

The NEW

SQUARE DANCE

SEPTEMBER 1970



THE



EDITORS' PAGE



September, for many people, begins a new season. Children begin a new school year; fall activities begin again in homes, churches, jobs and clubs. For square dancers and callers, this year, September means Square Dance Week, closely followed by beginners classes and teaching workshops.

The features in this issue are slanted toward ideas in teaching and getting along with people — one consists of just thoughts culled from an educator's talks on this subject; one discusses the significance of the "first nighter" in keeping people dancing; another urges a return to the teaching of styling and skirt work in classes. Don't miss the center spread where you'll find a humorous evaluation of a club member's performance.

We've published several articles on teaching and will continue to do so. All our authors are authorities, in that their own experience lies behind their statements and suggestions, but all our authors do not agree. A case in point: in this issue, Allan Tipton recommends a demonstration by club dancers at the first night of class, to encourage the new dancers. Contrast this with the article by Ken Oppenlander and Don Burkholder in April, 1970 which stated that such demonstrations should never be done lest they cause new dancers to feel inferior.



Authors' and editors' work is to provide expositions and explanations, to print ideas and suggestions; obviously, the reader's job is to digest the material, sift the ideas, make choices, discard some thoughts and try others.

But in all of this choosing of methods and material, remember that those dancers in the classes are people! The successful caller, teacher, club officer and club member is the one who unflinchingly treats the other guy with courtesy, consideration and understanding. Let's all aim for this kind of success in this new square dance season.

For us, this September issue is also a milestone. This completes two years of editorship with this publication. Let us just say that the project is as challenging and exciting to us now as it was in 1968, and much more satisfying and fun than we ever dreamed it could be. Without you, readers and friends, this would not be true. Thank you for all your help and support — and keep those cards and letters coming in!

The NEW
**SQUARE
 DANCE**

"THE NATIONAL MAGAZINE
 WITH THE SWINGING LINES"

Publishers and Editors

Stan & Cathie Burdick

Workshop Editor

Willard Orlich

Record Reviewers

Doug Edwards

Phyl & Frank Lehnert

Feature Writers

Myrtis Litman

Jeanne Stevenson

Editorial Assistant

Mary Fabik

National Advisory Board

Edna & Gene Arnfield

Bob Augustin

Al "Tex" Brownlee

Louis Calhoun

Orphie Easson

Jerry Helt

John Hendron

Phyl & Frank Lehnert

Melton Luttrell

Singin' Sam Mitchell

Ken Oppenlander

Vaughn Parrish

Dave Taylor

Bob Wickers

SQUARE DANCE Magazine is published monthly at 309 W Water St., Sandusky, O. by Burdick Enterprises. Second class postage paid at Sandusky, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$5.00 per year. Single copies: 50 cents each. Mailing address: Box 788, Sandusky, Ohio 44870. Copyright 1970 by Burdick Enterprises. All rights reserved.



VOLUME 25, No. 9

September, 1970

25

YEARS

- 2 Editors' Page
- 4 Mail
- 6 Meanderings
- 9 Importance of the First Nighter
- 11 Caller-Leader Directory
- 12 Pertaining To People
- 15 Contras— Perpetually Appropriate
- 17 Square Dance Image
- 19 Round Dance Report
- 21 Dandy Idea
- 22 Ladies' Choice
- 24 Puzzle Page
- 25 Feedback
- 26 Guide To A Club Member Performance
- 28 Easy Level Page
- 30 Callers Tips
- 32 Workshop
- 40 R/D Reviews
- 41 S/D Reviews
- 43 Square Line
- 44 News
- 45 Events
- 47 Bookshelf
- 51 Sign-Off Word
- 52 Do-Ci-Do Dolores

MAIL



I was just wondering how other callers and teachers feel about something that I noticed while listening to a bunch of new singing calls recently. I know I'm throwing myself to the wolves and expect to be torn apart.

There was a stack at least 6 inches high, all fairly recent releases on numerous labels and I really listened to the whole stack because I had this note in mind. Of all the records that I listened to, I bought three and will probably go back and buy two more that I liked. Needless to say, they were all on top labels, made by experienced operators, good bands, plus good calling. Of all the smaller labels, I did not buy a single one — in fact, some of them didn't even get past the first four bars.

It seems that anyone who has a few extra dollars nowadays can make a record. Maybe that's good, but I don't think so.

Now I know that a lot of callers will say, so what is it to him? Well, I'm just looking out for the poor dealer or distributor who obtains these records for us as without him we would be in a heck of a fix. He orders these records so that his callers can hear the latest releases and rarely does he sell one of these poorly produced records or records made strictly by amateurs. Consequently, he has no way to rid himself of these unless he can exchange them for another of the same label, and usually nothing on that label sells. Now is that fair to the best friend a caller has?

I really do not know what can be done about it, but it doesn't seem right, so go ahead, boys, sock it to me — I can take it!

Roswell A. White
St. Louis, Mo.

Please renew my subscription to Square Dance Magazine beginning with

the July issue. Check enclosed for \$5. I would greatly appreciate being notified earlier than the end of the month on which the subscription expires.

I am a caller (for nine years) and I have enjoyed your magazine to the fullest.

John Inabinet
Orangeburg, S.C.

ED. NOTE: The notice which readers receive says that their subscription will expire after the current issue is received. Expiration notices are mailed at the same time as the newest issue, before the first of each month. Unfortunately, the notices always arrive before the magazines are delivered by your postmen. Readers have 30 days plus, in which to mail a check so that their subscriptions will not expire.

Enclosed is my check for a renewal for two years. This magazine sure has helped me out a lot and I wouldn't be without it.

I am new at calling and have just taught classes for the last three years. This January I decided to try a class in my home town and I ended up with three squares of beginners and a square of angels. We now have a club which is called "Gulls and Buoys" and we are looking forward to fall when we can start a new class.

I have filled in for a teen group, and their caller has been using the Hully Gully and I can't seem to find the record anywhere. You had it in your May 1969 issue but no record, and I was wondering if you knew the name that has been used.

Keep up the good work and one of these days I have some figures to send to you that you might be able to use.

Wally Hale
North Hampton, N.H.

ED. NOTE: The record we use is "Little Black Book," a Jimmy Dean record on Columbia, No. 4-42529.

COVER TALK

A HAPPY DANCIN' COUPLE, A FULL FALL MOON, AND MEMORIES OF A FUN-FILLED SUMMER TOGETHER MAKE A GOOD COMBINATION.

WHETHER YOU'RE A BRAND NEW "ALL ARMS"
DANCER LOOKING FOR HELP, OR A VETERAN
SWINGER—SWIMMER OF A MILLION + OCEAN
WAVES EXPERIENCE, OR AN ADVERTISER OUT
FLOUNDERING FOR A 7—SEAS TYPE MARKET...

GET

OUTREACH



WITH The NEW SQUARE DANCE MAGAZINE...

IF YOU GET THE DRIFT,
SWIM WITH US---WE'LL HELP YOU COVER THE
WATERFRONT.

*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...

THE GOOD OLD DAYS

by STAN BURDICK



Greetings, prospectors! As you sift through both the raw and the refined flow of cascading commentary to follow, I hope your pan will yield more gold than granite, more nuggets than rubbish, more reason than residue, and more affluent brain treasures than effluent drain trashes. (Good grammarians hate me regularly, and granddads do, too, sometimes.)

Speaking of gold, Cal Golden is back on the scene and calling in a polished manner that reminds us "old-timers" of the REALLY BIG days of Les Gotcher, Jonesy, and Joe Lewis a full 20 years ago. I cut my calling teeth, in fact, on Cal's early "Singing Calls" book.

Speaking of books, the other day a caller in my mike-in-hand class handed me a booklet printed in 1945, entitled SQUARE DANCING, by Marron. Let's compare today's dancing with that of 25 years ago. My comments are in the darker type below:

"The main difference, it will be seen, between square dancing and social dancing is that only in the latter do the gents' and ladies' bodies touch each other, and that is why it is called romantic dancing.... including ultra-modern jazz dances like the Lindy-Hop.

If bodies didn't touch in those days, they had to be V-E-R-Y careful on their star promenades. I tried an ultra-modern Lindy-Hop once, and thereupon invented a new

dance called the Harriet Beecher's Toe Stomp. Poor Harriet!

"Sometimes the musicians get a little note-happy, and the caller has a terrible time of it, trying to get their attention in order to end or change a dance. The caller sometimes has to stop a dance — even in the middle of a figure, if necessary, to get a set straightened out. In order for the musicians to be able to keep their eyes on him for such an emergency, it is best for them to know the music by heart and not play from notes. The musicians should be careful not to get so carried away by their playing as to close their eyes and bang away on their instruments without paying attention to the caller-outer.

I've been called most everything, but never a "caller-outer." Can you picture that befuddled caller trying to get his musicians to "stop the music?" Wonder if he was ever tempted to kick the stuffin' out of the bass player's bass drum, or cut the horse hair right off the fiddler's bow, (what better RESIN could he have?) or kick the ivories out of the old tyme piano player's jaw bone?

"Callers, or caller-outers, are the most important people at a square dance, whether or not they are also one of the musicians. On the caller depends most of the success of the square dance evening. He should know the dances well, and the music, too. No amount of babble, confusion, or noise should be able to mix him up. He should be able to call his repertoire of dances in his sleep, and backward in a boiler-factory.... if he gets tipsy he will soon have everything completely foxed up.

Perhaps some enterprising badge-maker will take this tip and invent a badge for callers who can call backward in a boiler-factory. And the poor dancers would deserve a Purple Heart under those circumstances.

Thanks to level-headed leadership, today we have no tipsy callers, but occasionally there are "tip-happy" callers who go on wild calling sprees and later wonder where the dancers went.

"A quiet voice and a smile is the proper way to get oneself obeyed. Maybe the caller can out-holler the dancers and maybe he can't. Even if he can, it isn't smart to try. The best idea is to wait until he sees the dancers are ready to listen, for some giggling and conversing are the ordinary and natural result of the joy and excitement of the dance.

Thanks to powerful P.A. systems today, the dancers know they haven't got a chance to out-holler the caller anymore. Shucks, taint fair, hardly. But they can still wreck his composure plenty by doing something he isn't calling. Or they can freeze. I like a happy set. Evidently there is no time barrier on the joyousness of the dance. A basic worth preserving is: Wiggle round the corner with a giggle, and see saw taw with a big guffaw.

"Callers from the cowboy-west or from the New England east will call as differently as day and night.

Thank our lucky stars and thars, this situation has changed as far as dance material is concerned, but "vive la difference" in styles and regional accents 'round the country that add flavor to the blend!

"The (square) dancing could be ended or changed to couple dancing at any time that square dancing proves unmanageable.

-And if couple dancing would prove unmanageable, what then? Back to the Lindy Hop?

"Formal refreshments like gooey cakes or sandwiches are too much trouble and often unwise.

Great gobs of gropy glazed gobbledegook! Don't heed this. There goes half my whole reason for attending the dance!

"It is not wise to charge admission and also have things for sale inside, as people feel that they are being played for suckers that way.

The "best things in life are free," but it often takes more than peanuts to pay the caller. This brings up an interesting question. I wonder if somewhere there are dancing fish who feel that as suckers, they are being "taken for people." I just threw that one in for the halibut, folks.

And now that our "book-of-the-month" selection has completely blasted your herringbone, we'll "turn down the volume," and go on to more current items.

It strikes me that callers should use very good taste in records they choose to feed the dancers. Personally, I often chew on my HiHats between tips, and sometimes I find Windsors very tasty, except that the plastic is thicker and tastier on HiHats. Tops have a sort of well-rounded licorice taste. I always choke up on Wagon Wheels. One day I ate 5,354 little black Belco "pancakes" while holding a "Tiger By The Tail" and we both ran around the turntable so fast we turned into a composite glob of melted butter. Believe it or not!

CONFUSION SAY:

Caller who call too many box the gnats and fleas may "bug" dancers. They may rather swat than switch.

Every time one turns around lately there is a new week or day to be celebrated. We've got Smoke a Cigar Day, Pineapple Juice Day, Take-A-Friend-to-Lunch Day and maybe Paint the Back of a Yak Day. So, I submit that we ought to slant some special days toward square dancing. Maybe we could initiate Ole Buster's Breakdown Day, The Grand Marshall's Flip Day, Mike Happy Harry's Hash Day, or Ida's Hoedown Potato Field Day.

Ed Mack, the "Clearwater Cracker," tells about the Yugoslav who was so misinformed he thought a mushroom was a place to neck. This reminds us of an incident that is supposed to be a fact, so help us, Hannibal. Irwin Dorfman claims that Jack Lasry actually taught dancers a new basic called "Yellow Rock like a Daisy chain." That sounds familiar - maybe too familiar!

Did you know it's a fact that.... Airline hostesses both mother babies and baby fathers.... On a recent flying calling trip, a stewardess reminded me and the other passengers as we deplaned to remember to pick up all our personal articles... "including kids."

Recreation, including square dancing, must also include education, or it has no re-creative value.

Now that "women's lib" is here, we can expect to see Aunt Flossy become a quarterback for the Green Bay Packers. Or conversely, perhaps Gus Graveljaw will become a Playboy "bunny." Ugh!

The art of a conversationalist includes being a good listener, since conversation is a partnership, not a rivalry. Some persons (who mistakenly feel that having two vocal chords entitle them to play a concert) regard conversation as merely an exercise in self-assertion.

