

AMERICAN SQUARE DANCE



NOVEMBER 1972

BEST FOR ALL PARTIES



THE

EDITORS' PAGE



Halted by a traffic light the other day, we noticed a bumper sticker on a car in the other lane. It read "Ceramics - World's Most Exciting Hobby." We have nothing against ceramics; we consider it a creative, satisfying, challenging hobby. But who decided it was the world's most exciting?

We should all be warned about the use of absolute superlatives: "the best dancers," "the greatest caller," "the best club in the area." Let's remember that "most" and "best" are only one man's (or woman's) opinion. We can be persuasive and convince others more easily about square dancing (and about anything) by subtle ways of speaking and by our own actions.

Bumper stickers are not very subtle, by their very nature. They are meant to catch one's eye and deliver a message - quickly. We wondered if the ceramicist that day saw ours, donated by Connecticut friends, which reads, "Square Dancing - Try It, You'll Like It." We like the approach here, and in the sticker that says "Square Dance For Fun," better than the ultimate superlative that folks don't believe anyway.

* * *

Many square dance clubs include in their yearly programs some kind of a community service; a benefit dance, a project, or a donation to a worthy cause. Have you thought about a service to your town or city that costs under \$10, and might reap benefits to the club in return? Try a gift subscription to American Squaredance for your local library. Magazine browsers will see it and some may even ask questions, so make sure the librarians know about you and your club. This can be a two way benefit; why not try it for a year or two?

* * *

Square Dance Week is over, beginners classes are in full swing, the holidays approach again. Our new recruits are having a ball in class; what will you do to insure their continued enjoyment after graduation? Become friends now, share their fun in learning, take each new step gradually. Let's not push so hard that we turn a delightful dance into a pressured promenade.

AMERICAN
**SQUARE
DANCE**

"THE NATIONAL MAGAZINE
WITH THE SWINGING LINES"

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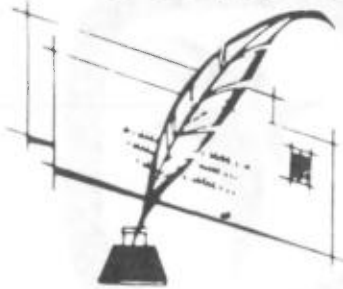
VOLUME 27, No. 11
NOVEMBER, 1972



- 2 Editors' Page
- 4 Grand Zip
- 6 Meanderings
- 9 And The World Sang....
- 11 Teal's Tips
- 12 It Happened at a Square Dance
- 13 Ten Crucial Concerns - Part 2
- 16 Two Busy Bees
- 18 Caller-Leader Directory
- 19 Why Formalities?
- 21 Courtesy Clues from Canada
- 25 Straight Talk
- 27 Dandy Idea
- 28 Challenge Chatter
- 30 Dancing Tips
- 31 Calling Tips
- 32 Easy Level
- 34 Blowin' In The Wind
- 36 Product Line
- 38 Workshop
- 46 Puzzle Page
- 47 S/D Records
- 50 News
- 52 Events
- 55 Sketchpad Commentary
- 56 Ladies' Choice
- 57 Steal A Little Peek
- 59 Mix & Match
- 62 R/D Records
- 65 Bookshelf
- 67 Sign-Off Word
- 68 Do-Ci-Do Dolores

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Grand Zip



Thanks so much for the advanced copy of American Squaredance containing the "Nut Shell" article.

Irene and I feel both honored and rewarded to have the article printed. You are very kind to us.

Actually I would like to read the report of other panels at the Nationals. What ever is good should not be allowed to go by the board.

I admire your recognition of Bob Osgood.

*Raeman Jack
Stoneboro, Pennsylvania*

Thank you very much for the coverage you gave me in your August issue. I have had many nice comments on it from around the country. I feel sure you have done me a great service. Enjoyed meeting you both at Nationals.

*Barry L. Medford
Houston, Texas*

Your article by John Jones "The Problems at Hand" was most thought-provoking and should be made available to all square dancers.

However, it seems to me that the callers' associations could solve a good part of the problem. As you know, it's the callers who continue to introduce so many new figures.

This certainly would be a logical subject at the next National Convention in Salt Lake City.

*Bert Greer
North Canton, Ohio*

We wish to thank you for the twenty-four sample copies of "American Squaredance" that you sent to us last month.

The Square-a-naders, the Ithaca club, had a pass-the dish supper and their first dance last Friday. We took the magazines, gave a short introduction about them, and distributed them to those who attended. Many were surprised to know of this publication. We enclosed an order form in each magazine, so hope it results in more dancers subscribing to your magazine.

We enjoy the magazine very much.
*Bob and Mary Lorenzen
Ithaca, New York*

HEAR YE, HEAR YE—

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THANK YOU!

Thanks to Hobart Leslie of Trenton, New Jersey, our back file of American Squares magazine is nearly complete. At a recent dance in New Jersey, Mr. Leslie presented Stan with his entire collection.

Donations of the missing issues would be much appreciated. Don't throw away those old, old copies. We need Dec. 1945-October, 1947; July, 1948; November 1948-November 1949; October 1959.



A REAL FIND!



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Meanderings...

WITH STAN

Here goes. My memorable California and southwestern USA tour. Cross-country by car. Two and a half weeks on the road. A lot of "firsts" on this odyssey. My longest trip since Alaska. Here's the day by day log:

WED., SEPT. 27 — 6 a.m. Dress, kiss Cathie (should kiss the Blarney Stone, too), smile at the sleeping kids, strap on the seat belt, and point the car WEST. Long day of driving. Chicago before noon. Omaha at supper time. Mid-Nebraska before midnight and time to find a motel and turn in. A thousand miles. That's normally too far to drive in one day, but I stopped often, rested a full hour at one stop, and felt like a MILLION (or, maybe \$999,999., anyway).

