, and let the calls and music sweep clear our minds. We relax, enjoy our friends, go home, sleep well. Tomorrow things look at least a shade better because of the respite. Our prescription: tell your friends to try square dancing — it works!



AMERICAN
**SQUARE
 DANCE**

VOLUME 28, No. 10
 OCTOBER, 1973



Publishers and Editors
 Stan & Cathie Burdick

Workshop Editors
 Willard Orlich
 Bob Howell
 Ed Fraidenburg

Record Reviewers
 Doug Edwards
 Frank & Phyl Lehnert
 Feature Writers
 Harold & Lill Bausch
 Fred Freuthal
 Jim Kassel
 Myrtis Litman

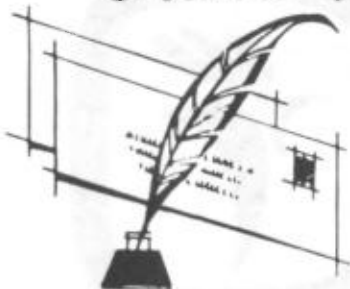
Editorial Assistants
 Mary Fabik
 Mef Merrell
 Jo Homyak

National Advisory Board
 Edna & Gene Arnfield
 Bob Augustin
 Al "Tex" Brownlee
 Louis Calhoun
 Orphie Easson
 Phyl & Frank Lehnert
 Singin' Sam Mitchell
 Ken Oppenlander
 Vaughn Parrish
 Dave Taylor
 Bob Wickers

- * 2 Editors' Page
- * 4 Grand Zip
- * 6 Meanderings
- * 9 Bounce Back Bounty
- * 11 Dancing With Spirit
- * 13 Caller-Leader Directory
- * 14 A Timeless Tribute
- * 17 Swingin' Eights
- * 19 Work That's Not Work
- * 22 Round Dance Medley
- * 25 Ladies' Choice
- * 27 Encore
- * 28 Dancing Tips
- * 29 Calling Tips
- * 30 Easy Level Page
- * 32 Keep 'Em Dancing
- * 34 The 23rd National Convention
- * 37 Best Club Trick
- * 39 Square Line
- * 40 A Couple Of Winners
- * 42 Challenge Chatter
- * 44 Feedback
- * 48 Workshop
- * 57 National News
- * 60 Events
- * 63 Sketchpad
- * 64 Steal A Peek
- * 65 Mix & Match
- * 66 Round Dance Reviews
- * 67 Square Dance Reviews
- * 69 Straight Talk
- * 71 Dandy Idea
- * 73 Puzzle Page
- * 74 Product Line
- * 77 Bookshelf
- * 79 Sign-Off Word
- * 80 Do-Ci-Do Dolores

AMERICAN SQUAREDANCE magazine is published monthly at 216 Williams St., Huron, Ohio, by Burdick Enterprises. Second class postage paid at Sandusky, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$5.00 per year. Single copies: 60 cents each. Mailing address: Box 788, Sandusky, Ohio 44870. Copyright 1973 by Burdick Enterprises. All rights reserved.

Grand Zip



Could I please have a sample copy to study? Thank you and enclosed is postage.

This area has become a hotbed of square dancing (I'm president emeritus of one club), and there isn't a day or night in the week when a square dance or pattern dance session or both isn't in progress.

Perhaps the leader in this attractive activity is caller Bob Dawson, of whom you probably know. He's getting the older people off their fannies to trip to teacup chain and spin chain thru, thus helping the oldsters stave off premature hardening of the arteries.

Over the years Bob's been calling here, I've traced nine happy marriages twixt widows and widowers which had their inception on the dance floor!

*Hays L. Miller
Sarasota, Fl.*

I am in the midst of a Summer Square Dance Class, with three squares of enthusiastic beginners. As usual, I am trying to lead them down the straight and narrow path, and I can think of no better way of doing this, than to get them "hooked" on the AMERICAN SQUARE DANCE magazine. May I have some complimentary issues to pass out to them? Once they browse through it, I know that they will agree with me that it is a most informative and pleasurable magazine, and a "must" for all Square Dancers.

*Ray Fregeau
Pawtucket, R.I.*

This is a get acquainted note—since we both know that delightful, crazy, and altogether lovable Bob Howell—and Dorothy Shaw. And Hugh Macey. And Bob Osgood. And probably a dozen others..... HOWDY! Happy to know YOU. Heard about you and your magazine long ago and just never did any thing about either.

Since Bob Howell made Elwyn and me a gift of a year's subscription we have been enchanted with both of you! It's just a great magazine and you are a great and talented guy. I use lots of your music 'n stuff and wish to compliment you sincerely.

Another purpose of this note is to alert you to a temporary change of address.

We have joined the hill people whom we love so much and look forward to our new dance groups in the autumn. Can hardly wait!

Meanwhile, we are off for a week in Colorado attending the Shaw Fellowship for the 24th consecutive year. Will see Bob and Phyllis and will cozy-up and talk about you.

..... Already we love you and your magazine! And the people who contribute to it - especially those we know

May success continue to haunt you!

*Dena M. Fresh
Bella Vista, Ark.*

Congratulations on the fine coverage you gave the LEGACY conference in the August issue. We are confident that much good will come out of this conference, and are looking forward to attending the next one two years from now.

We are also sending along our check to cover two more years' subscription to American Square Dance. We enjoy reading the magazine each month, and want to see it continue to improve and grow as it has done over the past five years.

*Floyd & Clare Lively
Indianapolis, Indiana*

Greetings and we do hope everything is going "squarely" for you all.

Thanks for the nice reveiw you have

Continued on Page 78

WE'RE HAVING A

CELEBRATION



With this issue, this magazine has been published in Sandusky, Ohio five years by your present editors. Here's wishing us many **HAPPY RETURNS** — subscription returns, that is.

AMERICAN **SQUARE DANCE** P O BOX 788 SANDUSKY, OHIO 44870

Please start my subscription NOW. My check (or money order) is enclosed.

One Year at \$6

Two Years at \$10

Canadian and Foreign add 50c a year for postage. U.S. Funds

NAME _____

ADDRESS _____

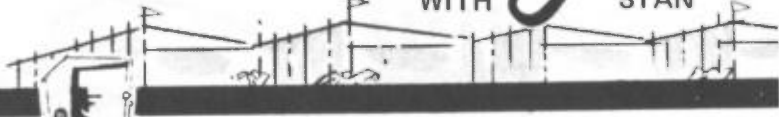
CITY _____

STATE _____ ZIP CODE _____



Meanderings...

WITH STAN



Far be it from your roving reporter to assume a military mood, but these lines come to mind in connection with some of my simmering summer meanderings:

"... over hill, over dale,
we will hit the DUSTY trail ..."

In this meager reflection of the galloping schedule just completed, we'll try to touch some of the bases, but we'll no doubt miss some too. Let's do it with the DATELINE method for corn-venience.

DES MOINES, IOWA (and Grinnell): Outdoor barbecued steak like you wouldn't believe . . . subscription dance . . . grand bunch of dancers . . . caller Jack Ritter has come up fast . . . destined to be one of the BEST, we'll wager . . . already full time . . . already traveling extensively . . . already captured the happy hearts and friendly hands and shuffling feet of all central Iowans.

BLUFFTON, INDIANA: Warm night, nice Quonset style building for the dance . . . Thanks, "Woody" . . . there's a guy who started to call because a club couldn't get a caller and didn't want to quit.

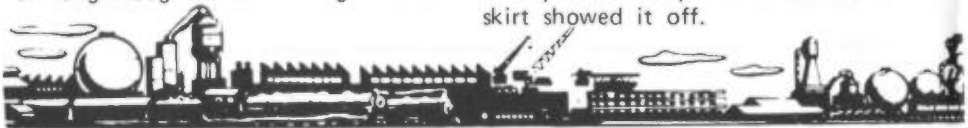
KEWANEE, ILLINOIS: The rain held off long enough for an exciting conclu-

sion to the three-day Kewanee Kickers Festival (outdoors), where I was pleased to work with Jerry Haag and other headliners at this 20th annual Hog Capitol Celebration event . . . Please, no low down jokes about me being a "hog" caller . . . We wonder how many other square dance events are this old.

CONFUSION SAY — Organization leader who says "too much strife in this group — I'll look for greener pastures in other group" may find other group loaded with CRAB-grass, too.

VALDOSTA, GEORGIA (on the threshold of Florida) . . . Bob Bennett, and Vivian, have hearts of gold . . . No matter where you're going to or from Florida, you've got to go through Valdosta . . . Bob is a fine caller and spearheads a Jekyll Isle event annually that packs 'em in . . . We sure got a Gulf-cart of rain the night I was there!

SPRING GULCH, PENNSYLVANIA (Pennsylvania Dutch Country): That's what I call hospitality . . . a new, well-equipped, modern cabin just for callers at the Kaisers' remarkable campground . . . I love to drive through those towns and see little black wagons housing stoney-faced gentle gothic gents and mesmerized matronly maids pulled by clippety-clopping mares, who are not just devoted —they're downright DEVOUT, I reckon! It's a different world . . . The dance was pure pleasure . . . A gal with a dozen of my cartoons printed around her skirt showed it off.



HOT SPRINGS, ARKANSAS (and Harrisburg): The LONGEST DAY of my life was Monday, August 13, 1973 . . . I started to drive from home in northern Ohio to Arkansas at 5 a.m. that morning (couldn't get far the previous night since the car began to act strangely and I decided to wait until early morning) . . . I experienced car trouble all day . . . stopped for a tune-up here and a checkup there (lost three hours) . . . arrived in Harrisburg just in time to call the dance with Glenn Turpin (see p. 64) . . . and probably called more crisscrossed routes than crosstrails that night (watch for more news on that nice Promenade Hall built by square dancers there) . . . finally, totally exhausted, I limped into my car at almost midnight to find it refused to go . . . followed by both human and mechanical sputterings . . . followed by a tow to a local garage . . . followed by a final flop in a most welcome bed at 2 a.m. on Tuesday, provided by the Coles of Harrisburg. What a day! . . . The next one was easier . . . after a six hour repair delay I barreled



off to Hot Springs to work with Cal Golden at one of his Callers' Colleges, and that was a real treat and a quarter more (see p. 59) . . . Cal runs a unique training program . . . really digging into the fundamentals . . . Don't let my car episode fool you . . . I had a ball with both Glenn and Cal — and credited one more state to my record — only SIX more to go!

CHATTANOOGA, TENNESSEE: Motorcycle-hoppin' Lynn Mansell (no connection with last month's fictional filler) greeted me on behalf of the CASDA, and at the dance, as president (as

well as a caller), he made a statement well worth repeating: "I see too many of the same kind of badges in the same sets, folks; let's mix 'em up!" . . . A sidelight of the visit was that I was the very first person to check into a brand new motel unit there . . . Someday I'll be riding through Chattanooga with my grandchildren, and say excitedly, "Look, kids, I was the first to stay in that very motel," to which they'll reply with a yawn, "Oh, did they have television in those days, gramp? When are we gonna stop to eat?"



UPPER NEW YORK REGION (The Adirondacks, Lake George, etc.): This is like going "home" every August, where the mountains rise high enough to inspire the mind, and the lake is cool and clear enough to calm the troubled soul of any man . . . We took part in Mary and Bill Jenkins' fun-tastic week of frolic again, including the annual boat-dance-cruise and a newly-organized clinic. The whole Maycroft Square Tappers group (see p. 13, March 1969 issue) from Michigan were there to perform. Beautiful.

NEW ENGLAND (Wilton, Kennebunkport, in Maine, and Agawam, Massachusetts): Every time I'm in this section of the country I'm struck by the observation of the smoothness of their dancing . . . that coupled with the scenery and the club-around-every-corner makes the area unbeatable. No need to add that I had a super-superior time.

CUMBERLAND GAP, TENNESSEE: This experience I won't soon forget . .



High on a lonely mountain there's a small park where the three states of Kentucky, Tennessee and Virginia converge . . . and a real promoter of square dancing, Dr. Lee Walker, arranged a one-of-its-kind dance in that park, complete with especially installed lights that absolutely "couldn't be placed there — too high, too remote, etc." He made it happen, just as he makes many "impossible" things happen in those hills near Knoxville.



We all make quick assumptions and generalities from shallow facts sometimes. Narrow spectrum speculators abound in our field of interest as in any endeavor. We need to be careful about taking little prisms of fact and translating them into rainbow-size conclusions. On the other hand, our opinions, carefully formulated, can be as valid and significant as those of a Philadelphia filibuster.

A farmer in Arkansas had some rather negative opinions on a book he had read, and finally had occasion to meet the author in the city one day, and began to express those opinions to him.

"Who are you?" asked the author, "you're just a plain old farmer. You've never written a book. So how can you be a good judge?"

"Yes, that may be so," said the farmer, "but take a look at this egg. I can tell you everything you want to know about eggs, but I sure as heck can't lay one, even if YOU CAN!" And he slowly walked away, chewing on a straw.



SOMEWHERE, USA: True location withheld to protect the innocent . . . I checked into a motel in a lonely wooded area, and the young girl at the desk, after signing me in, turned and shouted, "Come here, Wolfgang, you can eat now," at which time a huge dog came bounding in towards me, licking his chops and growling . . . but it was a relief to discover I wasn't the meal he had in mind. (The dog was glad, too. Co-ed.)

It's a big, wide, wonderful world around us, waiting for further exploration and a l'il ole traveling caller like yours truly never knows what he'll discover next, N'est-ce pas?

And now I'm out of gas for this month . . . (About time, too. Co-ed.)



"Let's go Dancing"

AMERICAN SQUAREDANCE subscription dances. Write for details about organizing one.

THERE IS NO RISK ON YOUR PART

CARTHAGE, N.C., Friday, Oct. 12

Contact Walter Spivey

COLLINSVILLE, ILL., Friday, October 26

Contact Joe Quatto

BELLEVILLE, ONTARIO, CANADA

Monday, Nov. 12, Contact Garnet May

APPLETON, WISCONSIN, Sat. Jan. 5, 1974

Contact Bruce & Bonnie Busch

MACON, GEORGIA, Friday, Jan. 11, 1974

Contact: Gerry Ogburn

OAK RIDGE, TENN., Friday, Mar. 29, 1974

Contact Bob Baker

SALT LAKE CITY, UTAH area

Fri. Oct. 4 '74, Contact Israel Wilson

PETERBOROUGH, ONTARIO, CANADA

Sat., Mar. 1, 1975, Bob & Jane Jaffray

BOUNCE BACK BOUNTY



A FIFTH ANNIVERSARY EDITORIAL FEATURE

At a dance in eastern Pennsylvania, a couple of old friends, whom I had not seen for a dozen years or more, came up to the stage and greeted me. What surprised me more than merely seeing them after so many years was the fact that he and his wife looked so full of enthusiasm and zest for dancing, for living, and for their business, which happened to be the editing and publishing of a community weekly newspaper, acquired only recently.

I quickly recalled some trying years of frustration this particular couple had had. I knew there had been disappointment at the least and despondency at its worst over a former project of theirs, which involved square dancing and square dancers. I had heard that an agonizing turn of events had driven them completely out of the square dance picture.

Not so. Despite headaches, heartaches, and a few fractured piggy banks too, they were able to call up some *reserves* of inner fortitude (that we all possess to some degree) and plunge forward into a new project that has since proved very rewarding for them!

The amazing part of the true story is that the aborted and unhappy project proved to be a *vital stepping stone* to the present undertaking! Without the former, more painful experience, the latter one of great satisfaction would never have been born.

My friends, whom we'll call the Smiths, smiled as one of them made this observation: "You know, for the first time, we really *enjoy going to work in the morning.*" I knew that that remark, in a few happy words, climaxed a volume of turbulent experiences over a decade of time.

Probably everyone reading this account can recall moments in life, or within the square dance realm, that have surely caused a feeling of resignation to the point where it would seem best to "give up the ship," "throw in the towel," or go in the direction of a similar cliché.

The Smiths ably demonstrated the BOUNCE-BACK BOUNTY theory, which we've found means the possession of an inner reserve, or "bounty," that allows one to make a new start, despite hardship; often using the unfortunate experience as a useful stepping stone toward goals unlimited.

Perhaps someone is thinking "that all sounds a little idealistic or unrealistic." For that person especially we would like to take a few paragraphs to add credence to the theory with this personal revelation: Five years ago the magazine you are holding in your hands at this moment was at its lowest point in 28 years of publication. Instead of 80 pages it had only 32. Its circulation was only one third of what it is today. Advertisers were most unhappy and dropping their ads quicker than one can take a galley proof.

Believe it or not, 1969 and 1970 held many dismal moments for your present editors as they attempted to pick up the pieces. There were makeup problems. Printing problems. Circulation problems. Financial problems. We were tempted at times to throw up our hands in despair and throw the paste pot out the window. How long can any two people hold on, we thought, trying to do a noble project for the love of square dancing and the fervent hope of future financial return, when the cash register could do nothing but ring up the "paid out" flag?

Then, slowly, out of the agony came some ecstatic moments, when advertisers shuffled back on board the old listing liner and your editors stoked the bilge pump fires with new vigor. And once in a while a monthly "p and r" sheet appeared in the black, and *black was beautiful!*

We can take a modest portion of credit for the BOUNCE-BACK BOUNTY that transformed a sick magazine into a well-respected member of the media for square dancers, all within the past five year period. But the real lift came, not from us, but from YOU. Friendly advertisers had faith in what we were attempting to do, or at least decided to take a chance on the restorative potential; subscribers decided to "hang on" awhile to see if a new American Sqauredance would emerge. Fortunately, they liked what they saw and began to spread the word to others. Many wrote letters of encouragement. For this kind of faith and neighborliness (that typifies square

dancers everywhere) we are truly grateful. Probably in any endeavor the bounce-back syndrome would be quickly annihilated if no "hand-on-the-shoulder" support were present.

The insecurity of that rebirth, five years ago, is well in the past. New hurdles and challenges in the magazine business face us every day, because we're conscientious about serving YOU better, but the gnawing doubt about our life span has vanished from the scene altogether.

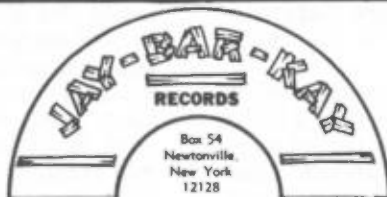
Best of all, friends, *we like to go to work in the morning!* Just as the Smiths do. We'll testify that a successful square dance business (working for the greatest folks on the face of the earth) can generate that kind of resolve.

The creative side of magazine work is a powerful stimulant. Letters from dozens of states and countries in every daily mail deluge, sharing useful information and expressing opinions, are

Continued on Page 78



Ken Anderson



NEW RELEASES



John Hendron

JK-147
PENNIES FROM HEAVEN

Caller: Randy Anderson

JK-149
CHICK INSPECTOR

Caller: Ken Anderson

New **JK-602 A-B**
SYNTHIE/WALKIN' New

RECENT RELEASES

JK-145
IT'S BEEN A LONG LONG TIME

Caller: John Hendron

JK-146
BAMBINO MINE

Caller: Dan Dedo

NEW ROUNDS

JK-510-T
TIE A YELLOW RIBBON

by Murray & Dot Truax

JK-510-H
OH BABE

by Howard & Phyllis Swanson

PRODUCED BY: J-B-K, Box 54, Newtonville, N.Y. 12128

DANCING WITH



by Derek Taylor

Reprinted from "Valley Circle"
North Surrey, British Columbia

FICTION FEATURE

*You have nothing to gain from reading this story,
except the chilling enjoyment of a Halloween tale . . .*

"There it is," my partner exclaimed. "Listen, the music has just begun." I looked doubtfully at the old building at the end of the driveway. "But according to the map . . ." I began. "The music," she said, "Come on, we'll miss the first dance."

As we entered, the three couples stood looking at us expectantly, as if they had been waiting for us. I cannot recall if they wore badges, but I will call them the Smiths, the Browns and the Robinsons.

After dancing that first set with them, my partner said, "There is something strange about this place." "What

do you mean?" I asked. "Well, take those couples we just danced with. They didn't say a word to us. I had a funny feeling that they didn't know I was there." "What on earth are you talking about?" I stared at her. "Anyway, don't forget we are strangers here." "That's another thing," she said. "There isn't one couple we know in this whole crowd."

As the first round dance ended, the couple ahead of us turned, and with a smile I recognized the Browns; the next couple to appear at my left were the Smiths. I raised my hand for a fourth couple, and with the caller's help, a pair made their way through

the crowd. It hardly seemed possible, but it was the Robinsons!

During that tip I began to share my partner's feelings about these people. They seemed to perform the movements of the dance mechanically. As if they had done the same thing many times before.

"Did you notice their hair-dos?" my partner asked uneasily, when the tip was over, "and their clothes?" I admitted that they were kind of old-fashioned. "Everybody is old-fashioned here," she said, glancing around. "Forget it," I said lightly, "we'll dance with someone else next time."

I was quite relieved when we were safely squared up with some younger people for the next dance. However, just as the music started, the young woman opposite me discovered something wrong with the lace of her ballet-type shoe. It soon became apparent that it couldn't be fixed in time, so her partner waved to a couple to come and take their place — it was the Robinsons. I didn't dare to look at my partner, but I could tell her reaction by the tightening of her grip on my hand. Then the caller was saying something about getting friendly and that he wanted couples two and four to go to another square.

I was suddenly aware of frantic signals from my partner's hand, and the hairs on the back of my head stood up as I saw the Smiths coming from one side and the Browns from the other.

There was something very strange — almost sinister going on here. My partner was looking at me with wide open eyes. I tried to smile at her with confidence which I was far from feeling.

When I think back on it, the thing that struck a chill into me was that the other couples in the square didn't seem at all surprised by the remarkable coincidence — what could be it but a coincidence? They regarded us pleasantly, as if seeing us for the first time that evening, but said nothing. Come to think of it — had any of them spoken at all?

When the set was over, my partner stood very close to me, glancing nervously around her. "Let's get out of here," she whispered. "I don't like this place."

I steered her out of a side door onto a patio. "Look, let's get hold of ourselves," I said. "Just because we danced with the same people three times, it isn't any reason to panic." "Did you notice how cold those people are," she shuddered. . . . "I mean their hands — cold." "Now hold on," I replied, "We'll sit this one out, and when we go back in you'll see it's just an ordinary dance with ordinary people." Out there in the cold air it seemed believable. I almost believed it myself, but not quite.

Suddenly we were aware of rhythmic hand-clapping from the dancers denoting the need for one more couple. "We'll have to go in," I shrugged. "Come on."

She was just ahead of me. I felt her stiffen. I'm not sure if she screamed, because every nerve in my body was shrieking for me to get out of there as I saw those three couples standing waiting for us. The hall seemed to disappear in a haze except for six pairs of eyes staring at me.