Recently I toured an African animal compound where the animals roamed free and people were in cages or cars. Further animal liberation might be strategic. I could use a good giraffe to paint my house, or an ostrich one could train to clean a drain, an elephant to wash the car — and the top federal brass might hire a smart baboon to help reorganize the post office system.

Some people are slow starters, both in the morning of the day and in the morning of their lives. They remind you of coal-fed locomotives chugging slowly up the track. Then they get up a head of steam and it is hard to slow them down. Others are like firecrackers. They start fast but quickly fizzle out and retire early both in the early evening of the day and in the early evening of their lives.

Let's wind up this prestigious presentation with a Presbyterian epilogue (perhaps this is the "nugget" that will have made it all worth reading) and include a little poem by Pat Pending of Nashua, N.H.:

When a novice
Joins your square
Minus knowledge
When or where
To turn or step
From here to there
Greet him not with



● Record ● DEALERS

ARIZONA

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

Dancer's accessories, caller's equipment

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

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

MASSACHUSETTS

Jerry's Record Service
48 Grove St.
Springfield 01107

OHIO

F & S Western Shop
1553 Western Ave.
Toledo 43609

WASHINGTON

Aqua Barn Western Shop
1230½ Westlake Ave. N.
Seattle

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

Frenchy Brown & Holiday Rag available

Ugly stare
Assist him up the
HILL with care
For
As you help that
Fellow climb
You must go UP
At the same time.

(Amen.)

Importance of the First-Nighter



BY ALLEN TIPTON
KNOXVILLE, TENN.

Allen Tipton spoke as a member of the panel, "Importance of a Local Caller," at the Louisville Convention. His particular topic was "The Importance of the First Nighter." His outline is the foundation for this article.

Allen has been teaching and calling for about six and a half years. He calls regularly for six clubs and teaches

classes for four of these. He also teaches workshops and has been on the staff of many festivals and institutes.

The outline has been divided into five sections: Moving the dancers to the music beat; Dancer-Instructor Relationship; Rules and Regulations; Instructor Self-Appraisal; Ending the

Night; Each section has an explanation and guidelines to follow.

Here are Allen's own words:

1 It's always a pleasure for me to see the different reactions of the beginning dancers on the first night of attendance at a beginners' square dance class. After getting the dancers up on the floor in some formation (either square or a circle), the instructor starts the music and begins to move the new dancers to the beat of the music. Without being told to, the first nighters all smile and begin to display a great enthusiastic feeling as they move around the floor. From the expressions on their faces, you would think their thoughts were these: This is easy to learn — fun — simple — never thought square dancing was like this — everybody is dancing and enjoying it — the instructor is smiling and looking right at us as if he is pleased with our dancing — what good recreation and good fellowship this is!

Some guidelines for moving the dancers to the beat of the music are: Get the dancers acquainted with each other; Keep explanations simple and brief; Use good simple, smooth hoedowns; Begin to move the dancers for short periods only; Keep figures very simple; Praise the dancers before dismissing.

2 During the breaks the instructor has the opportunity to mix and mingle among the first nighters. This helps to break the ice and welcome them into square dancing in a way that gets the instructor better acquainted with the first nighters.

Two guidelines to follow: Give temporary badges; When ever possible, call dancers by name.

3 Sometime during the evening a square of experienced dancers in costume, if possible, should dance a good smooth tip to show the dancers what they can look forward to learning. Now is a good time to explain the rules

and regulations of square dancing. By being informed of these rules, the new first nighters should have no doubt about what a clean and wholesome recreation western style square dancing is. This should be the cincher that sells square dancing to these first nighters.

Guidelines for this part of the evening are: Explain the NO's first, including no drinking before or during class (Repeat this after class closes); No profanity; Explain costumes; Tell advantages of dancing.

4 As the evening passes the first nighter begins to form an opinion of square dancing. This the instructor realizes and should ask himself, "Am I selling square dancing to these first nighters?" This is where the skill of a good instructor shows. Has he danced the first nighters well? Did he praise them when they did well? Did he refrain from overworking them? Did he worry them with long drawn-out explanations of figures?

Guidelines for caller self-appraisal might be these: Keep calls simple; Praise dancers; Joke when possible; Keep dance strictly fun, without overworking dancers.

5 What about square dancing will the dancers take home with them? Will they return? These thoughts are the foundation that square dancing should be built on and it is up to the instructor to see that this structure of enjoyment is constructed solidly and strongly for the continued fun in square dancing.

Guidelines for ending the evening are: Fellowship; Better understanding of square dancing; New friendships; Inexpensive recreation; Relaxation.

Always remember it takes the return of a first nighter to make a second nighter — a third nighter — a fourth nighter — — —.

CALLER-LEADER DIRECTORY

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

Dick Bayer
9099 Parshallville Rd.
Fenton, Michigan 48430
Blue Star Recording Artist

Don Belvin
1002 Oak Drive
Manchester, Tenn. 37355
Caller for H.A.T. records

Sonny Bess
646 Adams Avenue
Huntington, W. Va. 25701
Teacher, Caller for Wkshps, festivals, etc.

Ray Bohn
4611 Dover Road
Louisville, Ky. 40216
PHONE: 502-447-9246
Stan Burdick
Box 788
Sandusky, Ohio 44870
Bringing the HI and HO from OHIO

Bill Claywell
8207 Pandorea Dr.
Louisville, Ky. 40258
Booking weekend dates, new address
Gordon Densmore
2451 Haines Rd.
Madison, Ohio 44057
Clubs, workshops, clinics

Dean Dreyer
385 Melmore
Tiffin, Ohio 44883
Dance with Dean!

Ed Fraidenburg
1916 Poseyville Rd., Rt. 10
Midland, Michigan 48640
Recording on TOP, tours

Dave "Hash" Hass
P.O. Box 5
East Hampton, Conn. 06424
Now booking for Fall '71 and Spring '72

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

Des Hetherington
112 The Westway
Weston, Ontario, Canada
Now booking in Can. & eastern U.S.

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

Frannie Heintz
27 Flynt Ave.
Monson, Mass. 01057
Dance with con-fer-dance!

Jack Hosken
220 Meadow Hill Lane
Chagrin Falls, O 44022
In Ohio April 15 - Nov. 15
OR

2 N. River Place
Ocean Breeze Park
Jensen Beach, Fla. 33457
In Florida Nov. 15 - April 15

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

Bill Ryan
138 University
Buffalo, N.Y. 14214
Recording on Top - tours.

Dave Stevenson
11110 W. 130th St.
Strongsville, Ohio 44136
Caller, teacher, wknds, festivals, clinics
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

Web Witter
806 Columbus
Austin, Texas 78704
Back from Alaska and available for calling!

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



Pertaining

In our file is a small booklet entitled "Seeking A People Partnership" which consists of thoughts and speeches written by Perley Ayer, a reknowned educator who worked as field representative of Berea College in Kentucky and then as director of the Council of Southern Mountains. Through each selection in the book flows his overwhelming faith in people and what they can accomplish. The article "Ten Traits of a Teacher" (May 1970) was adapted from one of his talks as it related to the field of teaching square dancing.

Here is just a collection of thoughts from Mr. Ayer's writings. The captions are your editors'. Some relate to teaching as done by callers and leaders; some to common sense in human relations; some to leadership and organizations.

ON TEACHING KIDS

Kids must have a sense of personal achievement; they need to be liked. They need a sense of worth, responsibility, exploration and freedom. Kids must also have a sense of confidence that you as a teacher will go along with them. They want to believe in you and what you can do to help. A sense of pride is a wonderful thing.

(ED. NOTE: Do you suppose this would apply also to the folks in square dance classes?)

ON CLUB MEMBERSHIP

Ayer's Law No. 2: If something

needs to be done, and if, in the end, it is not done, then you and I are among those who did not do it.

Ayer's Law No. 3: If anything — an act, an achievement, a change, a situation — contributes to the good of all, it is right — that is, progressing in the right direction. If it is detrimental to any — even to one person — it is less than perfect, and to that extent therefore wrong.

ON TEACHING

We do not always succeed in teaching what we know. We often do not succeed in teaching what we believe. Much of the time there are people who do not even understand what we say, but all the time everyone of us teaches what he is. An old Chinese proverb says, "It is much more important to watch how a man lives than listen to what he says." What we are speaks louder than what we say."

ON GETTING ALONG WITH PEOPLE

We live in a world where if you are different, then you are automatically considered inferior. It is vital that we try to develop personal sensitivity to people one by one whoever they are and wherever they come from.

ON PEOPLE

I have a deep and firm personal belief that each person in the whole world is really and truly the living and breathing and intellectual and spiritual sum total of all the lives he has known

to People



and to which he has responded. To the degree that this is so, each of us lives on into infinity in the lives and the achievements of those we have known.

If you don't understand people, you can't help them.

There are no unreasonable people. There are only those whose reasons I do not understand or whose reasons do not relate positively to mine. To say a man is unreasonable is to say that I think that if I were in his shoes, I wouldn't have behaved as he did. Each of us is reasonable within his own lights.

ON COMPETITION

Competition — a win or lose contest — dominates the home, the school, the economy, the local community and society in general so thoroughly that everyone lives in a win or lose situation. Under these circumstances, a major portion of our people will grow into adulthood as habitual losers.

ED. NOTE: Isn't this a good argument for keeping competition OUT of square dancing, and keeping it a hobby that ALL may enjoy?

ON CHANGE

The basic difference between evolution and revolution is the added letter R which stands for the rate of change.

There are four general attitudes towards change, meaning change in val-

ues, attitudes, and methods.

1. You may ignore it.
2. You may resist change.
3. You may adjust to change.
4. Make the most of change to re-design and recreate a new future. This is our business — leadership.

There isn't a man so successful he can't become a little greater in mind and spirit than he was yesterday. The whole deal ought to be how we can all get better TOGETHER.

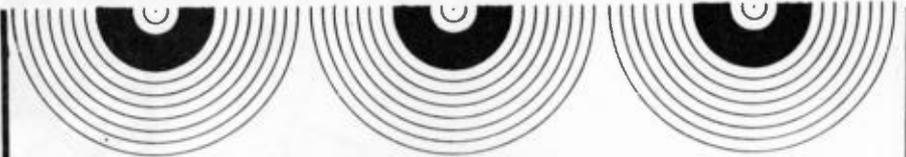
It is not man's destiny to adjust to WHAT IS as if it were the best.

LEADERSHIP

A true leader is out in front in a risk position but is in contact with others. He is leading with the hope that things can be bettered.

ON ORGANIZATIONS (CALLERS, DANCERS, FEDERATIONS)

Organizations to lead should consider programs on the merit of what might be done, not just with the routine and familiar answers. We should be people-developers. We should think beyond the preferred welfare of any group of people to the well-being of all. Let's have a compassionate concern for all people and a faith in the ability of the individual. Let's think big and think in terms of how much there is to be done, and how much I can do as an individual.



GRENN

Newest Rounds Gr 14138

EAST OF THE SUN

by P.J. & Toni Martin

SHADOW OF YOUR SMILE

by Gloria & Bill McGill

Newest Squares Gr LP 43014

PHRASE CRAZE SQUARES

For Good Times

Called by Dick Leger

NOTE: This is the first of our projected series of LP's designed for both fun and challenge dancing.

TOP

Newest
Flip Squares TOP 25217

BANJO'S BACK IN TOWN

by Happy Harry Pearcey

TOP 25216

WOLVERTON MOUNTAIN

by Dick Leger

RECENT HOEDOWNS

25215 Rockin' Horse/ Revere's Ride

25203 Fire/ Fog

25211 Cotton Pickin'/ Tooter

25199 Flatrock/ Rehash

25209 Mustard/ Bye Bye

25196 Diesel Power/ Big Logger

CONTRAS- PERPETUALLY APPROPRIATE



by Ed Moody

Ed Moody, as noted in a recent writeup in the Nashua, N.H. Telegraph, has been involved with square dancing for over 65 years. He is the author of "Swing Below," a book on contras, and of much square dance poetry written under the pseudonym of Pat Pending. He has just completed a tour which included serving on the staff of the Kentucky Dance Institute, and several stops visiting square dance friends in Illinois and Ohio.

For several generations the contra dance has lain like the diamonds in South Africa or the sunken treasure ships below the surface of the ocean just waiting for folks to dig them up and expose their riches.

Back in New England no evening was (or is) complete at a true country dance without at least three contras being prompted, but beyond that area they are few and far between. Almost completely by-passed as the square dance revival forged full speed ahead, it remained for a few dedicated old-

timers to keep this form of dancing alive. Ralph Page, of Keene, New Hampshire, led the field in preserving this heritage. He not only sorted out and presented some of the best ones from ages past, but also put together some very fine contras of his own which he named after hamlets and villages in and around his native town of Munsonville, N.H. There are several others north of the Massachusetts-New Hampshire border who saw the beauties of contra dancing, but Ralph is the outstanding one.

About 10 or 12 years ago when western style dancing was picking up speed, one newer caller from the historic Quincy, Mass. area saw the great possibilities of the contra dance. Being a skillful choreographer he put together some outstandingly fine contras and found that the super-enthusiastic western devotees did accept them as nug-

gets of solid gold. Thus, Herbie Gaudreau joined the fine group who would not let such a fine segment of our American folk dancing wither away.

Now many folks do not know what a contra dance really is, and have a mental picture of a tiresome slow procedure done by folks lined up like prisoners up and down the wall doing their morning calisthenics. They do not know that contra simply means "opposite." Unlike dancing a square or quadrille, in a contra one dances with the person or persons opposite, and those persons are continually changing as couples progress in different directions. They also do not know that a contra dance can be done in a long straight line or in a big circle around the outside of the hall.

