

AMERICAN

MARCH 1976



SQUARE DANCE





# CO-EDITORIAL



Let's keep our perspective— a two-hundred year one— on the Bicentennial. Commemorations and special events are regular occurrences now that the Bicentennial year is really here. (See Feb. cover.)

We've recently been involved in a church-oriented Bicentennial study of patriotism, the country and the "commemoration of a revolution". Most of the discussion centers on the thought that since the USA has so many flaws, there is nothing to celebrate. We disagree so strongly that we just had to editorialize about it.

We may be in the "cynical 70's", but we don't have to give in to total pessimism. Square dancers are fortunate in having a happy heritage to celebrate. Our programs will commemorate the fellowship, togetherness and fun that all of our forefathers (and foremothers) found in musical motion. It's difficult to imagine George and

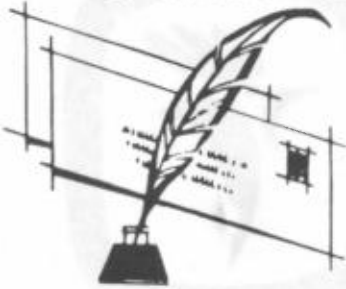
Martha with their heavy responsibilities and elaborate clothing really having fun dancing, but when historians tell us the "Sir Roger de Coverly" really turned George on, one can become a believer. It's easier to imagine the westward-moving pioneers gathering for a social evening and kicking up their heels. And we know that even the staid New Englanders had their kitchen junkets! So let's be happy and joyous and celebrate the USA's 200th Birthday together in harmony of motion and spirit.

We can still seriously consider our duties and responsibilities as citizens but let's not "flutter the bellows" (new basic?) to put a damper on the festivities.

Maybe this is easier for those who get goosebumps when a band plays "Stars And Stripes Forever" or a floor of dancers is ssh-ssh-sshing right with the beat of a banjo-plunkin' Grand Old Flag. We do— and we're glad to have a happy share in the American heritage. Rejoice!



# Grand Zip



I want to thank you for using my article on "Can Styling Be Taught". Perhaps someone will receive something from the article. It was composed of ideas that Dave and I feel very strongly about but so often a hands off subject.

We want to wish you continued success on your new round dance poll and we find it very interesting.

*Dave & Shirley Fleck  
Toledo, Ohio*

We received the Square Dance magazine copies for our new square dancers. I hope they will find this copy interesting and it will help them in square dancing. Maybe each will send for a subscription. The Janesville Swingin' Squares would like to thank you for these copies.

*Milburn Hammer  
Janesville, Wisconsin*

We are new square dancers, just graduated. Please find a check enclosed for a subscription to your magazine. We read the December issue and found so many things in it that were helpful to us. We need all the help we can get!

It's such fun, and all the little tips help us to understand the things that we are doing better.

*Mrs. Kenneth E. Hulett  
Kansas City, Missouri*

Thanks so much for the article concerning Jean and me, and I especially thank you for your comments at the bottom of the page.

I often give thanks for the countless hours of enjoyment that square dancing has brought me and only regret that time won't allow me to give more time

to such a wonderful recreation.

In last month's issue of your magazine ... a lady wrote that if her caller made her wear square dance clothes as a helper in class, she would feel he was a dictator and would not be part of square dancing. How can we who are devoted to square dancing find words to tell her that in class part of our teaching is styling and it is impossible to learn skirt work in a pair of slacks? I am a part of square dancing yet I cannot find words to express my feeling that square dance clothes are a part of our great recreation and we should be proud to wear them. Am I being a dictator because I love the eye-catching costumes that flow through a series of movements? Non-square dancers are very aware of our clothes and their eyes follow us when we are in public.

Am I a dictator because I teach that square dancing is a flowing series of movements and that gimmicks destroy much of this flow? My pleasure derives from my ability to take steps with the beat of the music and the proper amount of steps per movement. If we walk to this beat, how many steps to a movement doesn't have to be known. Perhaps gimmicks will always be a part of square dancing but I don't believe those of us who refrain from them are dictating anything other than the fact that we treasure the beauty of flowing movements.

*Bill Burleson  
Minerva, Ohio*

Thank you for the certificate for the square dance magazine. I have pleasure in returning it herewith together with the necessary draft.

*Tom Shakespeare  
Warwickshire, England*

Many thanks for the fine cover art work and article about the Swinging Eights in your February issue. Your consideration of the wholesome efforts of all clubs and dancers rather than the petty differences that do crop up from time to time because of the human element is extremely refreshingly enjoyable. We look forward to each issue and wish you continued good luck.

*Perry & Rheta Barnes  
Palm Harbor, Florida*

# The Latest from Headquarters



Use Zip Codes on all mail, subscription orders, book orders, news articles.

If you move, send a change of address promptly. The Postal Service will not forward magazines; back covers are torn off and returned to the publisher but the address furnished is not always correct. Don't rely on this; change addresses immediately.

Renewal notices are sent just before your last copy of the magazine is sent. If you renew promptly, you will not miss an issue. However, if you renew after the 20th of the next month, you will miss one issue before the new subscription starts. Back copies of the magazine (if you miss some) will be furnished at 60¢, the regular price of a copy.

*We want to give you the best service we can, but rising postal costs are making it difficult. Please do your part by using zips, renewing promptly and advising of address changes promptly.*

---

## AMERICAN SQUARE DANCE

PO 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 50¢ per year postage.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_



PIERCY, CALIFORNIA  
 The Tallest One Room House In The World  
 "BELIEVE IT OR NOT"

Circumference at Ground — 101 Feet  
 Diameter at Ground — 33 Feet  
 Height 250 Feet — Estimated Age 4000 Years  
 Burned Out Approximately 300 Years Ago  
 Cavity 50 Feet High

Sandwiched between my England adventure, Panamanian party, and Hawaiian holiday were some other significant square squirrel scrambles, most noteworthy of which was the GREAT SOUTHWESTERN ADVENTURE. I'm sure the telling of it will be enough to make Venus bust, Midas touch, and Vitas dance.

Actually, it involved two oceans within eleven lively days— both the silver Atlantic and the blue Pacific— plus that beautiful arid, rocky, craggy, crusty, crystallized, curious, incredulous southwestern United States, from Texas to California.

I flew on a dozen or more of those giant birds again (the only way to travel for busy callers these days). For the California segment (from Eureka on the north to Santa Maria on the south) I

rented a car that was handy for extracurricular coastal exploration. Previous trips had afforded an opportunity for me to touch down in a half-dozen points between 'Frisco and L. A., but to explore that great Redwood country laying north of the Golden Gate for hundreds of miles, was a special picnic.

But let's get down to the nitty-gritty of the little willy-nilly SCOOT and RAMBLE (... and forget some of the witty ditties, please — co-ed).

VIRGINIA BEACH, VA. A good place to start, in that temperate tidewater area on the eastern shores, in mid-January, where the fabulous dancers outdid themselves and BROKE ALL RECORDS for a subscription dance, with FORTY SQUARES turned out. It was a mini-festival. Last year, 30; this year, 40; next year— 50? We'll see. Thanks to

Larry & Mary Lawson (also to local caller Jim Horton and Mollye).

ALBUQUERQUE, N. M.— Another location where an association owns its own hall. It's the "Barn" and it is controlled by the Albuquerque S/D Club, Inc. I called for the Allemanders. Nice crowd, in spite of a conflicting event in Tucson. Plans are underway to build a new square dance hall, according to Stan Howard. Watch these pages for further word.



WESLACO, TX.— Now my Ohio-based bones could really warm up, down on the Rio Grande in perpetual summer weather. It was a treat to come back to the "Valley" and be hosted by Charlie & Dot Lillagore, and call another subscription dance with "Van" Vandever. A new wrinkle was added this year, and I did a leadership clinic for the Magic Valley Association of that area. I won't soon forget that special Mexican dinner where I tasted some innocent-looking sauce and then peeled myself off the ceiling. I carried off some of those juicy grapefruits that lasted through two more stops. Nice to visit "Big Ray" Smith briefly in "Sun 'n Fun" mobile home park, as he taught a huge beginner class.



CORPUS CHRISTI, TX.— Flights didn't match my schedule in southern Texas, so I used a rental car down here also. After a lovely dinner with Ken & Judy Curtis (he's a fine caller) in Kingsville (you've heard of the King Ranch, huh, po'dner?) we worked with some of Ken's sharp workshop bunch at an invitational dance. Then I stayed

over in the home of Don and Jacque Bommer (of Jacque's Originals fame— see double page ad, any issue of ASD) and visited his impressive shop and offices on the outskirts of town. I daresay, for fashions, it is hard to beat Jacque's (see also Product Line, this issue). It was nice to see Lem & Mary Jo Smith at the dance— I'll be back with them May 2.



RENO, NV.— Famed for its "one armed bandits" and other gambling devices, Reno was a special spot for me, because it looked for a time as if I might never get to this ALMOST-LAST state in my quest to call in the full fifty, but it happened, and I'll soon have my BIG BLAST (with bubbly 7-up and all) almost as you read this, after I've chalked off Hawaii and Delaware.

Meanwhile, back to Reno. Earl Rich is the area caller. "Red" Kittell made me feel welcome, as president of the Merry Mixers. I lost a few coins in the "slots", but won some friends, I reckon, when we all got into the right square dance "groove" together.



EUREKA, CA.— Eureka! I found the land where dreams are made, away up yonder in northern Cal., where the magnificent redwoods make man feel like an ant borrowing a moment from antiquity. It's a long drive by rental car up "101" from 'Frisco, but it's a delight to do it. More callers came to my dance

than in any other area (a stage full), and the whole deal was cooked up by Al and Connie Whitfield (she's the caller, he's the cuer) who are well liked up there. Like your very average wide-eyed tourist, I had to visit the "Tree House" and stand in awe at the 250-foot, 4000 year old giant.

**SANTA MARIA, CA.**— The longest drive of the trip took place today, from Eureka to Santa Maria— ten hours on the road, but it was worth every mile for the fun of calling to Dave Hoffman's fine bunch in the mid-coastal region. Dave and Ruth have surely got a lot going over thataway, squarewise. And a plunge in their heated pool wasn't hard to take in late January, either.

**SALINAS, CA.**— Next stop was a splendid visit with John & Evelyn Strong (he's the publisher of a good sensible note service— see ad) and a dance in Salinas, hardly a white-crested wave length from the storied Monterey Peninsula. Loved it.



**SAN FRANCISCO, CA.**— I can't thank the jovial Butch and Thula Carr enough for coming to my rescue and, with hardly a month's notice, hatching a successful dance in the cable car city, to dissipate my anguish at having been cancelled out on that Saturday night on short notice by a club in Stockton, due to "conflicts". The "busy-as-beavers" pair are wholly-dedicated editors of the local S/D bulletin **DANCER DIGGINS**.

**SAN LUIS OBISPO, CA.**— Time to regroup, repack, repack, and return! I surrendered the rental car at the San Fran airport and flew one of those puddle-jumping airlines, Swiftaire, back down to the San Luis and Santa

Maria area where I was met by "Mac" McCullar (veteran caller, like me, and producer of Scope Records) for an enjoyable coastal city tour before the Contra Clinic that night for the Central Coast Callers Ass'n. We saw the Madonna Estate, the Inn (... something else!), Morro Bay, State College grounds, etc.

Right here I want to say a word (you never said JUST a word— co-ed) about those mountains in central California. Every state has distinctive mountains. They're high and flat in Montana. They swoop and roll in Wyoming. They're craggy and peaked in Arizona. In West Virginia they're steep and pointed, as if to mimic the hillbilly haystacks. The Adirondacks of upstate New York are like sleeping giants.

But in California, I swear, you've got an endless series of high-rising walnuts on the half-shell, laid end to end, composed of one main HUMP for each, and lots of itty-bitty HUMPLETS all radiating downwards from the top to completely CORRUGATE the surface. Kinda beautiful, in its own way.



**PHOENIX, ARIZ.**— It was hard saying goodbye to sunny California, but it was time to sprout wings again, like an errant moth in gay gambler's garb, to start the trek eastward.

Phoenix is unique in many ways. Home of Mobile home parks aplenty. Home of outstanding "resident" callers who keep busy with clubs, classes and workshops every day and night. Home of those unusual limited basic multiple-caller hoedowns with live music. They dance all summer in a torrid land where one wouldn't think one would.

Bill & Ruth Horstmeyer (he's also a veteran caller) were my hosts and the dance was pure pleasure. Texas, Arizona and California certainly produce "career dancers" as well as career callers— and good ones.

Continued on Page 85





by Bette Hesse  
Hamilton, Ohio

## A STORY ABOUT NOTHING

There once were four men whose names were Fred Somebody, Thomas Everybody, Peter Anybody and Joe Nobody, and they were neighbors, but they were not like you or me. They were odd people and most difficult to understand. The way they lived was very strange, even a bit shameful. All four belonged to the same square dance club, and what a club that was!

EVERYBODY wanted a time now and then that he might go fishing, or on a picnic, or just visit friends. So SOMEBODY was missing time after time. Sometimes EVERYBODY seemed to be missing! When ANYBODY wanted to go to a square dance, he was afraid that SOMEBODY would talk about him or make fun of him; NOBODY really wanted to go.

But NOBODY was the really decent one of the four. NOBODY did the visitation. NOBODY cleaned the square dance hall, and NOBODY made the arrangements for the dance. NOBODY helped the club officers and NOBODY helped with the coffee.

When they needed a club President, EVERYBODY thought ANYBODY would do that, and SOMEBODY thought EVERYBODY would want to do that. And guess who really did it? That's right— NOBODY, so with NOBODY as a President, there was no club.

It happened once that a new neighbor moved into the same neighborhood. He was a non-square dancer. EVERYBODY thought SOMEBODY would try to win him to a new class. ANYBODY could have at least made the effort. But guess who finally started him? That's right— NOBODY! So, there were no new members.

When the square dance hall needed to be painted, EVERYBODY talked about it. ANYBODY could have organized the group into a painting crew, and SOMEBODY could have gone after the paint and brushes. But guess what happened. You're right again— NOBODY painted the hall, and it became such a dilapidated and weather-beaten place that EVERYBODY was ashamed to have ANYBODY come and even if SOMEBODY would have wanted to come, NOBODY would have been there to dance with him.

So ask yourself— what kind of a square square dance group would your club be if everyone was a member just like me?

EVERYBODY must have a different attitude.

SOMEBODY must get the work organized.

ANYBODY can do some of the work of the club.

NOBODY has the right to leave any job left undone.



## BADGES — BADGES

It all started in the mid-1950s when Ray and Marrian Lang of Bothell, Washington, and several of their square dancing friends journeyed over 100 miles one way to attend a square dance one evening. They travelled on a bus, a full two squares of them, and enjoyed the trip as much as the dance itself. They found it great fun to meet the people at the dance and they spoke of their enjoyable experience for some time thereafter. Only a bunch of foolish knotheads would travel 100 miles one way just to go to a dance! That's what they told themselves and their friends. And pretty soon many of their dancing friends were referring to them in jest as "the knotheads".

Getting into the spirit of things, the group of travellers then decided to do something more about it. Marrian and Ray Lang took knots of wood from lumber, burned the data of their trip into the knots, and thus established a sort of loosely-organized club known as the Knotheads. The idea appealed to many people and spread very quickly, not only through the state of Washington, but all over the country. A set of rules for becoming Knotheads was soon created and orders for Knothead badges began to pour in. As the idea spread Ray and Marrian were unable to keep producing the real lumber knots and so they turned to simple wooden circles which contained an outline of the state where feasible to reproduce, or simply linked squares with the initials of the state and the names of the travellers burned into the wood. On the reverse side the date the trip took place was recorded. The entire idea caught fire and with added advertising in the national square dance magazines, business just boomed. In one week alone in

June, 1958, the Langs received 900 orders for Knothead badges! At one dollar each (minus commissions), business was not bad at all.

The popularity of the new nation-wide fad continued to spread and the Langs were thrust into a full-blown badge business. Eventually Ray even helped a manufacturer create a machine that did most of the work for the production of the badges. By 1960 the Langs had moved to Gig Harbor, Washington, and had an organization which boasted representatives in 39 states, plus one each in British Columbia, Ontario, Australia, England, and Japan. Unfortunately Ray suffered a serious illness and, although he seemed to recover, he died on July 10, 1961, much to the regret and deep sorrow of his many friends. Marrian carried on with the production of the Knothead badges, but it was a difficult task, even though she received help from her daughter, Phyllis, and son-in-law, Rod Rever. In November 1961, after retirement from the Navy, Rod and Phyllis took over the business and have been pleasing the square dance public ever since then.

The Knothead badge was the beginning of a national badge craze in square dancing that is still going strong, although not in the proportions of the early and mid-1960's. There is no doubt that the Lang's success inspired others to try their hand at the badge producing business. And so Art and Metha Gibbs of Portland, Oregon, operating under the trade name Armata, entered the field with a real charmer: they created the Idiots badge. The idea called for a square of dancers to go to the home of a caller after midnight, wake him up, and have him call a tip right there on the spot. There were no stipulations: a

# — BADGES

By PAUL HARTMAN  
Wheaton, Maryland



minimum of a square had to go on such an adventurous undertaking and every participant had to be dressed in sleeping attire. While the dancers had a hilarious time, Armeta collected a minimum of \$8.00 per square for ten badges (the caller and his law got their badges free of charge). The badges are of a simple plastic lamination and contain a picture of a pair of pajamas hanging on a clothesline. The date of the nocturnal visitation is inscribed on the reverse side. Thousands of these badges have been sold and they, in turn, inspired the imaginative Art and Metha Gibbs to come up with a whole lot of additional ideas, most of them requiring a square of dancers to perform under some sort of unusual—at times, even outlandish—circumstance, location, or setting. And each time the dancers had to ante up \$1.00 per badge (with the caller and his law getting their badges gratis most of the time). While some of the ideas were silly and too far-fetched, most of them were quite humorous and enhanced the fun and fellowship in square dancing.

For example: the caller's revenge for being woken up at midnight by a bunch of Idiots was for the caller and his law to go out in their night clothes and wake up a minimum of four different couples of dancers. The caller would then call a tip for them and they would qualify to be known as Cuckoos—and, of course, buy and wear the appropriate badge. The Square Duck badge was earned by four or more couples who danced a tip in the water, whereas four or more couples who danced a tip in the snow could get Snow Bunny badges. Believe it or not, there are well over a hundred such different badges that can be purchased under some such similar circumstance.

Among some of the other humorous badges are the Die Hards (who dance five nights in a row), the Night Owls (who dance more or less all night long), the Jail Birds (who dance a tip in a jail), the Sand Fleas (who dance a tip in the sand), etc.

One of the badges has a name in rather poor taste, although the idea is good and many, many dancers have enjoyed themselves while performing. The name is the Goons and the requirement is for eight or more couples to dine at a restaurant after a dance and then dance a tip or more for their own fun as well as for the enjoyment of the other diners and the restaurant employees. Among the badges which are rather outlandish and have far fetched ideas behind them are the Shirt Snatchers (dancers get the shirt off a caller's back, have another one for him to wear, and then present his original shirt to him at a later party); the Pants Snatchers (same idea as before, except that the caller's pants are used); the Siegfried Line (this one, incidentally, originated in Germany), requires dancers to dance on the Siegfried Line; the Radio Squares (dance to the music of a radio); Square Lift (dancers must be lifted onto the floor where they dance); Cloud Hoppers (dancers dance above the clouds); etc. Among the most hilarious items, however, are the Crack Pots who must dance a tip as a square in a bath room, Lemon Teasers who eat lemons in front of the caller who is trying to call, and the Purple Hearts who dance with three callers in a square.

In order to get the overall flavor of the huge number of various available badges, let's look at some of the names: Square Builders, Sons of the Beaches, Volcanic Squares, Skid Row Squares,

Ahoy, People to People, Western Terminus, Islanders, Venus, Jackass Squares, Callers Hauler, Volkswagen Squares, Railroad Cross Ties, Lava Leapers, Square Fins, Earthworm Squares, Caravan, Road Hogs, Trottin' Turkey, Frosty Fourth, Dump Jumpers, Lion Tamers, Wedding Squares, Kitchen Maids, Stinkers, Great Grand Parents, Ambassador Squares, Hell-dorado, Tar Babies, Nurses Aids, Caller Snatchers, Traffic Stoppers, Rollin' Squares, Ferry Twirlers, Dam Busters, Apple Munchers, Wash and Dry, the Forty-Niners.

Although most of the badges have been produced by Armeta, there have been others who have tried their hand at this enterprise. Johnny and Bee Schultz, a caller and his taw from Phoenix, Arizona, created two badges which, however, generated relatively little interest. The Old Buster Badge required a dancer to dance a ten-minute tip of hot hash in a square without making a single error. The dancers in the square who did make an error were then entitled to the Square Stoppers Badge. Another badge which somehow never really went anywhere, although the idea behind it was great, was the Ladies' Man. The principle here was to give the caller's wife a chance to dance. Any male dancer who danced with a caller's wife could get her to sign a page in a little booklet, stating also the date and place. Fifty such signatures were required to qualify as a Ladies' Man and then get the appropriate badge. Les Gotcher, the master of hash calling in his day, also produced a badge. This one was laminated, had a picture of a donkey on it, and could be obtained by joining the Donkey Club through a secret ceremony and by the purchase of a badge. The badge was quite popular for a while, particularly while Les Gotcher himself was the darling of the go-go dancing crowd. The badge has now become practically extinct. (Les Gotcher also tried his hand at another badge, though this one was not in the fun category. Sometime in the mid-1960's, Les started the International Brotherhood of Square Dance Callers and provided dues-paying members with a badge. But this operation, too, was short-lived and disappeared not too long after its inception.)

A very unique badge was begun by Warren W. Bowser of Phoenix, Arizona, in 1960. Any dancer who danced 1,000 or more miles from home could write his or her experience to Warren and obtain a little silver doggie which could be worn like a badge. The badge is known as the Rover badge and is still being produced by the eighty-year old Warren Bowser. Originally, the little silver dog was handmade of sterling and cost \$1.00. Now, still handmade, but of aluminum, the doggie costs \$1.25 and may be obtained from Warren, 10401—138 Cave Creek Road, Phoenix, Arizona 85020.

This article would not be complete without the mention of a number of badges available in Germany which are unique in design or idea. Among them are the famous "I Danced Behind The Iron Curtain" badge of the Dancing Bears club and the BS (Bavarian Stompers) badge in the form of a footprint. But the badge of all badges, the badge that has endured the test of time and is still going strong, is the Century Club badge. There are very few dancers who are not familiar with the little gold-covered booklet in which a dancer must collect the signatures of one hundred callers. Each page of the booklet provides space for the date and place of the dance as well as a brief message from each caller. Only three callers per night may be signed, however. Some publicity-minded callers have purchased small photographs of themselves available for just this purpose, photographs with a peel-off sticky back which are of the precise size for pasting onto the message part of the booklet's page.

Although some excessive commercialism has crept into this phase of the square dance and round dance movement, the basic idea was and has remained the enhancement of fun, exuberance, and fellowship. Right now the clamor for the fun badges is quite subdued compared to a decade ago.

But who knows— the way things go in cycles— maybe one day the spark of the fun badge craze may be rekindled and someone may even concoct a special badge for silly square dance callers who burn a lot of midnight oil researching through old papers in order to write articles about square dancing.



Photo by Frank Clover

# FOLK DANCING IN NORWAY

By MARIAN CLOVER  
Canton, Ohio

Dancing is one of the oldest forms of self-expression, an ancient way of showing intense experiences. In earlier days, folk dancing had powers of magic, as in ritual or cult dances.

Several of the earliest pictures of dancing have been found in Norway. One Stone Age cave painting has been interpreted as a magic hunting dance. Rock carvings from the Bronze Age depict similar prehistoric scenes.

Ring, or round, dances were introduced to Norway in the 13th century. Although influenced by imported steps and patterns from abroad, the Norwegians retain their own national characteristics. In a land of mountains and fjords and valleys, each separate community had little contact with another. Dancing became an important means of encouraging personal development, and was frequently connected with events like weddings, and festivals. Some dances

were held in the open in front of the church to the accompaniment of religious songs about saints!

The original magic dances performed as a ceremony have occasionally evolved into play dances for children, as well as adults, like the line dance "The Woman With The Staff." Originally, it was a ceremony where the bride was danced out of the ranks of the maidens.

While attending a performance of Norwegian dancing at the Fano Folklore festivities, a woman from Bergen said, "We don't do the old dances. We do the waltz, and the two-step. That's why it's good to preserve the old dances here."

"Here" was a paneled lodge in the Hardanger Valley where a group of teen-agers and children learn the old patterns, studying all winter, as one of several hundred government-supported courses.

After a meal of flatbrød, cured mutton, apple juice and rømmegrøt, the

festive porridge, the fiddler took his place in front of the fire. The dancers lined up in a colorful procession — boys in breeches and black vests, girls in long black skirts, white aprons and blouses and red weskits.

The audience at the trestle tables was enthralled with the spirited dances. They began with the oldest and most honored, the *gangar*, where the dancers circle in pairs, the women walking sedately and the men leaping and quite acrobatic. The origin of the *gangar* is a Scottish reel. When a group of Scots came in search of hunting falcons, they taught the Norwegians their dance, and it was promptly modified.

Another embellished import is the Polish *pols*, with a strong Norwegian three-quarter beat. There are echoes of the Renaissance in the pirouettes and foot stamping. All over Norway it is a pair dance, except for the *Fanaspringar*, danced at Fano.

Here two girls dance with a boy in the center. They compete for his smiles, flirting to get his attention, while he teases them. The girls were blond,

dimpled and quite persuasive for being only six years old!

Couples from the audience are invited up to dance with one of the girls in another dance, providing enjoyment for the onlookers as well as the participants.

No explanation of Norwegian dancing is complete without mentioning the fiddler. A good one is expected to know two to three hundred tunes, and be able to compose on the spot. They learn from each other, keeping the traditional songs alive.

The Hardanger fiddle is special. It has an additional row of strings for resonance, beneath the main strings.

The Hardanger fiddle has a unique sound. It is said the men who play it learned their craft from the water-sprites who live in the waterfalls in the region. To some listeners, it is more real than music.

As our hostess said, "The Hardanger fiddle is one of the reasons the Vikings left our valley. Most violins use only catgut. The Hardanger uses the whole cat!"



