

AMERICAN SQUARE DANCE

JUNE 1972



CONVENTION TIME
JUNE 22, 1972

THREE BIG DAYS

*Square your Sets at the
Vet's Auditorium-1972*

THE



EDITORS' PAGE



As fledgling editors almost four years ago, we wondered about the material available to fill an issue each month. Would there be enough? Would fresh ideas and topics arise? Or would we end up repeating the same old cliches?

One thing we remind ourselves of constantly is the great turnover in square dancers, and the fact that many new subscribers are recent graduates. Everything's new to them! Balancing these are those dancers who have been receiving this magazine since its inception in New Jersey, through its travels to Illinois and here to Ohio. We can only guess that these latter readers want up-to-the-minute news of today's square dancing, the current problems, and possible solutions, and an exchange of new ideas.

We feel that this issue covers a variety of topics, some so diverse that we want to mention them.

First, the lead article this month deals with teenagers and square dancing. We print it because we feel that our activity is great for all ages and we experience the same thrill of pleasure watching a teen set whoop it up or a group of senior citizens sedately and smilingly promenade as we do in call-

ing for the average club group.

Don't slide past the teen article, though, because you're not involved in that phase of square dancing. Much that Karen Silvestri says about organizing clubs and choosing callers will be helpful to all readers.

"Kinesthetia" we reprint because it just "tickled our fancy" and we'd never heard such an erudite description for a sensation we all recognize. It's in Straight Talk — don't miss it!

There's another goodie tucked away in Calling Tips, in which a veteran caller passes on some good sound advice for those just feeling their way into a leadership capacity. And we have an article on leadership from which we hope you'll gain at least one new insight into your club as a group.

And, of course, what is Convention time without a final article on Des Moines? Hope you're going, all of you, and don't forget to stop at the American Squaredance booth and say hello!

AMERICAN
**SQUARE
 DANCE**

"THE NATIONAL MAGAZINE
 WITH THE SWINGING LINES"

Publishers and Editors
Stan & Cathie Burdick

Workshop Editor
Willard Orlich

Easy-Level Editor
Bob Howell

Record Reviewers
Doug Edwards

Phyl & Frank Lehnert

Feature Writers

Harold & Lill Bausch

Dewey Berry

Fred Freuthal

Myrtis Litman

Editorial Assistants

Mary Fabik

Mef Merrell

National Advisory Board

Edna & Gene Arnfield

Bob Augustin

Al "Tex" Brownlee

Louis Cathoun

Orphie Easson

Jerry Helt

Phyl & Frank Lehnert

Melton Luttrell

Singin' Sam Mitchell

Ken Oppenlander

Vaughn Parrish

Dave Taylor

Bob Wickers

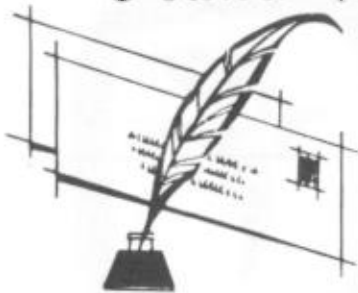
VOLUME 27, No. 6
 JUNE, 1972



- 2 Editor's Page
- 4 Mail
- 6 Meanderings
- 9 Target: Teens
- 12 Caller-Leader Directory
- 13 Teamwork In Tucson
- 15 Know Your P's and Cues
- 17 High Peaks Hearsay
- 18 Feedback
- 19 Take Me To Your Leader
- 21 Puzzle Page
- 22 Dancing Tips
- 23 Calling Tips
- 24 Sketchpad Commentary
- 27 Straight Talk
- 28 Mix 'n Match
- 29 Come Along Say the Longs
- 30 Handy Participation Guide
- 32 Easy Level
- 33 News
- 34 Challenge Chatter
- 35 Dandy Idea
- 37 Best Club Trick
- 38 Steal A Little Peek
- 39 Product Line
- 41 Workshop
- 48 Ladies Page
- 49 S/D Records
- 51 R/D Records
- 52 Events
- 57 Bookshelf
- 59 Sign-Off Word
- 60 Do-Ci-Do Dolores

AMERICAN SQUAREDANCE magazine is published monthly at 216 Williams St., Huron, Ohio, by Burdick Enterprises. Second class postage paid at Sandusky, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$5.00 per year. Single copies: 50 cents each. Mailing address: Box 788, Sandusky, Ohio 44870. Copyright 1972 by Burdick Enterprises. All rights reserved.

Grand Zip



(From a letter to Willard Orlich)

Keep harping about smooth choreography and continuity of flow. It's like a musical instrument. One cannot produce a pleasant melody tooting his horn at random.

*Jerry Murray
Rochester, Minnesota*

Many things are written about what's wrong with square dancing. I want to accentuate the positive and mention some things I like.

First your fine magazine, which contains two very, very useful items. Your "easy level" page is worth the price of the subscription. When giving lessons or calling one night stands this information is great.

I appreciate Fred Freuthal's "mix & match" section. I have lots of fine records that are back in use with new good danceable figures.

Last, record companies are printing the figures on their record jackets. Why wasn't this started years ago?

Keep up the fine magazine.

*Van Vandever
McAllen, Texas*

The article on "One Night Stands" written by Jim Teal in the April issue really fascinated me and I must say I agree wholeheartedly that a caller should know how to dance and call "visiting couple" type dances. I sometimes think that these people who dance "Swap and Swing" have more fun and enjoy it more because it

doesn't work their "Stinkin' Thinker" so hard.

Send me Jim's complete address so that I might write him to exchange some calls and record numbers. It's as Jim mentioned; the records for "Swap and Swing" are hard to come by.

*Bob Dibling
Fostoria, O.*

In the April issue you asked for opinions on Jim Teal's article on one-night-stands. I disagree with it.

A one-night-stand presents a great opportunity to let others know about modern western square dancing. It seems such a shame to throw this opportunity away. There are so many people around who think of square dancing as it was thirty years ago. We must find ways of letting them know what is going on in the square dance world today. If we could only let folks know how intriguing and exciting square dancing has become, our classes would be swamped and we would have a real square dance boom.

Joan and I have been square dancing off and on for twenty five years. We know how much fun eastern style square dancing used to be — but we also know how much better western style is! We want to share it with everyone. The logical place to start is with one-night-stands.

*Bill Mills
Princeton, N.J.*

ED NOTE: Watch next month for further "Feedback" comments on Jim Teal's article.

We've just seen a copy of "American Squaredance" for the first time and would like to subscribe.....

We had a caller at our club this week whom we had as a house guest and he had a copy with him. (Al "Tex" Brownlee and his wife Jean). This is how it came to our attention.

*Don and Thelma Smith
Bluff Point, N.Y.*

I have been receiving your magazine for about four months now and am well pleased with it. I especially like the workshop section and get a lot of material and ideas from it.

*Ed Bratt
Rockford, Ill.*

**YOU'RE ONLY A YEAR AWAY
FROM YOUR
island TOUR**



AWAY FROM IT ALL-

IN AUSTRALIA, NEW ZEALAND, FIJI, AND HAWAII



AUSTRALIA is big, bold and beautiful. Some people look upon it as a vast agricultural laboratory. Some find fascination in its newfound mineral wealth and the surge of industrial activity that has accompanied it. Some consider it the world's most active sportsland. Some think only of its dynamic, cosmopolitan cities. Some describe it in terms of "The Reef"—that great mass of coral that sweeps for more than a thousand miles along the northeastern coast.

HAWAII is a many splendored place of lush green mountains, azure seas and dazzling beaches. But its particular treasure is its people and the spirit of aloha they extend to their visitors. The lively action, the relaxed atmosphere, the romantic scenery will enchant you.

FIJI is 300 islands in the sun, scattered over 50,000 square miles of the warm, blue Pacific. Of these surf-ruffled coral atolls and river-laced volcanic islands, only 100 are inhabited.

In Fiji, and especially on its largest island, Viti Levu, the romance and unspoiled beauty of the South Pacific spring to life.

New Zealand is a vitally exuberant country as modern as today, set against an ancient tableau of scenic beauty untouched for centuries before the arrival of the Maori and European. The traditional informality and hospitality of the South Pacific mingle with the British heritage of custom and occasion to make this land as fascinating as its legends.

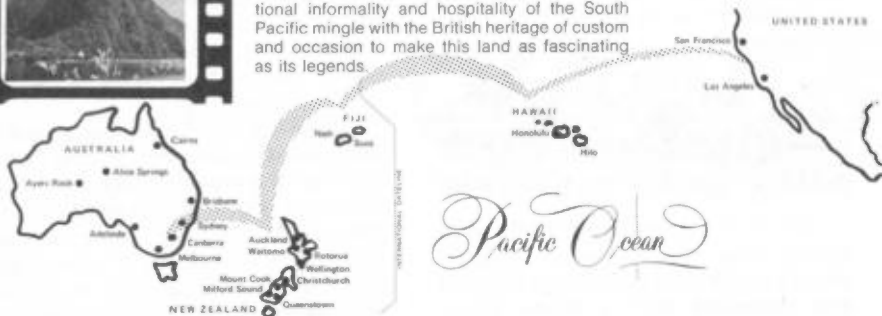
**AMERICAN
SQUARE DANCE
MAGAZINE
SPONSORED
TOUR — JULY, 1973**

HOSTS:
Sten & Cathie Burdick
Harold & Lill Bausch
Phyl & Frank Lehnert

COST: \$1250. ea. (est.)

**A tour for square
dancers and friends.
Dancing and sightseeing
in each location.**

**CONTACT HOSTS
OR WRITE:**
P.O. BOX 788
SANDUSKY, OHIO 44870



Pacific Ocean

Meanderings...

WITH STAN



Almost by accident, I visited the sites (past and future) of five National Conventions on one 10-day flying trip in late April. I made stops in Des Moines, Seattle, Kansas City, Omaha, and Salt Lake City. The big "boxy" Vet's Auditorium in Des Moines was especially interesting, since we'll all be there for the National this month, and in this corner we're bursting with anticipation. I chatted with Loren Long, chairman, at a dance in that city, and he assures me that all his committee people feel the same way.

It was a beautiful sight to look down on the huge circular Salt Palace in Salt Lake City on a clear day. The blue lake with its wide crystal white border and snow-capped mountains was also impressive, and started the thought waves in the direction of 1974.

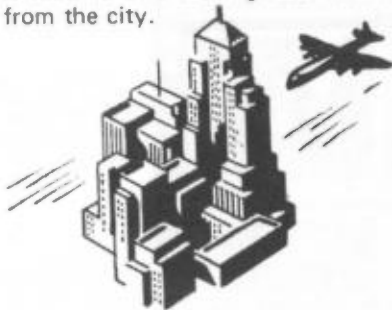
Other cities visited on this same trip were Manhattan, Ks., Topeka, Spokane, and Boise. There were nine "legs" in all. In the aeronautics industry they tell you you've got nine "legs." I thought at first, naively, that they were calling me some kind of centipede!



Why is it I always have to fly in to Kansas City for a two-hour layover when I don't even want to go there. It has happened half a dozen times. Planes simply have to land there like homing pigeons. That city is as hard to

avoid as Chicago when you fly west.

I wouldn't mind Kansas City so much except that the airport is so close to the downtown skyline. Incoming planes "shave" the downtown buildings so close passengers literally duck—and some have even fainted. This will change, they say, when the new airport is finished at a much greater distance from the city.



You don't have to believe this, but I have it on good authority that a pilot approaching the K.C. airport suggested over the intercom that all passengers should number off by ones and twos. Then if the ones and twos would jump up and down alternately in good cadence, the passenger load would be cut in half, so that he could clear the oncoming buildings.

Some day I'd like to hear a pilot say "We are now cruising at 300 feet instead of the usual 32,000 feet" to see if anyone would sit up and notice this somewhat startling announcement. Most pilots and most stewardesses make the most drab, dull, routine and unimaginative speeches I've ever heard. I believe they'd put even a local Lions Club membership to sleep.

Omaha was a treat. I attended Paul Callahan's beginner's class in Creston (Ia.) and, believe it or not, he actually "taught" me to dance after 25 years of trying my best. Paul and Florene have a small S/D shop in their home. He can also auctioneer a mare or a bay from one owner to another quicker'n the dumb nag can flick a fly off his thick hoss hide.

I decided square dancing is in good hands in the Kansas City area, where I attended a workshop dance called by Bob Radford at the popular Yellow Rock Barn, owned by Ollie Scrivener. And, speaking of workshops, Dave Lightly in Des Moines really "works 'em over LIGHTLY," I observed. Two other colorful square dance halls visited were Square Acres in Tacoma, Wash., where I chewed a lot of square dance fat (and a few "beefs") with area callers, and Kermet Decker's hall and shop in Spokane. Ed Stephen calls 'em smoothly in Spokane, and so does Bob Coffman in Tacoma. Ken O. in Ks., too.

By the time I got to Boise (the last "leg") I had had enough cross-country hopping for awhile, and a touch of old-fashioned homesickness insidiously crept into the bones of the old hometown-rooted travelin' minstrel man to make him feel lower than a snake's belly. But veteran caller Doug Hyslop (with real ranch hospitality) helped me put the "heart" back in front of the "course."



Making a record the other day was more than a picnic for me — it was a sort of delicious disc-othèque. Watch for it — "Yellow Ribbon" on Red Boot for Don "flutter wheel" Williamson. It's been a long time since I appeared on Top records. Nice to get back in the "groove."

Sometimes I look at the piles of seldom-used records lying around my office (including lots of the old 78's) and think I ought to have a good cleaning-out session — kind of a rummage-scrimmage, but I'll do it "some-day".....

I must tell you about my Aunt Agatha. Aunt Agatha finally cleaned her attic last week. Would you believe it — she found Uncle George, who'd been missing for twelve years? There he was, big as life, playing checkers with a Praying Mantis. It bears out the old adage that "all that litters is not gold."

Everytime I travel, I find it is worthwhile to while away some time in the quaint little gift shops, tobacco shops, and card shops that seem to have sprung up as profusely as rainy morning mushrooms across the face of this great big commercial world of ours.

One of the new standard stock items in every one of these little shops is the contemporary greeting card, with its usually flamboyant message ranging from the mild to the wild. One can buy a card these days that says anything from "Happiness is..." to "Down with Mothers-in-law." Some of the punch lines inside the cards are so violent they actually jump out and punch you in the mouth.

Lately there has been a trend in some of these cards to weave a fantastic yarn and conclude it with a half serious or ridiculous moral, a la Aesop.

Let me illustrate:

"It seemed that during the American revolution, Ed Fazoola owned a rooster of unusual talent, and this very rooster is recorded in the annals of history.

The very night Paul Revere made his famous ride, it seems there was this English Tory who was hiding in the hen house. He planned to wait there for Paul and shoot him with his musket.

However, Fazoola's rooster, with daring do and courage, set all the hens upon him, and thereby saved Paul Revere... and subsequently the entire

United States. After the revolution, a statue of this famous rooster was erected in the town bearing this inscription... (I hope you're ready for this)...*The world's first chicken catch a Tory.*"



Our last original offering for the week needs a little introductory fanfare and it is entitled, appropriately:

DANIEL AND THE LIONS' DIN

Once there were ten lions who all wanted to rule the jungle. Each started roaring louder and louder to impress each other and to impress the other lions that would listen. The noise became deafening. Soon the roaring lions roared at each other so uproariously that all the other lions tuned them out and failed to hear whatever they were roaring about.

Meanwhile a young lion named Daniel began to whisper. It was a new sound that the other lions hadn't heard in a long time, so they listened. Since Daniel's voice was different and refreshing all the lions figured he must have something important to say. He did. They made him king of the whole jungle.

For all we know, those other ten lions roared themselves to death trying to outroar each other, while that cagey fellow, Daniel, whispered his way into a whole lion-archy a thousand miles wide and ten thousand lions strong.

Moral: A mouthy lion roars alone, while a mousey lion gathers a throne.

By some remote possibility, do you know any callers or dancers that are like those lions?

And now I will take Daniel's strategy and tip-toe off this page and leave you in silence to ponder greater things...

Record DEALERS

ARIZONA

Clay's Barn
P.O. Box 2154
Sierra Vista 85635
Dancer's accessories, caller's equipment

CALIFORNIA

Nancy Seeley's Records for Dancing
P.O. Box 5156
China Lake, Cal. 93555
Also flags, books, shoes - All by mail!

