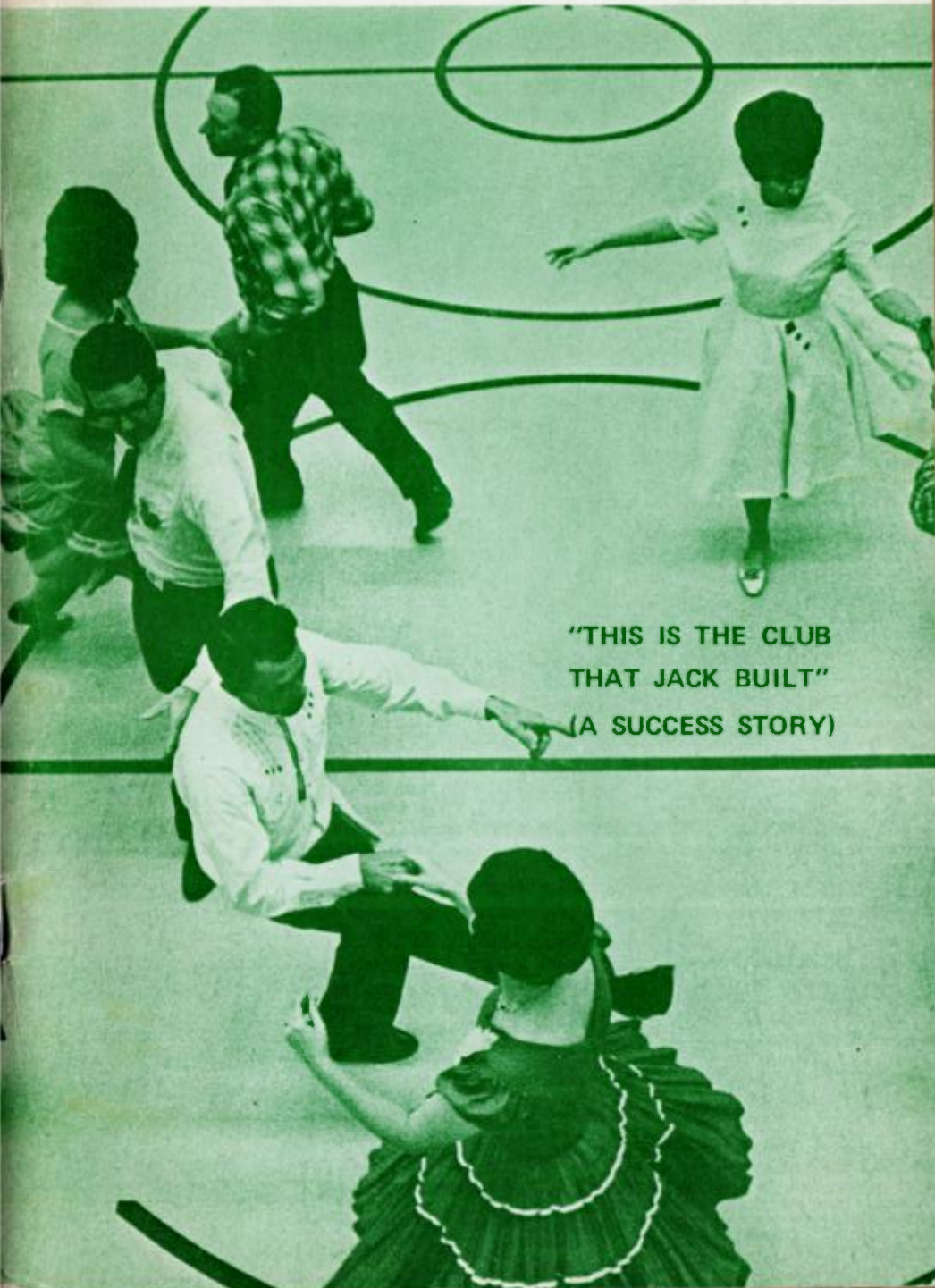


*The* **NEW** **SQUARE DANCE** SEPTEMBER 1969



"THIS IS THE CLUB  
THAT JACK BUILT"  
(A SUCCESS STORY)

# THE



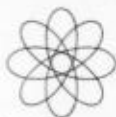
# EDITORS' PAGE



A going, growing square dance club? Today, when everyone is mourning the dropout rate? Yes, and it's a refreshing change to hear a success story, as you will agree when you read about the Johnny Appleseed Squares. The immediate reaction is "How well this was planned!" followed by "How well the plans worked out!" Jack Wentworth, author and first president, works for Columbia Gas Co. of Ohio and has put much of the organizational know-how gained from his business dealings to work for his hobby of square dancing. We think there's a valuable lesson to be learned here and are proud to publish the saga of the "Club That Jack Built."

This issue was prepared slightly earlier than usual because of vacation, and as this is written, two astronauts are preparing to lift off from the moon on their return trip to earth.

We were joking, as we watched the moon walk, about the possibilities of taking a moon trip, and said probably the only way we'd get there would be to have a Lunar S/D Convention, say, in 1990 or so! But when Pan-Am later announced their round-trip price of \$28,000, we decided we might not



be able to swing it (no pun intended).

Anyway, the point is that while only two men actually walked on the moon, a good portion of our population had some connection with the space project. Due to the invention, forethought, planning, team work and effective leadership of a massive organization, the long-dreamed-of moon walk became a reality.

On a much smaller and more mundane scale, we can consider the square dance field and what it takes to create successful projects, such as the above mentioned club. Can good organization be the key?

Enough said— and to tie it all together, read this month's sign-off word. 'Tis true— man can do nothing alone!

*The NEW*  
**SQUARE  
 DANCE**

VOLUME 24 NO. 9  
 SEPTEMBER 1969

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2	Editors' Page
4	Mail
6	Meanderings
9	The Club That Jack Built
13	Caller-Leader Directory
14	The Gem-Dandies
16	S/D Record Reviews
17	Challenge Dancing
18	An Open Letter
19	R/D Reviews
20	Square Route Signs
22	Callers Tips
23	Puzzle Page
24	Easy Level Page
25	Keeping It Easy
26	Workshop
34	News
35	Events
38	Bookshelf
39	Sign-off Word
40	Do-Ci-Do Dolores

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# MAIL

I would like to add a few words to "Squareline", June issue, concerning teaching the handicapped.

My experience of almost seven years with Southwest Squares, a club whose membership with just a few exceptions is restricted to retarded children, has taught me these important facts. Patience and the realization that these children do not want any special treatment other than sincere friendliness are of prime importance. Without a doubt they are the most appreciative and enthusiastic dancers I have called for in the past twenty years.

If callers and dancers alike would realize the deep joy and satisfaction gained by sharing their hobby and talents with people whose social opportunities are limited due to a cruel trick of fate, I'm sure many more S/D clubs similar to Southwest Squares would appear all over the country.

Our talents were not meant to be merely a source of personal pleasure and/or monetary gain, but to be shared and developed actively with others not so fortunate as ourselves. I think this is one area where square dancers as a whole could and should do more and find increased satisfaction helping others to have more fun.

Any inquiries concerning this worthwhile project will be answered immediately.

Art Matthews  
7946 Muskegon Ave  
Chicago, Ill. 60617

I was just reading the July SQUARE DANCE and noted "A Square Dancer and her Sari." I am enclosing a picture of my Sari S/D dress. The dress was featured at the National S/D Convention in Omaha last year, in a style show. The Sari was brought to me as a gift from Arizona by a customer at our Beauty Salon. A friend designed and made the dress. It is bright lime

green with turquoise and gold.

My husband is a caller, traveling mostly in a 300 mile radius. He enjoys your magazine, especially the workshop and the new material section.

Mrs. C. Keith Evans  
Red Oak, Iowa

**ED. NOTE:** Sorry, but color snapshots do not reproduce for the magazine. All photos should be black and white glossies.

Anne and I read your magazine with interest and delight each issue. Congratulations to you on a fine editorial policy that is the most progressive that we have in our hobby today...

Continued success to you....

Manuel & Anne Duming  
Jackson, Miss.

Just wanted to take the opportunity to thank you for sending me the advance copy of SQUARE DANCE for July.

Of course I had wondered who the other three lady callers were going to be— and was delighted to be keeping such good company!

Beulah Samec  
Staten Island, N.Y.

The July issue of SQUARE DANCE was the greatest yet! I really don't say that because of the article I had a part in either. I really did enjoy reading the other lady callers' views.... From the looks of things I am not alone.

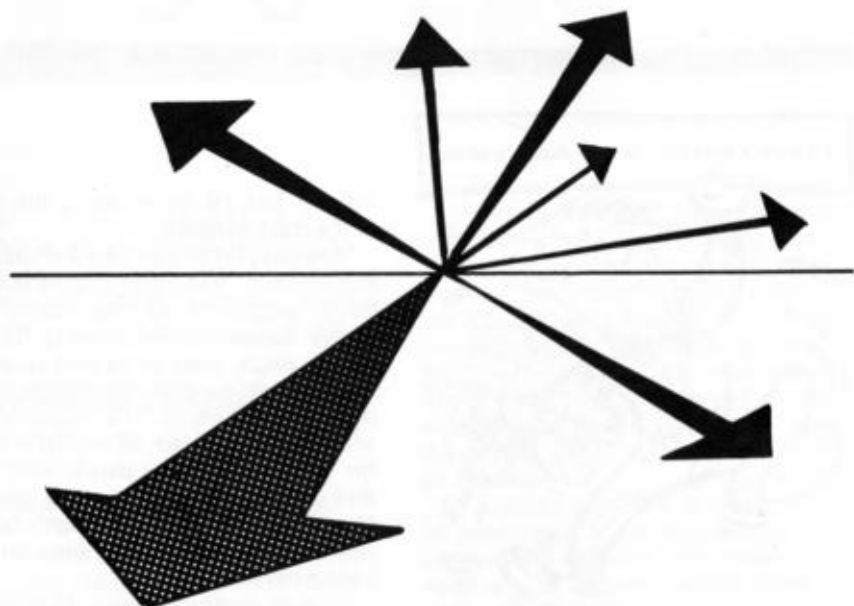
I loved the Fashion section. How appropriate to feature lady callers, and ladies' fashions in the same issue, and even the colorful cover tied right in. I always enjoy the workshop section and the record reviews.

We have seen definite improvement every month. Good luck!

Billie & Roy Gawthrop  
Ft. Wayne, Ind.