"Quick, the car." I managed to gasp, dragging my partner through the door. In what seemed like seconds, we were in the car and had reached the end of the driveway. The gate had been closed. "Look," my partner whispered, "Look, they have turned out all the lights." As I leaped out of the car to open the gate I noticed with a chill of horror that the hall was indeed completely unlit and as silent as a grave.

Two or three miles down the road, I stopped at a gas station. The attendant, seeing our outfits, eyes us seriously. "There ain't been no square dancing round here," he volunteered. "Ain't been since the hall burned down nearly twenty years back." He went on. "Nasty business — six people were lost in that fire — nasty."



CALLER-LEADER DIRECTORY

CONTACT THESE CALLER-LEADERS FOR
 THEIR AREA DANCE INFORMATION AND
 FOR BOOKINGS AT YOUR CLUB OR EVENT

Harold Bausch
 2120 Jaynes St.
 Fremont, Nebraska 68025

Full Time Caller

Don Belvin
 1002 Oak Drive
 Manchester, Tenn. 37355

Caller for H.A.T. records

Stan Burdick
 Box 788
 Sandusky, Ohio 44870

Bringing the HI and HO from OHIO

Louis Calhoun
 635 Suthard Drive
 Madisonville, Ky. 42431

Calling tours

Mal "Yikes" Cameron
 Box 97-A Rt. 1
 Gossville, N.H. 03239

Touring Florida, Jan. 27 - Feb. 1, 19

Jim Cholmondeley
 115 Berkley Drive
 Florence, Ky 41042

Now Booking 73, 74, & 75.

(Yodeling) Jack Cloe
 3507 Drumm
 Independence, Mo. 64055

Traveling full time—booking 73-75!

Dale S. Eddy
 110 Sunset Lane
 Marietta, Ohio 45750

74-75 Dates Available - Weekends

Ed Fraidenburg
 1916 Poseyville Rd., Rt. 10
 Midland, Michigan 48640

Recording on TOP, tours

Willie Harlan
 P.O. Box 338
 Vinita, Oklahoma 74301

For the best in square dancing

Jim Harris
 RFD 5, Box 182
 Norwich, Conn. 06360

Square 'em up with the Clinton man!

Dave "Hash" Hass
 P.O. Box 5
 East Hampton, Conn. 06424

NOW booking for 75-76!

CALLERS,
 LEADERS,
 BOTH
 "LOCAL"
 AND
 "NATIONAL"
 ARE
 INVITED
 TO
 INQUIRE
 ABOUT
 LISTING
 NAMES
 AND
 ADDRESSES
 ON THIS
 PAGE

Bob Holup
 1237 South 5th St.
 Wausau, Wis. 54401

Clubs, workshops, festivals

Dick Kenyon
 598 Mayfield Dr.
 Lansing, Michigan

Hash, sings, anytime, anywhere

Jack Lasry (305-625-0344)
 19010 N.W. 11th Avenue
 Miami, Florida 33169

Ask about Callers' Note Service

Jocko Manning
 13012 Ivy Drive
 Beltsville, Md. 20705

The Gourmet Chef

Dan Nordbye
 821 South 50th Ave.
 Omaha, Nebraska 68106

Open dates - 1973-74

Ken Oppenlander
 319 S. 6th St.
 Manhattan, Ks. 66502

Festivals, Clubs, Workshops

Russ Perfors
 992 Tioga Trail
 Willoughby, Ohio 44094

Rustle your bustle with Russell

Jack Ritter
 1317 Spring St.
 Grinnell, Iowa 50112

Tours, Booking 73-75

Gene Webster
 1803 Heather Lane
 Port Clinton, Ohio 43452

Open dates - western style

Bob Wickers
 P.O. Box 729
 Manchester, Mo. 63011

Traveling full time anywhere

Web Witter
 2904 Northeast Dr.
 Austin, Texas 78723

Square Tunes recordings for fun

Clyde Wood (453-2137)
 3210 N.E. 39th St.
 Kansas City, Mo. 64117

Open dates - You ring, I'll sing!

Francis Zeller
 Box 67
 McCracken, Ks. 67556

74-76 Calendar Available—vinyl cover

HUGH DIMMERY
MEMORIAL CENTER



HUGH DIMMERY
MEMORIAL CENTER



A TIMELESS TRIBUTE

The Hugh Dimmery Memorial Center, in West Columbia, South Carolina, stands as a lasting tribute to a square dancer with a vision.

This building was the dream of Hugh Dimmery — square dancer, caller, teacher and leader in the Columbia area for a short two years. Hugh, a captain in the U.S. Air Force, and his wife, Irene, learned to square dance in Sumter, South Carolina, in 1958. Hugh became so fascinated with this recreation — the fun of dancing and the challenge of calling and teaching — that it became a most important part of his and his family's life. He retired from the Air Force in August, 1968, and returned home to Columbia with much time to devote to his favorite recreation. Here, he became the caller for two clubs, the Kalico Kapers and the Capitol Swingers, and organized and

taught four groups (some 100 persons) the art of western square dancing. He held workshops, special dances, and created a rebirth of interest and enthusiasm in square dancing in this area. All of those associated with him were soon caught up in his enthusiasm, his great love of square dancing, his belief in it as a recreation second to none. To coordinate square dancing across the state, he established and edited the Carolina Caller. This magazine, published monthly, has been continued since his death by two of his students, Carroll and Virginia Frick.

Hugh soon became aware of the real need and the potential for a western square dance center, a home for all organizations and their activities. With the increasing difficulty in finding places to hold classes and other activities, and the continued growth and interest in western square dancing here,

his dream began to take form. One night after sharing this idea with a group of dancers, he received a pledge of \$1000 in stock for the formation of a corporation to erect a building. Thus began a campaign by Hugh for the necessary amount of stock to form the corporation. In the months that followed, the American Square Dance Education and Recreation Association, Inc. (ASDERA) was formed.

Shortly before Hugh left for a week of training in calling at Promenade Hall in Gary, Indiana, a charter was obtained for the corporation and a date set for the first stockholders meeting. In Indiana, he was so impressed with the structure of Promenade Hall, that he asked many questions, making notes for "our" building, always foremost on his mind. His third night in Indiana, August 12, 1970, Hugh stepped out of the square in which he was dancing, sat down on the sideline smiling broadly, and quietly passed away. Square dancers in Columbia had but one thought in mind, to make his dream of a western square dance center a reality. His dream has come true, and the building was named for him when it was dedicated to him on September 29, 1972.

Western square dancers in Columbia now have a home. Club dances, meetings, classes for those who would like to learn to dance, special dances, and

statewide events, are held at the Hugh Dimmery Memorial Center.

The Center is a brick building of 6000 square feet. It consists of a fully equipped kitchen, rest rooms, a stage and a large dance hall with room for 35 squares (280 people) to dance. Inside the building is Bill and Anne's Western Wear, a shop with a complete line of western wear for dancers. The building can also be used to accommodate from 300 to 400 people for banquets.

The Board of Directors meet once a month to discuss and formulate plans concerning the building, the dances, and the clubs. Their major concern is to present arrangements that will be helpful and acceptable to all who are involved. As with any new facility there are many arrangements to work out. Stock is still available for purchase at \$1.00 a share, with a \$25 minimum. This is an investment. Membership fees are paid by those dancing in the hall. These represent payment for a privilege.

Members have already realized a first project of having a wooden dance floor installed, after the initial completion of the building.

Columbia area square dancers are enjoying the benefits of their hard work and contributions in the realization of one man's dream for his fellow dancers.

CERTAIN HITS in NEW RELEASES!

5023 DON'T BLAME IT ALL ON ME
Called by Warren Rowles



Warren Rowles

5022 TOP OF THE WORLD
Called by Shelby Dawson



Shelby Dawson

Windsor Records
JUST FOR DANCING

6512 1/2 S. Bright Ave., Whittier, CA 90601 (213) 698-7010

swingin' 8's



by Byron Martin

"Allemande left with your left hand, honor your partner, right and left grand" are all familiar terms to the American square dancer. But what happens when he goes to England?

He forms a square dance club and teaches the English to square dance.

This is what the "Swingin' Eights" did at Royal Air Force Station Bentwaters, England, nearly ten years ago.

Royal Air Force Station Bentwaters and her sister base, RAF Woodbridge, form the home of the 81st Tactical Fighter Wing. Located approximately 80 miles north of London in the heart of the East Suffolk countryside, it was here that the Swingin' Eights were formed in 1964 by a small, but dedicated, group of square dancers who wanted to keep up with their favorite pastime.

From this small beginning, the Swingin' Eights have danced their way into the British community

Long before Neil Armstrong made

his famous "Giant leap for mankind," the Swingin' Eights were dancing for the "Man in the Moon." The only difference being that the Man in the Moon is a local public house or "pub" in the nearby town of Ipswich. It was in such pubs, the main gathering spots of many British people, that the group began to make an impression on their English hosts.

From then on the group was in constant demand. Requests poured in to dance at the various town carnivals that are a familiar sight on the summer scene. The group also found themselves dancing in ballrooms, town halls, tents, and even a "fish and chip" shop. In all, the club averages thirty to forty demonstrations each year.

In order for the club to keep up with this tremendous demand, the group was constantly recruiting new members. In its ten year history, the club has taught nearly three hundred Americans to square dance, and a great many English people, who to-

day form nearly 40 percent of the club.

Probably one of the longest standing English members of the club is Reginald A. Whymark, a machinist, and the Swingin' Eights caller for the past four years.

"I became involved with the Swingin' Eights," Mr. Whymark recalled, "through my wife, who is a beautician. One of the ladies in the club came to her to have her hair done. She asked my wife if she'd like to come along to one of the dances. My wife said, 'Yes, we'd give it a try.'"

"Another chap," Mr. Whymark continued, "who is an English friend, came to my house one Friday night to see me and asked us if we'd go to the dance. We started that very next Saturday night. That was in September 1965.

"A lot of people enjoy watching us put on a show," says Master Sergeant Gordon D. Snyder, one of the club's avid members. "Sometimes when we give a demonstration, we give people a

chance to get up and give it a whirl with us. Their reaction is enthusiastic."

This enthusiasm is shown by the wide variety of people who, having seen the Swingin' Eights dance, have joined the club. These include farmers, businessmen, restaurateurs, Royal Air Force and U.S. Air Force wing commanders, a judge, as well as the ordinary working man.

The club maintains ties with other square dance clubs which have formed in the local area through their "Fifth Saturday" dance. In any month, where there is a fifth Saturday, one of the clubs hosts a dance that all participate in. This gives them a chance to socialize and dance to 10 or 12 different callers.

What has square dancing meant to the English? Reg Whymark sums it up this way. "I think square dancing is a down to earth thing. Since I've been square dancing, I never go to ordinary dances. I feel that in square dancing you really get to know people."

HIGH QUALITY MUGS

MADE IN ENGLAND



WILL HOLD OVER 11 FLUID OUNCES OF ANY POTABLE LIQUID
FOUR SQUARE DANCE DESIGNS IN SETS OF 4 IN FULL COLOUR

Packed in Mailing Carton

\$10.00 per set postpaid — Ontario residents add sales tax

Don't Wash Good China in an Aluminum Pan

THE SQUARE DEAL

7890 Pine Valley Drive, R.R. 3, Woodbridge, Ontario L4L 1A7

Send for Catalogue Dealer's Inquiries invited

WORK THAT'S NOT WORK



by Julie Hyslop
Nampa, Idaho

Square dancing means fun, as we all know, but square dancing means work, also. Fun is a word that is associated with pleasure, laughter, and a feeling of general well-being. Work to a square dancer, is a word that is associated with pleasure, laughter, and a feeling of general well-being.

Why is this true? Two words, that are so often so far apart in meaning, in square dance language, become synonymous. It is true, because as square dancers, we are working with people at their very best.

People at their very best. What a wonderful thought! Don't you wish you could spend all of your time among people who are doing, thinking, planning, working, and having fun doing it?

In square dancing you can do this. The joy of dancing, the friends made on the dance floor, the excitement of accomplishment of a new figure, these feelings carry over into the work of the club, the association or the state federation.

After an all-day meeting, trying to work out all the problems of a festival, after trying to understand another committee's problems, which infringe into your area, and you can't see why this should be, after a day of hard work decorating for the club dance, isn't it great to step up to a square where your problem guy is standing, and dance and laugh with him for a few moments. It's so much easier to understand his side of the discussion after a good square! Things can be worked out, you know now.

Square dancing is a little like a good meal under your belt, or like communion in church. The problems are still there, but the people have improved their outlooks, forgotten their differences, and vowed to understand and work for the good of all. This is square dancing and square dancers at their best!



GRENN

GR 14180

SWAN SERENADE

Waltz by Charles & Edith Capon

WILLOW WALK

by Tony & Margo Piper

Coral 98066

NOLA

by Tom & Lillian Brandt

GOLD AND SILVER WALTZ

by Bert & Julie Passerello

TOP

TOP 25288

AUSTRALIAN COUNTRY STYLE

Flip square by Wally Cook

TOP 25289

PUT A RAINBOW IN YOUR POCKET

Flip square by Yikes Cameron

Twelgrenn

(Dealers Only)

We stock lots of pops used for rounds. Here are some of them:

A & M 1413 Sing
Atlantic 13113 Alley Cat
Cartwheel 210 Ain't Nothin' Shakin'
Bell 45-318 Tie A Yellow Ribbon
Decca 33026 All I Ever Need Is You
Parrott 40059 My World

Kapp KJB-10 Autumn Leaves
Ranwood 847 Slipping Around
926 Small World
RCA 447-0036 Beautiful River
47-9689 Feelin'
Uni 55326 Song Sung Blue



GRENN

P.O. BOX 216
BATH, OHIO 44210



GR-301 PLASTIC SLEEVES



GR-502 GR-501 GR-503

GR-102 RECORD & MIKE CARRYING CASE

Rugged construction combined with elegant appearance. Holds 120 45rpm records. Will not sag under full load of records. Compartment in lid provides safe carrying space for mike plus cord or remote volume control.

Weight 6 lbs.

List \$21.50

GR-201 SET OF DIVIDERS & INDEX CARD

Set includes 60 dividers for 45rpm records and 2 index cards.

Weight 1 lb.

List \$1.60

GR-301 PLASTIC SLEEVES for 45rpm records

Heavy gauge, transparent polyethylene sleeves. 25 sleeves weight 1 lb.

List 10¢ each

GR-401 Self-sealing MAILING ENVELOPES for 45rpm records

50 envelopes weight 1½ lbs. Price 5¢ each

GR-501 8 ft. adjustable STAND for P.A. SPEAKERS

Speaker cases can be screwed to metal flange at top of stand.

Weight approx. 12 lbs. (2 cartons)—List \$25.00

GR-502 ADAPTER, for mounting closed-back speakers on GR-501 stand

Weight ¼ lb.

List \$2.50

GR-503 Heavy Duty STAND for speakers weighing 30 lbs. or more.

(Shipment by U.P.S. or truck only)

Weight 16 lbs.

List \$30.00



GR-102 RECORD & MIKE CARRYING CASE

ROUND DANCE



Spotlights in the round dance world fall on news reports from convention panels this month.

Bob and Helen Smithwick of San Diego submitted a report from the panel on "National Round Dance Problems" at Salt Lake City. On the panel were Mel and Marj Rummel, Chicago, and Glenn and Ida Smith of Media, Pa.

Four items were discussed, with a final decision by those in attendance:

1. Cueing of dances. The general opinion was that dances should be cued at least the first time through for easy-level dances and then continued only if required. Intermediate and advanced dances should be cued only if required, but most generally not.

2. National rounds to be used for round dance programs at conventions and festivals. There should be three easy and three intermediate national rounds per year. It was brought out that the International Round Dance Council was a means of communication for the selection of these rounds.

3. History of the Round Dance Council. The International Round Dance Council is entering its second year as an organization to coordinate round dance teaching and promote round dancing.

The IRDC needs organization and mutual agreement through (a) your membership as an association, or as an individual if you are not in a subscribing association, (b) operation on a nationwide basis as a clearing house for round dance information, being very careful to avoid a sectional viewpoint, (c) consideration of all viewpoints, summarization of them, and submission to members for final decisions, (d) cooperation in all areas relating to round dancing in square dancing; co-

operation as equals, since we have a great deal to offer the square dance world, as they have a great deal to offer us, (e) work toward the goal that IRDC as an organization shall continue and prevent the domination of IRDC by any individual or small groups, remembering that this is a group undertaking and the membership makes all decisions.

The officers of IRDC are Bill and Lila Bruner, Frank and Evelyn Hall, Emmett and Monette Courtney, Jess and Mae Sasseen. For more detailed information on IRDC, write to the Bruners at 7466 Lionel St., Paramount, California 90723.

4. Ballroom and International Dancing. The general opinion about ballroom and international dancing was that we should temper the use of same. The long steps should not be used on crowded floors and due to the fact that round dancing is a mixture of all other types, we should develop our own style as we have in tango, cha cha, polka, waltz, etc. The use of the diagonal position is most often misinterpreted as to what amount of diagonal should be used. Some teachers present felt that sparing use would be OK, but most felt that there was too much emphasis placed on styling and execution of steps and figures.

The Round Dance Choreography Panel made new decisions at the 22nd National Convention. Maurice and Lois Siebert were moderators of a panel including Harriet and Mahlon Miles, Shirley and Dave Fleck, Glen and Beth McLeod, Emmett and Monette Courtney.

The below listed items were unanimously accepted by the assembly.

1. Organization of Panel: The R/D Choreography Panel will consist of four active members and one registered standby. One of the active members will serve as moderator. Selection of members and moderator will be made by the director of round dance panels of the current convention. No person should serve on this panel more than two times in succession.

2. Duration and Procedure of Meeting: This panel should be assigned a period of not less than two consecutive hours for meeting. All items on the prepared agenda will be completed before new items may be introduced. Approval of items consisting of technical matters of choreography will be on a one year trial period. Such approved items will automatically be considered for final approval by the panel the following year. All items introduced will be passed along to the panel the following year for appropriate action.

3. Dissemination. As soon as possible following the meeting, the moderator will prepare a report and mail it to the director of panels of the convention just completed, for passing to the next R/D panel chairman, the various round and square dance magazines for publication, and round dance teachers associations and record companies.

4. Contributions: To provide any interested person the opportunity to express an opinion, it is requested that comments on any choreography subject be mailed to the director of R/D panels of the current national convention. Each item should be on a separate sheet, and a stamped envelope attached for forwarding by the director to the moderator for appropriate action.

The following items were originated with the 1972 Convention Choreography panel and are to be considered in

conformity with the established practice:

1. Consolidation: Because of the great similarity of matters often presented to the choreography and terminology panels, and because of the difficulty in determining to which panel certain subject matters should go, it is recommended that the choreography and terminology panels be combined.

After a lengthy discourse on choreography and the direction of future panels, the entire paragraph was unanimously rejected.

2. New Panel: Rejected automatically by the rejection of item no. 1.

3. Use of Ballroom Terms: This recommendation discouraged the use of ballroom terms in round dance cue sheets. The entire body in attendance agreed not to consider this. It was the consensus that use of ballroom terms did not apply to choreography panels.

The discussion period was pertinent and interesting. 99% of those in attendance agreed that cue sheets should be written so that they can be read by an average American wanting to learn a round dance. It was also stated that there is a place for every level of dancer, but that the bigger percentage of dancers will be found at the easy to intermediate level.

4. Choreography panels: These shall consider subjects pertinent to choreography, such as timing, tempo, phrasing, position, interpretation, body movement, and demonstration. This was approved as written by the assembly.

Round dancers, and square dancers too, can be justly proud of the work done by round dance leaders in establishing procedures for panels and making definite decisions concerning the future of the round dance activity.



MEDLEY

For Your
Square Dancing Pleasure
You Asked For It!



HERE IT IS!
OUR NEW ONE INCH HIGH HEEL,
FOR SQUARE AND ROUND DANCERS



COAST
SQUARE DANCE
SHOES
HOLLYWOOD CALIF

LOOK FOR OUR NEW
HIGH HEEL SHOES
AT YOUR FAVORITE
SQUARE DANCE AND
WESTERN STORES.

THE NATIONS #1 SQUARE DANCE SHOES

ladies' choice

From time to time our distaff readers are called on to entertain traveling callers from far and near in their homes, and it is well to point out a few rules that particularly concern the hostess of the house.

First of all, don't assume anything about the caller if you don't know him. He may not even want to stay in a home, but would rather be in a motel, where he is free from any social obligations before or after the dance. Along these lines, however, if you are an officer of the club or in any way responsible for his welfare while he is in town, be sure that he is at least invited to a home, or given motel information if that seems advisable in his case. He needs to be made to feel welcomed. Sometimes a "no-host" or "dutch treat" dinner before the dance at a local restaurant is a nice gesture. A number of the club officers might be asked to attend this function.

If he accepts your invitation to come to your home, try to find out about what time he will arrive. Don't plan a lavish dinner party, because most callers do not wish to eat heavily before a dance, and don't plan on the kind of dinner that won't "keep" a half hour or so later than when he is due to arrive. Travel plans are not always constant. Be flexible.

If he comes early enough before dinner he may want to relax in the guest room. Offer him that chance. Don't feel obliged to fill his time with pleasant conversation. He may wish to shower and shave early. Give him a chance. Oh, yes, make sure he knows which towels are his — the ones that

look the cleanest, as he studies them to decide — may belong to Aunt Flossie, for all he knows.

When he takes off into the bathroom after dinner, remind him of the exact time it will be necessary to leave the house to get to the dance. Allow at least twenty minutes for equipment set-up time. Callers have been known to fall asleep in the tub or dilly dally without thinking about the distance from your home to the hall.

After the dance, if you invite friends back to the house, try to keep the party a short one. Chances are the caller will have some heavy driving to do the next day. Generally, the fewer guests you invite, the better things will work out. This party should not be programmed. (How would you all like to see the slides of our Hawaiian trip?) Invite one or two couples whom you know will have to leave fairly early to take the baby-sitter home.

Ask him when he wishes to be awakened the next morning, and give him a good breakfast for the "road." If you're a working wife, level with him and tell him what time it will be necessary to eat breakfast, and to all depart from the house. He'll cooperate.

Previous to his coming, in your correspondence, make sure he has written directions to your home, plus a marked city map and your phone number with ten digits. The name and phone number of another club officer can also be good "insurance."

A quick check of his room and the bathroom as he leaves won't hurt a bit, if you can discreetly work it out. You can spot a "foreign" object he's accidentally left with you (toothbrush, razor, belt, etc.) about one hundred times faster than he'll notice it.

Now it's time to say "so long", so give him new directions to start him off correctly toward his new destination. He really will appreciate all those little courtesies.





MERRBACH

* Flip instrumentals

PRESENTS

BLUE STAR ALBUMS:

- 1024— Blue Star presents Dave Taylor Calling In Stereo
- 1023— Marshall Flippo Calling In Stereo
- 1022— Al Brownlee Calling the Fontana Album in Stereo
- 1021— Marshall Flippo Calls 50 Basics

BLUE STAR CARTRIDGE TAPES:

8 track: \$6.95 each plus 14¢ postage

Tapes are the same as the albums listed above, except 1021.
It is not on tape.