ILLINOIS

Andy's Record Center
1614 N. Pulaski Rd.
Chicago 60639
Ask about our bonus plan

INDIANA

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

MASSACHUSETTS

Jerry's Record Service
48 Grove St.
Springfield 01107

NORTH CAROLINA

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

OHIO

F & S Western Shop
1553 Western Ave.
Toledo 43609
Belt & Buckle Western Shop
Lee Gervais
1891 Mapleview Dr.
Cleveland 44131

WASHINGTON

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

RILEY'S RANCH CORRAL STORES

1006 Southcenter Shopping Center
(98188) or 750 Northgate Mall,
Seattle, Washington (98125)
EVERYTHING for the square dancer



TARGET: TEENS

by Karen Silvestri
Yakima, Washington

*Condensation of a speech given at the
Leadership Seminar of the Washington
State S/D Federation, 1971*

Before any type of a club can be organized, there needs to be interest among the people. Many teen clubs are formed simply because there are many teens dancing. To promote further interest, one may perform demonstrations in front of other youth: Grange groups, schools, church groups, and any youth activity groups.

The first thing you have to do is to find a caller. This can be a more than difficult task for several reasons:

1. You want someone who will be available to call on your particular dance night, and who is willing to devote all the extra time it takes to be a caller for a club, like teaching new dance classes.

2. You want someone who is willing to get involved with the club when it comes to extra activities, bus trips, picnics, caravans, as well as just calling for the club.

3. You want someone the kids will look up to and respect. You will want him to be able to communicate with the kids. He should be able to let the kids know how he feels without causing hard feelings, or dislike for himself.

This kind of caller does not come

along every day of the week, so if you are lucky enough to have one, hang on to him; if you are looking for one,—
GOOD LUCK!

As soon as the club is organized, and your caller is reserved, the next important step is to make the membership stronger. To make a stronger membership, you must not only keep the membership you have but you should also go out and arouse new interest.

You will find that in a teen club, more than in an adult club, that there is a constant change-over in the membership, and to keep the club going you have to keep new prospects coming up. As a square dance club, if you dance on either Friday or Saturday night, you are competing with football, basketball and class parties. You are competing with the girl's boyfriend who doesn't dance, the boy's girlfriend who is too embarrassed to try it, the local "R" rated movie, and the all-time problem of the kids reaching that crucial age of 16, when they can get their driver's license, and have "wheels" that will take them up and down the

avenue all night long.

These are only a few reasons that the membership of your club may drop. There are plenty of others that are a lot deeper.

For instance, cliques in the club can run more kids off than anything. If they aren't accepted, they feel left out and hurt and anyone who feels this way cannot have any kind of fun at all. And it stands to reason, if they are not having fun they won't come any more.

A clique is almost impossible to break up after it has formed. But, there are ways one may prevent cliques from happening. Cliques are formed mostly because there is one group of kids who know each other better than they know any of the others. So, naturally, they will hang around with one another! Therefore, so that these kids get to know the others equally as well as they know each other, the caller should use mixers once or twice during the night. Also, the club should set up things such as picnics, parties, swimming parties, and other social events for the whole club on nights when they are not dancing. This way the kids have other means, besides dancing at the club on dance nights, of getting to know each other better.

Other things which keep interest strong among your members are a club badge, a club dress, club demonstrations, clubvisitations, and visiting clubs.

You will also find that if the club has a set goal to work toward, like a certain amount of money they would like to raise for a worthy cause, or a certain amount of dancers they would like to have by a certain time, or anything that offers them a challenge of any kind, that this can also bring your club together as one. Many times you will find, that in a teen club, it is easier for an adult or advisor to do what needs to be done himself. But, if you want teens to become involved and feel needed, they have to learn by their errors.

Teens should be encouraged to attend area Council meetings and State

affairs. After all, these teens which are dancing today, are the ones who will be adults very soon and they will be running things. So, why not start them out a little early?

DRESS

I have heard many, many people say that they would much rather see the kids at a square dance than out getting into trouble, and that is exactly what I say to people when they say something to me about the way anyone of us are dressed. I'm just glad they are dancing here and not out wandering around and getting into some kind of trouble, and I would think that they would be glad, too.

I am by no means supporting that all the girls come dressed in pants whenever they come to a dance. The advisors should encourage the kids to wear square dance clothes most of the time, especially to dance at an adult club, or to visit another club, teen or adult, and if visitors are expected. If you go to griping too awfully much about dress, teens will just find something else to do on dance nights. After all, you must admit there is a difference in how you dressed when you were a teenager and how your teenager dresses now, and it is a natural fact that the teens in your area will dress different than you and you will dress differently than the teens. The Square Dance Movement does not belong solely to adults. Teens are a big part of it, and I have yet to hear a teen complain about how we dress. PEOPLE make the world of square dancing, not the clothes that people wear!

CONDUCT

I feel very strongly that advisors should crack down hard on the teens. A little kick, without a lot of noise, and without it going up over their head, is more than acceptable if you are dancing with your own club members. However, if you are in a square with adults or someone who doesn't like to kick, then don't kick at all. You will only turn them against dancing with the teens.



When at another club, it is more than important for the teens to mix and mingle in with the other dancers. This will make the others feel that the teens are friendly and that they are trying to get to know others. When another club comes to visit the people in your club should make an extra effort to go up and split the visiting couples up and dance with them. They should also make sure that there is someone there to welcome them when they arrive.

You should discourage any loud, boisterous, rowdy behavior, even in your own club with only club members present. If you let it go on in your own club, then the kids will not realize they are doing it when they are not supposed to. Also if some are loud, then more than likely they will keep others from hearing the caller.

We all realize that in a teen club it is rather hard to have a meeting in the middle of the dance. They are wound up for dancing and to have to sit down and listen is almost too much to ask. Meetings should be 20 minutes at the very longest. Get done what you have to get done. You still must demand order and silence and cooperation.

CLUB VISITATIONS

So many adults say they are so happy to see the young people square dancing. They believe that square dancing is so good for the kids and they seem to have so much fun. So why not make the teens feel as though they really are a club? Make them feel that theirs is a club that people do recognize as a dancing club, someplace where one can go and have fun, and a

place that ADULTS as well as other teens want to come to dance.

ACCEPTANCE

I realize there are very many reasons why adults don't care to dance with teens, but I am positive that there is not one adult in the whole entire circle of square dancers who could stand up and honestly say that it is in the ethics of square dancing that you may walk out of any square for any reason or hesitate at any time to square up with anyone. Teens are just as human as adults only a little younger. I am sure, that any teen who has experienced the feeling of an adult walking out of his square, or of not being accepted at an adult club, DOES feel that there is a generation gap of some kind.

I would like to ask festival organizers one small request. Would you please try to locate the teen dance as close as at all possible to the main adult dances? A lot of parents don't like to take their kids all the way across town just to dance, only to have to go back and get them in a little while. It helps to make a better dance when close enough for the adults, to come over and dance with us for a while, and then walk back and dance with the adults again and vice versa.

We feel, as teens, that everything has its own place and time. None of us teens feel there is a single thing wrong with drinking. But, we do feel that the place for drinking is not at a square dance. I have run into "after parties" where alcoholic beverages have been sold and served right at the after party dance. The first year no one under 21 was allowed without parent or guardian, and this year, we were barred completely from the dance until drinks were no longer served.

CONCLUSION

I am more than sure that there are many points here which can be debated on and fought about from now to eternity. I only hope that somehow this has helped someone somewhere in the understanding of the feelings and the workings of a teen club.

CALLER-LEADER DIRECTORY



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

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

Ken Oppenlander
319 S. 6th St.
Manhattan, Gs. 66502
Festivals, Clubs, Workshops

Russ Perfors
992 Tioga Trail
Willoughby, Ohio 44094
Rustle your bustle with Russell

Bill Ryan
138 University
Buffalo, N.Y. 14214
Recording on TOP, tours
Charlie Trapp
23 Sunnyside Ave.
Hanover, Mass. 02339
You call for me, I'll call for you...

Maurice Warner
R.D. 5, Warner Rd.
Rome, N.Y. 13440
Tell your corner, for fun call Warner!

Gene Webster
1803 Heather Lane
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
2904 Northeast Dr.
Austin, Texas 78723
Square Tunes recordings for fun
Clyde Wood (453-2137)
3210 N.E. 39th St.
Kansas City, Mo. 64117
Open dates— You ring, I'll sing!

Francis Zeller
Box 67
McCracken, Ks. 67556
72-74 Calendar available— vinyl cover

Gene Webster
1803 Heather Lane
Port Clinton, Ohio 43452
Open dates — western style
Leaving March 25, 1973 on
Tour: Southern Ohio, Ky.,
Tennessee, Georgia, Florida.
Open dates — special rates!

Bob Beau
59 Sycamore St.
Millbury, Mass. 01527
Now booking 73-74

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

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

Louis Calhoun
635 Suthard Drive
Madisonville, Ky. 42431
Calling tours

Mal "Yikes" Cameron
6 Laraway Ct. Apt. 3C
Derry, N.H. 03038
Calling on TOP

(Yodelling) Jack Cloe
3507 Drumm
Independence, Mo. 64055
Traveling full time—booking for 72 & 73!

Jim Duckworth
3404 Colson Court
Louisville, Ky. 40220
Weekends, write for open dates.

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

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

Dave "Hash" Hass
P.O. Box 5
East Hampton, Conn. 06424
NOW booking for 1973-74.

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

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

Teamwork in Tucson



MANY HANDS JOINED
TO BUILD A NEW
SQUARE DANCE CENTER

by Leonard Watson
Tucson, Arizona

Years ago a group of square dancers decided to form a square dance organization, and they called it the Old Pueblo Square Dance Association. (OPSDA). They talked about a place to dance independent of the schools, which were getting out of line with their prices. An army mess hall was found and rented on a yearly basis. Many changes were made in this building, the owner responsible for the outside and the Association for the inside. It would hold about ten squares comfortably. The floor was wood covered with red linoleum. Much time and money was spent on it. Association members talked about a building of their own and in the meantime fixed up the old one.

Then a change took place. A few got together and said, "Let's do something," and they did. Money raising ideas were brought up — dances, rummage sales, donations, raffles, barbecues, bazaars — and the festival profits were ear-marked for the building. Countless articles were offered for the cause. Even dogs were used to make money. The scrap flooring was made into articles to be sold. Firms and businesses were solicited; individuals made donations. The members donated their time and skills and plain old backbreaking labor. Construction people loaned their equipment with operators.

The first step, after the acquisition of the property, was a building plan. Member Orville Smith's son Don is an architect, so he drew plans for the

building.

Among the almost 500 members are men in almost every phase of the building trades, so materials were assembled and labor was supplied by the membership.

For such an undertaking, a construction superintendent is needed, and among the membership is a professional, Bill Dotson. For the wiring they had Jim Stogsdill, one of their callers, who has Pima Electric Co. Stanley Coates of Anderson Concrete did the cement finishing, Karl Mordhorst and Robert Bagshaw did the plumbing, Don Soulvie, who is a friend of a member, installed the maple flooring, and Bob Baron of Acme glass did all the glass work. Everybody helped.

Much work had to be done before the roof trusses could be placed. These weighed 1200 to 1500 pounds. The members made and placed the supports for these trusses. We were fortunate to have a crane with operators donated to do this for us. The herculean task of roof sheeting was started. This sheeting is 2 $\frac{3}{4}$ x 6" wide spiked with 8" spikes every 30" to the adjacent one and to the trusses. The decking was twisted and bent, almost every piece had to be drawn down with bars and clamps. All this in the sweltering heat of Tucson's summer weather. It seemed like an endless job, but the last board was finally placed, to the relief of all.

After the roof decking was in place, the air conditioning people started to

cut the holes for the cooling and heating. The trick in this was to miss those 8" spikes driven thru the decking. The roof was sprayed and we were under cover. The rest rooms were partitioned off, dry-walled and painted, and the fixtures installed. Others worked on the floor.

All the work is not done, but the deadline was met and there is a place to dance. A considerable loan helped to finance this building. Without it, it would have taken much longer. There is still work to do on the sound. The lobby is carpeted, but the outside must be landscaped. Is there any other place in the country where the callers get the RED carpet treatment?

The building was valued at \$133,000 for insurance purposes. And Don Leonard, one of the center's managers, estimates it cost the membership about half that in actual cash outlay. Orville Smith is co-manager with Leonard.

The group has sponsored an annual festival, and will observe its silver

anniversary in 1973 at the Community Center. In the past, people from 33 states and Canada have attended the Tucson festival.

The new building is so constructed that it can be divided so that both classes and advanced dancing can take place. It also has a meeting room and kitchen facilities, and will be available for other groups when the square dancers are not using it.

This CENTER was built by the co-operation and efforts of square and round dancers of all ages. Some people traveled over 30 miles one way to help. It has brought a warm feeling of friendship among the workers. The participation has been high, each doing what they were able. The story (and it is a story) will never be completely told but the happenings and the doings will live forever in the minds of those who took part. Many pictures have been taken. Some day they will be organized and preserved for future dancers to visualize the building of CENTER.

THE SOUND WITH THE SOLID BEAT



NEW RELEASES

JK-132 You Are The One
 Caller: John Hendron

PIL-1011 Perfect Harmony
 Caller: Carl Hanks

RECENT RELEASES

JK-131 False Hearted Girl
 Caller: Dick Jones

PIL-1010 Red Roses For A Blue Lady
 Caller: Randy Anderson

NEW LONG PLAY JK-1201

10 Great Singing Calls — 6 Great Callers

SIDE 1

REAL TRUE LOVIN— Ken Anderson
 FOOTBALL HERO— Kip Garvey
 RING OF FIRE— John Hendron
 ME AND BOBBY MCGEE— Red Bates
 WHEN THERE'S FIRE— John Hendron

SIDE 2

RAINDROPS KEEP FALLIN— Ken Anderson
 SANTA CLAUS— Dick Jones
 AVERAGE PEOPLE— Phil Adams
 L.A. INTERNATIONAL AIRPORT— J. Hendron
 PUT YOUR HAND IN THE HAND— K. Anderson

at your dealer or order direct

NEW ROUNDS

JK-508F FOR THE GOOD TIMES
 Howard and Phyllis Swanson

JK-508R RHYTHM IN THE RAIN
 Dick and Marlene Bayer

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



KNOW YOUR P's and CUES

by Jim & Lois Coy
Bowling Green, Ohio

from The Squared Circle, Promenade Magazine, Toledo, Ohio

Do you have trouble in knowing your "XIF" from your "XIB"? Does "CCW" confuse you as much as a Latin translation lesson? If these are your problems, perhaps you'd better continue on with the balance of this article.

In general, round dance cue sheets use standard abbreviations and symbols. If you take time to acquaint yourself with these, you will find that reading a cue sheet can be just as simple as reading the newspaper.

The following list is considered to be standard and acceptable in Western round dance literature, and you will find very few that are not listed here;
ROUND DANCE ABBREVIATIONS

- &—And
- B & C—Bow and Curtsy
- Bal—Balance
- Bk—Back
- Bwd—Backward
- COH—Center Of Hall
- CP—Closed Position
- Cpl—Couple(s)
- Ct—Count(s)
- CW—Clockwise (Right-face)
- CCW—Counterclockwise (Left-face)
- Diag—Diagonal(ly)
- Fig—Figure
- Ft—Foot
- Fwd—Forward
- Intro—Introduction
- L—Left
- LF—Left-Face
- LH—Left-Hand
- LOD—Line of Dance (CCW around

room)

- M—Man, Man's, Men
- Manuv—Maneuver(ing)
- Meas—Measure(s)
- Mvt—Movement
- Opp—Opposite (foot or hand)
- pdb—Pas De Basque
- Pos—Position
- Prog—Progressing
- Pt—Point
- R—Right
- RF—Right-Face
- RH—Right-Hand
- RLOD—Reverse Line of Dance (CW around room)
- ROM—Round-Of-The-Month
- R/D—Round Dance(ing)
- S/D—Square Dance(ing)
- SCP—Semi-Closed Position
- StPos—Starting Position
- Swd—Sideward
- Twd—Toward
- Wt—Weight
- W—Woman, Woman's, Women
- XLOD—Across Line Of Dance
- XIB—Cross In Back
- XIF—Cross In Front
- SYMBOLS:
- / End of first half of a count
- , End of a count
- ; End of a measure
- Hold or wait during count of measure

Now turn to any "ROM" cue sheet and see how much this list will help you in "deciphering the hieroglyphics".
Good Luck!



GRENN

Newest Rounds

GR 14159

CHARISMA

Waltz by Roy & Phyllis Stier

HIGHBALLIN'

Two-step by George & Eileen Eberhart

Newest Flip Square

GR 12135

MACK THE KNIFE

by Earl Johnston

Newest Mixers

GR 15014

¾ TIME MIXER

by John & Mona Kronholm

UP COUNTRY QUICKSTEP MIXER

by Al Rowland

TOP

Newest Flip Square

Top 25258

SUNFLOWER

by Chip Hendrickson, Newtown, Connecticut

Twelgrenn

(Dealers Only)

We stock PACKAGING materials for shipping records:

DJ envelopes (self-sealing brown paper)
for shipping 1 to 5 of 45 rpm

7"x 7" cardboard pads

12"x 12" cardboard pads

Glass filament tape (to seal boxes)

Boxes for 25 of 45 rpm

Boxes for 50 of 45 rpm

Boxes for 75 of 45 rpm

Boxes for 6 of LP's



High Peaks Hearsay

Bernie & Dot Baker

We have only recently become interested in Western Club Square Dancing and are members of the first class in Lake Placid. In fact my wife and I have been elected to be the first presidents of the upcoming club when this class graduated. We have laid heavy plans for the club and wish to beg a helping hand from your publication. If you were to publish this letter I think it would be tremendous since our task is a big one.