**WHEREVER  
YOU GO...**



IN OUR GREAT 50 STATES  
SO HIGH, WIDE, and DANCE-SOME  
(AND IN CANADA, TOO)  
WHEREVER YOU FIND SQUARE DANCING  
YOU'LL FIND THE NEW SQUARE DANCE MAGAZINE !

*The  
NEW*

**SQUARE DANCE**

P.O. BOX 788  
SANDUSKY, OHIO  
44870

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

One Year at \$5.

Two Years at \$9.00

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

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

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



# Meanderings...

I'd walk a mile for a square dancer's smile!



Right at this moment I'm poised and ready for a career alteration after a year's flirtation (not an engagement) with the advertising game.

There are lots of stepping stones in the average guy's vocational route, but I found it's best not to step into the surf sans a surfboard. Or a scuba suit. I had neither, really. I swam under water a lot. But here I stand, a drip-dried recovered wiser old salt, about to put a barnacled kicker onto a more secure hunk of granite in more tranquil and familiar waters.

Having tasted the flavor and the substance of the ad man's buffet, I may fall into the familiar pattern of posing as a connoisseur (you know about the "experts" who've spent one week in Europe and know all about European

culture) but I'll try to avoid the instant expert hang-up.

Anyway, I'd like to take a chunk of this ramblin' feature to discuss advertising techniques as they apply to square dancers/square dancing. There isn't a single body of us who doesn't want to add permanency to our hobby, bring recruits to "the" recreation, and develop a better all around image for our branch of the dance. And the \$64 question is: How do you do it? Maybe a page from the ad man's book will help— at least to get some think-buds a-blossoming.

The ad business spends 16 million bucks to convince you that a dab of Brylcreem will do ya, that Dodge fever is running wild, and that Ivory is 99 and 99/100 % pure. About 15% of any company's ad budget goes into the hands of the agency, and most of the agency's slice goes directly to the think-tank boys to dream up the ideas to tell you to buy a company's product. At this point I can hear someone snap: "Who cares about the economics of the industry— get some meat on the table, Mabel!"

You can take square dancing out of the country but you can't take the country out of square dancing.

Advertising is concerned with building a total image of an idea or product to stimulate a need for the poss-

# ...by STAN BURDICK

ession of it, or to strengthen our respect for it, or to make it familiar. An appeal to our natural senses is a vehicle used and simplicity counts. Read it as you run. Think about it. Run and get it.



You'll get more than you bargained for— at a square dance.



There are other good adages from the ad age. Here are a few from Henry Hansen. See if they ring bells for you in the square dance promotional world—

Good advertising is a single salesman talking to hundreds of customers at once.



The day has passed when any-old-thing'll do. One must be fertile in new ideas.



Extravagance in statement is the mother of suspicion.



Make the do-so of your copy a little better than the say-so.



The question of How, Why, What and When is the proposition.



The reader's senses should be appealed to indirectly through his imagination.



Action begets action. Good things happen when Energy gets chummy with Enterprise (in your copy).



Reflect on the fact that most of us are creating impressions, selling ideas, and leaving our "trade mark" on those we meet every day. Now, think about the times non-dancers see you in Western attire. What do you say to them? How do you say it? Let your colors show. Look sharp. Be sharp. Give out with miles of smiles, more bounce to the ounce! Look, ma, you're in the ad business.

I suppose you think a professional ad practitioner is a strange kind of hyper-sensitive character who dreams up psychedelic imagery while riding a white steed through a barren desert, reading Mad magazine at the same time. Nonsense. Actually, an ad man doesn't do that at all. He merely watches old Mickey Mouse movies until the "vibrations" come.



A week without square dancing is like a day without sunshine.



If we could award some "Emmys" or "S/D PR" awards to people round the country for their originality in the area of S/D promotion, we'd include (at least) these folks: Alma Miller (Dayton, Ohio) for getting a radio station to promote square dance lessons; Vic Esworthy (Hollywood, Cal.) for precise and wide S/D reporting; Bill Crawford (Memphis, Tenn.) for "inventing" and promoting S/D stamps receiving widespread use and for getting S/D promotional help from a national motel chain; Bill Castner (Lafayette, Cal.)

and "Red" Henderson (Spokane, Wash.) for superior dance group performances; Jerry Helt (Cincinnati, Ohio) for most original ad copy; the folks in Chicago (S/D, March 1969) who showed square dancing as it ought to be shown to a wide TV audience; Sid Jobs (Paradise Lake, Ky.) for the most ambitious vacation S/D beginner recruitment project ever undertaken; Mary Jenkins (Minerva, N.Y.) for "building" a new dance empire within the empire state; and on and on and on.....

**Square power is the power of the hour**

Next time you write some ad copy to promote a dance, keep it simple, neat, clean, to the point, and catchy. Use a touch of humor, and make it appeal to the senses of the reader. For example, did you know that chili is hamburger that had a nervous breakdown (Thanks, Frannie) and that celery is rhubarb with low blood pressure (Thanks, Ted)?

~~~~~  
**Don't Dodge it! Get the fever — square dance! Hug those corners!**

**Does she or doesn't she— smile when she curliques?**

~~~~~  
 The best advertising is a person-to-person kind of thing (like my friend, the cab driver, who tells many of his customers they ought to become square dancers) but if it is mass media advertising, make it as personal as possible. And, above all, say it again, and again, and again.



**"The salmon lays a thousand eggs  
 The little hen but one  
 But the salmon doesn't cackle  
 To tell what she has done.  
 We ignore the salmon  
 The little hen we prize;  
 Which illustrates to thoughtful minds,  
 It pays to advertize."**

# ● Record ● DEALERS

## ARIZONA

Clay's Barn  
 P.O. Box 1863  
 Sierra Vista 85635

Dancer's accessories, caller's equipment

## CANADA

Canadian Music Sales  
 58 Advance Rd.  
 Toronto, Ont.

## GEORGIA

Record Center  
 2581 Piedmont Rd. N.E.  
 Atlanta 30324

## ILLINOIS

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

Ask about our bonus plan

## INDIANA

Stevens Camera Supplies  
 3600 S. Main St.  
 Elkhart 46514

## MASSACHUSETTS

Jerry's Record Service  
 48 Grove St.  
 Springfield 01107

## OHIO

F & S Western Shop  
 1553 Western Ave.  
 Toledo 43609

Gervais Record Service  
 1891 Mapleview Dr.  
 Cleveland 44131

Newcomb PA Systems

## WASHINGTON

Aqua Barn Western Shop  
 1230 1/2 Westlake Ave. N.  
 Seattle

Kappie's Record Korral  
 10400 Renton Ave. So.  
 Seattle, Wash. 98178

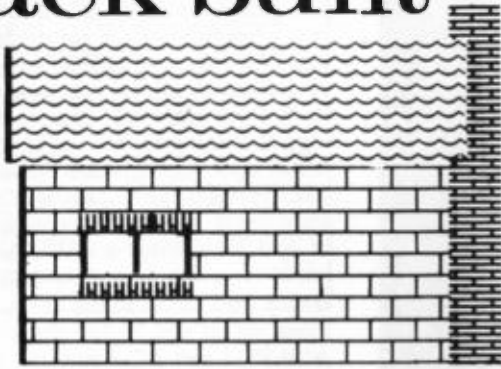
"Frenchie Brown" Available



# This is the Club that Jack built

WITH THE TOOLS OF  
BUSINESS KNOW-HOW,  
LOTS OF DRIVE, HELP  
FROM OTHERS, AND  
MUCH DETERMINATION

PHOTO ON COVER BY  
MANSFIELD NEWS-JOURNAL



So you want to form a Square Dance Club? Here's how it was done in Mansfield, Ohio.

August 14, 1968 is generally considered the birth-date of the Mansfield Johnny Appleseed Squares, but like everything else in life, the seed from which it sprang was planted many months before.

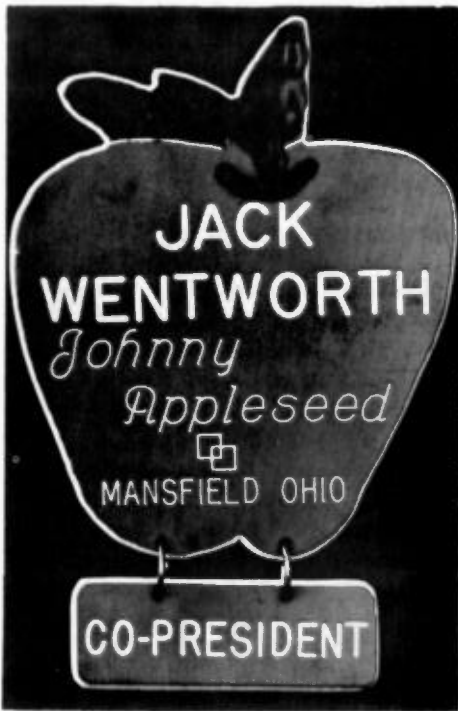
Prior to the Johnny Appleseed Squares, Mansfield was represented in Western Square Dancing by another S/D club. However, the dances were not very well attended. Many of the area dancers were traveling 50, 60, 70 and sometimes 100 miles to Akron, Columbus, Cleveland, or to the Happy Valley Barn in Stanwood to appease their dancing appetites. When questioned about this, the dancers gave many reasons for not supporting the "home club", but most prevalent were these—

1. Extremely low level of dancing.
2. No variety in callers.
3. Poor communications between dancers.

4. No publicity on dances.

Jack Wentworth and Leo Fry thought they could re-ignite the interest in square dancing and at the same time raise the dancing level by sponsoring some workshops. So, on their own, they began a campaign by mail promoting the idea. The response was very light, but the two men, feeling that perhaps the interest would pick up as the workshops progressed, continued with their plan. Using their own money, they hired a hall and made arrangements with Harry Gordon, a caller from Norwalk, to come to Mansfield and conduct the workshops. Unfortunately, the other dancers in the area did not share the enthusiasm of Jack and Leo, so after five weeks, they had to give it up. The financial strain was too much, considering the meager results obtained.

Perhaps this is when the idea of a new club began to form — no one knows for sure, but these two men are generally credited with its formation.



In the meantime, the Frys and the Wentworths continued to attend all the area dances they could, marvelling at the number of Mansfield people they met "away from home."

Soon the two couples became three as Dick and Betty Gahm joined them. Then the three became four with the addition of Dick and Janice Fenn. Small casual meetings were held and from them emerged the following plan of action:

1. The problem was defined— and that was that too many Mansfield people were traveling too far to enjoy western square dancing, when it could just as easily be made available locally.