BLUE STAR RELEASES (45 RPM SINGLES):

- 1963— Dancing On Top Of The World, Caller: Dave Taylor*
- 1962— A Fooler A Faker, Caller: Bob Fisk*
- 1961— Train Of Love, Caller: Nate Bliss*
- 1960— Sweet Georgia Brown, Caller: Bob Rust*
- 1959— Wake Me Up In A New World Tomorrow, Bob Fisk*
- 1958— Downfall of Me, Caller: Nate Bliss*

DANCE RANCH RELEASES:

- 621— Sweet Gypsy Rose, Caller: Ron Schneider*
- 620— Dream A Little Dream, Caller: Jim Mayo*
- 619— The World I Used To Know, Caller: Frank Lane*
- 618— Daddy Don't You Walk So Fast, Caller: Ron Schneider*

BOGAN RELEASES:

- 1255— Sweet Maria, Caller: Wayne Baldwin*
- 1254— Remember Me, Caller: Skip Stanley*
- 1253— Ride Me Down Easy, Caller: Dick Hedges*

LORE RELEASES:

- 1141— It's A Long Way Down, Caller: Johnny Creel*
- 1140— Blue Moon Of Kentucky, Caller: Johnny Creel*

SWINGING SQUARE RELEASES:

- 2362— Southern Loving, Caller: Gary Mahnken*
- 2361— Don't She Look Good When She Smiles, Clyde Wood*

ROCKIN A RELEASES:

- 1359— Silver Dollar, Caller: Bobby Jones*
- 1358— Blue Of The Night, Caller: Allie Morvent*

MERRBACH RECORD SERVICE
323 West 14th St., Houston, Texas



Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO – OCTOBER 1948

Vacation Editor for this issue was Larrupin' Lou Harrington, while Managing Editor Frank Lyman was dancing at Monadnock School under Gene Gowing and Ralph Page and "chinning with Charley (Thomas), Editor-in-chief, planning a better mag."

The Appalachian Circle dance was explained by Herman Silva, in much the same manner as an article written 10 years ago and reviewed in "Encore" this August. To refresh your memory, instead of a four couple square, the circle dance is executed either from a Grand Circle (as many couples as the hall can hold) or from a circle of four. The circle of four is constantly changing as couples move on to make new circles of four in which different figures are danced. (What a wonderful mixer this might be, combining a touch of history with the meeting of an entire hall of dancers on a level where everyone, beginner to old pro, could dance together comfortably.) Since the article is continued, we'll hear more of the Circle Dance next month.

In a report on the Shaw School, where 142 callers were enrolled from 23 states and Canada, Lou Harrington commented, "Several (dozen or more) callers call, everyone takes potshots at them on basis of (Lloyd) Shaw's discussion on the Principles of Good Calling . . . made callers squirm and do some fast thinking. A good part of the program."

Jimmy Clossin was bothered by the August report on Alabama Rules on Square Dancing (see August "Encore" again), and he writes, "For many years square dance teachers tried to

keep liquor and square dancing separate and now churches, schools, service clubs and other fine community groups are helping us carry that idea on, and to have it openly go back into the taverns and juke joints is just too much."

10 YEARS AGO – OCTOBER 1963

Notice was given of the opportunity for square dance groups in all parts of the country to dance at the World's Fair at Flushing Meadow Park, N.Y., where square dancing would be featured on stage of the outdoor amphitheater every Tuesday night during the summer. Al Brundage was director and coordinator.

Dick Leger of Rhode Island was the featured caller for this issue. His picture, complete with guitar, appeared on the cover, and his random thoughts on square and round dancing appeared in a featured article. Here are some of these thoughts greatly condensed. "I think square dancers should join only one club and give 100% support. They should feel free to visit any other clubs without obligation . . . A club caller should not become just a 'hired hand' without any voice in the organization he is helping to build. He should appreciate constructive criticism . . . I personally don't feel round and square dancing should be separated . . . The importance of a federation of clubs, with a callers' association to balance it, cannot be stressed too much . . . Thirty basics could be the foundation for the square dance movement. New ideas would be 'gimmicks' until popular enough to replace a lesser-used ba-

Continued on Page 75

**YOU CAN ORDER THIS CLASSIC RED BOOT
ALBUM OF A HALF HOUR OF HASH FOR YOUR
REC. ROOM PARTY DIRECTLY FROM THIS
MAGAZINE FOR \$5.00 AND NO EXTRA CHARGE
FOR POSTAGE. DO IT NOW**



**FEATURING
EIGHT CALLERS—**

**STAN BURDICK
RALPH SILVIUS
RICHARD SILVER
DON WILLIAMSON
BILL VOLNER
TED FRYE
BOB VINYARD
JIM COPPINGER**

**P O BOX 788
SANDUSKY, OHIO
44870**



PATENT PENDING

**DON'T THROW MUD
GET A
SQUARE DANCE MUD GUARD**
P AND L SQUARE DANCE SPECIALTY CO.
P.O. Box 1293 (702) 882-1230
Carson City, Nevada 89701

**20x14 VIRGIN RUBBER MUD GUARD
DESIGN EMBOSSED IN WHITE - \$9.95 PER SET PREPAID**

.....

NAME _____ SETS @ \$9.95
PREPAID

ADDRESS _____

CITY & STATE _____ ZIP _____

TELEPHONE _____ TOTAL
FOREIGN ORDERS IN U. S. CURRENCY ONLY AMOUNT
NEVADA ADD 3% SALES TAX
ALL ON! TWO TO EIGHT WEEKS FOR DELIVERY
DEPENDING ON LOCATION

WE'RE TRAVELING SQUARE DANCERS AND WOULD LIKE THE FOLLOWING:

CLUB NAME _____

WHERE MEET _____ WHEN MEET _____

TIME _____ CONTACT _____
(NAME & PHONE)

.....



SOCIOLOGY AND THE S/D SCENE
BY Ted Wegener, Gardena, California

An American sociologist, W. I. Thomas, propounded that man has four universal desires. Thomas classified the four elemental desires as: (1) The wish for new experience. (2) The wish for security. (3) The wish for response. (4) The wish for recognition. A look at the effect these desires have on square dancing might be helpful.

It is said that in order to fulfill the first if these wishes, we visit night clubs, hunt game in jungles, speed along the highways, attend sporting events, *join square dance clubs*. The ways of satisfying this need are infinite. Is it possible that the fulfillment of this need explains in a measure the proliferation of new square dance moves? In searching for a new experience do we go to visit other clubs? Could it explain the dismissal of the club caller in order to hire a new face? Is it possible that the larger than usual attendance at "party" and "anniversary" dance events could be explained by this need?

The second of these wishes (security) it would seem explains the popularity of the "club" in square dancing. Does not a club provide the "security blanket" we all need and are looking for? Is a club the "anchor" and the old familiar scene we all need to provide security both physical and psychological?

The third wish (response) certainly can be obtained in square dancing as we know it today. If we define response as affection, appreciation and sympathy, we certainly get all three in large amounts from our activity. Sympathy, when we "goof," and in begin-

ners' class. Appreciation when we have danced (or called) a good tip. Affection when entering a square dance hall greeted by a hundred smiling faces or when you arrive and find you are needed to fill out a square that had only three couples.

The wish for recognition is certainly filled over and over in our activity. When we applaud at the end of the tip, everyone in the hall receives an overflow amount. When the caller has called a particularly difficult figure and all executed it properly, everyone lets out a yell of approval and all receive recognition including the caller. The knot of people at the door at the end of a good night's dancing are all patting each other on the back, and thanking the caller and the host club; at this moment, recognition reigns supreme!

If you wish to be a successful caller, it would seem that the "way to go" would be to: Give your dancers something new (new experience). Give them some old familiar figures and songs they can do easily (security). Genuinely like them, appreciate and thank them, and give them sympathy when they need it (response). Give them a pat on the back when they have worked hard, danced well, or just been a happy bunch of people (recognition). All things in moderation, of course — nothing will fall flatter than insincere flattery, false appreciation, unless it be an overwhelming number of new figures the dancers can't do.

**—AND ANOTHER THOUGHT
FROM HAROLD BAUSCH—**

I've called for about 20 years, and to this day I still get a lift out of it when my dancers compliment me on a call — I feel that a caller should compliment his dancers too when they deserve it, and they do deserve it when they put up with us callers night after night. So here's to our wonderful dancers! We callers would be useless without them.

easy level

*When there's a fall chill in the air, gather in the hall.
There's going to be a hot time in the old town tonight. . .*

HOT TIME MIXER

From "Musical Mixer Fun" by Ray & Arvid Olson.

RECORD: Windsor 4115B

FORMATION: Begin with couples in a circle facing center — lady on man's right.

It's an allemande left with the lady at the left

(As you return to pass partner by the right shoulder, throw both hands over head and yell "Hey")

Allemande right with the lady at the right

(Pass by partner and allemande right with the next lady. As you return to pass partner by the left shoulder, again throw hands up and shout "Hey")

Allemande left with the lady at the left

(Pass by partner and allemande left with original corner lady)

Swing your pretty partner 'round and 'round

Let's all join hands and circle to the left

Break that ring, swing your corner once around

Promenade home with the girl you just swung

There'll be a hot time in the old town tonight.



Carol Howard of Mt. Pleasant, Michigan, sends this foot-stomper along. It is a Rumanian folk dance, a simple and delightful one night stand number. Some dancers call this the "count-down" dance, because in each succeeding part the step-count lessens: step five and stamp two, step three and stamp one, step one and stamp one . . .

ALUNELU

RECORD: Worldtone WT 10005

FORMATION: Circle dance without partners; arms on neighbors' shoulders.

- Part 1 1-2 Traveling CCW, step R, cross L behind, step R, cross L behind, step R, and stamp L twice. Pause
- 3-4 Do same action moving CW, starting with L, and stamping with R at end.
- 5-8 Repeat action of 1-4
- Part 2 1-2 Traveling CCW, step R, cross L behind, step R, stamp L once. Do this moving CW, starting L, stamping with R.
- 3-4 Repeat action of 1-2.
- Part 3 1-2 Step R, stamp L. Step L, stamp R. Step R, stamp L twice. Step L, stamp R. Step R, stamp L. Step L, stamp R twice.
- 3-4 Repeat action of 1-2.



Our contra this month is one developed by Don Armstrong of Grand Cayman Island to be used in teaching the Cast Off. It is the same dance as one previously published, "Broken Sixpence", with the exception of the added Cast Off basic.

CASTING SIXPENCE CONTRA

RECORD: Broken Sixpence, Lloyd Shaw 155

Formation: 1-3-5 crossed over and active

Intro: --- Do-sa-do with the one below

- Do-sa-do with the one below
- Two men do-sa-do
- Two little ladies do-sa-do
- Active couples swing in the middle
- Down the middle, two by two
- Turn alone, come back
- Cast off, circle four
- Left hand star go back
- Do-sa-do the one below.

From California comes another "goodie" using the Grand Square.

DIAMOND BAR QUADRILLE

by John Shallow, Diamond Bar, California

RECORD: Windsor 4951

SEQUENCE: Twice for heads and twice for sides

- 1 and 3 (2 and 4) right and left thru
- Same ladies chain you do
- 2 and 4 (1 and 3) right and left thru
- Same ladies chain you do
- 1 and 3 (2 and 4) right and left thru
- 2 and 4 (1 and 3) right and left thru
- Four couples promenade half the square
- Four ladies chain three-quarters round
- Sides (Heads) face, grand square
- Walk, two, three, turn, walk, two, three, turn
- Walk, two, three, turn, walk, two, three, reverse
- Walk, two, three, turn, walk, two, three, turn
- Walk, two, three, 1 and 3 (2 and 4) right and left thru

ENDING: Substitute for last eight beats of grand square:

- All eight to the middle with a whoop and a holler
- Face your partner, do-sa-do
- Bow real low.

KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks

Interesting choreography arrangements
using no more than the 75 Extended
Basics plus 10.

All four ladies chain, roll promenade
Heads backtrack and pass thru
Bend the line, girls square thru $\frac{3}{4}$
Boys spin the top, turn thru
Left allemande.....
Heads square thru four
Right and left thru and $\frac{1}{4}$ more
Girls run, left swing thru
Left spin the top
Left allemande.....
Heads lead right and circle to a line
Pass thru, tag the line in
Pass thru, tag the line in
Right and left thru, roll away
Pass thru, tag the line in
Cross trail thru
Left allemande.....
Heads lead right and circle to a line
Pass thru, tag the line in
Pass thru, tag the line out
Bend the line, pass thru
Tag the line, peel off
Box the gnat, crosstrail thru
Left allemande.....
Promenade, heads wheel around
Right and left thru, square thru four
Trade by, star thru, square thru four
Trade by, square thru $\frac{3}{4}$
Left allemande.....
Heads lead right and circle to a line
Right and left thru and rollaway
Star thru, trade by, star thru
Roll away, star thru
Trade by, square thru $\frac{3}{4}$
Left allemande.....
Heads cross trail thru,
Separate go round two to a line
Pass thru, wheel and deal
Square thru $\frac{3}{4}$, pass thru

Trade by, star thru, wheel and deal
Dive thru, pass thru
Left allemande.....
Heads square thru four, centers in
Cast off $\frac{3}{4}$, everybody circulate
(Centers pass thru and ends trade)
Cast off $\frac{3}{4}$, everybody circulate
Left allemande.....
Heads pass thru, cloverleaf
Centers square thru four
Cloverleaf, new centers square thru $\frac{3}{4}$
Left allemande.....
Heads make a right hand star
Come back by the left
Pick up corner and star promenade
Back out and make a ring
Circle left, four girls square thru
Centers in between the boys
Cast off $\frac{3}{4}$, everybody circulate
Cast off $\frac{3}{4}$, everybody circulate
Left allemande.....
Heads square thru four, pass thru
Cloverleaf, centers square thru four
Pass thru, cloverleaf
Centers square thru four, slide thru
Partner trade, left allemande.....
Heads spin the top, step thru
Swing thru, men run
Partner trade, crosstrail thru
Left allemande.....
Heads pass thru go round one to a line
Centers spin the top
Outsides square thru four
On the outside track, centers pass thru
Centers in, all cast off $\frac{3}{4}$
Pass thru, U turn back
Centers spin the top
Others square thru four
On the outside track, centers pass thru

Centers in, all cast off $\frac{3}{4}$
 Star thru, California twirl
 Substitute and pass thru
 Left allemande.....

Head ladies chain right
 All four ladies chain across
 Heads right and left thru
 Pass thru, round one to a line
 Centers spin the top
 Others square thru four
 On the outside track, centers step thru
 Centers in, cast off $\frac{3}{4}$
 Left allemande.....

Heads lead right and circle to a line
 Pass thru, ends trade, centers turn back
 All star thru, double pass thru
 Centers in, cast off $\frac{3}{4}$
 Pass thru, ends trade, centers turn back
 Cross trail thru, left allemande.....

Heads lead right and circle to a line
 Pass thru, centers trade, ends turn back
 All star thru, cloverleaf
 Double pass thru, first couple left
 Next right, pass thru, bend the line
 Right and left thru, flutter wheel
 Left allemande.....

Heads lead right and circle to a line
 Pass thru, wheel and deal
 Centers square thru $\frac{3}{4}$
 Left swing thru, men turn back
 Couples circulate, bend the line
 Left allemande.....

Heads square thru four, turn thru
 Centers pass thru, cloverleaf
 Centers pass thru, swing thru
 Right and left thru, star thru, pass thru
 Wheel and deal, substitute
 Centers square thru $\frac{3}{4}$
 Left allemande.....

Head ladies chain
 Same couples Dixie chain
 Lady go left and gent go right
 Around one to a line
 Right and left thru, two ladies chain
 Same couples Dixie chain
 Girls turn back, swing thru
 All eight circulate, centers trade
 Men run, right and left thru
 Pass thru, wheel and deal
 Centers star thru, other two lead right
 Left allemande.....

Heads square thru four, slide thru



Spin the top, men run
 Wheel and deal, spin the top
 Turn thru, men run, swing thru
 Ends circulate, girls run
 Box the gnat, right and left thru
 Square thru four, trade by, pass thru
 Left allemande.....

Heads square thru four
 Spin the top, turn thru
 Men trade, all eight circulate
 Men trade, pass thru
 Wheel and deal, square thru $\frac{3}{4}$
 Left allemande.....

Heads square thru four
 Spin the top, turn thru
 Girls trade, swing thru
 Spin the top, four men swing thru
 Girls trade, all pass thru
 Girls cross fold, star thru
 Substitute, bend the line
 Left allemande.....

Heads lead right and circle to a line
 Spin the top, turn thru
 Centers left turn thru
 Centers in, cast off $\frac{3}{4}$
 Spin the top, turn thru
 Centers left turn thru
 Centers in, cast off $\frac{3}{4}$
 Left allemande.....

Heads square thru four
 Star thru, pass thru
 Wheel and deal, centers turn thru
 Split two round one to a line
 Pass thru, wheel and deal
 Centers turn thru
 Split two round one to a line
 Square thru $\frac{3}{4}$
 Left allemande.....

	<h2>Lou Mac</h2> <p>SQUARE DANCES</p> <p>P.O. Box 2406 Muscle Shoals, Ala PH. (205) 383-7585</p>	
Mac Letson		Bill Claywell
<p>LM 115 SOMEWHERE MY LOVE BY MAC LETSON</p> <p>LM 116 EIGHT MORE MILES BY BILL CLAYWELL</p>		
<p>not available at record dealer, order directly</p>		

"DO SA DO BY THE ALAMO" is the invitation extended to square dancers from all over the world as Texans make preparations to host the 23rd National Square Dance Convention in San Antonio on June 27, 28, 29, 1974. The convention site is located on the grounds of the 1968 Hemisfair which lies in the downtown area within easy walking distance to the many attractions for sightseeing and entertainment. Nearby, the Alamo, known as the "Cradle of Texas Liberty," is one of five famous missions which grace the San Antonio area with a legacy from the distant past. Providing a link between the past and present, the San Antonio River meanders through the very heart of the city. Along its centuries-old banks may be found a wide variety of shops and restaurants, picturesquely contrasting quaint village architecture with modern high-rise buildings and giant hotels that line the broad flagstone walkways. Summer is the season of fiestas in San Antonio and among the myriad river-oriented nighttime diversions is a brilliant exhibition of music and dance from Spain and Mexico, Fiesta Noche Del Rio, which is presented at the Arneson River Theatre. By night or day, San Antonio has a wealth of things to see and do. The proximity to the hill country, lush tropical valley, gulf coast and Old Mexico has endowed San Antonio with cultures and languages of many countries, creating an air of welcome to visitors from every nation. San Antonio has been selected as an official Bicentennial City. Watch for a preview of the city in a television film this fall titled, "We Hold These Truths To Be Self-Evident."

Y'ALL COME!

23RD
NATIONAL

CONVENTION

by Pat Toudouze

In a recent interview in their home, John and Vivian McCannon discussed the forthcoming 23rd National Square Dance Convention to be held in San Antonio, Texas.

Q: John and Vivian, what are your personal philosophies concerning the 23rd National?

John: In certain respects, I regard it as a giant-sized family reunion, enabling us to renew old acquaintances and greet new friends.

Vivian: Yes, and living up to our tradition of Southern hospitality, all of Texas and San Antonians in particular are looking forward to being hosts in the true sense of the word and hope to show all of our guests a memorable time.

Q: And what do you consider as the purpose in holding a convention?

John: To get square dancers from all over together with friendship and fellowship in dancing.

Vivian: Enjoyment is the key word, of course, but there is much more to be shared through educational panels, seminars and clinics. The Sew-and-Save panel is one of my favorites.

John: Panels are set up to be conducted during periods of no dancing but also simultaneously with dancing in the afternoon. Due to the popularity of camping and recreational vehicles, a new seminar on that subject is being added.

Q: Will you tell us some of the advantages for those attending?

John: One of the outstanding features is that all activities are to be held under one roof. Located on the grounds of the 1968 Hemisfair, the Convention Center boasts a superb air conditioning system and several of the rooms have good wooden floors. We will make full use of all the facilities. In addition to continuous dancing of all types and levels in the many different rooms, commercial booths displaying all manner of square and round dance paraphernalia are conveniently located, and separate meeting rooms are provided for the panels.

Vivian: The theatre seats 2,800 for the presentation of style shows and smaller exhibitions. The arena itself will accommodate workshops and all the evening sessions. When Jim Hilton recently conducted a study of sound in all the areas,

Continued on Page 36



Square dancing has come a long way in the eyes of the 23rd National S/D Convention chairman and his wife, John and Vivian McCannon. "Chase the rabbit, chase the squirrel, chase the pretty girl around the world" was a familiar phrase when Vivian grew up in northern Illinois. Attending barn dances in a loft with her folks, she learned to dance to live music. Lessons weren't necessary then. One just got pulled through somehow.

John and Vivian were married, John joined the Air Force, and traveling around the country for Uncle Sam was their way of life. Four sons were born and raised. When they were assigned to ROTC duty at Texas A&M, the McCannons were again brought face to face with square dancing and Manning Smith.

The McCannons settled down in San Antonio upon retirement from the Air Force. The house they bought was across the street from MacArthur Park, and they heard the familiar calling of square dances in the pavilions. One night they ventured across the street. The folks were friendly and invited them to join in. They graduated from lessons on May 7, 1964. They visited other clubs and helped with classes. Before long John became president of the club and interested in the San An-

tonio Association.

John served as second vice president and president of the Association. In 1966, John and Vivian decided to spend their vacation at the State Festival in El Paso. They haven't missed a state festival since. In the following years they were elected to four offices in the Texas State Federation of Square and Round Dancers.

While serving as first vice president, they had a dream of hosting the National Convention in San Antonio. The Hemisfair facilities were available. The Texans traveled to Seattle, Washington, for the convention there and carried brochures and literature. At the convention in Louisville, the Texas delegation bid, with pistols and warrants ordering the National Executive Committee to appear at the Convention in San Antonio in '74. Texas was the first organization to be awarded a bid four years in advance. Since then the McCannons have attended conventions and meetings to learn all they could about making the '74 convention a great success.

Little did they know when they walked across the street to see the "Shindig in the Park" that they would be helping to stage the nation's largest "Shindig in the Park" in 1974!

he remarked that he had never heard a better built-in sound system.

John: Don't forget that we will literally be dancing in the street and do-sa-doing by the Alamo all three nights. In fact, "A Big Texas Howdy" will be given at the borders with trail dances Monday, Tuesday and Wednesday.

Q: How many are you expecting to attend?