WALT  
McNEEL



GUY  
POLAND



C.O.  
GUEST

## KALOX-Belco-Longhorn

### RECENT RELEASES ON KALOX:

- K-1184 C.B. CONTRA, Flip/Inst. by Walt Cole  
 K-1183 SECOND HAND ROSE, Flip/Inst. by Jon Jones  
 K-1182 SMILE AWAY EACH RAINY DAY by Joe Lewis

### NEW ON LONGHORN:

- LH-1013 CORN LIKKER, Flip/Inst. by Bob Augustin

### RECENT RELEASES ON LONGHORN:

- LH-1012 YOU ARE THE ONE, Flip/Inst. by Red Warrick

### NEW ON BELCO:

- B265A IN THE MOOD, Two-step by Earl & Rosle Rich  
 1st Band Music only; 2nd Band, Cues by C.O. Guest  
 B265B HONOLULU-HANA HOU [One More Time]  
 Two-step by Ed & Mary Susans  
 1st Band Music only; 2nd Band, Cues by C.O. Guest

### RECENT RELEASES ON BELCO:

- B264A MELODY TWO-STEP, Ken Croft & Elena deZordo  
 B264B TANZIE by Bill & Betty Tracy



DICK  
HAN



BILL  
PETERS



VAUGHN  
PARRISH

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

# CALLER-LEADER DIRECTORY



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

Perry Bergh  
Rt. 1 (605-758-2427)  
Florence, SD 57235  
**Any time, anywhere!**

Stan Burdick  
216 Williams St.  
Huron, Ohio 44839  
**The Meandering Man**

Mike Callahan  
147 North Ave.  
Hilton, NY 14468  
**Calling/Traveling  
Full Time**

Mal "YIKES" Cameron  
RFD 1, Box 97A  
Deerfield, NH 03037  
**The Square Dance  
Calling D.J.**

Jim Cholmondeley  
P.O. Box 3146  
Fort Sill, OK 73501  
**Traveling Weekends  
& Holidays**

Bobby R. Christian  
221 Longwood Dr.  
Huntsville, AL 35801  
**Available Weekends,  
Southeast U.S.**

Walt Cole (801-392-9078)  
944 Chatelain Rd.  
Ogden, Utah 84403  
**Contra Caller Clinics,  
Workshops & Dances**

Jim Congleton (205-383-3675)  
1409 Sheffield Drive  
Sheffield, AL 35660  
**Weekends Only (75 Basics + 50)  
Reasonable Rates**

Mike Driscoll (612-822-5781)  
3309 Nicollet Ave., S.  
Minneapolis, MN 55408  
**Traveling for Festivals,  
Conventions, Weekend Dances**

Dale Eddy  
110 Sunset Lane  
Marietta, OH 45750  
**Need Dates West in Mar. '76**

Ed Fraidenburg  
1916 Poseyville Rd. Rt. 10  
Midland, MI 48640  
**Now Traveling Full Time**

Gordon Fineout  
2512 Delta River Dr.  
Lansing, MI 48906 (517-489-7406)  
**A Call For Every Hall!**

Willie Harlan  
P.O. Box 338  
Vinita, OK 74301  
**For the Best in Square Dancing**

Jim Harris  
RFD 5, Box 182  
Norwich, CT 06360  
**Square 'em up with the  
Clinton Man!**

Dave "Hash" Hass  
P.O. Box 37  
East Hampton, CT 06424

Dave Kenney  
10825 W 32nd Ave.  
Wheatridge, CO 80033  
**Calling Anywhere, Anytime  
75 + 200**

Chuck Leamon  
288 NE 47th St.  
Pompano Beach, FL 33064  
**The Badge Man —  
Dates Available**

Ramon Marsch  
10222 Bundyburg NW  
Middlefield, OH 44062

Bob & Lorrie Morrison  
1926 Fairmont Parkway  
Erie, PA 16510  
**Harmony — Will travel  
anywhere!**

John & Jessie McKinnon  
15413 Stenway Blvd.  
Maple Heights, OH 44137  
216-662-1987  
**Your Dancing Pleasure  
Our Socialty**

Mac McDaniel  
Rt. 5 Box 221  
Fayetteville, NC 28301  
Phone 919-323-1585  
**Weekend Booking**

Bryce Mabon (319-234-3327)  
6450 Cutler (Hwy 63N)  
Waterloo, IA 50701  
**Have Mike & Records  
Will Travel Midwest**

Randy Page (203-264-6829)  
59B Heritage Village  
Southbury, CT 06488  
**Yak Stacks, Speakers, Stands  
& Other Accessories**

Larry Perkins (313-242-9172)  
428 Bentley Dr.  
Monroe, MI 48161  
**Perk On With Larry —  
Mich., Ind., Ohio & Penn.**

Rip Risky (517-339-2946)  
1852 Lyndhurst Way  
Haslett, MI 48840  
**Calling Designed with  
Dancing in Mind**

Buzz Ruis  
4750 La Roche Av. Apt. 166  
Savannah, GA 31404  
**Booking Ohio, PA, MI  
in October 1977**

Art Springer (813-223-1955)  
3401 Tallaferrro  
Tampa, FL 33603  
**Call Full Time  
Booking 76-77**

Joe Uebelacker  
Durfee Road (518-677-3086)  
Buskirk, NY 12028  
**Traveling Full Time**

Shag Ulen  
Box 92 (614-384-3222)  
Wellston, OH 45692  
**Hash or Song,  
You Can't Go Wrong!**

Gene Webster  
1803 Heather Lane  
Port Clinton, OH 43452  
**Open dates — Western style**

Rusty Witter  
2904 Northeast Drive  
Austin, TX 78723  
512-926-8524  
**Booking for '76 & '77**

Web Witter  
1602 Ashberry  
Austin, TX 78723  
**Need Dates: East  
Clyde Wood (453-2137)  
3210 NE 39th St.  
Kansas City, MO 64117  
Open dates — You ring,  
I'll sing!**

Francis Zeller  
Box 67  
McCracken, KS 67556  
**'76-'78 Calendar Available —  
Vinyl Cover**



MEN'S BOOTS  
IN BLACK,  
WHITE &  
BROWN.

**COAST  
SQUARE  
DANCE  
SHOES &  
BOOTS**



SPINNER

SEE OUR NEW PATENT LEATHER RINGO  
& SPINNERS AND MEN'S BOOTS AT YOUR  
FAVORITE SQUARE DANCE  
OR WESTERN  
STORE!



RINGO

YOU CAN BE ASSURED THAT COAST USES  
ONLY GENUINE LEATHER UPPERS & CHROME  
SPLIT LEATHER OUTERSOLES.

THE NATION'S #1 SQUARE DANCE SHOES

**COAST SHOES Inc.**

786 East 14th Street, Los Angeles, CA 90021





*Definition: In California, a Hoedown is a special square dance party, not to be confused with areas where Hoedown denotes old-tyme square dance fests.*

by Allen Conroy, M.D.

from "Dancer Diggins," California

## How Not To Run A S/D Party

This was prompted by an anonymous letter to DANCERS' DIGGINS, in which the writer was complaining about his pet peeve at hoedowns—the time-consuming way in which door prizes were awarded. There is a feeling in some circles that prizes are unnecessary, if the caller can pull in the crowd, but to discontinue them would overlook human cupidity and the competitive spirit of clubs that want to "keep up with the Joneses". Double rounds have been condemned as time wasters and the same has been said of sit-down refreshments. Let's look at the *real* faults of hoedown management:

**Planning:** Start out by forgetting to put your ad in your local magazine. That is a sure-fire way to get a small crowd. (Who wants a mob, anyway? Besides, we can raise our dues if the treasury runs in the red.) Another boo-boo is to ignore your neighboring club's parties and still hope they will come en masse to yours. Particularly effective is not distributing flyers at other dances. If the dancers have no reminders to carry home, they won't clutter up your hall at your hoedowns.

**Decorations:** Nothing like creating An Evening in Paris or a replica of the Royal Hawaiian, or a State Fair, in order to drive your own members into a club with simpler ideas about what's important at a hoedown. (Why burden a non-artistic bunch with a chore that comes in at tenth place in importance after caller popularity, club friendliness, good food, etc.?)

**Frequency:** By all means, have a hoedown every month, or even twice a

month, if you want to drive your lady members into a frenzy of cooking and salad and sandwich making. As we implied before, if the funds are low and a lot quit because of the duties, you can raise the monthly dues.

**Registration:** Here's where a talent for foul-ups can really do you in. Why does everyone have to line up to sign in? Are we just a bunch of Russians at a meat market, that we have to queue up, lest we not get inside? On a blustery January night, why not have a member wave everyone inside and over to the coat racks first? We trust our people to make their donations, so there's no rush about that. A really embarrassing situation occurs at the door if there is no one there to greet the visiting callers and VIPs. (Callers still do not make a donation and should be acknowledged by the MC.)

A little craftiness is creeping into the sign-up book, too. Most such registries are pre-numbered, and if a couple registers separately on two lines they double their chances at the door prizes.

(At our latest party we numbered everyone individually after all had arrived, thus giving each dancer an equal chance at the drawing, as is the case where duplicate tickets are used to give out the prizes.)

**Rounds:** Best way to irritate fun-loving square dances is to have "double rounds" with the usual break before them, without any explanation. But, double rounds can have a place if they use up the first part of the break and are announced to the dancers in advance. If the hot-shot rounders are to be

encouraged to attend by double rounds, do not increase the total length of the break beyond ten minutes, or whatever is your normal time. Then, us plain old square dancers will get in just as much square dancing as ever.

**Refreshment time:** This can be a real "turn-off" if you use a little carelessness. In spite of arguments in favor of continuous serving, us older dancers still prefer a sit-down break for refreshments. If your own caller isn't there to relieve your guest caller, you can do the latter a disservice with continuous serving. He deserves a rest too!

The worst time-wasters of the evening are wrapped up in the serving line methods. When you have 25 to 35 squares (200 to 280 people) lining up as couples, passing along one 24-foot table of goodies with a coffee pot at the end, you're begging for a slow and irritated bunch of dancers.

Look at it this way. You present them with six potato salads, ten jello salads, eighteen trays of mysterious sandwiches, eight compotes of pickles and olives, six giant bowls of assorted chips

and four super-giant bowls of tossed salad, plus other odds and ends. No wonder they take forever to make their choices. And at the end of the line is the clot of people, all wanting their coffee a different way, and a couple of gals cleaning spills off their lovely dresses. Two drastic steps are needed to cure these problems:

1. Have two shorter tables, with half as many dishes of each kind of food.

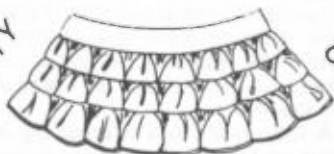
2. Serve the coffee at a location away from the food line or serve the coffee and tea at the tables with pitchers carried to the seated dancers. (Just don't keep them waiting too long for it.)

Right away you more than halve the time in line because you've cut down on the indecisions that go with too many choices. With four lines moving, even forty squares should be seated within fifteen minutes.

**Prize giving:** This can be a terrible ordeal, as the letter writer said. It really is cruel and unusual punishment to make these presentations or any multiple announcements after the dancers are all squared up for the next tip. There need be no objection to giving out

# Petticoat Kits *by AnnGene*

HIGH  
QUALITY



LOW  
COST

Each layer completely gathered and bound as shown. Simply sew the side seams and finish the casing for a perfect fit.

State waist measurement and length of petticoat.

Include \$1.25 PER KIT to cover mailing costs.

**Sewing Specialties**  
7429 4th Avenue South  
Richfield, Minnesota 55423  
(612) 869-6822

FEATURING

NYLON MARQUISSETTE LAYERS  
NO SNAG CONSTRUCTION  
STIFFENED RAYON BINDING  
NON-ROLL ELASTIC INCLUDED  
EASY TO FOLLOW INSTRUCTIONS

Style:	Kits	Custom Made
<b>Two layers</b> <i>not too full look</i>	\$10.95	\$15.95
<b>Three layers</b> <i>full look</i>	\$14.95	\$21.95
<b>Four layers</b> <i>extra full look</i>	\$18.95	\$27.95

**Colors:**

white, black, red, pink, hot pink, maize, yellow, orange, kelly green, lime, light blue, aqua, royal, navy, brown, lilac, orchid, purple and the **Bicentennial year** red-white-royal/navy.

**Special Discount: \$1.00 per kit for seven or more kits per order.**

one or two prizes at different rest breaks, but do it with your guests at rest, not standing up.

If you really want to give your dancers plenty of rest at the refreshment-prize giving time, wait till everyone has had seconds, *then* let everyone with an announcement come up and mumble into the mike. After *that* have the MC give out the prizes, but be sure he (or she) is untrained in mike technique, and if you use the registration book, be sure the book-holder is far enough away from the MC so that communication is at a minimum! How many times must we suffer through this scene: The MC, holding the mike a foot away from his mouth, asks the caller's wife for a number between 1 and 15. She wasn't cued in to her role in advance and by the time she hears the request and says "14" the registration book-holder looks up #14 and relays it unintelligibly to the MC, who doesn't understand the name, and the two make a hurried and sometimes angry exchange of corrections (because she is the MC's wife). Chances are the announced name isn't recognized by its owner anyway, and

the whole process has to be repeated. And it can go on for eight or nine times! Another delightful way to prolong the agony is to wait till the previous winner is at least fifty feet away before booming out the request for the next number.

It is hard to understand why one innocent-looking child cannot pick out all the prize numbers, should you be using the duplicate tickets for this purpose instead of the ineffective way of getting a succession of people up to pick out the tickets from the box.

Well, we're not all perfect. On a recent occasion this writer lost complete control of his wits. After seven announcements of upcoming dances by various protagonists of their club's good name, following a fumbling attempt to decide which group of visitors had the most dancers there to win the coffee prize, three wonderful articles had been drawn in the raffle and the first five of nine door prizes had been given out, when one impatient dancer brought me back to earth with, "Come on, Doc, let's dance!"

Makes one think.

## SQUARE DANCERS' LUGGAGE

Pat. No. 3,708,005

Soft Durable Vinyl  
*Petti-Purse*

*Uniquely designed for  
Crinolines and Accessories*

**Sm.** . . . . . \$25.95

Cir. 48" Ht. 18"

**Med.** . . . . . \$27.95

Cir. 54" Ht. 20"

**Lg.** . . . . . \$29.95

Cir. 60" Ht. 21"

Lt. & Dk. Green, Lt. &  
Dk. Blue, Lt. & Dk.  
Brown, Bone, Red,  
Maroon.

To determine size:  
Collect bottom tier of  
crinoline **SNUGLY** with  
measuring tape.



**Interior:**

Colorful cloth lining

**Top Cover:**

See-thru, Snap-in lid

**Front pocket:**

For complete change  
of lingerie

**Back pocket:** (Vinyl-  
lined) Accommodates  
one or more pairs of  
shoes and nylons.

**To insert petticoat:**

Reach through slot in  
bottom, grasp by waist-  
band and pull into bag.  
Bottom closes with  
Clasp-fastener.

Allow Six to Eight Weeks for Delivery.

When ordering: State size, and first and second choice of color.

Please include \$1.95 Shipping Charges. Arizonans add 5% tax.

**DART SPECIALTIES 6810 So. Central Phoenix, Arizona 85041**

# Clinton

## ANNOUNCES ...



### *The "SMALLEST AND LIGHTEST"*

The most powerful sound system of its size, the Clinton "MIDGET" has an output equal to that of larger systems rated to 200 watts. This powerful portable system offers the professional and club caller the utmost in convenience, with the clearest voice and most faithful music reproduction available.



**COMPACT** – Dimensions 13½x11x6½

**LIGHTWEIGHT** – only 18 pounds

**POWERFUL** – Enough power for the largest halls. Will drive two XP-90L sound columns, available as accessories.

**CONVENIENT** "touch" controls allow the caller to watch dancers.

**CONTINUOUSLY VARIABLE** speed control.

**SKIP-PROOF** floating turntable

**BUILT-IN STROBE**

**OUTSTANDING** voice clarity and music reproduction.

**FULL PRICE** – \$469.00

Other systems from \$395.00

**CLINTON INSTRUMENT CO., BOSTON POST ROAD, CLINTON, CONN. 06413 Tel. (203) 669-7548**

Shipping charge extra. Write for "Package" prices.

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

# The Care and Feeding of CALLERS



BY WALT COLE

Ogden, Utah

The Ogden Area Callers Council has always accepted and trained any person wanting to learn to become a caller. This training has been and continued to be on a one-to-one basis; i.e., apprentice/instructor. The instructor must be an active club caller and member of the callers' council for certification of that apprentice. The apprentice must have been a dancer for at least one and a half years, and his caller-apprenticeship will last for at least one year or until the instructor deems him capable. Acceptance into the council and recognition as a caller come by vote of the majority of the council members, after the apprentice has conducted an audition and performance before the council.

The one-to-one basis is fine, with the exception that the apprentice gains only the experience and training of one caller, his instructor. With this in mind, and because of the recent increase in number of persons wanting an apprenticeship, the Ogden Area Caller Council approved the following course outline as developed by the author. The caller course runs thirty weeks, is held two hours every Saturday morning, with subject matter being presented by assigned callers from the council, providing for each caller a chance to present material with which he is skilled. This course is in addition to the one-to-one apprentice/instructor training. Thus the apprentice and instructor have a chance to evaluate and continue the course material in greater depth.

In our case, we have in attendance six square and two round dance apprentices. Yes, the round dance apprentices are in attendance and learning choreography, styling and timing as applied to their field as well as the square dance

apprentices are learning the basics involved in round dance. Also, the fine points of contra are included in this program. With that, let's look at the outline — it's here for your use, modification and change for your particular area, association or procedures. The chapter assignments listed are taken from the Callers Notebook of SIOASDS. The two-hour session is divided into two sections: First Hour devoted to lecture and demonstration by the instructor; Second Hour devoted to the apprentice actually performing the task at hand or the assignment from the previous week.

**LESSON 1:A.** On being a caller, caller's responsibility, motivation, hazards-hardships-rewards; this course *will not* teach you to read cards; effective self-practice techniques and evaluation; personal attributes, dress, appearance, ethics, two-way activity.

**B.** Audition—All Council members/instructors should be present. Apprentices perform, are taped and evaluated (See Stan Bryan's article, *American Squaredance*, January, 1976). This assignment given at Callers' Council meeting prior to the class. Tapes and evaluations to be filed for replay half-way and final day of course.

Assignment: Chapters 1,2,5, and 28. Write out what you think are your own strong points, weak points and where you need help. Why do you want to call?

**LESSON 2: A.** On being a caller's wife (husband); viewpoints from a caller, a dancer, a wife (husband); use of unspoken cues, evaluator, friend, unseen leadership. History, heritage, traditions.

**B.** Reports of evaluations, goals for

each apprentice, obvious strong/weak points and where work will be needed.

Assignment: Chapters 2,3,4,18. Write out and practice phrasing/timing and definitions of movement, command, figures, timing, fill-ins, beat and phrase.

**LESSON 3:** A. Music: Structure, time, chords, rhythm, tempo, melody, phrase. Voice: Care of, breath control, clarity, command, quality, vocal techniques.

B. Techniques of command, rhythm, phrasing, practice and demonstration of #2 assignment.

Assignment: Practice scales, rhythm, pronunciation-enunciation. Chapter 2 and 13 for help with practice at home.

**LESSON 4:**A. The art of timing, phrasing, commands, rhythm, figure execution time (beats).

B. Techniques of timing, practice; evaluation session.

Assignment: Chapter 17. Construct a "beat" list of basics assigned.

**LESSON 5:** A. What are choreography, body mechanics, flow, selection of material? Dancing/calling with the phrase of the music.

B. Demonstrations of good/bad choreography; evaluation sessions.

Assignment: Construct a dance pattern using 15-20 basics of the first 50. Review Chapter 17.

**LESSON 6:** A. More on choreography, position dancing, hand sequences, execution.

B. Call sequences developed from Lesson 5's assignment.

Assignment: "Jazz up" assigned sequence (rearrange); same basics, different order.

**LESSON 7:** A. More on choreography; "chicken-plucker" routines; adding equivalents to these routines. Introduction to set-ups and get-outs.

B. Demonstrate above lecture.

Assignment: Chapter 10. Develop list of "x" number of equivalents for overworked basics.

**LESSON 8:** A. Set-ups and get-outs; more on equivalents; intro to zeros.

B. Use of zeros, adding them to "chicken-plucker" routines.

Assignment: Chapter 10, 36. Construct "x" numbers of zeros using "x" number of basics.

**LESSON 9:** A. Jazzing up "chicken plucker" with zeros and equivalents; more on zeros, introduction to sight calling and sight timing.

B. Demonstrate use of zeros and equivalents in calling session.

Assignment: Construct set-ups for box, lines, waves, two-faced lines, eight-chain thru formations.

**LESSON 10:** A. Constructing dance patterns and introduction to "new" movements to zero/equivalent (start-end of new movement).

B. Demonstration and practice sight-calling using zeros and equivalents, use of memory, all work to date.

Assignment: Construct get-outs from above lesson; prepare a singing call. Chapter 30.

**LESSON 11:** A. Singing Calls: selection, adaptation, presentation, construction.

B. Practice get-outs, present singing call (taped). Review music structure, identify music time, timing of movement in singing call.

Assignment: Reconstruct figure of

THE  
S  
Q  
U  
A  
R  
E  
P  
R  
E  
S  
S

Specialists in  
Printed Square  
Dance Material

SPECIAL \* SPECIAL \* SPECIAL

THIS MONTH ONLY!

*When you buy a 150-piece box of stationery at regular price (\$5.50) you will receive*

**FREE**

*a deck of Square Dance Playing cards.*

THE SQUARE PRESS • 909-13th St. • SIOUX CITY, IOWA 51105

singing call for next week. Review Chapter 30.

**LESSON 12:** A. Singing calls: goofs, cover-ups, substituting sequences.

B. What makes a good/bad singing call; how to get the most out of a singing call; present singing call (reconstructed).

Assignment: Chapter 8; bring several sound systems, including the mikes.

**LESSON 13:** A. Sound: mikes, phonographs/turntables, amplifiers, speaker phasing, wiring, monitors.

B. Practice session using previously worked up material; adjusting sound and mike with acoustics.

Assignment: Continue Chapter 8; continue practicing calling.

**LESSON 14:** A. Sound: acoustical problems, sounding a hall, balancing voice/music, care of equipment.

B. Sounding a hall (all aspects); adjusting sound and mike with acoustics.

Assignment: Bring as many different brands of mikes as possible; read *Square Dancing*, October 1975, on mikes. Prepare a patter and a singing call for half-way evaluation session.

**LESSON 15:** A. Mike technique. Presentation (memory, sight, mental imagery) (endings, starts) (changing singing calls) (floor generalship); which mike to use?

B. Practice with each mike, work out session singing/patter per mike. Review sight calling, patter, to date. Second taping and evaluation session.

Assignment: Chapters 7, 14; prepare a basic "teach".

**LESSON 16:** A. Techniques of teaching a class, enthusiasm, keep 'em dancing, trouble spots, recruitment.

B. Demonstration of teaching a basic.

Assignment: Chapter 21; prepare a lesson plan.

**LESSON 17:** A. More on teaching techniques, the lesson plan; key word usage; style early.

B. Critique teaching technique.

Assignment: Round dance articles from past *American Squaredance* and *Square Dancing* magazines on teaching round dance to square dancers.

**LESSON 18:** A. On teaching and cueing rounds; value of rounds; use in square dance; the basic (but happy) two-step; tricks of trade in teaching; terminology.

B. Continue teaching of basics from lessons 16 and 17.

Assignment: Chapters 15 and 23. Bring a round to teach and/or cue.

**LESSON 19:** A. Prompting contras, their use, the when, where and why values; prompts; music, jigs, reels, hornpipes, definitions of contra language; quadrilles.

B. Present assigned round.

Assignment: Prepare a contra for presentation. Chapters 25 and 37.

**LESSON 20:** A. Workshopping; challenge, purpose of, use of, tip or club; position dancing.

B. Present assigned contra; try sight calling contra.

Assignment: Write out and prepare a "workshop" or new figure tip.

**LESSON 21:** A. One-night stands; developing the night; materials; presentation and selling square dancing.

B. Be prepared to do any one of an on-the-spot tip request. Learning to "lift" the floor (or not).

Assignment: Chapters 32 and 33.

Continued on Page 80

## 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.

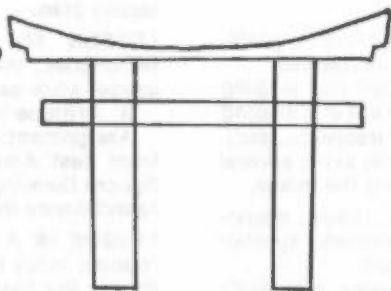


### MAIL ORDER-MASTER RECORD SERVICE

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

**\$1199.00**  
from San Francisco  
Per Person

Based on  
Double Occupancy



## JAPANESE TOUR

SEPT. 18 - OCT. 2, 1976

featuring the

**15th Annual Square Dance Convention**

sponsored by

**Tokyo Sq. Dance Callers Assoc.**

**DAY 1**

You will board your flight to TOKYO, and cross the International Dateline arriving the next calendar day.

**DAY 2**

Arrive in TOKYO and taken to your accommodations in the IMPERIAL HOTEL.

**DAY 3**

Visit the IMPERIAL PALACE PLAZA, the NATIONAL DIET BUILDING, MEIJI SHRINE, OLYMPIC STADIUM, and ASAKUSA TEMPLE in the morning. Afternoon is at leisure.

**DAY 4**

Visit 16th century NIKKO, LAKE CHUZENJI, and KEGON WATERFALLS.

**DAY 5**

Free for leisure time activities.

**DAY 6**

Motorcoach to KAMAKURA and along the Pacific shore to the KOWAKIEN HOTEL in HAKONE.

**DAYS 7, 8, & 9**

Convention Activities

**DAY 10**

Take an Express Train to KOBE and check into KOBE ORIENTAL HOTEL.

**DAY 11**

Spend the morning sight-seeing and the afternoon shopping or at leisure.

**DAY 12**

Go by Motorcoach to NARA and the SACRED DEER PARK. Visit the TODAIJI TEMPLE and a 5-story PAGODA, continuing on to KYOTO and the MIYAKO HOTEL.

**DAY 13**

Visit the HEIAN SHRINE, the GOLDEN PAVILION and NIJO CASTLE. Afternoon is at leisure.

**DAY 14**

Ride the BULLET TRAIN and return to TOKYO and the IMPERIAL HOTEL.

**DAY 15**

Board your return flight homeward, recrossing the International Dateline and arrive the same day.

**TED BERQUAM**

3339 ZANE AVE. NO.  
CRYSTAL, MN. 55422  
612-537-6311

**WARREN BERQUAM**

RT. 1 BOX 187  
MAPLE PLAIN, MN. 55359  
612-972-2191

Arrangements by

**Greg Nelson Travel Inc. 941-5900**



## THE WORLD'S GREATEST SQUARE DANCE EVENT



### HAVE SUITCASE, WILL TRAVEL

Are you having trouble deciding what to put in your suitcase for your trip to Anaheim, California, June 24, 25 and 26? What kind of clothes will be required at the Convention? What type of activities will be available outside the square dance halls, and what clothes should be worn then? What kind of weather can be expected in Southern California in late June?

Perhaps a few tips on the subject from some long time residents of Southern California will be of assistance in answering these questions.

First, square dance attire must be worn in all square dance halls by all dancers regardless of age. So pack your favorite square dance clothes and join the fun.

For activities outside the square dance halls, the dress is casual. Everything from slacks and tops to long dresses for the gals, T-shirts and Levis and leisure suits for the guys are equally appropriate in most places. Dressier apparel is the rule at the fancier restaurants.

The weather in Southern California may differ slightly from what might be expected. Mornings bring low clouds, burning off at mid-morning with sunshine the rule for the greater part of the afternoon. About four or five o'clock it is time to don a sweater, if you're not accustomed to the cool coastal breezes.

So pack your square dance duds casual clothes for sightseeing, comfortable shoes for walking, and perhaps a dressy outfit for the "night on the town", with a light wrap for cool evening breezes.

Two seminars are being presented as part of the 25th National Square Dance Convention. One is on the teaching of the mentally and physically handicapped and the other is an "educational workshop seminar." Both are presented by the Lloyd Shaw Foundation, Inc., a non-profit organization with the objective, "To recall, restore and teach the folk rhythms of the American people," in order to meet the objective. The Foundation produces educational films, excellent records with instructions and completely graded kits for use at all school levels. Now the Foundation has undertaken the first pilot program for the teaching of American dance to the mentally and physically handicapped.

Another seminar will be on square dance instructions for the young of all ages, conducted by Jeanne Moody and using the records produced by Scope for this purpose. This instructional course has been developed and recorded for teaching dance to all age levels without the need of a caller. It is especially adaptable for schools and church groups, as well as other organized social groups.

PAH  
CYC

Indiana Promenade Hall Founded

INTERNATIONAL

# CALLERS COLLEGE

I  
CYC

## PROFESSIONAL QUALITY CALLER TRAINING PROGRAM

with a STAFF of  
National Professional Callers,  
Full Certified Educators, and  
over 20 Caller Training weeks  
staff experience

DICK & ARDY JONES, N.J.  
JOHN & CHARLOTTE DAVIS, KY.  
and RICH & MARVA SHAVER, Ind.  
or MARSHALL & GRACIE WELCH, N.C.