2. The objectives were stated:

a. To encourage the area dancers to support their local club.

b. To help the local club remedy the problems that were causing the dancers to go elsewhere.

c. If not successful in either of these areas, consider formation of a new club.

3. Identification with others who


WELCOME TO SQUARE DANCING  
WESTERN SQUARE DANCING IS

FUN - for all kinds of people.  
Doctors, Lawyers, Merchants, Chiefs, Professors, Plumbers and very few thieves.

ENJOYABLE - for everyone.  
Square Dancing is the world's greatest social mixer, and an excellent way to meet new people.

HEALTHFUL AND REFRESHING - without tiring.  
Western Square Dancing should not be confused with the old fashioned "BAND" dancing, or TV's clogging, taping, commercial style of square dancing.

INEXPENSIVE -  
An entire evening of fun generally costs less than \$3.00 per couple.  
We'll be glad to tell you about WESTERN SQUARE DANCING. Square dance folks are a happy breed, and you'll find that Western Square Dancers are the best-natured and friendliest folks in Ohio. They are always glad to welcome you into their group. Who knows...maybe you'll find Square Dancing to be refreshing, and a nice way to ease the muscles, or clear the worries from a busy mind.



When it comes to dancing, men generally say they are "not such" on that ballroom stuff, and shy away from dancing. Chances, they don't know that Square Dancing is about like "walking to music"...and that's what makes it so easy to learn. It puts a little rhythm in the ole bones, and still provides a challenge to the mind.

WE SQUARE DANCE FOLKS enjoy it... NOT NOT YOU? We hope you're interested and want more details. All you have to do is ask one of our Club Members (they're the ones wearing the badges shaped like a big red apple) or contact one of the following:

Harry & Jack Wentworth  
1051 Middle Bellville Road

shared the same concern— the names of other people were obtained who shared the desire to bring good square dancing back to Mansfield. They were contacted and invited to attend the meetings being planned to discuss the problem.

4. All available information was pooled. Lists were obtained of people who had taken lessons but were no longer dancing. To these were added the names of the active dancers in the area.

5. Then a plan of action was determined, deadlines established, and they went to work to accomplish the goal.

In the beginning it was generally agreed by the group that they would work through the framework of the existing club, if possible. However, this was not to be, because soon after the discussion meetings began, the local club folded. This not only removed the last obstacle to the formation of another club, it also made it imperative for the new group to formulate their plans quickly and get them into

action. This was done.

Organizational meetings were set up and over a hundred notices of these meetings sent out to every known western square dancer in the area, including members of the now defunct club. Only eight couples attended the first meeting, but much was accomplished. In the weekly meetings that followed most of the problems were resolved and a general format established for the new club. However, two major stumbling blocks emerged—the annual membership dues, and whether membership was to be extended to unmarried persons. Things were pretty much at a stalemate, with no progress being made either way when Chuck Keiter stood up and said, "Like everything else worthwhile, there must be some sacrifice initially. I like to dance, and I want to dance in Mansfield if at all possible. \$12.00 a year doesn't seem out of line to me and I for one am willing to pay it. Maybe, if things go well, we can lower the dues later on." Those who were determined to bring quality dancing to Mansfield, rallied behind Chuck and paid their first year's membership. With that problem out of the way, things moved rather rapidly. By-laws were suggested and accepted, and people were proposed for office.

It had been agreed that all offices would be held jointly by husband and wife. Named to lead the club in its initial year were Jack and Mary Wentworth, presidents; Dick and Betty Gahm, vice-presidents; Dick and Janice Fenn, treasurers and Bill and Mary Ann Dintaman, secretaries. To assure "new blood and new ideas," it was also agreed that no officer could succeed himself in the same office.

At the next meeting it was agreed to offer membership to couples only, married or single, 18 years of age or older. The next order of business was to select a dance night. All agreed that since the previous Mansfield club had danced on the fourth Saturday, the new club should continue to do so. It

was felt that the habit of dancing on this night was already set, and there was less conflict with other club dances. The new group knew that to succeed they had to attract dancers from other area clubs. Holding their dances on the fourth Saturday would give the other members of the new club more of an opportunity to visit other dances, to "spread the word." They also realized that they could hardly expect other clubs to come to Mansfield dances if they, in turn, did not visit.



Next on the agenda was the selection of a name. Many were suggested—Friendly Squares, Left Footed Stumblers, and Wagon Wheelers, to name a few. None, however, enjoyed too much support. Finally, Janice Fenn proposed the name "Appleseed Squares." Almost at once this struck the fancy of all, and it was agreed to adopt it as the name of the new club. Later, the proposal was amended to Johnny Appleseed Squares, since John Chapman, the man historically known as Johnny Appleseed, spent a great deal of his time in Mansfield and that name has long been associated with the Mans-

field area.

With the name settled, a banner was the next requirement. The present symbol, a huge red delicious apple, on an apple-green background with white letters, was the one accepted. Using only this meager information, Thelma and Bob Stockwell, Mary Ann and Bob Culler, along with Janice and Dick Fenn, got together and designed the club banner and traveling banner.

So, here they were, a fully organized western square dance club, complete with a name, two banners, all the necessary officers, and money in the bank, but without a place to dance or a caller hired. These two problems were attacked simultaneously. While looking for a suitable place to dance, over seventy letters were mailed to callers living in the northern and central sections of Ohio.

Mansfield has many good places to dance but they were either unavailable or too expensive. No possibility was overlooked, and after a long search, the superintendent of the Springfield Local School District agreed to permit the use of the Singel Elementary School for twelve months for a reasonable fee. This left only the booking of callers to be completed.

The replies from callers were evaluated. The inquiries about open dates had mentioned that the club was brand new, and asked the callers to list their minimum fee to come to Mansfield. All who answered were very generous in their quotations, and several offered to waive their fees if the crowd should be too small to make expenses. Fortunately, this has never been the case, and to date all callers have been paid full asking price.

Twelve callers were decided upon, schedules were made and sent to the printers. All was in readiness— or was it? Flyers had been prepared and distributed, and the dance "talked-up" at all the other dances in the area. Not knowing what the attendance would be, the club officers agreed to bake the refreshment cookies. They

did the same for the second dance, but since then it has not been necessary. To date, all dances have been successful, with attendance averaging 12½ sets. The smallest crowd was 7 sets on an icy, wintery December night and the largest was the 23 sets at the April dance. Needless to say, the Johnny Appleseed Squares are extremely proud of this because to them it proves what they have been saying all along— that Mansfield would support a club that offered good quality western square dancing.

The are also proud of their progress in banner-stealing. Hardly a dance has been held without at least one visiting banner being on display. Also, although their banner has been claimed by a visiting club at each dance, it has always been retrieved in time for the following dance. Both achievements are something for which any Club would be rightfully proud, and Bill and Mary Ann Dintaman are the ones responsible for the good showing.

The Johnny Appleseed Squares enjoy square dancing and work hard to make sure their guests do, too. Here are some of the things they do to assure a good time by all—

1. The officers do not form a square among themselves, and encourage other members to follow suit.
2. They try to schedule a variety of callers, without having one repeat during a dance year.
3. The officers mingle with the crowd, talking to everyone they can to make sure they are enjoying themselves.
4. At the conclusion of each dance, the officers form "a receiving line" at the exit, saying good-night to each departing guest and thanking them for coming.
5. Each dance is well publicized, with the flyers interestingly prepared and well distributed. In addition, a column written by one of the officers appears in the weekly newspaper, The Ontario Tribune-Courier.

This is how Mansfield, Ohio went to work forming a new square dance club.

# CALLER-LEADER DIRECTORY

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



Stan Burdick  
Box 788  
Sandusky, Ohio 44870  
Bringing the HI and HO from OHIO

Louis Calhoun  
110 S. Franklin St.  
Madisonville, Ky. 40231  
Calling tours; new address

Gordon Densmore  
2451 Haines Rd.  
Madison, Ohio 44057  
Clubs, workshops, clinics

Willie Harlan  
P.O. Box 338  
Vinita, Oklahoma 74301  
For the best in square dancing

Dave "Hash" Hass  
P.O. Box 5  
East Hampton, Conn. 06424  
Clubs, wksps, wknds, tapes on request

Dick Kenyon  
598 Mayfield Dr.  
Lansing, Mich.  
Hash, sings, anytime, anywhere

Jay King  
P.O. Box 462  
Lexington, Mass. 02173  
Callers material - send for list

Mal Minshall  
1316 Quince St.  
Sidney, Nebraska 69162  
Swing along with Mal

Jack Naylor  
546 Crestwood Avenue  
Fremont, Ohio 43420  
Have Fun Square Dancing

Dave Stevenson  
13296 Wolf Dr.  
Strongsville, Ohio 44136  
Caller, teacher, wknds, festivals, clinics

Harry P. Tucciarone, Jr.  
57 Gisella Rd.  
Trumbull, Conn. 06611  
Dates open, March '70, '71 Nat'l tour

Bill Volner  
702 Hickory Dr.  
Sikeston, Mo. 63801  
Fest, wksps, clubs--satisfaction gtd. or \$ back

Gene Webster  
718 Clinton St.  
Port Clinton, Ohio 43452  
Open dates--western style

Bob Wickers  
714 La'Marite Dr.  
Manchester, Mo. 63011  
Traveling full time anywhere

Deuce Williams  
3955 West Point Ave.  
Dearborn Hts., Mich. 48125  
The Rhythm Dealer--Hash & Songs

Francis Zeller  
Box 67  
McCracken, Ks. 67556  
70-72 Calendar available--vinyl cover

Don Zents  
1177 Arcane Ave.  
Simi, California 93065  
Calling tours; new address.

Emanuel Duming  
3228 Lakewood Drive  
Jackson, Miss. 39212  
Latest recording "Old Monterey" - Lore







## the **GEM-** dandies

The "Gem-Dandies" are a group of eight and nine year olds from the gem capital of the world, Franklin, N. C. The group was organized a year ago and is directed by Mrs. Jerry Sutton and Mrs. Ben Swafford.

The outfits in the pictures above are red and white checked gingham. Added color is furnished by the bright red socks worn by all the boys. The toes of their shiny black shoes really twinkle as they clog their way through intricate figures, cued by the prompting of one of the boys, to the music of Under The Double Eagle.



The group includes twenty boys and girls from the Macon Cty. Schools. Sixteen dance in each performance with four alternates on hand if needed. They rehearse once a week except for snowy days. The group has danced in their first year together at the Ga. Mt. Fair, Bascom Lamar Lunsford Festival, the Cherokee Indian Fair and at Fontana Village, where these pictures were taken

Their unerring precision and enthusiastic performance speak well of the ability and knowledge of their teachers.