THURS., SEPT. 28 — Up at 7 a.m. and off through the flat range lands. Plain plains. Who said the world is overpopulated? Out there a guy can stretch. One old white-faced cow stopped chewing and gave me a smug look. "Well, BULLY for you," I thought. Lots of oil wells. Their bobbing reminded me of those tricky little water-drinking birds you see in the gift shops. My grandfather had an oil well. He was a dentist for many years. Then one day his drill slipped a bit and he discovered oil in the back yard. Something like that. I zipped past Salt Lake City and said, "See ya later—in June." I went through Provo and wondered if ol' friend Randy S. still lives there. Those Bridal Veil falls were beautiful. Then there were many nameless little shop towns. Arid, sandy lands. I turned in near an Indian reservation and dreamed of happy "hunting" grounds. I only garnered 800 miles today. Slow-

ing down.

FRIDAY, SEPT. 29 — Today I rolled by giant piles of rock spewed on the sand by Ares, sculpted into gargoyle apparitions by Zeus, and coppered and gilded by that mad alchemist, the devil, himself! But my Conestoga wagon was draggin'. Signs in that vicinity don't say "deer crossing," such as I'm accustomed to seeing. They say "game crossing" or "stock crossing." It reminded me of one lonesome sign in Maine I saw that said "moose crossing." I did see herds of antelope. Gosh, no hunter could miss those bright white targets painted on the little critters right there where they are. Temp. was 83 degrees. I went right by the famous "strip" in Las Vegas. But I didn't stop. I was taking a big enough gamble putting coins in my own big blue machine to make it "pay off."

Did you ever cross over Zzyzx Rd.? It's in the desert out there. Probably so named because it's the last thing—the very last thing—seen by many lost voyagers in the old days.

I'll remember Bakersfield, California a long time. It marked my "first ever" calling date in California. It seemed like the initial trips to Alaska, Seattle, Maine and Florida all over again—the "four corners." Suddenly I had put another key piece in my giant jigsaw puzzle to "square it off." My heart did a flutter wheel with my tonsils and my ribs beat out the accompaniment. I had logged 2500 miles to this spot. Industry there is sort of black and white — oil and cotton — and lots of both. The dancin' gang treated me like a cotton-pickin' buddy and we had

a boll! Friendly callers in the area — Cecil McClain (good Scotch stock, like me) and Omar Krumm (good German stock). I slept soundly after the dance, after the “after.”

SATURDAY, SEPT. 30 — Rested, refueled, and refilled, I shot north on I-5 toward my next objective, San Francisco. Some of the barren lands on that route are so sparsely peopled, you could hardly beckon a set together unless “mother” were a mule, heads were Herefords, sides were sheep, and YOU were a skinny scarecrow! I got lost twice in San Francisco and phoned my hosts, the incomparable Butch and Thula Carr, to come and find me before I could get crushed by a cable car. Butch is absolutely a one-man riot, and his hearty laugh is heard on dance floors from Hawaii to Jamaica, with intermediate tremors reverberating up and down the quaking California coastline. In my humble opinion we had an outstanding dance that night in Santa Rosa. The dancers made it so. The Carrs had rallied a busload of five squares to come up from San Fran, which helped fill the hall at nineteen sets. Those two have done a whale of a lot to support square dancing in their area, including their real labor of love, “Dancer Diggins,” a good little area magazine.

SUN., OCT. 1 — I thought I knew the way to say San José. I may lack a Latin background, but I figured San “HO-zay” was the way. Well, I found out that to sound like a native you’d better sound your “SANTA” and then add a quick “zay” and you’re OK. So I would just have to take my “HO” back to Ohio.

Anyway, I was tickled as pink as Dick Houlton’s pants, I reckon, to experience the hospitality extended to me by the Santa Clara callers group there, who had me do a clinic for them in the afternoon and a dance at night. And what an authentic Mexican dinner I had in between, with them! Everything from enchiladas to tortillas. Some of that food is so strong it could rise up and overthrow the known world every-

where north of the Rio Grande! I was impressed by the “brass” in that caller’s group. I don’t dare name names for fear I’d leave someone out, but they were there. Needless to say, their working organization is superb, too. The Oburms, Ken and Audrey, editors of Square Dance News, were my hosts that night.

MONDAY, OCT. 2 — I decided to sprout wings and fly the coastline down to San Diego, leaving my car at the San Jose airport, rather than face that long drive, and risk being too tired for the dance tonight. A different sort of pilot was at the helm of that flight. After a quick in-between stop in Burbank, he got on the intercom and said, “I tried to get a sandwich in that place and they didn’t have any. So, if you don’t hear anything from me the rest of the trip, it’s only because I’m weak from hunger.” I wished I’d saved a bit of that beef jerky I got in Utah to share with him. The journey was comfortable. I decided, as I looked down from 10,000 feet, that those thousands of little turquoise blobs in the rambling suburbs were swimming pools.

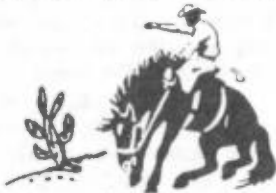
San Diego may have the most pleasing all-around climate in the USA. Pat and Louise Kimbley, choreographers of many rounds on several labels, were my hosts. They’re good C of C people! They took me to the beautiful Balboa Park, showed me the bay, the aircraft carrier sitting there, and all the rest. I was impressed by the Spanish architecture everywhere. The arches. The ornamental pillars. The tile roofs. They live on a hill and their home is done in oriental decor. Lovely. Even their Persian cat is round-dance oriented. It goes around in circles. At the dance this evening, sponsored by the Heartland Association, I was greeted by the biggest welcome sign I’ve ever seen — it stretched the width of the big stage. Thanks, Heartland, I love ya.

TUES., OCT. 3—At the Ernie Kinney-Dick Waibel workshop in Fresno I discovered some real DANCERS — I mean they really put the “ticks” in articulate. Small wonder. Look who

regularly teaches them.

WED., OCT. 4—Goodbye California. You were good to me. Full steam ahead to Phoenix! Upon leaving the golden state, I passed within shouting distance of L.A. and thought I'd shout to friend Bob Osgood, but I had heard he was to be in Yugoslavia at the time, and no doubt that would take more shoutin' power than I've got in my whole 120W PA system.