Feature:  
TRULY INDIVIDUALIZED INSTRUCTION and  
COMPLETE CALLING-LEADERSHIP CURRICULUM  
related specifically to each caller  
LIMIT: 20 Callers per Session - 6 days  
Over 50 hours Instruction  
& Calling Labs  
INSTANT REPLAY TV TRAINING with  
Professional Education Media Tech-  
niques \* Full Course for Callers Spouse

ALL STAFF FULL TIME THROUGHOUT EACH SESSION

### 1976 SESSIONS

July 25-29 Valparaiso University, Indiana (CC Alumni Only — Advanced Seminar)  
August 8-13 Regular Session, Edgecliff College, Cincinnati, Ohio  
August 14-18 Cincinnati Alumni Session  
August 29-Sept. 3 Regular Session, Rainbow Lake S/D Center, Brevard, NC

For Information and Brochures, Write:

ICC, c/o Ardy Jones  
RD 2, Box 266  
Callton, NJ 07830

OR

ICC, c/o Charlotte Davis  
212 McAlpin Ave.  
Erlanger, KY 41018

## B. & S. SQUARE DANCE SHOP

WRITE FOR  
A FREE CATALOG

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



**THE CLASSIC**  
Made fully lined, the  
"CLASSIC" features foam  
sock lining, a steel shank  
for support, a full inch of  
heel — rubber capped for  
sure footing, and a buckle  
with elastic going to com-  
plete the 3/4" strap. Sizes  
in medium 4 1/2 through 10 and narrow 6

in medium 4 1/2 through 10.  
Black — White  
Red and Navy  
Silver and Gold  
75¢ postage each.

\$9.95  
\$10.95  
\$12.95



### MAJESTIC

Glove tanned leather.  
Size 6 thru 12 N; 4 thru  
12M, 1/2 sizes. Steel  
shank for support.  
Black & White 13.95  
Navy & Red 14.95  
Silver & Gold 15.95  
Postage .85

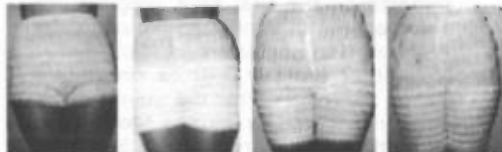
**RINGO**  
The shoe most square  
dancers wear. 1/2" heel  
with elastic binding  
around shoe. Strap  
across instep.  
Black and White \$11.95  
Yellow, Pink, Red, Hot Pink  
and Orange \$12.95  
Silver and Gold \$13.95  
Sizes 4 to 10 Med  
and Narrow. Plus  
85¢  
Postage

INDIANA  
ADD  
4%  
SALES  
TAX



SISSY SHORTIE MID-THIGH KNEE LENGTH

### STRETCH COTTON PETTI PANTS



\$4.95

\$6.50

\$6.50 ea. or 2 pr. \$12.00

Postage 35¢ ea.

With 1 1/4" nylon lace. The mid-thigh has 8 rows of lace and knee length has 9 rows of lace. These are made for us exclusively and they're made true to size. Colors are: white, sprout green, black, yellow, blue, pink, red, orange, purple, hot pink, multi-color, royal and red, white and blue combination, brown, navy, dark purple and kelly. Order mid-thigh or knee length in S-M-L-XL. Sissy Pants—6 rows of lace. Sizes S-M-L-XL. Shorties—3" legs, 8 rows of lace.

**SLIPS — made by B & S**  
We have one of the finest 50 yard nylon marquisette slips. Cotton tops, wide elastic band, 4 tiers on 18" and up, 3 tiers on 17" and shorter. Our slips are stiff enough to insure long life. Order 1" shorter than skirt. 18" to 26" and other lengths by special order. Colors: white, black, blue, pink, yellow, red, hot pink, pale green, sprout green and multi-color, turquoise, orange, bright yellow, med. purple, royal, red, white and blue combinations or any color combinations of listed color. **Brown, Navy, Dark Purple & Kelly Green.**

\$15.95 plus \$1.00 post-  
age; 35 yd. slips \$13.95  
plus \$1.00 postage.

# FEEDBACK

I have read and reread the Open Letter about Taping in the December 1974 Issue. The article is by Hugh Macey, Grenn Records.

Hugh states that the taping of music on records reduces the sales of the records.

I have done some taping of callers at square dances pretty much all over the states. I must say that my equipment will not separate the caller's voice from the music. To tape one I have to take both. The only reason I tape is to be able to practice the movements that the caller is using. Really the music he is using is secondary. In fact when he turns the music off and walks the new movement, it is preferred.

It is my belief that the music the caller is using is his own choice for the movements he has worked up for the dance or workshop. I am fully convinced the better the dancers are able to do the calls, the more the callers will use a certain record of music and this will increase sales of the record.

I know a very large number of dancers who would drop out of the program if it were not possible to practice to their club caller and/or traveling callers.

Square dancing is a form of sport people do because they want to and not because they have to. No one is going to force dancers to practice from a record that is called by an unknown to the dancer. I am under the impression that all or most music recordings for dancing have one side with a caller doing his thing, and music on the opposite side.

Hugh states present sales of dance records do not justify the cost of recording the music.

I see nothing incorrect with a club paying for the assigned club caller's records that he uses in that club. This alone would increase the sales of the really good and desired records. The other kind will never sell and taping or not taping would make no difference in sales of this type recording.

*James. E. Ewing  
San Antonio, Texas*

Although I am leaving on a ten day tour today, I just had to get a letter off to you to comment on an article that was printed in your magazine this past month! The article is titled, "Let's Redo the Way we Review". It is so gratifying to people like myself to see someone else take the ball with their well chosen words and observations! I would suggest that everyone in the recording field and those who are considering it, read that article not once but two or three times. In the many articles that I have personally written on the subject, I couldn't say it better. The one thing that I would like to add to their article is the fact that easy records should be rated on the same basis as the more difficult ones. The quality should be considered to be foremost, along with the timing of basics that are used, and the flow of the dance itself! My congratulations to the ones who wrote the letter, found on page 44 in your magazine!

*Dick Leger  
Bristol, Rhode Island*

## CORRECTION:

The authors of "Feedback," February 1976, were inadvertently omitted. Shirley and Burnley Nickerson of Yarmouth, Nova Scotia, were the authors who related their experiences in running a callers' school.



# Capezios dance to every tune

Left to right: The Recreation Ballet, round-toed and drawstring laced for grace. The Classic Ballet with a  $\frac{1}{2}$ " leather heel and wafer rubber lift. Below, the U-Shell Buckle Strap with same heel.

All with soft leather uppers and elk soles. For further information about the Capezio folk and square dance collection, call us at

212-564-7060 or write to us at the address below.



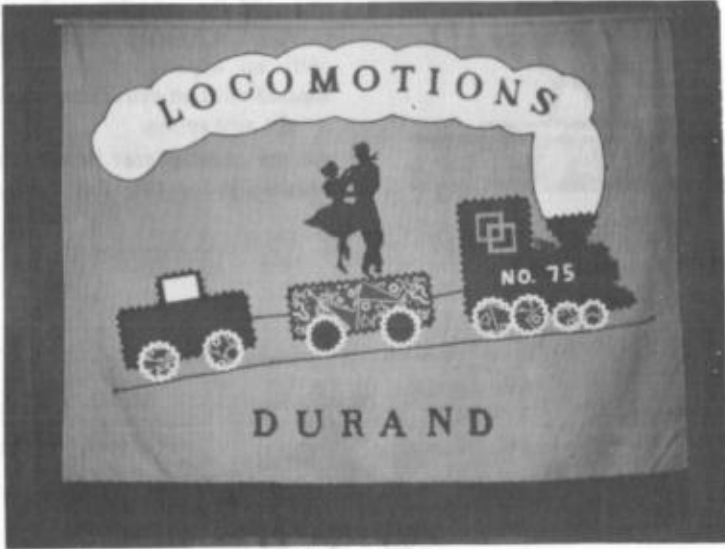
Capezio's  
been dancing  
since 1887.\*



---

Capezio Ballet Makers, Dept. SQ 2-75  
543 West 43rd Street, New York, New York 10036.

♣ A	♣ K	♣ Q
<i><b>Best</b></i>	<i><b>Club</b></i>	<i><b>Trick</b></i>
A ♣	K ♣	Q ♣



by Shirley Polen

The *Locomotions* is a new square dance club in Durand, Michigan. Although only four months old and consisting of ten member couples, the club is very active, has lots of fun and comes up with many imaginative ideas.

*Locomotions* dancers are proud of their "coordinated" badge, banner and travel outfits. About halfway through square dance lessons in the summer of 1975, the would-be members put on their thinking caps to come up with a name for the club. Since Durand was in the past noted for being a railroad town, the dancers decided on a railroad theme. From this point, the group began to "coordinate!" A train engine design was submitted and made into red and white badges, with dangles for the Conductor (president), Engineer (vice-president), Fireman (secretary), Brakeman (treasurer) and Yardmaster (caller). Travel outfits were designed using a combination of railroad stripes and red bandana print. The ladies' outfits are of individual design, with the only requirement being to use red bandana material. The men wear red bandana shirts with a railroad stripe vest. A large red engine adorns the back of the vests. These outfits were started while classes were still in session, and were ready to travel at the start of the fall season. Also ready for the fall season were the club's eye-catching banner and traveling banners, made of railroad stripe background with a red train. A square dance couple is riding on the flatcar, and the word *Locomotions* is coming out of the smokestack. To make the scene complete, our caller's law made a cover for the equipment table duplicating the banner design. Not to be outdone, the caller came up with a club theme song, "Engine No. 9," with terminology adapted to suit the club.

The club began its existence with a Birth-Of-A-Club dance and has since held an Autumn Leaves dance, Ghost Stomp, Sadie Hawkins Dance, Harvest Ball, Pie

Continued on Page 82

\*\*\*\*\*

# 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

**h**OME **i**NDUSTRIES  
331 Athens St.  
Jackson, Ohio 45640



**THE STINSONS**

\$19.50 15"x15"  
Please PRINT name desired -  
lettered on both sides.

# LEGACY

On a snowy weekend, the Executive Committee met in Philadelphia, Pennsylvania. John and Freddie Kaltenthaler, Ed and Alice Colin, Bob and Phyllis Howell, Stan and Cathie Burdick and Charlie Baldwin. Mary and Bill Jenkins were snowed in at their Adirondack home and couldn't attend. One of the reasons this executive group was chosen around a small area was that it was hoped a fall or winter meeting would bring good attendance.

Plans were initiated for the May 1977 meeting, which may be moved to Memphis if arrangements are satisfactory. This will avoid conflict with the Ohio State Convention and give Legacy delegates an opportunity to try another facility.

Several Mini-Legacy meetings are scheduled for 1976:

The Prairie Conclave, Lincoln, Nebraska, will be held at the university on April 2-4, in order to "encourage exchange of ideas and develop better ways to achieve the best square and round dancing in *your* area." Leaders in the eight states between the Mississippi and the Rockies are invited. Coordinators are Dick and Jan Brown, 1812 Pelton Ave., Bellevue, BE 68005.

Harrogate, Tennessee will host a gathering on Nov. 6 and 7 sponsored by the Appalachian Federation of Square and Round Dancers and Callers. Information is available from Dr. and Mrs. Lee Walker, PO Box 42, Harrogate, TN 37752.

The North Alabama Square and Round Dance Association held a Mini-Legacy on December 13, 1975, in the form of a panel discussion with each club delegate acting as his club spokesman to present questions and/or problems to a panel composed of Mac Letson, Wilson McCreary, Fred Willingham and Jim Segrages, with John Daniels as moderator. Areas of discus-

sion were length of classes, levels of dancing, teaching techniques, styling, Callerlab, Caller's Association, guest charges for dances, round dancing and square dancing, number of rounds taught, cueing, purposes of state and local associations, objectives for the coming year, public relations, Bicentennial planning, leadership programs, cooperation between associations, incorporation of associations and liability insurance.

Among the items suggested for the 1977 Legacy meeting were: club management, ethical-professional relations, contractual responsibilities, reaffirmation of 1975 resolutions, communications and information, role of National Executive Committee, world-wide square dancing, relationship to Callerlab, round dance leaders meeting, and model programs for Mini-Legacies.

Incorporated in the 1977 meeting plan will be an opportunity to attend a local club dance.

Plans were made for the establishment of several standing committees to deal with membership and public relations were made. A plan for rotating the Steering Committee will be instituted in 1979, with those presently on it to continue until that time. Those presently serving are: Bob and Martha McNutt, Angus and Catherine McMorran, Judy and Ed Ross Smith, Hugh and Catie Macey, Ken and Audrey Parker, Pat and Joyce Munn, Carl and Varen Anderson, Bob and Becky Osgood, Charlie and Bertha Baldwin, Bob and Phyllis Howell, John and Freddie Kaltenthaler, Bill and Mary Jenkins, Ed and Alice Colin, Stan and Cathie Burdick.

Questions about Legacy, items to be considered by the group, and names of suggested leaders may be sent to Legacy Executive Secretaries, Stan and Cathie Burdick, PO Box 788, Sandusky, Ohio 44870. Let us hear from you.

LEE KOPMAN has two more albums and tapes of INTRODUCTION TO CHALLENGE DANCING. Albums are Nos. 1027, 1028, 1030, 1031. Albums are \$7.95 each, plus 26¢ per album; tapes are \$8.96 each, plus 18¢ postage per tape.



Lee Kopman

# MERRBACH

\*Flip instrumentals

PRESENTS

## BLUE STAR RELEASES:

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

## DANCE RANCH RELEASES:

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

## BOGAN RELEASES:

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

## LORE RELEASES:

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

## SWINGING SQUARE RELEASES:

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

## ROCKING A RELEASES:

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

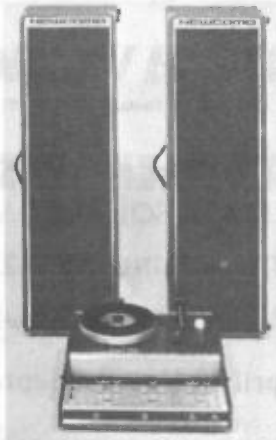
**MERRBACH RECORD SERVICE**  
323 West 14th St., Houston, Texas



# NEW NEWCOMB P.A. SYSTEMS for Every Purpose



**T-40-2461**  
\$725.91



**T-50-2461**  
\$824.94

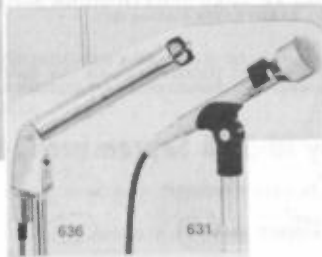
## CARRYING CASES FOR RECORDS



**RC7W** \$14.95  
PP. \$2.50



**RC 7-BW** \$19.95 **RC712W** \$29.95  
PP. \$4.00 PP. \$5.00



*NOTE: We can supply volume controls for the T-series of Newcomb to any mike that uses the cannon plug. We can also wire the 636-EV mike with a volume control that will work on the old Newcomb TR series, or the new T-series. Price is \$50.00 plus \$3.00 postage.*

Write for information of ST-3 Tuner and the PM-4 wireless mike.

PM-4 Mike: \$274.00  
ST-3 Tuner: \$286.00

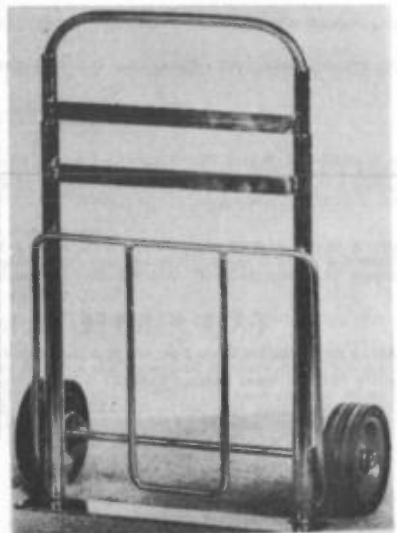
**CALIFONE  
CASSETTE  
TAPE  
RECORDERS:**

### SHOCK CORD

Braided, with plastic coated hooks 5/16" dia 16" long stretches to 28 24" long stretches to 48 \$2.00 each.

### CAR CADDY

Collapsible hand-truck. Carries up to 100 lbs. 40" high, folds to 20". \$25.00 plus \$3 postage.



**MERRBACH RECORD SERVICE. P.O. Box 7308, Houston, Texas 77008**



# FONTANA VILLAGE RESORT



Fontana Dam, N. C. 28733

## TEN DANCE VACATIONS ANNUALLY STAFF AND GUEST STAFF, SQUARE DANCE FESTIVALS, 1976

### FONTANA FLING: April 22-23-24-25

#### STAFF

BOB & VIVIAN BENNETT, Valdosta, Ga.; JEAN & ROY GREEN (Rounds), Charlotte, N.C.; BOBBY & CAROL HOLLIS, Macon, Ga.; BOBBY & BETTY LEFARD, Aiken, S.C.; DICK & BOBBIE McPHERSON, Winston-Salem, N.C.; BUDDY & BEVERLEY ODOM, Columbia, S.C.; GENE & GINNY RECORD, Covington, Ky.; HAROLD & FLEETA THOMAS, Rock Hill, S.C. AL & JEAN BROWNLEE, Fontana Dam, N.C.

### SWAP SHOP: April 24-May 2, & September 26-October 3

#### STAFF

BOB & AMELIA AUGUSTIN, New Orleans, La.; RAY & LOUISE BOHN, Louisville, Ky.; AL & JEAN BROWNLEE, Fontana Dam, N.C.; JEANETTE CAMP, East Point, Ga.; JIM & BRENDA COPPINGER, Maitland, Fl. (Spring); FRED & SHORTHY GOODNER, Athens, Tn.; TOM & LIB HUBBARD, Atlanta, Ga. (Rounds); RUTH JEWELL, Raleigh, N.C. (Rounds); HAROLD & TINK KELLEY, Riverdale, Ga.; FRANK & PHYL LEHNERT, Toledo, Ohio (Rounds) (Spring); HELEN PATE, Anderson, S.C.

#### GUEST STAFF

MARVIN & EMILY BOATWRIGHT, Rome, Ga. (Spring); MAC & LOU LETSON, Muscle Shoals, AL (Fall); PAUL & VENICE McNUTT, Birmingham, AL (Fall); JOHNNY & PEGGY MOLL, Smyrna, Ga. (Fall); LONNIE & DOROTHY SESHIER, Memphis, Tn. (Spring); GEORGE & TRUDY WRAY, Tucker, Ga. (Spring).

### REBEL ROUNDUP: May 9-16 & September 19-26

#### STAFF

BOB & WILLIE BAKER, Oak Ridge, Tn.; AL & JEAN BROWNLEE, Fontana Dam, N.C.; JACK & GRACE LIVINGSTON, Port Charlotte, FL; CHUCK & BOBBIE MYERS, Dayton, Ohio; BILL & BETTY VOLNER, Sikeston, Mo.; JACK & KAREN WATTS, Fairborn, Ohio.

#### GUEST STAFF

JOHNNY & JANIE CREEL, Metairie, La. (Fall); MICK & WILLIE HOWARD, Greenville, S.C. (Fall); FRED & MARGARET KELLER, Lexington, N.C. (Spring); MAX & RUTH MANDEL, West Palm Beach, Fl. (Rounds) (Spring); DICK & CAROL MANNING, Choctow, Okla. (Spring); MARTY & BIRDIE MARTIN, Plant City, Fl. (Rounds) (Fall); BUZZ & DIANNE PEREIRA, Stevensville, Mich. (Rounds) (Spring & Fall); JOHN & KATHY STECKMAN, Ellwood City, Pa. (Fall); BILL & DIXIE WILSON, Aiken, S.C. (Spring).

### ACCENT ON ROUNDS: May 16-23 & September 12-19

#### STAFF

AL & JEAN BROWNLEE, Fontana Dam, N.C.; JOHN & VIC LAVERTY, Venice, Fl.; CARL & PAT SMITH, North Canton, Ohio.

#### GUEST STAFF

BILL & MARY ANNA COPELAND, Shadyside, Ohio (Fall); JERRY & BARBARA PIERCE, Birmingham, AL (Spring).

### FUN FEST: May 23-30 & September 4-12

#### STAFF

AL BOEHRINGER, Dayton, Ohio (Rounds); ALL & JEAN BROWNLEE, Fontana Dam, N.D.; CHARLES & MARGE CARTER, Columbus, Ohio (Rounds); ROGER & MARY JANE CHAPMAN, Winter Haven, Fl (Spring); A. B. & PAULINE COLEMAN, Kingsport, Tn.; MEL & JEAN ESTES, Tuscaloosa, AL; HARRY & CLARA LACKEY, Greensboro, N.C.; CHARLES & MADELINE LOVELACE, Tampa, Fl. (Spring); MYRA NEWTON, Decatur, Ga.; MEL & PEGGY ROBERTS, Memphis, Tn.; ALLEN & JOANN TIPTON, Knoxville, Tennessee.

#### GUEST STAFF

DICK & BETTY BARKER, Waycross, Ga. (Fall); JOHN & RENA BEAIRD, Garland, Texas (Spring); GEORGE & MADY D'ALOISO, Bellbrook, Ohio (Rounds) (Spring & Fall); BILL & MARGIE TERRELL, Memphis, Tn. (Spring); MAC & OCTAVIA DRIVER, Burlington, N. C. (Fall).

### FALL JUBILEE: October 3-10

EARL & EDNA BROWN, Birmingham, AL; AL & JEAN BROWNLEE, Fontana Dam, N.C.; BILL & MARY ANNA COPELAND, (Rounds), Shadyside, Ohio; RALPH & NADINE CURRY, Weaver, Alabama; JIM & SANDY DEETER, Winter Springs, Fl.; JERRY & SUE DEWS, Port Neches, Texas; CHUCK & CAROLE LEAMON, Pompano Beach, Fl.; JERRY & BARBARA PIERCE, (Rounds), Birmingham, AL; RICHARD & BETTY SILVER, Enka, N.C.; BILL & ELIZABETH SLOOP, (Rounds), Crossnore, N.C.; BOB & NORMA VINYARD, Bridgetown, Mo.; DON & MILDRED WILLIAMSON, Greeneville, Tn.

#### HOST CALLER, ALL FESTIVALS



AL (TEX) BROWNLEE  
Recreation Director Fontana Village Resort



# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO — March 1951

Square dancers down through the years must have tried everything at least once— here are two ideas you may not have heard.

From a letter to the editor from Clifford Berman of N.Y., "I just came back from Montreal, Canada, and I thought (I'd) let you know how they do square dancing in Montreal. The sets are called for and as soon as they are made, a whistle is blown and the dance is ready to begin. One person in each set calls the dance for that set. That means if you have ten sets on the floor, you can imagine the amount of noise that is made. All in all it gives quite an impression to have ten or more sets, each set doing a different square dance figure. All the calling is done in French."

The All Belles, No Beaus SD Club of Waco, Texas, has no males among its membership of nine squares. All of the couples are women— but half of them wear slacks and dance as "men". Two ladies must join the club as a couple, and one of them must agree to dance all the time as a man. There is one man in the club— the hired caller. After a few false starts and some hard work, the club is a great success, recognized by the community as filling a great need and invited to visit many other clubs and give exhibitions.

## 10 YEARS AGO — March 1966

Joe Lewis of Dallas, Texas, discussed the subject he knows best— the role of callers as entertainers. He calls entertainment a collection of "bits of happiness". "Entertaining", he says, "is changing the mood of the crowd from a degree of complacency to a degree of elation. At a dance, my aim is to keep changing the mood of the

dancers." Rather than focussing on the personality of the caller as entertainer, Joe uses music, rhythm, tempo changes, and even drill-type dancing to change dancing moods. To all to the entertainment that music can bring, he brings his special accordion— his "one-man band"— to add to the records he uses. "I still depend a great deal on timing", he adds. Joe was one of the first callers to popularize setting dances to hit tunes, forerunners of the present day singing calls. His first hit, "Alabama Jubilee" is now a classic. Joe also introduced American square dancing to Australia, laying the groundwork for what has become a major national recreation for the Australian people.

From the three or four square and folk dance "camps" offered square dancers in the issues of 25 years ago, square dance vacations have grown increasingly in popularity. This month's issue contains a vacation guide post of 24 institutes, tours, and resorts, offering spring through fall opportunities for a square dance vacation of a few days to few weeks.

First on the list of record reviews under Singing Calls is "This Land is Your Land" by Johnny Davis, featuring a multiple star pattern and carrying a "star spangled impact". Maybe we should get it out and dust it off for this bicentennial year.



TO SQUARE DANCE

# IT REALLY HAPPENED



## FRILLY KITTY

Steve Dudas of Cleveland has a real square dance "hep cat" named Binky who loves to crawl inside petticoats, perhaps hoping to be asked to the dance.



## GRENN

GR 14226  
DIXIE CHA  
by Tom & Dottie Dean

BOBBIN' ALONG  
by Cliff & Ruth Harry

## FTC

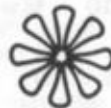
Old Favorite for St. Patrick's Day:  
FTC 32006  
MACNAMARRA'S BAND  
Flip Square by Joe Uebelacher



## TOP

TOP 25325  
IF YOU'VE GOT TIME  
Flip Square by Wally Cook

TOP 25326  
SLUICEGATE/WALKIN'  
Instrumental Hoedowns



P.O. BOX 216  
BATH, OHIO 44210



# PROBLEM CLINIC

Since readers have not had a chance to respond to last month's problem posed in this column (magazines generally arrive by the following month's deadline date), we will present an additional problem to consider or reconsider.

A Columbus, Ohio, newspaper has stressed the point that Americans need to take a good look at some of our long-standing traditions during this Bicentennial Year, toward the idea of *updating* them for still better acceptability, being careful not to change the concept, but only to lend a modern

touch, as we approach the next 200 years.

The column points out that although our national anthem may be hallowed by history, it is not really *singable* by the majority of people, since it is pitched for sopranos; has too much range for most voices, jumping from one octave to another; and the lyrics are not especially "rememberable." (Can anyone recite the second and third stanzas?) Perhaps it is time to change to a tune such as "America" or "God Bless America" for our national anthem.

Similarly, many readers have written to this magazine, year after year (since our first proposal of the idea, p. 63, April 1973) about changing the name of our hobby, SQUARE DANCE, to a modern name that has no stigma of being "square". Alternates such as Q-Dance, Cue Dance, Cube Dance, etc., have been proposed. The latest to come across our desk was Quad Dance (so named because four couples work in harmony, just as Quad speakers for stereo buffs present a harmonious, all-around sound).

What is your opinion? Do we really have a problem with the name *square dance*? Do you have a better name?



Wade Driver



NEW RELEASES

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



Pat Barbour

Music by THE RHYTHM ROCKERS

RHYTHM RECORDS \* 2615 Parana \* Houston, Texas \* 77055



# Dancing Tips

by Harold & Lill Bausch

This month permit me to ramble on several topics that come to mind.

Callers often talk of the recordings that are the "best" to come out. It occurs to me that the "best" singing calls are the ones that our dancers request us to call the most often. To eliminate the attraction of newness, I am going to mention no records that are less than five years old. It may surprise you that these most-requested tunes were not necessarily picked as the best of the month when they came out; also you may note that they are not difficult with unusual figures. They are numbers that fit the music, that the dancers can "get into" and enjoy. Here is my list of most requested singing calls: Bogan 1157—Just Another Polka; Keeno 2200—Wooden Heart; Swinging Square 2342—It's A Small World; MacGregor 2051—Summer Sounds; and Kalox 1112—The Grand Colonel Spin. The dancers have spoken; those records stood the test.

We hear a lot about what is good for square dancing and what is not, and we all spend some time thinking about it. However, in all seriousness, do you think that the average dancer is much concerned with the overall problems?

Mostly, I think, the average dancers are concerned with events concerning their own immediate club and their own enjoyment of the dance. I am not finding fault, I merely think that most dancers don't have the time or interest on the broader scale as do many callers. This is why I feel that one of our biggest weaknesses is the fact that most area callers associations are not well organized and are not bringing about the cooperation of area callers. There are exceptions, of course, but usually callers are not working together. The sad thing is that they are the people who can do the most good if they will work together. One of my biggest pleasures is to be involved with a callers association and find that here we have a group really concerned and really working.

Here is another random thought: Recently Lill mentioned that she was finding it difficult to find the energy to maintain the pace we have been keeping. I chided her about the fact that we are both getting older, but then I got to thinking about it. I call about 27 nights a month, either calling or we are teaching rounds, and Lill goes with me at least 95% of the time. Now I ask you fellows, how many of your wives do the housework and desk work, too, and still go to work with you 95% of the time?