## GRENN

### NEWEST ROUNDS—

GR 14125 "ALL NIGHT" (waltz)

by Opal and Joe Cohen

"POWDER YOUR FACE"

by Ralph and Jeanette Kinnane

### NEWEST CHALLENGE SQUARES—

GR 13022 "PAIR THE LINE WORKSHOP

"CROSS PAIR THE LINE WORKSHOP"

"CHALLENGE PARTY DANCE '69 "

(7 minutes of hash)

Called by Ron Schneider

Choreography by Will Orlich

### RECENT ROUNDS

14124 DREAMLAND/LET'S SWING

14123 REMEMBERING/YOU'RE

THE CREAM IN MY COFFEE

14122 MY DEAR/CHEEK

TO CHEEK

14121 DREAM OF

YOU/GREEN

GREEN GRASS

### RECENT SQUARES

12114 GREEN GREEN

GRASS OF HOME—Davis

12113 WALKIN' BACK TO

BIRMINGHAM —Schneider

12112 DEAR WORLD—Johnston

12111 BLUE EYES—Schneider

## TOP

### NEWEST SQUARE

TOP 25191 "HEY GOOD LOOKIN' "

flip by Deuce Williams

### NEWEST HOEDOWNS

TOP 25192 "BEAVER DAM"/"STOCKADE

SPECIAL" instrumental only

### RECENT SQUARES

25190 MY OLD KY. HOME—Bohn

25189 ABOUT DIXIE—Kinnane

25188 CINDIE LOO—Holup

25187 TEQUILLA—Blickenderfer

25186 LITTLE ARROWS—Sweet

25185 BELLES OF S. BELL—Stewart

25184 RED RIVER VALLEY—Hendrickson

25183 ONE MORE RIDE—Williams

# GRENN

# TOP

# RECORDS

## SINGING CALLS

### I'M HAPPY

Windsor 4919 caller Johnny LeClair  
A fine singing call by the old master himself, Johnny LeClair. Johnny must have been happy when he recorded it and your dancers will be happy when they dance it.

The Figure: Four Ladies Chain across, Heads Slide Thru and Do Sa Do full around, Pass Thru, Swing Thru the outside two, Boys Run and Wheel and Deal, Dive Thru, Star Thru and Cross-trail, Swing Corner and Promenade.

### ABOUT DIXIE

Top 25189 caller Ralph Korman  
It is true what they say about Dixie and we find that out when we dance to this cute recording. FIGURE: One and three Square Thru three quarters U Turn back, Star Thru, circle four, Half way round and a quarter more, back out to lines of four, Ladies Chain, Square Thru four hands, Pass your own, Corner Swing and Promenade.

### EVERYBODY'S GOT TROUBLES

Blue Star 1850 caller John Johnston  
A new caller on the Blue Star label that got his start with a good 'un. This record is great for callers but if you wish, to dance to the called side, it would be best to pass it up because the caller's voice is hard to understand because of the volume of the music.

FIGURE: One and three Promenade half way, down the middle with a right and left Thru, Star Thru and Square Thru three quarters, Do-Sa-Do the corner, Swing Thru, Boys Trade Box The Gnat, Swing that same lady and Promenade.

### MY OLD KENTUCKY HOME

Top 25190 caller Ray Bohn  
Close your eyes and you can see the horses going to the starting gate at the Kentucky Derby. A fine dance and also an added dance to same tune at the easy "Squares For Fun" level. Here is the intermediate level dance that is called on the record.

FIGURE: Head couples Promenade half way, sides Right and Left Thru, Heads lead right and circle to a line, Forward and back, Pass Thru, Wheel and Deal, Center four Swing Thru, Box the Gnat, pull on by, Left Allemande, Go home and Do-Sa-Do, Corner Swing and Promenade.

### JULEY, YOU'RE A WOMAN

Windsor 4921 caller John Shallow  
We don't know who can take credit for such a crummy title but the dance and the music are good. FIGURE: Four ladies Chain, Heads Cross Trail around one to a line of four. Forward eight and back, Star Thru, Do-Sa-Do the outside two, Full around and Swing Thru, Spin The Top, Slide Thru and corner Swing, Left Allemande and Weave The Ring, Do-Sa-Do and Promenade.

### THE BEST THINGS IN LIFE ARE FREE

MacGregor 2055 caller Jim Mayo  
The best things in life are usually free but this fine record will cost you \$1.60 Yankee money.

FIGURE: Heads pass Thru separate round one, all eight up and back, Star Thru, Substitute, Centers Pass Thru and Do-Sa-Do all the way around, Eight Chain four, Swing number 5, Promenade.

### IN THE GOOD OLD SUMMERTIME

Greenn 12051 caller Ron Schneider  
This is not a new instrumental and Greenn does not advertise it as such. They have put a bright new call to one of their great standards. The Greenn and Top labels have gotten behind the limited basic or Squares For Fun program and are taking some of their greatest instrumentals and putting easy dances to the instrumental (providing the tune is an old standard that is known and loved by all). This particular dance is great for class work and yet it is interesting enough that club level dancers love it. Ron Schneider has used a new and interesting approach to dancing on this record. To some of the greatest toe tapping music ever to appear on a square dance record, he patters his way through the break and figure all the way to the promenade and he sings the lines in the Promenade. Great work, Ron, do some more like it, We love it. Break: The Grand Sashay is used in the Break. Figure: Heads up and back, Right and Left Thru, Roll Away, half Sashay, Box the Gnat across, Right hand Star in the middle, All the way to the corner, Allemande left, Partner Do-Sa-Do Swing Corner, Left Allemande, Come back and Promenade.

### ONE ROSE

Kalox 1094 caller Vaughn Parrish  
The record must be good, all seven callers in our workshop wanted it.

FIGURE: Heads Roll Away, Pass Thru, turn left, Sides Pass Thru and circle four. Sides break to a line, Pass Thru and Bend The Line, Pass Thru and Wheel and Deal Centers Swing Thru, Turn Thru, Corners Swing, Promenade.

### TOOTLE DEE DOODLE DEE DOO

Blue Star 1851 caller Marshall Filippo  
Ole Marsh can be depended on for good dances and this is no exception. You could try this instrumental out as a hoedown and maybe you will like it.

FIGURE: Head couples Promenade 3/4, Two and four Right and Left Thru, Pass Thru and Do-Sa-Do, Swing Thru and Turn Thru and go left Allemande, Come back and Do-Sa-Do, Swing corner and Promenade.

### SMOKEY MOUNTAIN BOY

Windsor 4922  
FIGURE: One and three lead right and circle to a line, Up and back, Pass Thru and Wheel and Deal, Double Pass Thru, First left, next right, Star Thru, Right and Left Thru and Pass Thru, Swing Corner and Promenade.

### MORE REVIEWS ON PAGE 19---

Edward's Record Service,  
P.O. Box 194,  
Park Ridge, Ill. 60068

# CHALLENGE DANCING

BY LEE KOPMAN



Rarely does a square dance publication appear without some kind of derogatory comment on challenge dancing. I have often wondered why we cannot respect the needs and desires of others in our world of square dancing as we would do in other aspects of our daily lives.

I think the problem lies in the fact that too many callers and dancers are not familiar with the true meaning of challenge dancing. What is it? First of all, it's fun. How many times have you heard someone say, "I dance for fun, none of that rat-racing for me." If the challenge dancer were not enjoying himself, he would not remain in the activity. Statistically, as indicated in a recent study in California, dancers who avail themselves of a more advanced level of square dancing, have a lower "drop-out" rate than those participating in normal club-level dancing.

Being a challenge dancer and caller is not an easy task. In order to do well, it requires hours of study and preparation by the participants. Most clubs dance an average of 125 basics in their weekly programs. Challenge dancers must absorb anywhere from 400 to 600 basics. Incidentally, a "basic" to the challenge set, is any move that is published and presented by their caller. The challenge dancer must be satisfied with dancing a percentage of the time. (Eighty-five- 85%— is considered very good.) After all, if he gets through the whole evening without breaking, it ceases to be a challenge. Sounds ridiculous! Not to us. This is the name of the game, and it's loved and respected by all who are

part of it.

Most callers know very little about challenge dancing. When asked to call a challenge tip, they rely on speed rather than variety in order to keep the dancers on their toes. This is absolutely unacceptable in the challenge field. The dancer has enough to remember without having to rush through it. I have a feeling that dancers develop negative attitudes towards advanced level dancing because their exposure to it is inconsistent with the real goals of the challenge movement. The real key to challenge is VARIETY. Callers should be aware of this, and it is their responsibility to present it to dancers in this manner. Remember, with leadership goes the responsibility of knowing "what it's all about." If as a caller you are approached to call challenge, and you have no experience along these lines, admit it. After all, respect is built upon honesty.

I have always compared my approach to calling with that of styles of clothes. Change the style, and people will come back for more. Dancers want to learn new material. This requires considerable research and preparation on the part of the caller. In the long run, it may be well worth it. In my recent travels, I discussed some new basics with a national caller. His comment, typical of most callers, was, "I am not calling it, because they're not using it in my area." My suggestion to callers is to forget what the guy next door is calling. Do your own thing, and your dancers will love you for it. Maybe his dancers will also love you for it!

# An Open Letter

TO ALL R/D  
CHOREOGRAPHERS AND RECORD  
COMPANIES

We have conducted a survey during the past year (see April issue, page 43) soliciting opinions and comments on a simplified method of writing R/D instructions, which we identify as the Basic Cue Format. The results of the survey were as follows:

- A. 144 R/D instructor couples commented that they are strongly in favor of the Basic Cue Format, and expressed hopes that it will be adopted to replace the presently used method.
- B. 13 R/D instructor couples were indefinite in their comments.
- C. 11 R/D instructor couples were opposed to any change in the present method of writing instructions.

We introduced the basic cue format to the R/D Standardization Committee at the 18th National Convention in Seattle and reported the results of the survey. After discussion, the Terminology Panel advised us as follows:

- A. That we should ask all choreographers to try out use of the basic cue format for their dance routines during the next year in order that it may be officially determined whether this style of writing merits consideration as a replacement for the presently recommended method of R/D writeup.
- B. That we request the R/D recording companies to try this style of writing.
- C. That we present the results to the new R/D choreography panel at the 19th National in Louisville.