As soon as this class graduates, (as soon as the presidents receive their diploma) the club will be in action.

The club has set its sights upon making Lake Placid one of the Square Dance Capitols of the country. Lake Placid, the Olympic Village since 1932, famous the world over as a Winter Sports Capitol, plus being a famous summer resort and a popular convention site, is now only starting to hear of western club dancing. The facilities here are tremendous with the center of activities being the famous Olympic Arena with approximately 50,000 square feet of danceable space. With careful planning, we could produce another 50,000 square feet around town. The local Chamber of Com-

merce's boast of its ability to book some 5,000 beds in a 20-mile radius is certainly a big help to our plans.

We have the best kind of experienced personnel here and have hosted all kinds of events except square dancing. Starting February 26, Lake Placid hosted one of the world's most renowned winter sports events for 10 days, The World Student Games of F.I.S.U., with 23 Countries entering competition. This is the first time that this event has been held outside of Europe. The Yearly Rotary International Convention is held here; two years ago Lake Placid hosted the NCAA Hockey Tournament here; three times the World's Bobsled Championships have been held here and will be again in 1973.

Our events must be planned in the spring and/or fall when the ice is off the rinks in the Arena and we plan to fill the town with nice square dancing visitors.

We are looking forward to a rewarding life and club in western square dancing and we hope to see you all dancing in the High Peaks Area of the beautiful Adirondack Mountains of New York State. We would welcome all correspondence and tips and advice.

FEEDBACK

Congratulations on covering all of square dancing. Too many callers grab that mike and blast off about the crude, hillbilly, off-the-farm barn dance as compared to the modern square dancing. To many this is the only kind of dancing (square or otherwise) they have ever done or seen or heard of even! To the good folk' who have enjoyed the other type, such remarks don't set too well and may drive them away. Many times I've had people say to me, "Oh, that's right, you do that high fallutin', citified, nose-in-the-air kind of square dancin'. The kind that only your group can dance—nobody else!"

That's an opening and I explain the main differences are that we have to learn and practice until we can do almost automatically about 75 basics; we have to listen to the caller for we never know what he will command us to do; and everybody is working rather than the visiting couple idea as in the Eastern style dancing. Then I assure them I like to square dance — period!! Whether it be Contra, Quadrille, Eastern, Western, Northern or Southern, I'm in favor of square dancing and enjoy dancing with everybody — even my shadow and the dust mop or broom! I have square danced since I was 4 years old — and that's over 54 years — and I still love it!

I've danced where the caller was dancing in our square and where he was dancing in another square.

I've danced when the caller stood on a chair and shouted the calls (other than at Silver Bay during a blackout!) Back in the days when I was a young 19 year old school marm I enjoyed the kitchen hops they had at the home where I boarded. We had an early supper to let the fire go out so they could put the kitchen stove out on the back porch. We danced one set in the kit-

chen and one in the parlor. The men had to take turns as their numbers were called. As the young school marm, I was the belle of the ball and just stood at head couples' place as the fellows took turns dancing with me. The music was an organ and a fiddle. The fiddler called. One Saturday night a dance was held at another home 20 miles away. About ten o'clock after we had all gone to bed a couple of fellows drove into the yard, awakened the man of the house and asked if I would like to go to the kitchen hop as they lacked a girl to make a second square. Of course I was willing! Whether I was so anxious I didn't take time to dress or whether I figured I'd be at the dance only a short time, I'll never know but I slipped my bright red wool ski suit with the warm flannel lining right over my flannel pajamas and off I went to the party. They hadn't taken the stoves out and it was roasting but I couldn't take off my jacket and ski pants and dance in my pajamas, so I just suffered.

About four in the morning the dance was over and the fellows tried to take me home but it had snowed and they couldn't get back to where I boarded. They had to take me to my own home. My father and mother were very understanding parents and advised me to dress properly in the future. Maybe that's why I'm such a crank on dressing properly now!

I'm waiting to see in print two of father's expressions when he used to call for us kids to dance: "Pick them up, feel their heft, Shake them 'til their garters crack." (My, wasn't that rough dancing?) And at the end of each dance or tip, he'd say "Mud said, Kelly, and we want our pay!" Never could figure out what that meant!

When calling for a group of dancers

Continued on Page 47

TAKE ME

NOTE: An interesting panel discussion on "Caller-Dancer Relationships" will be held on Friday morning at the National Convention in Des Moines. Check your program for time and location.



TO YOUR LEADER

by Lib Eddy

A little green man appears in the doorway at your club dance and squeaks out the phrase "Take me to your leader." The treasurer, sitting at the table just inside the door, hesitates a bit.

Who is the leader? Is it the club caller? The club president? The caller's wife? One of the other officers? Or is there someone else to whom members turn when a problem arises or advice is needed?

Take a look, mentally, at your club. To whom would you usher the little green man?

Every group has leadership potential hidden among its members. Where once leadership appeared to be a certain "charisma," an inborn gift, and one either possessed it or not, through studies that have been made in recent years, sociologists know that leadership abili-

ty can be developed. The potentials can be channeled, skills can be learned and applied, abilities can be put into practice. If your group seems to have no leader, maybe you're the one who will give it direction.

Every group needs a leader. Think of the successful square dance groups in your area. Aren't they all characterized by strong leadership? Many folks presume that a "leader" is one who will do all the work in a club. Not so. A leader is one who can get others to work together for a common goal. A leader is an "enabler."

Some clubs have more than one leader; this is not necessarily a clique, just a group who work together to get a job done. This is constructive leadership. If two or more leaders are pulling in opposite directions, this is destructive leadership and results in a situation where a third leader or mediator is

sometimes necessary. Democracy also comes into play here where the majority rules in the final outcome.

Often we think of the caller's role as that of teacher and recreation leader and the officers' roles as that of organization. Who fills the third role of leadership? Some of these "unassigned" duties could be: listening to both sides of a disagreement, suggesting fair solutions that will result in the fewest disgruntled feelings, bringing in new ideas, encouraging "brainstorming" and exploration of thoughts, approaching club problems with an open mind and a sense of humor and "keeping one's cool." This leader knows people and understands what may lie behind the facade presented to the public, whether it be a cry for help, a need to be accepted, a desire for fellowship in a group. This leader will recognize the truths on both sides of a question and argument, and do his best to iron out the differences.

These tasks hold no official title for the person who assumes them. They may even be carried out by more than one person, or by different people at different times. Anyone who has been a member of a group for any length of time will recognize the situations that arise and the need for solutions. Square dance groups are only slightly different than the average social club, in that dancers participate in a physically active hobby which unites the members, although briefly, in small groups. However when emotions or personalities become involved, the same difficulties arise as in most groups.

Since no square dance group wants to lose members, especially because of hard feelings, it falls on someone to assume the role of leadership in ironing out difficulties, smoothing ruffled feelings, keeping the fun in dancing and being together, and suggesting new ways to meet problems.

Who is your club's leader?
It could be you!

Weber Western Wear

104 WEMPE DRIVE — CUMBERLAND, MD. 21502 — PHONE (301) 724-2925

"CLOUD NINE" COMFORT by Coast Ballet



PRINCESS — An unlined pump with an elasticized throat, full 1/4" foam cushioned innersole and a 3/4" heel.

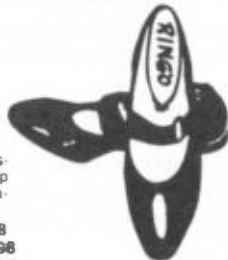
WHITE or BLACK ... \$7.98
GOLD or SILVER ... \$9.98

PLUS POSTAGE

RINGO — Unlined with an elasticized throat, an instep strap joined by an elastic ring. Cushioned innersole and 1/2" heel.

WHITE or BLACK ... \$8.98
GOLD or SILVER ... \$10.98

PLUS POSTAGE



ADD \$1.00 FOR POSTAGE,
INSURANCE AND HANDLING.
NO C.O.D.'S.

**SPECIAL RATES FOR
NEW CLASSES.**

Please Write For Details.

ALL COLORS

Colors: RED - PINK - HOT PINK
-ORANGE - YELLOW - LAVENDER
-LT. BLUE - BROWN - LIME GREEN
-BONE - NAVY BLUE

available on 24 Hour Service.

Price of Colored \$9.95
plus Postage Charge

Specify **ROUND** or **TAPERED TOE**
as shown.

SIZES: 4 thru 11
WIDTHS: MEDIUM or NARROW.

Tapered



#33

Rounded



#22

Puzzle Page

Hidden in this word puzzle are 40 terms and figures used in square dancing. All can be found in the pages of the Workshop section of this issue.

t r a d e s a l l e m a n d e
 r p s a l q f a n t h i n g e
 a b w e i u y d n e b u a v l
 i o i h n a s p a s s t h r u
 l o n m e r s i d e f u h j c
 z m g e u e w c f l a r e a k
 s e t n p t l h e h n s g r
 a r h b e h b a r g e t h r u
 s a r o e r o i n g v h a p r
 h n u m w u x n c d i r l e h
 a g z a s c o o t f d u f e t
 y k f l u t t e r w h e e l r
 q c o a m l a d i e s a a o a
 b a l a n c e r e i x i d l t
 d b d c i r c u l a t e l m s



LAST MONTH'S PUZZLE

s t o r m y b a r g e
 q u i e t a f r o n t
 u r a l s a l a d d o
 a n d n i c e r a s k
 r a a d e s f i r e
 e n t h e y r e r u n
 t h u s u s s
 w h i m m o r e o b
 l i r i s f o c a l n o
 s l s c o r a l w e t
 i n t u r n s h a s h
 a g r e e d t r a d e
 s e n d s e m i t

Don't let the square dance world PUZZLE you..... Subscribe now!

A AMERICAN SQUARE DANCE

P O B O X 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.

One Year at \$3.

(FIRST TIME SUBSCRIBERS ONLY)

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP CODE _____

Dancing Tips

by Harold & Lill Bausch

"Dancing Tips" could be ways to become a better dancer, but we were told this column could cover a variety of topics that we felt would be interesting to dancers in general. So, don't be surprised what you find in this column.

For example, have you thought of the many fringe benefits your hobby of Square Dancing has given you? New friends, a new outlook on life, probably more tolerance of others, and socially meeting new people much more easily than before.

One benefit that has developed in recent years is the traveling we do as square dance groups. The fact that the majority of our group will be square dancers assures us that we will have active and fun-loving people with whom to travel. We have taken two tour groups to Hawaii in the last two years and will take another group to Europe early this fall. We are looking forward to a real "Hum Dinger" of a trip in 1973 to Australia, New Zealand, Fiji and Hawaii, along with the Burdicks and the Lehnerts.

We have found that by taking a group we get better service and cut down on confusion and wasted time. Any one going with us goes for less money than if they made the trip alone, and all the worry and headaches are taken care of for him. We get lower prices on airline tickets, group rates at hotels and for our tours. We organize side trips, arrange for luggage handling, and even see to it that the contractors live up to what they said they would do. It is surprising how important it is to have someone who can do this.

I could fill pages and pages with incidents we have had, but I won't, let me just say that I have learned to

speak up and be heard. Sometimes we must talk back to the bigshots, the next time we must use a bit of psychology on them to get what we want. The fact that you represent a large group of paying customers sure does help at a time like that!

Most people today do not have time to waste when traveling to distant places and we find that by organizing our tours in advance we are able to see more and miss less than if we tried to set up side trips and special events after we had arrived at our destination. Here is where our connections with travel agents help. These people know what there is to see, and they know what one should pay for such trips; consequently, we are not at the mercy of fast operators.

The one thing we have going for us that most tour groups do not have is our common interest in square dancing. This sort of ties our whole group together; we get acquainted fast, have more mutual trust, and more fun.

The planned trip to Australia and the other South Pacific areas is one that Lill and I probably would not have tackled alone, for it is quite a venture. We are happy to be working with the Burdicks and the Lehnerts.

If you have dreamed of a trip such as this, you owe it to yourself to make it a reality. Send for information on this tour — no obligation incurred.

KALOX—Belco—Longhorn

NEW ON KALOX:

K1131 WAIT FOR THE LIGHT

Flip/Inst. Caller: Harper Smith

NEW ON LONGHORN:

LH 194 FIRE BALL MAIL

Flip/Inst. Caller: Bill Peters

LH 195 SEASHORES of OLD MEXICO

Flip/Inst. Caller: Lee Swain

NEW ON BELCO:

B250A TRY IT YOU'LL LIKE IT

Two-step by Art 'n Evelyn Johnson

B250B GOOD LOSER

Two-step by C.O. & Chris Guest

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



Guest Writer: ED MOODY, Hollis, N.H.

After stubbing my toe many times over the past score of years, I finally stopped and attempted to analyze why I did it.

What was the result of this stubbing? Why did some sets uncoil and clash in different directions, attempting to do some simple figure that was oh-so-clear in my own mind? Simply because in my talk-thru I assumed they were as well versed in that dance's procedure as I was and I had in my talk-thru failed to clearly tell them what followed what and how. Somewhere along the line I had skipped one point, and that's all it takes.

Caller after caller has experienced the same pitfall. You read in some square dance magazine a smooth-flowing, interesting pattern, run thru six or seven or more records to find one that fits, then practice calling it to smooth yourself out. Friends, you are only about one quarter of the way ready to use it publicly!

Let me cite just one example of how I stubbed my toe in the very near past. I had done the preliminary work on "Soderberg's Double Quadrille," executed as a double quadrille and not a contra, using the figures I had put in my notebook some years ago. Then at a Callers' Meeting I tried it out. When I came to the star figures and the grand right and left in fours, things happened, and how! Nobody knew with whom they should star or do the following grand right and left. Sixteen people were going thirty-two different ways at once. True — I saw enough material performed to create about four new and different pleasant patterns to that music but the performance

was a minor riot. I just hadn't told them in my talk-thru that those figures should be done internally by each double couple in the one, two, three and four positions. Luckily on my part this was a try-out testing before I used it at an open dance.

And right there I found the answer to a problem that had been causing me to stub that toe once in a while over the past 20 years.

Friends — every one of you — new or "old" callers — you must have some group where you can try the patterns that interest you, giving what you think are ample verbal directions in the talk-thru, then calling the dance for them to try out. That group should know you well enough so that with mutual discussion when the dance is finished you can see what, though crystal clear in your mind, you failed orally to make clear to them.

I recall the methods of one nationally-known and famous caller who possessed a very generous repertoire. I danced to his calling many, many times and as I look back his talk-thru for each different dance was year after year as unchanging as the music his fiddler played for that particular figure. Years of experience had taught him exactly what to teach his dancers before the music started. I don't know his method of developing his introductions and will never know, as he is now gone, but he had filtered and screened his words to a point of short but clear explanations covering the complete figure.

At this time it would seem to me the safest way to put your oral instructions in best possible shape is by trying your new figures out on a group of friends and heeding their comment as to how the instructions and the action to music could best be interwoven. It seems that to eliminate plenty of toe-stubbing three different elements should be memorized: A—The procedure of the figures of the dance. B—The proper words to fully acquaint your floor with those procedures. C—Your words of calling the commands to music.

Sketchpad Commentary

A YEAR AGO, WHEN BRUNO WAS A BRAND NEW CALLER, ALL THE KING'S HORSES COULDN'T GET HIM ON STAGE TO CALL A TIP.....



NOW IT WOULD TAKE A TEN TON TRUCK TO MOVE HIM OFF
24 THE STAGE AS HE CALLS 20 MINUTE TIPS AT BREAK-NECK SPEED...

Single Square Dancers U. S. A.

**2nd ANNUAL
DANCE-A-RAMA
Sept 1, 2 and 3, 1972**



All Square Dancers Welcome!!!

**HOTEL OKLAHOMA
Oklahoma City, Okla**

Please complete entire form and return to JOE B. ELLIS, 3926 S.E. 11th., Okla. City, Okla. 73115

ADVANCE REGISTRATION APPLICATION

(Please type or print clearly)

Name _____

Address _____

City _____ Zip _____

ADVANCE FEES: Check where applicable
Fees Per Delegate: (Indicate dates attending, enter fee and total.)

Fri. Sept. 1 @ \$1.00	\$ _____
Sat. Sept. 2 @ \$1.75	\$ _____
Sun. Sept. 3 @ \$1.00	\$ _____
Souvenir Badges @ 35¢ each	\$ _____
Souvenir Programs @ 75¢ each	\$ _____
MAKE TOTAL REMITTANCE FOR THIS AMOUNT ONLY	\$ _____

USE NAME you wish on
your Souvenir Badge.