It is most amusing to sit in on a state festival or other big event outside of New England and observe an up-to-date caller do what he calls a Big Circle Dance, often with a continual change of partners. Five minutes after he has done that dance, which ends with thunderous applause by his dancers, he tells folks that contras are old-fashioned and *passé* and he would not stoop to attempt to present one. Sadly, he doesn't know that he has just taught an old, old contra which was relished by his floor. More's the

pity!

Now about fifteen to eighteen years ago, between the squares and contras, folks danced such couple or round dances as Gae Gordons, Road to the Isles, St. Bernard's Waltz, or a polka, as condiments on the evening's prime offerings, the squares. Then America's desire for innovation became apparent, and leaders (first the callers, then specialists) began to present what are now called round dances. Here began the creation of the husband and wife teams found today in round dancing. One after another, round dances were created, given names, and presented to the new generation of square dancers who suddenly found it was real fun to dance to the beat of the music and stay in step with the cadence. They became enthusiastic and thought they had discovered something new — dancing on the beat, which is a must in this offshoot of good old-time square dancing, and also in contra dancing.

Thus, when these big circle dances (actually contras) were presented to them, they waxed enthusiastic and welcomed them. Having found the pleasures of dancing to the music, it is only a question of time until one caller after another begins to present contras either as line dances or big circle dances because of customer demand.

RUTH & REUEL DETURK
1606 Hopmeadow Street
Simsbury, Conn. 06070



SEND FOR OUR
MAIL ORDER CATALOG

MEN'S LOW WELLINGTON

Glove-soft LOW BOOT
with fit-insuring elasticized inserts

The DANCER'S DELIGHT
M.W. in Black Kangaroo, 7/8" heel

ADD \$1.00 postage



\$23.98

S / D IMAGE



PHOTO COURTESY
of DESERT FLOWER



by "Mo" Heintz (Mrs. Frannie)
Monson, Mass.

To me, the square dance image has always been of a lady in a very full skirt and of a man in western shirt and pants. This is the image we put before the public to advertise any square dance event. We have in on little bumper stickers on our cars, on posters, and on little flags on our radio antennas. This image took quite a wallop at the recent National Convention when far too many dancers showed up in bermuda shorts and T-shirts for the men, and shorts and shell for the ladies.

We'd noticed this drastic change come about in the last three months

and had been concerned about it. When the late news in Louisville televised a set with the above mentioned outfits, so out of tune with "the image" we thought something had to be said on the subject, so here goes.....

I know how the overall picture presented to us fifteen years ago at a Fun Night, influenced me in convincing a very reluctant husband to sign up for a series of lessons. The mental picture was of couples shuffling smoothly in a square with the ladies using their skirts to full advantage for styling on the ladies chain, weave the ring, promenade, etc. At that time in beginner

lessons, styling was emphasized with the full skirts and the shuffle. The caller instructed his class to make the shuffle real "smooooth" along with a "smooooth" swing; it really presented a very nice picture to watch.

Today, very little emphasis is put on dancing with that smooth shuffle, and none at all on "skirt work," with the end result being that many dancers dream up their own styling. Just observe any dance and there it is — a hodge podge. How sad it would be to have this same hodge podge extend to the "Image" — a pant suit here, a culotte dress there, Bermuda shorts on your corner, and perhaps even dungarees taking us back twenty years to the rough and unappealing picture of a "barn dance," before the days of square dance club activity.

We have to pause and think along these lines for a while and weigh both

pictures. To change the course we seem to be on would not really be a difficult task. All it would take is a return to emphasis on styling and smoothness in beginner classes. The second important factor would be the caller's wife in her full skirts, shuffling smoothly and doing a bit of skirt work during the lessons. The angels (helpers who are club dancers) would follow suit, I'm sure. When a caller has four classes and calls every weekend, that can be a bit rough on the wife, but I, for one, would be happy to do my part to preserve the image that sold me on joining a class. I am convinced that the hodge podge "no-style" dancing will not only increase drop-outs, but discourage new beginners. This would be tragic now, after all the hard work that square dance leaders have put into creating this wonderful new square dance activity.

Desert Flower



Original

DEPT. L

3118 CENTRAL S. E.

P.O. Box 4039

ALBUQUERQUE

NEW MEXICO 87106



OUR NEW BROCHURE IS READY —
WRITE FOR IT

Include Zip Code
with your address

QUALITY GUARANTEED

LOOK YOUR BEST — WEAR A DESERT FLOWER ORIGINAL



Round Dance Report



About 70 dancers and instructors attended the round dance terminology panel at the 19th National Square Dance Convention in Louisville. Members of the panel were Hal and Dot Chambers, Blackie and Dottie Heatwole, John and Wanda Winter, Wayne and Norma Wylie and Frank and Phyl Lehnert. Evaluators were Rocky and Betty Clawson and Don and Pete Hickman.

The following terms were approved for standardization at Seattle in 1969, and were on trial for a one year waiting period. Each term was proposed and seconded, and after discussion, was voted upon. All four of the terms were accepted by a majority of the voting members. They are now to be considered as standard terms used by round dance leaders and instructors. They are:

STANDARD WALTZ — Three foot movements to a three-beat musical measure done by two steps and closing on the third step.

DIP — Step in direction indicated, take full weight with knee relaxed or slightly bent. The other leg remains extended, the knee and ankle forming a straight line from the hip. The toe re-

mains on the floor.

FLARE — A movement in which the free foot moves either forward or backward and out to the side, similar to the Fan, but at the same time describing an arc in the air. A lift from the supporting foot governs the height of the flare.

REVERSE SEMI-CLOSED — Approved as standard. The term "left semi-closed" was ruled out.

The following terms were defined by the panel members. Each one was proposed, seconded and after discussion, voted upon. All the terms were accepted by a majority of the voting members. They are:

ROCK (presented by John and Wanda Winter) — Transferring weight from one foot to the other stepping in the direction indicated and back in place on free foot, without progression.

CANTER (presented by Blackie and Dottie Heatwole)— Two foot movements to one measure of $\frac{3}{4}$ (waltz) time music accomplished by stepping in the indicated direction with the free foot on the first beat of the measure, drawing the other foot toward the supporting foot on the second beat and closing on the third beat of the mea-

sure.

BALANCE (presented by Wayne and Norma Wylie) — A step in the direction indicated followed by bringing the free foot to the supporting foot and touching lightly to floor, holding one count.

LOCK STEP (presented by Blackie and Dottie Heatwole) — Two foot movements starting with a forward or backward step with the free foot, followed by moving the other foot up to and crossing it behind or in front of the supporting foot resulting in the legs being locked together at the knees. When the first step is forward, the other knee locks behind. When the first step is backward the other knee locks in front.

FISHTAIL (presented by Hal and Dot Chambers) — Cross behind, to the side, step/lock, step (4 counts).

LUNGE (presented by John and Wanda Winter) — Changing weight from one foot to the other with a motion of the body in the direction indicated, accentuating the movement by bending the supporting knee in the direction indicated with the other leg remaining straight.

PAS DE BASQUE (presented by Wayne and Norma Wylie) — Step to side, lea-

ding with the heel step in front or in back lifting lead foot very slightly off the floor but maintaining position, step in place. This movement should be identified as front or back.

The above seven terms are a record to be set for standardization at a single national convention. They are to be on trial for one year and then proposed, accepted or rejected as standard terms for round dancers and instructors, at the 20th National Convention in New Orleans, 1971.

The following terms were suggested as ones to be discussed and standardized: switch, cut back, chasse, reach, basketball pivot, differentiate between walk and run, running waltz, fallaway, tellemark, spin turn, heel pivot, differentiate between rock, dip, lunge, and check.

Byron and Marian Veath were the secretaries who recorded these proceedings for the 19th National Square Dance Convention Round Dance Terminology Panel.

Any comments or suggestions for the 1971 panel should be directed to Frank Lehnert (2844 So. 109th St., Toledo, Ohio 43611), moderator of this year's panel, who will send them and all other information to next year's moderator for consideration.

WAGON WHEEL RECORDS

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



WW 209
NEW WORLD
IN THE MORNING

by **JERRY HAAG**

& the **WAGONMASTERS**

WW 309

LONG, LONESOME HIGHWAY

by **BERYL MAIN & the WAGONMASTERS**

P.O. Box 364

Arvada, Colorado

4TH TRI-STATE DANCE FESTIVAL OCTOBER 2-3

MEMORIAL COLISEUM &
CONCORDIA HIGH SCHOOL
FORT WAYNE, INDIANA

PROGRAMMED WITH SOMETHING FOR ALL
3 DANCE FLOORS — 70,000 sq.ft.

MANY CALLERS	EXHIBITIONS
AREA R/D LEADERS	EXHIBITS
TRAIL-IN DANCE	PANELS
AFTER PARTIES	YOUTH DANCING

DRAWING FOR

1971 MAVERICK and other substantial prizes
CAMPING AND MOTELS ADJACENT

Information & registration: John & Sharon Dean
10325 Mayville Rd.

Adv. Reg.: \$6 cpl.

Ft. Wayne, 46815

At Door: \$3 cpl. ea.

219-749-1575

session



DANDY IDEA



Mary Jenkins likes badges. She has club badges, fun badges, festival badges, fancy badges, plain badges. But alas, she had so many badges she didn't know what to do. When people asked how her garden of badges was growing, she replied: With cockle shells, and silver bells, and square-made plastics all in a row. Often she and Bill would go up the hill (to their home, which overlooks the Adirondacks) to fetch a pair of badges to wear to the dance. She'd open the cupboard, far from bare, and inevitably have badges tumbling after her. But Mary's goose is never cooked — she's got more ideas than Bre'er Fox. So she huffed and she puffed and she stitched and she twitched and she changed a pumpkin into a golden tote bag before the stroke of midnight. All the King's horses and the King's men couldn't have put together a prettier bag on which to pin all those badges. (Maybe some other fairy princesses in the big wide fantasyland of square dancing would be wise to do likewise). And everywhere that Mary goes the bag is sure to go. Another nice advantage of the bag is that wherever it goes, conversation flows. NOTE: The identities of the persons in the story above have been preserved — the basic story is true — only the feathers of a few of old Mother Goose's tales have been ruffled a trifle.

TOWN AND COUNTRY

SQUARE DANCE FASHIONS

PETTICOATS

OVER 70 YARDS AROUND BOTTOM
TWO FLOUNCE, PERMANENT FINISH
NYLON MARQUISETTE

BLUE	●	HOT PINK
ORANGE	●	YELLOW
BLUE	●	PINK
NAVY	●	ROYAL BLUE
LILAC	●	RED
TURQUOISE	●	LIME GREEN

Solid Colors, plus black & white — \$15.95

(Except Navy — \$16.95)

Multi-Colors (Your choice) — \$16.95

Same Style — 50 yard petticoat

\$1 less than 70-yard

Send for color samples & combination list

740 Schoelles Rd.

North Tonawanda, N.Y. 14120

Phone: 633-7095



PATRONIZE OUR



ADVERTISERS



HI HAT

New Flip Singing Call

Hi Hat 395

MAN AROUND THE HOUSE

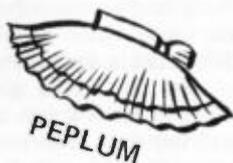
Called by LEE SCHMIDT

Dance Records

*ladies'
choice*



OVERSKIRT



PEPLUM



WAIST CINCHER



VEST

CUMMERBUND



BIB APRON



PINAFORE

One dress, with assorted slip-ons and tie-ons, can provide several outfits which pack easily for festival or week-end wear; try a solid color dress with print, plaid and contrasting accessories, or a gay print dress with coordinating solid color additions.

BOOKS

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

STEP-CLOSE-STEP ROUND DANCE BASICS, (64 exercises) \$3.25 ppd. 10 week dancer proven basic course, dance positions, R/D terminology, mixers, basic styling hints and helps on teaching.

ORDER FROM: Frank Lehnert, 2844 S. 109th St. Toledo, Ohio.



SET UP AND GET OUT— A manual to help callers create original choreography with infinite variations. \$6.00 postpaid.

CHOREOGRAPHY GIMMICKS— An all-time reference book of the great gimmick figures of yesteryear and today — chains, prowls, odd-size sets, If you can...etc. \$5.00 ppd.

ORDER DIRECT: Will Orlich, P.O. Box 8577, Bradenton, Fla. 33505.

Cal Golden's

Recordings

On *Folkfruit* Records

FK 201
THE GOLDEN ROCKET
FK 203
ARKANSAS STATE LINE



CAL WILL BE CALLING IN THE FOLLOWING CITIES DURING 1970:

- 19 Sept.— Bossier City, La.
- 23 Sept.— Colorado Springs, Colo.
- 24 Sept.— Loveland, Colo.
- 26 Sept.— Ogden, Utah
- Entire month of October— California & Nevada
- 21 Nov.— Augusta, Ga.
- 24 Nov.— Corydon, Ind.
- 26 Nov.— Special Thanksgiving Dance — Main Concourse, Pentagon, Wash., D.C.
- 27 Nov.— Clarksburg, W. Va.
- 28 Nov.— Alexandria, Ind.
- 1 Dec.— Bridgeton, Mo.
- 31 Dec.— New Year's Eve Dance, Winston-Salem, N.C.

CAL WILL BE ON TOUR IN MICHIGAN, OHIO, WEST VIRGINIA, VIRGINIA AND ALL OTHER EASTERN STATES DURING APRIL AND MAY, 1971.