I was a bit bewildered by the wilderness I now saw. Bridges over empty creeks. Rows of cacti all making "peace" signs from countless hills. Sand and rocks and craggy mountains. Indian shacks. Bushy brush and blushing rushes. It was simple and fascinating.



The dance at Venture Out trailer park in Mesa was an adventure. The park, down the street from the equally fabulous Trailer Village, boasts a 70-square hall of monumental proportions, flanked by flaming lanterns and wide, circular stairways. I thought I was climbing up the Tower of Babel to stand in a place of regal splendor to do my own kind of babbling.

The Skibas are the round dance leaders there. I opened the S/D season for them, and following my visit they were due to dance to guys like Jerry Haag, Beryl Main, Don Franklin, Lee Helsel, Vaughn Parrish, Bob Van Antwerp, Larry Ward, and others (not exactly unseasoned callers). At Venture Out, 90% of the varied program is S/D and R/D activity, but there is much more for the pleasure-seeking trailer people.



THURS., OCT. 5 — Onward to El Paso. I believe that Yucca grows taller than our mums back home. Feels as if I'm hoppin' around like a one-arm paper hanger with an itch. Sometimes I suspect I'm a livin' reincarnation of one of those little black water bugs that never stops moving.

My stay at the Bohannons was delightful. Ed Freeman is one of the wheels who keeps things rolling. SWASDA sponsored my visit. Nice to talk to Dick Miles and other callers. El Paso is a sprawling border city tucked into the southwest vest pocket of ol' Texas' hulking frame. Fifteen clubs are in that area. I was able to get over into Mexico for a quick shopping trip and it is great to say I've been there. Juarez has bull fights, shops, and plenty of tourist appeal.

FRIDAY, OCT. 6 — It was an easy drive to Hobbs, N.M., where I called a dance for Dick Parrish, a popular caller in that vicinity. Fun, all the way.

TEMPORARY CONCLUSION — Although this trip is only 2/3 finished (I must travel on through Texas, Kansas, Mo., Ill. and home) I'll have to stop writing and mail this account home where Cathie is biting her nails up to the knuckles in order to get the issue to the printer on time. I'll go a tripping with y'all next month.

"Let's go Dancing"

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

REMEMBER: "All we're asking is your time...." because there is absolutely NO RISK in conducting a subscription dance in your area....

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

AND THE WORLD SANG



by Helen Springer
Boise, Idaho

The stars are bright, although they are hardly noticed by the dancers. I think they are having too much fun to be aware of anything except their own pleasure, but I am conscious of the moon, the sweet nostalgic odor of the pine trees, and the soft mountain air. I don't want to stand here but I try to act like I do. I don't want the people to think that no one will dance with me so I fidget with my shoe, sip on an empty coke can, and try to keep a bored expression on my face like maybe my parents made me come. Actually, I wanted to, but now that no one is dancing with me, I wish I was home in bed. They have this dance every

year late in the fall, just before winter. They always dance outside, even though it's kind of cool, because that's fun, they say.

They are starting another tip now and it is one I like. I think maybe Joe is going to dance with me, but he walks on by and puts his hand out to Marie. I smile like I don't care, but I do. I have a new dress on, a pink one that I made myself. There's five yards of material in the skirt alone. "Swing Your Partner," the Caller sings out. The air is filled with a froth of petticoats and skirts. Cowboy boots click smartly on the concrete as the laughing men swing their ladies. One of my friends smiles at me as the boy she is

dancing with gives her an extra little twirl.

I belong to the Teen-Agers club in our town. In fact, I'm almost a charter member. I wonder why the boys aren't dancing with me. It's almost like they're afraid if they come near me they'll be turned into a block of concrete or maybe their eyes will cross and stay that way forever. "Swing the corner lady and then you promenade." The dancers are parading around the squares now in couples, laughing and swaying their bodies in time to the music.

Now this tip is over and the kids are all milling this direction. I move up a few steps so I can join them. I'm wondering how you look eager to dance, so someone will ask you, yet like you don't want to, in case they don't. Judy is flipping her long blond hair around as she asks the crowd in general, "Hey, have all of you seen the new boy here tonight?" A couple of them have. She points him out to the rest of us and I can see he's pretty special all right; about eighteen years old, I think, and real tall. His almost black hair is kind of between long and short, about to the bottom of his ears. He is wearing real sharp looking clothes, a red plaid shirt, black pants and boots.

"I wonder if he'll dance with any of us," Betty says wistfully.

"The only one he's danced with so far," Judy tells her, "is that older woman there."

"That's probably his mother, don't you suppose?" Gloria asks.

The music starts again and couples surge out onto the floor in a mass movement. Nobody dances with me this time either and I try to look like I don't care. But I want to be out there so badly. I'm sorry I learned to dance now, sorry I joined their dumb old club and I don't want to have a thing to do with them. "Here We Go, with a Right and Left Grande," sings out Mr. Corbet, who is calling this tip. I wish I was out there so I could kick my leg real high, like we do at our Club dances. We always see who can kick the highest. The new boy is looking at me. I wonder

why he doesn't ask someone to dance. Mrs. Cole calls out to me, "Why aren't you out on the floor, Pat?" I smile and shrug my shoulders, the kind of a shrug that can mean anything, the kind I use sometimes when I'm too hurt to speak, and that's the way I feel now. I look kind of young for sixteen. Maybe if I looked older the boys would dance with me more.

After that tip is over and the kids come back I don't even try to talk to them. I don't feel like it. I just want to go home and I think I'll tell Mom I'm sick and have to leave. Then the Caller booms out, "Grand March," putting equal emphasis on each word. Ooh, I hurt so. I do love to dance this. "Hey, don't look up," Judy says swiftly. "That new boy is heading this direction." I could care less. I wouldn't look up if President Nixon walked in.

"Would you do me the honor?" he asks, in a low, musical voice. Good heavens, he's asking me. I can't speak and my legs are too weak for a minute for me to walk. I nod dumbly and he leads me out onto the floor. "I've been watching you all evening, trying to get up nerve enough to ask you to dance," he says. I don't tell him he must have the wrong girl, partly because I am still unable to speak.