## FASHIONS by MR. PHILLIPS INC.



P.O. Box 3599, Cranston, R.I. 02910

Manufacturers  
of the soft *FLUFF* petticoat

White—\$25.95  
Rainbows—\$29.95  
All Colors, when available—\$26.95

Marquissette *FLUFF*: White—\$30.00,  
Rainbow \$32.95

Include Postage: \$1.50

Mail Orders Accepted NOW

BANKAMERICARD & MASTER CHARGE accepted.



## JUST WHAT ARE THE DANCERS LOOKING FOR?

An Editorial from "Gavel And Key"  
by Bob Osgood

The prime purpose of any of us in a position of leadership is to be of service and to provide the best possible overall square dancing activity for the dancer. It is the dancer who must be considered first in everything we do. Quite frequently we tend to point to a veteran dancer of a high level club and say to the new dancer, "This is the ultimate! The fun starts when you get into advanced club work and finish your class learning period." What a fallacy this is. Fun—pure enjoyment—should exist in every strata of square dancing, but the happiest days in a square dancer's life may well be those within a beginners' group. Then, of course, from that point on the fun should never stop.

We tend to establish levels. We say to a dancer, "You must learn these 100 basics or 200 basics in order to be a really high-level dancer." This brings up a very common problem. Not everyone coming into this activity has the desire to become involved to this extent. Many dancers, folks who are raising a young family and who are involved with Scouts, a growing business, the PTA, service clubs and numerous activities, may find it virtually impossible to devote more than one night a week or two nights a month to square dancing. Even so, doesn't square dancing belong to them just as much as it does to anyone? The fact that a person must, of necessity, limit his dancing to the once-a-week club. Over the years we must have wasted literally tens of thousands of new dancers who, after learning to square dance, have discovered that once having been taught the 75 basics there is still an almost endless amount of material to learn. This may not be the only reason

for people dropping out, but it certainly is one.

It has been said that there is probably no other activity in the world where members work so hard to "sell" the program to a new dancer and then turn right around and work so hard to discourage him. Perhaps right NOW is a good time to look at the program in each of our areas. Are we providing a variety of square dance levels necessary in order to involve the majority of those who come into our classes? Are there places to dance for those who want to progress no further than the 50 basics? Are there clubs for those who want to be involved with the 75 basics and no more? If not, then we may be losing as many as 50% of those who would like to remain as square dancers, but can't.

There is nothing *low-level* about an in-depth 50 basics club. There is certainly nothing *low level* about a club whose members can do the 75 basics from every conceivable setup. Callerlab, the International Association of Square Dance Callers, is presently sampling its caller membership to determine just where the bulk of square dance involvement should lie and what will keep Mr. Average Citizen in square dancing. Do you feel that the answer lies in the challenge dancing with several hundred new basics in the program or do you feel that it centers more around the 50 basics, or perhaps at some point in between?

Many people feel that it is the callers' responsibility to plan the programs and keep the dancers happy. However, it is the dancers themselves who organize and run many of these clubs and associations and it is the dancers, as well as the callers, who are concerned when club attendance drops. Callerlab needs the reaction of dancers and dancer-leaders to determine just where the emphasis in square dancing should be placed. If we are not providing the dancers what they want, then the callers must know about it so they can do something about it.



# KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks  
Interesting choreography arrangements  
using no more than the 75 Extended  
Basics plus 10.



Heads pass thru round one to a line  
Pass thru, wheel and deal  
Girls swing thru, turn thru, star thru  
Promenade, heads wheel around  
Pass thru, wheel and deal  
Centers star thru, other two lead right  
Left allemande.....

Heads pass thru round on to a line  
Pass thru, wheel and deal  
Girls left swing thru, left turn thru  
Curlique, centers trade, swing thru  
Boys run, promenade  
Heads wheel around, pass thru  
Partner trade, left allemande.....

Heads pass thru round one to a line  
Pass thru, wheel and deal  
Girls square thru three-quarters  
Boys courtesy turn them  
Do a Dixie style to an ocean wave  
Boys cross run, recycle, pass thru  
Trade by, left allemande.....

Heads pass thru round one to a line  
Pass thru, wheel and deal  
Girls swing thru, turn thru  
Boys courtesy turn them  
Do a Dixie style to an ocean wave  
Girls circulate, boys trade  
Boys cross run, recycle, dive thru  
Square thru three-quarters  
Left allemande.....

Heads pass thru round one to a line  
Pass thru, wheel and deal  
Girls turn thru, star thru, boys trade  
Couples circulate, wheel and deal  
Square thru three-quarters, trade by  
Left allemande.....

Heads pass thru round one to a line  
Pass thru, wheel and deal  
Girls left turn thru, curlique  
Boys trade, swing thru  
Right and left thru, left allemande.....

Heads pass thru around one to a line  
Pass thru, wheel and deal

Girls turn thru, boys courtesy turn them  
Pass thru, wheel and deal  
Centers pass thru, pass thru, trade by  
Star thru, pass thru, wheel and deal  
Centers pass thru, left allemande.....

Heads pass thru round one to a line  
Pass thru, wheel and deal  
Girls left turn thru, curlique  
Split circulate, cast off three-quarters  
Centers trade, boys trade  
Centers flutter wheel, sweep a quarter  
Ends star thru, trade by  
Square thru four, wheel and deal  
Centers square thru three-quarters  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, three-quarter tag  
Clover and spin the top, step thru  
Slide thru, wheel and deal  
Centers pass thru, left allemande.....

Heads square thru four, swing thru  
Boys run, three-quarter tag  
Clover and swing thru, spin the top  
Step thru, (Watch out) right and left thru  
Left allemande.....

Heads swing thru, boys run  
Three-quarter tag right  
Sweep a quarter, pass thru, circle four  
Ladies break to a line, turn thru  
Girls fold, curlique, recycle  
Sweep a quarter, crosstrail thru  
Left allemande.....

Four ladies chain three-quarters  
Four ladies lead and flutter wheel  
Heads lead right and circle to a line  
Centers box the gnat, right and left thru  
All pass thru, three-quarter tag  
Clover and right and left thru  
Bow to your partner, corner, too.....

Heads lead right and circle to a line  
Pass thru, boys run, three-quarter tag  
Clover and spin the top, step thru  
Swing thru, boys run, three-quarter tag



Clover and spin the top, step thru  
 Ocean wave, boys trade, pass thru  
 Tag the line in, crosstrail thru  
 Left allemande.....

Heads lead right and circle to a line  
 Pass thru, three-quarter tag  
 Clover and cast off three-quarters  
 Walk and dodge, swing thru  
 Girls trade, recycle, dive thru  
 Square thru three-quarters  
 Left allemande.....

Heads lead right and circle to a line  
 Pass thru, three quarter tag right  
 Ends circulate, centers curlique  
 Cast off three-quarters  
 Couples circulate, bend the line  
 Star thru, zoom,  
 Centers square thru three-quarters  
 Left allemande.....

Heads square thru four, swing thru  
 Boys run, three-quarter tag right  
 Girls circulate two, boys pass the ocean  
 Single hinge, boys cross run,  
 Wheel and deal  
 Square thru three quarters, trade by  
 Left allemande.....

Heads square thru four, swing thru  
 Girls run, cast off three-quarters  
 Star thru, trade by, curlique  
 Three-quarter tag right, ends circulate  
 Centers curlique, cast off three-quarters  
 Wheel and deal, pass thru, trade by  
 Star thru, couples circulate  
 Bend the line, crosstrail thru  
 Left allemande.....

**CORRECTION:** In "Keep 'Em Danc-  
 ing", January Issue, the fourth line in  
 the third complete figure of the second  
 column should read "Single hinge"  
 instead of "couples hinge". The same  
 correction should be made in the first  
 and second complete examples on page  
 41.



## OUR OWN DIXIE DAISY TRAVELING BAG



An unusually versatile and attractive garment bag of exceptionally strong, lightweight vinyl. It features a diagonal zipper for easy access, a convenient accessories pocket and even a little see-through window. Two sizes, 24"x40" for men, 24"x50" for ladies, in bold bright red, white and blue.

We're very pleased with this handsome bag; we think you will be, too. We hope you'll try it at only \$2.50 for the men's, \$2.75 for the lady's, postpaid.

.....

The MAJESTIC with classic styling, glove tanned leather.

Black/white \$14.00  
 Red/Navvy \$15.00  
 Gold/Sil \$16.00

N-size 6-10 (AA)  
 M-size 4 1/2-10 (B)



(A) Capezios Brigadoon  
 Blk/Wht \$14.00

with 5/8" heel

N-(AB) M-(CD)



A.

(B) Capezios U-Shell strap  
 Blk/Wht \$14.00

Sizes 4-10 N-(AB) M-(CD)

Add \$1.50 handling. Md. residents add 4% tax

DIXIE DAISY 1351 Odenton Rd., Odenton, Md. 21113



by Bob Howell

# easy level

*This little dance for threes was submitted by Lou Hyll of Dayton, Ohio.*

## TRIOLET

RECORD: Folkraft F-1508x45

FORMATION: Three facing three around circle.

- 16 Circle left (little groups of three facing three)
- 16 Circle right
- 16 Center persons turn right hands  
Right opposite by the left hand (like contra corners)  
Centers turn with right hand  
Left opposite by the left hand and back to place
- 8 Forward and back
- 8 Groups promenade past each other single file (passing to the right), clapping hands in rhythm. Lines will end in reverse order, i.e. original outside person becomes inside person. Each group of three continues to face in its original line of direction.

*And here's to the Irish!*

## VEER TO DONEGAL

RECORD: MacGregor 2026

AUTHOR: Bob Dawson, Sarasota, Florida

### INTRO—BREAK—ENDING:

You allemande left your corner, come home and do-sa-do  
Men star by the left hand, once around you go  
Turn your partner by the right, it's once and a half around  
Girls star by the left hand, once around the town  
Turn your partner right, your corner allemande  
Come back and you do the Irish Jig and promenade the land  
You promenade your lady, go walkin' round the hall  
You're as welcome as the flowers in May to dear old Donegal.

### FIGURE:

The heads (sides) you bow to your partner, then lead out to the right  
You circle up four and make a line, go forward and back tonight  
Star thru, veer left, wheel and deal you do  
A right and left thru, turn your girls and then square thru  
Three hands around the land, your corner allemande  
Pass your partner, swing the next and promenade the land  
Shake hands with all your neighbors, and kiss the colleens all  
You're as welcome as the flowers in May to dear old Donegal.

SEQUENCE: Intro, Figure twice for heads, Break, Figure twice for sides, Ending.



Here is a little research done for the Bicentennial regarding the dance "Irish washerwoman." [From "Square Dance" by Ralph McNair, Garden City Books, Garden City, NY.]

**THE IRISH WASHERWOMAN**

Into the center and everyone shout. Back to your places and circle about.  
 All the way round to your home you advance and when you get there you are ready to dance  
 Now it's four gents out to the right of the ring  
 When you get there you balance and swing  
 When you are done remember my call, it's allemande left and promenade all.  
 Now it's four gents out to the right of the ring.....  
 (The entire square repeats call lines 3 to 5)  
 Now it's four gents out to the right of the ring.....  
 (The entire square repeats the same lines again.)  
 Now it's four gents out to the right of the ring.....  
 (The entire square repeats call lines again and each gent gets original partner)  
 Four gents across to the opposite side; you do-sa-do there with Miss Bridget McBride  
 Now you go back to miss Molly Malone; you swing her around because she is your own  
 Then it's into the center and everyone shout, back to your places and circle about  
 All the way round to your home you advance and when you get there you have finished the dance.

*The exact derivation of this dance is obscure, but there are many historical references to "Irish" figures which are interesting. There was a contra dance called the "Irish Washerwoman," descriptions of which can be found as far back as 1798. As danced then it was a short and simple line dance. During the next hundred years, the dance underwent some changes but in versions published in 1890 and 1893 the original figure can still be recognized. However, outside of the title, this dance has little if any similarity to the dance. On the other hand, as early as 1841, there appeared in quadrille books a figure which could very well be the forefather of the present dance. The figure was described as a jig figure and consisted of the ladies leading four consecutive times to their right-hand gents where they would either balance or swing, depending on which author you read. In later books around 1878, the figure appeared as the fifth figure of the "Irish Quadrille" with the gents, as well as the ladies, leading out to the right.*

*Mona Cannell of Kettering, Ohio, contributed this beautiful little contra. She states that it was created to teach the Kettering Historical Society Colonial Dancers the "cast off" progression. Be sure the swing is a two hand swing, not a square dance or buzz-step swing.*

**BASICALLY PROPER CONTRA**

MUSIC: Any standard reel of moderate speed.  
 FORMATION: Proper Duple.

- Intro: Actives down the outside go
- — — — Turn around, come back to place
- — — — Take the one below, go down in fours
- — — — Turn alone, come back
- — — — Cast off, circle four to the left
- — — — — — Circle right
- — — — Actives two-hand swing your own
- — — — \*Others do-sa-do
- — — — Actives down the outside go.....



\*This is what Mona calls the Inactives.

# STRAIGHT TALK

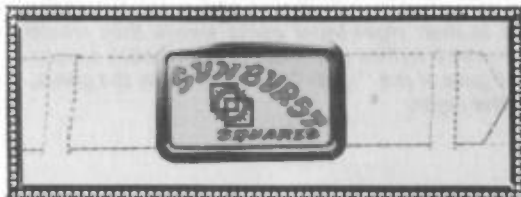
There are several good ways one can use to kill a square dance club, or any activity in which one is engaged, which requires the work of volunteers. The quickest way is to refuse to be an officer or to serve on a club council. It is amazing the number of qualified persons who do not seize the opportunity for leadership. When one is asked to serve and refuses, he is essentially saying, "Let George do it; I'm just here for the ride and to enjoy myself dancing." That's what we're all in square dancing for, to have a good time, with good friends, participating in an activity which we all enjoy. We must remember that planning and executing the plans are what make the activities possible. Those of us who do refuse to do our share in planning and leading the activities or in carrying our fair share of the load may one day find that we have run out of "Georges" and that the

activity which we enjoyed because of someone else's planning and caring no longer exists, or it exists at a level with which we are not happy. The quickest way to make the ideas you have go to work is to assume some of the responsibility for planning activities for your club. Fresh, new ideas are always welcome everywhere.

Right now, many clubs have their nominating committees working to get good, competent people to direct the activities of their clubs. Give some thought to the request for your services when you are approached. It's your opportunity to lend your thoughts and efforts to your club's success, when you are approached and you say yes. After all, the committee is looking for the best person available to lead your club - you!

*C. W. Hartis, President  
Miami Valley Dance Council*

## Buckle Up....



Complete your CLUB OUTFIT with the latest in Square Dance Accessories. Belt Buckles that are PERSONALIZED to YOU or your CLUB.

These attractive nickel plated buckles can be made to virtually any Design or Club Emblem.

Write for complete catalog

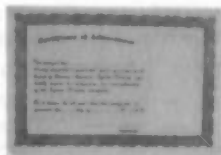
**BUCKLE of the MONTH**

## class badges-diplomas

Class badges and diplomas can be PERSONALIZED with YOUR CLUB NAME or design.

Our Standard class badge	.25 ea.
Your Club Name or Design	.30 ea.*
Our Standard Diploma	.10 ea.
Your Club Personalized Diploma	.15 ea.*

\* Minimum order on personalized items -- \$ 7.50



## J&J Enterprises

1020 W. MacArthur Rd. - Wichita, Kansas 67217 - (316) 522-0633

# Bicentennial Briefs



## "WE, THE PEOPLE," SOUTH CAROLINA

S. C. Gov. James B. Edwards and his staff and General Westmoreland were a part of South Carolina's start for the Bicentennial year as it began with "We The People" at William Bryce stadium in Columbia. Bob Hope hosted the extravaganza along with Anita Bryant and with Frank Blair announcing.

Amidst antebellum costumes, spectacular fireworks and snappy bands in colonial uniform, nearly 1,000 dancers emerged on the University of South Carolina Gamecock football field with caller Jay D. Bradley escorted by popular Grand Ole Opry star, Minnie Pearl to the toe-tapping music "Bile Them Cabbage Down". Skirts swirled and boots stomped as they do-sa-doed. Fifty thousand spectators looked down on the dancers and cheered wildly. This program was televised and taped for Educational TV.

We were proud of the square dancers' part in a tradition of our country's 200 birthday.

*Mrs. Billye Bradley  
West Columbia, SC*

## COLONIAL DANCING in the ADIRONDACKS

A group of dancers in the Minerva, N.Y. area are preparing colonial dances for Bicentennial celebrations.

Some of the contras and quadrilles they have done are:

The Aston Polka  
Waltz Contra  
Dumbarton Drums  
Maverick Waltz  
Queen Victoria  
Terry Lynn's Jig  
Hills of Habersham  
Ottawa Special  
British Sorrow  
Homosassa Hornpipe  
Marching to Pretoria  
The Cayman Island Contra  
Slaunch to Donegal  
Broken Sixpence  
The Quiet Contra  
Diamond Bar Quadrille  
Virginia Reel  
White Water Special  
The Happy Wanderer  
Grand Square Quadrille  
Contra (Behind the Old Briar Patch)  
Lancaster Reel

Haymakers Jig  
Canadian Breakdown  
Reel Contra Mixer  
Third Hand Contra  
Ladies and Gentlemen Contra  
Prim and Proper Contra  
Banjo Contra  
Jefferson's Reel  
All the Way to Galway  
Inflation Reel  
Petronella  
Portland Fancy  
Thady Your Gander  
Divorcee's Jig (by Duke Miller)  
Lady Walpole's Reel  
Fallen Timber Reel  
Forest de Bondi  
Lady of the Lake  
Dud's Reel  
Maple Leaf Jig  
I.O.C.A. Reel  
Judge's Jig

*Mary Jenkins  
Minerva, New York*

Callers know that it takes a lot of nerve to stand up before a group and call your first square dance. Think back to the first tip you ever called. Remember how your legs shook and your knees knocked? How dry your throat was – that mouth full of cotton – those butterflies in your stomach – that blank mind? Then someone shoved the mike into your hand and panic set in. You could barely hold on to it. Worst of all, it amplified every little voice quiver for all to hear.

About this time you looked out and saw a room full of total strangers staring back. All your friends had disappeared. You realized they were waiting expectantly for you to say something intelligent, and the best you could come up with was a muffled throat-clearing and a strangled “Hi, there!”

You tried to put a record on the turntable. The hole seemed too small and the turntable wouldn't stop turning. Finally, it fit in place. You picked up the arm to set the needle on the record and you missed it! There was a terrible scratching sound. You tried again. This time you couldn't find the start of the record and in the process you succeeded in putting a needle gouge clear across the record. This did nothing to build up your confidence!

*Contributed by Sharon Golden*

*As Used by Guy & Mildred Wilkinson, Arkansas*





Somehow you found the tiny slot between the edge of the record and the grooves. The introductory music filled the air, your memory bank clicked in the nick of time, you opened your mouth and a strange sound flooded the hall.

The voice was strong, filled with confidence and authority. You were playing the wrong side of the record!

You mumbled something apologetically, turned the record over and dropped it in the process.

You finally got it all together, and although you aged ten years while it played, the record ended. Through the roar of blood rushing to your head you heard a strange sound – applause! You stumbled off the stage, your voice and hands still shaking.

The applause, a kind word, a handshake, and you're hooked. You went home and practiced, practiced, practiced until your taw and the kids knew the call better than you did. All the while you hoped you'd be asked to call again sometime.

A ham? A nut? A showoff? Perhaps, but only a very special and determined breed has been willing to put up with personal sacrifice, time and money expenditure, and the necessary hours and hours of hard work in order to attain the title of CALLER.

MORE POWER TO YOU!

# THE CALLER

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

# CHALLENGE CHALLENGER

by Jim Kassel

Starting the bicentennial year of '76 makes us more mindful of history. For this year some of the contributed news sent to us is bound to have that flavor. Here is the first example:

## AN ANNIVERSARY

The National Challenge Square Dance Convention began as a series of after-parties at the 1967 National Convention in Philadelphia, because there was no challenge dancing scheduled at the convention.

Six callers provided challenge dancing for people from a variety of states, and it was so successful that in 1968 that Challenge Convention began its own three-day event.

Through 1971 the Convention had four callers who were chosen based on a general consensus among the dancers. Choice of callers was easy because there were very few callers at that time doing challenge calling.

However, at the 1971 convention it was recognized that more callers were becoming involved in challenge calling, and that the fairest way to choose callers in the future would be through voting by challenge dance leaders. Nine dancers were chosen as Advisors to the Convention and they voted on the callers for 1972. Advisors have continued to choose the callers each year.

Advisors generally represent the areas sending the most dancers to the Challenge Convention; they are selected because they are leaders in their home areas and also have knowledge of challenge dancing in other parts of the country. The number of Advisors fluctuates as conditions change; currently there are fourteen. In addition to voting for the callers, the Advisors consider any problems the convention

may have and give recommendations on policy.

The 1976 Challenge Convention will be held in Pittsburgh June 17 to 19 and will have eight staff callers. Attendance is expected to be about twenty-five sets from fourteen states and Canada.

Although the regular National Convention began providing challenge dancing in 1974, it naturally must be a relaxed level of challenge in order to provide for the wide variety of dancers present. The Challenge Convention is for the high frequency challenge dancer; the level is intermediate challenge with special advanced challenge tips, and only dancers able to handle this level may attend.

## NEW JERSEY

Opportunities for doing advanced and challenge dancing at all levels are numerous in New Jersey, especially in the northern half of the state. Lee Kopman has a range of clubs at various levels: Colonial Squares every Thursday is advanced level, as is Ramapo Squares two Saturdays a month; Paramus is a club which meets in the town of the same name twice a month with Lee calling easy challenge level; Modified Friday's is Lee's intermediate challenge club which meets twice a month and was moved from Long Island to New Jersey last fall.

In addition there are many tape groups covering every level. Jerry and May Barton and Bill and Joan Mills are tape group leaders who devote much time and effort to promoting and teaching challenge dancing. One tape group, the Once Mores, brings in various challenge callers for advanced challenge.

## MID-OHIO

Swinging Squares is an advanced club which meets every Friday in Columbus with Dewey Hart calling. The club has had a big jump in membership this season due to increased interest in advanced level.

Jack Cochenour, for several years a dance leader in Newark, has become a caller and is workshopping advanced level groups in Newark and Zanesville. Circulators with caller Webb Mills is a new advanced club in Newark.

Continued on Page 81





# WAGON WHEEL RECORDS

"THE RECORD DESIGNED . . . WITH THE CALLER IN MIND"

**WW 506**  
**DANCE WITH ME**  
by John & Wanda Winter  
*Round Dance with Cues*



**WW 129**  
**STARRY EYES**  
by Don Franklin

MUSIC BY THE WAGONMASTERS  
P.O. Box 364, Arvada, Colorado 80002

**REX HALL**  
CHAMPAIGN, ILL.

30¢ PER LETTER

## RHINESTONE BADGES



(NO CHARGE FOR TOWN & STATE)

WE USE CUP TYPE IMPORTED AUSTRALIAN RHINESTONES

BLACK OR WHITE BADGE WITH CHOICE OF STONE COLOR

CRYSTAL - CAPRI BLUE - OLIVINE - SAPPHIRE BLUE - BLACK DIAMOND - EMERALD GREEN - PERidot GREEN

TOPAZ - RUBY RED - ROSE - JEWEL - AMETYST - AQUAMARINE OR AURORE BOREALE

One Color Stone Per Badge

Letters Approx. 1/8" Tall - Badge Sized To Fit Name

Send for Free Catalogue on Badges,  
Stickers, Accessories, etc.

**MAREX Co.**

Box 371, Champaign, Ill. 61820

## ☆☆ Show Your Colors ☆☆



**Red White & Blue**

*Tell:*

- ★ WHO YOU ARE
- ★ WHERE YOU'RE FROM
- ★ AND THAT YOU ARE A SQUARE DANCER

SIZE: 2 1/8" X 3 5/16"  
COST: \$ 2.25 EACH

**D·R & W PLASTICS**

437 BELLAIRE AVE. DAYTON, OHIO 45420

## MAC GREGOR RECORDS

### NEW RELEASES:

**MGR 2186 I'M GOING BACK**, Written and Called by Dan Fulford  
8 Scovel Lane, Vergennes, Vermont 05491

**MGR 2187 WHITE SILVER SANDS**, Monty Wilson, 18157 Kingsport Dr. Malibu CA

### RECENT RELEASES:

**MGR 2184 ONE WOMAN MAN**, Otto Dunn

**MGR 2185 MARGIE**, Monty Wilson

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

# WORK- SHOP

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

## CHOREOGRAPHY

### STAR THRU

by Ed Michl, Ohio, 1959

Star thru begins with man facing lady; man raises right hand, lady raises left hand, join upraised hands and exchange places (woman passing in front to man's right) and turn one-quarter position (man face right, lady face left) to end as a couple.

Double Star thru: To star thru and face a new couple to "left" star thru (all in reverse of a normal star thru) with them. A double star thru equals a pass thru and half sashay with the couple originally faced (a crosstrail thru) to end back to back with them.

Triple star thru: A double star thru, plus another star thru with another couple facing them. Sex identity is always maintained, man's right hand, lady's left hand.

**HISTORY:** While brought to the attention of the square dance world in 1959 with a definite name, Star Thru, the movement had been used in contras



and quadrilles. We especially remember the movement during a demonstration of a Spanish dance on a TV program in the late fifties. Four couples in a circle balanced forward with all hands upraised and as the men backed away, the lady on his left (corner) slipped her left hand into the man's right, turned under the arch in front of him to end up as his new partner in the circle of four as they all backed out. It was repeated four times in order to once more have the original lady as partner, and the dance moved on in its routine.

#### TEACHING EXAMPLES:

Head couples star thru  
Right and left thru, star thru  
Right and left thru, crosstrail thru  
To corner, left allemande.....

Head couples star thru, pass thru  
Star thru, right and left thru  
Opposite box the gnat, square thru  
Count four hands, centers box the gnat  
Square thru three-quarters  
Outsides turn alone, left allemande.....

Promenade, don't slow down  
Head couples wheel around, star thru  
Square thru three-quarters to corner  
Left allemande.....

All four ladies chain across  
Head couples lead right and circle four  
Head gents break, two lines of four

Star thru, insides arch, dive thru  
Pass thru, star thru, crosstrail thru  
To the corner, left allemande.....

Head couples half sashay, star thru  
Do-sa-do the outside two, star thru  
Pass thru, U-turn back, star thru  
California twirl, inside arch  
Dive thru, pass thru, star thru  
California twirl, face your partner  
Left allemande.....

Forward eight and back with you  
Face your corner and star thru  
California twirl and crosstrail  
To left allemande, skip one girl  
Right and left grand.....

#### DOUBLE STAR THRU FIGURES:

Head couples double star thru  
Turn right single file, go around two  
Line up four, forward eight  
Back with you, double star thru  
U-turn back, crosstrail thru  
To the corner, left allemande.....

Head two gents and corner girl  
Go forward and back, star thru  
Split those two around one into middle  
Double star thru, separate around one  
Into the middle, box the gnat  
Change hands, all left allemande.....

#### TRIPLE STAR THRU FIGURES:

Side couples half sashay  
Heads pass thru, separate around one  
Into the middle, triple star thru  
Bend the line, star thru, inside arch  
Dive thru, right and left thru  
Insides triple star thru  
Outsides half sashay, bend the line  
Star thru, insides arch, dive thru  
Pass thru, left allemande.....

Head couples star thru, pass thru  
Double star thru, heads divide  
To the other side, behind them star thru  
Substitute, triple star thru, bend the line  
Star thru, split two around one  
In the middle, crosstrail thru  
To a left allemande.....

#### SLIDE THRU

by Harlan Moody, Illinois, 1965

On call to two facing dancers, they pass by each other (right shoulders), men *always* quarter right, ladies *always* quarter left immediately.

**HISTORY:** In the summer of 1965, the author sent the idea to your editor with an example figure using a movement he called "curve thru". The example given was merely a no-hand star thru movement but opened the door for other

possibilities when adhering to the above rule. It also created an opportunity to partially eliminate some "same hand twice in a row" movements like "star thru, left allemande" or "square thru, star thru."