FOR INFORMATION, WRITE:

Sharon Golden
300 Elmhurst
Hot Springs, Ark. 71901

PHONE: 501-624-7274

LOOK CALLERS DANCERS CLUBS LEADERS

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

Write for new free goofy and fun qualifying badge booklets. Fun qualifying badges std. \$1.00; deluxe \$1.25.

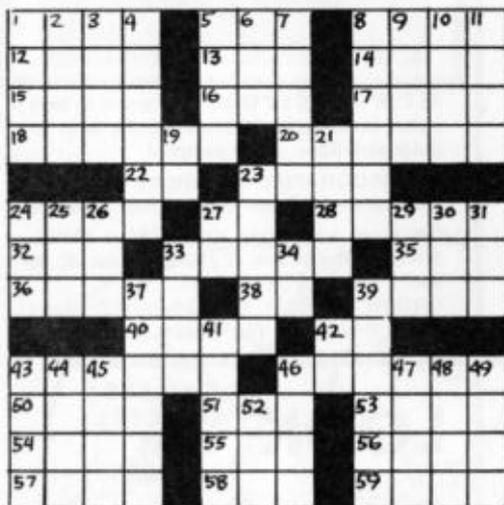
New and used sound equipment— all makes and power sizes, featuring Bogen, Califone and Newcomb. Mikes: AKG, Electro-Voice, Norelco, Shure; Sony and Vega Wireless Mikes. Sony tape recorders. Recording Tape Audio-Sony- Reel- Cartridge- Cassette.

Other equipment: sound columns, monitors, mike and speaker stands, 7" record envelopes: clear plastic & green stock, Speedup & SlowDown for floors. S/D Boosters Bumper Strips, auto antenna Flags, Decals, License Plates.

PLASTIC ENGRAVING SERVICES

BOB ROTTMANN
11041 So. Talman Ave.
Chicago, Illinois 60655
Beverly 3-5527 or 233-5527

Puzzle Page



ACROSS

1. "Lucky --- Of A Gun"(pl.)
5. "Santa Claus -- Coming To Town" (past)
8. --- the top
12. Stepping pace for horses
13. Man's name
14. "Who ----" (sing.)
15. Comfort
16. "--- To Calling", book by Dawson
17. Mob action
18. "----- Don't Talk About Me When I'm Gone"
20. What a beginner dancer does
22. Behold
23. Jump
24. "That's Where My Money ----"
27. "--artches"
28. What a caller never does at the mike
32. "--- Alone"
33. Worn over S/D clothes in winter
35. --- and dive
36. Author of "After-Party Fun"
38. Do-sa---
39. Possible nickname for caller Gilmore
40. Caller Greenlee and others
42. 13th and 14th letters
43. Courteous, as all square dancers are
46. Person who squares up
50. "---- Lovin Dixie Land"
51. Overseas address
53. House overhang
54. Care for
55. "----e Tree"
56. Mellowed
57. Span of years
58. Eight dancers
59. "B---- Them All"

DOWN

1. Word in title of F. Lehnert's book
2. What calls are at a dance
3. Facial feature
4. "----- a kiss" (pl.)
5. Arouse
6. "You --- My Sunshine"
7. "Puttin' On The ----"
8. Abrasive wound
9. S/D couple
10. Prepare clothes for dance
11. Materials for petticoats
19. "-- In Love"
21. What you need to hear calls
23. Put the ladies in the ---- (pl.)
24. What car needs to get you to dance
25. "Our Love Mixer" (abbr.)
26. Yale
27. What Santa says
29. Increase
30. "She ---n't Know The Gun Was Loaded"
31. Secret agent
33. What dancers do between tips
34. "At Two -- Two Today"
37. The helping after seconds
39. Annoint (var.)
41. Bounds
42. "-- He's Making Eyes At Me"
43. Don & ---- Hickman, R/D leaders
44. "I'm Looking ---- A Four-leafed Clover"
45. Girl's name
46. "---- Fence Me In"
47. Wire enclosure
48. Dance nights before holidays
49. Caller Warrick and others
52. Favorite after-dance snack