We fall into line in back of another couple and march smartly along in time to the music, the best looking boy in the world and me. He throws his head back as he laughs and raises his black boots high in the air like he is doing the goose step. Then he looks down at me, his brown eyes teasing. I feel all big inside, like maybe someone just blew up a balloon in me, and all shiny, like I'm brand new. The night is beautiful, and I feel like I have just turned into a fascinating Cinderella. As we reach the end of the line, I put my arm through old Mr. Jensen's, and even he looks beautiful. The stars are flirting with me, winking down at me like they know my secret, that I've just turned irresistible, that I'm the happiest girl in the world and there has never before been a dance like this one. ■

TEAL'S TIPS

How to run a successful one-night-stand square dance

by Jim Teal
Columbus, Ohio



I once heard a caller remark that a one night stand is not much different than the first night of a square dance training class. In my opinion this is wrong. On the first night of a square dance class, it is very important to teach the dancers the correct method in everything they do, and since the dancers know that it is a training class, they do not mind spending a lot of time learning the correct way to execute every figure. At a one night stand, the people come to dance and the fewer "walk thrus" they have to do, the better they like it.

The rules a caller uses for one night stands are different than those used at Western Style dances. Following are a few examples:

1. Allow a little more time for swinging. Most of these dancers love to swing.
2. Do not call figures which change partners, except for the old favorites such as Log Cabin in the Lane, Climbing the Golden Stairs, etc.
3. Try to include a mixer in your program, but only after asking those conducting the dance if the dancers would like it.
4. Directional calling is imperative.
5. Don't always gauge what the dancers want by what you like to do. Most of them want the simpler figures and don't mind plenty of swinging.
6. Don't try to plan a program

ahead of time. This must be done as the dance progresses and as you find out what the dancers are capable of doing or learning.

7. Do not worry too much if you have trouble getting people on the floor for the first tip. Just make sure that the dancers you do get on the floor are kept dancing and have so much fun that everyone will want to dance the next tip.

8. Use easy directional singing calls during the first part of the evening since you can't wait for the dancers on singing calls.

9. Many western style callers feel that if you keep 80% of the floor dancing during a tip it is the amount of challenge wanted by the dancers. At one night stands, during the last $\frac{3}{4}$ of the tip, ALL dancers should be kept moving.

10. Sometimes drinking is allowed at one night stands. Don't "lose your cool," if some of the dancers get a little tipsy and have trouble following your calls. You can always refuse future bookings for the sponsors.

11. On singing calls, it is usually necessary to quickly walk thru the figure, but with the hoedown records, if possible, start the record and make the walk thru seem like a dance by talking them through the figure the first time.

12. It is not unusual to use two singing calls in one tip.

It Happened at a Square Dance

by Bill
& Levicie
Zambella
Muldraugh,
Kentucky



They got married at a square dance 250 feet underground. The setting was a cave on Diamond Cavern Campground near Park City, Kentucky. This unusual event proves that you can expect the unexpected in Kentucky!

With a bridal party composed of 300 square dancers, Dorothy Simonton and Bill Harris were wed in solemn ceremony. A montage of the press, curious spectators and a few hidden cave creatures witnessed the wedding.

Dancing in caves is becoming more popular every day, but a square dance wedding in a cave was possibly a "first" in the state or even in square dancing itself.

Square dancers from all over Kentucky and a few surrounding states were in attendance. The dancing began at 7:30 p.m., with Bill Zambella of Muldraugh, Kentucky calling. Bill has been calling for over 14 years throughout the U.S. as well as in Europe and Viet Nam. He's called for many unusual dances, but this was the first square dancing wedding. Bill is a regular caller for the Small Town Swingers, the club

to which the bride and groom belong.

The cave, illuminated with electric lights, was accented with colorful red, green, pink, yellow and blue dresses and crinoline slips, rhinestone ties, pastel long-sleeved shirts and other western attire.

At 8:30 p.m., the caller instructed 60 members of the Small Town Swingers Square Dance Club to begin the wedding festivities. To the tune of "May the Circle Be Unbroken" the dancers entered from the mouth of the cave, formed an unbroken circle, then at the foot of the stage performed a half-sashay forming an aisle for the wedding party. The club members were invited to participate in the festivities by the bride and groom, since they met at a square dance only three months before.

The Baptist minister, the matron of honor and best man (sister and brother-in-law of the bride), all members of the Small Town Swingers, took their places, followed by the ring bearer and flower girl (granddaughter of the bride).

Continued on Page 48

TEN CRUCIAL CONCERNS

by Stan Burdick

PART 2

Condensation of an address to the 4th Annual Leadership Seminar of the Washington State Square Dance Federation — July, 1972

The next issue facing us today (and it's a big one) is CONSERVATION. We hear a lot about the conservation of natural resources. But in the square dance business we're concerned about conserving our dancers. We hear alarming statistics about the new dancer drop-off rate. Quite often the figure is 50% or more during the first year. We scratch our heads in vain for answers, and point our fingers accusingly to the factors we think are responsible.

Do we need longer class sessions? Should we try yearling clubs and second year clubs such as they have in Canada and in parts of Florida and elsewhere?

Again, we might point an accusing finger at the spectre of too many basics to be learned by the dancers. A few new basics now and then are fine, but we need a better screening process to help us CONSERVE our energies, rather than learn them all. We need to be restrictive. I think new basics, most of them, belong in the INCUBATOR and then in the INCINERATOR. At some central source we need to give these experimental movements a good long period of incubation. Then, those that don't hatch into well-formed grade-A chicks should be chucked into the incinerator.

The very fast pace that surrounds all of us today is partly responsible for our drop-off rate. People get too busy. And, unlike tennis, or golf, or parchesi, our particular hobby has an added burden of learning — the game keeps changing as new routes (basics) are inserted. People can drop out for six or eight months and come back to find an entirely different "ball game". This can get very discouraging. They say the difference between our basics and

whooping cranes is that if you've seen 55 whooping cranes you've seen 'em all.