Make check or Money
Order payable to
JOE B. ELLIS,
General Chairman.

July 10, 1972 is the
DEADLINE for refunds.
No confirmation by mail
after August 1, 1972.

This convention, which was founded by Joe B. Ellis, is in its 2nd Annual-Event. Last year after having over 10 states participating, we are expecting over 30 states this year. Our colors are red, white and blue.

places to dance



Would you like to visit and dance in exciting Hawaii, New Zealand and Australia on a 2-3 week tour in July, 1973 with Burdicks, Lehnerts, Bausches, as hosts. Sponsor: Square Dance Magazine, Box 788, Sandusky, Ohio.

FOUR GREAT WEEKS OF DANCING
Fun Fest, Swap Shop, Rebel Roundup, Accent on Rounds w/Squares, Spring & Fall 1972. Write Fontana Village Resórt Fontana Dam, North Carolina 28733

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

2nd Annual Event for Single Square Dancers, U.S.A., for all square dancers; All 50 states expected. Oklahoma City, Sept. 1-3. Write Joe Ellis, 3926 S.E. 11th, Oklahoma City, Ok. 73115.

4th ANNUAL SEPTEMBER FEST
Sept. 23-30, 1972
Dancing in two air-conditioned halls at Kentucky Dam Village State Park
Write: Box 190, Murray, Ky. 42071

CAMPER/DANCER VACATIONS—1972
in the Blue Ridge Mts. 11wks. & 4 wknds.
Top callers, good hall, shady sites, boats, swim, near golf. **ROUND-dez-Vous Lodge**, Rt. 7, Box 688, Asheville, N.C. 28803.

BOAT CRUISE AND DANCE, Kelley's Island, Lake Erie, afternoon and evening, July 23, Gene Webster & Stan Burdick calling. For information, write S. Burdick, 216 Williams St., Huron, Ohio 44839

Square & Round dance: Memorial Day to Labor Day. Top callers — 50 square hall. Campsites, cabins, lodge rooms. Private lake, boats. Write for brochure: **Cherry Ridge Vacations**, RD 3, Honesdale, Pa.

FAR WESTERN S/D CONVENTION, July 13-15, 1972; Memorial Coliseum, Portland, Oregon. Write Shep & Bev Sheppard, Gen. Chmn., 12730 NE Rose Pkwy, Portland, Ore. Go Far West Where The Dancing Is Best!!!!

7th ANNUAL SHINDIG, June 30, July 1,2, DiLido Hotel, Miami Beach, Fla., Beryl Main Gary Shoemaker, George Hinkel, Les Linn & Beatties. Write Dot Schmidt, 200 NE 169th St., North Miami Beach, Fl. 33162.

CAMP AND DANCE— POTATO HILL—Boonville, N.Y. (North of Utica) Club level dancing every Fri. & Sat. all summer. Holiday weekends. Ed Fraidenburg, Mon. Aug. 14. Write J. Uebelacker, Buskirk, NY 12028

Oquaga 1972; 4th Annual Calendar Square and Round Dance Weekend: June 23-25, 1972. Scott's Oquaga Lake House, Deposit, N.Y. Contact: 31 Squares, 136 Seeley Ave. Syracuse, N.Y.

CARIBBEAN HOLIDAY Jet-cruise, Oct. 8, 1972, 14 days; \$559 up from L.A. includes 35+ meals, deluxe hotels and sightseeing. S/D enroute in New Orleans & Miami. Write John Campbell, 1040 Golf Ct., Mt. View, Cal 94040

SPRING GULCH BARN- dance every weekend, June, July, August. Write for complete schedule: Spring Gulch Barn, R.D. 2, New Holland, Pa. 17557. Special S/D Week, different caller every night, July 22 - 28.

"Let's go Dancing"

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

Jackson, Mississippi; Saturday, June 3
(Contact Emanuel Duming)

Asheville, North Carolina; Sunday, June 25
(Contact Infantinos' Round-dez-Vous)

Minerva, New York; Wednesday, August 9
(Contact Bill & Mary Jenkins)

Toledo, Ohio; Sunday, September 10
(Contact Jim & Mary Batema)

Kansas City, Missouri; Wednesday, Nov. 8
(Contact Jack Cloe)



STRAIGHT TALK

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

EUREKA, IT'S KINESTHETIA!



I have an idea how Archimedes felt when he ended up running nude through the streets of ancient Syracuse. I am confronted with a strange phenomenon which no doubt is common to many square dancers. I know many rather complex figures like relay-the-top or relay-the-deucey so well that I can do them while thinking about what I'm going to have for lunch ...BUT, let the caller slow the tempo or stop and workshop it and as often as not I will react as if I never heard of it before. I think I've found the reason — by studying, of all things, ants!!

Ants as a group do great things but as individuals they aren't very bright. I was reading a book on ants the other day that covered the mechanism of an ant's learning process, such as it is. The ants were made to traverse a very simple maze which most of them learned to handle. To explore the mechanism of how they learned, the experimenter did several things to the system to see if it affected the ant's memory of the maze. These included such things as: (1) Moving the location and orientation of the maze (to see if they were "keying" on anything external to the maze), (2) Substituting an identical new maze (to make sure that they were not following odor tracks), (3) Checking for the effect of photohorotaxy (the tendency of many lower animals to follow a well defined line between light and dark areas), and (4) Substituting a somewhat larger maze. It was this last test that made me sit up in bed and yell "EUREKA". The ants passed the other tests but when confronted with a slightly larger maze of identical design they no longer re-

membered! They learn by a process called kinesthesia — they remember how it *feels* to do it right. When the maze was made larger they had to take more steps to move from one part to another and it didn't feel right anymore.

That is how I, at least, remember a lot of calls — I remember how it feels. When the tempo changes it doesn't feel right and I'm just like that poor ant that can't remember any more. So next time you goof up just remember those poor confused ants and tell everyone that your kinesthesia isn't working.

by Ralph Freeman
from CALLS 'N CUES, Wash., D.C. area

	Lou Mac SQUARE DANCES P.O. Box 2406 Muscle Shoals, Ala PH. (205) 383-7585	
Mac Letson		Bill Claywell
DADDY FRANK LM 112 Caller: Bill Claywell		
LADY OF SPAIN LM 113 Caller: Mac Letson		
If not available at your record dealer, order directly.		

SINGIN' SAM MITCHELL

Singin' Sam is back home in Michigan, we have learned, from his hospital stay in Pennsylvania, where he was stricken with a heart attack. He was "airlifted" by private plane through the courtesy of a square dance friend. Latest word is that he will be recuperating and not calling dances until late summer or early fall. Cards may be sent to: Stonegate 114, 2700 Eaton Rapids Rd., Lansing, Michigan 48910.

Mix & Match



Edited by Fred Freutbal

Fred has dreamed up a standard adaptation for club level dancing and a corker of a challenge routine for those who can "slice a little hotter mustard." That BOOMERANG may be like "throwing a curve."

Head couples square thru, four hands around you go
Meet your corner, do-sa-do, one time around you go
Swing thru go two by two, the boys run to the right
Tag the line, you're doing fine, Cloverleaf tonight
Four girls square thru three hands around I say
Go to the corner, swing 'em, then you promenade that way.....
Tag line..... (16 beats)

Side ladies chain across, turn the girls around
One and three lead to the right, circle four hands roun
Head gents break, make two lines, forward up and back
Pass thru, the ends trade, and the centers U-turn back
Pass thru, wheel and deal, double pass right thru
BOOMERANG, and with the girl you meet star thru
Promenade the square..... Tag line (16 beats).....

WAGON WHEEL RECORDS

THE RECORD DESIGNED WITH THE CALLER IN MIND



WW 211

BABY'S COMING HOME

by **JERRY HAAG**
and the **WAGONMASTERS**

P.O. Box 364

Arvada, Colorado

scope records

TRY 'EM, THEN DECIDE
See your favorite dealer

LATEST RELEASE
SC 557

WHAT IS TO BE WILL BE
Caller: Earl Rich, Reno, Nevada
New Catalog Available

RECENT RELEASES:

SC 556 Today's Teardrops
SC 555 Teach The World To Sing
SC 554 Wolverton Mountain
SC 553 Good Loving Makes It Right
SC 311 Ruby/Ruby's Fiddle (HD)

P.O. Box 1448 San Luis Obispo, Cal.



Come on Along,

Say the Longs

 **Iowa**
a place to grow

Loren and Florence Long, general chairmen of the 21st National, urge dancers to come to Des Moines. There is still time to pack a suitcase and join the crowd. Here are some last minute notes from the Longs:

"The total registration as of May 1st is 9853. We have received registrations from every state except Maine and Rhode Island. We have over 350 callers registered. They are programmed in 5 different halls.

We think our education program is one of the best the National has ever offered. It includes the callers seminar, which will operate 4 hours a day for all three days of the convention. The education program will be climaxed Saturday morning with a seminar directed toward educators and leaders of various groups.

The program for youth includes a get acquainted party on Thursday morning, a youth style show on Friday and a special after party on Saturday night with a local western youth band.

There will be tours to various points of interest in the city, as well as an all day tour to the Amana Colonies.

We will wind up the convention on Saturday night with a combination barbequed beef box lunch and a country western show with some well known country western stars."

Exhibition groups performing at Des Moines include: Lamar Dudes and Dames; Maycroft Square Tappers;

Klassey Kats; Ban D Dos; Squarenaders; Rutherford County Dancers; Miami Twirlers; Promenaders; and Double Teacuppers.

Fairs and Squares Dancing Club is hosting a pre-trail and Smorgasbord Dance on June 20 from 7:00 to 10:30, at the Capital Lodge, 2340 East 9th, Des Moines, Iowa. Luther Rhodes will call.

If dancers are interested in earning their "Die Hard" badge during the 21st National, now is the chance! The "Die Hard" badge is won for dancing five nights in a row. This can be accomplished by starting off at the Fairs and Squares dance on Tuesday, dancing at the free Trail End Dance on Wednesday night at the Merle Hay Plaza or East Gate Shopping Centers, and at the National Convention on Thursday, Friday, and Saturday. To be able to dance five days in a row is a somewhat rare opportunity and one that should be fun.

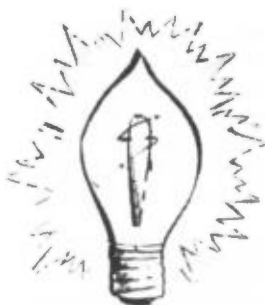
ATTENTION SOLO DANCER!!!!

When you arrive in Des Moines, and you have completed your registration formalities in the lobby of the auditorium, please come to the Solo Room which is just inside the main arena of the Auditorium. We will be looking for you there.

Things are being planned for Solo Dancers: A "Get Acquainted," After Parties, lots of good dancing and Iowa hospitality.

HANDY PARTICIPATION

- If you are getting in a rut*
- If you can't seem to square your barge.*
- If your bucket hasn't been stirred.*
- If there is friction in the club*
- If you feel like swinging*
- If your caller won't teach anything new*
- If your caller is long winded, help him*
- If you can't dance on the beat*
- If you can't grasp what the caller is saying*
- If you can't do the basic exactly*
- If your area has no square dancing*
- If you've lost your get-up-and-go*
- If you need a temporary break*
- If you can't do all the latest basics, relax, many will.*
- If a friend has dropped out of dancing, you need to.*
- If square dancing needs promoting in your area.*
- If you constantly goof the set, go in a corner and.*
- If you are in charge of refreshments.*
- If you haven't kissed your partner lately*
- If your rounds instructor has taught you how*
- If interclub events are planned*
- If club events conflict*
- If you've fought doing rounds with the squares.*
- If a party is what you need.*
- If you need to communicate and inter-relate, join in the fun*



GUIDE



- CIRCULATE
- NAVIGATE
- ROTATE
- MEDIATE
- OSCILLATE
- AGITATE
- TERMINATE
- SYNCOPATE
- TRANSLATE
- SIMULATE
- MIGRATE
- VEGETATE
- HIBERNATE
- DISSIPATE
- STIMULATE
- DEMONSTRATE
- MEDITATE
- PERCOLATE
- OSCULATE
- SCINTILLATE
- COOPERATE
- NEGOTIATE
- CAPITULATE
- CELEBRATE
- n and* INTÉRDIGITATE



E-Z MIXER

RECORD: Sherbrooke, Grenn 12024
by Jack & Helen Todd, Lexington, Ky.

FORMATION: Circle with couples in promenade position but with inside hands joined.

1-2 WALK, 2,3,4; BACK OUT, 2,3,4;

Walk forward four; back out to face center of hall in a single circle, W on M's right.

3-4 LADIES TO CENTER, 2,3,4; OUT, 2,3,4; Ladies to the center and back out.

5-6 MEN TO CENTER, 2,3, TURN LEFT FACE; OUT, 2,3,4; Men walk into center four steps turning $\frac{1}{2}$ LF on fourth step to face corner; walk four steps toward corner.

7-8 SWING

Swing corner twice, open up to start again.

Dance goes through as many times as desired.

Entire record is too long for most beginning groups.

With summer on its way, what could be better than to start with a ride on a Carrousel?

CARROUSEL (Swedish)

RECORD: Folkraft 1183

FORMATION: Double circle, all facing in. Girls form inside circle, hands joined. Boys place hands on partners' shoulders.

PART 1, Measure 1-4: All take sliding steps to the left, one per beat, 16 in all. Stamp on the last three steps.

PART 2, Measure 5-8: Still moving left, double time so that the slide becomes a gallop. Repeat PART 2 to the right.

At the end of PART 2, boys and girls exchange places and repeat from beginning.

easy level

by Bob Howell

MOUNTAIN MUSIC

Simple figure by Dick Jones, New Jersey

RECORD: Top 25031

INTRO, BREAK, ENDING:

All join hands and circle left

Circle left and do your best

All the way around that big old ring you go

Home you go, face your partner, do-sa-do

Back to back around you go

Swing that same little lady round and round

Men star left in the middle of the ring

Go home and find your partner

Swing that same little girl, then promenade

And sing with me, I like mountain music,

Good old mountain music,

Played by a real hillbilly band.

FIGURE:

(Heads) to the middle and come on back

Forward again and you circle left, once around

That inside ring you go, home you go

(Sides) to the middle and come on back

Forward again and you circle left, once around

That inside ring you go, home you go

Face your corner, do-sa-do, now bow down

To that lady, swing that same little girl

Then promenade and sing with me

I like mountain music, good old mountain music

Played by a real hillbilly band.

SEQUENCE: Intro, Figure twice, break, Figure twice, ending.

Here's another good one by John Fogg of Altadena, California, who writes, "I have been disabled for three years, so I have time to work square dances in the arm chair when I can't sleep and that is every night." Thanks, John, for sharing your wonderful thoughts with us!

IT'S BEEN A LONG LONG TIME

RECORD: Greenwood 9002

FIGURE:

Four little ladies promenade

Around the big old ring, home you go

Swing your man, everybody swing

Head two ladies chain across, turn em

Once around, same couples pass thru

Separate round one you go

Make a right hand star in the middle you go

Swing the corner lady round and promenade

Promenade around the ring and everybody

Sing: It's been a long, long time.....

BREAK:

Allemande left the corner girl and weave

Around the ring, it's been a long long time

Do-sa-do around your own

Men star left and then come home and then

You swing, allemande left and then

A grand right and left

When you meet your own you promenade

I haven't felt like this my dear, since can't remember when, It's been a long long time...

SEQUENCE:

Figure twice, break, figure twice.



The Greater Cleveland Federation of Square and Round Dance Clubs Inc. is happy to announce to its member clubs, individual members and friends that it has settled and resolved its controversy with the Sheraton-Cleveland Hotel arising out of the cancelled 1969 Buckeye State Convention.

The Federation and the hotel, now are preparing a greater, more spectacular and thrilling convention to take place May 31 to June 2, 1974.

The hotel promises to go all out for the comfort and convenience of all our guests, to make this future convention unforgettable.

Clarence Salak, Pres.



25TH CALLING ANNIVERSARY

Culver Griffin of Norwalk, Connecticut, this year celebrates his 25th anniversary as a Square Dance Caller. Culver qualifies as a modern-traditional caller, doing mostly singing calls, but incorporates into his programs some of the simpler and lasting Western figures and tunes. He still uses the live music of The Farm Hands orchestra at most of his dances. He is perhaps best known for his successful one-night stands and for once a month group fun dances rather than for club activity, but over

the years he has steered thousands of dancers into the club movement. He himself has been active and danced with clubs in Tennessee and throughout New England, particularly Connecticut, at various times.

Griffin commuted to New York City for 26 years to the Singer Company where he became Marketing Administration Manager. After six more years as Marketing Research and Services Manager with the Edwards Company in Norwalk, he finally gave up regular business hours to devote himself to the Norwalk Symphony Orchestra as business manager, and to spend more time at his favorite occupation, calling square dances.