LAST MONTH'S PUZZLE

```

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

FEED—BACK

A DANCER LOOKS AT THE 19TH NATIONAL IN LOUISVILLE

19,002 square and round dancers registered for the largest national convention ever. It was great to be numbered among them. Dancers attended from all 50 states and 7 other countries.

The tours were magnificent, especially on the Belle of Louisville. (Kentucky Fried Chicken and square dancing, what a combo!)

Square dancing in six halls, round dancing in two, contra dancing in one, provided plenty of area for everyone's pleasure and dancing to over 500 callers. The exhibitions were great, with a standing ovation for the Silver Spinners (wheel-chair dancers). The panels were well attended.

The after-parties were terrific, dancing until 2 AM. Even the street was blocked off for after-party fun. We understand that the dancing lasted even longer in the trailer parks!

The Nationals will be held in New Orleans, Louisiana, 1971; Des Moines, Iowa, 1972; Salt Lake City, Utah, 1973; and San Antonio, Texas, 1974. A parade of states will be a feature of all future conventions on Saturday night.

And now, some adverse comments:

Casual clothes were predominant. (You should have seen some of the outfits!) More of these were witnessed than at any other convention. Amongst the hub-bub, the harshness of noise, literally no separation by walls (only curtains), of the square dance halls meant that while dancing to one caller you could hear others calling. Except in the main hall, there was a complete lack of cooling. When leaving the main hall to go to the East Wing, a shock-wave of heat hit you suddenly.

Crowded conditions included the congestion of traffic in one aisle, wide

thought it was, through the exhibitors' booths; the showcase of ideas was adjacent to the area where thousands gathered to dance and purchase "wares"; the panel discussions were held in a "hot-box" excepting the round dance panels which were in an air-conditioned room.

All square dancing was on a cement floor; round dancing was on tile floors. The only air-conditioned rooms, other than the main hall, were used exclusively by the round dancers.

A 25¢ fee (no in or outs) was levied on all cars entering the grounds, and if campers (who were paying a \$3.50 per day charge on the grounds, with no water or electricity) wanted to go to the store to purchase a loaf of bread, they had to pay again to reenter the grounds.

The refreshments inside the coliseum featured small portions and overcharges.

Some callers were discontented with only 5 minute spots, whereas others were given more time.

One cannot help, but stop, think and wonder about the niceties of our own New England Convention (even though the dancing is under many roofs), with dancing on wooden floors, and the time of year not necessitating air-conditioned halls.

Certainly in 95° degree weather, all the facilities for dancing should be more adequate for the comfort of the dancers. After all, they are the ones who "pay the way."

All in all, the dancers surely enjoyed themselves. Over 2000 have already pre-registered for the 1971 National in New Orleans, La.

Mr. & Mrs. Russell Moorhouse
Enfield, Conn.



PERFORMANCE FACTORS

FAR EXCEEDS REQUIREMENTS

EXCEEDS THE REQUIREMENTS

QUALITY

Leaps tall buildings in a single bound

Must take a running start to leap over tall buildings

TIMELINESS

Is faster than a speeding bullet

Is as fast as a speeding bullet

INITIATIVE

Is stronger than a locomotive

Is stronger than a bull elephant

ADAPTABILITY

Walks on water consistently

Walks on water in emergencies

COMMUNICATION

Talks with God

Talks with angels

WHERE DO YOU

CLUB MEMBER PERFORMANCE

From RAFTERS RING, Sandusky Kiwanis Bulletin



MEETS THE REQUIREMENTS

●
Can leap over short buildings only

Not quite as fast as a speeding bullet

Is stronger than a bull

Washes with water

Talks to himself

NEEDS IMPROVEMENT

●
Crashes into building when trying to jump over.

Would you believe a slow bullet?

Shoots the bull

Drinks water

Argues with himself

DOES NOT MEET REQUIREMENTS

●
Cannot see building at all

Wounds self with bullet when attempting to shoot

Smells like a bull

Walks in rain

Loses those arguments

YOU STAND?

easy level



TEN PRETTY GIRLS (Line Dance)

Record: Folkkraft 1036 (or a schottische)

Formation: Couples or groups of any number in lines facing CC, or lines the width of hall facing stage (in the latter, at appropriate time, have dancers turn around in place as they stamp to go the other way.)

Touch left toe to floor forward (count 1), pause, then touch left toe out to the side (count 1) pause (count 1); step back on the left foot behind the right foot, to the right side with the right foot; draw left foot to the right foot, pause (4 counts).

Touch right toe to floor forward (count 1), pause (count 1), then touch right toe out to the side (count 1), pause (count 1), step back on the right foot behind the left foot, to the left side with the left foot; draw right foot to the left foot, pause (4 counts).

Walk four steps forward, beginning with the left foot (4 counts). Lean back a little, extending the left leg forward in the air, then lean forward, extending the same leg back (4 counts). Stamp 3 times in place, pause (4 counts).

Repeat as desired.

page

RED RIVER VALLEY (in threes)

Record: Windsor A-753 V (or your choice)

Formation: Ask all dancers to come to the dance area in threes (one he and two she's or two he's and one she) and promenade around to form a triple circle (odd person between the other two). Be sure there are even groups of threes. Now have alternate groups of three U-turn back to face another group of three, as in a Sicillian Circle.

CALL:

1. Now you lead right down in the valley
 2. And you circle to the left and to the right
 3. Now you swing with the girl in the valley
 4. And you swing with your Red River girl
 5. Repeat No. 1
 6. Repeat No. 2
 7. "Corners" star right once around now
 8. "Centers" do-sa-do so polite
 9. Repeat No. 1
 10. Repeat No. 2
 11. Now lose your girl in the valley
 12. And lose your Red River girl
- Repeat as desired.

ACTION:

- Trios pass trios on the right and move to next
- Four steps to left; four to right
- Center person swing one on left (once)
- And swings one on right (once)
- Outside persons form R-hand star, turn once to place
- Center ones do-sa-do
- Two left hand ones change places (diagonally)
- Two right hand ones do the same.



ENTHUSIASM & JUDGMENT

Here are two words that spell out the success or failure of square dancing. Both must be in our dancing, or we will not have dancing as we have known it in the past.

I have long said that I hesitate to tell dancers what they should and should not do for fear of nipping enthusiasm in the bud. Yet we must use judgment in the way we show that enthusiasm.

No one should find fault with the spontaneous yelp of pleasure when we end up with a complicated figure and come out just right at the call, "Left Allemande," nor should we complain when dancers add a little something extra like an extra swing or an extra flourish, but I feel I would not be meeting my responsibility as a caller if I did not call to attention the frustration some dancers are experiencing with the failure of some men to courtesy turn the ladies in an eight chain thru, or (one of my pet peeves) the failure of a man to courtesy turn the ladies on a ladies chain. I wish the "Chain Thru" had never been invented for too many men use it instead of a regular ladies chain. I refuse to call it at all for this reason.

I encourage all to use the regular do-sa-do, where you pass right shoulders and move around each other to return to starting position, and the regular see-saw, passing left shoulders. Remember this is what is intended by the caller and his call is timed for this.

It is frustrating for a caller to try to call a smooth dance and have different movements used than what he calls, thus throwing his timing off. You will

find, too, that if the dancers leave out the balances and turns, the caller has a tendency to speed up to compensate for this change in timing. So the next time you find dancers puffing, you might wonder how much short-cutting was being done in the dance.

So many dancers seem to have forgotten what was taught in classes, that is, they are not expected to do the call as the caller says it, but a beat or two later. If everyone would return to this, we would have a much more relaxed form of dancing.

Remember, when dancers rush the caller, the caller will rush the dancers. Let us callers and dancers join together and promote smooth dancing.

Harold Bausch
Leigh, Nebraska

TO CLIP OR NOT TO CLIP

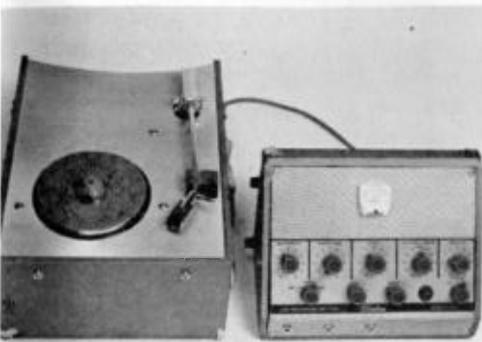
A recent explanation of "hot hash" we read used the phrase, "it includes clipped timing." We disagree. "Hot hash" can mean challenging material closely timed, but shouldn't include clipped timing. There isn't ever an excuse for clipped timing, and a caller who uses it is either misinformed or immature in the calling art. Close timing at least gives the dancers the minimum time it logically takes to step through each movement called.

WALKIE-TALKIE

Allegedly it was Gene Webster (Port Clinton, O.) and Chuck Tippett (Mishawaka, Ind.) who, a few years ago, were walking down the main street of a large city in the Hoosier state mumbling as they walked in simultaneous stride, and receiving questioning glances from those they passed. Flipped their lids? No, it was a perfectly logical way for two callers currently engaged in one of the ever-popular Ed Gilmore courses to act, inasmuch as a regular walking gait coupled with directive square dance patten (one step equals one beat of music) is one of the best ways to practice. Try it yourself, but maybe not on Main Street.

"FANTASTIC" SOUND AT MODERATE COST!

Clinton ALL-TRANSISTOR EQUIPMENT



- Light weight - only 23 lbs!
- 120 Peak watts output
- Skip-proof "floating" turntable
- Outstanding clarity
- Reserve Power for largest halls
- Many, many other features —

FULL PRICE \$375.00

Internal monitor, counterbalanced tone arm, electronic speed control, V. U. meter, microphone compartment, dual microphone inputs, full tone controls, etc.

NEW — compact 25½ lb. matching sound column — \$151.00

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

● Record ● DISTRIBUTORS

OHIO

TWELGRENN ENTERPRISES
P. O. BOX 16
BATH, OHIO

AS WE GO TO PRESS—BOB DUBREE OF
KNOXVILLE, TENN. WILL ONLY TAKE
LOCAL DATES FOR A WHILE DUE TO
THE ILLNESS OF HIS WIFE, DOT.....

KALOX-Belco- Longhorn

New on Kalox
K-1109 MAMA TRIED
Flip/ Inst. Caller: Harry Lackey

New on Longhorn
LH-183 GOIN' TO SAN ANTONIO
Flip/ Inst. Caller: Red Warrick

New Rounds on Belco
B-240-A CAN'T GET LOVIN'
Two-step by Paul & Laura Merola
B-240-B WITHOUT YOU
Waltz by Bud & Shirley Parrott

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

WORK- SHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



THE BIG 19th

The 19th National Square Dance Convention! It was BIG (19,600 last heard) — It was great fun from many viewpoints. To those who have attended this big event before at another location, many things were similar — the crowd, the noise, the heat where air-conditioning was overwhelmed or missing, the "level" of dancing, the constant walking, talking, curiosity-seeking groups bumping into celebrated national leadership at every turn in the hall. Great moments of enchantment during the Grand March, the exhibition groups, the roar of applause greeting a favorite caller at the end of a hilarious dance tip. Dashing from Convention hall floor to the workshop—hot-hash to the challenge dance rooms—from restaurants to the rest-rooms — from drinking fountains to displays at the booths. All this amid a constant realization of the **BIGNESS** of it all!

To say "thanks" to the ones responsible for the whole ball of wax in Louisville seems inadequate. Those hav-

ing experienced even a small part of putting on an event like this will concur — a real round of applause and thank you for a job well done! Sure, it was tough running a callers clinic of 300 callers next to a similar group attending a noisy after-party and gag session in the next room, with no walls separating the two groups. Sure, it was uncomfortable the hot afternoons in the East Wing dancing in the hot-hash sessions. And the search for your car in the huge parking lot always proved challenging. But this is a part of any BIG event. It was still great to be just a tiny, minute part of it all — and we all thank you, Louisville, Kentucky, for a great time!

From the choreography angle? The general "level" except where otherwise indicated, seemed to be covering the S/D basics through the extended program, i.e. to spin chain thru. What did catch your editor's attention and surprised reaction was the lack of knowledge on the dancers' part in their response to the RUN commands. Evi-

dently our leaders' teaching procedures or explanations to the dancers have failed to impress that the inactives must also MOVE during the command for someone to "run." Time after time, on the command to an ocean wave formation, CENTERS RUN (into a two-faced line the dancers were spread way apart because the inactive ends did not slide step together in order to help the actives to get around into their correct dance positions. A following command of "ends trade" presented a monumental task of race-tracking around to the other end while those center people remained as solid as a bump on a log rooted to the spot on the floor! Why, oh why, weren't those "solid" citizens taught to close ranks to make the movement possible and danceable for the puffing ends to find their place before wheel and deal became the next command to catch up to? The point is that a command to "run" is a TWO-people working command, and not a command to be executed by only one of the dancers.

Another basic movement in need of reviewing and reworking into a semblance of understanding seems to be our good friend CIRCULATE. Is it possible that our dancers respond comfortably to this circulate command only if all four girls (or boys) are ends (or centers)? Hasn't anyone explained that it is possible to have two boys AND two girls as the centers (or ends) and still follow the same traffic pattern to circulate? Watching dancer reaction to commands from or to ocean waves using a RUN or a CIRCULATE command together proved to be absolute chaos!

A sudden realization came over your editor upon witnessing these chaotic dancer reactions. These same dancers were taught to "circulate" or to "run" in simple teaching figures only. No combinations of the two move-

ments were taught or used so that the final results were observed. Why? Why bother to teach or learn a basic if it cannot be incorporated into the TOTAL S/D choreography picture? This is what DIRECTIONAL calling of figures is all about — the guiding of dancers through figures simple or complex using choreography nomenclature known to each participant. A great hue and cry is raised when two movements are put together and given a new name in order to make each dancer respond into the expected position. Is this what it takes to have each dancer do a run and circulate into the desired geometric pattern?