The less confusing name of Slide Thru was coined to indicate a pass thru, men always quarter right face turn while ladies always quarter left face turn. In actual dancing, the dancers start to turn their bodies in the direction they are to face while they do the pass thru. This gives sort of a "sliding by" or "thru" motion and keeps the dancers fairly close to each other as a star would do.

The following observations were made in the use of Slide Thru:

1. Men and ladies always hold their sex identity (no Arky).
2. Intermingling Slide Thrus with Star Thrus eliminates the "Statue of Liberty" feeling of having one's arm up in the air for five calls in a row.
3. The dancers already know how to do the movement but use no hands. It later becomes quite a challenge when done from different set-ups of positioned people.
4. Double Slide Thru is two slide thrus in a row (equal to a right and left thru) and is not the same as double star thru.
5. From a normal coupled double pass thru formation, the call to "slide thru all eight of you" requires the centers to slide thru, trailing couple slides thru behind them. All are now in another double pass thru formation, but with opposites for partner. This is the same as the Dixie Star thru movement. If couples were half sashayed in the double pass thru set up, the slide thru all eight of you finds the centers doing a slide thru, step forward, so that again the trailing couple can slide thru behind them. All are now in a finished double pass thru formation with opposites for partner.
6. From two normal couples facing, the call to "slide thru, make a wave" equals Pass the Ocean.
7. Instead of swing star thru, the call can be given to "swing thru, slide thru"; the ladies won't have to fudge into place for the Star Thru. It is also now possible to have the men on the ends of a finished swing thru and then the call to slide thru will position the couples to end facing each other. This

set-up was never successful, using a star thru ending, because the ladies had left hands tied up in the middle.

EXAMPLES by Will Orlich:

Head couples slide thru, star thru  
Slide thru, pass thru to left allemande...

Head couples-promenade, go half way  
Same head ladies chain straight across  
Same ladies chain three-quarters  
Side gents turn 'em and rollaway  
Forward six and back with you  
Lonesome boys (head gents) slide thru  
Left allemande.....

All four couples half sashay  
Heads to the middle and back away  
Heads slide thru, inside arch, dive thru  
Slide thru, separate around one  
Line up four, forward eight and back  
Star thru, centers slide thru, star thru  
Square thru three-quarters around  
Left allemande.....

## CALLERS' QUESTIONS



RAY MASSEY, Fayetteville, GA.:  
How can you Tag the line if you're not in a line but in an ocean wave?

ED. NOTE: Translated literally the command could be technically *Tag the lineup* of even numbered people, etc., and thereby hold to the basic rule/explanation. An ocean "line" is the exact point reached when two couples are passing thru each other to stop shoulder to shoulder. We now have ends and centers in reference to a line. Before and after the pass thru, we have centers, but no ends, in reference to couples. In this later condition as couples, we also have boy/girl position identity which does not hold true in line (waves, two-faced, 3x1, etc.). The wave is a carry-over from the "rocking" command and execution of a balance forward and back. Ever think about trying to "Tag an Alamo"?

HARRY

BORGER, Hanover, Pennsylvania: How do I resolve this contradiction in the explanation of a Wheel Around?

Burleson #30: Wheel around: As a couple, the person on the left will back up and the person on the right will walk forward halfway, the pivot point being between them. End as a couple facing the opposite direction.

Orlich, "How To Be A Smooth Dancer": From a promenade position, right or wrong way around, the "hub back out, rim goes in" rule always applies.

ED. NOTE: The encyclopedia rule should read "from a normal couple promenade position." We will spotlight the Wheel Around vs. Backtrack couple movements in a complete breakdown in *American Squaredance* soon. There is more to this rule of Couples Wheel Around than Harry has quoted. Please see "Mainstream Square Dancing, #30 on Page 16 for a complete explanation. We will furnish concrete examples when the article is published exactly as we would present the idea to a Callers Clinic in person with demonstration.

DESTROY THE LINE or WHEEL AND CYCLE? Neither — later in the S/D picture!

(Direct quote from National Callers Report) A quick confab among the square dance choreography note services has resolved into the following suggestion: Use Destroy the Line terminology for the time being while it is currently popular. After it fades away a bit later in the year, quietly switch over to calling the idea directionally as a Cycle and Wheel, not as a Wheel and Cycle because we already use the term "Wheel and Anything" (Burleson #201).

We strongly suggest you follow this possible avenue because in spite of some leadership opinions, this idea to dissolve a 3x1 line will *not* go away, especially while we maintain the use of Recycle in our square dance choreography.





### CYCLE-FERRIS WHEEL

From a combination of ideas

From parallel 3x1 lines, the couple facing in step forward into a two-faced line to wheel and deal, while the other two recycle to face back in as the trailers of a double pass thru formation. Other variations are possible.

EXAMPLES by Will Orlich:

Heads lead right circle to a line  
Pass thru, U-turn back

Head ladies run, *cycle-ferris wheel*  
Center four square thru three-quarters  
Slide thru, wheel and deal  
Centers pass thru, box the gnat  
Right and left grand.....

Side couples flutter wheel  
Heads go right and circle half  
Veer left a two-faced line  
Side men run, *cycle-ferris wheel*  
Zoom and turn thru, left allemande.....

Heads square thru four hands  
Swing thru, ends fold, peel off  
Four girls walk and dodge  
Cast off three-quarters around  
*Cycle-ferris wheel*, centers square thru  
Three quarters, slide thru, spin the top  
Four boys walk and dodge  
Cast off three-quarters around  
*Cycle-ferris wheel*, double pass thru  
Peel off, star thru, zoom and trade  
Left allemande.....

Heads lead right circle to a line  
Turn thru, side men run  
Cast off three-quarters around (3x1)  
*Cycle-ferris trade and wheel*,  
Double pass thru, peel off, star thru  
Square thru three-quarters  
Left allemande.....

Heads square thru three-quarters  
Circle half and veer left, side men run  
*Cycle-ferris half tag, trade and roll*  
Double pass thru, peel off, box the gnat  
Slide thru, left allemande.....

Head couples star thru  
Double pass thru, peel off, turn thru

End ladies run, boys trade  
*Cycle-ferris and fan the top*  
Centers bend the line and turn thru  
Four boys drift around, pass thru  
Star thru, couples circulate  
Wheel and deal, left allemande.....



### FERRIS WHEEL, FERRIS TRADE AND WHEEL by Harold Fleeman, from SCVSDCA Spotlight

Heads curlique, boys run, swing thru  
Boys run, ferris trade and wheel  
Swing thru, single hinge, boys run  
Pass thru, partner tag, left allemande...

Sides spin the top, turn thru,  
Swing thru, boys run  
Ferris trade and wheel  
Right and left thru, pass thru  
Left allemande.....

Heads curlique, walk and dodge  
Swing thru, eight circulate  
Swing thru, girls run  
Ferris trade and wheel  
Centers pass thru, star thru  
California twirl, pass thru  
Wheel and deal, zoom,  
Centers right and left thru, curlique  
Left allemande.....

Head ladies chain, heads curlique  
Walk and dodge, circle to a line, pass thru

Half tag trade and roll, swing thru  
Centers run, ferris trade and wheel  
Centers turn thru, do-sa-do  
Turn and left thru, dive thru  
Right and left thru, swing thru  
Turn thru, left allemande.....

Sides lead right circle to a line  
Right and left thru, star thru  
Circle half to a two-faced line,  
Ferris wheel, centers pass thru  
Star thru, left allemande.....

by Jay Klassen, SCVSDCA Spotlight  
Heads square thru, swing thru

Boys run, tag the line right  
Wheel and deal, swing thru, girls run  
Tag the line in, pass thru, tag line left  
Wheel and deal, dive thru  
Square thru three-quarters,  
Left allemande.....

Sides lead right, circle to a line,  
Pass thru, tag the line, centers in  
Cast off three-quarters, star thru  
Trade by, swing thru, boys circulate  
Girls run, tag the line right  
Wheel and deal, partner tag  
Left allemande.....

Heads curlique, walk and dodge  
Curlique, walk and dodge  
Tag the line, centers in  
Cast off three-quarters, pass thru  
Tag the line in, pass thru,  
Partner tag, left allemande.....

Sides square thru, do-sa-do to a wave  
Girls trade, swing thru, boys run  
Tag the line out, wheel and deal  
Centers pass thru, swing thru  
Centers run, tag the line in  
Pass thru, tag the line  
Leads U-turn back, left allemande.....

Ladies chain three-quarters  
Ladies chain, sides roll away  
Circle left, girls square thru  
Swing thru, centers run  
Tag the line left, wheel and deal  
Do-sa-do to a wave, centers run  
Tag the line in, star thru, trade by  
Star thru, partner tag  
Right and left grand.....

#### TRADE THE WAVE FIGURES

##### **BY Jay King, Lexington, Massachusetts**

Heads square thru, do-sa-do to a wave  
Trade the wave, left swing thru  
Trade the wave, boys run right  
Wheel and deal, pass to the center  
Square thru three-quarters  
Left allemande.....

Heads do-sa-do to a wave, fan the top  
Trade the wave, boys run left  
Wheel and deal, pass thru  
U-turn back, pass thru, slide thru  
Do-sa-do to a wave, fan the top  
Trade the wave, boys run left  
Wheel and deal, pass thru  
U-turn back, pass thru, trade by  
Left allemande.....

Four ladies chain three-quarters  
Four ladies chain, heads swing thru  
Trade the wave, left swing thru  
Trade the wave, half square thru  
Right and left thru, swing thru

Trade the wave, left swing thru  
Trade the wave, all eight circulate  
Do-sa-do, all pass thru, left allemande..

Sides lead right and circle to a line  
Pass the ocean, scoot back  
Trade the wave, scoot back, lock it  
Step thru, bend the line, crosstrail thru  
To corner, left allemande.....

Sides lead right and circle to a line  
Pass thru, boys run right, trade wave  
Girls run left, cast left one-quarter  
Tag the line zig zag, trade the wave  
Boys run left, bend the line  
Star thru, trade by, pass thru  
Trade by, square thru three-quarters  
Left allemande.....

Sides lead right and circle to a line  
Pass thru, girls run left, trade the wave  
Cast off three-quarters, trade the wave  
Boys run left, bend the line, slide thru  
Left allemande.....

##### **by Andy Cisna, Elkridge, Missouri!**

Heads square thru four hands, veer left  
Ferris and half tag, trade and roll  
Pass thru, veer left, ferris and half tag  
Trade and roll, pass thru  
Left allemande.....

Heads square thru four hands  
To an ocean wave, swing thru, boys run  
Ferris and half tag, scoot back  
Boys run, slide thru, pass thru  
Left allemande.....

Heads square thru four hands to a wave  
Hinge, split circulate once and a half  
Girls hinge, ferris and boys run  
Swing thru, chain reaction, boys run  
Bend the line, slide thru,  
Left allemande.....

Heads lead right circle to a line  
Pass the ocean, swing thru, boys run  
Ferris and half tag, trade and roll  
Centers pass thru, slide thru  
Flutter wheel, sweep a quarter  
Pass thru, trade by, swing thru  
Boys trade and turn thru  
Left allemande.....

##### **by Ron Bessette, Grand Prairie, Texas**

Heads make an ocean wave and lock it  
Pass thru, circle up four  
Heads break and make a line  
Make an ocean wave and lock it  
Pass thru, trade by, spin the top  
Boys run, bend the line, left allemande.

Heads pass the ocean and lock it  
Pass thru, separate go round two

Make a line, star thru, trade by  
Swing thru, boys run, half tag, trade  
Finish the tag, face right, ferris wheel  
curlique, left allemande.....  
Heads pass the ocean, lock it, pass thru  
Separate go around one into the middle  
Pass thru, curlique, spin chain thru  
Centers circulate, boys run right  
Square thru three hands  
Left allemande.....

Heads roll away half sashay, curlique  
Walk and dodge, make a wave  
Boys trade, girls trade, centers trade  
Boys run right around the girl  
Bend the line, left allemande.....

Heads curlique, walk and dodge  
Circle up four, make a line, curlique  
All eight circulate, boys run, veer left  
Half tag, trade and roll, left allemande..

Heads swing thru  
Cast off three-quarters, walk and dodge  
Swing thru the outside two  
Cast off three-quarters, walk and dodge  
Bend the line, swing thru  
Box the gnat, right and left thru  
Swing thru, cast off three-quarters  
Girls run, box the gnat, pass to center  
Square thru three hands  
Left allemande.....

**by John Strong, Salinas, California**

Heads flutter wheel, star thru, pass thru  
Slide thru, pass thru, wheel and deal  
Double pass thru, cloverleaf, star thru  
Curlique, walk and dodge, curlique  
Scoot back, boys run, pass thru  
Tag the line, peel off, pass thru  
Wheel and deal, zoom, centers pass thru  
Left allemande.....

Heads square thru, curlique  
Scoot back, boys run, star thru  
Pass thru, trade by, swing thru  
Girls fold, peel off, wheel and deal  
Eight chain four, right and left thru  
Pass thru, trade by, left allemande.....

Heads curlique, walk and dodge  
Swing thru, scoot back  
Right and left thru, star thru, pass thru  
Tag the line, cloverleaf, box the gnat  
Pass thru, star thru, crosstrail thru  
Left allemande.....

Heads pass thru, round one to a line  
Star thru, curlique, walk and dodge  
Cloverleaf, double pass thru  
First couple left, second go right  
Star thru, pass thru, trade by  
Star thru, pass thru, partner tag  
Left allemande.....

Heads flutter wheel, curlique, boys run  
Star thru, flutter wheel, sweep a quarter  
Spin chain thru, boys run, wheel  
Wheel and deal, pass thru, trade by  
Left allemande.....

Heads star thru, pass thru, curlique  
Walk and dodge, partner trade  
Pass thru, tag the line in, star thru  
Trade by, star thru, pass thru  
Wheel and deal, star thru, pass thru  
Cloverleaf, centers pass thru  
Left allemande.....

Heads right and left thru, curlique  
Walk and dodge, spin chain thru,  
Boys run, wheel and deal  
Right and left thru, left allemande.....

Heads curlique, walk and dodge  
Swing thru, boys run, boys circulate  
Couples trade, wheel and deal,  
Curlique, scoot back, boys run  
Pass thru, wheel and deal, zoom  
Centers pass thru, left allemande.....

Heads curlique, walk and dodge  
Star thru, curlique, single file circulate  
Boys run, swing thru, scoot back  
Spin chain thru, swing thru  
Right and left thru, dive thru, curlique  
Walk and dodge, cloverleaf  
Square thru three-quarters  
Left allemande.....

Sides pass thru, cloverleaf, zoom  
Double pass thru, centers in  
Cast off three-quarters, star thru  
Curlique, walk and dodge, partner trade  
Other two flutter wheel, star thru  
Square thru three-quarters,  
Left allemande.....

Sides flutter wheel, heads curlique  
Walk and dodge, swing thru, boys run,  
Couples circulate, tag the line right  
Couples circulate, tag the line right  
Wheel and deal, pass thru, trade by  
Left allemande.....

Heads swing thru, spin the top  
Right and left thru, pass thru  
Curlique, walk and dodge  
Partner trade, flutter wheel  
Sweep a quarter, swing thru,  
Spin chain thru, boys circulate twice  
Right and left thru, curlique  
Walk and dodge, bend the line  
Flutter wheel, curlique, boys run  
Left allemande.....

Heads star thru, pass thru  
Circle to a line, star thru  
Square thru three-quarters, trade by  
Slide thru, flutter wheel

Sweep a quarter, curlique  
Walk and dodge, bend the line,  
Star thru, left allemande.....

**SINGLE FERRIS WHEEL**  
**BY Fred Bailey, Rush City, Minnesota**

Heads lead right, circle to a line  
Boys run, single ferris wheel  
Dixie style to an ocean wave  
Slip the clutch, left allemande.....

Heads lead right, circle to a line  
Boys run right, single ferris wheel  
Girls pass thru, star thru  
Ferris wheel, centers right and left thru  
Flutter wheel, pass thru,  
Left allemande.....

Sides square thru full, pass the ocean  
Spin the top, scoot back,  
Cast off three-quarters,  
Single ferris wheel, girls turn thru  
Star thru, all promenade, don't slow  
down  
Sides (or heads) wheel around  
Right and left thru, rollaway half sashay  
Left allemande.....

Sides square thru, do-sa-do  
To an ocean wave, single ferris wheel  
Centers pass thru, star thru  
Wheel and deal, centers flutter wheel  
Pass thru, star thru, pass thru  
Bend the line, left allemande.....

Sides lead right, circle to a line  
Boys run right, single ferris wheel  
Girls pass thru, star thru  
Couples circulate, bend the line  
Left allemande.....

Heads square thru, swing thru  
Scoot back, cast off three-quarters  
Single ferris wheel, two ladies chain  
Courtesy turn to face that two

Forward eight and back you reel  
Pass thru, wheel and deal,  
Centers pass thru, left allemande.....

Heads square thru, then square thru  
The outside two, boys run right  
Single ferris wheel, two gents chain  
To a left allemande.....

Sides square thru, do-sa-do  
To an ocean wave, single ferris wheel  
Centers pass thru, curlique  
Boys run right, go forward eight  
And back, rollaway half sashay  
Left allemande.....

Heads lead right circle to a line  
Girls run left, single ferris wheel  
Boys pass thru, star thru  
Couples circulate, bend the line  
Left allemande.....

Head ladies chain, sides lead right  
Circle to a line, girls run left  
Single ferris wheel, boys pass thru  
Curlique, ends circulate, centers trade  
Spin chain thru, ends circulate  
Turn thru, left allemande.....

Sides lead right, circle to a line  
Girls run left, single ferris wheel  
Boys pass thru, curlique, step 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, Ameri-  
can Squaredance Magazine, P.O. Box 788,  
Sandusky, Ohio 44870.



**C. R. O. W. D.**  
**CENTRAL REGISTRY OF WORLD DANCERS**  
**FREE INFORMATION**  
**ON SQUARE DANCING AROUND THE WORLD**  
WRITE TO:

**MARV & SYL LEIBOWITZ**  
213 Winn Ave. Universal City, TX. 78148





# places to dance



3rd ANNUAL SPRING SQUARE DANCE, March 19-20, 1978; Myrtle Beach Convention Center, Myrtle Beach, South Carolina; Pearlle Goss, John Inabinet, Bobby Lepard, Harold & Judy Hoover. Write Ardie Banker, 5139 Robinwood Dr., Charlotte, NC 28212.

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

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

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

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

14th Annual Mid-South S&R/D Festival, Nov. 12-13, 1976; Cook Convention Center, Memphis, Tennessee; Bob Augustin, Melton Luttrell, Mac Letson, Manning & Nita Smith. Write Bill & Dean Miesen, 5315 Haleville Rd. Memphis, TN 38118.

16th Ann. Spring Festival. Akron Area S&R/D Federation, Memorial Hall, Univ. of Akron, April 10; Francis Zeller, Hal Greenlee, Chuck Myers, Tom Trainor, Charlie & Madeline Lovelace. Write: Bert Greer, 1408 Lipton St. SW, N. Canton, OH 44720

23rd ANNUAL BRITISH COLUMBIA SQUARE DANCE JAMBOREE, Penticton, B.C. August 9-14, 1976. Dancing under the stars on 38,000 sq. ft. of board floor. Excellent callers. Aquaduck Convention. For information: Box 66, Penticton, B.C. V2A 6J9.

6th Ann. Nat. Singles Dance-A-Rama, Single Square Dancers USA; Sept. 3-5, Memphis, Tenn.; Tony DiGeorge, Stan Viola, Lee Swain, Jack & Marie Seago. Write Harold Huber, 4445 Ferndale, Memphis, TN 38122.



Mac  
Letson



Harold  
Kelley



Bob  
Augustin

## Lou Mac

SQUARE  
DANCES

### & Bob Cat RECORDS

#### NEW ON LOU-MAC

LM 120 TENNESSEE SATURDAY NIGHT  
by Bill

#### RECENT RELEASES

LM 119 POLLY ANN by Harold

LM 118 NELLIE by Mac

LM117 YOU CALL EVERYBODY DARLING  
by Mac & Bill

LM 116 EIGHT MORE MILES by Bill

LM 115 SOMEWHERE MY LOVE by Mac

#### NEW ON BOB-CAT

BC-104 EVERYTHING I TOUCH, Bill Barner

BC-103 MAGIC OF THE RAIN by Bob

BC-102 SQUARE DANCE MAN by Larry

BC-101 BOBCAT RAMBLE by Bob



Bill  
Claywell



Jim  
Coppinger



Larry  
Letson

P.O. Box 2406, Muscle Shoals, Alabama 35660



Contemporary styles in square dance apparel have made JACQUE'S ORIGINALS a favorite 'tween-tips chitchat subject among the gals for years. This hand-painted denim tote bag (about \$10 each) affords a very unique way to "carry some weight" around the dance floor. Designs are owls, caterpillars, etc. No two are alike and they are designed by Jacque Bommer herself. Write Jacque's Originals, PO Box 8134, Corpus Christi, Texas 78412.



## Mustang and Lightning S



Chuck Bryant



Dave Smith



Nelson Watkins



Jack Cloe



- NEW MUSTANG RELEASES:**
- MS 169 I'M A RAMBLING MAN  
by Chuck Bryant
  - MS 168 I PROMISE WHEN YOU LEAVE YOU'LL WEAR  
A SMILE by Jack Bishop
  - MS 167 THAT SONG IS DRIVING ME CRAZY  
by Nelson Watkins
  - MS 166 OLD MAN FROM THE MOUNTAIN  
by Johnny LeClair

- LIGHTNING S RELEASES:**
- LS 5030 TONIGHT SOMEONE'S FALLING IN LOVE  
by Art Springer
  - LS 5029 A COUNTRY SONG IS A COUNTRY SONG  
by Jack Cloe
  - LS 5028 I WISH I'D LOVED YOU BETTER  
by Art Springer
  - LS 5027 BRING BACK THE OLD WALTZES  
by Dewayne Bridges

1314 Kenrock Dr., San Antonio, TX 78227



Dewayne Bridges



Jim Lee



Jonny LeClair



Art Springer

# Puzzle Page

TABLE	LIPS
LEAD	MIKE
SCENE	SPEAKERS
CENT	EXTENSION CORD
MEN	RECORDS
WOMEN	RECORD CASE
WATER	SMILE
MOTOR	AMPLIFIER
CASH	TURNTABLE
ARMS	VOLUME
CUE	CLASS
DREAMS	CORN
NIGHT	MATE
MOTEL	CAR
CAFE	PACE
PIN	SETS
NICE	CARE
PAIR	VENTS
TEST	WIRE
SPACE	TOE
TIE	FUSE
EXIT	ROSE
THANKS	GO
FUN	PIE
FOOD	MAID
FEE	FED
TAW	PARTNER
STONE	SPIRIT
VOICE	MONITOR
MEAL	SUM
STIR	FAN
LEARN	SOCKET
FEET	PLUG
FIRE	GEM
FAVOR	DANCERS
LURE	MUSIC
LANE	CAN
AID	ABILITY
HEAR	EXPERIENCE
RAMP	DETERMINATION
RIG	TIMING
FLOOR	NECK

by Billie Gawthrop  
Canon City, Colorado

This is a tough one!

```

M E R I W O M E N I G H T
N O I T A N I M R E T E D F
T T T T Y T O N E C K M I L
G O E E T N R O C F I A O
D R E S I I O V O I C E M O
D F T L C V S R R O S E R
R R O T I E A R D E S T E S
E R O V B M F E S C E N E G
A I D C A U K M O T E L N
M G C A N L V A E R C V U I
S U I S N O L E A D K R M
E F S H L I P L C A R E I
S U U U N P S P A C E N T
S M R A M N S M I L E
H E A R F D A N C E R S A F
N E E L B A T N R U T E N A
L E I E C N E I R E P X E C
P A I R A M P L I F I E R
S T I R I P S K N A H T
    
```



LAST MONTH'S ANSWERS:

```

t h i s
c o g n i t i o n w o r d
p o p u l a r t e l e v i s i o n
t u r n o f f t h e s t e l i n g
n o i s e f o r e w a r d a r t i s t
s i l i r a c o b b o r r a y
    
```

# Sketchpad Commentary

# SOME

FOR SQUARES



THUMB GOOD, SOME NOT SO GOOD.....

WHEN THE SQUARE GOOFS UP---

1 ALWAYS BLAME YOUR TAW...



2 OR BLAME ANY COUPLE YOU DON'T KNOW IN THE SET



3 OR BLAME THE CALLER



4 OR, LASTLY, CONSIDER THAT IT MIGHT HAVE BEEN YOU...





### OVERSEAS DANCERS REUNION

The 14th Annual Reunion of Overseas Dancers will be in the Nation's Bicentennial Capitol, August 12, 13, 14, 1976, in the beautiful Empire Room, Shoreham Hotel, 2500 Calvert St. NW, Washington, D. C.

There will be a trail dance, as well as dancing afternoons and evenings, each day, with outstanding callers and round dance instructors.

Bicentennial tours are planned for those so inclined. Also scheduled are after-parties and special after-after-parties which, are to be attended by all the faithful.

Contact General Chairman Bill and Kathi Higgins, 3231 Plantation Parkway, Fairfax, Va., 22030, Tel. (703) 591-5812.

### CHICAGO AREA NEWS

The Chicago Area Callers Association elected new officers for the coming season: President, Marv. Labahn; Vice-President, Will Mills; Secretary, John-May; Treasurer, Swersie Dumetz.

*Chuck Riley  
Chicago, Illinois*

### IN MEMORIAM

Tyree Edwards of Raleigh, North Carolina died January 16, 1976 of a heart attack. Tyree and his wife operated a square dancer's clothing store called Pearl's of Raleigh.

### FREEDOM FEST

The 17th Annual Spring Festival, "Freedom Fest", sponsored by the Kentuckiana Square Dance Association, will take place April 9, 10, 11th at the Kentucky Fair and Exposition Center in Louisville, Kentucky.

Callers for the 3-day event are: Gary Shoemake and Paul Marcum on Friday night; Bob Vinyard and Stan Burdick on

Saturday and Sunday. Bob Vinyard will conduct a High Level Workshop and Dance on Saturday. Rounds will be led by Jerry and Barbara Pierce of Birmingham, Alabama on Saturday and Sunday.

Four exhibition groups will perform on Saturday evening: The Kentuckiana Kloggers, Bluegrass Cloggers, a round dance group and a contra group.

For information contact: George & Lena Hill, 907 Cannons Lane, Louisville, KY 40207, Registration Chairman.

*Clyde & Jean Elzy  
Louisville, Kentucky*

### NEWS FROM NEW ORLEANS

The New Orleans Callers' Association elected these officers for the year 1976: President: Fred Bouvier; Vice-President: Jim Moore; Secretary: Bob Sams; Treasurer: Bob Parkhurst.

A Caller's Seminar will be held on August 22, 1976 at the Braniff Place Hotel for any caller interested. Jack Lasry and Jerry Helt will be in charge.

*Bob Sams  
New Sarpy, LA*

### ARMETA CHANGES MANAGEMENT

Arthur Gibbs, who founded and directed Armeta with his wife, Meta, died in September, 1975. Armeta has been sold to Jennie Lee & Milt Kingsland, P.O. Box 22221, Milwaukee, OR 97222.

### NEW TEEN CLUB

The Young Swingers, a new club of teens and young adults, has been formed in central Ohio. The group meets at the YWCA, 65 S. Fourth St, Columbus, and invites any dancers in the area to visit. Callers on the schedule have all volunteered their time to help the group grow. Dances will be: Feb. 8, Bill Huffman; Feb. 29, Eldon Pittenger; March 21, Al Hosmer; April 4, Ted McQuaide; April 25, Bill Huffman; May 2, Dick Loos. For further information, call 846-0568.

### SQUARE DANCE IN BERMUDA

The Mid-Ocean Promenaders, formed this past fall, is Bermuda's first square dance club in many years. Their first class will graduate this spring. Although only three squares strong,

including students, the club has high hopes for the coming years. Club caller is Barry (and Bonnie) Talmage, formerly of Virginia Beach, Virginia. They meet every Wednesday evening aboard the US Naval Air Station at the east end of the island. Barry also has hopes of starting a club at the west end. For information, contact Richard A. Herbison, USNAS CMR Box 2901, FPO New York, NY 09560.