John: After Salt Lake, there were a record-setting 2770 preregistered with hotel/motel reservations confirmed at that time. We are anticipating 20 to 25 thousand from the United States and foreign countries, including 60 dancers from Japan. To help us keep up with massive amounts of paperwork involved, we are utilizing the modern technology of a computer, and all registrations and housing arrangements will be computerized. Much benefit can be derived from the use of a computer, as it will be able to sort all the information we feed into it, and give it back to us as needed.

Vivian: It is really amazing. It is capable of assigning housing, compiling statistics, etc. For instance, we would be able to know how many teens are registered or just push a button and get a breakdown of dancers in attendance from each state.

John: One of the greatest aids is in preparing the callers' program. Much effort is being expended to insure fair and equitable scheduling of all callers.

Q: How are plans progressing?

Vivian: Very well, indeed. All committees are busily occupied with individual projects and we hold regular meetings to coordinate their efforts. We have a fine dedicated bunch of workers, some traveling great distances to attend.

John: Besides square and round dancing, other activities are offered — such as a shopping trip to nearby Old Mexico. San Antonio itself has many sight-seeing attractions, not the least of which is the San Antonio River, which inspired Will Rogers to declare San Antonio "One of America's Four Unique Cities."

Vivian: There is even a water taxi which takes a tour along the Paseo Del Rio and will permit visitors to disembark right at the door of the convention center.

Q: Have you encountered any problems?

John: During the past five square dance conventions, we have had ample opportunity to observe those organizations conducting the Nationals. Many things that we have learned, we want to put in practice. One common complaint seems to be that many dancers want to be housed in a new, modern hotel across the street from the convention center. Campers also expect unlimited spaces for recreational vehicles with full hookups within easy walking distance. Although San Antonio has great facilities, including hotels right across the street and almost unlimited camping space, these desires cannot be filled 100%. All available housing that the hotels and motels will commit has been reserved for our housing committee to assign since June of 1970. This assignment is being made on a first-registered, first-assigned basis. As for campers, we are lucky to have reserved the Joe Freeman Coliseum, which is enclosed with a six-foot chain link fence for security. There are plenty of rest room and shower facilities, level parking area, some electricity and water, dump stations and snack area. This is located close to the Convention Center and free bus transportation will be provided. All in all, we are prepared to look after the pleasure and convenience of all dancers. On the back of the registration form is a lovely Spanish phrase that sums it all up very nicely: "Mi casa es su casa" — "My house is your house."
Vivian: Come and enjoy! San Antonio will open its arms to you!





When a club has a professional magician for its caller, spectacular things often develop, such as mystery trips to strange places and ventriloquist calling stunts from the stage. Here is an account of one of the club's prestigious prestidigitatious occasions:

On Thursday evening, April 26, two chartered buses loaded with western square dancers left Geneva, N.Y. on a "mystery ride." The dancers were all members of the "Magic Squares" western square dance club of Canandaigua. The thirty-five couples had no idea where the buses were taking them, only that their caller and his wife, Bob and June Ellis, had arranged for them to dance with another club.

After much speculation, riding south for an hour and fifteen minutes, the passengers realized that they were pull-

ing into Savona, N.Y. They unloaded in front of the Savona Central School. Finding their way into the gymnasium, they discovered a square dance in progress. Jean Alve, of Spencer, N.Y. was calling for the assembled dancers to "square it up." Everyone joined in, but mystery still prevailed. There is no square dance club in Savona, so where were all these dancers from? Jean Alve introduced the Penny Promenaders of Athens, Pa., and the Soaring Twirlers of Horseheads, N.Y. Mrs. Alve is club caller for both clubs.

As the first dance was drawing to a close, the dancers realized that Jean Alve's voice had "changed." It was the Magic Squares club caller, Bob Ellis, who was thought to be calling elsewhere and not able to go on the mystery ride. Also on the calling roster was Lynn Brotzman, who also calls for the Penny Promenaders.

Everything fell into place as it was revealed that the Pennsylvania dancers were also on a mystery ride and had ridden north for about an hour and fifteen minutes. The Soaring Twirlers had been invited to come along and join in the car caravan that followed the bus from Pennsylvania.

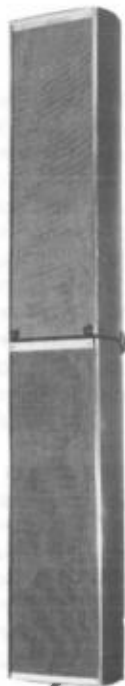
After much mingling, dancing and refreshments, the seventeen squares of happy dancers emptied the gym, boarded the buses and went their separate ways, taking with them the memory of an unusual evening of square dancing.

ANNOUNCING —

Clinton

THE P-240M HIGH PERFORMANCE SOUND SYSTEM

The most powerful, most versatile sound system ever offered to professional and club callers. Certified undistorted power output exceeds that of any equipment now available — and at a price the working caller can afford. Complete dual channel versatility, too — actually two complete, independent sound systems in a single compact case.



THE CLINTON PLEDGE

If the Clinton P-240M amplifier and XP-90 sound column combination does not give you the clearest voice and most brilliant music reproduction you have ever heard from available systems, and does not give you plenty of power to cover the largest halls without dead spots, the system may be returned to us for a full refund within three months of purchase!

240 W Peak Power Output — will drive four XP-90 sound columns.

Electronic Turntable Speed Control

Built-in Strobe

Exclusive Clinton voice sharpness and timbre controls

Built-in monitor speaker, dual V.U. meters, selection of voice only or degree of voice in monitor.

Computer grade components assure long equipment life and reliability.

Skip-proof "floating" turntable.

PRICE LIST

P-240M System

P-240M Amplifier (Brown) \$635.00

XP-90 Sound Column (Brown) \$159.00

EV-631A Microphone \$ 37.80

Remote music adapter for

EV-631A & P-240M Amplifier \$ 25.00

P-120MI System

P-120MI Amplifier (Blue) \$395.00

XP-90 Sound Column (Blue) \$159.00

EV-631 Microphone \$ 37.80

Remote music adapter for

EV-631A & P-120MI Amp. \$ 25.00

Shipping charge extra. Write for "Package" prices. Tel. (203) 669-7548

CLINTON INSTRUMENT CO., Dept. A, Boston Post Rd., Clinton, Conn. 06413

Also order from B-ENT LINES, 216 Williams St., Huron, O. Ph. 419-433-2188

square line



Numerous inquiries from dancers, "What is a Turnbuckle Dance?" From the originator of the idea, Dave Friedlein, of the Cleveland area, we've discovered that a Turnbuckle Dance is set up with two callers, one at each end of the hall, with separate sound systems, and the calling alternates between the two.

The idea behind this unusual square dance program is to provide "something for everyone," and it is especially appropriate where a mixed level of dance experience exists.

One caller starts off with easy patter and tries to keep 90% of the floor dancing. He may introduce some "theme" basics and use them in standard ways. One minute after he finishes his short tip (time for regrouping the sets), the second caller begins, and further explores the "theme" material in unusual positions, adding challenge, and may only keep 75% of the floor with him. This appeals to the more daring dancers but is open to all. After this short tip, a longer break, plus a round is scheduled. Then the first caller starts again.

A little "squeeze" or "turning the turnbuckle" is always done by the second caller, with this more challenging material. The first caller maintains a comfortable dance pace throughout the evening. Dancers can satisfy their dance appetites as they wish.

Badges have been designed for Turnbuckle Dances that are conducted, and details may be obtained from Dave Friedlein, 18313 Haskins Road, Chagrin Falls, Ohio 44022.

KALOX

K-1149 FALLING FOR YOU
Flip/Instrumental by Bailey Campbell

K-1150 UNDER YOUR SPELL
Flip/Instrumental by Harper Smith

Recent Releases On Kalox

K-1148 WALK AND TALK/GOLDEN
SLIPPERS (Hoedowns)

K-1147 JUST LIKE ALL THE OTHER TIMES
Flip/Instrumental by Duane Blake

K-1146 DAISY A DAY
Flip/Instrumental by Vaughn Parrish

Longhorn

LH-1001 YOU TOOK THE RAMBLIN
OUT OF ME by Louis Calhoun

Belco

B-256 PAPA JOE'S POLKA
Two-step by Vaughn & Jean Parrish

B-256 TOM KAT KAPERS
Two-step by Pat & Louise Kimbley

KALOX RECORD DISTRIBUTING CO.
2832 Live Oak Dr., Mesquite, Texas 75149

TO DANCE - TEACH - CALL - SELL
IN CANADA, READ THE

CANADIAN DANCERS NEWS

Complete coast-to-coast listings on all square and round dance activities including jamborees, festivals, workshops, visiting callers, dance associations, federations and organizations, callers, teachers, clubs and publications. Personal contacts: Names, addresses, phone numbers. News and articles on all aspects of the square and round dance scene in Canada.

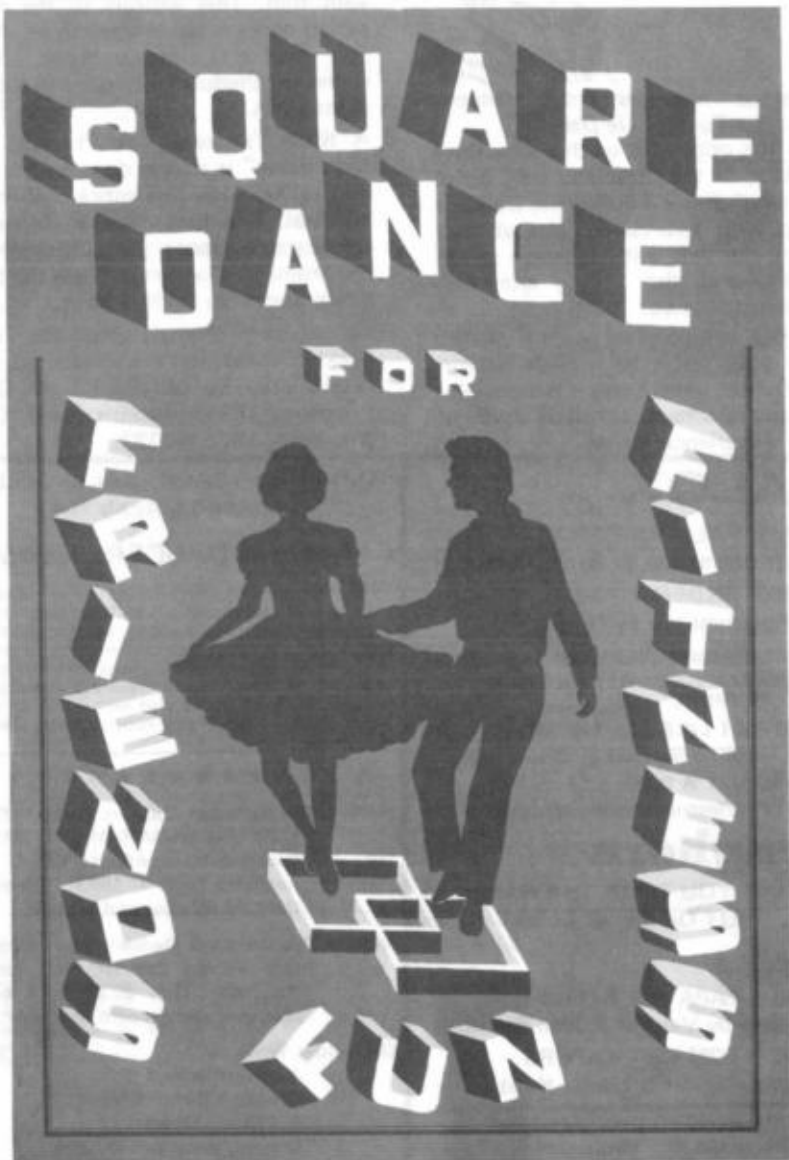
NEW - The Canadian Dancers News 1973/
1974 CALENDAR-DIRECTORY
Covering 16 months to 12/74.
Available Sept. 1, 1973. 7th year
Only \$2.00 postpaid-prepaid.

NEW - The Canadian Dancers News Magazine - Every Quarter: Oct., Jan.,
Apr., July; Only \$2.50 for 4 issues
postpaid-prepaid. 6th year.

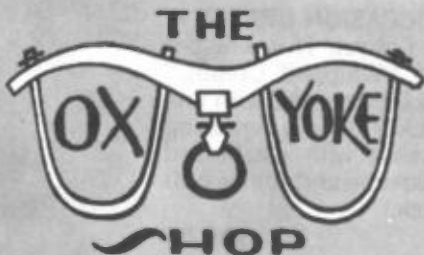
Order now. Write to:
Jean Rutherford
Canadian Dancers News
974 Brant Street
Ottawa, Ontario K1K 3N4

A Couple Of Winners

In order to promote Square Dance Week, and to publicize square dancing, aiming particularly for new recruits to beginners classes, poster contests are happening in many areas. Russ and Bobbi Moorhouse were instrumental in submitting this one to us, created by Marion Bradley of the Friendly Westerners club. The contest was sponsored by the Connecticut Calendar Association. Runnersups were Joyce Leineke (Central Valley Squares) and a poster from the Crosstrailers Club of Meriden.



OPPOSITE
BOWLING LANES
AT GRANBY
TOWN LINE



HOURS
TUES. & THURS. 11-7
WED. & FRI. 11-9:30
SAT. 11-6

1606 HOPMEADOW ST. • ROUTES 10-202
SIMSBURY, CONN. 06070

Ruth E. de Turk

phone (203) 658-9417

Reuel A. de Turk

Presents

SQUARE

and

ROUND

DANCE FASHIONS



#195 BLACK PANELS ON WHITE
with multi colored daisies. Give waist
and length measurements. 25" and even
sizes 26" and up to 32" **\$19.98**
34" and up **\$22.98**

Shown with 5B white blouse—
Perma Press eyelet on Perma
Press broadcloth. Sizes 8 thru 20 **\$6.98**

#9B Blouse also available in
white, sleeveless. Sizes 8 thru 20 **\$6.50**

Please retain
this Catalog
for future
reference

MAIL ORDER CATALOG

1973-1974

#141 "SPECIAL OCCASION DRESS" in 65% Arnel/35% Fortrel. This whisper print is similar to "Whipped Cream." A muted print in BLUE or LILAC with lots of lace and rick-rack trim, in a flattering style of a gored skirt with elasticized waistline, scoop neckline and pretty puff sleeves. Zipper back.
 Sizes 8 thru 20 \$29.98



BADGES "Dancing Grandpa" with eyes dance. Red, Blue, G

LOO DANCIN



#261 PLEASANTLY PEASANT — Dress with patchwork print and complimenting solid color contrast at waist and flounce. White elasticized bodice with White buttons accent on midriff. Available in Orange or Brown. Zipper back. Sizes 6 thru 18 \$23.98 Give waist and skirt length.



#578 A F

Outer Skirt Horsehair, binding on

WH
 YEL
 Sizes
 Small
 Large

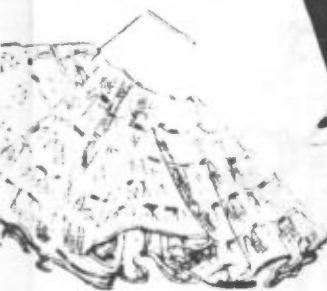
#140 SAUCY RED BANDANA — 1-Pc. dress with a nice neckline accentuated with White rick-rack. The elastic waistline is trimmed with a belt of same fabric and trim. Sizes 8 thru 20 \$22.98



1606 HOPMEAD ROUTES SIMSBURY, C

ing Grandma" or "Dancing eyes that wink when you ie, Green, Black \$1.50 each

**LOOK OUT
DANCING GRANDMA**



A FIVE TIER FAVORITE

Skirt of crisp "Nylon Baby hair," tricot yoke. Self color on each tier. Soft Underskirt.

WHITE — RED — BLACK — YELLOW — BLUE — HOT PINK
 Sizes Petite, Small, Med, Large, Ex Large **\$9.50**

#900 LARGE AND SMALL GINGHAM CHECK. Permanent Press with matching ball fringe to accent the star design skirt with elasticized waist and self tie belt. Zipper back.

RED—Sizes 8 thru 20 **\$23.98**

Western men's shirt to match—Dacron/Cotton small check—14 thru 17. Give sleeve length **\$9.98**

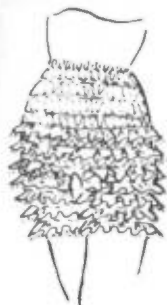
#N20 Short SISSY PANT in Nylon Small-Medium-Large-Extra Large in WHITE, RED, PINK, BLUE, BLACK, ORANGE, MAIZE, HOT PINK, ORCHID **\$5.98**

N-21 BO-PEEP PRETTY PANTS

Cotton Batiste mid-thigh length with rows of matching lace shirred in with elastic thread.

WHITE — RED — BLACK — PINK — BLUE — ORANGE — MAIZE — HOT PINK — ORCHID
 Small, Medium, Large, Ex Lg . . . **\$6.98**

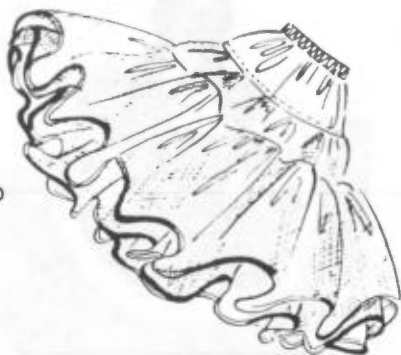
N-22 Same as N-21, above except Longer Length —to knee . . . Lg. & X Lg. only **\$7.50**



#588 SOLID COLOR, THREE FLOUNCE

A Dancer's Delight—Two flounces of Nylon Horsehair, one of Nylon sheer. Cotton yoke.

YELLOW — WHITE — RED HOT PINK — BLACK TURQ. — ORANGE
 Sizes: Petite, Small, Med, Large . . . **\$19.98**



ALSO: Children's blouses: \$4.98; dresses \$9.98; shirts, \$5.98.
 Men's shirts, \$7.98 up; Boys' shirts, \$7.98



MEADOW STREET
 UTES 10-202
 RY, CONN. 06070

Ordering Information

SHIPPING and HANDLING CHARGES

Minimum Charge .50 — On orders \$5.01 to \$10.00 add \$1; on orders totaling \$10.01 to \$25.00 add \$1.50; on orders over \$25.01 add \$2.00.



FUN BANDANA in a Gay RED 2-Pc. set accented with White rick-rack. The 3 tiered skirt has an elastic waistband for solid comfort.

#43B-36S in S-M-L . . . \$15.98 set
Extra Large \$17.98 set



#P442—A PEASANT DRESS that flatters the figure with an elasticized waist and an adjustable draw string blouse top. It is a real problem solver and "oh, so" comfortable in Pink or Lime Green. Sizes 6 thru 20

. . . \$23.98



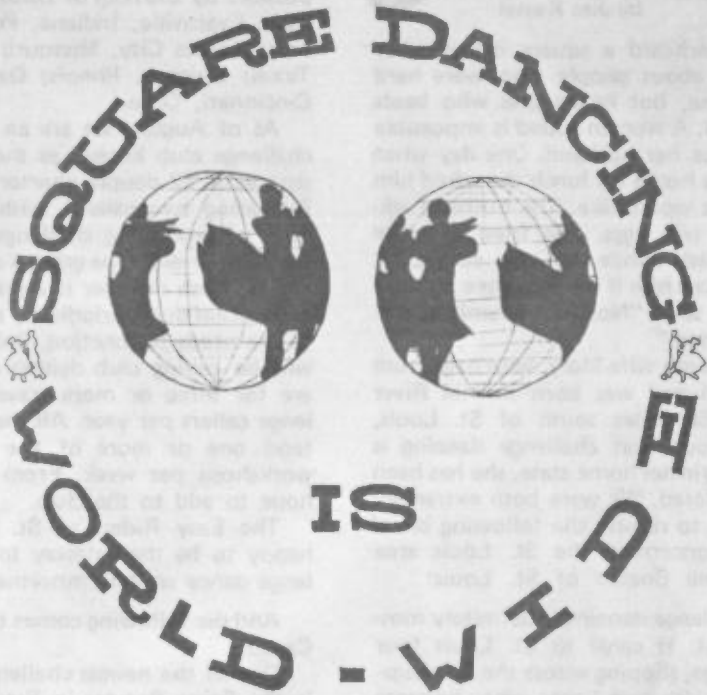
#138 FRESH AS SPRINGTIME. A checked Gingham dress in either RED or BLUE with a square yoke in bodice of eyelet and rick-rack and trimming the tiered skirt which has an elastic waistband. Zipper back.

Sizes 6 thru 20 \$24.98

Each year, the Northern New Jersey Square Dance Association sponsors a contest for the best poster design, submitted by dancers and selected by the judges. This year, the winning entry came from Gail Tirrell, daughter of Peg and Doc Tirrell, editors of Grand Square, and long-time square and round dance enthusiasts.

In order to utilize the posters most effectively, this year they printed 1000 and distributed them to each of 30 member clubs, plus other interested groups (teen groups, 4-H, non-Association-member clubs, etc) They are filled in by the groups, and displayed where potential "new dancers" will be exposed to them.

To further publicize the activity, Governors William Cahill and Nelson Rockefeller proclaimed the week of September 17 to 23 as Square Dance Week in their respective states.



Square Dance Week-Sept 17-23, 1973.

Learn to dance now!
for information contact:

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

CHALLENGE CALLER

by Jim Kassel

I overheard a square dance caller talking about people who were hard to please, but here's one who beats them all. A woman found it impossible to please her husband. One day when he came home for lunch she asked him what he would like. The husband asked for two eggs, one fried and one scrambled. While he was eating his wife asked him if his eggs were all right and he said, "No, you scrambled the wrong one."

Since my wife Mary, who hails from Missouri and was born in Flat River about 60 miles south of St. Louis, found out that challenge dancing is growing in her home state, she has been quite elated. We were both extremely pleased to receive the following bit of news concerning the St. Louis area from Ina Boesch of St. Louis:

Challenge dancing is definitely moving west. It came to St. Louis four years ago, slipping across the Mississippi river with Jack Lasry, when he came to call the Federation Spring Festival, and the following Sunday called to Bern Aubuchon's advanced workshop. From this start, our group has grown steadily.

We are very much indebted to St. Louis area callers who have advanced workshops: Bern Aubuchon, Sparky Sparks and Bob Vinyard. We are also indebted to tapes of various challenge callers from other areas, including the two couple tapes which were a tremendous help, since it is easier for two couples living in the same area to work together.

Some couples have ventured out to dances at Indianapolis, Dayton, Pitts-

burgh and Cleveland. Seven couples attended the National Challenge Convention at Niagara Falls this year. Until April, it was necessary to travel 250 to 600 miles to a dance. At this time, Ed Foote called our first challenge weekend. We were on our way. He did a repeat in July. In August, Lee Kopman called for us and we had Keith Gully call, too. These dances were made possible by the help of visiting couples from Evansville, Indiana; Peoria, Illinois; Kansas City, Missouri; Houston, Texas; Chicago, Illinois; Dayton and Cincinnati, Ohio.