In all honesty to ourselves as leaders and to the individual average square dancer, let's get with it! If you think 75 or 100 or whatever number of basics are enough to teach and learn, let's do a THOROUGH job with them. Use them not only individually, but collectively and interspersed in such a manner and in such an abundance that NEW IDEAS will have a hard time finding a place for recognition and usefulness in the total S/D choreography picture. And start today!

CHOREOGRAPHY

The term to "peel-off" is NOT to be taught or danced to mean "centers in — all turn back." Perhaps this seems to be true after a double pass thru but here the similarity ends. This misconception of the peel-off rule is exemplified by the following and is NOT CORRECT:

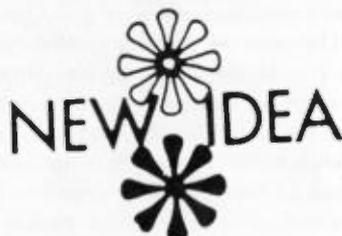
Head couples square thru, Peel off
Those who can pass thru, centers in
Cast off $\frac{3}{4}$ around, star thru
Cloverleaf, square thru $\frac{3}{4}$ to a
Left allemande.....

If a figure has been inadvertently printed in SQUARE DANCE magazine in this manner, it is WRONG. We have seen them in many other publications as such. One CANNOT peel-off from two couples facing each other, because who is the "lead couple" to form the ends of the line? Also, the "centers in" part can be in serious doubt, i.e. after a "lines pass thru, wheel and deal," the call is to peel-off, the "centers" are the lead couple who cast away from each other to become the ends of a line facing out while the trailing (outside) couples step forward and cast away from each other to become the centers of the line facing out.

A more complex set-up for a peel-off command into a two-faced line is experienced from an ocean wave plus ends fold. We now have sort of an inverted "Z" formation with the two lead dancers adjacent to each other facing in opposite directions. These two peel-off away from each other to form the ends while the two trailing dancers behind them STEP FORWARD until adjacent to each other and then peel-off away from each other to become the centers of the newly formed two-faced line. Thus the rule to peel off is abided by, i.e., an individual cast-off 180° degrees (half way) by the lead couple to become ends of the line while trailing dancers move up and cast off individually from each other (adjacent dancer) to become the centers of the line. And, if the U-turn back is left to the discretion of the dancer, a "quarter more" command finds all kinds of variables. A peel off (or trail off) and ¼ more ALWAYS finds the four dancers facing down the line or toward center point of line in single file formation.

We hope the above explanation answers several inquiries put forth to your editor at the convention. Also, please note that PEEL OFF will now

be part of the Extended Basic program and listed as No. 74 in the new teaching manual now being released. So PLEASE, let's all teach and use the movement correctly in order to avoid confusion in our future dance figures.



PARTNER TAG
(Idea from several sources)

A variation of Tag the Line, in this case actually a couple. PARTNER TAG means to face partner, pass right shoulders and stop back to back with him. A further command of IN, OUT, RIGHT or LEFT could be added as with tag the line. It is also possible to do a PARTNER ½ TAG which means to face partner and step up right shoulder to right shoulder with her. BE SURE to use the term PARTNER first to keep the term "tag" to forewarn the dancers of a "line" movement. PARTNER TAG is in keeping with all other "partner" commands, i.e., partner trade, partner wheel and deal, partner hinge and trade, etc. Some examples are as follows:

FIGURES

by Will Orlich, Bradenton, Florida

- Head couples pass thru
- PARTNER TAG
- Right and left thru, pass thru
- PARTNER TAG
- Bend the line, star thru
- Dive thru, pass thru,
- Left allemande.....

- Head couples star thru
- PARTNER TAG out,
- Left allemande.....

Heads star thru, PARTNER TAG IN
 Double pass thru
 PARTNER TAG, wheel and deal
 Centers square thru $\frac{3}{4}$ around
 Slide thru, wheel and deal
 Centers pass thru to left allemande.....

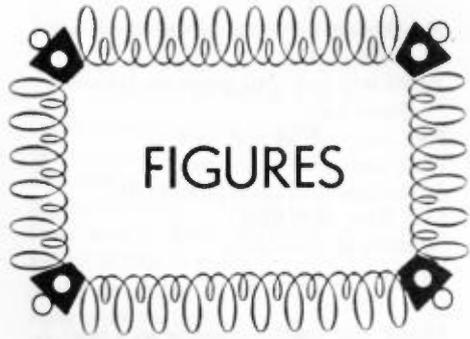
Head couples half sashay, pass thru
 PARTNER TAG out,
 Separate around one to a line
 Pass thru, PARTNER TAG in
 Star thru, cloverleaf
 Centers PARTNER TAG out,
 Left allemande.....

Heads square thru four hands
 Pass thru, PARTNER TAG
 Bend the line, slide thru
 Left allemande.....

Heads lead right and circle to a line
 Pass thru, PARTNER TAG right
 Swing thru double, slide thru
 Wheel and deal
 Centers PARTNER TAG,
 California swirl
 Star thru, pass thru, swing thru,
 Turn thru, left allemande.....

Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru
 PARTNER TAG, wheel and deal
 Girls pass thru
 Star thru, bend the line
 Cross trail thru to left allemande.....

Promenade.....
 Head couples wheel around
 Pass thru, tag the line*
 PARTNER TAG
 Tag the line
 PARTNER TAG, bend the line
 Crosstrail thru to the corner
 Left allemande.....



FIGURES

TAG THE LINE IN

by Cliff Long, Mars Hill, Maine

Heads square thru four hands
 Swing thru the outside two
 Tag the line in
 Pass thru, wheel and deal
 Box the gnat, change hands
 Left square thru $\frac{3}{4}$
 Swing thru the outside two
 Tag the line in
 Pass thru, wheel and deal
 Box the gnat, change hands
 Left square thru $\frac{3}{4}$
 Swing thru outside two
 Boys run, tag the line in
 Pass thru, wheel and deal
 Substitute
 Box the gnat, change hands
 Left square thru $\frac{3}{4}$
 Swing thru the outside two
 Boys run
 Tag the line in
 Pass thru, wheel and deal
 Substitute
 Box the gnat, square thru $\frac{3}{4}$
 Left allemande.....

FIGURES

by Ed Fraidenburg, Midland, Michigan

Heads lead right and circle to a line
 Pass thru, round off
 Peel off and bend the line
 Pass thru, round off
 Peel off and bend the line
 Left allemande.....

Heads square thru and
 Do-sa-do to ocean wave
 Boys run, boys trade,
 Partner trade, wheel and deal
 Left allemande.....

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

Heads pass thru and go round one into
the middle
Right and left thru, back up between
those two
Pass thru, wheel and deal
Girls turn thru, star thru
Substitute and bend both lines
Star thru, dive thru
Substitute, pass thru
Left allemande.....

Heads lead right and circle to a line
Square thru, centers square thru
Outsides divide and star thru
Peel off, girls together $\frac{1}{2}$ sashay
Boys together $\frac{1}{2}$ sashay
Centers $\frac{1}{2}$ sashay
Everybody $\frac{1}{2}$ sashay
Left allemande.....

Promenade.....
Heads wheel around, pass thru
Partner trade and $\frac{1}{4}$ more
Box the gnat,
Right and left thru, pass thru
Partner trade and $\frac{1}{4}$ more
Box the gnat, right and left thru
Pass thru, bend the line
Pass thru, partner trade and $\frac{1}{4}$ more
Box the gnat, right and left thru
Pass thru, left allemande.....

Heads partner trade and $\frac{1}{4}$ more
New partner trade and $\frac{1}{4}$ more
Star thru, pass thru, star thru
Partner trade and $\frac{1}{4}$ more
Right and left thru
Dive thru, square thru $\frac{3}{4}$
Left allemande.....

Two head ladies chain
Two head men turn thru and
With partner slide thru
Wheel and deal, pass thru and
Circle four to a line
Two ladies chain, two men turn thru
Left allemande.....

Head ladies chain
Head men turn thru and
With partner slide thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru, centers in, cast off $\frac{3}{4}$
Ends fold, double pass thru
Centers in, cast off $\frac{3}{4}$
Pass thru, wheel and deal
Centers square thru $\frac{3}{4}$,
Centers in, cast off $\frac{3}{4}$
Ends fold, double pass thru
Centers in, cast off $\frac{3}{4}$
Pass thru, wheel and deal
Centers square thru $\frac{3}{4}$
Left allemande.....

FIGURES

by Will Orlich, Bradenton, Florida
"75 Basic Extended Program"

DIXIE CHAIN SHOWDOWN

Head couples right and left thru
Ladies lead a dixie chain
Turn left single file around one,
Dixie chain
Sides right and left thru along the line
Right and left back you're doing fine
Heads turn back and Dixie chain
Men go left, ladies go right around one
Into the middle and star thru
Swing star thru, California twirl
Crosstrail thru to a left allemande.....

All around the left hand lady,
Partners left hand swing
All four couples dixie chain
First the ladies and then the men
Heads turn left, sides turn right (single
file)
Dixie chain those in sight
Two ladies chain
Chain on back the same old track
Send 'em back a Dixie chain
Lady go left, gents go right
Left allemande.....

TRADE BREAKS

Promenade.....
Head couples wheel around, pass thru
Heads trade, centers trade
Ends cross fold
Peel off, sides trade
Left allemande.....

Promenade.....
Head couples wheel around, pass thru
Centers trade, boys trade, girls trade
Centers trade, cast off $\frac{3}{4}$ around
Left allemande.....

Promenade.....

Head couples wheel around, crosstrail thru

Centers trade, boys trade, girls trade

Centers trade, cast off $\frac{3}{4}$ around

Turn thru, crosstrail to the corner

Left allemande.....

SPIN THE TOP AND DIVIDE

Head couples spin the top

Sides divide, right and left thru

Star thru, dive thru

Centers star thru

And spin the top

Sides divide, right and left thru

Star thru, dive thru, pass thru

Left allemande.....

SWING THRU AND DIVIDE

Heads lead right and circle to a line

Pass thru, wheel and deal

Centers box the gnat

Swing thru double

Heads divide and right and left thru

Lines pass thru, wheel and deal

Centers box the gnat

Swing thru double

Others divide and right and left thru

Star thru, square thru $\frac{3}{4}$

Left allemande.....

EVERYBODY

Heads star thru, pass thru

Everybody right and left thru

Everybody swing thru, double

Everybody circulate,

Everybody trade (centers and ends)

Everybody run, everybody fold

Left allemande.....

TRADING STARS

Side two ladies chain across

First couple stand back to back

With the corner box the gnat

New heads crosstrail thru

Separate go around two and line up four

Star thru, cloverleaf to form two stars

One like Venus and one like Mars

First couple start, trade those two stars

Men slide in, ladies slide out

Turn those stars and do it again

Boys slide in, girls slide out

Trade those stars around about

Boys hold the star, pick up your own

Star promenade

Take 'em along til you get straight

Boys roll back to a left allemande.....

WHEEL ACROSS 2 & 1

Head ladies chain $\frac{3}{4}$ around

Side men turn and rollaway

Forward six and back you go

Right one high, left one low

New lines of three, turn thru

Wheel across 2 and 1

Right one high, left one low

New lines of three turn thru

Wheel across 2 and 1

Right and left grand.....

INTRODUCTIONS

All four ladies chain across

Heads only rollaway

Side couples right and left thru

Head couples pass thru

Same two partners trade and $\frac{1}{4}$ more

Dixie grand, right, left, right

Left allemande.....

Allemande left and a right to the dears

A wagon wheel but strip those gears

Catch her by the left, allemande thar

Boys back up a right hand star

Boys swing thru, girls swing thru

Slip the clutch, left allemande.....

Allemande left, alamo style

Right to partner and balance awhile

Girls fold, boys dixie chain

Follow him girls

Boys turn back and star thru

Promenade

Head couples wheel around

Box the gnat

Crosstrail thru, go red hot

Right hand lady right,

Partners left all. the way around

Corners right

Partners left, spin the top

Pass her by to the corner

Left allemande.....



FAN THE TOP AND TURN THRU

Head couples fan the top and turn thru
Left swing thru the outsides
And left turn thru
Boys turn thru, cloverleaf all eight of you
Double pass thru
One more time, cloverleaf
Dixie chain on a double track,
Lady left, gents right,
Left allemande.....

BREAKS

All four couples half sashay
Heads star thru, slide thru the outsides
Cast off $\frac{3}{4}$ around, ends fold
Double pass thru, cloverleaf
Centers slide thru
Everybody crosstrail to corner
Left allemande.....

All four couples half sashay
Heads star thru, slide thru the outsides
Centers circulate twice and then trade
All star thru
Pass to center, pass thru
Left allemande.....

AND PARTNER TRADE

Head couples turn thru, partner trade
Sides star thru and partner trade
Pass thru and partner trade
Slide thru and centers trade
Ends run and centers trade
Ends fold and centers trade
Double pass thru and partner trade
Peel off and partner trade
Star thru and partner trade
Right and left thru and partner trade
Clover and partner trade
Clover and partner trade
Dive thru and partner trade
Left allemande.....

EXPERIMENTAL GROUP FIGURES

by Will Orlich, Bradenton, Florida

CROSSTRAIL THRU vs. CROSSTRAIL

Promenade.....
Heads wheel around, right and left thru
Rollaway half sashay, forward eight
and back
Crosstrail thru to a left allemande
Partners all a wrong way grand
The wrong way round, it could be
worse

Partners do paso in reverse
Partner right, right hand lady left
Partner right go all the way round
Left allemande.....

Promenade.....
Heads wheel around
Right and left thru
Pass thru, U-turn back
Crosstrail to the corner*
Left allemande.....
* Or crisscross

FRACTIONAL TOP

Grand right and left but don't you stop
Meet your partner, all-8 spin the top
Girls star left, boys move up
Same one, spin the top
Boys star left, girls move up
Same one $\frac{1}{4}$ top
New one $\frac{1}{2}$ a top
New one $\frac{3}{4}$ top, count three people
New one $\frac{1}{2}$ a top, that's mother
Box the gnat
Pull em by to a left allemande.....

SQUARE THE DIXIE EQUIVALENT

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers square thru $\frac{3}{4}$
Left turn thru, right pull by
Cloverleaf all eight
Centers square thru $\frac{3}{4}$
Left turn thru, right pull by
Cross cloverleaf all eight, U-turn back
First couple left, next couple right
Pass thru and round off to the corner
Left allemande.....

PEEL & TRAIL No. 007

Heads square thru four hands
Pass to the center, peel and trail
Wheel and deal,
Centers pass thru, pass to the center
Peel and trail, wheel and deal
Centers square thru $\frac{3}{4}$
Left allemande.....

SQUARE CHAIN-OFF

Heads lead right and circle to a line
Pass thru, wheel and deal
Peel off and $\frac{1}{4}$ more
Centers square chain thru
Outsides divide and star thru
Peel off and $\frac{1}{4}$ more

Centers square chain thru
 Outsides divide and star thru
 Centers out, ends fold
 Centers swing thru and turn thru
 To the corner, left allemande.....,

BREAKDOWN

Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru
 Centers in, centers roll out
 Half sashay, cast off $\frac{3}{4}$
 Star thru, double pass thru
 Centers out, cast in $\frac{3}{4}$ around
 U-turn back
 Star thru, substitute
 Double pass thru
 First couple left, next one right
 Wheel and deal
 Peel off, bend the line, star thru
 Peel off, bend the line, star thru
 California twirl
 Substitute, double pass thru