At the same time, we do need a fresh challenge, particularly for those who dance twice or more a week, so we can't cut off new basics. The once-or-twice-a-month dancer needs one kind of program, including standard and more relaxed material, while the twice a week dancer needs newer and more challenging material as well as the standard stuff. People's preferences have to be reckoned with.

An executive of General Motors in a local plant told me that one year GM tried a model with far less style change than previously initiated to save money all around, but the public wouldn't buy it. They turned to a competitive model, which had the usual amount of change. So, there are those who like to drive a new and distinctive model each year and there are those who like to drive Volkswagons, whose styles change only slightly.

I think the best way to conserve dancers is to try harder to offer a balanced program. Every area needs a class program, a club program (or two varying clubs), a workshop program at one or two levels, and a continual, once-a-month 50-basic club. If you don't have this much programming in your area, work to develop it.

CONSERVATION to me means being a little bit CONSERVATIVE in your attitudes. Don't reach out and grasp CHANGE just because it is a change and sounds progressive at the moment. Sometimes the change isn't as good as the original attitude. We can't stand still, of course, but too many people, dancers and callers alike, fall into a common trap of confusing

CHANGE and PROGRESS. Progress means to advance, to proceed from one stage to a higher stage, but change merely means to make different. We've had a lot of changes that are certainly not progress, but an actual lowering of standards instead.

I believe there are some new and sincere efforts on the part of our callers to not only promote new classes but to MAINTAIN the dancing we have. I believe our callers want a balanced program. ROUNDS belong in every club setting, and their popularity is increasing. The specialist, where he is a dancer or a caller, has a place in the activity as long as he will participate at all levels occasionally, support the total program, and not be a snob. The hypothetical story is told of a club that decided to dance at an increasingly higher level of program year after year, which caused the less skillful ones to drop off one by one, until finally, the ultimate goal was reached — there stood the caller and one lonesome couple holding hands!

Let's talk about COOPERATION. We need more of it. There needs to be a better bond of inter-relatedness between the caller and his club, generally. The caller needs to be an integral part of the club activity — not just drop in and call a dance. Better business procedures within the club lead to better cooperation both internally and externally. Start with a solid organization.

Do you have the pyramid of solidity including a base of CONSTITUTION and BY-LAWS, a second layer entitled COMMITTEES, and on top of that a strata of OFFICERS? Finally, at the top is your PROGRAM.

insert 1" diagram here-----

All sections are equally important, but you should build from the bottom up, not from the top down.

Remember, the club officers are responsible for the four S's, (SCHEDULE, SETTING, STRUCTURE and SOCIAL), while the caller is largely concerned with the two P's, (Program and Promotion). There will be some

overlapping of concern, of course. Try to create a harmonious attitude with as much handshaking at the door and on the sidelines as takes place on the dance floor.

Investigate the new innovation of the six-month term of office, so that executive chores are passed around and the burden becomes lighter for each. Be innovative. Set up theme nights for the year, guidelines for style and dress, visits, etc. Set some goals and projects. Keep all committees working. A good president is an ENABLER. He gets others to do the job. You know the old saying in business — a good executive wears a wrinkle on the brow of his associate!

Participate in your area organization. Cooperate with their projects. One thing I found out in 17 years of recreation work in the YMCA and elsewhere is that leaders, working in the most cooperative setting, need to POPULARIZE the POSITIVE, and RENEGOTIATE the NEGATIVE.

We're all familiar with these KILLER PHRASES:

"It won't work....."

"We haven't time....."

"We've tried that before....."

"What knucklehead thought that up?"

"It'll mean more work....."

"People won't accept it....."

"Yes, but....." etc.

Along with cooperation goes REPRESENTATION. If we REPRESENT something, we're COMMITTED to it. I want to plea for greater commitment on the part of all of us to the best ideals of square dancing.

Each one of us as leaders REPRESENTS square dancing and we're COMMITTED, just as a salesman represents Fuller brushes, for instance, and he's committed. I beg you not to be half-committed. That may be like being a little bit pregnant, which "just ain't possible." You represent your club, the XYZ club, you represent the Washington Council, and you represent square dancing. One caller I know says,

"What does it matter if I have some drinks in MY own basement with my beginners class people while we dance?" My own feeling is that that caller is not a good representative of his profession. It took many foresighted leaders to get square dancing out of the barns and taverns, so let's keep it out. Let's all be ambassadors of the dance and watchdogs of its future.

Moving on to the next subject, I want to say emphatically (and underscore this several times) — we need a clear-cut IDENTIFICATION of several things within the world of square dancing. We need to sit down together at all organizational levels and identify our problems. So often we rant and rave about this and that in the club setting or in the association setting but fail to take the first step. Secondly, we need to identify possible solutions. Thirdly, we need to identify the priorities which we want to tackle. You can't solve every problem in a day — take one at a time.

It is important to identify people in your club who have certain talents that can be tapped. You'd be surprised at the talent within an average club that sometimes never gets used — a photographer, a printer, a public relations executive, a chef, a researcher, an accountant.

We need to identify the roles of the officers, as well as the caller, and get this into the constitution. At the same time we should identify the purpose of the club in one succinct paragraph. To say, "We want to have fun" is not enough, and to write a whole page is too much.

Along with identification goes recognition. Too many times hard-working officers and other hard workers for the club don't receive proper identification or recognition. Dale Carnegie said the "sweetest sounding words to an individual are his own name." There are many kinds of plaques, trophies, certificates, pins, and other tokens that can be awarded to one before the total gang assembled, on a special recognition night. Along with identification, goes

selection. Please do me a favor. Next time your elections come due, select the BEST PERSON FOR THE JOB, not just "who will do it." Go after that person before election time and convince him that the club needs him for the job. Believe me, your club will be stronger for it.

Finally, we need to identify the club as to level of dance preference. So many clubs fall down at this point. It doesn't mean much to say your club is "fun level" or even "challenge level." We need new, descriptive names that correspond to the number of basics a club regularly does.