Culver Griffin is a charter member of the Connecticut Square Dance Callers and Teachers Association,

GO FAR WEST

An added incentive to include the Far Western S/D Convention, July 13-15, in your vacation plans is the outdoor Beef Bar-B-Q on Saturday in one of Portland's parks. Bus transport will be furnished. Twenty major rooms provide 173,143 square feet of dancing room, all air-conditioned. The committee has worked to provide dancing and fun for all at the Far Western this summer.

GRAND SQUARE DANCER

Harry Finer, promoter and fan of square dancing in the Houston area was feted at a birthday party when he celebrated 77 years of age and 23 of square dancing. Six squares of friends attended the surprise party at which Harry was presented with a portable typewriter and other gifts, and a large birthday cake. Harry is a frequent correspondent to both local and national magazines, keeping the world informed of dancing activities in the Houston area.

HIGH LIFE AND SQUARE DANCING

Word has been received that because of the many letters sent to the Miller Brewing Company by leaders in the square dance field, their plans for a beer commercial featuring square dancing have been dropped.

CHALLENGE CHALLENGER

by Dewey Berry

This month we are going to follow up on the article in the May issue of American Squaredance about the Spinning Reels of Durham, N.C. Our article was written by Betty Eskins, and she is willing to have anyone contact her who is interested in starting an advanced level group. Betty has a lot of fresh ideas, and she just might have the information that could help you. Write to Betty Eskins, 2717 Duke Homestead, Durham, N.C. 27705.

The thirst for "something more" occurs in some people after they are secure in their ability to dance what is being presented at their club. This seems first to lead to visiting other clubs where the material is presented with the stamp of a different personality altering it ever so slightly.

Some scamper back to the security of their club after this experiment proclaiming the ineptness of a caller to whom they cannot dance. Others, of a thicker skinned variety, continue their quest and can soon be seen at home on many square dance floors, dancing easily to various callers.

For some reason they seek out a variety of calls as well, attending workshops whenever possible and reading almost any printed material available on square dancing. Sometimes a new caller evolves from this enlightenment and another field is served.

I firmly believe everyone should at least investigate the possibility of doing higher level dancing to fill the need for "something more" in square dancing. If they find this satisfying, great! They'll be around longer to enrich the activity with experience and stability as they provide an example for new

dancers.

We lose too many dancers needlessly, because in most cases there is a limit of available diversity for a dancer. You can only travel so much in search of different dancing material, and if you and your partner do not really prefer the coffee, cake, and dancing arrangement of a real fun club, you can easily begin to think that perhaps you were not cut out for square dancing after all.

Hey!! Wait a minute! I've been there. You DO belong, but your system demands a more varied and complicated form of choreography not readily available in all areas. You should try challenge before chucking the whole deal. Once you have mastered the basics of challenge, it can serve as a balance, giving you the variety you must have, and thereby allowing you to function as a valuable member of some regular open club.

"But," you say, "there is no 'high level' club around and no prospects of one being formed." Well, let's face it. This is not something you can adopt since it's available; this is something you want and you'll have to build it with tender loving care. Materials required are: (1) tape machine, (2) challenge-lesson tapes (it's better this way), (3) a hall or basement for dancing, (4) about six couples willing to learn, (5) a leader — one person to do the talking, (6) a glossary of square dance calls (since no one person knows everything).

It can be done. We did it in an area where this form of dancing was unknown, yes, even frowned upon. We're still a tape group (called Spinning Reels), and still pooling our dues to hire a live caller periodically. We have membership in our state square dance federation and our third anniversary coming up soon. If regular attendance spells interest, we have it from our membership of ten couples. Our members are still part of the local square dance scene *because* this challenging phase of the activity became available.

The Western Colonel Tie, an important part of our "uniform," lends itself to easy wear with a business suit or sports outfit, for all occasions. It is even dressier than the plain bow tie.





To wear it at all times not only creates a trademark for the wearer, but it also elicits comment as it is not a common sight. This usually leads into a discussion, and square dancing is easily brought in. People usually know so very little about it — where to watch a dance, how to join a beginners' class, that dancing is not what TV portrays it to be and so on.

Frankly, the Western Colonel Tie costs much less than the regular tie which is in style today and may be "item non grata" tomorrow because of variations in width, design and what-have-you.

*John Wyman
Cleveland, Ohio*


**DANDY
IDEA**



	L UCKY   RECORDS	
	<i>P.O. Box 5008 — Long Beach, California 90805</i>	
Don Shotwell	<i>Presents</i>	Bill Martin
May Release: LR 012	RAY OF SUNSHINE , called by Don Shotwell	
April Release: LR 011	MAY THE CIRCLE BE UNBROKEN , called by Bill Martin	
March Release: LR 010	SMILE IN YOUR STYLE , called by Don Shotwell	
Dec. Release: LR 009	RHYTHM VAMP , called by Wayne West	

 THE OX YOKES SHOP	#578 A FIVE TIER PETTICOAT \$7.98 plus \$1.00 Postage	
RUTH & REUEL DETURK 1606 Hopmeadow Street Simsbury, Conn. 06070	All time favorite tricot yoke. Outer skirt of crisp "nylon baby horse-hair," underskirt of nylon sheer to prevent scratchiness. Self-colored binding on each tier. White, red, black, pink, blue, maize, orchid, hot pink, apple green, gold, orange and royal.	
SEND FOR OUR MAIL ORDER CATALOG	P-S-M-L and XL	



BLUE STAR CARTRIDGE TAPES:

- 8 track: \$6.95 each plus 14c postage (12 dances on each tape)
1023— Marshall Flippo calling the Kirkwood tape in stereo
1022— Al Brownlee calling the Fontana tape in stereo
1019— Al Brownlee gold record tape
1016— Marshall Flippo calls in stereo

MERRBACH

PRESENTS

BLUE STAR ALBUMS:

- 1023— Marshall Flippo calling the Kirkwood LP in stereo
1022— Al Brownlee calling the Fontana, album in stereo,
half patter, half singing
1021— Marshall Flippo calls the 50 basics
1020— Bob Fisk calling on Blue Star

BLUE STAR 45 RPM RELEASES:

- 1926— I've Got A Song To Sing, Caller: Marshall Flippo*
1925— Spuds, Key G/ Thumbs, Key F (Hoedowns)
1924— My Pride, Caller: Dave Taylor*
1923— World Mixer, Author Unknown (Round dances)
1923— One More Dance, Clark & Ginger McDowell
1922— Monte Carlo Or Bust, Caller: Marshall Flippo*

DANCE RANCH RELEASES:

- 606— Do You Remember These, Caller: Barry Medford*
605— Joy Joy Joy, Caller, Frank Lane*
604— Sweet Misery, Caller: Barry Medford*
603— Everybody's Reaching Out For Someone, Frank Lane*
602— Help Yourself To Some Tomorrow, Caller: Frank Lane*
601— Don't Let The Good Life Pass You By, Frank Lane*

BOGAN RELEASES:

- 1245— I Saw Your Face In The Moon, Caller: Keith Thomsen*
1244— Someone Write A Perfect Melody, Caller: Lem Gravelle*
1243— Pave Your Way Into Tomorrow, Caller: Lem Gravelle*

LORE RELEASES:

- 1132— A Girl Like You, Caller: Art Galvin*
1131— I'm Gonna Write A Song, Caller: Johnny Creel*
1130— Knock Three Times, Caller: Don Whitaker*

SWINGING SQUARE RELEASES:

- 2358— Country Green, Caller: Jack Winkler*
2357— West Texas Highway, Caller: Ken Oppenlander*
2356— Charlotte Fever, Caller: Jack Winkler*

ROCKING A RELEASES:

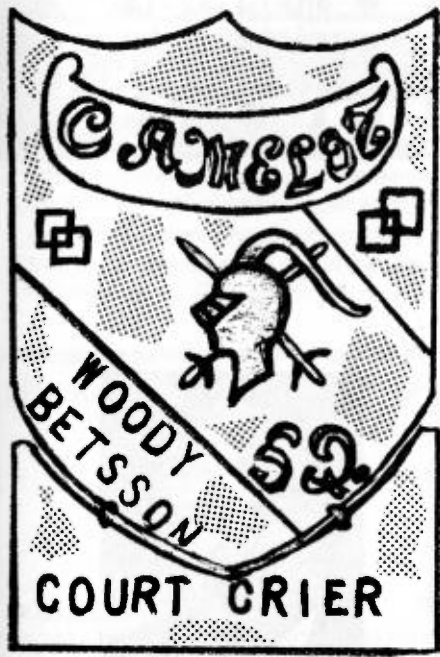
- 1356— Broken Hearted Me, Caller: Mal Minshall*
1355— Countryfied, Caller: Earl Wright*

* Flip Instrumentals

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



CAMELOT SQUARES



The one year old "CAMELOT SQUARES" derives its name from the Mobile Home Park, "Camelot Square" (in which the charter members reside), Federal Way, Washington.

The 13th Century is the theme for the club, the badge being a brown shield with a gold knight's head in the center. The colors are quite striking when all the knights and ladies are decked out in the club costumes of gold and brown.

The "Court Crier," (caller) Woody Betsson is assisted by his "Lady, Leta" in the teaching of the rounds.

Following is a quote from "Square

Country," which is a column by Lloyd Gilman in a local newspaper.

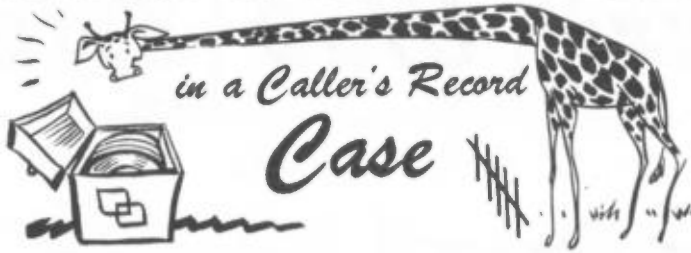
"Dec. 12, 1971 was a big day for the CAMELOT SQUARES, they celebrated their 1st Anniversary Dance and presented their famous Dance of the Round Table. Now this is something else again, you haven't lived until you've square danced around a Round Table. I can't describe it, but if you come to their 2nd Anniversary next year you will not only have the opportunity to watch but also join in. The dance was a smashing success, but with a group of people like those of the CAMELOT SQUARES, it's no wonder. To them there is no such thing as a stranger. I would like to see more clubs show their guests the warmth and friendliness as done by the CAMELOT SQUARES."



A special badge came into being that night, the badge of the Round Table. To earn this, members had to dance, square dance that is, around the Round Table.

The Court Crier, Woody, did a marvelous job of calling using only commands that can be done from a circle, with a few daisy chains to keep the dancers' interest and enthusiasm.

Steal a Little Peek



Dave Lightly, of Des Moines, Iowa, let us peek into his record case this month. Dave, a popular caller in his home area, is in charge of after-parties at the National Convention in Des Moines this month.

HOEDOWNS

- Little Betty Brown – Kalox
- Stay A Little Longer – Kalox
- Rubber Dolly – SIO
- New Craze – SIO
- Road Hog – Pioneer

SINGING CALLS

- Easy Lovin' – Mustang
- She – Kalox
- For Once In My Life – McGregor
- Sweet Misery – Dance Ranch
- Honey (All I Ever Need Is You) – Blue Star
- Why Baby Why – Windsor
- Baby's Comin' – Wagon Wheel
- Flat Footin' It – Wagon Wheel
- Look What They've Done To My Song – Top



B. & S. SQUARE DANCE SHOP

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



Dealer inquiries welcome on petti-pants & slips

50 yards nylon marquise—stiff cotton top, wide elastic band. Order 1" shorter than skirt. 4 tiers on 21" and longer, 3 tiers on 20" and shorter. Colors: white, black, yellow, pink, blue, forest green, red, multi-color.

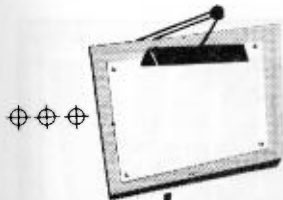
\$12.95 plus 75¢ post.
Sissy Pants- 6 rows lace-
\$4.00 plus 35¢ postage.

The shoe most square dancers wear. $\frac{1}{2}$ " heel with elastic binding around shoe. Strap across instep.
Black and White **\$8.95**
Yellow, Pink and Orange **\$9.95**
Silver and Gold **\$10.95**
Sizes 4 to 10 — Med. and Narrow



Postage paid, Immediate delivery.

Indiana residents add 2% sales tax



◆◆◆◆◆ **Product Line**

SQUARE DANCE!

TRY IT YOU'LL LIKE IT

Square dancers, too, hop on the bandwagon with the current catch-phrase from the commercial. These bumper stickers were originated and distributed by two caller and dancer organizations in the Springfield, Massachusetts area. Information on obtaining these or having similar ones made up is available from Russ Moorhouse, 96 Cornell Dr., Hazardville Station, Enfield, Conn. 06082.

Mustang and Lightning S



- MUSTANG**
 MS 144— PLEASE HELP ME, I'M FALLING
 Caller: Chuck Bryant
- MS 143— YOU BRING ME SUNSHINE
 Caller: Dave Smith
- MS 141— DADDY FRANK
 Caller: Curtis Thompson
- MS 140— BILOXI
 Caller: Larry Jack
- New MUSTANG HOEDOWN**
 MS 142 RIDIN' ON/ MUSTANG SPECIAL
 LIGHTNING "S"
 LS 5007— TONIGHT CARMEN
 Caller: Lem Smith
- LS 5006— FIND A PERFECT MOUNTAIN
 Caller: Rex Coats
- LS 5005— WALK ALL OVER GEORGIA
 Caller: Dewayne Bridges
- LS 8001— BACK TO LOUISIANA
 Caller: Henry Thompson
- 1314 Kenrock Dr., San Antonio, Tx 78227

CLUBS LEADERS ▲ CALLERS DANCERS

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

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

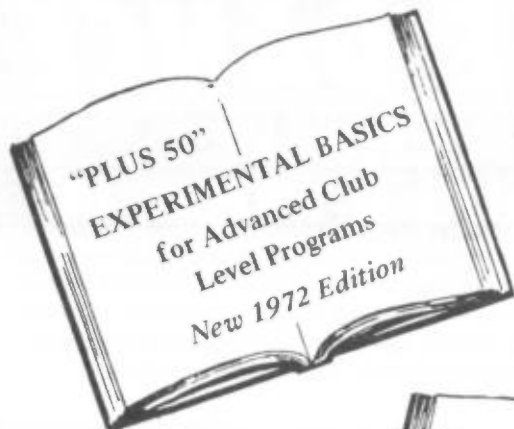
New and used sound equipment—all makes and power sizes, featuring Bogen, Califone and Newcomb. Mikes: AKG, Electro-Voice, Norelco, Shure; Sony and Vega Wireless Mikes. Sony tape recorders. Recording Tape Audio-Sony - Reel - Cartridge - Cassette.

Other equipment: sound columns, monitors, mike and speaker stands, 7" record envelopes: clear plastic & green stock, Speedup & SloDown for floors. S/D Boosters bumper strips, auto antenna flags, decals, license plates.

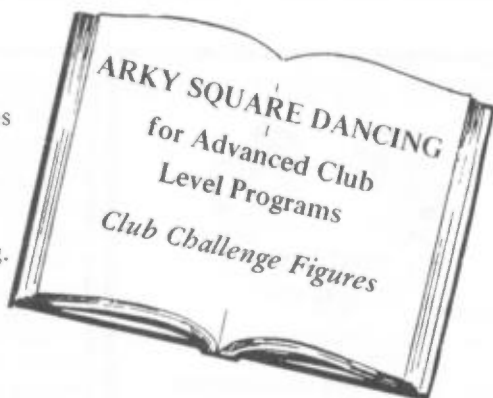
PLASTIC ENGRAVING SERVICE—S

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

CONVENTION BOOK SPECIAL



Complete Manual with Figures
and Rules
(Regular Price \$5.00 Each)
Pertaining To Position Dancing.



A 30% Changeover
From Two Years Ago (1970)
(Regular Price \$3.00 Each)
(To Be Released In May)

BY WILL ORLICH

A MUST for CALLERS' and DANCERS' REFERENCE
BOTH BOOKS for only \$5.95 ppd. (\$8.00 Value)

ORDER POST-PAID FROM
American SQUAREDANCE
Box 788
SANDUSKY, OHIO 44870

WILL ORLICH
BOX 8577
BAYSHORE GARDENS
BRADENTON, FLA. 33505

WORK- SHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHOREOGRAPHY

"Circle to a two-faced line" — a command heard quite often these days in square dance clubs around the country. Do all dancers know exactly what is meant by these instructions? Well, not exactly if they have never encountered the command before. However, a caller could maneuver the dancers into the position with just a bit more directional calling — something like this — (to facing couples) "Circle half and veer left to a two-faced line." This could then be used without a "teach" of a new square dance term.