 First couple right, next one left
 Pass thru, round off to a
 Left allemande.....

'CENTERS CROSS FOLD

Head couples star thru, double pass thru
 Centers out, cast in $\frac{3}{4}$
 Centers cross fold
 Star thru, wheel and deal
 Double pass thru

Centers out, cast in $\frac{3}{4}$
 Centers crossfold
 Star thru, wheel and deal
 Substitute
 Centers curlique to
 Left allemande.....

SINGLE HINGE & TRADE

All four ladies chain across, full turn facing out
 Partner hinge and trade
 Dixie chain, lady go left, gent go right
 To the corner, left allemande.....

Head couples pass thru
 Partner hinge and trade and $\frac{1}{4}$ more
 Left swing thru
 Step thru and circle four
 Head gents break and line up four
 Pass thru, partner hinge and trade and $\frac{1}{4}$ more
 Left spin the top,
 Step thru, wheel and deal
 Substitute
 Square thru $\frac{3}{4}$ around
 Left allemande.....

All four ladies chain $\frac{3}{4}$ around
 Then chain 'em back straight across
 Full turn facing out
 Rollaway a half sashay
 Partner hinge and trade and $\frac{1}{4}$ more
 To the corner, left allemande.....

**CALLERS, LEADERS, DANCERS—
 HERE'S THE BOOK YOU'VE BEEN WAITING FOR—
 (SEE "ONE GIANT STEP"— JANUARY '70 ISSUE)**

**" 50 EXPERIMENTAL BASICS" by WILL ORLICH
 INCLUDING WELL- ACCEPTED BASICS, DESCRIPTIONS, EXAMPLES
 BEYOND THE 75-BASIC PLATEAU FOR ADVANCED CLUB LEVEL USE**



Another in the series of Caller Aid books, a book on Experimental Basics by choreographer Will Orlich. It will deal with those experimental basics generally used at advanced club level square dances around the square dance world in 1970. It is hoped that it will become a standard for 1970 and 1971, after which a new edition will appear. The book will describe and include sample choreography for about 50 basics that go beyond the 75 basic plateau.

**ORDER NOW
 AT \$3.00 ea.
 FROM THIS
 MAGAZINE.
 P. O. BOX 788
 SANDUSKY, OHIO
 44870**

RECORDS

ROUND DANCES

By Frank and Phyl Lehnert

TRUE LOVE— Hi Hat 877
Choreography by Phil & Barbara Sterker
Pretty music and a good flowing intermediate waltz.

HIGH SOCIETY— Hi Hat 877
Choreography by Ben & Vivian Highburger
Good swinging music and a nice easy intermediate two-step.

PATRICIA— Windsor 4743
Choreography by Jess & May Sasseen
Good music and a good easy intermediate two-step routine.

TANGO EUROPA— Windsor 4743
Choreography by Joe & Opal Cohen
Good big band music and an interestingly different high intermediate tango routine.

APPLAUSE— Coral 62564
Choreography by Carl & Clare Bruning
Good Pete Fountain music to a current show tune, a flowing intermediate two-step.

IF I DIDN'T CARE— Ranwood 873
Choreography by Toni & P.J. Martin
The sweet trumpet music of Ray Anthony and a good intermediate two-step routine.

IN MY DREAMS— MacGregor 5013
Choreography by Eddie & Audrey Palmquist
Pretty "I'll See You In My Dreams" music; a flowing but challenging waltz routine featuring international figures.

A BIT OF HEAVEN— MacGregor 5013
Choreography by Eddie & Audrey Palmquist
Good "When My Baby Smiles At Me" music; a strong intermediate two-step complete with locks and fishtails.

YOURS ALONE— Grenn 14136
Choreography by Fred & Della Sweet
Unusual music, intermediate waltz routine with several unusual combinations.

AFRAID TO DREAM— Grenn 14136
Choreography by Alvin & Mildren Boutillier
Good peppy music, an interesting intermediate two-step ABAC routine.

CANADIAN QUICK-STEP— Grenn 14135
Choreography by Charlie & Nina Ward
"Melody In F" quickstep, challenging fast moving routine, good music.

DREAM WALK— Grenn 14135
Choreography by Bud & Shirley Parrott
Same good "Dream Walking" music but a new intermediate two-step routine using mostly basic steps.

MISTY RAIN— Grenn 15009
Choreography by Buzz Glass
In the teaching series; good "Rain In Spain" music, easy routine.

CLAP HAPPY— Grenn 15009
Choreography by Jack & Helen Todd
Good music, very easy mixer with lots of clapping.

AUGUST 1970 BUCKEYE POLL

1. Folsom Prison Blues
2. Birth Of The Blues
3. Shenandoah Waltz
4. Dreamland
5. Love For The Two Of Us
6. Feelin
7. Rose Of Washington Square
8. It All Depends On You
9. Happy Sounds
10. Pillow Talk

Records ●

MODERN ALBUMS FOR INSTRUCTION

"The Fundamentals of Square Dancing"
(SIO Label) Level 1 Level 2 Level 3

Write to: Bob Ruff, 8459 Edmaru, Whittier,
California 90605.

MERRBACH PRESENTS

BLUE STAR

- 1874— Cab Driver, Caller: Bob Fisk*
1873— Hometown Sweetheart, Caller: M. Flippo*
1872— Sissy Britches, Key D } Hoedowns
Petty Pants, Key G }
1871— Petunia, Caller: Bob Fisk*
1870— Good Morning, Caller: Marshall Flippo*

BOGAN

- 1229— Across The Alley From The Alamo,
Caller: Chuck Bryant*
1228— Glory Hallelujah, Caller: Keith Thomsen*
1227— Tiger Woman, Caller: Chuck Bryant*

LORE

- 1117— I'll Swing Her If She'll Let Me, Caller:
Johnny Creel*
1116— Swing Low Sweet Chariot, Caller: Jack
Cloe*
1115— That's A No No, Caller: Johnny Creel*

SWINGING SQUARE

- 2352— Four Leaf Clover, Caller: Harry Tuc-
ciarone, Jr.*
2351— Smoke On The Water— Caller: Gene
Pearson*
2350— You Are My Sunshine, Caller: Harry
Tucciarone, Jr.*

ROCKIN' A

- 1347— Deed I Do, Caller: J.P. Jett*
1346— Swinging Around, Caller: Mal Minshall*

MUSTANG

- 125 — Lucky Stars, Caller: Henry Hayes*
124 — The One You Love, Caller: Billy Brooks*

*Flip Instrumentals

Merrbach Record Service
P.O. Box 7308, Houston, Texas



SINGING CALLS

by DOUG EDWARDS

JOHNNY OH POLKA SQUARE— Top 25214
Caller: Dick Leger

On these golden pages of the new SQUARE DANCE magazine, we have been continually harping about S/D choreographers not giving us something new or different in their dances. You purchase a supposedly new record and the figure is practically an exact duplicate of hundreds of other singing calls that you are already carrying around in your case. This is something that is not much use to you and is like buying oats that have already gone through the horse. We do not mean that recording callers should use a lot of new basics, untried and un-proven, but just once dance to their patter calls that they are using for their own dances. A great many of these patter calls are very interesting and danceable with surprise allemandes, different little quirks in doing well-known basics, yet not of the type that will throw a floor. Dick Leger has just put out another record that is different and your dancers will love it. It will take a few moments of a walk-thru to acquaint your dancers with this new approach to something different but it will be well worth the effort. Of all the singing calls that you have given in one evening's dance, this is the one the dancers will remember and appreciate. **MIDDLE BREAK:** (no opener and closer) Grand square, reverse, ladies chain, chain back, promenade. **FIGURE:** Repeat three times: Polka, Polka, walk, 2,3,4; Four ladies chain, chain 'em home, corner promenade. **EXPLANATION** of polka step: The heads will do two polka steps towards center of square, then with four walking steps they will turn and back up four steps to the side position on their right. At the same time, the side couples will do two polka steps toward the head position on their right and four walking steps to face the center of the square. Repeat for the new heads and sides three times and everyone will be back in home positions for the rest of the figure.

CANADIAN PACIFIC— Top 25213
Caller: Ed Fraidenburg

We believe that this is the first recording by Ed Fraidenburg of Midland, Michigan and it is a good one. We hope that Ed continues to make fine dances like this one. **FIGURE:** Heads square thru four hands, corner do-sa-do, everybody circulate and do-sa-do again, spin chain thru, girls circulate and swing, promenade.

TALK ABOUT THE GOOD TIMES— HiHat 394, Caller: Dick Houlton

Here is a dance that you will like. The music and the call will pep up your dancers and they will love it. **HINGE AND TRADE** has been around long enough that it should not be necessary to walk thru club level dancers on this basic. **FIGURE:** Head couples square

thru four hands, do-sa-do, swing thru, boys run, hinge and trade, centers pass thru, allemande left, walk by one, swing the next and promenade.

WE'RE GONNA GET TOGETHER— Windsor 4947, Caller: Dave Abbott

A fine dance by Dave Abbott, music is also good. **FIGURE:** Four ladies promenade, go home and box the gnat and swing, everyone promenade half way, face the middle, heads lead right and circle to a line, slide thru, square thru three quarters, swing corner and promenade.

LUCKY SON OF A GUN— Jay Bar Kay 111
Caller: Red Bates

Red has made many fine records for Hi Hat and now he is apparently in the Jay Bar Kay stable. This is a scorcher. It's fast, fast, fast, but good. Red puts the triple allemande to good use. **FIGURE:** One and three lead right and circle to a line, up and back, pass thru, wheel and deal, centers swing thru, turn thru to the corner, left allemande, partner do-sa-do, corner swing, left allemande new corner, come back and promenade.

FREIGHT TRAIN— Windsor 4948
Caller: Warren Rowles

This is a pretty good record, but is timed a little close, we thought. This record, we believe, was designed to take the place of a record that Max Forsythe has made very popular around the country, with his rendition of the record that he calls **FREIGHT TRAIN**, but is really MacGregor 1049, **ROLLIN ON**. **FIGURE:** One and three square thru four hands, corner do-sa-do, swing thru and spin the top, right and left thru, square thru three quarters, corners swing, promenade the ring.

SQUARE DANCE SEASON— MacGregor 2074, Caller: Tommy Stoye

A dance that is well-timed, well-called, with good music but is very elementary in the figure department. Could be used very successfully in class work. **FIGURE:** One and three promenade half way, down the middle right and left thru, square thru in the middle four hands, swing corner, allemande new corner, partner do-sa-do, allemande left come back and promenade.

AT TWO TO TWO TODAY— MacGregor 2071, Caller: Tommy Stoye

Another dance that is well-timed, well-called with good music, but definitely for the beginner dancer. It would appear to us that with the new S/D season coming on, Tommy is trying to provide some good beginner material to the callers. This is to the good as we have very few good singing calls that can be used in class work. **FIGURE:** Four ladies chain, rollaway, circle, corner allemande, partner do-sa-do, bow and weave the ring, meet partner, swing and promenade.

SUNSHINE MAN— MacGregor 2071
Caller: Bob Page

A fair record. **Figure:** Four ladies chain, three-quarters, heads right and left thru, square thru four hands, face the sides, slide thru, cross trail, left allemande the corner, do-sa-do your own, swing corner and promenade.

I'LL NEVER FALL IN LOVE AGAIN— Jay Bar Kay 112, Caller: Kip Garvey

The record is only fair. The timing was a bit

off. Opener, break and closer are the same as hundreds of other records that you are carrying around. FIGURE: Heads lead right and circle half way round, dive thru and pass thru, right and left thru, slide thru and spin the top, turn thru, corner swing and promenade.

GOIN' TO SAN ANTONIO— Longhorn 183
 Caller: Red Warrick

Certainly not one of Red's best efforts. Break seemed a bit draggy and then the figure opened up to a fast clip. However, Red does give us an extra dance on the back of the call sheet that is an easy level one for new dancers. So the record should not be a total loss. FIGURE: Heads right and left thru, same ladies chain, heads square thru four hands to a wave and rock it, all eight circulate, spin the top and box the gnat, right and left thru, star thru, dive thru, square thru three hands, swing corner, girls promenade once around, box the gnat, and swing, left alternate new corner, do-sa-do, weave the ring, do-sa-do and promenade.

I SEE THEM — Lou Mac 108
 Caller: Mac Letson

This record is not for dancers who wish to dance to the call on the record. There was too much music on the called side of the record for us to workshop it. The music is good and this could be a good record when called by a caller to the instrumental side of

the record. The tune is "square dancy" and in the hands of club callers, this record could go over real well. FIGURE: One and three box the gnat, slide thru, do-sa-do the outside two, swing thru, boys trade, boys run, do a partner trade and piomenade.

HOEDOWNS

Kalox 1108— RHYTHM BOYS SPECIAL (Key G), **JOLE BLOND** (Key A)
 Both sides are pretty good hoedowns; our callers liked the Rhythm Boys Special better than the Jole Blond side, but both sides are quite usable.

Pulse 102— LOST WEIGHT (Key G), **THE OTHER SIDE** (Key A)

This is the third hoedown record to come out on Bruce Johnson's new Pulse label. The first one, Pulse 101, was great; the second one, Pulse 102, was a good one, and this one is just another hoedown. Seems like when we start at the top there is no other way to go but down.

NEW LP RECORDS

SIO 6003—FUNDAMENTALS OF SQUARE DANCING, Level 3, by Bob Ruff and Jack Murtha.

Level three in this outstanding series is now available. By combining this LP with levels one and two of the same series, you have an unbeatable teaching aid for schools and beginner classes. Certainly a much needed LP.

Continued on next page

THE SOUND WITH THE SOLID BEAT



NEW RELEASES

JK 114 AVERAGE PEOPLE

Caller: PHIL ADAMS

JK 112 I'LL NEVER FALL IN LOVE

Caller: KIP GARVEY

JK 111 LUCKY SON-OF-A-GUN

Caller: RED BATES

PIL-1001 TENNESSEE BIRD WALK

Caller: ARNIE KANASH

PIL-1002 HEARTACHES BY THE NUMBER

Caller: DON HANHURST

—OUR FIRST ROUNDS—

JK 501-B HARPER VALLEY P.T.A.

By BERT & BETTY WALCOTT

JK 502-B I'LL NEVER FALL IN LOVE

By HOWARD & PHYLLIS SWANSON

JK 501-A REAL TRUE LOVIN'

By MIKE & NANCY HANHURST

JK 502-A RAINDROPS KEEP FALLIN'

By DORIS & LAVERNE REILLY

J-B-K

Box 54 Newtonville N.Y. 12128



AT YOUR

DEALERS NOW

square line



HOW BINDING SHOULD CLUB-CALLER CONTRACTS BE?

Some clubs confirm caller dates with signed contracts, some exchange letters, some still line up dates verbally. Let us suggest that it is to the advantage of both parties — club and caller — to set up dates in the most business-like way possible.

It seems that there are few areas of the country where the "traveling caller" doesn't appear on square dance programs. These callers' plans and budgets depend on the income from their scheduled dances. When a club must cancel a date, a large hole is left in the caller's bank account as well as in his calendar. And the closer the date is at the time of cancellation, the less chance the caller has of filling it.

Club-caller contracts should include the time and location of the dance, the amount to be paid the caller, plus any other considerations such as meals and lodging, and should be signed by a club officer, probably the president

or the secretary.

In some areas, the callers' association composes a contract and provides copies of it to area groups and callers for use in confirming dates. This is a worth-while service to its members for an association to adopt.