EDUCATION is our next item, and an important one, although some mighty exciting things are being done around the country in this field that weren't even considered five or ten years ago. Your own seminar, your Bob Ruff "teach the teachers" program, the New England group dynamics sessions, the club president's ball with its accompanying clinics, and the many association and convention clinics are good examples. Our callers associations are sponsoring many clinics and "schools" for caller training. But there is still need for more. Education is a continual process. We must get to the leadership first. In bowling you've got to "hit the number one pin and the other pins will fall in line."

Years ago it was thought that a leader had to be a "born" leader, with a certain charisma or inborn leadership skill, but today we know this is not so. Necessary leadership skills can all be taught.

The first qualification is MOTIVATION. This is like getting your batteries recharged from time to time — like attending this kind of seminar. Three other qualifications of a good leader are these: INVENTIVENESS or creativity, ADAPTABILITY, and PERSISTENCY. Of course, another one is KNOWLEDGE, but, strangely enough, I include that last. Educators have shown us that IMAGINATION is more important than knowledge in the order

Continued on Page 63

TWO BUSY BEES -

BILL & BERTHA

In March of each year Bradenton, Florida, celebrates the 1539 landing of Hernando DeSoto and his Spanish conquistadores. If Bradenton were to celebrate round dancing and the one man to "land" there most responsible for promoting it in the Bradenton-Sarasota-Venice area, it would be Bill Leonard. Bill and his wife, Bertha, are without question the top round dance leaders along this section of Florida's west coast.

Prior to 1959, when the Leonards moved to Bradenton, they lived in Liberty, Indiana, where Bill owned an electronics and music business. There he and Bertha had occasion to study music and stage dancing techniques, which served as an excellent foundation for his present specialty.

After moving to Florida, Bill continued servicing radio and television sets, and for relaxation he and Bertha tried square dancing and "square dance rounds". Later they concentrated on rounds with Harold and Myrtle Eicher. These were the days when teaching and cueing guidelines were non-existent. In less than two years (1962) Bill developed a basic teaching procedure of his own and, with five equally eager couples, started a round dance career which increased in momentum so steadily that by 1965 the Leonards had two "clubs" of their own in addition to cueing rounds at three leading square dance clubs in Sarasota.

About this time mobile home parks were being built with large recreation buildings and senior citizens were mov-

ing into the area by the hundreds. The potential for promoting rounds gave Bill (pardon the expression) a pregnant idea: he offered to supplement recreational programs at several mobile home parks at no cost to park residents in return for free use of the dance halls, charging admission only to non-residents. Most of these early efforts were far from profitable but the Leonards' outgoing personality, enthusiasm, and teaching ability steadily attracted more and more round dance devotees. Newcomers found round dancing a perfect medium for finding new friends while participating in an activity which provided various plateaus of physical and mental exercise to fit their capability.

In 1966, in partnership with By and Lou Markle of nearby Venice, Bill and Bertha started a monthly "Third Sunday Rounds" in Sarasota, which today the Leonards operate alone. This dance will average 250 dancers during the winter season. Each year since 1968 the Leonards have been round dance leaders at Rainbow Lake Lodge, Brevard, N.C., in conjunction with that resort's square dance festivals. This summer, however, Rainbow Lake Lodge initiated a full week's program devoted entirely to rounds. The event was a sell-out, attesting to the popularity of this energetic couple.

The Leonards are continually alert to adopt new ideas or to innovate their own. They regularly conduct special "brush-up" classes for the "Florida SnowBirds" (those who fly south before the snow flies up north); they hold classes primarily devoted to the

top fifteen "classics"; and another to teach the upcoming International Ballroom steps. Bill has also tried (which appears to be unique) round dance "hash", not unlike that used in square dancing, whereby he writes original routines to popular melodies incorporating basics previously taught in walk-thrus — very effective. But the Leonards are old-fashioned in one respect: the price of admission (\$1.00 per person) has not changed in years and refreshments are always free and plentiful.

Yes, there are several other teachers in the area but only the Leonards give full time to round dancing groups exclusively (electronics is now only a hobby). They are busy five nights weekly at five different locations running four beginner classes, six workshop sessions and four dances. All dances except his Third Sunday Rounds consist of two or three segments: an early portion for either a beginner class or a higher level workshop and a later one for a workshop/dance combination. This procedure provides dancers with a "mix and match" selection as their learning progresses. It also encourages a comraderie between dancers at different "levels", many of whom dance several nights weekly. Each year approximately 150 persons are introduced to round dancing at beginner classes.

As to round dance philosophy, Bill is a strong believer in thorough cueing because it contributes to easier and smoother dancing, eliminating the memory problem, thus promoting maximum enjoyment. He continually strives

to make round dancing FUN. He avoids records with vocal background unless popularity warrants their use. His repertoire always includes dances from the "TOP TEN" as printed in ROUND DANCE magazine as well as Round-of-the-Month for Florida.

Without denying that rounds are useful to the square dance world, Bill agrees with the more forward vision of leaders in the profession that rounds are gradually getting into their own orbit as an integral and independent part of our national dance picture. There is evidence of this in the growing number of round dance clubs across the country. Couples who enjoy dancing together find in rounds a recreation that calls for rhythm and graceful movements set to beautiful music, yet a step above the routine of ballroom dancing.

Of course, the outstanding success of the Leonards depends more than just the availability of people and the inherent benefits of round dancing. In a recent article by Gene and Edna Arnfield of Skokie, Ill., they wrote that a leader should "—be long on patience, understanding and, above all, enthusiasm. Nothing takes the place of a ready sense of humor. A calm appearance of serenity - no matter what - is a jewel of great price." The Leonards fit this quotation perfectly; results: — a devoted and ever-growing following.

If Hernando DeSoto and his conquistadores were alive today, it would be a good bet they would stay in Bradenton and become round dancers—armor and all.

by Milton W. Kelly
Sarasota, Fla.



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Why Formalities?



by John Jones
Glendale, California



Old-fashioned or still in style?