### LEPRECHAUN AWARD

The Shamrock Squares Club of Dublin, Ohio is sponsoring their Third Annual Leprechaun Award Dance on March 14. This award dance honors a person or persons for outstanding service to western square dancing in central Ohio. The award for 1974 went to Mrs. Sara Carrol, Dance Editor of the Columbus Dispatch. The 1975 award was presented to callers Bill Burnside and Bud Swisher.

*Ruth & Bob Fouty  
Columbus, Ohio*

### "TAT" ZERO TWO ONE FOUR

This is not a new square dance call, but the number (828-0214) to call in San Antonio to get the latest in square dance information from the Alamo Area S&R/D Association. With the use of a telephone answering device on an incoming-only business line (to reduce cost, as no outgoing calls are made), service is provided twenty-four hours a day. The number will be listed in the next directory in both white and yellow pages. It will be listed as Square and Round Dance Association of the Alamo Area for easy location. Announcements are designed to give the latest club and association regular and special dance information for both local and traveling dancers. The next time you travel through San Antonio, call 828-0214!

*John & Vivian McCannon  
San Antonio, Texas*

### SINGLE SQUARE DANCERS USA

For years dancers have asked for a directory of singles clubs. This project has been undertaken and a list of

**RUTH & REUEL deTURK**  
1606 Hopmeadow Street  
Simsbury, Conn. 06070  
Phone: 203-658-9417

Send for our  
Mail Order Catalog

**THE**



**SHOP**

**HOURS**  
Tue.-Wed.-Thurs.-Sat.  
11-5  
Friday 11-9  
Closed Sun. & Mon.

**URETHANE  
PATENT LEATHER**



**BLACK  
WHITE  
RED**

Some Sizes In  
BONE & NAVY

**\$12.98**  
plus \$1.25 Postage

**SIZES: AA, 6½ thru 9;  
B, 5 thru 11;  
W, 6 thru 10**

No half sizes beyond 9

**The Swinger**  
A NEW HANDSOME  
SHOE with MORE

**HEEL · 1 3/8" NARROW COMBINATION**

**COUNTER · FIRM**

**SUPPORT STEEL SHANK**

**COMFORT NYLON LINER**

**HIGH FASHION SQUARE TOE**

62

approximately 200 clubs was compiled and printed in a booklet called "The Yellowrock."

Since Single Square Dancers USA is a non-profit club, the proceeds from this book will be used to promote square dancing for the young adult aged 18 to 24. When a young person is ready to step out on his/her own, it is the challenge of a lifetime. The club thought it would be great to motivate teenage dancers to stay with square dancing through this period. It was decided to set up a scholarship fund for young callers who are attending college and continuing their calling.

To make this project a worthy adventure, all square dancers should have an opportunity to participate. Any individual, club or organization may make a donation to the scholarship fund or purchase a "Yellowrock" at \$1. each plus postage. Send a check to Single Square Dancers USA, Attn. Scholarship Fund, 4445 Ferndale Road, Memphis, Tennessee 38122.

*James D. Bell  
Memphis, Tennessee*

## COVER TALK

The charming old print showing a colonial-times quadrille appears through the courtesy of Jerry Helt of Cincinnati, Ohio. It will also appear soon on a new Blue Star album of quadrilles in recognition of the Bicentennial Year.



# RANCH HOUSE

RECORDS

Bill Terrell



### NEW RELEASES

- RH-203 LIVING WITH THE SHADES PULLED DOWN  
Flip Singing Call by Darryl McMillan
- RH-204 SOMETIME GOODTIME SOMETIME BADTIME  
Flip Singing Call by Darryl McMillan
- RH-301 LOVE PUT A SONG IN MY HEART  
Flip Singing Call by Bill Terrell

### RECENT RELEASES:

- RH-101 SAGEBRUSH/RANCH HOUSE RAMBLE
- RH-201 MOVIN' ON by Darryl McMillan
- RH-202 SAN ANTONIO STROLL by Darryl McMillan



Produced by RANCH HOUSE RECORDS

Darryl L. McMillan  
2439 E. 17th St. Panama City, FL 32401

Darryl McMillan



# DANDY IDEA



## IT'S NOT YOURS !

PUT IT BACK AND TRY ANOTHER  
This HAT Belongs To

\_\_\_\_\_

\_\_\_\_\_



compliments of  
**INDEPEN-dancers**



**SQUARES & ROUNDS - EVERY FRIDAY AT 8:00 PM**  
**INDEPENDENCE PARK - 3945 W. IRVING PK. RD. - CHICAGO**

The problem of the wrong hat being inadvertently switched in public places is an age-old story. So, once more, square dancers have come to the rescue and printed up the cards shown here (slightly adapted) to be inserted inside the inner brim of all men's hats. The extra publicity doesn't hurt, either.

Mike Malek of Chicago sent the idea, cooked up by Ed Paxton of the same club, who is an artist and signmaker. The cards were passed out at a recent Fiesta. Barney Born started the whole thing, as a consistent derby loser. Can you "Top" this?

**Hanhurst's**  
TAPE AND RECORD SERVICE

P.O. BOX 3290      BROOKINGS, N. Y. 12603

CALLERS

the best service!

HEAR

all the new releases

phone (914) 297-3230

QUALITY SERVICE  
QUICK SERVICE  
DEPENDABLE SERVICE  
LOW COST



# RECORDS

## SINGING CALLS

by Don Hanhurst

This month's reviews were enlightened by the arrival of a new label and sound out of Houston, Texas. The new label is Rhythm Records and Wade Driver is the inspiration behind this new sound. On the duller side of the reviews this month, there was much duplication of titles and even a duplication of figures on the same label. This is the first time we have experienced this and find it to be an unhappy situation.

**YOU RING MY BELL— Rhythm Records 101; Caller: Wade Driver**

This is the first release on this new label and we found the unique rhythm patterns in the music, as well as the excellent instrumentation, made this the most enjoyable record to listen to this month. The figure, although not complicated, is interesting and our dancers found it to be timed nicely. This label will bear watching as it develops in the future. FIGURE: Heads promenade half, square thru, right and left thru, slide thru, square thru, trade by, corner swing, promenade.

**AMERICA— U.S.A. 506**

**Caller: Shelby Dawson**

Once again, U.S.A. label comes out with a very distinctive sound. When we first read the title, and thought of the melody, we did not think we would be impressed. The music, however, is very fine "bicentennial" music with a flute lead in some places. The beat is excellent and every caller should have one of these in his file for the coming bicentennial and patriotic events. Callers should note there is a key change in the middle break and ending. FIGURE: Heads square thru, do-sa-do corner, swing thru, boys run right, bend the line, right and left thru, flutter wheel, slide thru, swing corner, promenade.

**C. B. BLUES— Dance Ranch 632**

**Caller: Ron Schneider**

It was almost inevitable that a CB song would have to eventually become a square dance. This one by Ron is very

good but may take a little work, particularly if you are not use to CB terms. The figure is very good and our dancers found it to be over all a very enjoyable dance. FIGURE: Heads promenade half, in the middle slide thru, pass thru, circle four half way, veer to the left, girls trade, ferris wheel, pass thru, right and left thru, swing thru, swing corner, promenade.

**I NEVER KNEW— MacGregor 2183**

**Caller: Monty Wilson**

This version of "I Never Knew" is a very good "dixieland" type sound. Although not true dixieland, it has a very different, and at times "nostalgic" sound. FIGURE: Heads promenade half, down the middle right and left thru, star thru, pass thru, circle four with outside two, break to a line, pass the ocean, swing thru, turn thru, left allemande, promenade.

**HERE I AM IN DALLAS— Rhythm Records 103; Caller: Wade Driver**

This is another fine example of the great music that we can expect to hear from this new label. The rhythm change at the end of each figure makes it quite distinctive and the instruments are crisp and well blended. FIGURE: Heads promenade half, down the middle right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

**GARDEN PARTY— Red Boot 197**

**Caller: Lee Kopman**

This is the first singing call put out by the "Master of Challenge". The delivery is smooth and our dancers found that the intro was the exception rather than the rule in this month's releases, in that the promenade was timed perfectly with no wait at home, as is the case in most newer releases. The music is interesting, smooth flowing, and is easy to work with. FIGURE: Heads square thru, with corner swing thru, boys run right, ferris wheel, in the middle right and left thru, rollaway, turn thru, swing corner, left allemande, promenade.

**LIVING WITH THE SHADES PULLED DOWN— Ranch House 203; Caller: Darryl L. McMillan**

This newest release on Ranch House follows true to the concept started by the first releases. The music and arrangement are above average and the

intro features a very unique alternating, strong and weaker, 8 beat phrases. FIGURE: Heads pass thru, partner trade, square thru, do-sa-do, swing thru, boys run, ferris wheel, centers square thru  $\frac{3}{4}$ , swing corner, promenade.

**IT'S GONNA BE A HAPPY DAY— Lore 1152; Caller: Stan Reubell**

This is a very relaxing dance with good music; our dancers enjoyed this one. FIGURE: Heads square thru, corner do-sa-do, make a wave, swing thru, boys run, couples circulate, wheel and deal, pass thru, trade by, corner swing, promenade.

**PICK ME UP ON YOUR WAY DOWN— Red Boot 198; Caller: Johnny Jones**

On this release of Red Boot, we hear the tremendous diversity that Red Boot is capable of delivering. This release has almost a "traditional" sound at the start and then blends with a modern synthesizer. The vocal side is very clear and a smooth delivery by Johnny. FIGURE: Heads square thru, do-sa-do, curlique, scoot back, boys run, right and left thru, slide thru, swing corner, promenade.

# Square Dance CLOTHING



**FLORIDA**

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

**GEORGIA**

C & M WESTERN WEAR  
3820 Stewart Rd (404-455-1265)  
Doraville, GA 30340  
*Your Satisfaction Guaranteed*

**ILLINOIS**

THE MAREX CO.  
506 1/2 W. Columbia Ave.  
Champaign, IL 61820  
*Novelty & Accessory Catalog*

**OBIE'S WESTERN & S/D FASHIONS**

614 South Lake (Rt. 45)  
Mundelein, IL 60060

**INDIANA**

B-BAR-B SQUARE DANCE APPAREL  
6313-6315 Rockville Road  
Indianapolis, IN 46224  
*Records Shipped Same Day*

**IOWA**

MABON'S COUNTRY STORE  
6450 Cutler (Hwy 63N)  
Waterloo, IA 50701 (319-234-3327)  
*Everything for Callers/Dancers*

**KANSAS**

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

**DIXIE'S DANCING DUDS**

10912 W. 74th (631-4445)  
Shawnee, KS 66061  
*Apparel for Square & Round Dancers*

**NEW JERSEY**

The Corral, John Pedersen, Jr.  
41 Cooper Ave.  
West Long Branch, NJ 07764  
*S/D Apparel and Accessories*

**KENTUCKY**

Preslar's Western Shop, Inc.  
3111 S. 4 St.  
Louisville, KY 40214

*All S/D Supplies; Newcombs & Mikes*

**SHOOT'N STAR**

1115 Dupont Circle  
Louisville, KY 40207

*We sell everything for the square dancer!*

**MAINE**

**THE PRINCESS SPECIALTY SHOP**

584 Main St.  
South Portland, Maine 04106  
*Large Selection of S/D Items*

**MARYLAND**

DIXIE DAISY  
1355 Odenton Rd.  
Odenton, MD 21113

**MICHIGAN**

RUTHAD (313-841-0586)

8869 Avis  
Detroit, MI 48209

*Prettier, perkier, petticoats, pantalettes*

**NEW MEXICO**

Holly's Square Dance Shop  
2505 Jefferson NE  
Albuquerque, NM 87110

**NEW YORK**

IRONDASquare Dance Shoppe  
759 Washington Ave. (266-5720)  
Irondequoit, Rochester, NY  
*Everything for the Square Dancer!*

**THIS HOUSE RUNS ON SUNSHINE—  
Bogan 1278; Caller: Mike Sikorsky**

The dancers seemed to enjoy this relaxed dance primarily because of the clear delivery on the vocal side. FIGURE: Heads square thru, corner do-sa-do, swing thru, swing thru again, girls run right, tag the line, face right, bend the line, square thru 3, swing corner, promenade.

**HELP YOURSELF TO ME— Rhythm  
Records 102; Caller: Pat Barbour**

Very good music with a beat that the dancers were able to easily get with. The figure, although not unusual, was pleasant and enjoyable in combination

with the music. FIGURE: Heads promenade half, lead right circle to a line, star thru, do-sa-do, spin chain thru, girls circulate two times, swing corner, promenade.

**TONIGHT YOUR BABY'S COMING  
HOME— MacGregor 2182; Caller:  
Norm Phaneuf**

This melody was released long ago on Wagon Wheel as "Lonesome Highway". This is a good version of the melody. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, trade and roll, right and left thru, swing corner, left allemande, promenade.

**SHIRLEY'S S/D SHOPPE**  
Rte. 9-D  
Hughsonville, NY 12537  
*Your One-Stop Place To Shop*

Donohue's Dancing Duds  
205 Lincoln St.  
Scotia, NY 12302  
*Have Dudsmobile, Will Travel!*

DO-PASO  
203 Vermont St.  
Buffalo, NY 14213  
*Phone Orders: 1-716-885-9473*  
*Catalog Available*

SKY RANCH SADDLERY  
109-111 So. Main Street (668-2644)  
Central Square, NY 13036  
*Western Store & Gift Center*  
*S/D Headquarters*

**NORTH CAROLINA**  
B & D WESTERN SHOP  
2117 Highway 64 — 70 Southwest  
Hickory, NC 28601  
*Everything A Square Dancer Needs*

**OHIO**  
DART WESTERN SHOP  
1414 E. Market Street  
Akron, Ohio 44305  
*Everything for the Square Dancer*

M & H WESTERN FASHIONS  
13002 Lorain Ave. (216-835-0354)  
Cleveland, Ohio 44111  
*Dancer's Shopping Delight*

PROMENADE SHOP  
177 Burlington Rd. (286-5805)  
Jackson, Ohio 45640  
*Mail Orders Welcome*

SQUARE TOGS  
11757 U.S. 42  
Sharonville, Ohio 45241  
*Records Available, Too!*

Pat's Place  
9672 Mainville  
Loveland, OH 45140  
*Come on down to Pat's Place*

**PENNSYLVANIA**  
MAREA'S Western Wear & Records  
3749 Zimmerly Road  
Cor. Love & Zimmerly  
Erie, PA 16506

**SOUTH CAROLINA**  
Marty's Square Dance Fashions  
404 Cherokee Drive  
Greenville, SC 29607  
*S/D Clothing for Men & Women*

McKesson Western Shop  
211 Stallville Rd.  
Summerville, SC 29483  
*S/D Apparel & Centennial Dresses*

**TENNESSEE**  
THE DO-DI-DO SHOP  
1138 Mosley Rd.  
Memphis, TN 38116  
*Send for Free Catalog*

DOUBLE O RANCHWEAR  
1460 National  
Memphis, Tennessee 38122  
*Will ship records and clothing.*

Nick's Western Shop  
245 E. Market & Cherokee  
Kingsport, TN 37660  
*Phone Orders: 1-615-245-6221*

**TEXAS**  
FAWCETT'S Square Dance Shop  
412 W. Sam Houston  
Pharr, TX 78577 (512-787-1116)  
*Everything for the Square Dancer*

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



## CALLERS

NEW CALLERS  
EXPERIENCED CALLERS  
ALL CALLERS



*There is available to you a wealth of material in our most usable "SQUARE DANCE CALLERS REFERENCE NOTES." Easy material, challenge material, new material, old material, all written by and for our members.*

**LIABILITY INSURANCE, too!!**

For a free mailing, send a postcard to:  
S/D CALLERS ASSN. SO. CALIFORNIA  
16404 Ardath Ave, Gardena, Calif. 90247

**Pettipants:** Nylon tricot with rows of matching lace, shirred in with elastic thread. White, black, red, pink, blue, mint, navy, brown, lilac, yellow, orange, hot pink. Multi (white red, blue), (navy, white, red) (pastel pink, blue, yellow).  
Sizes: S-M-L-XL  
Mid-length \$8.00  
Sissy \$7.00  
Add 75¢ postage

**B-BAR-B  
Square Dance  
Apparel**



6313-15 Rockville Road  
Indianapolis, Indiana 46224

**THIS IS MY YEAR FOR MEXICO—** Windsor 5065; **Caller: Nelson Watkins**  
This is one of three versions of this melody. We are totally mystified as to why the tremendous appeal of this average song to warrant 3 releases. This is a good musical version of the song with the sound leaning a little toward that of the U.S.A. label. **FIGURE:** Heads square thru, corner turn thru, partner left do-paso, allemande thar, shoot the star a full turn, slip the clutch, skip one girl, left allemande, promenade.

**WHAT TIME OF DAY—** Red Boot 194  
**Caller: Elmer Sheffield**

This is a fine piece of Red Boot music with a little different metronome beat in it. Our dancers were disappointed to find that this release and Red Boot 199, "Living With The Shades Pulled Down", had exactly the same figure and for this reason they were less impressed. **FIGURE:** Heads lead right circle four to a line, pass thru, tag the line, face in, curlique, boys run, eight chain four, pass thru, swing corner, promenade.

**LIVING WITH THE SHADES PULLED DOWN—** Red Boot 199; **Caller Don Williamson**

This is the second version of this melody and in our estimation, not quite as good. The duplication of figures, with the above record, did not help. **FIGURE:** Heads lead right circle four to a line, pass thru, tag the line, face in, curlique, boys run, eight chain four, pass thru, swing corner, promenade.

**GAS LIGHT MEDLEY—** Bogan 1280  
**Caller: Andy Petrere**

This is a combination of 4 melodies, all familiar to almost everyone and would make a very nice sing along. The melodies are: "When My Baby Smiles At Me", "Wait Til The Sun Shines Nellie", "I Want A Girl", and "Only A Bird In A Gilded Cage." **FIGURE:** Heads square thru, corner circle four to a line, 8 to the middle and back, pass thru, wheel and deal, zoom, center two square thru 3, allemande left, do-sa-do, corner swing, promenade.

**THIS IS MY YEAR FOR MEXICO—** Wild West 1-29; **Caller: Larry Jack**

Continued on Page 83



**YOU GET A HALL—  
I'LL DO THE CALL!**

**ED  
FRAIDENBURG**

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

**AVAILABLE TO CALL IN YOUR AREA**

Calling/Traveling  
Full Time

**Mike  
Callahan**



147 NORTH AVENUE  
HILTON, NEW YORK 14468  
(716) 392-3807

# ROMS

## ROUND DANCES

by Frank & Phyl Lehnert

**THE SONG WE FELL IN LOVE TO—** Columbia 3-10210; Bill & Virginia Tracy  
Good music with Connie Smith on vocal; a nice flowing easy intermediate two-step.

**SNOOPY—** Hi-Hat 945  
Choreography by Merl & Delia Olds  
Good music and a good easy ROM-type two-step.

**TRY TO REMEMBER—** Hi-Hat 945  
Choreography by Merl & Delia Olds  
Good music and a flowing intermediate international waltz routine.

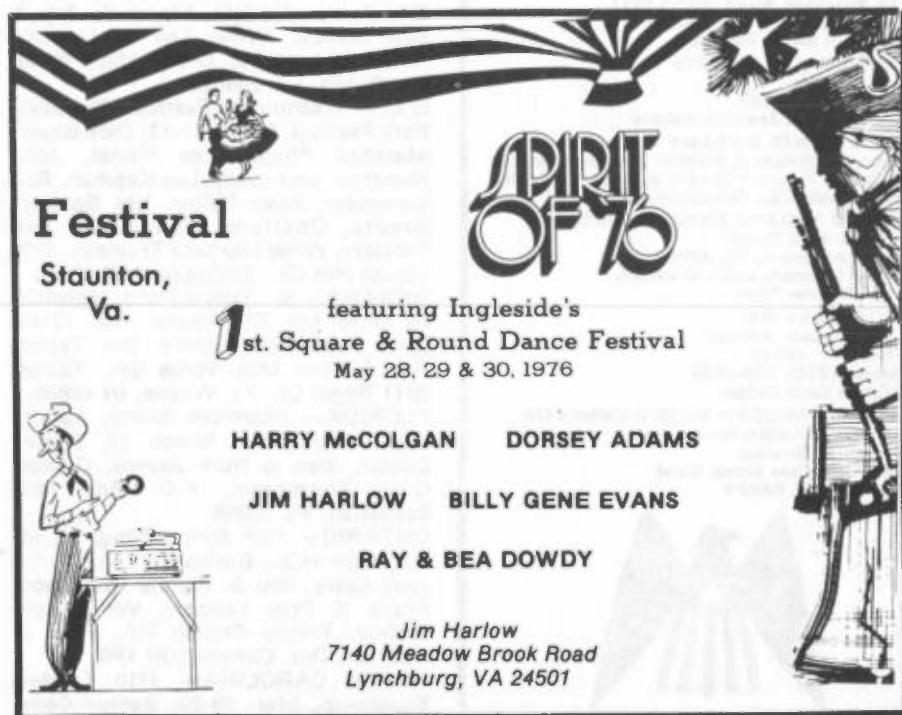
**BIG MABLE MURPHY—** Hickory 354  
Choreo by Ron & Helen Wineman  
Catchy music with a Sue Thompson vocal; interesting three-part easy intermediate two-step.

**THE ENCHANTED SEA—** Mayflower B-378; Choreography by Al Rowland  
Very pretty music with sounds of waves and all; a nice slow-moving intermediate one-step.

**BUMP BOUNCE BOOGIE—** Capitol 4178; Choreo by Sonny & Billie Ezelle  
Real bouncing music; easy three-part two-step, with Part C full of bumps.

**UN AMOR—** HECTOR 1654  
Choreo by Ken Kroft & Elena de Zordo  
Good rhumba music and a good intermediate two-step routine.

**FOR THOSE WHO ARE YOUNG—** IDTA #2; by Doris & Leverage Reilly  
Pretty music and a good flowing intermediate waltz routine.



**Festival**  
Staunton,  
Va.

**1** featuring Ingleside's  
1st. Square & Round Dance Festival  
May 28, 29 & 30, 1976

**HARRY McCOLGAN      DORSEY ADAMS**

**JIM HARLOW      BILLY GENE EVANS**

**RAY & BEA DOWDY**

*Jim Harlow*  
7140 Meadow Brook Road  
Lynchburg, VA 24501

# Badges

ARMETA — Dept. B  
Original Fun Club Badges  
PO Box 22221  
Milwaukie, OR 97222  
Free List on Request

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

KNOTHEAD BADGES— Official & Original  
Washington Knotheads  
P.O. Box 245  
Gig Harbor, WA 98335

LORRY'S  
1852 S. Reed St. (303-986-6446)  
Lakewood, CO 80226  
Activity & Club Badges

LUDLOW TROPHY & BADGE  
Tom Curto & Sons  
Box 71  
Ludlow, MA 01056

THE MAREX COMPANY  
506½ W. Columbus Ave.  
Champaign, IL 61820  
Largest selection — Fun & Club Badges  
FREE CATALOGUE

MARMAC SPECIALTIES  
316 Brockton Road (567-1321)  
Oxon Hill, Maryland 20021  
Free Fun Badge Catalog

PAULY'S (715-845-3979)  
P.O. Box 72  
Wausau, WI 54401  
Engraved and Jeweled Badges

H & R BADGE & STAMP CO.  
Engraved Badges & Rubber Stamps from our  
Design or Yours — Harold & Roberta Mercer  
2585 Mock Rd., Columbus, OH 43219

GRAND SQUARE ENTERPRISES  
288 NE 47th Street  
Pompano Beach, FL 33064  
Chuck Leamon, caller & owner.  
Send for free flyer

G5 ENGRAVING  
2124 Graham Avenue  
Utica, NY 13502  
Phone: (315) 735-4635  
Custom Club Badges

ROVER BADGES — \$1.25 & Caller's OK  
Dance 1000 miles from home  
Warren W. Bowser  
1041-138 Cave Creek Road  
Phoenix, AZ 85020



TEXAS— 15th Ann. State Conclave, March 5-6, Austin Municipal Auditorium. Contact Joe & Dorothy Hobbs, 1115 Hollybluff, Austin, TX 78753.

INDIANA— Winter Wonderland Weekend, French-Lick-Sheraton Hotel, Mar. 5-7; Cal Golden, Dave Crissey, Dave James, Bill & Hazel Brooks. Write Sharon Golden, P.O. Box 2280, Hot Springs, AR 71901.

CALIFORNIA— 9th Ann. R/D Festival, S/D Center, Sacramento; March 6; Roy & Phyllis Stier. Write Ed & Kay Wilburn, 204-4 Selby Ranch Rd., Sacramento, CA 95825.

VIRGINIA— 3rd Ann. Spring Fling, City Arena, Norfolk; March 6; Ray & Bea Dowdy. Write Lee & Lorraine Amundson, 3113 E. Cheltingham Place, Va. Beach, VA 23452.

D.C.— Washington Festival, Sheraton-Park Festival, March 11-13; Dick Bayer, Marshall Filippo, Lee Helsel, John Hendron, Jack Lasry, Lee Kopman, Ron Schneider, Allen Tipton, Les Gotcher, Bradts, Chaffees, Palmquists and Proctors. Write Marcena Truelson, 4702 Locust Hill Ct., Bethesda, MD 20014.

INDIANA— St. Patty's Fling, Hospitality Motor Inn, Ft. Wayne; Mar. 12-14; Dave Taylor, Cal Golden, Don Taylor, Ray & Ellen Mill. Write Bev. Taylor, 2611 Regal Ct., Ft. Wayne, IN 46805.

FLORIDA— Shamrock Swing, Auditorium, Melbourne; March 13; Curley Custer, Stan & Ruth Jaynes. Contact Chet Thompson, P.O. Box 763, Sebastian, FL 32958.

ONTARIO— 10th Spring Fling, M. M. Robinson H.S., Burlington; March 14; Jack Lasry, Stu & Wynne Robertson, Frank & Phyl Lehnert. Write Ruth Bishop, Trinity Church Rd., R.R. 2, Hannon, Ont. Canada L0R 1P0.

NORTH CAROLINA— 17th TarHeel Square-up, Mar. 19-20, Benton Conv.

Center, Winston-Salem; Jerry Haag, John Saunders, Frank & Phyl Lehnert. Write Ken Springs, 2600 Starnes Rd., Charlotte, NC 28214.

MISSISSIPPI— 14th Ann. Do-Ci-Dancers S/D Festival, March 20, Nat. Guard Armory Greenville; Wayne Baldwin. Write Ted Pfrimmer, P.O. Box 941, Leland, MS 38756.

NORTH CAROLINA— 10th Ann. S/D Festival, Recreation Center, Wilson; March 20; Dick Jones, Gene Chunn, Carl Denton, Ken & Len Chamblee.

GEORGIA— 10th Ann. Spring Fling, Mar. 20, Bell Muni. Auditorium Augusta; Jack Cloe, Attending callers, Pat & Red Hunt. Contact Doug Jernigan, 501 Ponce de Leon Ave., North Augusta, SC 29841.

PENNSYLVANIA— Bicentennial R/D & Buffet, Mar. 21, Ramada Inn near airport; Irv & Betty Easterday. Write Clara L. Thorn, 4044 Meadowbrook Blvd., Pittsburgh, PA 15227.

GEORGIA— S/D Callers College, Mar. 21-26, Holiday Inn, Waycross; Cal Golden, Dick Barker; (for new callers). Write Sharon Golden, P.O. Box 2280, Hot Springs, AR 71901.

SOUTH CAROLINA— Holiday Weekend on Grand Strand of Myrtle Beach; March 19-20; Pearlie Goss, John Inabinet, Bobby Lepard, Harold & Judy Hoover. Write Ardie Banker, 5139 Robinwood Dr., Charlotte, NC 28212.

TENNESSEE— 18th Cottontown Hoedown, Mar. 26-27, Cook Conv. Center, Memphis. Write Jim Newberry, 1384 Timothy, Memphis, TN 38116.