Such contracts might well include a clause stating that if a date is to be cancelled within a certain time limit precedent it, a certain percentage of the fee is due the caller. It would seem that this would insure that club members would do their utmost to promote an event and increase the crowd, as well as making them hesitate to cancel a date too soon.

There are also clauses in some contracts which state that callers will not call within a radius of fifty miles for a stated length of time around major events. Other clauses may be added which will protect the club's interest and keep the caller from attempting to change his date without serious reason.

These agreements should be considered as binding as any business contracts. This is why both callers and clubs should strive to have their arrangements set down in black and white, to avoid the misunderstandings that sometimes arise when the discussion as to a date has been verbal.

Copies of sample contracts may be obtained free from this magazine by any person or organization who will request them. Send a stamped, self-addressed envelope.

ROAMIN' RECORDS

"SOMEBODY STOLE MY GAL"

BY MAURICE WARNER

"GOIN' HOME"

BY RON MORTIS

"DON'T FORGET"

BY MAURICE WARNER

"WATERLOO" BY RON MORTIS

At your dealer or write direct—
BOX 58 WESTERVILLE, N.Y. 13486

Kalox 2004— TAKE A LOT OF PRIDE, caller by Harry Lackey with ten singing calls and patter calls on it. This is a very good LP.

Pulse 1201, LEE HELSEL 1970

A fine LP in the great Lee Helsel tradition. All eight calls are patter. There are no singing calls on it. Not for the beginner dancer, this is club level all the way. A good way for callers to learn the Lee Helsel gimmicks.

ALL ABOVE RECORDS WERE REVIEWED,
WORKSHOPPED BY, AND MAY BE PUR-
CHASED FROM

EDWARDS RECORD SERVICE
P.O. Box 358
PARK RIDGE, ILLINOIS 60068



enjoyable — tours to Jackson Square, the French Quarter, river boats, bayous, shrimp boats, ante-bellum homes, and others.

New Orleans is the "City of Fun for '71." Register now to assure choice accommodations.

Lester & Louise Quine



CITY OF FUN IN '71!

Now that the 19th National in Louisville is history, the New Orleans committees for the 20th National are swinging into gear on their preparations for hosting the 1971 Convention.

By the time the last tip was called in Louisville, the New Orleans Registration Committee had already broken the record for pre-registering at the previous convention, by signing up 2000 enthusiastic dancers.

A little "lagnippe" (that's French for a little something extra) seemed to convince the dancers that New Orleans really does have a little something extra to offer them. The colorful miniature Mardi Gras parade and ball highlighted the fascinating kinds of events which are to be a part of next year's convention.

The new Rivergate Convention Center is completely air-conditioned and features large dancing halls, all with ample seating for resting, meeting, or greeting old and new friends, all under one roof.

Many special attractions of historic New Orleans will make your visit more

B & R HIT PARADE

The B & R Record Dancers selected the July releases in the following order:

1. Blowing In The Wind
2. Long Lonesome Highway
3. Freight Train
4. At Two To Two Today
5. New World In The Morning
6. We're Gonna Get Together

HAPPY ANNIVERSARY

An item in Hooleyann Whirl, the South Dakota magazine, notes that Perry and Margaret Bergh will celebrate their twenty-fifth wedding anniversary with square dancing friends. They have booked a ballroom and invited all their dancing friends for a night of fun, dancing and food. Perry is a caller from Florence, S.D. We congratulate the Berghs on their twenty-fifth, and wish them great fun at their novel party.

20th NATIONAL
SQUARE DANCE CONVENTION
JUNE 24 - 25 - 26, 1971 NEW ORLEANS, LA.



EVENTS

U.S. AND CANADA — Sept. 6-12 — SQUARE DANCE WEEK!

IOWA— Federation Dance, Teamsters Hall, Cedar Rapids, with Dave Friedlein calling, Sept. 19.

MASSACHUSETTS— Fall Frolic, Workshop and dance (also baked ham dinner) with Red Bates calling and Dick Trudeau on rounds, Sept. 20 at West Elementary School, Marlboro. Write Claire Hamilton, 33 Elm St., Marlboro.

NEW YORK— Hidden Valley Weekend, Sept. 18-20, at Lake George, with Ken Anderson, Don Hanhurst and Beryl Main, with Mike & Nancy Hanhurst on rounds. Write K. Anderson, Box 54, Newtonville, N.Y. 12128.

PENNSYLVANIA— 9th Delaware Valley S/D Convention, Sept. 24-26, at the Bellevue-Stratford Hotel, Philadelphia, with Red Bates, Ken Bower, Jerry Haag, Lee Helsel, Harry Lackey, Beryl Main, Singin' Sam Mitchell, Ben & Viv Highburger, Norma & Phil Roberts, Manning & Nita Smith. Write: Jack & Oma O'Rourke, 123 E. Sylvan Dr., Broomall, Pa. 19008.

WEST VIRGINIA— Campout at Coolfont Recreation Center, Berkeley Springs with Chuck Stinchcomb and Sparky Carlton, Sept. 25-26. Write Ida Stinchcomb, 10911 Fleetwood Dr., Beltsville, Md. 20705.

NEW YORK— Big D Weekend, at Scott's Oquaga House, Deposit, N.Y., with Dick Maddocks, Don Hanhurst, and Doc Tirrell, Sept. 25-27. Write D. Tirrell, 3 Churchill Rd., Cresskill, N.J.

ONTARIO— Niagara Grape Festival Dance, sponsored by Swing & Whirl, at Grantham United Church Hall, St. Catharines, Sept. 26, Orphie Easson calling. Info available from Orphie at 27 Cullen Drive, St. Catharines.

KANSAS— Fall Roundup, Municipal Auditorium, Dodge City, Sept. 26, with Gary Shoemaker. Write Les & Betty Houser, 2211 3rd Ave., Dodge City.

OHIO— 7th Annual Grape Jamboree, Sept. 26, Geneva, Ohio, with Bud Redmond, Gordon Densmore, Bob & Lucille Wible. Write G. Densmore, 3451 Haines Rd., Madison, O. 44057.

PENNSYLVANIA— Fiddle-A-Rounds present the annual Autumn Leaf Festival with Jack Lasry calling and Ethel and Harold Streator, Oct. 3, Clarion Area H.S. Gymnasium. Write Donald Schmader, 94 3rd Ave., Clarion, Pa.

NEBRASKA— The Omaha Area S/D Callers Assoc. Mardi Gras Dance, Oct. 3, will feature Ed Gilmore. Write Arlene Lapham, 4971 So. 42nd St., Omaha, Nebraska.

INDIANA— Tri-State Dance Festival, Memorial Coliseum, Fort Wayne, Oct. 2-3, with area callers from three states. Write John & Sharon Dean, 10325 Mayville Rd., Ft. Wayne 46815.

OHIO— Imperial Harvest Ball, Oct. 4, Imperial House Motel Ballroom, Canton, features round dancing with Lou & Mary Lucius, George & Eileen Eberhart, Carl & Pat Smith. Write Ed Carr, 193 Sand Run Rd., Akron, O 44313.

MICHIGAN— Pine Tree Jubilee, Oct. 9&11, Houghton Lake, Prudenville, with Deuce Williams, Darrell Figg, Bud & Bette Potts. Write P.T. Jubilee, 3955 West Point Ave., Dearborn Hts., Mi.

INDIANA— Hoosier S/D Festival, Oct. 23-25, at Civic Center Convention Hall, Evansville, with Jim Stewart, Johnny Wykoff, Vaughn Parrish, Phyl & Frank Lehnert. Write: Hoosier Festival, P.O. Box 371, Evansville, Ind.

Rough River Roundup

SQUARE DANCE WEEKEND
AT BEAUTIFUL ROUGH RIVER DAM STATE PARK
HARDINGSBURG, KY.

CALLERS: RAY BOHN
BILL VOLNER

ROUNDS BY--
PHYL AND FRANK
LEHNERT



LOCATED APPROX. 15 MIN. OFF W. KY. PKWY.
1½ HR. DRIVE FROM LOUISVILLE, KY.
2½ HR. DRIVE FROM KENTUCKY LAKE
3 HR. DRIVE FROM CINCINNATI



FALL DATES: FRI. NOV. 13 to SUN. NOV. 15, 1970

SPRING DATES: FRI. APRIL 16 to SUN. APRIL 18, 1971

WEEKENDS BEGIN WITH CHECK-IN FRI. AFTERNOON; END SUN. NOON

FEE of \$65. includes FOUR MEALS & LODGING, plus
3 DANCES, 2 AFTER-PARTIES, 2 S/D WORKSHOPS,
2 R/D WORKSHOPS, AND 1 HOT HASH SESSION....



RESERVATIONS ARE NECESSARY BY OCT. 1--and WILL BE ACCEPTED BY
ANY OF THE LEADERS, OR WRITE BILL VOLNER, BOX 702, SIKESTON, MO.

The BOOK SHELF

BY MYRTIS LITMAN

ROUND DANCE BASICS

As taught by PENNY CRISPINO
2nd Edition, 1970

Penny's pointers and ideas, which have been successful over a period of twenty years of round dancing and teaching, and ballroom dancing, have been presented in this booklet. After briefly stressing factors such as relaxing the dancers, selling yourself on a workable plan of instructions, and being open-minded, and "teaching well what you do present," she goes right into methods of getting the group dancing in the shortest amount of time and enjoying it. Circle mixers and partner changing are recommended to start, as they help create an air of fun and fellowship. After demonstrating four positions, and having the dancers do them, a good detailed explanation of how to teach the forward two-step is given. Then comes excellent instructions on how to teach the all-important turning two-step.

The section of the booklet dealing with teaching the waltz leaves no stone unturned. Instilling the waltz rhythm is well presented, as is the part on teaching the turning waltz. Other instructions are on teaching the box two step, star positions, the reverse waltz turn, box waltz, canter rhythm, pas de bas, the twinkle and the Tamara. In the back of the book eleven round dance positions are defined and illustrated, and about thirty round dance terms are explained, as adopted and standardized at National Square Dance Conventions from 1964 through 1969.

The outstanding feature of this book is what it offers on how to teach the turning two-step and waltz.

ORDER FROM:

Penny Crispino
Alpine Ct. No. 52, Rte 5
Nampa, Idaho 83651

REX
HALL
CHAMPAIGN, ILL.

25¢ PER LETTER

RHINESTONE
BADGES

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 - JONQUIL - AMETHYST - AQUAMARINE OR AURORE BOREALE

One Color Stone Per Badge

Letters Approx. 3/8" Tall - Badge Sized To Fit Name

"Send for Free Catalogue on Badges, Stickers, Accessories, etc." Box 371, Champaign, Illinois 61820

HAROLD
GAITHER
CHAMPAIGN, ILL.

(NO CHARGE FOR TOWN & STATE)

The MAREX Co.

Albums, ALBUMS, ALBUMS-----

43003 INSTANT SQUARE DANCING

FOR BEGINNERS \$3.98



Paul Hartman teaches:
Series C

Music Introduction
The Wrong Way
Clap Hands
Please Come Home
Military Style
Look At You Now
Be Careful
New Partners All
Pass Right By
This And That

43001 NORTH AMERICAN SQUARE DANCES — \$3.98

12 Teaching Dances



Paul Moore teaches:
Series A

It's American Man
Star Bound
Easy Like ABC
Swing Happy
What Do I Care
Kingston Chain
Double Orbit
Turn Back To Swanee
Tom Tom Twister
Please Stay Home
Ragtime Shuffle
All Over The World

43002 PROGRESSIVE TEACHING ALBUM — \$3.98

12 Teaching Dances



Dick Jones teaches:
Series B

Let's Dance
From Me To You
Heads And Sides
I Like Mtn. Music
Promenade Inside
Shiek of Squaraby
Star Dosey
Mack's Star
Chain Hash
Good Old Summertime
Roundup
Banjo Ball

HAVE THEM DANCING AT ONCE
WITHOUT A LOT OF EXPLANATION

.....AND MORE ALBUMS---

LEARN
SQUARE
DANCING with ED GILMORE



< LEARN
SQUARE DANCING
with ED GILMORE

Instruction Groups 1—4,
Practice Dances: (Turkey in
the Straw - Fiddler Bill - Pig
Town Fling - Nellie Bly) -
Follow the Leader (Little
Bald-Faced Horse) - Oh John-
ny, Oh Johnny, Oh! - Ends
Turn In (Let 'Er Go Gallag-
her) - Comin' Round the
Mountain.

DL 79051 (SE)

SQUARE DANCE
PARTY with ED GILMORE



< SQUARE DANCE PARTY

Ed Gilmore. Fiddle Faddle
(Sally Gooden) - Old Fash-
ioned Girl (I Want a Girl) -
Back Away (Walkin' On
Down) - Indiana - Between
Those Ladies (Little Bald-
Faced Horse) - Oh, Lady Be
Good! - Lazy "H" (Square
Dance Gals) - Open Up Your
Heart - Starline (The Gal I
Left Behind Me) - Little Girl
Medley (My Little Girl) -
Pick Up Your Corner (Buf-
falo Gals) - Comin' Round
the Mountain.

DL 79052 (SE)



4019 MODERN MUSIC FOR SQUARE
DANCE — Slim Jackson Orchestra
(No Calls) — \$5.00
(Instructions included)

Pass Me By
Arkansas Traveler
It's Been A Long Long Time
Make An Arch (Lucy Long)
Kingston Town (Jamaica Farewell)
Hey Look Me Over
On The Trail Of The Lonesome Pine
Divide The Ring (Chinese Breakdown)
Alabama Jubilee
Up The Lazy River
Hurry Hurry
Melodie D'Amour

The **RECORD** Center

"Chicago's Friendliest Record Store"

1614 NORTH PULASKI RD. CHICAGO, ILLINOIS 60639
A/C 312 227-1072 OPEN MON. & THURS. EVE.

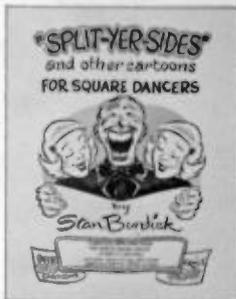
SQUARE DANCE BOOK SERVICE



PROGRESSIVE WORKSHOP \$2.00 Modern progressive lines, circles and squares. Contrasts to please today's dancers.

SPLIT-YER-SIDES (150 cartoons) \$1.50 ppd. Miles of smiles for dancers and callers. Reprints from New England Caller and SQUARE DANCE.

90/10 Badge--Identification for callers who will cater to 90% of floor at all times, 50¢



SING-ALONG CALLS (30 pages) \$2.00 Adaptations of popular recordings for easy level dancing.

CALLERS CLINIC \$5.00. 60 pages of caller class material, much choreography, examples and systems for callers at any stage.

NEW BOOK! (SEE PAGE 23)

ORDER FROM THIS MAGAZINE

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



50 EXPERIMENTAL BASICS, \$3.00 ppd. by Will Orlich. NOW a guide to the best basics beyond the 75 basic plateau for advanced club level use. A MUST BUY for TODAY's leader.

DO-CI-DO DOLORES

More than 100 newest cartoons for all ages. \$2.00 postpaid

SPECIAL REPRINTS

Almost double size reprints of covers of Oct. '69, Jan. '70, & May, '70 (Alaska), others, plus ppg.26 & 27 cartoon feature of Mar. '70 ...Sl. ea.



STILL AVAILABLE--DANCER CUTOUTS ON CARDBOARD FOR DECORATING HALLS--3 SIZES--See June '70 ad, or earlier.

SQUARE DANCE DIPLOMAS 10¢ EACH — Postage is paid 25 or more.

ALSO ROUND DANCE DIPLOMAS

ASK ABOUT QUANTITY PRICES



CARTOON POSTERS AS SHOWN IN CENTER OF OUR JUNE, '69 ISSUE--SIZE: 11x17", ALL 8--\$5.

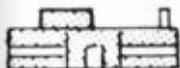
SIGN-OFF WORD



A mind is like a parachute —
If it is to work, it first has to be open!

From SQUARE TALK
Palmer Lake, Colorado

places to dance



SEPTEMBERFEST

at Ky. Dam State Park, Kentucky Lake
Sept. 19-26 — Regular FULL FARE
FESTIVAL

Sept. 12-26 — Special JET class-to-club
COURSE

Write: P.O. Box 190, Murray, Ky. 42071

FOUR GREAT WEEKS OF DANCING
FUN FEST SWAP SHOP REBEL ROUNDUP
ACCENT ON ROUNDS w/SQUARES
FALL 1970 & SPRING 1971

Write Fontana Village Resort
Fontana Dam, North Carolina 28733

VOLLMAR'S PARK

Corner of state routes 65 & 582
Bowling Green, Ohio 43402
Phone: Haskins 823-4975

Sept. 6— Jack May
Sept. 13— Emmet Iliff
Sept. 20— Elwood Eskilens
Sept. 27— Jerry Brecklen

HOOSIER SQUARE DANCE FESTIVAL

October 23-25, 1970

JIM STEWART VAUGHN PARRISH
JOHNNY WYKOFF THE LEHNERTS

Civic Center Convention Hall
Evansville, Indiana

Write: Hoosier Festival, Box 731, Evansville

SQUARE DANCE CLOTHING

INDIANA

ALLEMANDE SHOP (219-663-2476)
250 North Main St.
Crown Point, Ind. 46307
Our business— Square Dance Clothing

MICHIGAN

RUTHAD (313-841-0586)
8869 Avis
Detroit, Mich. 48209

Prettier, perkier, petticoats, pantalettes

OHIO

Hergatt's Western Shop
50 N. Linwood Ave.
Norwalk, Ohio 44857

EVERYTHING WESTERN

SQUARE TOGS

11757 U.S. 42
Sharonville, Ohio 45241
Records available, too!

WEST VIRGINIA

Square Dance & Western Shop
182-A-9 Wylie Ridge Rd. — Rt. 1
Weirton, W. Va. 26062

Newcombs and parts in stock





scope records

PRESENTS

LATEST RELEASE

SC 538

AFTER THEY'VE SEEN PAREE

by Dick Waibel, Fresno, Cal.

RECENT RELEASES

CHINATOWN

SC 537 by Ted Wegener

EIGHT MORE MILES TO LOUISVILLE

SC 536 by "Mac" McCullar

PUT YOUR ARMS AROUND ME

SC 535 by John Winton

FLIP INSTRUMENTALS

POST OFFICE BOX 1448

SAN LUIS OBISPO

CALIFORNIA 93401

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