In previous articles we have examined the need for certain formalities in squaredancing, such as wearing of the complete costume and referring to the participants as "ladies" and "gents," rather than by breezy or cute designations. There are other formalities.

One of them is the rendering of honors. It is a 'pure' formality in that it is not functional as far as action is concerned. That is, despite its being a procedure, it does not further the progress of the dance.

In fact, many people would say it actually impedes the progress of the dance, hence is useless and undesirable. This is an unperceptive and shortsighted view of matters. It is comparable to the tendency in modern "music," where

action—in the form of rhythm and beat—is practically the only thing present. All the other desirable features of music, such as melody, harmony, counterpoint—and to a great extent lyrics—are ruthlessly stripped away and only raw, naked beat is left.

The rendering of honors does not advance the action, it is true. But it is a mistake to view honors as being of no value, but simply an annoying delay or interruption of 'the good part.' They are, rather, an amenity.

What is an amenity? The dictionary says "a conventionally observed act or form conducive to pleasantness or smoothness of social intercourse." More simply put, it is one of the little acts that help to grease the gears of human

contact.

Holding the door open for someone as you enter the hall is an amenity. So is saying "Thank you" at the end of a tip, or turning the knob for someone else at the water fountain, or any of a hundred other little 'nice gestures.' They are amenities, and so are honors.

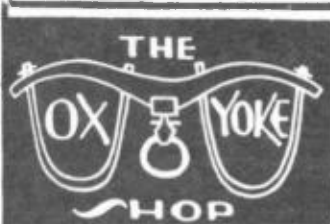
We can get along without them. That is being proved more every day, since rendering of honors is waning fast. But can we do just as well without them? I think not. We are depriving ourselves of something worthwhile when we relegate honors to oblivion.

Unfortunately, the demise of honors is like that of many other things: it is a vicious circle. The less that honors are practiced, the less skillful people are at executing them and the less sure of just exactly how to do so. The less familiar that people are with them and sure of themselves in performing them, the less inclined people are to bother with them. The less they use them,

Fortunately, there is a way to break the vicious circle. The book "Square-dance Fundamentals" is published at \$7.50 ppd. by Frontier Publishers; Box 44; Glendale, Cal. 91209. It not only explains in words, but also shows in super-clear illustrations, exactly how to render honors. Complete information is given on how both gents and ladies render honors to their partner and to someone other than their partner.

You can increase your overall enjoyment of our fine participation pastime by learning how to 'apply the finishing touches.' Action is not all there is to squaredancing.

But of course the dancers cannot render honors to each other unless honors are called. So how about it, Mr. Caller? Will you reinstitute honors in your calling? And will you allow enough time for them to be not only rendered, but rendered properly? It makes for a lot more fun for everyone.



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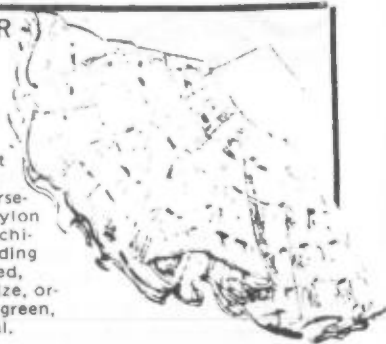
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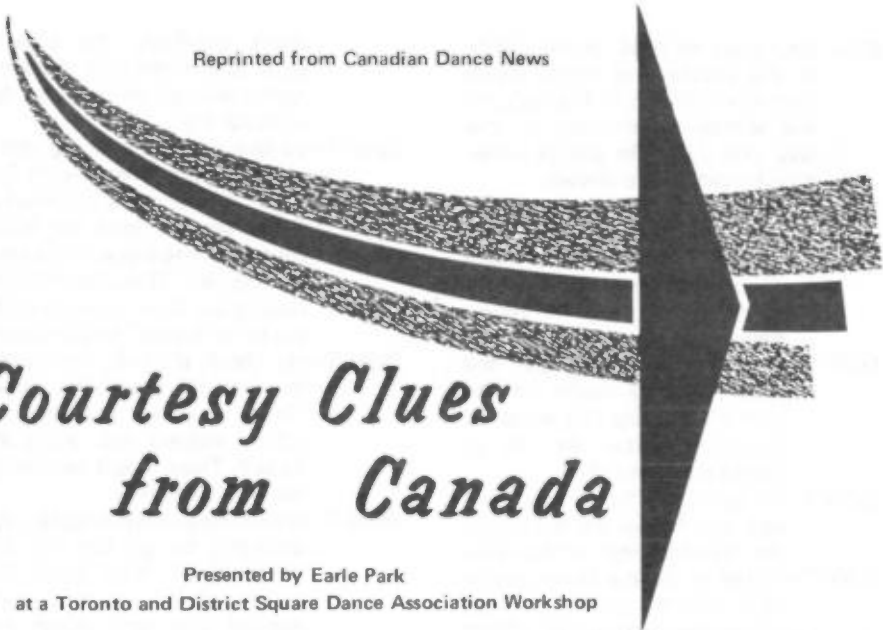
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- DO— be aware at all times that square and round dancing is a “courtesy” recreation rather than one of competition.
- DO— keep smiling even if you’re angry with yourself for “goofing”. The other people on the floor might think you’re frowning at them.
- DO— be quiet and attentive to the caller and/or round dance leader during instructions even though you know what he or she is trying to explain. Perhaps someone else on the floor needs to be briefed.
- DO— wear proper dance attire - long sleeves for men, ladies full skirts.
- DO— remember to treat all the ladies as you would want other men to treat your own wife. The ladies always seem to treat other men a little gentler than their own spouse.
- DO— wear a name badge at all times. It might surprise some of the oldsters to learn that they are not as well known or important as they might think they are to others.
- DO— accept or admit you “goofed” this time. Next time it could be someone else’s turn so don’t feel bad. And when you goof - goof gracefully and try to recover the best you can in order to save the set or floor from breaking up entirely.
- DO— end each dance with a flourish, applause and thanks to all on the floor or in the set and MEAN IT.
- DO— support a club as a dues paying member. The life blood of the square and round dance picture flows through this avenue and is the backbone of the recreation. If everyone was a “free loader,” there would be no one to pay the bills of the activity.
- DO— make it a practice to thank guests for coming, the caller, or round dance leader, for their efforts, the club president where you’re visiting. In general, thank everyone who made your evening out a pleasant one.
- DO— pretend to be having a good time even if you are bored. Perhaps the others are thoroughly enjoying themselves. If you want a real challenge, try dancing with the weakest dancers there and pull them through a dance single-handed. Maybe you are that good.