We have used this style of writing with six of our own dances during the past year, and have received copies of dances written in this, or a similar method, from several other choreographers, as follows:

FOREVER MY LOVE— Dance Along P-60-96— Kimbley  
MODERN MILLIE and BLUE DANCING SHOES— Kimbley — Blue Star 1843  
TRUE LOVE— Bliss— Hecter H1502B  
STEPPING LIVELY— Kimbley—Belco233A  
REAL TRUE LOVING— Carter— RCA Victor 74-8150A

CALIFORNIA TWO STEP and HAWAIIAN HOLIDAY— Kimbley— Scope 14  
DARK MOON— Moss— Dot 45-134  
ORCHIDS IN THE MOONLIGHT— Highburger— HiHat 863  
IN THE ARMS OF LOVE— Morrison— Decca 32034  
LAZY MIXER— Kimbley— Windsor 4707B

We have also received reports from R/D instructors who have rewritten dances in this method for their own use.

In accordance with our recommendation from the R/D Terminology Panel, we urge choreographers to use the basic cue format for their dance routines during the next year in order to show that others have also used it successfully. We also request that the R/D recording companies print instructions submitted in this style. (For an example, refer again to SD, April 1969):

We take this means to thank the many R/D instructors and choreographers for their interest and cooperation in this project.

Pat & Louise Kimbley

\* \* \* \* \*

## Record

# DISTRIBUTORS

OHIO

Twelgrena Enterprises  
P.O. Box 16  
Bath, Ohio





# RECORDS

## ROUND DANCES

By Frank and Phyl Lehnert

Tahoe Waltz-Rismo & Alfia Ricci – excellent music (repress of Cape Cod Waltz) intermediate waltz routine with many standard steps.

Latin Lovers – Nello & Bunny Bondi – good music (repress of Havana) an interesting strong intermediate rhumba.

Hawaiian Holiday – Pat & Louise Kimbley – pleasant music – intermediate two step with a chance to hula.

California Two Step – Pat & Louise Kimbley – easy intermediate two step – music with a different flavor.

Remembering – Bill & Irene Hart – good music & a good solid intermediate waltz routine.

You're The Cream In My Coffee – Ray & Elizabeth Smith – a good easy intermediate two step with good music to a familiar tune.

Lets Swing – Oscar & Francis Schwartz – good music – intermediate two step with frequent direction changes.

Dreamland 105 – Jack & Na Stapleton – excellent music (Meet Me In Dreamland) & an excellent easy intermediate waltz routine.

Tomorrows Waltz – Al & Betty Albertson – intermediate waltz with good music.

Jada – Ann & Pete Peterman – intermediate Cha Cha with a busy routine – good music to a familiar tune.

Early Morning Swing – Harry & Kay Hartz – (Sue Raney vocal) – an interesting strong intermediate two step with different type music.

## SINGING CALL RECORD REVIEWS (cont.)

### ORANGE AND GREEN

Scope 525 caller John Winton  
We try very hard to give an honest appraisal to all the records that we work shop and we ask our dancers to only judge a record by its music and its dance, and never to judge a record by the recording caller's voice and delivery. The reason for this is that the recording caller is not the one that is going to use the record at your club dances and therefore his voice should not enter into the overall picture; however, sometimes we get fooled on such voices as John Winton's. This is the third record that John has made and we stand firm in our conviction that he is the greatest singing caller we have in Square Dancing today. He can generate more enthusiasm into his calls than any other caller we have heard to date. Out of 22 new records that we work shopped in our last session, this record stood out far and above any of the rest and the dancers really loved it, yet this reviewer cannot believe that it was anything else except the callers' voice that made it so popular. The dance was good, the wording was cute. It is to the tune of the WEARING OF THE GREEN, The music is sub-standard and not to be put in the same class with the music on the major labels of today. If you want it for basement dancing, this has just got to be your record, but you callers, if you can't handle it as John Winton does, then you had better lay off it.

FIGURE: Head couples lead right and circle to a line, up and back, Star Thru, Swing Thru and Box The Gnat, Swing Thru Star Twirl, line up four, up and back, Cross Trail thru, Swing Corner and Promenade.

### RED ROSES

Bogan 1221 caller Jerry Thole  
"MIBS", the boss half of the Edwards Record Service, wants to comment on this one. This record RED ROSES FOR A BLUE LADY has just got to be a hit. True, it has been done before with the same instrumental but there was a mix up in the original records, some one thought that it was NOSES instead of ROSES and they blew it. This time both the instrumental and the dance adds up to a great record. We believe that we are right in our belief that when a label has a fine instrumental and a popular tune and it does not go over the first time, put a new voice and a good dance to it and let it have its second fling, but we are very much against "SUMMER RE RUNS" that have two or three appearances with the same old two bit instrumental that enthuses nobody, gets dusty from sitting in our record cases and is not a bit improved from the second or the first edition. Yet the labels want to impress upon us that this is a brand new recording. This false impression is no better than putting marbles in the soup. We believe that this recording is different. It is a vast improvement over the first edition and callers will find it to be a welcome addition to their dance programs.

FIGURE: Allemande the Corner, Go Allemande Thar, Slip the Clutch, Left Allemande, Turn Thru, Allemande the Corner and Weave the Ring, Do-Sa-Do and Promenade.

SQU  
ROU  
sig

SOFT  
SHOULDERS  
& CURVES  
AHEAD

WATCH  
FOR  
DEAR!

GO

SLOW MOVING  
VEHICLES  
KEEP RIGHT!

LOW  
BRIDGE  
WATCH YOUR  
CLEARANCE

BOX  
THE  
GNAT!

BEAR  
RIGHT

TERN  
LEFT



BLASTING  
AREA

BUSSES  
ONLY -



JARE  
UTE  
gns

STOP

EMERGENCY  
STOPS  
ONLY

HIGH  
LEVEL  
20  
MORE  
MILES

HIGH  
TENSION  
AREA

SERVICE  
AREA

MEN  
WORKING  
(ARKY)

PARKING

DO NOT REMOVE  
SEATS!

ENDS  
TURN  
IN

CROSS  
TRAIL

U  
TURN

CLOVER  
LEAF

MAKE  
SINGLE  
LINE

PASS  
THRU

MERGE  
RIGHT

TAKE  
CORNER  
SLOW

GO DOWN  
THE LANE

GO RIGHT  
AND LEFT  
THROUGH  
UNDER-  
PASS

ALL  
CIRCLE  
LEFT:

ALL  
EXIT-  
(SMILING)

YOU SAID  
IT!

OH NO!





HERE'S A REGULAR FEATURE  
CONSISTING OF HELPFUL TIPS  
GLEANED FROM HERE AND THERE  
BY YOUR EDITORS, FOR CALLERS---

#### COURTESY

Where in the world do you find a hobby with built-in courtesies like our square dance hobby? Part of it is the fabric of the dance—the traffic patterns (ladies first, etc.) and part of it is in the behavior of the dancers (gentleness, consideration, smiles, etc.) Then there is the special styling that has, over the years, eliminated roughness. Finally, there is an unspoken, personal "best presentation of yourself" aspect that is highly important (cleanliness; long-sleeved shirts for men; lack of alcohol, garlic, etc. in the breath; and orderly conduct). A note to callers would be: Some of these characteristics have to be brought to the attention of dancers in beginner classes along with the teaching of basics, to perpetuate the fine, courteous hobby as we know it. Be tactful, but be forthright in saying what kind of courtesies are expected in today's dance activity.

#### PROGRAMMING INGREDIENTS

The old saying about what a bride ought to have in her possession to insure a successful marriage also applies to a caller's programming ingredients for a successful dance. "Something old, something new, something borrowed, something blue." That was the sentiment, I believe. Callers ought to have in every program a touch of the traditional or an updated singing call (something old); a brand new, smooth-flow-

ing basic or variation that is new, or a fairly new "polish-up" bit of material; a "borrowed" favorite break or two from another caller (isn't most everything you use borrowed?); and a "blue" number. We can translate "blue" to mean a slow, smooth, ending singing call, or a nostalgic "blues" tune that affords a pace-change. Of course, there has to be a good lively, sparkling number, too, and lots more. But there's a good start — old, new, borrowed, blue, and lively.

#### CALLER QUALIFICATIONS

There are many lists of qualifications for callers, but one that covers the subject pretty well was stated by Jack Livingston— 1. Be a good dancer, know the movements. 2. Have a pleasing voice, and "put it across." 3. Have a good memory. 4. Have good timing and smoothness. 5. Know a good choice of patterns and variations. 6. Know how to select appropriate music, records. 7. Be a showman, jolly, witty, friendly, helpful, etc. 8. Have a carload of patience.

#### OFF THE RECORD (MINI-REVIEWS)

If we may be permitted a little summary of recent singing call records that we find particularly appealing (regardless of their inclusion or absence from our record review section) we'd do a flip over these flips:

#### TOOTLE DEE DOODLE DEE DOO

(BS 1851) Cute

#### BLUE EYES

(Grenn 12111) Fast movin' swinger.

#### BEST THINGS IN LIFE

(McG 2055) Good remake.

#### THOSE WERE THE DAYS

(HiHat 378) Pleasant

#### DEAR WORLD

(Windsor 4916) A smoothie, a must.

#### ABOUT DIXIE

(Top 25 189— A Southern beauty.

#### CIELITO LINDO

(BS 1846) Dolores comes to life.

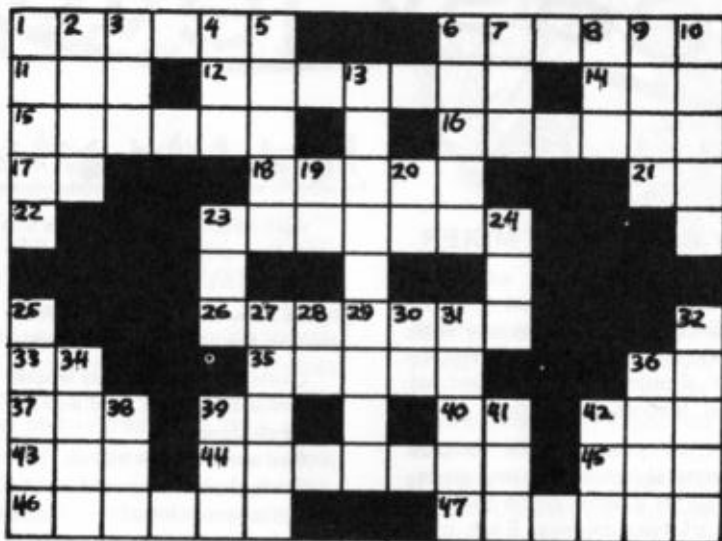
#### COUNTRY BOY

(BS 1849) Good alternate figure.