As of August, we are an organized challenge club known as the Easy Riders with 12 couple charter members (including two callers) with the purpose of promoting challenge dancing. We have several tape groups on various nights. Each member is assessed equal amounts of dues periodically according to the needs to function. Bob Vinyard will be calling club dances and plans are for three or more traveling challenge callers per year. All members attend one or more of the advanced workshops per week. From these we hope to add to the club.

The Easy Riders of St. Louis are happy to be the gateway to the challenge dance western movement.

And the following comes to us from Canada:

One of the newest challenge groups is the Eager Beavers in Frederickton, New Brunswick, which is northeast of Maine.

The group, consisting of six couples, had workshoped tapes off and on for several years, and in the fall of 1972, four couples decided to visit the two-day International Festival in Syracuse, New York (1600 miles round trip) because advanced dancing was listed as part of the program and they wished to see if they could do it.

They found they could handle a fair amount of material and returned home very enthusiastic about learning more. Throughout the winter they worked tapes twice a week and by May were

dancing at a challenge level. They brought in a challenge caller from the U.S. to call for them and subsequently traveled to Boston (1000 miles round trip) for a weekend of challenge dancing. Four couples of the group attended the advanced level week at Cherry Ridge Campground in Pennsylvania in July.

The rise of this group from a modest level to being able to handle good challenge material in seven months without benefit of any help other than tapes is a remarkable success story. The willingness to travel long distances to get the type of dancing they enjoy, and their dedication to working tapes at home, indicate the enthusiasm this group has for challenge dancing.

Lastly, let me report that ten squares from Missouri, Michigan, Pennsylvania, Ohio, New York, Maryland,

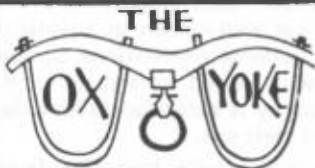
Virginia, Massachusetts, and Canada had a very enjoyable challenge dance at the "Pittsburgh Weekend" in August. Lee Kopman and Jim Davis were the featured callers.

COMING

... the Lebnerts report on their 1973 summer tour to Australia and New Zealand.

... new terminology decisions from the 22nd National Convention.

... a square dance Friendship Barrel and its story.



SHOP
 RUTH & REUEL deTURK
 1606 Hopmeadow Street
 Simsbury, Conn.
 RTS 10-202 06070

SEND FOR OUR
 MAIL ORDER CATALOG

RINGO — Unlined with an elasticized throat, an instep strap joined by an elastic ring. Cushioned innersole and 1/2" heel.
WHITE or BLACK... \$9.98
GOLD or SILVER... \$11.98
COLORS... \$10.98
WIDTHS: Medium or Narrow

**ROUND or
 TAPERED TOE**



ADD \$1 POSTAGE

RED BOOT - FLUTTER WHEEL - STARDUST



Ted Frye

- RB 145 COME EARLY MORNING
by Jim Coppinger
- RB 146 GOOD TIME CHARLIE'S GOT THE BLUES
by Ted Frye
- RB 147 MOCKINGBIRD HILL
by Stan Burdick
- RB 148 YOU CAN HAVE HER I DON'T WANT HER
by Ralph Silvius



Ralph Silvius

ROUTE 8, GREENEVILLE, TENNESSEE 37743 PHONE (615) 638-7784

FEEDBACK

Congratulations on the enlarged magazine—a great job. Keep up the good work!

Two comments on your August issue. First is a minor complaint. On page 28, you listed "Alabama Jubilee Mixer" but did not show record identification, which is Grenn 15017.

The article on p. 13 about "Teaching The Blind" is most interesting and useful. In this connection I recommend our "Family Squares" LP 43-001 by Paul Moore for all people interested in teaching dancing to the blind. Routines on this LP are all arm-turns and are the results of Paul Moore's years of experience with blind people. Arm turns keep blind people in contact with each other—they must maintain continuous hand touch, or they get lost.

Onward and Upward!

*J. Hugh Macey
Bath, Ohio*

A SECOND LETTER FROM HUGH

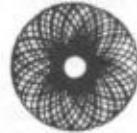
We note your letter in American Squaredance magazine of September 1973 about a record for "Swanee River."

This record is available on TOP 25107, with an easy square dance call

by Dick Leger.

We suggest you order the record from your nearest square dance record dealer. If you have problems, let us know.

*Hugh Macey
Bath, Ohio*



"Man's voyage to the moon was his crowning adventure, but mankind's harmony with God and nature will be his crowning glory."

Raeman C. Jack, Stoneboro, Pennsylvania, who composed the philosophy quoted above, died August 9, 1973. Raeman was well-known as a panelist at recent national conventions, and he and his wife edited an area bulletin. Our sympathy is extended to his wife, Irene, and their son.

Frank Mayerske, caller from Cleveland, Ohio, died September 6, 1973. He will be missed by the many area dancers for whom he called in his twenty-plus years in the activity.

SQUARE AND ROUND DANCE RECORDS BY MAIL

- In Business since 1949 at same location.
- Same day service on most orders.
- Catalog upon request.
- One of the largest stocks in the Southwest.
- Quantity purchase discounts.



MAIL ORDER-MASTER RECORD SERVICE

P. O. BOX 7176 • PHOENIX, ARIZONA 85011 • (602) 279-5521

WITH OUR COMPLIMENTS TO YOU a free sample of our record review service for all callers

All record review services are designed for the person interested in what's new, but this one is different. The differences?

- A 7" RECORD --** not a tape -- play it on your regular equipment, carry it in your 45 record case.
- ISSUED WEEKLY --** Includes all the releases for that week, singing calls and hoedowns.
- TWO SIDED --** a portion of the instrumentals of the singing calls on side one. Each band plays the opener and approximately two times through the pattern. Side two is the same as side one except that it has the vocals.
- EASY TO USE --** Each record is banded for easy identification. Just put your needle down on any band you wish, but it will play all the way through from start to finish if you wish.
- BREAKDOWN SHEETS --** are included for each singing call. File them away for future reference.
- YOURS TO KEEP --** file it and the breakdowns away for future reference. The record label is printed with the song titles. If you, or one of your dancers, would like you to do a certain singing call, just pull it out and try it again before buying.
- TIME SAVER --** do your record listening in your home, at your own convenience.
- MONEY SAVER --** you won't waste money buying records you just don't use after you get them home from the store. Review Service members get a discount on their record purchases.

5.00 PER MONTH -- BUT WRITE FIRST FOR YOUR FREE SAMPLE

gene & mary lou's dance supplies

1367 E. Taylor St.

San Jose, Ca. 95133

ASHTON RECORD CASES

ALL METAL

WITH FULL WIDTH HINGE AND TWO STURDY CLAMP LATCHES HAS SPACE FOR MIKE & CABLE PLUS ROOM FOR 120 RECORDS AND SOME "Q" CARDS. HAS BAKED ON ENAMEL FINISH AND COMES IN TWO COLORS,

BROWN, OR LIGHT GREEN.

INSIDE DIMENSION 7½ X 7½ X 15¼.

SHIPPING WEIGHT 7#.

(DEALER INQUIRIES WELCOME)

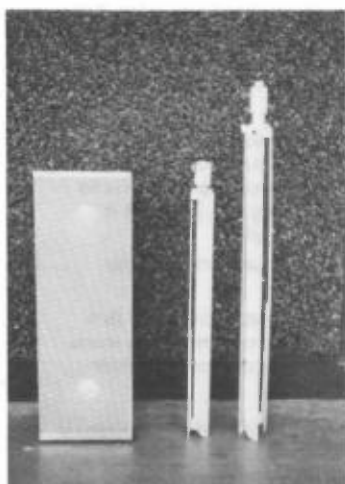
\$1495

plus \$2.00 mailing
Canada \$2.95
Calif. add 5% Sales Tax

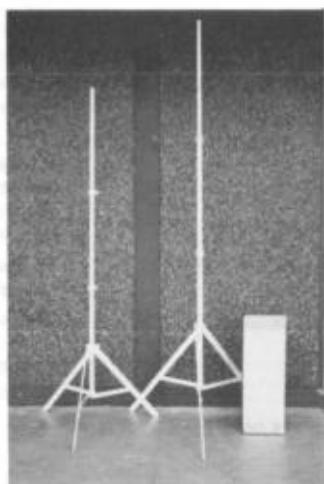


RAISE
YOUR SOUND
WITH THE **BEST** EVER OFFERED

LIGHTWEIGHT — COMPACT — STURDY



Both Stands Folded



Both Stands Extended

These stands are a beautiful addition to your equipment. They are the finest, easy-to-carry stands ever made. You can be proud to use either stand — large or small.

Small — 5 lbs.
Raises to 7'6"
\$29.95 + \$2 postage

Large Heavy Duty — 7 lbs.
Raises to 9'6"
\$39.95 + \$3 postage

Write:
J-H Stands
2718 N. Edwards
Wichita, Ks. 67204

Call:
838-3762
838-4532

Home Industries



THE RADERS

\$17.50

16"x 13"

Please PRINT name desired —
lettered on both sides.

Tastefully adorn your home, and at the same time identify yourselves to all as "square dancers." Crown your roof with a beautifully wrought weathervane, and personalize your lamp post or mail box with an appropriately lettered sign, topped with an attractive couple doing a right arm swing.

All are custom cast in aluminum and finished in long-life flat black enamel.



WEATHERVANE
27"x32"
\$25.00

ACT NOW!

Pre-paid

Check or Money Order

hOME **i**NDUSTRIES

331 Athens St.
Jackson, Ohio 45640



THE
STINSONS

\$19.50

15"x15"

Please PRINT name desired—
lettered on both sides.

WORK- SHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHOREOGRAPHY

This month's new idea of **Flip Back** has been under exploratory analysis since last June. One of the problems encountered was the teaching procedure: how to make it as simple and understandable as possible. Besides the author's original explanation of how to do it, several other methods were suggested. Chuck Peel of Angola, Indiana, came up with a method he uses to teach **Flip Back** and it is certainly well worth passing on to others, i.e., Cast $\frac{1}{4}$, split circulate and scootback.

Basically, **Flip Back** like a scootback is a *four* people traffic pattern, even though it may be called when dancers are in parallel ocean waves. In Figure 5, the head couples swing thru, which puts the girls on the ends, boys in center. A cast $\frac{1}{4}$ sets up a "box" circulate pattern of four people with the girls facing in and the boys facing out. At this point, a "box" circulate of one

position puts the girls across to face out while boys now face in taking the girls' old positions. A scootback finds boys going in to turn thru while girls fold into their spots, to allow the boys to come back and join them and to face out. The command following the **Flip Back** traffic pattern is "Boys run, pass thru," which all together equal a square thru. Now the process is repeated with the side couples, i.e., "Swing thru, **Flip back** and boys run." All men are now with their corners but out of sequence, so a right and left allemande straightens out the situation into a right and left grand with partner. Clear as mud? Don't be concerned, the caller will put across the idea one way or another, so that you can enjoy a nice new idea, **Flip back**.

There are many interesting choreography principles suggested to make it easier to keep track of where the dancers are during and after each command. One of these methods is called the "mirror image" principle. This is quite applicable, but not infallible as your editor finds out from time to time. For example, here are two strong

arguments for "mirror"-ography with figures:

Head couples box the gnat, pass thru
Both turn right (or left) around two
Line up four, cross trail thru
Left allemande.....

Head couples half sashay
Pass thru, both turn right (or left)
Single file around two, line of four
(1P2P or 4P1P line)
Left allemande.....

This "mirror image" idea has one little twist to it that is usually overlooked. There *must* be a set-up in most cases, i.e., the box the gnat or the half sashay or whatever depending upon the situation.

Example of NO set-up:
Head couples pass thru
Both turn right around two
Line up four (girls on the ends)

Head couples pass thru
Both turn left around two
Line up four (boys on the ends)

There is one system that does work every time — that is hard work and practice.



ART SHEPHERD, Christchurch, New Zealand: Please verify that curlique is an opposite sex movement (1), i.e. two men cannot curlique? (2) If they cannot, does box the gnat and cast off $\frac{3}{4}$ equal a curlique? (3) It seems that curlique always with a right hand, limits its possibilities. Couldn't we use swat the flea and cast off $\frac{3}{4}$? (4)

EDITOR'S NOTE: (1) Yes, Art, curlique, like star thru, is a boy/girl type movement. The lady uses a right hand

and left $\frac{3}{4}$ turn-under movement to end in an opposite facing direction from the man's. (2) When two men meet to curlique, which one is the girl? Or when two ladies meet, which one is the man? One could equate a two man curlique by using slide thru, but a two lady slide thru would equal a left curlique.

Box the gnat and cast off $\frac{3}{4}$ (3) does not equal a curlique. One cannot box the gnat with the same sex for the same reasons as the curlique (who goes under? Also a box the gnat ends by dropping hands, and not shoulder to shoulder which is the only way one can cast off properly. Swat the flea (4) and cast off is taboo for the same reason. We do have a left curlique which is used very little but is technically correct.

Instead of a curlique, one could use "pass thru and quarter right." Also suggested has been " $\frac{1}{4}$ Que" and more recently, "slide across" and "left slide across." There have been disadvantages to both terms which seemed to stifle their usefulness.

SUGGESTION: We have star thru, and slide thru, how about "Q-thru" to mean pass thru and $\frac{1}{4}$ right?

EXAMPLES:

Head couples box the gnat
Q-thru, boys run, square thru $\frac{3}{4}$
Left allemande.....

Head couples box the gnat
Q-thru, girls run
Q-thru, swing thru
Boys run, star thru
Pass to the center and pass thru
Left allemande.....

Years ago, the term Q-thru was used to mean just about the same thing as a curlique using hands. This is a *no hand* movement. A left Q-thru would mean to pass by left shoulders, and $\frac{1}{4}$ left to equal a left curlique without using hands. This would aid in equalizing a left curlique from a left-hand ocean wave situation.

EXAMPLE:

Promenade, head couples wheel around
Ladies lead Dixie style to wave

Balance, all-8 circulate
 Left Q-thru, boys run left
 Q-thru, boys run, pass to center
 Right and left thru, swing thru,
 Turn thru, left allemande.....

SEVERAL SOURCES: Were you personally satisfied with the Legacy meeting results?

EDITOR'S NOTE: Let's say it was a good start! Many of us in attendance who were interested in standardization were side-tracked into other areas of less interest, but which also needed defining so I guess the purpose was served. My next question is when do we get into this area of general contention — another two years? Square dancing is the only recreation enjoyed by so many which has such vague basic rules of the "game" to follow. On the other hand, maybe that's why it has been appealing, but also why it has so many drop-outs? The recommendation has been to standardize through an educational program of callers, teachers and leaders and published through the media. When do we start?



FLIP BACK

From parallel ocean waves, the ends trade and bend while the centers follow the ends single file but turn thru when they meet to go back out to the waiting ends and re-form the waves. Right hand waves remain right hand waves but at right angles to starting position, i.e., from head position to side position and vice versa.

EXAMPLES by Will Orlich:
 Heads square thru four hands
 Do-sa-do to ocean wave
 FLIP BACK, boys run
 Partner trade, pass thru

Wheel and deal, centers pass thru
 Left allemande.....

Heads square thru four hands
 Swing thru, FLIP BACK
 Boys run, slide thru (box 1-4)
 Left allemande.....

Heads lead right circle to a line
 Spin the top, FLIP BACK
 Boys run, cross trail thru
 Left allemande.....

Heads lead right circle to a line
 Pass thru, boys run, FLIP BACK
 Swing thru, FLIP BACK
 FLIP BACK again, boys run
 Cast off ¾ around
 Pass thru, partner tag
 Left allemande.....

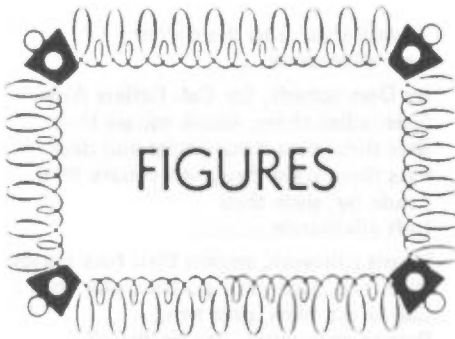
Head couples swing thru, FLIP BACK
 Boys run, pass thru (= square thru)
 Swing thru, FLIP BACK
 Boys run, go right and
 Left allemande.....

Head couples do-sa-do to ocean wave
 FLIP BACK, boys run
 Circle four to a line (1P2P)
 Star thru, spin the top, FLIP BACK
 All-8-circulate, boys run
 Trade by to left allemande.....

Head couples swing thru, FLIP BACK
 Boys run, sweep ¼ (= ladies chain)
 Star thru and pass thru
 Circle four to a line (1P2P)
 Swing thru, FLIP BACK
 All-8 circulate, girls run
 Swing thru, FLIP BACK
 All-8 circulate, boys run
 Star thru, pass to the center
 Square thru ¾ to left allemande.....

Head ladies Dixie style to ocean wave
 Balance, FLIP BACK, boys run
 Box the gnat (= right and left thru)
 Half square thru, flutter wheel
 Sweep a quarter, ladies lead
 Dixie style to ocean wave, balance
 FLIP BACK, boys run, star thru
 Trade by, pass to center, pass thru
 Left allemande.....





FIGURES

by **Chuck Besson, Alexandria, La.**

Heads square thru four hands
 Swing thru, boys run
 Girls circulate, cast off $\frac{3}{4}$
 Flutter wheel (1P2P)
 Left allemande.....

ZERO FLUTTER

Facing couples or lines:
 Crosstrail thru, U-turn back
 Reverse the flutter
 Then flutter wheel.....
 Heads crosstrail thru, round one
 Squeeze in and cast off $\frac{3}{4}$ round
 Pass thru and cast right $\frac{3}{4}$ round
 Couples circulate but girls go double
 When you get there, bend the line
 Left allemande.....
 Heads lead right circle to a line
 Pass thru, cast right $\frac{3}{4}$
 Centers trade and cast off $\frac{3}{4}$
 Reverse the flutter
 Left allemande.....

Head gents take corner forward and back

Star thru, circle up four
 Ladies break to a line of four
 Pass thru, cast right $\frac{3}{4}$
 Centers trade, centers run right
 Swing thru, walk and dodge
 Cast right $\frac{3}{4}$, centers trade
 Cast off $\frac{3}{4}$, reverse the flutter
 Left allemande.....

by **Jack Lasry, Miami, Florida**

Heads swing thru, box the gnat
 Curlique, boys run, circle to a line
 Pass thru, wheel and deal
 Double pass thru, peel off
 Pass thru, wheel and deal
 Double pass thru, boys roll right

To a wave, scoot back, curlique
 Girls trade, boys circulate, swing thru
 Boys run, half tag the line right
 Pass thru, grand right and left.....

Heads swing thru, boys run
 Bend the line, curlique
 Girls run, star thru
 Circle to a line, pass thru
 Wheel and deal, double pass thru
 Leads roll right to a wave, scoot back
 Swing thru, boys run, pass thru
 Partner tag, left allemande.....

Heads lead right circle to a line
 Centers box the gnat, right and left thru
 Square thru five, ends pass thru
 On to the next, star thru
 Do-sa-do to an ocean wave
 All eight circulate double
 Box the gnat, hold on
 Grand right and left.....

Heads lead right circle to a line
 Rollaway half sashay, pass thru
 Wheel and deal, centers square thru
 Four hands round, others divide,
 Star thru, centers in, cast off $\frac{3}{4}$
 Pass thru, on to the next, slide thru
 Swing thru, turn thru
 Left allemande.....

Heads rollaway half sashay
 Lead to the right, circle four
 Ladies break to a line, pass thru
 Wheel and deal, centers square thru four
 Others divide and star thru
 Centers in, cast off $\frac{3}{4}$, pass thru
 Tag the line, cloverleaf
 Centers swing thru, boys run right
 Tag the line, lady left, gent right
 Left allemande.....

Heads square thru four hands
 Circle four, break to a line
 Square thru four,
 Centers square thru $\frac{3}{4}$
 Others partner trade
 Do-sa-do to a wave, all-8 circulate
 Swing thru, boys trade, spin the top
 Right and left thru, half square thru
 Trade by, left allemande.....

by **Willard Orlich, Bradenton, Florida**

INTRODUCTION

Bow to your partner, spin the top
 To the same one, catch-all-8
 Right hand half, back with the left

Spin the top, to the same one catch-all-8
Left hand half, back with right,
Right and left grand.....

FOLD RIGHT

Head couples square thru four hands
Dive thru, double star thru
Fan the top and step thru
Bend the line, swing thru
Boys fold right, ladies trade
Star thru, centers pass thru
Star thru, wheel and deal
California twirl, centers pass thru
Left allemande.....

FOLD LEFT

Head couples swing sashay
Lead to the right and circle four
Ladies break and line up four
Swing thru, girls fold right
Boys trade, wheel and deal
Face your partner, swing thru
Boys trade, girls trade, boys fold left
Girls trade, centers trade, centers run
Left allemande.....

SINGLE CIRCULATE

Head couples star thru, all double pass
thru
Boys run, all-8-circulate, cast off $\frac{3}{4}$
Step thru, wheel and deal
Centers box the gnat, all double pass thru
Girls run, all-8-circulate, cast off $\frac{3}{4}$
Step thru, wheel and deal
Centers box the gnat, all Dixie grand
Right, left, right, left allemande.....

ROLLING STONES

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, centers out
Ends roll in half sashay, cast in $\frac{3}{4}$
Centers fold, pass to the center
Box the gnat, double pass thru
Centers out, ends roll in, half sashay
Cast in $\frac{3}{4}$, centers fold, pass to center
Box the gnat, swing thru, turn thru
Left allemande.....

CROSSED WIRES

Heads square thru four hands, dive thru
Crosstrail thru, centers out
Centers run, wheel and deal
Substitute, crosstrail thru, centers out
Centers run, wheel and deal
Substitute, cross trail thru, centers out
Centers run, wheel and deal

Square thru $\frac{3}{4}$ to the corner
Left allemande.....

by Don Schadt, So. Cal. Callers Assn.

Side ladies chain, heads square thru
Star thru, pass thru, wheel and deal
Pass thru, slide thru, half square thru
Trade by, slide thru
Left allemande.....

Heads rollaway, square thru four hands
Pass thru, face your partner, star thru
California twirl, pass thru,
Pass to the center, square thru $\frac{3}{4}$
Left allemande.....

Sides pass thru, separate round two
To a line, star thru, trade by
Right and left thru, dive thru, pass thru
Left allemande.....

Four ladies chain, sides pass thru
Separate round two to a line
Star thru, trade by
Pass to the center, square thru $\frac{3}{4}$
Left allemande.....

Promenade.....

Heads wheel around, pass thru
Rollaway, bend the line, star thru
Trade by, star thru, pass thru
Rollaway, bend the line
Star thru, pass thru, centers in
Cast off $\frac{3}{4}$, star thru, right and left thru
Pass thru, star thru, swing and deal
Cross trail thru
Left allemande.....

by John Fogg, So. Cal. Callers Assn.