Taking the thought a step or two further, one could then also inject variations. An example command could be "Circle $\frac{3}{4}$, veer left to a two-faced line," setting up an entirely new choreography situation. For club dancers exposed to the Sweep $\frac{1}{4}$ idea, one could also use a set up of "Sweep $\frac{1}{4}$, veer right to a two-faced line" if the body flow was in that direction, of course.

The Sweep $\frac{1}{4}$, as you will remember, can be set up either to the left or right depending upon the previous command's body flow. So now we have a circle $\frac{1}{4}$, $\frac{1}{2}$ or $\frac{3}{4}$ and veer to a two-faced line — all directionally called to instill variation without a "name" to be taught and filed away in the memory bank of the dancer.

For the caller seeking equivalent movements, here are some observations noted:

- 1—Circle $\frac{1}{2}$ to two faced line, swing thru, centers run
- 2—Circle $\frac{3}{4}$ to two faced line, centers trade, bend the line, two ladies chain
- 3—Circle $\frac{3}{4}$ to two faced line, ends trade, bend the line, a flutter wheel
- 4—Circle $\frac{1}{2}$ to two faced line, wheel and deal, zero
- 5—Circle $\frac{1}{2}$ to two faced line, centers trade, wheel and deal, two ladies chain
- 6—Circle $\frac{1}{2}$ to two faced line, ends trade, wheel and deal, flutter wheel
- 7—Circle $\frac{1}{2}$ to two faced line, bend line, star thru, 2 ladies chain.

Following examples use the two-faced line figures both half way and $\frac{3}{4}$. Some weird situations arise so trust the caller:

CIRCLE TO A TWO-FACED LINE

Heads go right and

CIRCLE 1/2 TO A TWO-FACED LINE

Wheel and deal, eight chain three

Partners tag, bend the line

Star thru

CIRCLE 1/2 TO A TWO-FACED LINE

Wheel and deal, eight chain three

Partners tag, bend the line

Star thru, pass to the center

Swing thru, turn thru

To a left allemande.....

Heads lead right circle to a line

Right and left thru

CIRCLE 3/4 TO A TWO-FACED LINE

Centers trade, cast off 3/4

CIRCLE 3/4 TO A TWO-FACED LINE

Ends trade, bend the line

Left allemande.....

Heads square thru four hands

CIRCLE 3/4 TO A TWO-FACED LINE

Triple trade, couples hinge

Bend the line, star thru

CIRCLE 1/2 TO A TWO-FACED LINE

Couples hinge and trade

Centers right and left thru

Spin the top, turn thru

Crosstrail to left allemande.....

Head couples flutter wheel

Same two curlique, boys run

CIRCLE 3/4 TO A TWO-FACED LINE

Fan the top, ends run

Scotback, center four scot back

Centers run, bend the line

Slide thru to left allemande.....

Promenade.....

Head couples wheel around and pass thru

Tag the line in

CIRCLE FOUR 3/4 TO A TWO-FACED LINE

Boys trade, couples circulate

Tag the line in

CIRCLE FOUR 3/4 TO A TWO-FACED LINE

Tag the line out, bend the line

Star thru, right and left thru

Swing thru and turn thru to the corner

Left allemande.....

Head couples star thru

Double pass thru, peel off to a line

CIRCLE FOUR 3/4 TO A TWO-FACED LINE

Couples circulate, bend the line

CIRCLE FOUR 3/4 TO A TWO-FACED LINE

Wheel and deal, star thru

Wheel and deal, dive thru

Pass thru, left allemande.....



KEITH GULLEY, Alexandria, Va.

Too many of the NEW IDEAS come out with the same name but two ways to do it. How can this be stopped? *ED NOTE:* The best way your editor knows to stop this is to have everybody stop creating new ideas. However, this mishap usually occurs when a dancer is exposed to a new idea somewhere and brings it back to his caller with an explanation that is wrong. His caller uses it and then there are two versions.

There are also the times when the same idea has two different names, i.e., Flare the star vs Skip the star, a more recent happening. If each creator would research a bit before naming his idea, this would help. A good square dance encyclopedia containing almost 1400 term explanations is available these days from Bill Burleson, 2565 Fox Ave., Minerva, Ohio 44657. Cost today is \$4.00 and up-to-date supplements are sent three times a year.

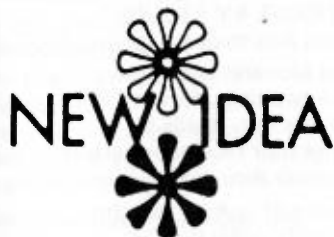
The BIG problem that cannot be controlled is that each author himself, in order to get quick coverage for his brain child (and climb the ladder of success, he thinks) makes copies and shoots them out to all sources he feels will use it. No one has a chance to explain its value to the square dance picture as a whole or to consider the name he tacked on to it. If it is partially

screened and suggested that he work on it further, it's too late because SOMEONE jumps on it as HIS thing to use to be different. Many times it gets on a tape sent across the square dance world in a matter of days and soon somebody is asking about "Skupidy-dup and $\frac{1}{4}$ more" and why doesn't HIS caller use it! It's a vicious circle: dancers push the caller and the callers create a monster. In life itself we should eat and drink in moderation, so should we apply the use of "new" ideas by each leader which he alone can control.

KARL EDWARDS, Lawrence, Kans.

Your views on dancers forcing "unique" styling on others.

ED NOTE: This has always been happening, seemingly in cycles of time. What was once considered cute and different came and went and then was reborn five years later. The kick, the back-lash from a swing, the many forms of promenade, the see-saw gyrations, the extra gymnastics and twirling crank shafts, all come and go. They go because somebody gets hurt perhaps, or the "lazy" ones give up square dancing for the boob tube. Just be sure that you TEACH them the correct way and warn them of the coming innovations. Showing them WHY these frills cause problems is your best defense. Choreography can always be geared to catch the wrongdoer flat-footed. It's HIS embarrassment, not yours.



FLUTTER WHEEL AND SPREAD
by Orlo Hoadley, Rochester, N.Y.

From couples facing complete a normal Flutter Wheel and then a Partners hinge into an ocean wave all in one flowing motion. The ocean wave is perpendicular to the facing direction of

the starting point, with boys in the center.

EXAMPLES BY AUTHOR

Heads lead right circle to a line
FLUTTER WHEEL AND SPREAD
Swing thru, square thru $\frac{3}{4}$
To left allemande.....

Heads lead right circle four to a line
FLUTTER WHEEL AND SPREAD
All eight circulate
Centers run, couples circulate
Bend the line
FLUTTER WHEEL AND SPREAD
All eight circulate, centers run
Couples circulate, bend the line
Left allemande.....

Head couples FLUTTER WHEEL
AND SPREAD

Turn thru (equals lead to the right)
Circle four to a line (1P2P)
FLUTTER WHEEL AND SPREAD
Center run, wheel and deal
Star thru, lines pass thru
Bend the line
*FLUTTER WHEEL AND SPREAD
Centers trade, centers run
Bend the line*
(* to * equals zero for any couples)
Crosstrail thru to the corner
Left allemande.....

Head couples star thru
Pass thru
FLUTTER WHEEL AND SPREAD
Spin the top, step thru
Trade by to a left allemande.....

EXAMPLES BY WILL ORLICH

Heads lead right circle to a line
Turn thru, cast off $\frac{3}{4}$ around
FLUTTER WHEEL AND SPREAD
Centers trade, centers run
Bend the line, turn thru
Crosstrail, left allemande.....

Head couples star thru
Double pass thru, peel off to a line
FLUTTER WHEEL AND SPREAD
All eight circulate, boys run
FLUTTER WHEEL AND SPREAD
Centers run, wheel and deal
Star thru, pass thru
Wheel and deal, centers square thru $\frac{3}{4}$
To left allemande.....

Heads square thru four hands
FLUTTER WHEEL AND SPREAD
 Centers run, triple trade, couples hinge
 Bend the line, right and left thru
 Slide thru, eight chain three
 To left allemande.....

MORE FLUTTER WHEEL AND SPREAD

by Ed Fraidenburg, Midland, Michigan
 Heads lead right circle four to a line
FLUTTER WHEEL AND SPREAD
 Girls circulate, men trade
 Men run, bend the line
FLUTTER WHEEL AND SPREAD
 Swing thru, all eight circulate twice
 Men run, men circulate
 Cast off $\frac{3}{4}$, crosstrail
 Left allemande.....

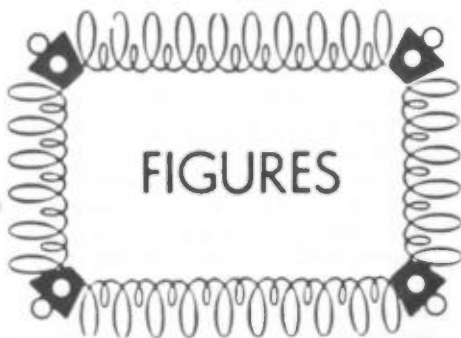
Heads pass thru round one to a line
FLUTTER WHEEL AND SPREAD
 Swing thru, men trade
 Girls trade, centers trade
 Men run, wheel and deal
 Substitute and pass thru
 Left allemande.....

Heads lead right circle to a line
FLUTTER WHEEL AND SPREAD
 Spin the top, pass thru
 Men run, swing thru
 Men trade, girls trade
 Centers trade, men run
FLUTTER WHEEL AND SPREAD
 Swing thru, pass thru
 Left allemande.....

Four ladies chain, all eight
FLUTTER WHEEL AND SPREAD
 Make a wrong way thar, boys back up
 Left hand star, turn thru
 Left allemande.....



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



FIGURES

by Jerry Murray, Rochester, Minn.
 Allemande left, partner curlique
 Cast off $\frac{3}{4}$, wrong way thar
 Boys back up, left hand star
 Shoot that star
 Allemande left.....

Heads square thru, slide thru
 Flare the star
 Girls lead Dixie style ocean wave
 Trade the wave
 Right and left thru, dive thru
 Square thru $\frac{3}{4}$
 Left allemande.....

Heads square thru
 Right and left thru
 Flutter wheel, sweep $\frac{3}{4}$
 Flare the star, girls lead Dixie style
 Ocean wave, trade the wave
 Right and left thru
 Dive thru, square thru $\frac{3}{4}$
 Left allemande.....

TRADE BY FIGURES
 by Bill Armstrong, Los Angeles, Cal.

Sides face and back away
 Make two lines, forward eight
 And star thru, trade by
 Center four face your partner
 Crosstrail thru, left allemande.....

Heads half sashay, star thru
 Pass thru, trade by
 Pass thru, trade by
 Square thru five hands
 Trade by, slide thru
 Right and left thru
 Half square thru, trade by
 Center four U-turn back
 Box the gnat, square thru $\frac{3}{4}$
 Left allemande.....

Heads square thru
Split two, around one to a line
Forward eight and back
Fold the girl and star thru
Wheel and deal, square thru $\frac{3}{4}$
Trade by, star thru
Fold the girl, star thru
Wheel and deal, right and left thru
Left allemande.....

Heads square thru, split two
Line of four, star thru, trade by
Center four split that two,
Around one into the middle
Slide thru twice
Left allemande.....

Sides right and circle to a line
Rollaway half sashay, star thru
Trade by, swing thru
Boys trade, girls run
Bend the line, star thru
Trade by, slide thru
Left allemande.....

Sides square thru, split two
Make a line, fold the girl
Star thru, wheel and deal
Square thru $\frac{3}{4}$, trade by
Star thru, fold the girl
Star thru, wheel and deal
Square thru $\frac{3}{4}$, face the middle
And back away, fold the girl
Star thru, wheel and deal
Square thru $\frac{3}{4}$, trade by,
Square thru $\frac{3}{4}$, trade by
Spin chain thru, girls trade
Girls circulate, girls run, girls fold
Left allemande.....

Four ladies chain
Heads swing star thru
Circle to a line
Swing star thru
Center four swing star thru
Others cloverleaf
Left allemande.....

by Wes Wessinger, San Diego, Cal.
Sides right and left thru
Heads star thru
All eight California twirl, centers out
Bend the line, star thru
Double pass thru, centers in
Cast off $\frac{3}{4}$, star thru
Centers pass thru
Left allemande.....

Heads square thru, star thru
Rollaway half sashay
Turn and left thru
Right and left thru,
Rollaway half sashay
Turn and left thru, star thru
Left allemande.....

by Jack Lasry, Miami, Florida
Heads square thru four hands
Circle to a two-faced line
Girls scoot back, boys circulate
Tag the line, lady left, gent right
Left allemande.....

Heads lead right circle to a line
Right and left thru
Girls lead, Dixie style to ocean wave
Boys scoot back, girls circulate
Left allemande.....

Heads lead right circle to a line
Right and left thru
Girls lead, Dixie style to a wave
Boys scoot back, girls circulate
Trade the wave, scoot chain thru
Centers trade, boys run
Left allemande.....

Heads lead right circle to a line
Fan the top, eight circulate
Spin chain the gears, swing thru
Boys run, bend the line
Pass thru, wheel and deal
Outsides squeeze in to a line
Centers square thru four
Ends slide thru, swing thru
Turn thru, left allemande.....

Heads lead right circle to a line
Right and left thru
Dixie style to a wave
Trade the wave, spin chain the gears
Scoot chain thru, centers trade
Boys run, pass thru, wheel and deal
Substitute, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right circle to a line
Pass thru, partner trade
Flare the star, girls lead
Dixie style to a wave
Boys scoot back, girls circualte
Boys run, wheel and deal
Pass thru, grand right and left.....

by Ed Fraidenburg, Midland, Michigan
Head ladies chain, new heads star right
Come back by the left
Pick up your corner, star promenade
Heads wheel around and pass thru
Wheel and deal, centers swing thru
Outsides divide and everyone turn thru
Cast off $\frac{3}{4}$, centers pass thru and run
Everyone pass thru, wheel and deal
Centers pass thru
Left allemande.....

Allemande left alamo style
Balance, heads trade, side men run
Sides trade, head men run
Left allemande.....

Head ladies chain, heads pass thru
Go round one to a line
Centers swing thru
Everyone turn thru, ends fold
Left allemande.....

Sides flutter wheel, heads pass thru
Go round one to a line
Centers spin the top
Pass thru and run
Everyone star thru
Left allemande.....

Four ladies chain
Heads square thru four
Swing thru, turn thru, trade by
Swing thru, turn thru, trade by
Left allemande.....

Heads square thru four hands
Swing thru, girls fold
Peel off, couples circulate
Wheel and deal dive thru
Pass thru, left allemande.....

Heads square thru four hands
Swing thru, girls fold
Peel off, tag the line right
Wheel and deal, swing thru
Boys fold, peel off
Tag the line in
Pass thru, tag the line right
Wheel and deal, swing thru
Boys fold, peel off
Tag the line right, wheel and deal
Swing thru, girls fold, peel off
Wheel and deal, dive thru
Square thru $\frac{3}{4}$
Left allemande.....

Heads lead right circle to a line

Pass thru, boys run, swing thru
Ends fold, peel off
Wheel and deal, star thru
Boys run, swing thru
Boys trade, boys run
Bend the line, crosstrail thru
Left allemande.....

Heads lead right circle to a line
Pass thru, boys run
Swing thru, ends fold
Peel off, tag the line in
Star thru, centers pass thru
Swing thru, boys trade
Boys run, bend the line
Crosstrail thru,
Left allemande.....

Four ladies chain $\frac{3}{4}$
Four ladies chain across
Heads lead right and circle to a line
Pass thru, boys run
Spin the top, swing thru
Just the boys swing thru
Everybody spin the top
Boys trade, girls trade
Centers trade, boys run
Left allemande.....

by Will Orlich, Bradenton, Florida

PAIR, PEEL AND BEND

Heads lead right, circle to a line
Pass thru, wheel and deal
Pair off, peel off, bend the line
Pass thru, wheel and deal
Pair off, peel off, bend the line
Pass thru, wheel and deal
Pair, peel and bend,
Left allemande.....

TRAIL, BEND, PAIR & PEEL

Head couples star thru
Double pass thru
Trail off, bend the line
Pair off, peel off
Lines pass thru, wheel and deal
Double pass thru
Trail off, bend the line
Pair off, peel off
Lines pass thru, wheel and deal
Double pass thru
Trail off, bend the line
Pair, peel and pass thru
Wheel and deal
Centers square thru $\frac{3}{4}$
To left allemande.....

TRADE, TRAIL AND BEND

Heads lead right, circle to a line
Pass thru, wheel and deal
Partner trade, trail off, bend the line
Pass thru, wheel and deal
Partner trade, trail off, bend the line
Pass thru, wheel and deal
Trade, trail and bend
Left allemande.....