#### HERE'S TO ME

(Wag. Wheel 208) Keeps em smilin'.

# Puzzle Page



## ACROSS

1. Dance leader
6. Participant in a square
11. Hurry
12. Caller ---- Jones
14. Fuss
15. Sum
16. Desires
17. "This -- My Country"
18. Caller ---- Kinney
21. Diphthong
23. Swappers
26. Sounds of shuffling feet
33. Quiet!
35. Was in an after party skit
36. Arky setup: --, --, she, she
37. S--- by the right
39. "Raise A Ruck--"
40. Direction (abbr.)
42. Extra ending music
43. One (German)
44. Name of editor
45. Before (poetic)
46. Dance, as a horse does
47. Teacher who is not a caller

## DOWN

1. Teacup ----
2. Goals
3. Sign of zodiac
4. Sea bird
5. Lee Kopman, feature w-----  
in this issue
6. What a throat is after calling
7. Needed for throat in 6 down.
8. Transportation to dance
9. Mrs. Gene Arnfield
10. Current popular round
13. Current popular square dance
19. Sun god
20. That is (abbr.)
23. It is (cont.)
24. "Swing your ---ter Kate"
25. What the tamara is to a round  
dancer (2 words)
27. "---- To The Wedding", tradi-  
tional hoedown
28. University of Colorado (abbr.)
29. Caller ---- Huntley
30. She's partner
31. Ford's folly
32. Caller Dick ---- of R.I.
34. "Blonde ----, Blue Eyes & Ruby Lips"
36. Rabbit
38. Ribonucleic acid (abbr.)
39. University of Southern Califor-  
nia (abbr.)
41. "Don't Let The Stars Get In Your ----"
42. Caller --- Marshall of Indiana





# easy level



## A VERY ADAPTABLE MIXER

The well-known, very adaptable Progressive Circle or Sicilian (or Circassian) Circle lends itself to use with many kinds of groups of any age or ability. It should be a standard of callers and leaders everywhere.

**POSITION:** Any number of couples facing alternately clockwise and counterclockwise in a large circle to form small sets of two couples. Each man has his partner on his right. At the end of each sequence, the two couples pass each other (promenade by) or pass through and go on to the next to form new sets of four.

### VERY EASY DANCE (traditional):

Girls cross, Men cross. Repeat to places (or right hands across and back by left.)

Balance (Partner and/or opposite)

Partner swing

Ladies chain. Chain back

Go on to the next (Promenade or pass thru)

Repeat (Often after several repeats, all

were directed to back out to one big ring for other easy movements.

### OLD AND NEW (Adaptation by A. Miller)

**NOTE:** The couples facing CCW are "odd" couples, the others are "even" couples.

Circle left in fours, once around  
Birdie in the cage, (odd lady in)

Circle three

Bird out and crow hop in,

Circle three (then evens)

Swing corner (opp.)

Swing partner

Pass through, etc. Use stars here  
(left and right)

Pass through, etc. (between sequences,  
as desired)

Lady 'round the lady, gent follow  
(even, odd)

Lady 'round the lady, gent don't go  
Swing corner, swing partner, etc.

**OTHERS:** Ocean Wave (odd couples squeeze in between even couples and rock up and back and reverse it) Docidos, ladies chains, California twirls, even square thrus and star thrus can be used, as the level permits and as an extra review dance in classes.

## BUCKEYE POLL

### AUGUST

1. Feelin
2. Walking To Kansas City
3. Japanese Sandman
4. I Get The Blues
5. Bicycle Waltz
6. Sunshine Wine
7. Who
8. Tango D'Ann
9. Hold Me
10. Candy Kisses



## The Area's Largest Square and Round Dance

Oct. 3-4, 1969

Allen County  
Memorial Coliseum  
Ft. Wayne, Indiana

Dancing, Exhibitions, Panels and After Parties

# KEEPING IT EASY

BY JOHN HUCKO

John Hucko is a member of the Cleveland Callers Association. He was asked to write his ideas on easy level dancing because his Gemini Club is one of the most popular clubs in the Cleveland area.

When vacationing in Florida recently, we attended several square dances and had the pleasure of meeting people who had retired from their daily work in all fields of endeavor. Most had retired at the age of 65, but some had voluntarily retired at an earlier age. When questioning them about their decision, the answer was that the demands of their work were so great that they could not keep pace with the times, and wanted to relax from it all and take it easy. Physically, they wanted to go on, but mentally they wanted relaxation.

With this in mind, even though the situation might be slightly different up north, I do feel that most square dancers in their daily work are under a strain, and their outlet for relaxation is square dancing. This should not be another "job" where they are demanded to tax their mental capacities to the utmost. They come to a square dance to relax and take it easy, and the only way they can do this is to have the caller likewise "keep it easy."

One square dancer tells me he does not like the non-directional calls because they tax his memory to remember three or four movements while the caller waits for them to execute the



call. It would appear then that the caller is the one who is taking it easy.

I feel that if we would keep our square dancers in a relaxed frame of mind at all times, we would not have as many dropouts after lessons are finished. Dancers do not want to keep on workshopping, taking lessons every week in order to be able to square dance comfortably in the evening. This is too demanding of the dancers. We, as callers, should "keep it easy."

In practice, I personally try to do this very thing. Our Gemini Club for the most part is composed of those dancers whom I have taught all the standard basics. During the first part of the evening I call as many of these basics as time permits, which puts everyone on an equal footing. About midway, a half-hour period is devoted to a review of one or two basics that other callers in the area are using. As the evening progresses, I work in those figures learned from our previous half hour sessions, so that after a period of time, our dancers are qualified to attend other club dances of equal status, which I encourage wholeheartedly. As a result dancers from other clubs visit us, which I feel contributes highly to the success of the club.

# WORK- SHOP

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



## CHOREOGRAPHY

Choreography in square dancing has no identity to most of the participants. Until one becomes interested in calling, teaching or writing his own figures, the ultimate left allemande at the end of each dancer's winding path is a surprise ending. During the course of these movements, only non-flowing or jerky type body mechanics are noted subconsciously by each member as being "uncomfortable." Assuming all goes reasonably well in flow, tempo, and allowable time to do each command there still remains a difference between "easy" and "difficult" figures.

This difference between the hard-to-do and the easy-to-do square dance is a relative condition. Number one condition obviously would be accounted for by experience. The built in reaction to recover from a wrong turn, hand hold or facing direction can only be acquired with much practice. A

one-year dancer who dances four or five times a week will have better reflexes than a five year dancer who dances once a month. However, it has been noted that learning to square dance is like riding a bicycle-- once you have learned to do so, you never forget. You do become "rusty" (slower reflexes) but with a little brush-up experience you can be right back with the rest (If you so desire-- both of you). Sure, you won't know the latest and greatest but just think of the hundred ideas that have come and gone which no one remembers any more nor cares about if they do remember.

Another relative condition is personal aptitude. Everyone reaches a certain plateau of learning and retention of what is learned. Some people absorb knowledge of subjects faster than others but perhaps they won't retain that "instant remembrance" as ably as the slower learner. This happens between couples in the same class, the same set, and even between the man and wife in a couple. Repetition is the only known antidote, which the slow one appreciates and

the other finds boring. Since this same condition exists in just living in general, one soon learns that square dancing is no different even though you would like it to be so.

Hypothetically having both experience and aptitude equal, we still are aware of the easy and difficult figures. What makes it so? Breaking habit patterns—the twist from the normal way—the unexpected! Example: the dancers can do a square thru, normal couples, half sashayed, and even boy, girls, with a right hand start or a left hand start. Suddenly the command is "square thru, heads go four, sides go three." Half the floor breaks down—the sound suddenly blurs out—the floor gets sticky—the caller's voice isn't clear—you name it, it happened—the unexpected! Or another example: Dixie style to an ocean wave, swing thru. Nothing new name-wise, all know the dixie movement, the swing thru starts with those-who-can swing right, etc. but chaos in some places. Reason? The unexpected, the twist, the difficult, the challenge, the FUN of square dancing.



## CALLERS' QUESTIONS

**SEVERAL INQUIRIES:** Now that you as Workshop Editor of the new SQUARE DANCE magazine have moved to Florida, will a workshop group of dancers continue to try all material before publication?

**ED. NOTE:** Yes, there will be a SQUARE DANCE magazine workshop in Florida, with George Jabbusch calling AND another SQUARE DANCE magazine workshop group in Ohio with Ron Schneider calling for them.

The readers of SQUARE DANCE will have a double analysis of dancer reaction. In effect, this will give our readers the finest cross section analysis of figures used and published in the entire square dance world. In fact, this month's NEW IDEA is devoted to one contributed by Ron Schneider which we call COUPLES HINGE AND TRADE. We hope that our readers will enjoy the figures as much as we did in their creation and exploration. The name-giving is a story in itself and was suggested by workshop members themselves, in the wee hours of the morning following the successful experimentation of the movement. We invite readers to send ideas which they come up with at any time. Many are called but few are chosen, so don't become discouraged if not successful on the first attempt.

**CHUCK BESSON, Alexandria, La:** "From a set-up of all four couples stacked up behind each other facing the same direction, would the call to ALL EIGHT PEEL OFF be legitimate?"

**ED. NOTE:** It might be but could be confusing to the dancers because we use this command to "peel off all eight of you" when given from a double pass thru formation and wanting the dancers to end up in lines of four back to back facing out from center of set. Perhaps a more acceptable command would be GRAND PEEL OFF into one long line of eight dancers (two lines of four shoulder to shoulder). The idea of "grand" has been used to indicate all doing something like "grand swing thru," etc.

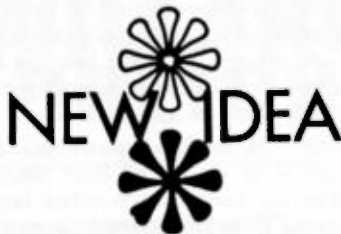
**DAVE HASS, East Hampton, Conn.:** "Does TRADE THE DEUCY mean to trade the wave, ends circulate and centers trade?"

**ED. NOTE:** No, TRADE THE DEUCY was reported to us in March of 1968 to mean "centers trade, ends cross circulate."

**GEORGE SMITH, Denver, Colo.:** "Have been thinking of a new movement I call STACK THE LINE. In a

line of four, the centers would trade and the ends fold to end up as two couples one behind the other. Is there any other movement similar to this or to the name given?