Heads square thru, right and left thru
Two ladies chain, flutter wheel
Circle four one full turn,
Slide out to a two faced line
Wheel and deal, right and left thru
Left allemande.....

Head ladies chain, heads pass thru
Round one to a line
Ends only, star thru, pass thru
Round one, come into the middle
Slide thru, flutter wheel
Circle four one full turn
Slide out to a two-faced line
Wheel and deal, right and left thru
Left allemande.....

by Jack Lasry, Miami, Florida

Heads pass thru, around one to a line
Pass thru, tag the line, cloverleaf

Centers square thru $\frac{3}{4}$
 Left allemande.....
 Heads cross trail around two
 Hook on the end of a line
 Pass thru, tag the line, cloverleaf
 Substitute, pass thru
 Left allemande.....
 Heads rollaway half sashay
 Square thru four, split two
 Around one to a line, pass thru
 Wheel and deal, girls square thru $\frac{3}{4}$
 Centers in, cast off $\frac{3}{4}$
 Boys fold behind that girl, girls lead
 Dixie style to an ocean wave
 Eight circulate, cast off $\frac{3}{4}$
 Left allemande.....
 Heads spin the top, boys run
 Bend the line, square thru four
 Circle to a line, pass thru
 Wheel and deal
 Outsides squeeze in,
 Centers square thru four
 Ends star thru, swing thru
 Spin the top to an eight hand wave
 Grand swing thru, boys trade
 Boys run, bend the line, dive thru
 Square thru $\frac{3}{4}$
 Left allemande.....
 No. 1 couple face your corner
 Box the gnat, new heads crosstrail
 Around one to a line, pass thru
 Tag the line, girls left, boys right
 Those who can, pass thru
 Others partner trade
 Bend the line, star thru
 Lead couple California twirl
 Swing thru, boys run, bend the line
 Pass thru, bend the line
 Couples 1 and 2 right and left thru
 All barge thru, left allemande.....
 Heads rollaway half sashay
 Lead right circle four
 Ladies break to a line
 Pass thru, tag the line, cloverleaf
 Boys square thru $\frac{3}{4}$
 Centers in, cast off $\frac{3}{4}$
 Girls run, pass thru, tag the line
 Cloverleaf, girls pass thru, star thru
 Bend the line, crosstrail
 Left allemande.....
by Darrell Hedgecock, So. Calif. Callers
 Heads half square thru
 With the sides half square thru

Bend the line, ends only star thru
 Centers box the gnat, change hands
 Left square thru two hands
 Left allemande.....
 Head ladies chain, same ladies rollaway
 Half square thru, swing thru
 Tag the line, cloverleaf,
 Left allemande.....
 Sides partner trade
 Head ladies rollaway
 Heads star thru, peel off
 Bend the line, pass thru, cast off $\frac{3}{4}$
 Ends slide thru
 Left allemande.....
 Sides pass thru, head ladies rollaway
 Heads star thru, peel off
 Bend the line, pass thru
 Cast off $\frac{3}{4}$, ends star thru
 Centers cross trail
 Left allemande.....
 Head ladies rollaway, heads swing thru
 Girls trade, girls run right
 Wheel and deal, heads square thru two
 Swing thru, tag the line, cloverleaf
 Left allemande.....

by Will Orlich, Bradenton, Florida

EIGHT CHAIN THREE SET-UPS

Head couples star thru, pass thru
 Eight-chain-three, centers left turn thru
 Centers in, cast off $\frac{3}{4}$ around
 Star thru, left allemande.....
 Head couples square thru to outside two
 Eight-chain-three, clover and spin the top
 Step thru, do-sa-do the outside two
 Crosstrail thru, U-turn back
 Eight-chain-three, clover and spin the top
 Step thru, do-sa-do the outside two
 Box the gnat, pass to the center
 Square thru $\frac{3}{4}$ to left allemande.....
 Heads lead right, circle to a line
 Star thru, eight-chain-three
 Boys run, girls lead a peel off
 Bend the line, star thru
 Eight-chain-three, boys run
 Girls lead a peel off, bend the line
 Star thru, swing thru double
 Pass thru, left allemande.....
 Heads pass thru, separate around one
 In the middle California twirl
 Turn thru, partner trade
 Eight-chain-three, girls run
 All-8-circulate two positions

Boys lead a peel off, wheel and deal
Eight-chain-three, girls run
All-8-circulate two positions
Boys lead a peel off, U-turn back
Wheel and deal, dive thru
Square thru $\frac{3}{4}$ to the corner
Left allemande.....

Head couples star thru, pass thru
Eight chain three, quarter right
Swing thru, scoot back, quarter right
Eight-chain-three, quarter left
Cast off $\frac{3}{4}$ around, scoot back
Quarter left, eight-chain-three
Quarter right, swing thru
Scoot back, boys run
Lines pass thru, wheel and deal
Centers trade, left allemande.....

by Jack Lasry, Miami, Florida

Heads lead right, circle to a line
Pass thru, ends bend and star thru
Swing thru, cast off $\frac{3}{4}$
Girls trade, boys circulate
Right and left thru
Left allemande.....

Heads spin the top, turn thru
Circle to a line, right and left thru
Rollaway half sashay, pass thru
Ends move on and star thru
Centers in, cast off $\frac{3}{4}$
Star thru, double pass thru
Lead two California swirl
Star thru, cross trail
Left allemande.....

Heads spin the top, boys run
Bend the line, square thru four
Circle four, head men break to a line
Pass thru, ends trade, centers run
Centers square thru four, ends slide thru
Swing thru, spin chain thru
Boys circulate double, spin the top
Boys run, bend the line
Dive thru, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Outsides squeeze in to a line, pass thru
Tag the line right, wheel and deal
Swing thru, centers run, couples circulate
Wheel and deal, do-sa-do to a wave
Eight circulate, boys run
Lines pass thru, on to the next
Slide thru, swing thru
Turn thru, left allemande.....

Heads pass thru, separate around one
To a line, square thru four
Outsides cloverleaf, centers star thru
Left allemande.....
Heads square thru four
Split the outsides, around one to a line
Centers square thru five, ends pass thru
On to the next, star thru, centers in
Cast off $\frac{3}{4}$, star thru, substitute
Square thru $\frac{3}{4}$
Left allemande.....
Heads lead right, circle to a line
Pass thru, wheel and deal and $\frac{1}{4}$ more
Round off, double pass thru
Centers in, cast off $\frac{3}{4}$
Right and left thru, rollaway half sashay
Star thru, partner trade
Star thru, crosstrail
Left allemande.....
Heads lead right, circle to a line
Pass thru, tag the line right
Boys run, centers box the gnat
Square thru $\frac{3}{4}$, ends move on
Star thru, centers in, cast off $\frac{3}{4}$
Centers right and left thru,
Square thru four, ends star thru
Slide thru, left allemande.....

AMERICAN SQUAREDANCE magazine
WORKSHOP features original material sub-
mitted to the editor. New ideas are presented
each month. Mail new and creative material
to Willard Orlich, Workshop Editor, Amer-
ican Squaredance Magazine, P.O. Box 788,
Sandusky, Ohio 44870.

CALLERS

NEW CALLERS
EXPERIENCED CALLERS
ALL CALLERS



There is available to you a wealth of
material in our "MOST USABLE
SQUARE DANCE CALLERS REFER-
ENCE NOTES:" Easy material, chal-
lenge material, new material, old ma-
terial; all written by and for our mem-
bers. *Liability insurance, too!*

For a free mailing, send a postcard to:
SQUARE DANCE CALLERS ASSN. SO. CAL.
16404 ARDATH AVE., GARDENA, CA. 90247

Jacques' Originals

CUSTOM MADE SQUARE DANCE APPAREL

P.O. Box 8134 CORPUS CHRISTI, TEXAS 78411 Phone: 512/853/3931

For a Petticoat that really *STANDS OUT* in a crowd –
Insist on a **JACQUE'S ORIGINAL!**

*See what a difference 100% nylon marquisette makes
in the way you look and feel*



FEATURING
Cotton Batiste Top
Four Full Tiers
Complete Color Range
Prompt Delivery
Satisfaction Guaranteed

FIVE YEARS OF CONTINUOUS FULL-TIME OPERATION AND THOUSANDS UPON THOUSANDS OF PETTICOATS WORN BY DANCERS COAST TO COAST – THIS IS OUR BEST TESTIMONIAL.

When ordering, measure 1" shorter than skirt length. State waist size.

30 yard sweep **\$11.95**

50 yard sweep **\$15.95**

Pettipants – Fashioned of the finest batiste, frosted with row upon row of nylon lace, add the finishing touch to your Square Dance Wardrobe.

Mid-thigh **\$ 7.00**

Knee-length **\$ 7.50**

Complete color range available – Indicate Small, Medium, Large

Add \$1.15 each on petticoats and 50¢ each on pettipants to cover shipping and handling.
Texas residents add 5% sales tax.

Manufactured by Square Dancers for Square Dancers!

Dealers Nationwide — — — — — Inquiries Invited

WE
HAVE
WHAT
YOU'RE
LOOKING
FOR



The 200S Speaker

- * Rounded enclosure eliminates "sound trapping" corners
- * Three way projection control compensates sound to hall acoustics



The 428 Amplifier Gives You:

- * 400 watts peak power
- * 25 pound portability
- * Unique master volume control allows floor volume change without disrupting music-voice balance.

Before
You
Buy...

Try

RAYTRON
SPEAKER SYSTEMS

2211 WEST HARRISON 206-357-4880

OLYMPIA, WASHINGTON 98502



AUSTRALIA TOUR REPORT

The Hillsborough Square Dance Club has indeed been spoilt this year with the visit of so many " stars " from the square dance world. Earlier this year we were visited by Don Armstrong, Wally Schultz and then later Johnny Leclair. On each occasion these callers were accompanied by touring dancers. A few nights ago our Club was host to one of the " stars " of the round dance world, the couple Frank and Phil Lenhart from Toledo, Ohio. They were accompanied by a group of square dancers and enjoyable evening of fun, fellowship, square dancing and round dancing with twenty-four sets of dancers on the floor made their visit an unforgettable one. During the evening Frank and Phil demonstrated several round dances as well as teaching a new round dance and a new mixer to the Club.

During their two days stay in Auckland the visitors were hosted by Club members who took them on numerous sight seeing excursions, into their homes and showed them some of the New Zealand way of life. Many tales will be told, not only by our American guests, but by the Aucklanders in the months ahead as we think back on this most successful visit of this group of fine folk. One personal experience I shall never forget was allowing Frank Lenhart to drive my car on the left hand side of the road, (we are the same in New Zealand as in England), in busy traffic trying to remember how to handle a manual

gear shift, wondering which were the brake peddles and the accelerator peddles and at the same time trying to listen to the advice of two terrified wives sitting in the back seat!!! Such is the fellowship to be found in the world of square dancing and round dancing.

May I, through the pages of American Square Dance, take this opportunity of extending to any readers who are likely to be visiting Auckland, New Zealand, an open welcome to have fellowship with our Club and with our dancers, because such fellowship is priceless and to be treasured. For reference may I suggest you make a note of my name and address and where possible drop me a short note in advance so that our Club will not be caught unprepared. We would not wish to miss an opportunity to have square dancing and round dancing fellowship with any of our fine friends across the sea.


*Dr. Dennis Spackman
172 Hillsborough Road, Hillsborough,
Auckland 4., New Zealand*

JEKYLL ISLAND JAMBOREE

The ninth Jamboree started with a Grand March led by Governor Jimmie Carter, Vivian Bennett, Rod Blaylock and Mrs. Carter, and Mr. and Mrs. Mac McDonald, president of the Georgia State S/D Association. Rod Blaylock and Bob Bennett along with many attending callers led the dance sessions, while Audie and Clare Lowe directed the round dance program.

The afterparties during this weekend, August 17 to 19, featured clogging by Terry and Debbie Bennett, Charleston by Janice Lowe, an enlarging machine routine by Bob and Debbie Bennett, a professional guitarist, Jerry Armstrong, and country music picking by Tony Bullington and son, Bobby Hollis and Bob Bennett.

The next Jekyll Island Jamboree will be held August 16-18, 1974, the tenth anniversary of the event.



FOR A WORLD OF FUN....

BECOME A KNOTHEAD
 Travel 100 miles each way (one square or more) to attend club or open dance. For application form write:
 WASHINGTON KNOTHEADS
 P. O. Box 245 Gig Harbor, Wash. 98335

HERE TO CALL FOR YOU -



JACK RITTER
 OF MACGREGOR RECORDS
 Calling Tours
 Booking 1973-1975

1317 Spring St.
 Grinnell, Ia 50112 (515-236-5203)

ANOTHER WORD ABOUT LEGACY

We hope our readers have been interested in the reports of the Cleveland Legacy meetings which have appeared in both our August and September issues (and provided the theme for both magazine covers). We again urge you to send your reactions and concerns to us, so that these can be incorporated into plans for LEGACY - '75. We apologize that the names of participants, overprinted on the photo in the center of the August issue, were barely readable. We will send a clear list to anyone who requests it. Those not shown, and also not listed, were Bob and Shirley Wickers, and Louis Calhoun. In forthcoming issues, other Legacy "gems" will be shared. Thanks also to Hal Simmons of Cleveland for the line art, top half, August issue cover.

11TH REUNION - OVERSEAS DANCERS

The reunion, held at the Arlington Hotel, Hot Springs, Arkansas, Aug. 9-11, under the guidance of Cal and Sharon Golden, was attended by 199 overseas dancers and 44 guests from the Tri-Lake Swingers of Hot Springs. States represented were Colorado, Texas, Florida, New Jersey, New Mexico, Iowa, Kansas, Arizona, Michigan, Virginia, Ohio, Maryland, Pennsylvania, South Carolina, Alabama, Missouri, Georgia, Illinois, Oklahoma, Nebraska, Kentucky, Tennessee, Arkansas, and Nevada, together with five dancers from Canada. Overseas locations represented were Germany, Turkey, England, Puerto Rico, Hawaii, Cuba, Spain, Viet Nam, Alaska, Panama, Japan, France, Holland and the Philippines.

Twenty-three callers and three round dance instructors kept the dancing going. The weekend will be remem-



YOU GET A HALL - I'LL DO THE CALL!

ED FRAIDENBURG
Recording Artist on TOP Records

1916 Poseyville Rd., Route 10
 Midland, Michigan 48640
 Phone (517) 835-9524

AVAILABLE TO CALL IN YOUR AREA

WAGON WHEEL RECORDS
 THE RECORD DESIGNED WITH THE CALLER IN MIND



FLIP SQUARES

- WW 212 BAD, BAD, LEROY BROWN by Jerry Haag
- WW 312 TRAVELIN ON by Beryl Main
- WW 311 GLENDALE TRAIN by Beryl Main

Music by the Wagonmasters

P.O. Box 364 Arvada, Colorado



OVERSEAS DANCERS AT HOT SPRINGS REUNION

bered for good food, excellent service, a parade held in spite of rain, and four couples honored by Governor Dale Bumpers as commissioned Arkansas Travelers.

The requirements for attendance at one of these reunions are that you belong to and dance with a club outside

the continental limits of the U.S. proper. Because Hawaii and Alaska have been considered overseas duty by the military, they are included, with Puerto Rico, in this category.

The 1974 reunion will be held in Oberlin, Ohio.

Fran & Steve Stephens

Shown in the photo are members of one of Cal Golden's very successful Callers Colleges conducted last summer. All three colleges will be held next summer in Hot Springs, Arkansas. Those seeking information may write to the address in Cal's ad, Page 79. Pictured are Don & Sally Banks, Oklahoma; David & Carrie Beil, Kentucky; Gregory Keener & father & sister, Indiana; James & Arlene McAlmant, Illinois; Steve McDonald, Arkansas; R.F. & Clara McGouirk, Alabama; Mark Turpin & parents Glenn & Tommie, Arkansas; Bob & Liz Wilson, Illinois; John & Bobbie Bresnan, Alabama; John & Marie Lenart, Ontario, Canada; Don Harth & family, Indiana; Murel & Almedia Partee, Arkansas; Harry & Doris Lind, Wisconsin; Ed & Wilma Hawkins, Georgia; John Meyers, Arkansas; Rod & Martha Williams, Indiana; James & Mamie Dunn, Oklahoma; Ed & Laverne Flaherty, Kentucky; Sandy & Gene Heimark, California; Bill & Jean Huffman, Ohio. Instructors were: Guy & Mildred Wilkinson (Hosts), Arkansas; Cal & Sharon Golden, Arkansas; Stan Burdick, Ohio; Jim Hilton, California.



Badges

CENTURY CLUB

Merit badge of distinction. Join today.
P.O. Box 57
Westfield, Mass. 01085.
Cost: \$1.25

KNOTHEAD BADGES— Official & Original

Washington Knotheads
P.O. Box 245
Gig Harbor, Washington 98335.

LUDLOW TROPHY & BADGE

Tom Curto & Sons
116 Sewall St.
Ludlow, Mass. 01056

LLORRY'S

5630 West 29th Ave.
Denver, Colorado 80214
Activity & Club Badges

C.W. Eichhorn

SPECIALTY ENGRAVING CO.
3470 Grandview Ave. Dept. A
Cincinnati, Ohio 45241

THE MAREX COMPANY

506½ W. Columbia Ave.
Champaign, Ill. 61820
Largest selection — Fun & Club Badges
FREE CATALOGUE

NIGHT OWL BADGE — Copyrighted Official

Dance until 3:00 A.M.
For information write Lill Bausch,
2120 Jaynes St. Fremont, Ne. 68025

EMBROIDERED EMBLEMS & PATCHES—

Custom made from your design. 10 to 1000s.
Russell, 1109 Turner St., Auburn, Me. 04210.

ARMETA — Dept. A

Original Fun Club Badges
12505 N.E. Fremont St.
Portland, Oregon 97230

DO-SA-DO ENGRAVING

137 W. Main St. (213-576-7371)

Alhambra, Cal. 91801

ALL TYPES OF PLASTIC ENGRAVING

Your design or Ours!



PENNSYLVANIA— Octoberama, Voyager Inn, Franklin; Oct. 5-7; Ron Schneider, Bud Redmond, Bob & Dorothy Bennett. Write Octoberama, 55 Barrett Rd. No. 140, Berea, Ohio 44017.

NEBRASKA— 12th Ann. Free Jamboree, Lincoln, Oct. 7. Write Mrs. Bill Reilley, 5320 Wilshire Blvd., Lincoln, Nb. 68504.

MISSISSIPPI— Magnolia Swingers Festival, October 5-6, Sheraton Hotel, Biloxi; Cal Golden, Bill Volner. Write Jim Bruce, 2208 O'Donnell Blvd., Gulfport, Ms. 39501.

TEXAS— 1st Ann. Festival Peppermint Palace, Oct. 8-12, Mission; Chuck Bryant, Melton Luttrell. Write S/D Festival, P.O. Box 1168, Mission, Tx. 78572.

NEW JERSEY— Penthouse Weeknd, Somers Point; Jack Lasry; Oct. 9-11. Write Dave & Edie Platt, P.O. Box 146, Somers Pt., N.J.

ARKANSAS— 24th Ann. Festival, Oct. 12-13; Little Rock; Wayne Baldwin. Write Ronnie or Gretchen Watson, 5016 Hampton, North Little Rock, Ark.

MICHIGAN— Oct. 12-14, Timbershores Camping Resort, Northport; Bob Cone, Dick Kenyon, the Manacks. Write Dick Kenyon, 598 Mayfield Dr., Lansing, Mi. 48906.

NEW YORK— 9th International Fall Fest, Syracuse, Oct. 12-13; Lee Kopman, Dick Boyer, Bruce Johnson, Carl Hanks, Des Hetherington, Red Bates, Smiths, Easterdays, Write Al & Ginny Eichmann, RD 3, Fulton, NY. 13069.

KENTUCKY— 2nd Ann. Bluegrass Fall Round-up, Oct. 13; Phoenix Hotel, Lexington; Bill Claywell, Jim Wood. Write B. Calywell, 8207 Pandorea, Louisville, Ky. 40258.

MISSOURI— 4th Ann. Ozark Festival, Oct. 13-14, Poplar Bluff High School; Ted Frye, Don Williamson, Bill Volner. Write Mrs. Don Hall, 2429 Covington Meadows, Poplar Bluff, Mo. 63901.

MICHIGAN— Apple Festival, Oct. 13, Brandywine H.S., Niles; Bob Barnes, Wally Ishmael, Gib Mattson, Chuck Tippet, Virg Troxell, Max Forsyth, Roma Stites, Don & Marti Ayres. Write Don & Carol Soales, Rt. 1 Box 135, Edwardsburg, Mi. 49112.

SOUTH CAROLINA— 4th Palmetto Promenade, Oct. 20, Greenville. Write Helen Remy, 48 Stone Dr., Greenville, SC 29609.

OHIO— 9th Wonderland Weekend, Oct. 19-21, Reith Blickenderfer, Carl & Pat Smith. Write R. Blickenderfer, 1244 Noble Pl. SW, Massillon, O 44646.

CONNECTICUT— Twirl-O-Rama, Oct. 21; Trumbull, Curley Custer, Earl Johnston, Harry Tucciarone, Ed & Mary Feather, Judy & Bob Smith. Write Twirl-O-Rama, Box 212, Trumbull, Ct. 06611.

NORTH CAROLINA— 13th Ann. Tobacco-land Roundup, October 26-27, Raleigh; Singin' Sam Mitchell, Dorsey Adams, Allen Tipton. Write Sidney Williams, Rt. 2 Box 322, Knightdale, NC. 27545.

KENTUCKY— Double M Hoedown, Cumberland Falls State Park, Oct. 27-28; Edd McFadden, Jim Marcum. Write Esther Marcum, 1616 Ft. Sumter Dr., Lexington, Ky. 40505.

INDIANA— Hoosier S/D Festival, Oct. 26-28, Evansville; Frank Lane, Dick Enderle, Pat & Lou Barbee. Write S/D Festival, PO Box 731, Evansville, Indiana.

MICHIGAN— 13th Ann. Convention, Cobo Hall, Detroit, Nov. 2-3; Deuce Williams, Jack May, Manning & Nita Smith. Write Harold & Patsy Sharp, 471 Morse St., Coldwater, Michigan 49036.

CALIFORNIA— 23rd Ann. Fiesta de la Cuadrilla, Nov. 2-4, Balboa Park, San Diego. Write Norman Holtman, 1879 Venice, San Diego, Ca. 92107.

NORTH CAROLINA— 2nd Ann. Fall Ball, Nov. 1-3, Fontana Village; Roger Chapman, John Saunders, Allen Tipton, Harry Lackey, Charlie & Marge Carter. Write Roger & Mary Jane Chapman, 3137 Walnut St., Winter Haven, Fl.