BOOMERANG FIGURES

Head couples swing thru, box the gnat
Right and left thru
Same two lead to the right
Circle half, pass to the center
Pass thru, pass to the center
Boomerang to a left allemande.....

Heads square thru four hands
Swing thru, ends fold
Boomerang
All quarter left and star thru
Left allemande.....

Heads lead right circle to a line
Spin the top, swing thru
Ends fold, boomerang
All quarter left and star thru
Centers swing thru and turn thru
Outsides trade, left allemande.....

DANCING THE BASIC 75

by Jack Lasry, Miami, Florida
Heads lead right, circle to a line
Pass thru, tag the line out
Wheel and deal, centers swing thru

Boys run, bend the line
Square thru four hands
Swing thru, boys run
Couples circulate, wheel and deal
Dive thru, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right circle to a line
Pass thru, tag the line out
Girls trade, swing thru
Boys trade, girls trade
Centers run, bend the line
Star thru, lead couple California swirl
Star thru, cross trail
Allemande left.....

Heads right hand star, back by the left
Pick up corner with an arm around
Star promenade, heads wheel around
Square thru four hands
Girls square thru $\frac{3}{4}$
Boys partner trade, do-sa-do to a wave
Girls trade, lines pass thru
Tag the line out
Wheel and deal
Centers square thru $\frac{3}{4}$
Left allemande.....

Heads lead right circle to a line
Right and left thru, flutter wheel
Pass thru, tag the line
Centers in cast off $\frac{3}{4}$
Box the gnat, slide thru
Spin the top, star thru
Left allemande.....

FEEDBACK, continued

who have square danced before (other than modern western dancing) why not go from the known to the unknown? Lead them gradually into another way of doing it. In this way the dancers won't brace their feet with an "I won't" attitude.

When we read "Round-dez-Vous Lodge" Bill's remark was "My, that all sounds so familiar." My answer was "Told you there must be other women like me somewhere!"

I've never watched TV but your Hee Haw story was good.

Could you send me Gurden Jones' address? That International Badge he

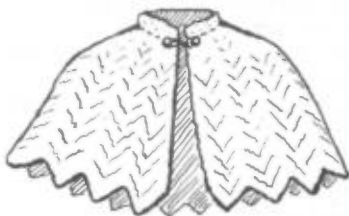
earned dancing on the border is one that I designed and it is in the Marex Badge catalogue. It has been on display at every convention since its first appearance in Philadelphia. I wear it a lot as it's nice to tell folks how I got it. We danced in the hot sun. After the rain-dance, some of the North Country Squares came to me and asked how it could be shown that they danced in the rain. I wrote to Rex Hall and had a red umbrella attached to the badge.

Keep up the good work and keep smiling!

Mary Jenkins (Mrs. Bill)
Olmstedville, N.Y.

ladies' choice

Don't miss the July fashion issue—



Here is a cape pattern, reprinted from the N.E. Caller, in answer to the request for "more patterns."

Materials: American Thread Co. "Dawn" knitting worsted or Orlon, 4 oz. each color:

Opal blue, Sand, Antique Gold (or use your own color scheme)

2 3/4 in. wooden button molds

Wooden crochet hook No. 13 or plastic, size J

Gauge: 3 sts = 1 inch.

With opal blue ch 118, Note sc in second st from hook, 1 sc in next st, 3 sc in next st, 1 sc in each of the next 2 sts, * skip 2 sts, 1 sc in each of the next 2 sts, 3 sc in next st, 1 sc in each of the next 2 sts, repeat from * across ch ending to correspond, ch 1 turn.....

SECOND ROW: Working in back loop of sts throughout dec 1 st (to dec, insert hook in st, pull yarn through, insert hook in next st, pull yarn through, YO and work off all loops at one time), sc in next sc, *3 sc in next sc, 1 sc in each of the next 2 sc, skip 1st st, dec 1 st, 1 sc in next st*

NEXT FOUR ROWS: Repeat second row working 2 rows Sand, 2 rows Gold.

NEXT ROW: Following color scheme as established, work inc row (to inc, work in same manner but work 2 sc in sc before the center of point, 3 sc in point & 2 sc in next sc after point).

NEXT FIVE ROWS: Work even in pattern. Repeat the last 6 rows until there are 8 sc before and after center st of each point.

NECK BAND: With right side of first row toward you, attach gold in first point, work 2 sc in same space, 2 sc in each remaining point, ch 1 to turn each row. **2nd & 3rd ROWS:** Working through both loops of sts, work 1 sc in each sc, cut yarn. Work a row of sc along each from edge and a row of sl sts across lower edge.

BUTTONS: Make 2 ch 2, 5 sc in first st of ch, do not join this of following rounds. Place a marker st beg of each round. **2nd ROUND:** Working in back loop of sts work 2 sc in each sc. **3rd ROUND:** 1 sc in each sc, join, cut yarn, leaving a length for sewing. Insert button mold & pull all sts tog, fasten securely. Sew one button on each side of neck opening.

LOOP: Ch 21, sl st in 2nd st from hook & in each remaining st of ch, join to 1st sl st, cut yarn leaving a length. Sew through center to form 2 loops, Place one loop over each button. This pattern makes 17 points. You can add 4 points if you start with 146 ch instead of 118.

Mary Fabik and I (femme half of Yeed's) spent a great day and a half at the New England Convention in Springfield, Mass., with a magazine booth. Our impressions from a feminine slant, I'm sure, differ greatly from the males-eye view of his meanderings offered each month by Stan, so here goes with our impressions:

First of all, the hospitality that overwhelmed us; we were housed by one committee couple and hosted to lunch by another chairman when he discovered we had set up the booth in a

snack-less arena after a five hour ride with no food.

Second, the friendliness and co-operation shown by fellow exhibitors is always a marvel. When you need a helping hand, a message delivered, or someone to "keep an eye on the shop" the person in the next booth is ever-ready.

Third, neither of us had ever seen such a proliferation of wraps, capes and ponchos in endless patterns of knitting and crochet, and in every

Continued on Page 50

RECORDS

SINGING CALLS

ALL RECORDS ARE REVIEWED AND WORKSHOPPED BY DOUG EDWARDS.

THEY MAY BE PURCHASED FROM:

EDWARDS RECORD SERVICE

P.O. BOX 538

Park Ridge, Illinois 60068

This must be hoedown month, because we got 'em. Five new hoedowns in one month must be some kind of a record.

HiHat 620 — IDA RED/ WASHINGTON AND LEE; Both sides are good with lots of good beat; mostly guitar lead. Good chord progression. Our pick of the hoedowns.

Square Tunes 144 — GREY EAGLE; mostly fiddle lead that is real good / CRIPPLE CREEK: mostly banjo lead; more melody, not as good as Grey Eagle.

Mustang 142 — MUSTANG SPECIAL: Guitar lead; some melody but a good beat and a real good hoedown/ ROLLING ON: Guitar lead, good but not as good as Mustang Special.

Scope 311 — RUBY: Banjo lead, the best side, pretty fair chord progression/ RUBY'S FIDDLE: Fiddle all the way, not a very big beat, not as good as the other side.

Blue Star 1925— SPUDS / THUMBS: Both have fiddle and guitar leads, mostly fiddle.

SINGING CALLS:

BABY'S COMING HOME— Wagon Wheel 211; Caller: Jerry Haag

This has got to be the top pick of the month. Great Wagon Wheel music with a fine figure spells the difference. FIGURE: Heads lead right and circle to a line, up and back, pass thru, tag the line, face in and pass thru, tag the line, face in again, square thru four hands, corner swing, left allemande and promenade.

FREEDOM— Longhorn 193
Caller: Bailey Campbell

This record has a tune that is great, good music and a real good figure that earned its way into second place on the list for this month. FIGURE: Heads up and back, roll a half sashay, turn thru and separate, go round one, into the middle and pass thru, corner do-sa-do, same girl star thru, girls run left, allemande the corner, come back and do-sa-do, swing corner and promenade.

WAIT FOR THE LIGHT— Kalox 1131
Caller: Harper Smith

This is Harper's first appearance on wax since he made his great record "Grand Colonel Spin." This is also a fine record. FIGURE: Head couples promenade half

way, sides right and left thru, ladies lead, flutter wheel, sweep a quarter more, pass thru and do-sa-do, eight chain four, swing No. 5 and promenade.

MY PRIDE— Blue Star 1924
Caller: Dave Taylor

A very good record. When Dave Taylor makes 'em, he makes 'em good. FIGURE: Heads half sashay, up and back, join hands and circle left, four ladies up and back, flutterwheel, now girls pass thru and clover leaf, boys turn back and swing, promenade.

LOOSE TALK— Gold Star 704
Caller: Cal Golden

The best of the Gold Star records so far. This is a good one. FIGURE: Heads square thru four hands, with the sides swing thru, boys run right and bend the line, up and back, ladies lead flutter wheel, square thru and dive thru, square thru three-quarters, swing corner and promenade.

ALABAMA WOMAN— Triangle 112
Caller: Bill Ball

A very good record by Bill Ball, the best of Triangle so far. FIGURE: Eight to the middle and back, four girls lead flutterwheel, heads right and left thru, heads up and back, slide thru and pass thru, do-sa-do full around, pass thru, trade by, swing the corner and promenade.

MAY THE CIRCLE BE UNBROKEN — Lucky 011; Caller: Bill Martin

FIGURE: Heads promenade half way, lead right and circle to a line, pass thru, wheel and deal, double pass thru, first two left, next two right, right and left thru, flutter wheel and sweep a quarter, pass thru, corner swing and promenade.

A RAY OF SUNSHINE— Lucky 012
Caller: Don Shotwell

A better than average record. FIGURE: Sides promenade half way, heads square thru four hands, do-sa-do the outside two, ocean wave, rock it, spin chain thru, girls circulate, swing the corner, allemande left new corner, and promenade.

EVERYBODY'S GOT A GIRL— Blue Ribbon 212; Caller: Jerry Walker

FIGURE: Head ladies chain, heads promenade half way, lead right and circle to a line, up and back, right and left thru, swing thru and box the gnat, pull by and swing the right hand girl, allemande and promenade.

FIND A PERFECT MOUNTAIN— Lightning S 5006; Caller: Rex Coats

Alternate intro has a grand sweep. FIGURE: Head ladies chain across, square thru four hands, do-sa-do, right and left thru, flutter wheel and eight chain five, swing the next and promenade.

ALL I DO IS DREAM OF YOU— Windsor 4992; Caller: Dick Hoffman

FIGURE: Heads lead right and circle to a line, up and back, square thru three quarters, partner trade, star thru and square thru three quarters, allemande left the corner, go home and do-sa-do, swing corner and promenade.

I'D LIKE TO TEACH THE WORLD TO SING— Windsor 4994; Caller: John Butler
FIGURE: Heads up and back, half square

Introducing

Choreo Breakdown

monthly callers' NOTE SERVICE

with a really NEW and DIFFERENT approach.....

Every issue contains such features as WHAT'S HAPPENING? — all the new movements plus an in-depth analysis of selected new material having the best potential for club-level application (including zeros, equivalents and a workable singing call figure)..... PROGRAM NOTES (interesting figures using only standard basics)..... CALLER'S GRAB-BAG (gimmicks, patter tricks and specialty material)..... and for SIGHT CALLERS, there are many tips, hints and choreographic ideas including set ups, get outs, traffic patterns, etc.

But here is what makes CHOREO BREAKDOWN different from any other callers' publication you may have seen: through a unique new system of dancer analysis, every figure, break and teaching drill is presented so that the caller can tell — immediately and at a glance — exactly where his dancers are at various points in the dance. Are they in sequence or out? What formation are they in? Who has whom for a partner? And so on. But you really have to see it for yourself to appreciate it. Why not check it out now? Hundreds of callers have already subscribed after just one look! Send for a FREE sample copy of our current issue by mailing your name and address to:

BILL PETERS • 5046 Amondo Drive • San Jose, California 95129

CALLERS



WHY NOT.....

Receive one monthly mailing of square dancing's most useable notes written by callers for callers for the past 18 years. Material and information including the old, the new, from the easy to the difficult. Send a postcard with your name and address to:

SQUARE DANCE CALLERS ASSN. SO. CAL.
16404 ARDATH AVE., GARDENA, CA. 90247

S/D REVIEWS, Continued

thru, right and left thru, roll away, box the gnat, right and left thru, eight chain thru, swing number 9, promenade.

LEANING ON THE LAMP POST— Windsor 4993; Caller: Nate Bliss

FIGURE: Head ladies chain, heads promenade outside, halfway, right and left thru, roll away and star thru, do-sa-do the outside two, swing thru and box the gnat, pull by, left allemande, walk by one and promenade the next.

LADIES CHOICE, Continued

shade of the rainbow, most of them hand made and proudly worn.

Fourth, the great interest in sewing books was surprising. We had two at the booth, one of which was quickly sold out. One, published last summer by the New England Caller, Box NC, Norwell, Mass. is a compilation of "Needle Notes" from that magazine, written monthly by Judy Ross Smith. This plastic bound book is very complete and sells for \$5.00. The other book we sold is a smaller one, filled with basic ideas, just revised by the Toledo Area Callers Association. Called "Sew With Distinction," it's available from Paul Plehn, 534 Maple Blvd., Monroe, Mich. 42161, for \$1.25.

Fifth, we were impressed with the variety of square dance costumes for both men and women. We also noticed that shops are stocking varieties of styles. No longer do you find many dresses, all alike in different sizes, hanging on the racks. Hurray for individuality!

RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

THE GOOD OLD DAYS— Mercury 73275

Choreography by Pat & Lou Barbee

A good fast moving intermediate two step with great lyrics for us senior citizens (vocal Statler Brothers, "Do You Remember These.")

RHYTHM OF THE RAIN— JayBarKay 508

Choreography by Dick & Marlene Bayer

Good music and a good easy two step.

FOR THE GOOD TIMES— JayBarKay 508

Choreography by Howard & Phyllis Swanson

A nice recording of a currently popular tune; a flowing easy intermediate two step.

MAKE THE WORLD GO AWAY— Stardust

\$1000; Choreo by Bill & Cathi Peterson

A new round dance label with good music and a nice easy intermediate two

step.

CREAM AND SUGAR— Decca 32938

Choreography by Phil & Tootie Phillips

Cute lilting music and a good easy intermediate two step.

LOOKIN— Monument Z 57-8534

Choreography by Beth & Bob Foust

Groovy music by Boots Randolph; fun type intermediate-plus two step which you're going to like a lot or very little.

WAGON WHEEL WALTZ— WW502

Choreography by John & Wanta Winter

Good country music and a flowing three-part easy intermediate waltz; flip side is very nicely cued by John, complete with a rich Texas drawl.

SUNSHINE— HiHat 899

Choreography by Walter Isom & Marge Starr

Good music and a flowing easy intermediate two step.

BLUEBIRD WALTZ— HiHat 899

Choreography by Charlie & Marge Carter

Good "Missouri Waltz" music; interestingly different; intermediate-plus waltz routine.

Infantinos

CALLERS COLLEGE: AUG. 27-31

STAN BURDICK, DICK LEGER, DON WILLIAMSON

ROUND-dez-Vous

in the BLUE RIDGE MOUNTAINS, ASHEVILLE, NORTH CAROLINA

Write: Rte. 7, Box 688

Asheville, N.C. 28803

Lodge & Campground

Recordings by

RED BOOT — FLUTTER WHEEL — STARDUST

RB128 RAISE A RUCKUS by Bill Volner

RB129 YELLOW RIBBON Stan Burdick

RB130 MY KIND OF LOVE Jim Coppinger

RB131 DO YOU REMEMBER THESE

by Ted Frye

RB132 YOU'LL BE MINE by Bob Vinyard

FW504 SMILES by Tommie Morris

FW505 GOOD OLD LUCY BROWN

by Roger McGowan

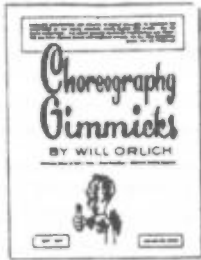


ROUTE 8, GREENEVILLE, TENNESSEE 37743

PHONE (615) 638-7784

Books

An all-time reference book of the gimmick figures, old and new—Will Orlich \$5.00 ppd. P.O. Box 8577 Bayshore Gardens Bradenton, Fla. 33505



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

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

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

UPDATED 1972 EDITION—\$2.00.
MODERN SQUARE DANCING SIMPLIFIED
The "How To" Book for today's complete club dancer. Pocket size and similar to "Challenge" book above, but covers the rules and explanations of the first 75 basics and approximately 60 other calls and commands encountered in club level dancing. Ideal gift. Price only \$2. Both books only \$3.50 from JIMCO, 6210 S. Webster, Dept. 2G, Ft. Wayne, Indiana 46807.

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

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

EVENTS

FLORIDA—13th Annual Billy Bowlegs Festival, June 3, High School, Ft. Walton with Dave Taylor, Les & Tense Reider.