ED. NOTE: The word "stack" could mean to stack up the dancers individually one behind the other in single file as in "stack the wheel." The idea itself is OK but has been named PAIR THE LINE. We are currently reviewing the idea as LINES PAIR IN (toward center of set), LINES PAIR OUT (from center of set) plus LINES CROSS PAIR IN/OUT. These thoughts will be released in the near future.



**COUPLES HINGE AND TRADE**  
by Ronnie Schneider, Olmsted Falls, O.

**EXPLANATION:** From two lines of four facing out or from two parallel two faced lines start a couples wheel across, center couples hook four in line, trade places and bend the line. Outside couples do a wheel and deal pattern to fall in behind the center couples into a double pass thru position. From lines facing in, same pattern of starting a wheel across, etc. but the outside couples wheel and deal out to end the movement in a "clover and" position. About 10 counts.

**EXAMPLES**  
by Willard Orlich, Bradenton, Florida

Heads lead to the right  
Circle four to a line  
Pass thru— **COUPLES HINGE AND TRADE**  
Double pass thru, first couple left,  
Next couple right  
Crosstrail thru to the corner,  
Left allemande.....

Heads square thru, swing thru  
Centers run  
**COUPLES HINGE AND TRADE**  
Centers pass thru, left allemande.....

Promenade, head couples wheel around  
Dixie style to a wave  
Ends fold, peel off  
**COUPLES HINGE AND TRADE**  
Double pass thru, first couple left,  
next one right  
Box the gnat and slide thru, dive thru  
Swing thru, turn thru to the corner  
Left allemande.....

Head couples square thru, swing thru  
Ends fold, peel off  
**COUPLES HINGE AND TRADE**  
Double pass thru  
First couple left, next one right, pass thru  
**COUPLES HINGE AND TRADE**  
Centers square thru three-quarters to the corner  
Left allemande.....

Head couples box the gnat  
Spin the top and turn thru  
Circle four  
Head gents break and line up four  
Pass thru, **COUPLES HINGE AND TRADE**  
Ladies square thru three-quarters  
Star thru, **COUPLES HINGE AND TRADE**  
Double pass thru, cloverleaf  
Centers swing thru and turn thru  
Left allemande.....

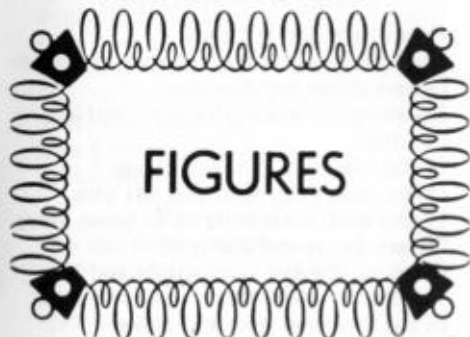
Heads lead to the right  
Circle four to a line  
Pass thru, centers arch Dixie twirl  
**COUPLES HINGE AND TRADE**  
Clover and square thru  
Slide thru, lines pass thru  
Centers arch Dixie twirl  
**COUPLES HINGE AND TRADE**  
Clover and square thru  
Eight chain three to a left allemande....

Heads lead to the right, circle four to a line  
Turn thru, **COUPLES HINGE AND TRADE**  
Double pass thru, centers out  
**COUPLES HINGE AND TRADE**



Outsides out, COUPLES HINGE AND TRADE

Centers square thru three-quarters  
All turn back, left allemande.....



FIGURES

BUMPER NO.1

by Bill Ball, Torrance, California

Head ladies chain to the right  
New head ladies chain across  
Two and four right and left thru  
One and three lead right circle to a line  
Roll away a half sashay  
Star thru, substitute  
Allemande left.....

BUMPER NO.2

One and three lead right  
Circle to a line  
Go right and left thru, pass thru  
Bend the line, right and left thru  
Same four Suzie Q, opposite right  
Partner left, opposite right  
Partner left, face that two  
Right and left thru  
Roll away half sashay, star thru  
Substitute, square thru three quarters  
Left allemande.....

SHAKE HANDS

One and three star by the right  
Back by the left, pass your corner  
Take the next, star promenade  
(2 boys & 2 girls)  
Just the boys as a pair wheel around  
Star thru, double pass thru  
First two left, next two right  
Star thru, center boys turn around  
Shake hands, pull by  
Left allemande.....

FIGURES

by Lee Kopman, Wantagh, L.I., N.Y.

Heads right circle to a line  
Pass thru, wheel and deal  
Substitute, outsides in  
Cast off three quarters  
Pass thru, wheel and deal  
Substitute, outsides in  
Cast off three quarters  
Pass thru, wheel and deal  
Centers turn back, box the gnat  
Grand right and left.....

Heads half square thru  
Spin chain thru, ends circulate  
Cast off three quarters  
Spin chain thru, ends circulate  
Cast off three quarters  
Boys run and trade  
Wheel and deal  
Dive thru, pass thru, left allemande.....

Heads right and circle to a line  
Star thru, spin the top  
To a grand swing thru  
Turn right and left WHERE YOU CAN  
Right and left thru  
Pass thru, wheel and deal  
Dixie grand, left allemande.....

Turn corners left for Arky thar  
Heads in the middle  
Centers run--- freeze  
New centers circulate (move one position)

Promenade (He, he, she, she)  
Girls wheel around  
Right and left thru (same sex is turning)  
Star thru  
Right and left thru, pass thru  
Box the gnat, grand right and left.....

Heads square thru four hands round  
Swing thru, boys run and girls trade  
Wheel across, California twirl  
Boys trade, wheel and deal  
Dive thru, square thru three quarters  
Left allemande.....

Heads right and circle to a line  
Barge thru to a Curlique  
Girls run  
Barge thru to a grand right and left.....



Heads right and circle to a line  
Slide thru, spin chain thru  
Ends circulate  
Curlique, Spin chain thru  
Ends circulate  
Curlique, square thru three quarters  
Left allemande.....

#### FIGURES

by Bill Barton, Cornish Flat, N.H.

#### WEIRDO GIMMICK

Couple number one a half sashay  
Couple number two frontier whirl  
Couple number three face your partner  
Couple number four turn your back  
on your partner  
couple number one U-turn back  
Couple number two stand pat  
Couple number three star thru  
Couple number four stand pat while  
One, two and three cross trail  
Left allemande.....

#### APOLLO 219

Four ladies chain three quarters  
Three and four right and left thru  
New side ladies chain  
New heads square thru  
Right hand star with the outside two  
Just the sides reverse the star  
One like Venus, one like Mars  
Sides pick up your corner, star prome-  
nade  
Spread the star, girls turn back  
Right and left grand.....

#### BENDLE

Heads star thru, pass thru, square thru  
Ends bend, star thru, square thru  
Ends bend, star thru  
Left allemande.....

#### TEXAN WHIRL

Heads square thru  
Star right with sides  
Girls roll out around one man  
Come back in and star again  
Head men lead 'em out to a line of four  
Right hand star with the couple across  
Girls roll out  
Around one man and star again  
Side men lead 'em out to a line of four  
Right hand star with the couple across  
Girls roll out one more time  
Around one man and star so fine

Head men lead 'em out to a line of four  
Crosstrail thru, skip one girl  
Left allemande.....

#### DIXIE "H" WHIRLWIND

Heads right and left thru  
Ladies lead, dixie style to an ocean wave  
Others divide and star thru  
Go along the line with a right and left  
thru  
In the line, step thru and clover  
Others star thru, right and left thru  
Ladies lead, dixie style to an ocean wave  
Others divide and star thru  
Go along the line with a right and left  
thru  
In the line, step thru and clover  
Centers start a dixie grand  
Right, left, right, left allemande.....

#### FANDANGO

All around corner, partner left  
All four couples fan the top  
(Pass corner, shoulder-to-shoulder  
with opposite, girls star left three  
quarters, men move up one quar-  
ter, back to opposite again.)  
Slide thru and circle eight, do paso  
All four couples fan the top  
(Pass new corner, etc., back to part-  
ner at end).  
Slide thru and circle eight,  
All four couples left allemande.....

#### CURLIQUE EQUIVALENTS

Heads square thru, do-sa-do  
Star thru, girls turn back  
Swing thru, centers run, wheel and deal  
Star thru, girls turn back  
Swing thru, centers run, wheel and deal  
Star thru, MEN turn back  
Left allemande.....

Heads square thru, do-sa-do  
Star thru, frontier whirl  
Men run to an ocean wave  
Swing thru, centers run, wheel and deal  
Star thru, frontier whirl  
Men run to an ocean wave  
Swing thru, centers run, wheel and deal  
Star thru, frontier whirl  
GIRLS run, left allemande.....



## FIGURES

by Bill Armstrong, LaMirada, Calif.

### STAR AND TRADE

Four ladies chain  
One and three pass thru  
Separate around one  
Line of four, go up and back  
Bend the line, pass thru, wheel and deal  
Double pass thru, girls trade  
To a right hand star  
One full turn, men trade  
Left allemande.....

### LAZY EIGHT

One and three pass thru  
Separate around one to a line  
Pass thru, wheel and deal  
Girls star right, once around  
Then left hand star with outside men  
Girls center right hand star across  
To the other men, left hand star once  
again  
Girls center right hand star across,  
Left allemande.....

### NO LEFT TURN

Two and four star thru, substitute  
Right and left thru, swing thru  
Girls turn back, girls run  
Girls trade to an ocean wave  
Left turn thru, right and left thru  
Dive thru, pass thru, swing thru  
Girls turn back, girls run  
Girls trade, left allemande.....

### TRADE AND STAR

Side ladies chain right  
One and three pass thru, separate  
around one  
Line up four, go up and back  
Bend the line, pass thru, wheel and deal  
Double pass thru, men turn back  
Left turn thru, girls make a right hand  
star  
One full turn, men trade, corners there  
Left allemande.....

### POOR FOUR

One and three ladies chain  
Number two lady chain right  
Number three lead right, circle half  
Dive thru, circle six, number three  
man break  
Forward six and back in time  
Forward again and bend the line

Those who can, right and left thru  
Forward six, come on back  
Pass thru, U turn back  
Those who can right and left thru  
Forward six, come on back  
Pass thru, U turn back  
Those who can, right and left thru  
Forward six, come on back  
Pass thru, U turn back  
Those who can, right and left thru  
Forward six, star thru  
Those who can, left allemande.....

### HEES & SHEES

Number one gent and opposite girl  
Box the gnat and back away  
You've traded places, there you stay  
Ones and threes with hees and shees,  
Star thru  
Those who can, right and left thru  
Dive thru, square thru three quarters  
Left allemande.....