OHIO— Fall Fling, Nov. 2-4, Quail Hollow Inn, Painesville; Ron Schneider, Gary Shoemaker, Eberharts. Write Ron & Donna Schneider, 55 Barrett Rd., Berea Ohio 44017.

PENNSYLVANIA— Fall Festival, Nov. 3, Irwin; Beryl Main, Jack Lasry, Don Sellers, John Steckman, Pat & Lou Barbee. Write John Bradley, 226 Monongahela Ave., Glassport, Pa. 15045.

ONTARIO— Square-A-Naders Special, Kip Garvey, Nov. 3; North Park Collegiate, Brantford. Write Jerry & Mary Gregory, 1 Sandra St., Brantford, Ontario N3R 5P3.

COLORADO— 13th Ann. R/D Festival, Grango Bldg., Denver; Nov. 2-4; Charlie & Bettye Proctor. Write Charlie & Louise Prebble, 5001 Bryant St., Denver, Co. 80021.

TENNESSEE— 3rd Ann. Great Smoky Mt. Festival, Nov. 2-3; Gatlinburg; Ted Frye, Don Williamson, Louis Calhoun, Vaughn Parrish, Ted & Lois Mack. Write Ted Frye, 1012 Bardill Lane, Knoxville, Tn.

INDIANA— Potawatomi Pow-wow, Pokagon State Park, Angola; Nov. 2-4; Max Forsyth, Bill Peterson, Frank & Phyl Lehnert. Write Bill & Cathi Peterson, 30230 Oakview, Livonia, Mi. 48154.

Continued on Page 78

S/D Products

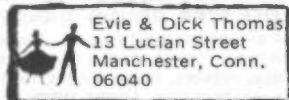
SQUARE DANCE SEALS (Since 1965) — Five-color, eye-catching seals on your correspondence are an invitation to square dancing. Order from Bill Crawford, Box 18442, Memphis, Tn. 38118. Samples on request: One sheet (50)—50¢; Three sheets (150)—\$1; Ten sheets—\$3; Twenty—\$5; Special discount on 100 sheets for club resale.

YAK STACK

Sound Columns for Callers

Write: P.O. Box 184

Wenham, Mass. 01984



S/D LABELS with dancing couple, 500 @ \$2
Order from Square Specialties, Box 1065,
Manchester, Conn. 06040.

PLAY "CHORD" PIANO IN 10 DAYS OR
YOUR MONEY BACK. "Pop" tunes, rhythm,
harmony are easy with our clear instructions.
\$3.95 ppd. Free brochure. Safeway
Samplers, 116-D S. Duffy, Butler, Pa.

ATTENTION CALLERS/DANCERS!



New choreo-tool "PAT-R-Checks" for
checking new and old figures and
breaks. Price \$3., plus 25¢ handling.
Write Dick Han, 513 S. Bluff St. Monticello,
Indiana. 47960

NOW — you can order CLINTON transistor
PA sets, speakers, mikes and equipment, plus
YAK STACK speakers, other models from
BENT LINES, 216 Williams St., Huron, O.
44839.

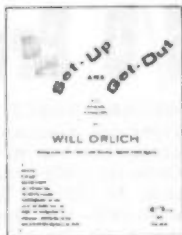
Records ●

MODERN ALBUMS FOR INSTRUCTION—
"The Fundamentals of Square Dancing"
(SIO Label) Level 1; Level 2; Level 3. Write
for descriptive literature to Bob Ruff, 8459
Edmaru, Whittier, California 90605.

Books

SET-UP AND GET-OUT:

A manual to help callers create original choreography with infinite variations. \$6 ppd. Order from Will Orlich, PO Box 8577, Bradenton, Fla. 33505.



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 aid helps on teaching. Order from Frank Lehnert, 2844 S. 109th St. Toledo, Ohio.

CHOREOGRAPHY AND SIGHT CALLING:

The first textbook on S/D structure with sight calling theory and techniques — by Bill Davis. Explains how sight calling works with choreo analysis and practical examples.

ILLUSTRATED \$7.50
Send check or money order to BILL DAVIS
180 N. Castanya, Menlo Park, Calif. 94025.

CALLERS NOTEBOOK— 250 original S/D figures, all written and workshopped by Ed Fraidenburg. Dances every caller can call. Order from ELF Enterprises, 1916 Poseyville Rd., Rt. 10, Midland, Mi. 48640 \$2.50pp.

MODERN AMERICAN SQUARE DANCE CALLERS: Know the mechanics of square dance calls and expand your choreography through the use of **COMPREHENSIVE HASH**. This book presents a new concept in hash calling that will surprise your dancers with the familiar basics. Price: \$15.00. Send to Louis P. Ouellet, 79 Sage Avenue Bridgeport, Conn. 06610.



POSTER COLLECTION— Our whole collection of 20 posters (most are enlarged, not mounted, humorous dancer-improvement series) are now available for \$5.00. Write this magazine.

Record DEALERS

ARIZONA

Clay's Barn
P.O. Box 2154
Sierra Vista 85635

Dancer's accessories, caller's equipment

CALIFORNIA

Nancy Seeley's Records for Dancing
P.O. Box 5166
China Lake, Cal. 93555

Also flags, books, shoes — All by mail!

ILLINOIS

Andy's Record Center
1614 N. Pulaski Rd.
Chicago 60639

Ask about our bonus plan

INDIANA

Whirlaway News & Records
CALLERS DREAM
13261 Chippewa Blvd.
Mishawaka 46544

MASSACHUSETTS

Jerry's Record Service
48 Grove St.
Springfield 01107

NORTH CAROLINA

Raybuck Record Serv. & Callers Sup.
Route 1, Box 226
Advance, N.C. 27006

OHIO

F & S Western Shop
1553 Western Ave.
Toledo 43609

WASHINGTON

RILEY'S RANCH CORRAL STORES
1006 Southcenter Shopping Center
(98188) or 750 Northgate Mall,
Seattle, Washington (98125)

EVERYTHING for the square dancer!



Sketchpad Commentary

TRIBUTE TO THE CALLER'S WIFE

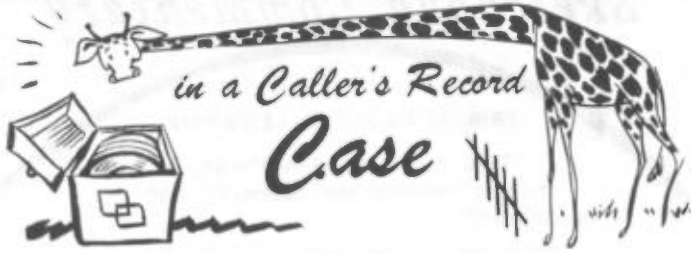
"Tilly, don't you think I'm about the best prompter ever bestowed upon a cotillion?"

"Yes, John . . . and with your splendid reputation and a sixpence we perchance could buy a cup of coffee, or at least a tiny demitasse!"

— AND EVER SINCE THAT TIME, CALLER'S WIVES HAVE PERFORMED THE PRICELESS ROLE OF GENTLY KEEPING THEIR CALLER-HUSBANDS HUMBLE!



Steal a Little Peek



These records were chosen by Glenn Turpin, caller for the "fastest growing square dance area in the nation, Arkansas." (Quotes are Cal Golden's.) Glenn is from Lepanto, Arkansas, and is known as the "Arkansas Traveler." His son, Mark, is presently developing a fine calling style like his dad's.

HOEDOWNS:

Poppin' It - Mustang
Up The Creek - Blue Star
Boil Them Cabbages Down - MacGregor
Rubber Dolly - SIO
Dorset - Top
Cabbage - Blue Star
Railey Two - Top
Stay A Little Longer - Kalox
San Luis Ramble - Scope

SINGING CALLS:

Before I Met You - Red Boot
It's Four In The Morning - Bogan
Gold Rush - Lou Mac
Bloody Red Baron - Wagon Wheel
Let Me Sing - Red Boot
Loose Talk - Gold Star
Hush Hush - Longhorn
Roamin' In The Gloamin' - Scope
Monday Morning Secretary - Red Boot
Hand Clappin' - Windsor
Time - Blue Star



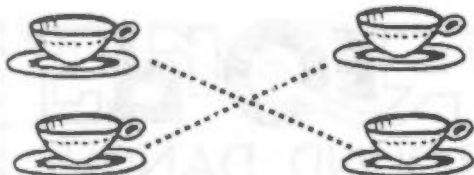
LUCKY  
 **R**ECORDS

P.O. Box 5008,
Long Beach, California 90805

PRESENTS THIS NEW RELEASE -
LR 017 - GOOD OL' BAD OL' DAYS

Called by BOB VAN ANTWERP
Music by The Country Squires

MIX'N MATCH



Edited by Fred Freutbal

ADAPTATIONS THAT FIT ANY STANDARD 64-BEAT TUNE,
TO GIVE VARIETY TO ANY CALLER'S REPETOIRE.

This is a continuation of where we left off with Fred's 8-chain-whatever figures, begun last month. Here are a couple more . . .

One and three lead to the right, circle round the track
Head gents break, make two lines, go forward up and back
Star thru, dive thru, pass thru and then
Right and left thru, turn the girl, do an eight-chain-three my friend
Head for the corner, left allemande, run home with a do-sa-do
Back to the corner, swing her, promenade you go
TAG (16 beats)

One and three promenade, halfway around the square
Down the middle with a right and left thru, turn the lady fair
Square thru four hands now, four hands around you know
Meet your corner, do-sa-do, around her you will go
Eight-chain-four now and listen while I sing
Meet the corner, swing that girl, then promenade the ring
TAG (16 beats)



WILD WEST

NEW RELEASES

WW 2-1 Hoedown: JUNGLE BUM/ JAM

WW1-6 BAD, BAD LEROY BROWN -Larry Jack

WW1-5 CITY OF NEW ORLEANS - Kenn Reid

WW1-4 SWEET COUNTRY WOMAN -John Swindle

WW1-3 DON'T MESS AROUND WITH JIM - Larry Jack

PRODUCED BY: LARRY JACK, 200 Olinda Drive, Brea, Cal. 92621 PH 714-524-0270



Larry Jack



John Swindle

RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

RIPPLING RHYTHM— Grenn 14178
Choreography by Max & Ruth Mondel
Good music and a good easy ROM-type two step.

ROMANCE IN HAVANA— Grenn 14178
Choreography by Art & Ruth Youwer
Good Latin music with intermediate rhumba type routine.

COME LIVE WITH ME— Dot 17449
Choreography by Ted & Janice Reeder
Good music, Roy Clark vocal, a short sequence, intermediate, "timing" two step.

LEARN HOW TO LAUGH— Hocter 1662
Choreography by Art & Ruth Youwer
Pleasant music; three-part intermediate two step.

SLOWBOAT TO CHINA— Decca 25509
Choreography by Paul & Bunny Davis
Good Jan Garber music; high intermediate "timing" two step.

LOT OF LIVING — Telemark 1922
Choreography by Roy & Phyllis Stier
Light peppy music; flowing intermediate-plus quickstep.

SÓ BLUE— Telemark 1509
Choreography by Peter & Beryl Barton
Very pretty music; good intermediate waltz with some new combinations.

TOP OF THE WORLD— A&M 8556
Choreography by Ken Croft & Elena de Zordo
Great music by the Carpenters and a good easy-intermediate two step using mostly basics.

WHEN YOU'RE SMILING— Hocter 1620
Choreography by George & Bobbie Stone
Good peppy music and a good three-part happy intermediate two step.

HAPPY SONG — Hi Hat 916
Choreography by Otis & Shirley Masteller
Good music with a strong beat; good easy two step.

JUST FOR ME— Hi Hat 916
Choreography by Ray & Elizabeth Smith
Good "Waltz You Saved For Me" music; a flowing intermediate routine.

HAPPY DANCING— Grenn 14177
Choreography by Oscar & Fran Schwartz
Good peppy music with an easy-intermediate two step routine.

SWEET THOUGHTS — Grenn 14177
Choreography by Dwain & Judy Sechrist
Pretty "I'll Take Romance" music; a good flowing intermediate waltz.

ROSETTA— Telemark 884
Choreography by Eddie & Audry Palmquist
Good peppy music; a good fast-moving high-intermediate to challenging quickstep in the "Boo Hoo" class.

SUGAR FOOT — Roper 309
Choreography by Hap & A.J. Wolcott
Good low-down music; a good fun-to-do intermediate two step.

PLEASE WANT ME— Ranwood 847
Choreography by Carmel & Pete Murbach
Good "Someday" music; a flowing three-part high-intermediate two step with the Murbach combinations.

OH CHA CHA— Blue Star 1954
Choreography by Betty & Clancy Mueller
Easy level routine mixing the cha cha and the Charleston.

GYPSY WALTZ— Blue Star 1954
Choreography by Betty & Clancy Mueller
Pleasant music and a good easy routine.

TOM KAT KAPERS — Belco 256
Choreography by Pat & Louise Kimbley
Cute music and a good easy two step.

PAPA JOE'S POLKA— Belco 256
Choreography by Vaughn & Jean Parrish
Good lively, swinging piano music; easy two step.

1. Butterfly
2. If Tears Were Roses
3. Beautiful River
4. Yellow Ribbon (Burtner)
5. Charmaine
6. Roses For Elizabeth
7. Arms Of Love
8. Getting To Know You
9. Flowers On The Wall
10. Polka Dots

TOP TEN

New Flip Singing Call

BUT I DO

by Ernie Kinney

Hi-Hat 428

HI-HAT DANCE RECORDS

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

Very few records have been released this month although quite a few have been advertised. This slowdown in record production may be noticed more and more as time passes, because petroleum is used quite extensively in record production and the pressers are faced with a shortage of this product. This shortage will show up on records now in use, when the labels have to repress. Small pressings of 500 or so records have always been regarded as nuisance orders by pressers who produce pop records by the millions for the teen age trade, so square dance record companies can look for long waits when records have to be repressed.

Only one hoedown has been released this month. It's good but a bit wilder than most Kalox hoedowns:

GOLDEN SLIPPERS/ WALK AND TALK;
Kalox 1148.

A new mini-album is out on Gold Star 100, which has four singing calls by Carl Geels of Ft. Wayne, Indiana. The accompanying music is piano, violin, guitar and drums; however, there are no instrumentals on the record so it would not be of much use to callers but fine for "basement dancers." Tunes used are **LITTLE RED BARN IN INDIANA, WABASH WHIRL EVERY JULY IN INDIANA, NOTRE DAME VICTORY MARCH, IN INDIANA NEATH A DUNELAND MOON.** This mini-album sells for \$3.00.

I'LL ALWAYS LOVE YOU, Hi Hat 427

Caller: Dick Houlton

Heads square thru four hands, do-sa-do

the outside two, swing thru, boys run right, bend the line, up and back, slide thru, right and left thru, flutter wheel, swing and promenade.

TRAVELING THE BACK ROADS, Blue Star 1957; Caller: Nate Bliss

FIGURE: Heads promenade half way, four ladies chain across, heads lead right and circle to a line, star thru, pass thru, trade by, pass thru, swing, prom.

TRAIN OF LOVE, Blue Star 1961

Caller: Nate Bliss

Head couples promenade three-quarters, sides flutter wheel, substitute, double pass thru, centers in and cast off three-quarters, star thru, square thru three quarters, swing corner and promenade.

RAMBLIN' ROSE, Windsor 5021

Caller: Marv Lindner

Heads square thru four hands, do-sa-do, spin chain the gears, swing thru, boys trade, promenade full around.

RIDE ME DOWN EASY, Bogan 1253

Caller: Dick Hedges

Head ladies chain to the right, heads flutter wheel, sweep a quarter, pass thru, do-sa-do, swing thru, boys run right, tag the line, face left, promenade.

BRING IT HOME TO YOUR WOMAN, Hat 207; Caller: John Smith

All four couples flutter wheel, heads up and back, square thru four hands, pass thru, clover flow, corner left, allemande, partner do-sa-do, swing corner, promenade.

LOOKIN' HIGH AND LOW FOR BABY,

Top 25285; Caller: George Peterson

Heads promenade half way, lead right and circle to a line, up and back, pass thru, bend the line, flutter wheel, sweep a quarter, pass thru, swing the corner, left allemande and promenade.

YOU TOOK THE RAMBLIN' OUT OF ME, Longhorn 1001; Caller: Louis Calhoun

Heads promenade half way, down the middle right and left thru, curlique, boys run, right and left thru, dive thru, square thru three quarters round, swing the corner lady, promenade.

SWEET COUNTRY WOMEN, Wild West 1-4

Caller: John Swindle

Heads promenade full around, sides

square thru four hands, corner do-sa-do, spin chain the gears, swing corner, promenade.

SILVER DOLLAR, Rocking A 1359
 Caller: Bobby Jones

Heads flutter wheel, square thru four hands, corner do-sa-do, swing thru, turn thru, swing corner, left allemande, come back and promenade.

THERE'S BEEN SOME CHANGES MADE

IN TOWN, Macgregor 2134; Kenny McNabb
 Head ladies chain, heads curlique, boys run right, flutter wheel, swing corner, left allemande, go back and promenade.

SWEET GEORGIA BROWN, Blue Star 1960
 Caller: Bob Rust

Heads promenade half way, in the middle square thru four hands, right and left thru, dive thru, pass thru, left allemande, right and left grand, do-sa-do your own, corner swing, promenade.



Beautiful petticoats made with two layers of nylon chiffon trimmed with 3-inch lace: white, black, pink, red, blue; 19, 21, 23, or 24" long — \$16.00

"Petti-Pak" is a vinyl bag with a drawstring to carry or store petticoats — \$1.50



The "CLASSIC" styled for today's dancers is fully lined with steel shank, one-inch heel, strap and buckle with elastic goring; size 6-10 N width, size 4½-10 M width. Black or white \$9.95, red or navy blue \$10.95, gold or silver \$11.95. Postage 75¢



Mankato, Minnesota 56001
 Route 1, Box 165
 Tel. 507-388-8576

The "SWINGER" with a leather upper and sole, foam inner sole, ½" crepe heel and steel shank is great for looks, comfort and durability; size 5-10 N width, size 4-10 M width. Black or white \$9.95, red, yellow, pink \$10.95, gold or silver \$11.95. Postage 75¢

SQUARE AND ROUND DANCE CHRISTMAS CARDS



10 Different Colorful Cards

\$1.50

PLAQUE



IDEAL FOR GIFT

\$1.95

GLAZED CERAMIC TILE WITH RED & BLACK DANCING COUPLE ON WHITE

Beverage napkins \$.75
 Luncheon napkins \$.75
 S/D Stationery \$1.60
 S/D Stationery \$1.00
 S/D Stationery \$.60

SQUARE DANCE SEALS
 Handy, colorful seals
 One shee of 50 \$.50

Include 50¢ for handling

S/D Decal \$.35
 Plastic Key Ring \$.50
 Leather Boot Key Case \$.60

SEND FOR ILLUSTRATED BROCHURE

SQUARE SPECIALTIES

P. O. Box 1065 Manchester, Conn. 06040

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.

The subject of too many new things to memorize (I won't even call them basics) has been broached often in the past few years. Many ardent square dancers have given up and can never again be expected to join us because of the continual flow of new material to be added to an already insurmountable list. If these were genuine new ideas for a better and more enjoyable activity, I am sure we would be most happy to try them. Time and rejection by dancers and callers have proven that most of these so-called new basics are just useless, undesirable junk, the teaching of which only consumes time which could be directed toward smoother, easier, and more enjoyable dancing.

Many articles and much discussion have gone into the movement to put dancing back in square dancing. There are those who advocate the opposite, insisting as they blithely go about the business of destruction that it is all for "FUN." I would be the first to agree that square dancing should be fun, but fun for all, not just a few.

Why, may I ask, should I or any of us who prefer smooth dancing be subjected to the herky-jerky type that some folks insist is fun? It isn't fun for me and I would wager not fun for many dancers who have been taught the real enjoyment of smooth dancing.

In discussing this problem with some of the more serious minded leaders of our activity, I find that almost 100% agree that we would all be far better off if 95% of the junk and gobbledegook that is imposed upon us were never published. There is a true feeling of frustration running through our activity because of this very problem.

Some callers are quitting in protest and actually there are few qualified replacements for them. Oh, to be sure there are and always have been those who are anxious to take over the reins. After all, those "old fogeys" were always harping about smooth dancing and less garbage, oops, verbiage. These eager new talents in most cases represent that 8 to 10% who are constantly clamoring for new gimmicks. This brings me to another favorite gripe, and an honest one it is.

Why do so many callers feel that it is so necessary to cater to the demands of the few who are so eager to try every thing regardless of its worth? Actually only about 10% or less of all square dancers in the country are even remotely interested in this. They are also the ones who voice their opinions and express their desires. The poor caller who is trapped by these few spends countless hours memorizing this junk often without any attempt at analyzing it. As a result, he has less time to prepare an acceptable program with an emphasis on timing and smooth dancing.

In summation, I would like to offer a suggestion that has been made by others as well. Since there are so many of us who do not want to see our activity destroyed by these few in our midst, why not let our feelings be known? I know that it is easy to remain quiet and even to quit the activity when the pressure becomes too great. I also know that in that direction lies oblivion. Yes, absolute extinction of this great form of recreation because the very ones who are right now causing the old faithfuls to give up will not take on the responsibility of preserving what is left of this great part of our

national heritage.

Let your feelings and ideas be known. Write the square dance publications, the record companies, and your own councils and state federations or associations. Speak to your callers; they will welcome your ideas and often will join you in this crusade. It is a crusade, to save something beautiful and worth saving.

American Squaredance magazine, Square Dancing (formerly Sets In Order), the New England Caller, and many other square dance publications will be glad to hear from you. The Footnotes editor, Bob Kendall (Washington) has editorialized on this same subject. Otto Grunthal, publisher of the Idafed Tattler (Idaho) is as concerned as we are. We must let our feelings be known.

Recommending the 75 square dance basics to be taught at all first year

dancer classes, and giving the people who have been exposed to these 75 basics a place to dance without the need to continue learning more and more challenge or experimental movements will preserve this activity and conserve our dancers.

On the other hand, we must allow those who desire the experimental or challenge type dancing to have a place to go. Willard Orlich has suggested a method of up-dating these basics periodically and it is a great plan. To make suggestions or to criticize without giving an alternative is a waste of time and energy. To offer an alternative without some firm implementation is a study in frustration. Let's do something and stop talking so much about it. We surely won't be any worse off, and perhaps by a little action we can achieve a workable solution to one of our most pressing problems.

And friends, it is our problem!

Bob McNutt
Benton City, Washington

**CLUBS
LEADERS**



**CALLERS
DANCERS**

BADGES THAT SAY HELLO—Any size, shape or design, 50 colors in stock. Can copy any design or motif, or design a new badge for you. Send in sketch for free club samples.

Write for new free 284 goofy saying and 296 fun qualifying badge booklets, just released. Badges: standard \$1.10; deluxe \$1.35.