OHIO—2nd Annual Nite Owl, Chagrin Valley Squares, June 3, Chagrin Falls Armory. Write Dave Friedlein, 18313 Haskina Rd., Chagrin Falls, O. 44022.

COLORADO—S/D Mardi Gras State Festival, June 9 & 10, High School Gym, Loveland, with Gaylan Shull. Write Jim & Audrey Poppe, 2827 12th St. Rd., Greeley, Colo. 80631.

WEST VIRGINIA—3rd Annual Campers June Jump, June 9 & 10 at Coolfont, Berkely Springs, WV with Lou & Decko Deck. Write Joanna Voight, 6211 Rockhurst Rd., Bethesda, Md. 20034.

MINNESOTA—State S/D Convention, June 9-11, Duluth Arena-Auditorium, featuring Ken Bower and Ben & Vivian Hightliver. Write Marilyn & Bill McGillivray, 2627 W. 13th St., Duluth, Minn.

MASSACHUSETTS—Summer Weekend, Northfield Inn, Northfield, Mass. June 16-18, with Joe Prystupa and Skip Smith. Write Joe & Carol Prystupa, 42 Wilbert Terrace, Feeding Hills, Mass. 01030.

ILLINOIS—ERA Leftfooters S/D Club Trail-In Dance, June 17, YMCA Gym, Rockford, Ill. Write Mark Barry, 2226 So. 5th St., Rockford, Ill. 61108.

IOWA—Trail-In Dance June 20, Iowa City Recreation Center, with Russ Penn. Write Ken & Gloria Sacina, 724 Kimball Rd., Iowa City, Io. 52240.

IOWA — 21st Nat. S/D Convention, June 22-24, Des Moines.

ONTARIO—S/D Weekend, June 23-25, 401 Inn, Kingston, Ont. with Earl Johnston, Joe Reilly, Mary and Gene Knisley. Write Joe Reilly, S-3670 Benzing Rd., Orchard Park, N.Y. 14127.

ONTARIO—Beaux and Belles 15th Spring Weekend June 23-25, Bangor Lodge, Bracebridge, Ont. Write Jean Freeman, 542 Palmer Ave., Richmond Hill, Ontario, Canada.

WYOMING—Prairie Promenaders Summer Dance, June 23, Community House, Lions Park, Cheyenne. Write Sherry Haag, 920 Pike St., Cheyenne, Wyo. 82001.

KANSAS — Homeward Trail Dance, June 25, SOOF Hall, Salina, with Barry Medford. Write Pres & Liza Grandstaff, 2423 Simmons, Salina, Ks. 67401.

ARKANSAS—1st Ann. Ozark S/D Festival, June 30-July 1, Mountain View, Ark. Roller Rink with Clyde Wood. Write Lige & Dora Gammill, 7928 N.E. 55th St., Kansas City, Mo. 64119.

WASHINGTON—S & R/D Vacation, July 2-7 at the Hayloft, Alderwood Manor, Wash. with Bob Wright, Johnny LeClair, Georgia & Wayne Puckett. Write the Hayloft 15320-35th Ave. West, Alderwood Manor, Wash. 98036.

Books

WALT WENTWORTH DANCE BOOK Complete Course of Square Dancing, 20 Supplements, 120 Pages, \$6.50. Order from WHITE'S PUB. SERVICE, 5257 F. Park Blvd., Pinellas Park, Fla. 33565.

Records

MODERN ALBUMS FOR INSTRUCTION

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

S/D Products

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

GREETING CARDS FOR DANCERS
GET WELL — BIRTHDAY — GENERAL
\$2.00/ box of 12, plus 2% tax in Indiana
Please specify all Get-well or Assortment
CADOBRAND, 3002 Schaper, Ft. Wayne, Ind.

Badges

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

LLORRY'S
10790 West 66th Ave.
Arvada, Colorado 80002
Activity & Club Badges

Record Distributors

OHIO
TWELGRENN ENTERPRISES
P.O. Box 16
Bath, Ohio
WASHINGTON

A & K Record Distributors
10400 Renton Ave. South
Seattle, Wash. 98178

MISSOURI
WEBSTER RECORD DISTRIBUTORS
124 W. Lockwood
St. Louis, Mo. 63119





LET'S SQUARE DANCE

These five albums are designed to be a "How-to-do-it" series in square dancing. The series is a graduating one, varying in difficulty from album to album, and also from selection to selection within each album. Each album includes one selection without calls, thus permitting the instructor or one of the dancers to obtain experience in calling.

Each album contains fully illustrated instructions, and is available separately at 45 rpm. The series was edited and recorded by Professor Richard Kraus, Teachers College, Columbia University.

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

Shoo Fly; Duck for the Oyster; Red River Valley; Girls to the Center; Take a Peek; Hinkey Dinkey Parlez-vous; Divide the Ring; The Noble Duke of York; Little Brown Jug (without calls)
EEB-3000 (45);

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

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

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

Sicilian Circle; Right Hand Star; Captain Jinks; Lady Go Halfway 'Round; Down the Line; Coming 'Round the Mountain; Pass the Left Hand Lady Under; Virginia Reel; Four and Twenty (without calls)
EEB-3002 (45);

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

Pattycake Polka; Swing Like Thunder; First Girl to the Right; Grapevine Twist; Dip and Dive; Texas Star; My Little Girl; Going to Boston; Ragtime Annie (without calls)
EEB-3003 (45);

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

Shake Them 'Simmons Down; When Johnny Comes Marching Home; Wearing of the Green; Quarter Sashay; Hot Time in the Old Town; Four Bachelor Boys; When the Work's All Done This Fall; Haymaker's Jig; Miss McLeod's Reel (without calls)
EEB-3004 (45);

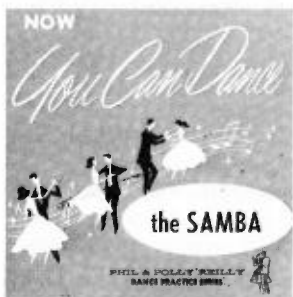
\$3.49 each album

\$13.00 complete set (5 albums)



"Chicago's Friendliest Record Store"

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



FOR BASIC DANCE STEPS

For the beginner student, or students who have difficulty keeping time or dancing to music. On these wonderful records we have recorded, over the music, the electronic "beep" signal which gives the student the correct rhythm of the basic step of the dance. Record has three separate bands, regular tempo, slow and very slow. Beep signal on very slow tempo only. The description of basic step is printed and illustrated on back of each record jacket. Beautifully packaged in color jackets. Available for Cha Cha, Rumba, Lindy, Waltz, Foxtrot and Samba. This is the ideal way to learn the basics of social dancing

45 RPM \$1.50 Each

The **RECORD** Center

"Chicago's Friendliest Record Store"

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

Square Dance CLOTHING



FLORIDA

CHEZ BEA for square and
round dancing CREATIONS
650 N.E. 128 St. (759-8131)
N. Miami, Fla. 33161

Quality Western Shop (446-8791)
1894 Drew St., Clearwater 33515
"Florida's Oldest & Best"
Mail orders invited & GUARANTEED
SQUARE DANCE CORNER (565-3781)
2435 No. Dixie Highway
Wilton Manors, Florida
YOUR FRIENDLY ONE-STOP SHOP

INDIANA

ALLEMANDE SHOP (219-663-2476)
250 North Main St.
Crown Point, Ind. 46307
OUR BUSINESS—S/D CLOTHING
B-BAR-B SQUARE DANCE APPAREL
1538 Main St. (Speedway)
Indianapolis, Indiana 46224
Everything, plus Fabrics, Trims, Patterns!

THE WESTERN BOOTIQUE
65 East Main St.
Hagerstown, Ind. 47346
Appropriate, appealing apparel

KANSAS

THE SQUARE DANCE SHOPPE
2319 S. Seneca (316-263-5532)
Wichita, Ks. 67213
Everything for the Square Dancer

KENTUCKY

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

LOUISIANA

BETTY-JO Enterprises (504-729-7182)
P.O. Box 73065
Metairie, La. 70003
Petticoats for Adults, Teens, Pre-teens

MASSACHUSETTS

Peg's S/D Shop (413-442-9335)
47 Weller Ave. Off Rt. 7
Pittsfield, Mass. 01201
Mail orders; free catalog; fashion shows.

MICHIGAN

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

NEW JERSEY

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

NEW YORK

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

OHIO

BELT & BUCKLE Western Shop
1891 Mapleview Dr. (216-524-8970)
Cleveland, Ohio 44131
S/D Clothing, Jewelry, Records
HERGATT'S WESTERN SHOP
50 N. Linwood Ave.
Norwalk, Ohio 44857
EVERYTHING WESTERN

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

SQUARE TOGS

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

THE WESTERN SHOP

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

PENNSYLVANIA

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

SOUTH CAROLINA

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

TENNESSEE

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

TEXAS

Jacque's Originals
P.O. Box 8134
Corpus Christi, Texas 78412
Petticoats & Pettipants—2 week delivery

WEST VIRGINIA

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

The BOOK SHELF

by MYRTIS LITMAN

COWBOY DANCES by Lloyd Shaw

This book is considered to be a classic in the square dance field and made possible our Western square dance movement as we know it today. The 412 page volume is filled with the inspiring philosophy of the late Lloyd Shaw. Prior to Ohio, books on square dancing has contained mainly the words for calls and the music for the fiddler. Lloyd Shaw, in this book, advocates the theory that beginners should be taught, and that the caller should be a natural teacher. In the past beginners could only learn by gosh and by golly—getting into sets with experienced dancers or growing up with it. *Cowboy Dances* develops a system of teaching in which beginners can start out with the simplest dances and progress to the harder ones. Using pictures and diagrams, it was meant to be used by beginners opening it up on a table and learning from it. Anyone interested in the colorful old calls and the history and folklore of the dance will find it

interesting reading. It must be remembered that this was written in the day before public address systems and records were as available as today. The round dances described in this book are: Rye Waltz, Schottische, Varsouviana, Polka, Spanish Waltz, and Waltz Quadrilles. The squares are grouped according to type and are: Docey-doe, Right and Left, Single Vistor, Line Dances, Divide the Ring, Symmetrical, and Intermingling Dances. The section of the book devoted to the symmetrical dances contains the more familiar all-four active type such as Texas Star, Ocean Wave, etc. Could Lloyd Shaw have realized the limitless possibilities in this group? The book reveals his great leadership abilities, his keen mind, and wholesome philosophy. One surprising bit of reading was the part where he explains his objections to small children learning to square dance. Many readers might quietly agree with him on this point.

For information, write: Lloyd Shaw Foundation, Box 203, Colorado Springs, Co.80901

GO MAGNETIC

SQUARE DANCE SIGNS for your car

- * WILL NOT DAMAGE CAR IN ANY WAY
- * GUARANTEED TO STAY ON— UNDER ANY CONDITIONS
- * SIMPLY PUT IN PLACE AND RELEASE
- * EASY TO REMOVE— TAKE HOLD AND PULL

Black, Red, Blue or Green on White

Give first and second color choices.

SEE-YOUR NEAREST DEALER \$1.95

WHOLESALE TO BONA FIDE DEALERS

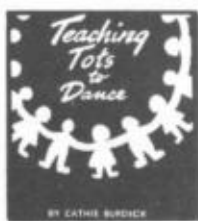


Sold Exclusively By: THE MAREX CO. Box 371, Champaign, Illinois 61820

SQUARE DANCE BOOK SERVICE



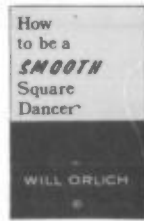
FOR CALLERS: \$2.00



TEACHING AID
\$2.00



S/D CARTOONS
\$1.50



A Smooth Dancer
\$3.00 copy
or quantity prices



ADAPTATIONS: \$2.00



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



COMPLETE: \$5.00



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



GREAT NEW BOOK
\$3.00



HASH SYSTEM: \$2.



S/D CARTOONS: \$2.



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

ASK ABOUT OTHER BOOKS, POSTERS, REPRINTS, DISPLAY CUTOUTS

ASK ABOUT
QUANTITY
PRICES

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

SIGN-OFF WORD



SMILE— It happens in a flash but the memory of it lasts forever. It cannot be begged, borrowed or stolen, but is of no earthly good to anyone until it is given away. So if in your hurry you meet someone who is too weary to smile, leave one of yours, for no one needs a smile quite as much as he who has none to give!

It takes only seventeen muscles to smile and forty-three to frown —
Conserve energy. *From the New England Caller Magazine*



KIP GARVEY

Recording Artist on Jay-Bar-Kay Records

5 LAWRENCE STREET
SHREWSBURY, MASS. 01545
Phone (617) 756-9821

AVAILABLE TO CALL IN YOUR AREA

CALLING ALL SQUARE DANCERS AND NEW CALLERS.....

Plan now to attend

CAL GOLDEN CALLER COLLEGE

5 days and 6 nights
August 20 thru August 25, 1972
in the beautiful vacation land of
HOT SPRINGS, ARKANSAS

This Caller Course is designed for dancers who would like to start calling and for new callers.



Sharon Golden, P.O. Box 2274, Hot Springs, Ark. 71901 (501-624-7274)

CAL GOLDEN SQUARE DANCE TOUR

JUNE

- 2 Shelby, N.C.
- 5 Wksp, Hot Spgs.
- 6 Class, Hot Spgs.
- 7 YWCA, Hot Spgs.
- 9 Erie, Pa.
- 10 Joliet, Ill.
- 11 Bondville, Ill.
- 13 Class, Hot Spgs.
- 14 Club, Hot Spgs.
- 17 Kalamazoo, Mich.
- 19 Wksp, Hot Spgs.
- 20 Class, Hot Spgs.
- 21 Club, Hot Spgs.
- 23 Perry, Florida
- 24 Pensacola, Fla.
- 26-30 Infantinos', Asheville, N.C.

JULY

- 1 Asheville, N.C.
- 3 Wksp, Hot Spgs.
- 5 Club, Hot Spgs.
- 8 Special, Hot Spgs.
- 10 Wksp, Hot Spgs.
- 12 Club, Hot Spgs.
- 15 Bonners Ferry, Id.
- 21-22 Great Falls, Mt.
- 24 Adv. Wksp, Hot Spgs.
- 25 Int. Wksp, Hot Spgs.
- 27 Trail Dance Brunswick, Ga.
- 28-29 2nd Ann. Golden Isle Fun Fest. Jekyll Island, Ga.
- 31 Miami Beach, Fla.

AUGUST

- 5 Jackson, Ohio
- 8 Lansing, Mich.
- 10-12 Overseas Reunion Pocono Pines, Pa.
- 14 Louisville, Ky.
- 16 Club, Hot Spgs.
- 17 Wksp, Hot Spgs Springfield, Ill.
- 19 Springfield, Ill.
- 20-25 Callers College, Hot Springs, Ark.
- 26 El Paso, Texas
- 27-Sept. 1 Fun Valley South Fork, Colo.

SEPTEMBER

- 3 Kewanee, Ill
- 5 Int. Wk., Hot Spgs.
- 6 Club, Hot Spgs.
- 7 Greenville, Texas
- 9 Corpus Christi, Tx
- 11 Adv. Wk, Hot Spgs.
- 12 Int. Wk, Hot Spgs.
- 13 Club, Hot Spgs.
- 16 Edinburg, Ill.
- 18 Adv. Wk, Hot Spgs.
- 19 Int. Wk, Hot Spgs.
- 20 Club, Hot Spgs.
- 22-24 Williamsburg, Va
- 25 Hampton, Va.
- 27 Atlanta, Ga.
- 28 Savannah, Ga.
- 29 Warner-Robbins, Ga
- 30 Tifton, Ga.

DOCI DO
DOURES



"RONALD, IS IT REALLY TRUE WHAT OUR CALLER SAID—THAT HE LOST YOU LAST NIGHT IN A RELAY THE DEUCEY AND TONIGHT YOU POPPED UP AGAIN IN THE MIDDLE OF SPIN CHAIN THE GEARS?"

CAL GOLDEN PRESENTS ★ GOLD ★ STAR ★ RECORDS

Here's a Winning Combination — Try It, You'll Like It!

GS 705 GOLDEN BOY

Called by Cal Golden

ORIGINAL MUSIC played by a 12-PIECE BAND DANCE by WILL ORLICH

Other releases called by Cal Golden

GS 704 LOOSE TALK

GS 703 I SAW THE LIGHT

GS 702 CALIFORNIA SUNSHINE

GS 701 GOLDEN ROCKET

GS 700 STEEL GUITAR RAG

LP GS 1000 CAL GOLDEN IN EUROPE

P.O. Box 2274 HOT SPRINGS, ARKANSAS 71901



Paul E. Channell
39 Charnock St
Beverly MA 01915

5

POSTMASTER: If unable to deliver,
notify publisher, using Form 3579.
From: P.O. Box 788
Sandusky, Ohio 44870