## FIGURES

by Joel Orme, California

### NOW NUMBER TWO

Number two couple only, stand back  
to back  
With your corner, box the gnat  
Square your sets just like that  
New two and four crosstrail  
Separate go round two, form two lines  
(Four men - four girls)  
Forward eight and back you reel  
Pass thru, wheel and deal  
Double pass thru, first left, second  
right  
Star thru, lead couple only California  
twirl  
Dive thru, square thru three quarters  
Left allemande.....

### PROM AROUND

From promenade.....  
Gents roll back a left face whirl  
Promenade the corner girl  
One and three wheel around  
and crosstrail thru  
(Two lines of four facing out)  
Ends fold, crosstrail thru  
U-turn back  
Right and left thru, dive thru  
Square thru three quarters  
Allemande left.....

## BREAKS

by Mac McDougal, Kingsville, Tex.

Side ladies chain to the right  
Heads dixie style to an ocean wave  
Straight ahead circle four  
Head gents break  
Square the barge  
Spin chain thru  
Spin the top  
Go right and left allemande.....

Four ladies chain three quarters  
Heads swing thru, spin the top  
Straight ahead, circle four  
Head men break, pass thru  
Wheel and deal, centers swing thru  
Boys trade, girls trade, swing thru  
Boys trade, girls trade,  
Right and left thru  
Pass thru, pass thru again  
Allemande left.....

Heads right and left thru  
Swing thru, girls trade, boys trade  
Star thru, circle four, head men break  
Pass thru, round off  
Pair off, peel off  
Bend the line  
Slide thru, allemande left.....

## FIGURES

Author unknown

Four ladies chain three quarters around  
Take her by the left, turn her around  
Heads to the right and circle four  
Head gents break to lines of four  
Go forward eight and back you reel  
Pass thru and wheel and deal  
Balance forward, back to the world  
If you want to, California twirl  
If you can, and if you want to, centers  
in  
And if you did, centers in  
Then cast off three quarters and star  
thru  
Everyone face partner, back away  
Now pass thru and bend the line  
Then you pass thru and wheel and deal  
Center four square thru three-quarters  
round  
Should find corner, left allemande.....



You don't have to  
But should you want to  
Face your corner and box the gnat  
Form your squares again and stand  
like that  
Any one couple stand back to back  
Then promenade, go half way round  
like that  
Squeeze in between the opposite two  
Go forward four and back with you  
Go forward again and bend the line  
Square thru three quarters, you're  
doing fine  
Hunt the corner, left allemande.....

## CHANGE THE WEB FIGURES

by Lee Kopman, Wantagh, L.I., N.Y.

Heads star thru  
Change the web  
Swing thru, right and left thru  
Substitute  
Swing thru, step thru, left allemande...  
Heads right circle to a line of four  
Star thru, dive thru  
Change the web  
Box the gnat, double pass thru  
Peel off  
Star thru, California twirl  
Pass thru, left allemande.....

Two and four right and left thru  
Same ladies chain  
Heads square thru four hands  
Swing thru, men run  
Couples circulate, wheel and deal  
Centers turn back and change the web  
Curlique, same men run  
Same two as a couple, lead right  
Left allemande.....

Heads star thru  
Spin the top, change the web  
Others divide and star thru  
Curlique  
Same men run, circle eight  
Heads swing star thru  
Dive thru, pass thru  
Left allemande.....

Head gents face corners, box the gnat  
Four girls spin the top, change the web  
Four men change the web  
Girls spin the top  
Pass thru and cloverleaf  
Men pass thru  
Right and left thru (who turns who)

Star thru Centers trade, wheel and deal Dive thru, square thru three quarters Left al  
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## HOT POTATO

Let's open for discussion the question of using rounds which are written to tunes on pop records. On the R/D review page, the R/D editors review all the recent releases. However, we know of R/D teachers who do not promote or teach any R/D not released by a S/D record company.

The S/D record companies have a limited sales potential and they are in business to provide an item essential to the square dance field. Recording costs are increasing steadily and these must be offset by increased sales if the record companies are to stay in business.

Dancers can readily recognize that promoting pop records and taping the rounds hinders the sale of R/D records. We'd suggest that choreographers, as they compose new dances, write to various recording companies about the possibility of pressing their tunes. Perhaps a reader has another sound solution to the problem— let's hear it! We certainly do not want to put out of business any company set up solely for square dancers.

## SPENCE WIEDENHEFT

Square dancers in Dayton mourn the death of Spence Wiedenheft, a well-known teacher and caller in the area. He and his wife Ruth, who died almost two years ago, had made a study of all types of square dances and of rounds, mixers and contras. For many years he taught city classes for beginners and called for clubs. He also introduced square dancing to many in the community through one-night stands. He especially liked to work with young people. Dayton has lost a dedicated man from the square dance picture.

## NEW PLACE TO CAMP

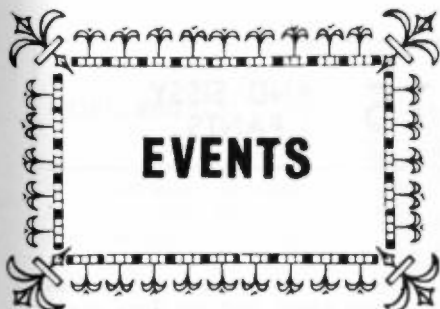
A new campground featuring square dancing has been opened in the Pocos. Cherry Ridge Campgrounds is located off R.D. 2 in Honesdale, Pa. Your hosts there are Howard & Norma Hyman, Frank & Nina Minissale and Hy & Mabel Askowitz. Well-known callers from the east are featured every Friday and Saturday evening.

A magnificent 5000 sq. ft. ballroom, cooled by mountain breezes, is used for the dancing. Other recreation facilities are on the grounds: a private lake for water activities, and tennis, volleyball, ping pong, miniature golf. Camp store and dumping station are available.

Square dancers are invited to visit Cherry Ridge on vacation. For information during the off-season, write Hy Askowitz, 5911 Queens Blvd., Woodside, N.Y. 11377.



SWINGING TRIP FOR SQUARE DANCERS—SQUARE DANCERS FROM THROUGHOUT CALIFORNIA JOIN LARRY WARD (B-SHARPS OF CAL.) ON A 32-DAY TOUR OF THE SOUTH PACIFIC. THE GROUP WILL DANCE IN TAHITI, NEW ZEALAND, FIJI, AUSTRALIA, SAMOA, and HAWAII....



**INDIANA**-Third Annual Tri-State Festival, Oct. 3-4, at Memorial Coliseum, Fort Wayne. Write Jerry & Judy Ward, 2409 Dodge Ave., Ft. Wayne, 40805.

**NEW YORK**-Fifth Syracuse Fall Festival, Oct. 10-11 at the War Memorial, featuring: Lee Helsel, Jerry Helt, Bob Yerington, Bill Judge, Johnny Davidson, Phil & Norma Roberts, Jack & Margery Van Stone. Write Jim Bullock, 200 Slawson Dr., Camillus, N.Y.

**CONNECTICUT**-Autumn R/D Ball Oct. 19, at Ocean Beach Park, New London, 2:30-9 p.m. Will include two dance sessions and buffet dinner sponsored by Connecticut Assoc. of R/D Teachers.

**OHIO**-Lima YMCA Fun Dancer's ROM Club presents in honor of their first anniversary a Harvest of Rounds on Oct. 26. Staff will be Frank and Phyl Lehnert.

Lou & Darlene Fair

**NEBRASKA**-Nite-Owl Western Mardi-Gras, Nov. 1, 10th floor Ballroom of the Livestock Exchange Bldg., presented by the Omaha Area Callers Assoc. 7 p.m.-5 a.m. features breakfast, exhibition, King & Queen contest, TV raffle.

**COLORADO**-R/D Assoc. presents Touchdown in Denver, Nov. 7-9, with head coaches Willie & Vonnie Stotler, at the Colo. Grange Bldg., 2475 W. 26th Ave. Denver. Write Clarence & Tilma Ensign, 5901 So. Race, Littleton, Colorado 80120.

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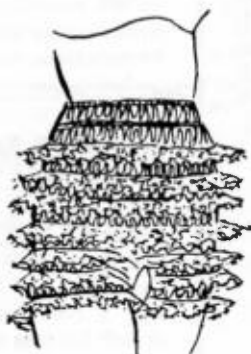
# PETTICOATS AND SISSY PANTS



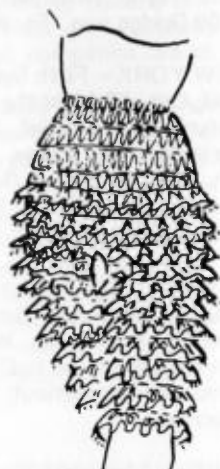
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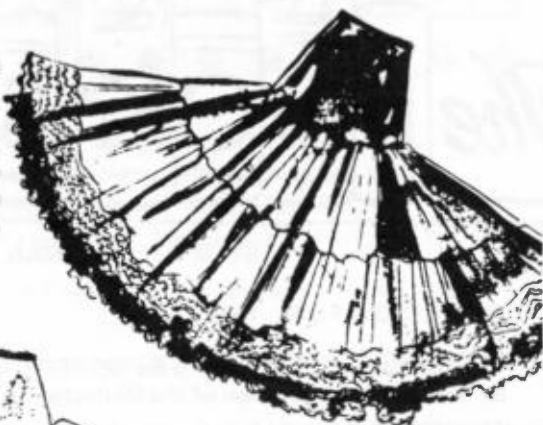
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The WORLD OF FUN folk game and dance records were conceived by the General Board of Education in an effort to give guiding principles & help to persons in leading recreation programs. Believing that recreation in its truest form is a vital part of Christian life, the church produced this project so Methodist and other groups could develop creative use of leisure time. An interesting variety of folk games and dances are presented authentically and in good taste in order to promote cultural understanding and social fellowship. The genuine folk music, provided by Michael Herman's orchestra, is truly danceable. Both Michael and Mary Ann Herman, folk dance specialists, have devoted their lives to music & dancing, and have contributed greatly with their knowledge and advice.

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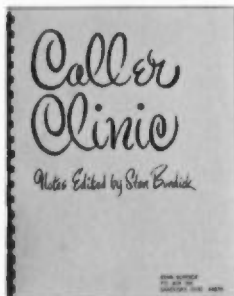
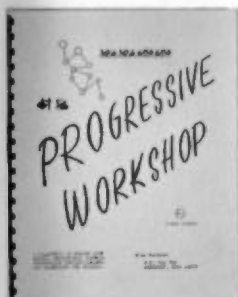
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