IOWA— 14th Ann. State Convention, Mar. 26-27; Dubuque. Write Frank & Fay McCauley, 2111 St. Celia, Dubuque, IA 52001.

GEORGIA— 8th Ann. Ruy Camp Dance, Mar. 27; Fair & Exhibition Center, Atlanta. All proceeds to Our Lady of Perpetual Help Cancer Home.

KANSAS— 12th Ann. KSDA Spring Jubilee, March 27, City Auditorium, Manhattan; C. O. Guest, Homer & Vera Dodd. Write Marvin & Ruth Baldwin, 303 Maple Ln., Larned, KS 67550.

VERMONT— 7th Ann. Maple Sugar Festival, Mar. 26-27, Burlington; Al Brundage, Jack Lasry, Tom & Barbara Potts, Bill Alexander. Write Chuck & Theresa Child, 43 Moore Dr. Burlington, VT 05401.

Continued on Page 81

## S/D Products

### BICENTENNIAL TWO FOR ONE SPECIAL!

(Except 100-sheet Orders)

**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, TN38118. Samples on request. Twosheets (50)-50¢; 6 sheets-\$1; 20 sheets-\$3; 40-\$5; Special discount on large orders. Write for details and sample.

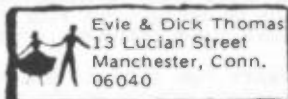
#### YAK STACK

Sound Columns for Callers

Write: PO Box 184, Wenham, MA01984

Call: 617-468-2533

**CLINTON SOUND EQUIPMENT**, including 23-lb., 120 w. units and new MIDGETS (200 w., 17 lbs.) is now available for fast UPS delivery from this midwest location. Call 419-433-2188 or write: B-ENT LINES, 216 Williams St., Huron, OH 44839.



**SQUARE DANCE LABELS** with dancing couple: 500 for \$2.25. Order from Square Specialties, Box 1065, Manchester, CT 06040.

#### GREETING CARDS FOR □ DANCERS GET WELL—BIRTHDAY—GENERAL

\$2.50/Box of 12, plus 2% tax in Indiana. Please specify all Get-well or assortment. Order from: CADOBRAND, 3002 Schaper, Ft. Wayne, IN.

**SQUARE DANCE TIES:** Pattern instruction kits with three clips - \$1.35 pp.; Petticoats; Pettipants; Belt Buckles; Square Dance SEALS & DECALS. Brochure on request. C&J Western Wear, PO Box 178, Norge, VA 23127.

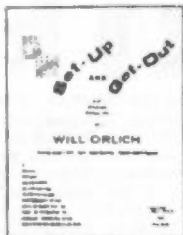
## Records ●

**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, CA 90605.

**THE RUFF/MURTHA PARTY LEVEL / ALBUM:** & Fun & Easy Dances for all grades and ages; 4 Circle Mixers, 2 Singing Calls, 2 Contras and 1 Quadrille. Use this album with Level 1 (SIO LP6001); dances give practice on the 35 movements TAUGHT IN Level 1. Order "The Fundamentals of Square Dancing, Party Series," SIO LP 6501, called by Bob Ruff & Jack Murtha, produced by SIOASDS. \$5.95 from Bob Ruff, 8459 Edmaru Ave., Whittier, CA 90605.

**THESE BOOTS WERE MADE FOR DANCING** Album featuring eight Red Boot Recording Stars: Don Williamson, Ralph Silvius, Bill Volner, Stan Burdick, Ted Frye, Jim Coppinger, Richard Silver, Bob Vinyard. Order from this magazine. \$5.00

# 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, FL 33505.

**STEP-CLOSE-STEPROUND DANCE BASICS:** (78 exercises) \$3.50 ppd. 10 week dancer-proven course, dance positions, R/D terminology, mixers, basic styling hints and helps on teaching. Order from Frank Lehnert, 2844 S. 109th St., Toledo, Ohio 43611.

**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 Ave., Bridgeport, CT 06610.

**AFTER PARTY FUN:** \$2.75 plus 25¢ 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.

**SQUARE DANCING ENCYCLOPEDIA:** by Bill Burleson; \$5.00; Rapid, comprehensive reference for nearly 2000 S/D movements. Results of 10-year survey. Supplements available 3 times a year.

**DIAGRAMMED GUIDE to Better Square Dancing** by Bill Burleson, \$3.00. 80 pages, 130 movements; a must for every dancer. Order from Bill Burleson, 2565 Fox Ave., Minerva, Ohio 44657.

**ENCYCLOPEDIA OF SINGING CALL RECORDS—THE LARGEST LISTING OF SINGING CALL RECORDS WITH TABULATED MOVEMENTS EVER PUBLISHED.** Book—\$10.00. Quarterly supplements available—\$6.00 (per year). J&J S/D Co. [J. Cholmondeley] 301 SW 74 St. Lawton OK 73101.

**300+ COMBINATIONS OF STAR THRU EQUIVALENTS AND THEIR USES**—Eight chapters with many examples. Resolve ocean waves, zero out routes, box and trade by set-ups. price \$7.50. Jim Gammalo, 228 W 6th, Garnett, KS 66032.

**SEW WITH DISTINCTION:** "Promenade" Guide to Better Sewing; published by Toledo Area S/D Callers Association. Cost:\$2.00 + 25¢ handling. Order from Clarence & Ruth Reneger, 136 N. McCord Rd., Toledo, OH 43615.

### TRAVELERS CLUB Dance with 100 Clubs

Send for signature record book  
\$1.50 each & 25¢ postage & handling.  
Write: RR 1, Box 9, Mulberry, IN 46058

**ATTENTION—CLUB & ASSOCIATION LEADERS** Concerned with the definition and clarification of Dance Levels and Standardization — 100 page Treatise, "SQUARE DANCE LEVELS," in process — Target Date — 1976. Watch for future announcements.



# Books

**THE 1976 TOP TEN** — featuring illustrated choreoanalysis of the top ten commands of the year. Definitions of: 100 most-used Mainstream basics; 100 most interesting new moves of 1975; 100 basic moves of Challenge Dancing. Sight Calling Breakthrough — Guaranteed Get-Outs using unsymmetric choreography. Order from **BILL DAVIS**, 180 N. Castanya, Menlo Park, CA 94025. \$4. Also supplements \$5 per year.

**LOGICAL TEACHING OF S/D BASICS:** A method of teaching S/D basics giving thought provoking, different, interesting teaching ideas. Order from Bill Cooper, 1035 Henley Rd., Mississauga, Ont. Can. L4Y 1C8. \$10.00.

**Directory of Singles Square Dance Clubs:** Compiled especially for Single Dancers by *Single Square Dancers USA, Inc.* The Directory lists Singles Clubs throughout the USA, their places of dance, the day of the week and a telephone contact number. Price: \$1.00. Quantity discount to clubs and associations. Send order to: **Yellowrock Book, c/o Harold Huber, 4445 Ferndale Ave., Memphis, TN 38122.**

**DANCE-A-ROUND AND HAVE FUN—** \$3.60 by mail. Abbreviations, Positions, Symbols & Terms written in easy-to-understand words. Order from Betty & Clancy Mueller, 112 Hollybrook Dr., New Whiteland IN 46184.

# Notes

## MONTHLY SERVICES for Callers

### SCVSD CALLERS NOTES

Bill Davis  
180 N. Castanya Way  
Menlo Park, CA 94025

### MINNESOTA CALLERS NOTES

Warren Berquam  
Rt. 1— Box 187  
Maple Plain, MN 55359

### SUPPLEMENTAL NOTES

Trent Keith  
3510 Denver Street  
Memphis, TN 38127

### NOTES FOR CALLERS

Jack Laary  
19010 N.W. 11th Avenue  
Miami, Florida 33169

### NATIONAL CALLERS REPORT

Willard Orlich  
P.O. Box 8577, Bayshore Gardens  
Bradenton, FL 33505

### S/D ASSOC. of SOUTHERN CALIFORNIA

Ted Wegener  
16404 Ardath Avenue  
Gardens, CA 90247

### SQUARE DANCE DIGEST SERVICE

John & Evelyn Strong  
750 Inglewood Street  
Salinas, CA 93901

### TORONTO & DIST. S/D ASSOCIATION

Dept. SDM 1  
25 Elmwood Avenue  
Willowdale, Ontario, Canada



# Record DEALERS

## ARIZONA

Clay's Barn  
PO Box 2154  
Sierra Vista, AZ 85635  
Dancer accessories, caller equipment

## CALIFORNIA

Nancy Seeley's Records for Dancing  
PO Box 5156  
China Lake, CA 93555  
Also flags, books, shoes— All by mail!

Robertson Dance Supplies  
3600 33rd Ave.  
Sacramento, CA 95824

## GEORGIA

C & M WESTERN WEAR  
3820 Stewart Road  
Doraville, GA 30340

## ILLINOIS

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

Jane's Record Service [312-823-5631]  
PO Box 538  
Park Ridge, IL 60068  
Formerly Edwards Record Service

## INDIANA

Whirlway News & Records  
CALLERS DREAM  
13261 Chippewa Blvd.  
Mishawaka, IN 46544

## MINNESOTA

FAIR N' SQUARE RECORD SHOP  
150 Myrman 812-225-7709  
W. St. Paul, MN 55118  
Fast, Friendly & Reliable Service

## J-J RECORDS

1724 Hawthorne Ave. E.  
St. Paul, MN 55106  
612-774-5732

## PALOMINO S/D SERVICE

2920 Washburn Circle [612-869-9501]  
Minneapolis, MN 55423

## MICHIGAN

THE ALLEMANDE SHOP  
1561 Haslett Road  
Haslett, MI 48840  
The Place Designed With People In Mind

## NORTH CAROLINA

Rayback Record Service & Callers Supply  
Route 1, Box 212  
Advance, NC 27006

## NEW JERSEY

DANCE RECORD CENTER  
10 Fenwick St.  
Newark, NJ 07114

## OHIO

DART WESTERN SHOP  
1414 E. Market Street  
Akron, Ohio 44305  
Everything for the Square Dancer

## F & S WESTERN SHOP

1553 Western Ave.  
Toledo, Ohio 43609

## RECYCLE RECORD SHOP

15413 Steinway Blvd.  
Maple Heights, OH 44137  
216-662-1987  
Serving Cleveland & Northeast Ohio

## WASHINGTON

RILEY'S RANCH CORRAL STORES  
1006 Southcenter Shop. Ctr. [98188]  
or 750 Northgate Mall, Seattle [98125]  
EVERYTHING for the square dancer!

## TEXAS

Eddie's & Bobbie's Records  
Box 17688 — 1835 S. Buckner  
Dallas, TX 75217  
214-398-7508

# Record DISTRIBUTORS

## OHIO

TWELGRENN ENTERPRISES  
PO Box 16  
Bath, Ohio

## CALIFORNIA

CORSAIR CONTINENTAL CORP.  
1433 E. Mission Blvd.  
Pomona, CA 91766

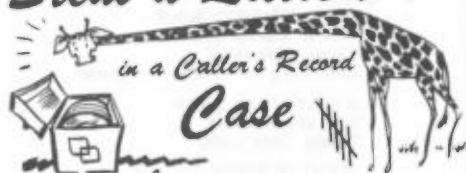
# Tapes

HANHURST'S Tape & Record Service  
P.O. Box 3290

Poughkeepsie, N.Y. 12603  
MONTHLY RECORD PREVIEWS

**WANTED:** Vacationers to rent small cottage with use of beach on Lake George (midway between Lake George Village and Ticonderoga), during June, July and September; names of square dance contacts in area provided. Write Stan & Cathie Burdick, 216 Williams St., Huron, Ohio 44870.

## Steal a Little Peek



Gene Trimmer of Paragould, Arkansas is a retired Air Force Sergeant and is known to the dancers as Arkansas' Huggin Bug. He began calling in February 1972 and has progressed with the square dancing growth in northeast Arkansas and the Missouri bootheel area. He currently teaches and calls four nights a week. He also writes a monthly article for a local square dance publication and performs pantomimes. He is a member of CALLERLAB and the Memphis Callers Workshop.

### HOEDOWNS

Marldon— Top  
Candy— Red Boot  
Lonnie— Cross Trail  
Billy John— Wagon Wheel  
Travelin Man— Kalox  
Handy— Scope  
Skillet Lickin'— Blue Star  
Something Else— Macgregor  
Flexible Chords— MacGregor

### SINGING CALLS

It Ain't Nothin But Love— Bogan  
Last Thing On My Mind— Lou Mac  
All American Girl— Red Boot  
The Same Old Way— Longhorn  
MacNamarra's Band— Full Time Caller  
This Is My Year For Mexico— Red Boot  
Help Me Make It— Mustang  
Movin On— Ranch House  
Grandma's Feather Bed— Jay BarKay

## NEWCOMB®



Model T-100-2482 consists of the powerful T-100 amplifier/turntable plus two of the highly efficient CS-482 column reproducers. A system to provide terrific impact on any crowd.

**DON'T FORGET!!**  
\$3.00 will bring you  
our tape and info  
on how to continue  
the tape service  
**FREE OF CHARGE**  
every month!!

**FREE**  
**BROCHURE**

*Robertson Dance Supplies*

3600 - 33rd AVE.  
SACRAMENTO, CALIFORNIA 95824

PHONE 421-1518

For this bicentennial dress, Mary Everhart of Macon, Georgia chose a polyester-cotton material of red with small white stars and blue '76's. To show off the design she used a simple bodice pattern with scooped neck, puffed sleeves and ten-gore skirt. The dress is trimmed with white rick rack and piping of the dress material. Her necklace is a Liberty Bell with '76 on it attached to a small gold chain.

Mary's hobby is sewing and she has made many club dresses for the "Y" Squares in Macon.

She and her husband, Harold, are chairmen of the Georgia State Square Dance Convention which will be held in Macon, September 16, 17 and 18.

They are presidents of the Heart Of Georgia Federation which consists of twelve clubs in the middle-Georgia area.

At present they are working with the 4-H Clubs in Georgia, teaching square dance and square dance dress. Mary is writing an article on square dance dress and what judges look for in square dancing.

## *ladies' choice*



# Jacques's

P.O. BOX 8134 CORPUS CHRISTI, TEXAS 78412 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  
Full 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 \$12.95

50 yard sweep \$17.95

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 \$8.00

Knee-length \$8.50

Complete color range available — Indicate Small, Medium, Large

Add \$1.25 each on petticoats and 50¢ each on pettipants to cover shipping and handling.  
Texas residents add 5% sales tax.

*SAVINGS — \$1.00 discount each on orders of 6 or more.*

*Manufactured by Square Dancers for Square Dancers!*

*Dealers Nationwide — — — — — Inquiries Invited*

# Originals INC.

SQUARE DANCE APPAREL MANUFACTURING AND DESIGN



\$43.95

For the truly "Revolutionary" look, consider our authentic Colonial Style Bicentennial frock. Royal blue bodice and puff sleeves combined with a red and blue eight-gored skirt. Front panel of red accented with wide white lace extending down and around the skirt and at the sleeves complete the theme.

Many styles to choose from.  
When ordering, state normal dress size, waist and skirt length.  
Add \$1.25 postage and handling on dress orders.

Write for **FREE BROCHURE**

**FEATURING**  
Complete Size Range  
Finest material available  
Lined bodice  
Completely washable  
Satisfaction Guaranteed

Style No. 1776



\$49.95

Shown with cap and scarf of white trim.

## BICENTENNIAL PETTICOAT

Red - White - Blue

Features:

100% Nylon Marquisette  
Three Layers (Outer blue, middle white, inner red)  
Four tiers in each layer  
60 yards  
White top (yoke)

\$22.95

Manufactured by JACQUE'S ORIGINALS, INC. to the same exacting standards and quality as our petticoats.



EXPERIMENTAL BASIC

# PULSE POLL



We find it very interesting to tabulate this poll each month.

We had predictions that "Drift Around" was "up and coming" and from the results this month, they were certainly right.

## MAINSTREAM

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

## CALLERLAB APPROVED EXPERIMENTALS

- Recycle
- Walk and Dodge
- Coordinate
- Transfer the column
- Half tag, trade & roll
- Ferris Wheel
- Pass the Ocean
- Lockit

## PULSE POLL EXPERIMENTALS

1. Drift Around
2. Grand Parade
3. Destroy the Line
4. Chain Reaction
5. Cloverflo
6. Checkmate
7. Spin Chain the Gears
8. Relay the Shadow
9. Scoot and Flutter
10. Fascinate
11. Kick Off
12. Right On



Glenn Walters



Singing Sam Mitchell



M. D. Howard  
P.O. Box 3745  
Greenville, SC 29608

AI "TEX" BROWNLEE  
Artist Repertoire



Jim Deeter



Bill Volner

### Singing Calls:

- TB 124 REMEMBER ME, Called by Singing Sam Mitchell
- TB 125 ANOTHER YOU, Called by Singing Sam Mitchell
- TB 126 EASY TO LOVE, Called by Singing Sam Mitchell
- TB 127 BONANZO, Called by Singing Sam Mitchell
- TB 128 SPANISH FANDANGO, BY Singing Sam Mitchell
- TB 129 MISTY MOONLIGHT, Called by Glenn Walters
- TB 130 BACK IN THE COUNTRY, Called by Jim Deeter
- TB 131 BIG WHEEL ROLLIN' Called by Bill Volner
- TB 132 PUT ANOTHER LOG ON THE FIRE, BY Bill Volner
- TB 133 QUEEN OF THE RODEO, Called by Bill Volner
- TB 134 BELLS ON MY HEART, Called by Bill Volner
- TB 135 MOST WANTED WOMAN, Called by Jim Deeter
- TB 136 IF YOU CAN'T FEEL IT, Called by Jim Deeter

### Thunderbird Albums:

- T-Bird 1000 BICENTENNIAL, by Bill Volner
- T Bird 1100 REMEMBER ME by Singing Sam Mitchell

# Round Dance



## PULSE POLL



Response to this poll is still terrific. Is your favorite listed? Let us know what you are dancing.

### ROUND DANCERS ROUNDS

1. Patricia
2. Stay A Little Longer
3. Arrivederci Roma
4. Charade '75
5. Singing the Blues
6. Lisbon Antiqua
7. Tennessee Saturday Night
8. Adoration Waltz
9. Alice Blue Gown
10. Domino


### SQUARE DANCERS ROUNDS

1. Tips Of My Fingers
2. Walk Right Back
3. Tic Toc

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


### CLASSICS

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




Lee Kopman


Rt. 8  
College Hills



Greenville, Tn.  
37743



Bob Vinyard



Elmer Sheffield

RB189 SAY YOU LOVE ME AGAIN  
by Ralph Silvlus

RB190 BANDY, THE RODEO CLOWN  
by Elmer Sheffield, Jr.

RB193 PLEASE MR. PLEASE  
by Bob Vinyard

RB194 WHAT TIME OF DAY  
by Elmer Sheffield, Jr.

RB195 SAN ANTONIO STROLL  
by Bob Vinyard


RB196 THIS IS MY YEAR FOR MEXICO  
by John Hendron

RB197 GARDEN PARTY  
by Lee Kopman


RB198 PICK ME UP ON YOUR WAY DOWN  
by Johnny Jones

JK6013 RHINESTONE COWBOY  
by Red Bates


RB5002 UP JUMPED THE DEVIL  
by Lee Kopman  
*[Advanced Patter Pulse Poll Series:  
Explode the Wave, Extend the Tag]*




John Hendron




Red Bates



Johnny Jones



Don Williamson



Ralph Silvlus

Going West . . . .

# TRAIL DANCE

June 21  
at the new  
CONVENTION CENTER  
ALBUQUERQUE, NEW MEXICO

Callers: Gary Shoemake  
Ken Bower

Rounds: 7-8 PM Squares: 8-11 PM

*A Great Stopover On Your Way  
To the National Convention*

## WESTERN SNAP BUTTONS

Tech-Pearl In 10 Colors — Blue,  
Yellow, Smoke, Tan, Brown,  
Black, Red, White, Lt. & Dk.  
Green. 5 for 50¢

Iron-on for Dresses, Shirts,  
Vests; Red, Black, White —  
4 in. — Four for 50¢  
2 in. — Six for 50¢

ALSO: Zippers, lace, ricrac,  
garters, S/D seals.

Add 25¢ handling per order.  
Mich. residents add 4% sales tax.

**T & C ENTERPRISES**  
P.O. Box 682 Cedar Springs, Mich. 49319



**LESSON 22:** A. Programming; one call, one evening, one weekend. Variety, psychological aspects; when all else fails; sizing up a floor; play it by ear.

B. Simulated club dance night; evaluations.

Assignment: Program a festival and club night. Develop a theme. Chapters 9, 29 and 31. Prepare an introduction for your favorite caller (not so favorite and a known good and/or poor caller, an apprentice about to do a guest tip).

**LESSON 23:** A. The caller as a performer, showmanship, humor, emceeing, introducing styling to the club or group.

B. Introduce good/poor apprentice (assignment); have the introduced perform after a good/poor introduction (note effect of stress on mental outlook).

Assignment: Be prepared to do any one on-the-spot request after an introduction (good or bad). Chapter 24.

**LESSON 24:** A. Building a repertoire, variety, resource aids.

B. Present on-the-spot request to determine ability and repertoire at this time.

Assignment: Chapters 6 and 11.

**LESSON 25:** A. Leadership, dealing with club problems, organizations, the role as "advisor."

B. "True confessions;" case histories, problems; discussion period; evaluation of apprentice choice.

Assignment: Chapters 20, 26, 27.

**LESSON 26:** A. Judgment; more on human relations, public relations, developing attitudes in dancers.

B. Situations/Solutions; apprentice calling choice.

Assignment: Chapter 22.

**LESSON 27:** A. Adjusting to different groups; furthering the square dance activity, selling, ethics.

B. Simulating examples, apprentice choice. Prepare for final examinations; write out and plan a complete club night dance including all that has been presented to date, i.e., variety, challenge, workshop, rounds, contra, teach, etc. Be prepared to call any part of this program. Apprentices and callers will use Bryan's evaluation system.

Assignment: Chapter 19.



## SPARKLING TIES

by Arlyn

4055 W. 163rd STREET  
CLEVELAND, OHIO 44135

## IDAHO IS BEAUTIFUL IN JUNE

*On your way to Anaheim, attend Idaho's  
Square & Round Dance Festival*

**June 17-20, 1976**

Western Idaho Fairgrounds  
Boise, Idaho

Featuring:

Bill Peters, San Jose, California  
Johnny LeClair, Mesa, Arizona  
Idaho's Own Penny & Ross Crispino

*For info, write to: Rita Copenhaver,  
Route 4, Nampa, Idaho 83704*



# HARMONY is Our Specialty!

Traveling Callers



**BOB & LORRIE MORRISON**

Box 7158, 1926 Fairmont Pkwy.  
Erie, Pennsylvania Phone: 814-454-1745  
ON TOUR: July 16 thru August 15, 1976  
Eastern United States. Write for tour rates.

**WAYNE AND NORMA WYLIE**  
MISSOURI

**BOB FISK**  
CALIFORNIA



**DAVE LIGHTLY**  
IOWA

**JUNE 6-7-8-9-10-11, 1976**

AT

**INTERLAKEN RESORT VILLAGE**  
Lake Geneva, Wisconsin

Write....*Bill & Jacque Blevins*  
**ROYAL HOLIDAY**  
1257 Franklin Lane  
Buffalo Grove, IL 60090

**LESSON 28: A.** The business side of calling, contracts, ethics, tax deductions, recordings.

**B.** Continue critiques of apprentices' choice.

Assignment: Chapters 12, 34, 35. Finals.

**LESSON 29:** Final examinations begin and last through as many more weeks as needed. Review and compare tapes and evaluations made during Lessons 1 and 15. Include evaluations as to further work needed by apprentice, course of action needed to be taken certification?

## CHALLENGE CHATTER, Continued

### CONNECTICUT

Two well-known callers, Red Bates and Jerry Schatzer, are calling advanced level workshops this year. Red's group is in Hartford and Jerry's is in Meriden. Basic advanced material is being presented, and these programs have sparked interest in advanced dancing in the state.

## EVENTS, Continued

**ILLINOIS**— 3rd Ann. Spring Festival, Mar. 27-28, So. Ill. Univ., Carbondale; Bob Vinyard, Jim Booton, Bob Yerington. Write Dick & Louise Runge, RR 3, Box 5, Carterville, IL 62918.

**KANSAS**— 26th Ann. SW Kansas S/D Festival, April 2-3, Dodge City Civic Center; Lem Gravelle, Dave & Nita Smith. Write Les & Betty Houser, 2211— 3rd Ave., Dodge City, KS 67801.

**OKLAHOMA**— Spring Festival, SW District, April 3, Hollis; Al Horn. Write Mildred & Bill Cowart, Box 116, Cheyenne, OK 73628.

**VIRGINIA**— 22nd Ann. S/D Festival of the Virginia Reelers, Charlottesville, April 3; Stan Burdick, Carter Ackerman, Billy Jean Evans, Irv. & Betty Easterday. Write Bill & Barbara Isaacs, 713 Park St., Charlottesville, VA 22901.

**NEW YORK**— 5th Flac-Fest, Finger Lakes Area Council, Elmira; April 3; Randy Anderson, Curly Custer, Bob Dewey, Dick Schweitzer, Laverne & Doris Reilly. Write Bill Tonkin, RD1, Hornell, NY 14843.



# CROSS TRAIL



NEW RELEASES:

Mal Minshall

**DON'T FIGHT THE FEELINGS OF LOVE**  
CR 102 "Dub" Hayes

**SONG AND DANCE MAN**  
CR 103 Mal Minshall

**BUTCH/**

**LONNIE/LITTLE DIXIE**  
CT 104 Hoedowns

**PAL MAL**  
CR 101

720 N. Kansas St., Springdale, AR 72764



# RAMON MARSCH

CLUBS WEEKENDS  
LESSONS WEEKNIGHTS  
WORKSHOPS

10222 BUNDYSBURG RD., N.W.  
MIDDLEFIELD, OHIO 44062  
PHONE (216) 632-1074

Member of ARC Callers Association



**JOHN  
HANDS**

ANYTOWN, STATE

1 line "Slim Jim" 85¢  
Name only  
regular size 95¢  
Name and town  
or design \$1.10  
Name and town  
and design \$1.25  
State shape \$2.00

**We Design Club Badges**

Order Any Badge In Any Color— Black White  
Blue, Green, Brown, Red, Yellow, Walnut, Birch

Send Check, We Pay Postage

**PAT'S PLASTICS**

Box 847 Rifle, CO 81650 [303] 625-1718



506

**THIS IS MY COUNTRY**

by Shelby Dawson

Distributed by Corsair Continental

**BEST CLUB TRICK, Continued**

Night, and Santa's Shindig. The group enjoys decorating and strives to come up with something out of the ordinary for each dance. Santa was on hand at Santa's Shindig to pass out treats, and the committee members made felt Christmas stockings for the club members, decorated of course with bandana print and railroad stripes! Every dance throughout the season has a special theme, but the big one of the year will be the first annual Boxcar Dance.

The club not only thinks of its own enjoyment but took the time to dance at an area convalescent center at Halloween. The patients found the evening so pleasant that the club has been invited back as soon as possible. The *Locomotions* also have plans to become active in the Durand Area Bicentennial celebration.

Caller Ken Fellows and his wife, Elaine, have been an inspiration to the club with their excellent leadership and dedication. They drive 100 miles round trip to each club and class function and do many things above and beyond the call of duty. Ken does an exceptional job of presenting the basics in a challenging and fun manner, as well as keeping the dancers up to date on the latest movements. All members are cooperative, willing to assume responsibilities and very helpful with the current square dance classes. According to many guests, the *Locomotions* have earned the reputation of being a friendly club with no signs of cliques. Their goal for the future is to maintain this reputation and do all they can to promote square dancing in the Durand area.