New and used sound equipment—all makes and power sizes, featuring Bogen, Califone and Newcomb. Mikes: AKG, Electro-Voice, Norelco, Shure; Sony and Vega Wireless Mikes. Sony tape recorders. Recording Tape Audio-Sony - Reel - Cartridge - Cassette. S/D Magnetic **CAR SIGN**: Red, Blue, Black Figure. \$1.75 ea; \$3.45 pr. plus 24¢ postage. Other equipment: sound columns, monitors, mike and speaker stands, 7" record envelopes: clear plastic & green stock, Speedup & Slowdown for floors. S/D Boosters bumper strips, auto antenna flags, decals, license plates.

Plastic Engraving Service—S Bob Rottman
11041 S. Talman Ave., Chicago, Ill. 60655
Beverly 3-5527 or 233-5527

Mustang and Lightning S



MUSTANG:

MS 158 — JAMBALAYA

Caller: Nelson Watkins

MS 156 — TEARING UP THE COUNTRY

Caller: Chuck Bryant

MS 155 — PICTURES

Caller: Johnny LeClair

MS 157 — EARL'S BREAKDOWN/ FOGGY
MT. BREAKDOWN (Hoedown)

LIGHTNING S:

LS 5019 — DON'T FIGHT THE FEELING
OF LOVE, Caller: Lem Smith

LS 5018 — TOUCH THE MORNING

Caller: Rex Coats

LS 5017 — YOU ARE WHAT I AM

Caller: Les Main

LS 5016 — JAMESTOWN FERRY

Caller: Nelson Watkins

1314 Kenrock Dr., San Antonio, Tx 78227



DANDY IDEA



The Caller Tape Service is probably better known as a booking service for callers. However, it works both ways for the caller and also for the program director. It helps the caller find a date or two that he might have trouble filling on his own. On the other hand, it may also help the program director find a caller in a hurry when some other caller cancels out. In most cases, program directors write to fill regular dates for their clubs, and some big events.

The service is a national service. I can and have filled dates in one part of the country with a caller from another part of the country, without having met either party.

What about a fee you ask????? Sure there's a fee. A small fee for the caller, and no fee for the program director UNLESS they want to hear a tape of the caller. Even then the fee is small - \$1.25. In most cases the tape is requested only when the caller is unknown or unheard of. Program directors have asked for callers for as little as \$50.00 up to \$200.00. Some callers send me a record of a singing call; they should send me a tape of some patter and a singing call, what a caller would do for one full tip. The

level should be that with which the caller wants to impress the listener. The tape can be sent in any form or any speed. These can be adjusted to the satisfaction of the program director.

Any singing call records I receive do not go to waste. I do a radio show every night on a local radio FM station (all western) and I play only square dance music and talk only about square dancing. (I tape this show during the day, to be played later in the evening.— I play every record I receive, and I receive calls from both callers and dancers asking about the records. If any of you boys have records you want played over the air, see that I receive a copy. The tape you understand is ONLY for callers who are trying to get started as traveling callers or are unknown. In most cases it does pay off because we do have some very good callers who are unknown and should be given the chance for exposure.

*Harry Tucciarone
57 Gisella Road
Trumbull, Connecticut*



RANCH RECORDS

ROUND & SQUARE

HARRY & MARY ANN SUMNEY
1323 ORLANDO DRIVE
FORT WAYNE, IND 46825

Phone after 4:30 p.m.
219-489-5868



Monthly Releases — Replacements
Record Sleeves
Diplomas — Round & Square
Floor Care —
Speed-up & Slow-down

Mail-Order

McGOWAN SIGN COMPANY

1925 Lee Blvd.
MANKATO, MINNESOTA 56001
507-345-4125

*The Nation's Finest
S/D Promotional Products*

MINI STICKERS
BUMPER STICKERS
MAGNETICS
NYLON FLAGS
SQUARE DANCE SEALS



Dealer Inquiries Invited — Carry The Best!
Write for Free Catalog

Square Dance CLOTHING



CALIFORNIA

Do-Sa-So Shop
137 W. Main St.
Alhambra, Cal. 91801
Complete S/D Wear — Catalog Available

FLORIDA

CHEZ BEA for square and
round dancing CREATIONS
650 N.E. 128 St. (759-8131)
No. Miami, Fla. 33161

ILLINOIS

THE MAREX CO.
506½ W. Columbia Ave.
Champaign, Ill. 61820
NOVELTY & ACCESSORY CATALOG

INDIANA

ALLEMANDE SHOP (219-663-2476)
250 North Main St.
Crown Point, Ind. 46307
OUR BUSINESS — S/D CLOTHING
B-BAR-B SQUARE DANCE APPAREL
1538 Main St. (Speedway)
Indianapolis, Indiana 46224
RECORDS SHIPPED SAME DAY

KANSAS

THE SQUARE DANCE SHOPPE
2527 West Pawnee (316-943-8594)
Wichita, Ks. 67213
Everything for the Square Dancer

KENTUCKY

Preslar's Western Shop Inc.
3111 S. 4 St.
Louisville, Ky. 40214
All S/D Supplies; Newcombs & Mikes

LOUISIANA

BETTY-JO Enterprises (504-888-5155)
P.O. Box 244
Metairie, La. 70004
Petticoats for Adults, Teens, Pre-Teens

MICHIGAN

RUTHAD (313-841-0586)
8869 Avis
Detroit, Mich. 48209
Prettler, perkier, petticoats, pantalettes

NEW JERSEY

The Corral, John Pedersen, Jr.
41 Cooper Ave.
West Long Branch, N.J. 07764
S/D APPAREL AND ACCESSORIES

NEW YORK

IRONDA Square Dance Shoppe
759 Washington Ave. (266-5720)
Irondequoit, Rochester, N.Y.
Everything for the square dancer!

OHIO

BELT & BUCKLE Western Shop
1891 Mapleview Dr. (216-524-8970)
Cleveland, Ohio 44131
S/D Clothing, Jewelry, Records

HERGATT'S WESTERN SHOP
50 N. Linwood Ave.
Norwalk, Ohio 44857
EVERYTHING WESTERN

M & H WESTERN FASHIONS
13002 Lorain Ave. (216-835-0354)
Cleveland, Ohio 44111
MAIL ORDERS WELCOME

SQUARE TOGS
11757 U.S. 42
Sharonville, Ohio 45241
RECORDS AVAILABLE, TOO!

THE WESTERN SHOP
33 South Main St.
Miamisburg, Ohio 45342
Will ship anywhere same day.

PENNSYLVANIA

Marea's Western Wear & Records
3749 Zimmerly Road
Cor. Love & Zimmerly)
Erie, Pa. 16506

SOUTH CAROLINA

Marty's Square Dance Fashion
404 Cherokee Drive
Greenville, S.C. 29607
S/D Clothing for men & women

TENNESSEE

Nick's Western Shop
245 E. Market & Cherokee
Kingsport, Tenn. 37660
WILL SHIP RECORDS & CLOTHING

WEST VIRGINIA

BUCK & SANDY'S WESTERN WEAR
Route 3, Meadowdale
Fairmont, West Virginia 26554
Complete Line for Square Dancers

Puzzle Page

Place the following words in the proper places in the puzzle diagram:

Three letters:

- Ago (long time since dance)
- Ark(y)
- Bow
- Eat (refreshments)
- Got (to dance)
- Hop (Bunny)
- Sag (old petticoat)
- Set
- Sew
- Sum (Caller's fee)
- Run
- Top

Four letters:

- Call
- Cues
- Easy
- Late (caller)
- Pair
- Spin

Five letters:

- Grinn
- Hands
- Honor
- Sweet (partner)

Seven letters:

- Dancing
- Glitter
- Western

Eight letters:

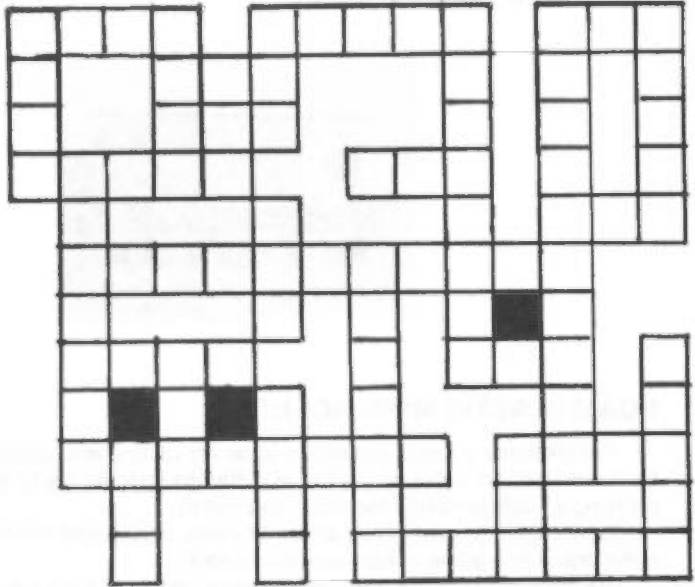
- New basic
- Slow ones

Ten letters:

- Square 'em up

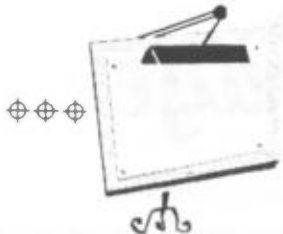
Eleven letters:

- Square Dance

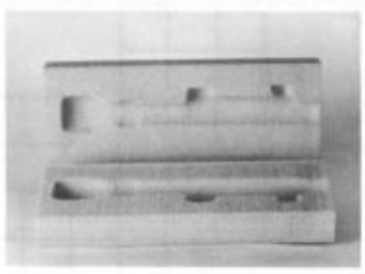


LAST MONTH'S PUZZLE ANSWERS

- | | |
|----------------|-----------------|
| Ken Anderson | Ken Bower |
| Sonny Bess | Dick Leger |
| Ray Bohn | Don Franklin |
| Don Williamson | Les Main |
| Bob Dawson | Beryl Main |
| Red Donaghe | Dave Hass |
| Harold Bausch | Ted Frye |
| Ed Ross Smith | Jack Lasry |
| Deuce Williams | Ed Foote |
| Sam Mitchell | Dan Dedo |
| Bob Rust | Ken Oppenlander |
| Johnny Creel | Bob Holup |
| Dick Jones | Jack Cloe |
| Cal Golden | Jim Kassel |
| Ernie Kinney | Bruce Busch |
| Bob Fisk | Art Galvin |
| Mac Letson | Dick Han |
| | Marie Gray |



◆◆◆◆◆◆◆◆◆◆ *Product Line*



FOAM PLASTIC MIKE HOLDER

Callers come up with ingenious ideas for resting microphones on the table between tips and we've seen a lot of different approaches to the problem of creating a "soft landing" for expensive mikes.

Some callers use soft-lined zippered cases, others toss the mike on a towel; some put it in a glove, others put it in a sock.

The most appropriate item we've seen recently is a square of foam plastic, which is often available in the houseware and furnishings departments of most stores. Urethane or other foam plastic materials can be cut to various sizes or hollowed out to make a good fit.

One caller we know has a friend who installs telephones, and the foam cubes in the packing cases for these are perfect, he says. They are throw-away items for the phone company.

Cal Golden and others are marketing the especially-fitted foam cubes above, which come in pairs for enclosing the mike after the dance. See page 79 for Cal's address.

B. & S. SQUARE DANCE SHOP

Billy and Sue Miller MAGNET, INDIANA 47555 Phone: (812) 843-2491

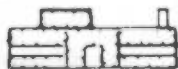
50 yds. nylon marquisette, cotton top, wide elastic band. Order 1" shorter than skirt. 4 tiers on 21" and longer, 3 tiers on 19" and shorter. Colors: white, black, yellow, pink, blue, forest green, red, multicolor, orange, med. purple, royal, mint green.
\$13.95 plus \$1. postage
35 yd. slip \$11.95 + \$1.

Dealer inquiries welcome
petti-pants & slips
Indiana residents add 2% sales tax

The shoe most square dancers wear. 1/2" heel with elastic binding around shoe. Strap across instep.
Black & White \$9.95
Yellow, Pink & Orange \$10.95
Silver & Gold \$11.95
Sizes 4-10, Medium and Narrow
Postage .65. Immediate delivery.



places to dance



GLOBESWINGERS Group Tour to the 10th Aloha State S/D Convention, Feb. 1-3, 1974, featuring Ron Schneider & Jack Lasry. For info or to pre-register, write John & Doris Campbell, 1124 El Camino Real, San Carlos, Cal.

TRAVEL CLUB INTERNATIONAL
membership entitles you to participate in any club tour; to schedule your own tour; to receive discounts. Write for details to: 7021 Avrum Drive, Denver, Colo. 80221.

GLOBESWINGERS Caribbean Holiday, April 21, 1974. Jet & Cruise to New Orleans, Cap Haitien, Miami, San Juan, Nassau, St. Thomas. Write John & Doris Campbell, 1124 El Camino Real, San Carlos, Ca. 94070.

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

HOOSIER S/D FESTIVAL, Oct. 26-28, 1973 Evansville, Indiana. Callers: Frank Lane, Pat & Lou Barbee, Dick Enderle. Write Hoosier S/D Festival, Box 731, Evansville, Indiana 47714.

PROMENADE HALL
7897 Taft St.
Merrillville, Ind. 46410
For information, call 219-887-1403
TOTAL SQUARE DANCE PROGRAM!

13th TOBACCOLAND ROUNDUP, Oct. 26-27, Jaycee Center, Wade Ave. Raleigh, N.C.; Sam Mitchell, Allen Tipton, Tommy Holleman, Jessie Taylor. Write Sidney Williams, Box 322, Knightdale, N.C.

ENCORE, Continued
sic. 'Gimmicks' would retain their place as 'spice' for a program. . . . The most important aspect in square and round

dancing is music. It is the only common denominator between caller and dancer. Each does his part with music as his guide."

NOW AVAILABLE.

THE CAYMAN ISLAND CONTRA

Lloyd Shaw Recording No. 191/192

*The new contra that actually teaches
CONTRA CORNERS
without effort!*

*And, in addition, is a fun dance that
romps up and down the hall to delightful music,
used through the courtesy of Sets In Order,
and played by Ed Gilmore's "Bunkhouse Four"*

"BUNKHOUSE JIG"

Dance by Don Armstrong.

LLOYD SHAW RECORDINGS

P.O. Box 203 Colorado Springs, Colorado 80901



TO RECALL, RESTORE AND TEACH THE FOLK RHYTHMS OF THE AMERICAN PEOPLE

SQUARE DANCE BOOK SERVICE



FOR CALLERS: \$2.00



TEACHING AID
\$2.00



S/D CARTOONS
\$1.50



A Smooth Dancer
\$3.00 copy
Temporarily
out of print



ADAPTATIONS: \$2.00



SPECIAL CLOSEOUT
WHILE THEY LAST—
1970 edition—\$2. each
or \$1. for 10 or more!



COMPLETE: \$5.00



S/D DIPLOMAS
R/D DIPLOMAS
10c ea. or quant.
rates



GREAT NEW BOOK
\$3.00



HASH SYSTEM: \$2.



S/D CARTOONS: \$2.



Christmas cards
(Buy 'em early)
\$1. pkg. of 10
with envelopes



1972 edition
PLUS-50 \$3.
Basics for
Advanced Club

PROMOTIONAL FOLDERS

100 @ \$4.
300 @ \$10.
etc.

See Dec. '72
p.36

for details...

CLIP ART BOOK

Square Dance
Drawings, art
to dress up all
your bulletins
flyers, ads, etc.

\$3.

THE BEST OF WILL ORLICH

136 pages of
choreography, etc.
from A/S/D for
almost 5 years. A
must for callers!
\$5.

ASK ABOUT
QUANTITY
PRICES

Order from this magazine:
P.O. Box 788
Sandusky, Ohio 44870

The BOOK SHELF

— by MYRTIS LITMAN

300-PLUS STAR THRU EQUIVALENTS And Their Uses

by Jim Gammalo (1973)

The idea for this book came to the author quite a few years ago when he was seeking a common denominator in square dance choreography, and found this common denominator to be the basic "Star Thru". Since the basic has been introduced into western square dancing by Ed Michl in 1960, there has been nothing else so widely accepted as the versatile Star Thru. In fact, there has been a tendency to overuse it because it does lend itself so well to modern square dancing. Here, in this book, Jim Gammalo has worked out 339 equivalents to the Star Thru, and it has taken more than ten years of intense thinking, workshopping, and writing figures to fill this 79 page book with suitable material from his sharp and analytical mind. The size of the book is 5 by 7 inches, easy for a caller to store it right in his record case. The spiral binding makes it convenient to open up and lay flat for reading.

Callers should find this material useful in presenting their programs to

dancers and helpful in adding variety to their calling. There will be no reason for needless repetition of the Star Thru when callers understand how to use the knowledge they gain from this book. This is valuable to the discriminating caller who feels responsible for giving the dancers variety, and still being in command of floor.

All examples are from the 1p2p set-up, will work for any route, in or out of sequence, and results will be no more than calling star thru. Some of the examples will work for two couples. The routes can be zeroed out, or shifted in or out of sequence; the ocean wave set-ups resolved, 8-chain thru set-ups, double pass thru set-ups, finished double pass thru set-ups, clover set-ups, and trade-by set-ups can all be zeroed out. The explanation of how to do this is found in the eight chapters of "Star Thru Equivalants" by Jim Gammalo.

Order from: (\$7.50)
Jim Gammalo
P.O. Box 9309
Olmstead Falls, O. 44138

NEW! YOUR OWN CLUB STICKERS FOR EITHER SIDE OF GLASS

Allow 2 weeks for delivery.

THESE ARE DECAL TYPE STICKERS
wet the decal and transfer to desired surface

MINIMUM ORDER 10

LESS THAN 100—25¢ EACH ■ 100 OR MORE 20¢ EACH

The decal has a light blue background, the dancers are royal blue. The words "round dance," outside lines and double circles are black. The club name, city and state are in regular gold leaf, filling the ribbon area. These are the only colors available at this time.

Send for free catalogue on badges, stickers, accessories, etc.

MAREX Box 371, Champaign, Illinois 61820



GRAND ZIP, Continued

given our little dance, "Penny Arcade", which seems to reflect the feelings across the country. Gee! are we happy.

Inclosed is our check for two years subscription and it is a bargain!!!

Art retired from Firestone Tire and Rubber in July, after 30 years, and now we are planning a day class for the people who cannot attend a night session of round dancing. It is something new and we have high hopes for its success. Will let you know how it fares as it might be something for others to try in their area.

*Art 'n Evelyn Johnson
Long Beach, California*

EVENTS, Continued

NEBRASKA— Ann. Western Mardi Gras, Nov. 3, Livestock Exchange, Omaha. Write Glenn Lapham, 4971 So. 42nd St., Omaha, Neb. 68107.

ILLINOIS— 19th Ann. NDI S/D Callers Assoc. Fall Festival, Romeoville High School, Nov. 4. Write Cliff Benson, 5638 N. Keystone Ave., Chicago, Ill. 60646.

BOUNCE BACK BOUNTY, Continued

eagerly anticipated. Traveling extensively to call dances and conduct clinics gives us a people-to-people pulse-taking opportunity that is totally exhilarating, from the headbone to the anklebone.

There is a little sign in our office in Huron that says: "Do you have long range goals to keep you from being frustrated by short range failures?" (Charles G. Noble). The secret of that inner strength, or BOUNCE-BACK BOUNTY, that can come to all of us when we need it, is contained in those meaningful lines.

We must keep our eyes on the long range perspective, looking past our day-by-day probelms, to accomplish anything that we believe is worthwhile. Try it. It works. Perhaps you've got more reserves of BBB hidden somewhere in the remote channels of your psychic being than you thought you had!

INSTANT RECORD SERVICE

FOLKRAFT

AND

DANCE

RECORD

CENTER

LARGEST SELECTION
IN THE EAST

DANCE RECORD CENTER

1159 BROAD STREET NEWARK NEW JERSEY 07114

SIGN-OFF WORD



*For yesterday is but a dream
And tomorrow is only a vision,
But today well lived
Makes yesterday a dream of happiness
And every tomorrow a vision of hope.*



**GREAT NEW
SOUND IN
MUSIC**

NEW RELEASE
ER 103
FREIGHT TRAIN
by Singin' Sam Mitchell

RECENT RELEASES
ER 101 WHO by Joe Prystupa
ER 102 ROLL OUT THE BARREL
by Singin' Sam Mitchell

FOR RECORDS: WRITE OR PHONE ELITE
P.O. BOX 242 TEL. (413) 786-5522
FEEDING HILLS, MASS. 01030



**SQUARE DANCING IS AN AMERICAN HERITAGE
CAL AND SHARON GOLDEN PRESENT SOMETHING NEW AT
FRENCH LICK SHERATON HOTEL, FRENCH LICK, INDIANA**

**THREE WINTER WONDERLAND WEEKENDS
PUT TOGETHER JUST FOR YOU**

Vacation and Learn to Square Dance
At the Same Time
Three Big Weeks to Choose From

1973	1974	1974
December	January	February
2 thru 7	27 thru Feb. 1	10 thru 15

These weeks have been especially designed to teach non-square dancers basic fundamentals of square dancing and are for those wishing to brush up on their square dance basics as well as enjoying the art of having fun with other people. Cal and Sharon will be assisted by three other callers and their wives.

THIS IS A PACKAGE WEEK!

NOVEMBER
16, 17, 18 Weekend
Traverse City, Michigan

NOVEMBER
23, 24 Weekend
Hot Springs, Arkansas

For Further Information, Write: Sharon Golden, P.O. Box 2280, Hot Springs, Arkansas 71901
Phone 501-624-7274

1973 December 7, 8, 9	1974 January 25, 26, 27	1974 February 15, 16, 17
Cal & Sharon Bob Vinyard Bob Braden Jack & Marie Seago	Cal & Sharon Singing Sam Mitchell Dick Barker Charlie & Madeline Lovelace	Cal & Sharon Diamond Jim Young Carl Geels Frank & Phyl Lehnert



JO.CI.DO
DOLRES



"JOE, I'VE BEEN A BACK-PAGE COVER GIRL 160 TIMES IN 13 YEARS.
IT'S MY ANNIVERSARY. YOU MAY NOW KISS ME THAT MANY TIMES."

POSTMASTER: If unable to deliver,
notify publisher, using Form 3579.

FROM: P.O. Box 788
Sandusky, Ohio 44870

scope records

NEW RELEASES

SC571 HELENA POLKA
Caller: Jeanne Moody, Salinas, Cal.

SC572 SUNRISE-SUNSET
Caller: Mac McCullar,
San Luis Obispo, Cal.

RECENT RELEASES

SC570 Hello My Honey
SC569 Back In Your Own Backyard
SC568 Firefly
SC313 Katy/Bubbles

TRY 'EM, THEN DECIDE

Box 1448 San Luis Obispo, Cal. 93401