**Windsor Records**  
JUST FOR DANCING



- 5065 THIS IS MY YEAR FOR MEXICO by Nelson Watkins
- 5064 MELODY OF LOVE by Dick Parrish
- 5063 COTTON PICKIN' DELTA TOWN by Bob Parrish
- 5062 MAMMY SONG by Marlin Hull
- 5061 MISTY by Nelson Watkins
- 5060 STOP MY LOVIN' YOU by Al Stevens
- 5059 HOLD ON TO YOUR MAN by Warren Rowles
- 5058 WHOLE LOTTA DIFFERENCE IN LOVE, S. Dawson

Distributed by Corsair Continental & Twelgrena

Produced by Shelby Dawson,

334 Annapolis Dr., Claremont, CA 91711

## S/D RECORD REVIEWS, Continued

**FIGURE:** Heads square thru four, sides right hand star, heads star left once around, with corner do-sa-do, lock it, square thru  $\frac{3}{4}$ , swing corner, promenade.

**I'M STILL IN LOVE WITH YOU—River Boat 108; Caller: Keith Gylfe**

**FIGURE:** Heads right and left thru, flutter wheel, sweep a quarter, pass thru, star thru, right and left thru, flutter wheel, sweep a quarter, pass thru, trade by, swing corner, promenade.

**LITTLE HEARTACHE— Bogan 1279**

**Caller: Lem Smith**

**FIGURE:** Heads promenade half, lead right circle four to a line, right and left thru, curlique, circulate, boys run, swing corner, left allemande, promenade.

**DON'T GIVE YOUR LOVE TO A RAMBLIN MAN— Mustang 169; Caller: Chuck Bryant**

**FIGURE:** Heads square thru, do-sa-do, spin chain thru, girls circulate two times, turn thru, left allemande, walk by one, swing next, promenade.

**C B HANDLE SONG— Rockin' A 1364**

**Caller: Joe Sorrell**

The melody on this release is the same as "I'll Take Your Word For It Baby". The dancers disliked the double Grand Square in the introduction. **FIGURE:** Heads square thru, do-sa-do corner, swing thru, men run, couples trade, wheel and deal, dive thru, square thru  $\frac{3}{4}$ , swing corner, promenade.

**CAJON BABY— Cow Town 1-104**

**Caller: Syl Horwald**

**FIGURE:** Heads promenade half, down the middle, star thru, california twirl, swing thru, boys run, wheel and deal, right and left thru, pass thru, trade by, corner swing, left allemande, promenade.

## PATTER RECORDS

**GET IT ON/SHEB'S HOEDOWN— U.S.A. 507**

This month U.S.A. delivers another in its very fine patter records. Arrangements are unique and easy to work with and has good rhythm. The "Get It On" side features chords and can be easily used with your favorite singing call.

**WILD WEST SPECIAL/ LARRY'S BREAKDOWN— Wild West 2-6**

A pair of average hoedowns with the Wild West sound.

## CALLERS and TEACHERS QUICK REFERENCE GUIDE

EDITED BY CALVIN CAMPBELL  
and DON ARMSTRONG

CALLERLAB CHECK-OFF LIST  
THREE YEAR CALENDAR FOR THE  
WORKING CALLER

250 SETUPS, ZEROS, GET-OUTS, BOTH  
BOX AND LINE FIGURES IN A  
UNIQUE MIX AND MATCH SYSTEM  
WHICH ALLOWS THOUSANDS OF  
COMBINATIONS.

20 CONTRA CUE CARDS

GIMMICKS, SHORT COMPLETE DANCES  
WITH UNUSUAL FIGURES

BICENTENNIAL AND TRADITIONAL  
DANCES

SPECIAL NOTE PAPER FOR YOUR OWN  
NOTES

DURABLE LOOSELEAF BINDER FITS  
IN YOUR RECORD CASE

*A Perfect Gift for the Caller in your Family  
Only \$12.50*

MAKE CHECKS PAYABLE TO:

**ZIA ENTERPRISES**

BOX 336

ALBUQUERQUE, N.M. 87103



TORONTO  
AND  
DISTRICT  
SQUARE DANCE  
ASSOCIATION

Information:

Joan Fraser  
71 Roywood Drive  
Don Mills, Ont.,  
Canada, M3A 2C9

MAY 20,  
21, 22,  
1976

## 15th INTERNATIONAL SQUARE & ROUND DANCE CONVENTION

AL BRUNDAGE — ERNIE CARVIEL  
ORPHIE EASSON — JACK LASRY  
JIM McQUADE — JOHNNIE ROTH  
RON SCHNEIDER — BOB YERINGTON  
EDDIE & AUDREY PALMQUIST  
CHARLIE & BETTYE PROCTOR  
McMaster University,  
Hamilton, Ontario, Canada

The Original **Town & Country**

24 New Road, East Amherst, N.Y. 14051

Phone: 716-689-9793



NO RETURNS ACCEPTED UNLESS  
AUTHORIZED BY TOWN AND COUNTRY\*

PRICES QUOTED ARE FOR 70-YD. PETTICOATS  
50-YD. PETTICOATS ARE \$2.00 LESS

35-YD. BEGINNER PETTICOATS \$14.95

MULTI-COLOR PETTICOATS - \$21.95  
(Your choice of up to any four  
colors and choice of top color)

- Orange
- Hot Pink
- Pink
- Red
- Navy
- Powder Blue
- Purple
- Lilac
- Turquoise
- Light Turquoise

- Bright Yellow
- Yellow
- Brown
- Lime Green
- Green
- Royal Blue
- Hot Pink w/Satin
- Red w/Satin
- White s/Satin
- Bright Yellow  
w/Satin

SATIN STRIPE

\$24.95

ALL SOLID COLORS

\$18.95

PETTIPANTS - COTTON BATISTE

Mid-thigh - \$8.95

Sissy - \$7.95

Add \$1.25 postage for each petticoat;  
For West Coast, add \$1.50 postage for  
each petticoat  
2-3 week delivery

TOWN AND COUNTRY PETTICOAT

24 New Road, East Amherst, N.Y. 14051

MAKE CHECKS OR MONEY ORDERS PAYABLE TO: TOWN AND COUNTRY

DATE: \_\_\_\_\_

COLOR \_\_\_\_\_ LENGTH \_\_\_\_\_ 35yd. \_\_\_\_\_ 50 yd. \_\_\_\_\_ 70 yd. \_\_\_\_\_

CHECK ENCLOSED: \$ \_\_\_\_\_ COD: \$ \_\_\_\_\_

NAME (Please print) \_\_\_\_\_

ADDRESS \_\_\_\_\_ CITY: \_\_\_\_\_

STATE \_\_\_\_\_ ZIP: \_\_\_\_\_

## AMERICAN SQUARE DANCE SUBSCRIPTION DANCES

**RAYMOND, NH:** Sunday, March 7  
 Contact: "Yikes" Cameron  
**KINGSTON, NY:** Friday, March 12  
 Contact: Ed & Wilma France  
**BURLINGTON, IOWA:** Monday, March 15  
 Contact: William & Charlotte Kunze  
**SPRINGDALE, AR:** Tuesday, March 16  
 Contact: Dub Hayes  
**NORFOLK, NEBRASKA:** Wednesday, March 17  
 Contact: Burt Langford  
**WILDWOOD, ILLINOIS:** Wednesday, March 17  
 Contact: Bob Wilson & Gary Cox  
**MINERVA, OHIO:** Thursday, March 25  
 Contact: Bill Burleson  
**PARKERSBURG, WV:** Thursday, April 1  
 Contact: Keith & Karen Rippeto  
**CHARLESTON, WV:** Thursday, April 8  
 Contact: Erwin Lawson  
**BLUEFIELD, WV:** Friday, April 9  
 Contact: Acle Gundlitch  
**ALTOONA, PA:** Thursday, April 15  
 Contact: Emil Corle  
**WATERTOWN, SD:** Monday, April 19  
 Contact: Perry & Margaret Bergh  
**GOODLAND, KS:** Tuesday, April 20  
 Contact: George & Marle Edwards  
**ERIE, PENNSYLVANIA:** Thursday, April 22  
 Contact: Bob Morrison  
**EDWARDS, NY Area:** Friday, April 23  
 Contact: Dick & Barbara Brown  
**STANLEY, NY:** Sunday, April 25  
 Contact: Bob & June Ellis  
**MUSKEGON, MICHIGAN:** Thursday, April 29  
 Contact: Ken & Dot Gilmore  
**CORPUS CHRISTI, Texas:** Sunday, May 2  
 Contact: Lem & Mary Jo Smith  
**SAN ANTONIO, TX Area:** Tuesday, May 4  
 Contact: Dave Allen  
**WINNIPEG, MAN.:** Thursday, May 6  
 Contact: Thor Sigurdson  
**LAKE PLACID, NY:** Friday, May 28  
 Contact: Phil & Mary McKinney  
**KIRTLAND, OHIO:** Tuesday, June 15  
 Contact: Russ & Ginny Perfors  
**ANNISTON, ALABAMA:** Saturday, June 19  
 Contact: Bob & Mary Eccleston  
**GERMANTOWN [Memphis], TN:** Wed., July 21  
 Contact: Ed & Sally Ramsey  
**OZARK ACRES, AR:** Thursday, July 22  
 Contact: Doris Schaffert [aft.]  
**MT. HOME, AR:** Thursday, July 22 [eve]  
 Contact: Murel Partee  
**KILLEEN, TX:** Saturday, July 24  
 Contact: Paul Greer  
**MINERVA, NY:** Wednesday, August 11  
 Contact: Bill & Mary Jenkins  
**AUGUSTA, GA:** Wednesday, September 15  
 Contact: Whit & Faye Landrum  
**SMYRNA, GA:** Thursday, September 16  
 Contact: John Swindle  
**BEREA, OHIO:** Monday, September 27  
 Contact: Ron Schneider

**CHARDON, OHIO:** Wednesday, September 29  
 Contact: Ed & Klairie Martin  
**BROCKVILLE, ONT.:** Thursday, September 30  
 Contact: Garnet & Muriel Gallinger  
**HAMILTON, ONT.:** Friday, October 1  
 Contact: Marg & Gerry Johnston  
**PETERBOROUGH, ONT.:** Saturday, October 2  
 Contact: Bob & Jane Jaffray  
**MARION, VIRGINIA:** Friday, October 8  
 Contact: June Little  
**BOWLING GREEN, OHIO:** Sunday, October 10  
 Contact: Jim & Mary Batema  
**WYOMING, MICHIGAN:** Tuesday, October 12  
 Contact: Frank Randall  
**CAMILLUS, NEW YORK:** Sunday, October 24  
 Contact: Tom & Faye Tomlinson  
**BELLEVILLE, IL [St. Louis Area]:** October 29  
 Contact: Joe & Marilyn Obal  
**BOWLING GREEN, KY:** Friday, November 5  
 Contact: Curtis & Barb Pinson  
**LEXINGTON, NC:** Tuesday, November 16  
 Contact: Fred & Margaret Keller  
**PANAMA City, FLORIDA:** Friday, November 26  
 Contact: Darryl & Ann McMillan  
**ATLANTA, GA:** Thursday, January 13, 1977  
 Contact: Dean Baldwin  
**VIRGINIA BEACH, VA:** Friday, January 21, 1977  
 Contact: Warren & June Berglund  
**APPLETON, WI:** Sunday, January 30, 1977  
 Contact: Bruce Wiltkop  
**CHARLESTON, WV:** Wednesday, April 6, 1977  
 Contact: Erwin Lawson  
**SPRING GULCH, PA:** Saturday, August 20, 1977  
 Contact: Pete & Joyce Kaiser

*Be a ROOSTER BOOSTER*

---

### MEANDERINGS, Continued

Doggone! My "jig" was up, and it was time to return to prepare for the Hawaiian fly-in, which I'll LEI on you next month.

Apologies for cutting short my accounts of visits to Huntsville, Ala. (Keep making those good records, "Mac" Letson); Macon, Ga. (Jim Tyler calls 'em good down there); W. Chester, Pa. (Philly area, where Jean Yates, wife of caller Spencer, makes fantastic chili); Williamsport, Pa. (Hugh Walker has generated a generation of dancers); Sardinia, N.Y. (Denny Fox got it together, the Van Slykes were hosts); Lynchburg, Va. (thanks again to good friends Phil & Carolyn Dellwo plus Paul & Nancy Childers); Valdosta, Ga. (Bob & Vivian Bennett— "Have mike, will hike" — are great hosts); West Palm Beach, Miami, Fort Lauderdale, Clearwater (see Feb. cover), and on and on and on... Love ya!

# THE COLLEGES ARE COMING...

## BETTER TRAINING EQUALS A BETTER FUTURE PROFESSION

*The calling profession, even for the occasional caller, requires much more than it did at one time, involving important elements of leadership, organization, promotion, human relations, recreation techniques, as well as the obvious training items of voice, music, equipment, choreography and programming. Thorough training is a MUST these days, and callers can get valuable first-hand help from the experts in these extensive several-day training events:*

### HOT SPRINGS, ARKANSAS

July 25-30: New Callers  
Aug. 8-13: Experienced  
Aug. 22-27: Experienced  
Nov. 14-19: Specialized Course

**STAFF:** Cal Golden, Stan Burdick, Bill Peters, Rev. M. J. Timbs  
Write: Sharon Golden, Box 2280, Hot Spgs, AR 71901

### OHIO MIDWEST CALLERS COLLEGE

Location Tentative—  
Mid-Ohio

Dates Are Set  
August 18-21  
staff

Stan Burdick & Others

Write P.O. Box 788  
Sandusky, Ohio 44870

### FREMONT, NEBRASKA DANCE O RAMA

*In operation since 1965*  
August 11 through 14, 1976  
*The most copied clinic  
in America*

HAROLD BAUSCH  
DAVE TAYLOR

Write: DANCE O RAMA  
2120 Jaynes St.  
Fremont, NE 68025

**In your Area  
Learn To Prompt Contra  
Clinics Tailored to your  
Needs and Desires**  
Designed with you . . .  
in mind  
in depth  
in understanding  
in history  
"in-thusiasm"

**THREE FULL DAYS**  
Write Walt Cole, 944 Cha-  
telain Rd., Ogden UT 84403

### FONTANA VILLAGE NORTH CAROLINA

November 17-21, 1976

**STAFF**  
Don Williamson  
Bob Rust  
Stan Burdick  
Tex Brownlee

Write: Fontana Village  
Fontana Dam, NC 28733

### SILVER BAY NEW YORK

Lake George Area  
August 2-4, 1976

Orphie Easson  
Stan Burdick

Write: American Square-  
dance Magazine, PO Box  
788, Sandusky, Ohio 44870

*Lloyd Shaw Foundation  
Workshops*

**MANHATTAN, KANSAS**  
Kansas State University  
June 13-18

**OGDEN, UTAH**  
Weber State College  
June 14-18

**NORTHFIELD, MINN.**  
Carleton College  
July 6-10

**ALBUQUERQUE, N.M.**  
University of Albuquerque  
July 12-16

**FORT COLLINS, COLO.**  
Colorado State University  
July 25-30

**BEAVER ISLAND, MICH.**  
Central Michigan Univ.  
July 31-Aug. 6  
[Adv. Techniques Offered]

*STAFF includes Don Arm-  
strong, Cal & Judy Camp-  
bell, Mary Jo Bradford, Gib  
& Carla Gilbert, Deane &  
Helen Serena, Bill Litch-  
man, Walt Cole, Don &  
Kathy Trummel, Mary K.  
Martin, Doug Johnson, Di-  
ane Burton, Enid Cocke,  
Carol Poshlein, Ray Lutz,  
Carole Howard, Pam Bar-  
ger, Darlene Ecklund, Nan-  
cy Zartman, John & Linda  
Bradford.*

All workshops offer begin-  
ner courses for teaching/  
calling squares, contras &  
rounds along with courses  
for elementary school tea-  
chers, advanced techniques  
and special education-  
handicapped programs at  
selected locations.

For brochure, write **LLOYD  
SHAW FOUNDATION**,  
Educational Mailings Divi-  
sion, 1890 Darlee Ct., Lake-  
wood, CO 80215.

# square line



Please send us addresses of square dance family "resorts" where trailers are accepted (in New Mexico, Arizona, Colorado, Utah, Wyoming).

Daniel Clifton  
56 Cedar Grove Rd.  
Somerville, NJ 08876

We do not have such a list readily available. However, we are publishing your letter so that owners and operators of such "resorts" may send you a brochure. We would also appreciate receiving such literature and will start a file for future reference. — The Editors

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

SWING INTO SPRING WITH A NEW DEPENDABLE

# NEWCOMB

MAY BE PURCHASED WITH NO DOWN PAYMENT



Prepaid anywhere  
in U.S. if check  
in full  
accompanies order

Pennsylvania  
Residents add  
6% Sales Tax.

T-40S  
\$419.97



T-50-2461  
\$824.94

## CARRYING CASES FOR RECORDS



MODEL RC-7W  
\$14.95  
Post. \$2.00



MODEL RC-7BW  
\$19.95  
Post. \$2.25



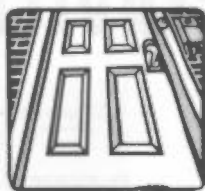
MODEL RC-712W  
\$29.95  
Post. \$2.50

## HARLAN'S RECORD CENTER

DEPT. S, RD BOX 292, MONTOURSVILLE, PA. 17754 PH: 717-368-2721

DISTRIBUTORS FOR NEWCOMB SOUND EQUIPMENT  
AND ALL ROUND AND SQUARE DANCE RECORDS





# Book Nook

BY MARY JENKINS



## LOGICAL TEACHING OF SQUARE DANCE BASICS by W. E. [Bill] Cooper, Mississauga, Ontario, Canada Published by Canadian Dancers News Magazine

This 81-page book is dedicated with the hope that it will be found useful and helpful "to all callers, teachers and leaders of this wonderful, fascinating and absorbing activity of square dancing, particularly to those who may be beginning or thinking of beginning to take up the caller/teacher role," by the author Bill Cooper who began calling in 1960.

The Sets in Order American Square Dance Society put forward the first major idea of standardization in its publication "Square Dancing" and also published booklets listing the "Basic Movements of Square Dancing". This culminated in two programs called "50 Basics" and "Extended Basics". Logical Teaching of Square Dance Basics was written in an attempt to add to these ideas and to provide a logical approach to teaching Basics of Modern Square Dancing. It is an attempt to put some logic into the teaching order and also to provide a system of evaluating new material and compare it with established material so as to put it in relative perspective.

In his chapter on Suggested Teaching Order, Bill has listed 40 basics to be taught to first year dancers in the period from start to Christmas, and 30 more basics to be taught between Christmas and Graduation. Second year dancers learn basics 71-101. The third year basics would be all basics beyond 101 and would include new and experimental basics.

Among the interesting topics discussed is "Suggested Levels in Square Dancing" which have been color coded.

1 - White - One Night Stand - For groups of new or first time dancers.

Basics 1-12 used with a minimum amount of teaching. Descriptive language is used to give as much help as possible to the dancers.

2 - Yellow - Occasional - For groups that dance only once a month or fortnightly, for social enjoyment and do not wish to progress further. Basics used would include 1-29 and 33, 34, 37, 38, 45 & 46. Some of these may require reteach or walk thru when used.

3 - Green - First Year - For groups wishing to actively learn Modern Square Dancing. Based on approximately 30 nights teaching and practice. Basics taught and used are those listed 1-70.

4 - Orange - Second Year - For dancers who have passed the first year level. Based on a further 30 nights teaching and practice. Basics taught and used are those listed 1-100.

5 - Red - Experienced - For dancers who wish to continue learning beyond second year. Requires at least another 30 nights teaching and practice. Basics would number about 115 and include 1-100, the Families, plus currently popular ones.

6 - Purple - Advanced - For dancers with more than 3 years experience, able to dance well about 125 basics from various set ups and situations. They can cope readily with new and experimental material.

7 - Blue - Challenge - For dancers who are able to devote much time to learning 150 or more Basics.

Sample programs, teaching tips, a chapter on Parties and Fun Nights, a list of suggested records and an excellent Bibliography make this book well worth the \$10 price. Callers and teachers will find it interesting and helpful.

To order, see ad on Page 72.

# SQUARE DANCE BOOK SERVICE



Progressives—  
all types: \$2.00



Family dance  
book: \$2.00



S/D Cartoons  
14.00



Mainstream Caller-  
lab Basics: \$4.00

ASK ABOUT QUANTITY PRICES

ORDER ALL BOOKS FROM THIS MAGAZINE  
P.O. Box 788, Sandusky, Ohio 44870 [ppd.]



Adaptations for  
Easy O/N/S: \$2.00



First Steps To Contra  
by Wall Cole: \$2.00



CLINIC: \$5.00  
Wealth of Info for callers...



DIPOMAS  
S/D & R/D: 10¢ ea.  
Clogging: 15¢ ea.



Bicentennial  
Idea: \$3.00



Hash System for  
Callers: \$2.00



Clogging: \$4.00  
Runaway Best Seller



Christmas cards  
[Buy 'em early]  
\$2.00 pkg. of 12  
with envelopes



74-75 Edition  
Advanced Club  
Basics: \$4.00



Promotional folders:  
100-\$4., 300-\$10,  
500-\$16., etc.



Best of Will Orlich  
5-yr. Collection of  
Choreo Info from  
ASD: \$5.00



Clip Art Book  
Art to dress up your  
flyers, ads, posters  
\$3.00

# FINISH LINE

*That all of us should think alike is unthinkable, but it would help a lot if all of us would just think.* —Anonymous

## **PALOMINO SQUARE DANCE SERVICE**



COME AND BROWSE . . . .

RECORDS

JEWELRY

CANDLES

POTTERY

& S/D RELATED ITEMS.

NEWCOMB SOUND EQUIPMENT

ELECTRO-VOICE MICROPHONES

SQUARE DANCE ACCESSORIES

USED SQUARE DANCE CLOTHING

(on consignment)

Judy O'Connor  
2920 Washburn Circle  
Minneapolis, MN 55423  
612-869-9501

*Mail and phone orders handled promptly. Please include address, zip code and phone number when ordering —*

### **1976 SQUARE DANCE WEEKENDS WITH CAL GOLDEN**



**FEB.:** 4-18 Hawaii \* 20-22 French Lick, Indiana \*  
27-29 French Lick, Indiana

**MAR.:** 5-7 French Lick, Indiana \* 12-14 Ft. Wayne, Indiana

**APR.:** 24-25 Poplar Bluff, Missouri

**MAY:** 28-30 Hardy, Arkansas

**JULY:** 6-10 Jekyll Island, Georgia \* 16-17 Pensacola, Florida

**AUG.:** 6-7 Dogpatch, Arkansas

**OCT.:** 22-23 Mt. Home, Arkansas \* 29-30 Owatonna, Minnesota

**NOV.:** 26-28 Columbus, Ohio

### **CAL GOLDEN'S 1976 CALLERS COLLEGES**

**MARCH 21-26** New Callers, Waycross, Georgia

**JULY 25-30** New Callers, Hot Springs, Arkansas

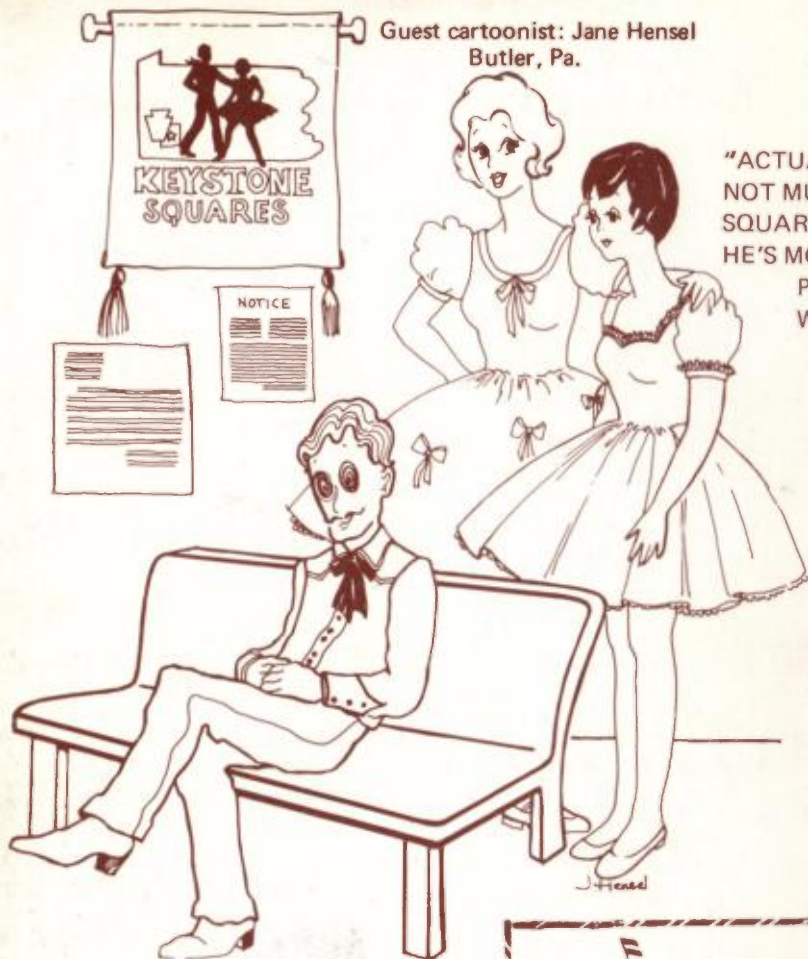
**AUGUST 8-13** Experienced Callers, Hot Springs, Arkansas

**AUGUST 22-27** Experienced Callers, Hot Springs, Arkansas

**NOV. 14-19** Specialized course, Hot Springs, Arkansas

*For Further Information on the Above, Write: SHARON GOLDEN,  
PO Box 2280, Hot Springs, AR 71901 — [501] 624-7274*

Guest cartoonist: Jane Hensel  
Butler, Pa.



"ACTUALLY, HE'S  
NOT MUCH OF A  
SQUARE DANCER.  
HE'S MORE OF A  
PETTIPANT  
WATCHER."

## scope records

### NEW RELEASES:

8C595  
PUT ON YOUR OLD GREY BONNET  
Caller: Mac McCullar  
8C598 WALK WITH ME  
Caller: Clyde Drivers  
SC598 BIG MABLE MURPHY  
Caller: Wes Wessinger

### RECENT RELEASES:

SC594 Caribbean  
SC593 Do Remember Me  
SC592 Little Brown Gal  
SC591 You Gotta Be My Baby  
SC320 Hoedowns: Where You Been/  
Old Man Mountain

Catalog Available

Box 1448 San Luis Obispo, CA 93406

Callers know that it takes a lot of nerve to stand up before a group and call your first square dance. Think back to the first tip you ever called. Remember how your legs shook and your knees knocked? How dry your throat was – that mouth full of cotton – those butterflies in your stomach – that blank mind? Then someone shoved the mike into your hand and panic set in. You could barely hold on to it. Worst of all, it amplified every little voice quiver for all to hear.

About this time you looked out and saw a room full of total strangers staring back. All your friends had disappeared. You realized they were waiting expectantly for you to say something intelligent, and the best you could come up with was a muffled throat-clearing and a strangled “Hi, there!”

You tried to put a record on the turntable. The hole seemed too small and the turntable wouldn't stop turning. Finally, it fit in place. You picked up the arm to set the needle on the record and you missed it! There was a terrible scratching sound. You tried again. This time you couldn't find the start of the record and in the process you succeeded in putting a needle gouge clear across the record. This did nothing to build up your confidence!

*Contributed by Sharon Golden  
As Used by Guy & Mildred Wilkinson, Arkansas*



Somehow you found the tiny slot between the edge of the record and the grooves. The introductory music filled the air, your memory bank clicked in the nick of time, you opened your mouth and a strange sound flooded the hall.

The voice was strong, filled with confidence and authority. You were playing the wrong side of the record! You mumbled something apologetically, turned the record over and dropped it in the process. You finally got it all together, and although you aged ten years while it played, the record ended. Through the roar of blood rushing to your head you heard a strange sound – applause! You stumbled off the stage, your voice and hands still shaking.

The applause, a kind word, a handshake, and you're hooked. You went home and practiced, practiced, practiced until your jaw and the kids knew the call better than you did. All the while you hoped you'd be asked to call again sometime.

A ham? A nut? A showoff? Perhaps, but only a very special and determined breed has been willing to put up with personal sacrifice, time and money expenditure, and the necessary hours and hours of hard work in order to attain the title of CALLER.

MORE POWER TO YOU!

# THE CALLER