DO— take your turn at responsibility in the square and round dance picture as officers in the club, on the serving committee, in any way you can help others rather than be catered to always.

DON'T—be a competitive dancer, i.e., selfish rather than cooperative. It takes eight people to make a good set and everyone to make a nice floor for round dancing.

DON'T—be a "know-it-all". Let the caller or R/D leader be the instructor unless you are asked personally after the tip or round dance is over.

DON'T—be guilty of "horse-play" unless you know the set would not be offended - or the club.

DON'T—forget to trade a dance, especially with the guests, or those whose experience makes them feel a little trepid in asking you to exchange dances. And

don't overlook the caller's wife. She might like to dance rather than sit all the time. At least ask her.

DON'T—sit like a bump on a log when another couple is needed for a set. If you want to sit out a tip, disappear into the wash room or some place where you are not seen. This saves embarrassing the three couples waiting for a "friend" to join them.

DON'T—cry about the hall, the sound, the crowd, the tacky floor. Think positive thoughts so others around you aren't affected. They might be having the best time ever.

DON'T—set up sets of four couples pre-arranged to go out on the dance floor. You insult the ability of the other dancers around you and defeat the democratic quality of square dancing. ■

SQUARE AND ROUND DANCE CHRISTMAS CARDS

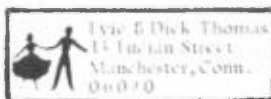


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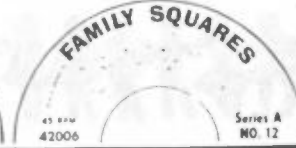
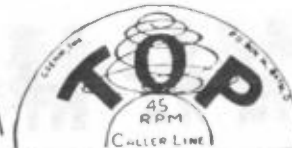
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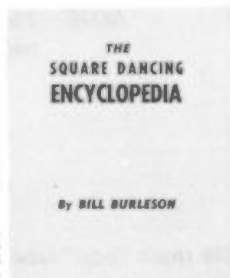
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STRAIGHT TALK

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.

Some people say that we are calling too much new material and are running off too many conscientious dancers.

Granted there is a lot of "new stuff" flowing like a mighty river at many dances. Yet, if callers were to record and play back the suggestions and requests from dancers, you would be surprised at the requests for "why don't you call like that 'big name caller' did the other night?" or "why doncha call more new stuff, instead of that same old thing we had in lessons!"

For many years, I was in a dilemma about calling the newer material. Just kept it simple, to hold the dancers. However, I have now decided this is wrong. A caller should use any new material that he can get the dancer through. Many times you will only use it once or twice at each club, and then drop it for something newer. You should never use a "walk thru," instead you should use a "talk thru," with music turned down and at a slower pace for a moment or two. The dancers love it.

This will not cause the absent dancer to get behind. (After all, they know the Basics and Extended Basics). Remember, if it is an Experimental Basic, it is usually new to everyone. We don't lose any dancers because of their "falling behind". In my last set of lessons there were two couples, who had not danced since 1965. We stayed late one night and taught them a few movements such as spin chain thru, spin the top and tag the line, and in less than an hour, brought them back up to club level dancing.

Many drop-outs are caused by the lack of interesting movements in the

dance being called by the local caller. The word "Challenge" has far too many meanings, so why not just "Keep it interesting"?

It is my belief that MOST people who drop out of dancing do so because of club dissension and discord, petty spats over by-laws, and other squabbles. In some instances, the by-laws are too restrictive. Also club officers are often restricted by members and by-laws. This causes ill will, hard feelings, and drop-outs. When contacted, the drop-outs have decided to never return to square dancing. They need an excuse, so they state that "We are too far behind to catch up." When in truth, they are just "fed up" with the bickering that goes on in all too many clubs.

I challenge all dancers. If the shoe fits, quit bickering and start having fun again. Let your officers have some authority to handle club business. If you don't like what they do, vote them out of office next election. I challenge callers to make the dances that you call interesting. Help the dancers have fun. Work at this.

Let us all fight the drop-out problem, by putting the fun back in Square Dancing.

*Al Eblen
Wichita Falls, Texas*





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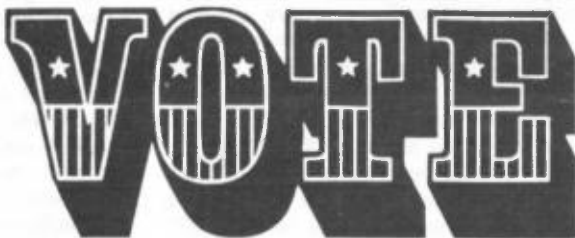
by Elisabeth Evans
from Valley Circle, B.C.

Collecting money at the door is usually the job no one wants. It either means someone has to miss the first part of the dancing sitting and waiting to collect from late-comers or, if the money is taken at coffee break, be left with cookie crumbs and coffee dregs. I would not recommend combining the job of treasurer with that of host couple as I personally find a little of the shine taken off the welcome if "That will be two dollars, please" is added. We have tried a system in our clubs that has worked beautifully and eliminated these drawbacks. We bought a file box, a set of cards and envelopes to fit and an alphabet index. For each club member we made out a card, put it in an envelope with the name on the corner and filed it alphabetically. As they come in, or at their convenience, mem-

bers put their fees (yearly, quarterly, nightly) in their envelopes. We keep an attendance sheet which they mark off as well. At his leisure the treasurer checks each envelope, entering the date and the amount paid on the file card (this does not take as much time as you would think). New members can be added at any time, drop-outs kept in the "inactive" section at the back of the file, and there is a permanent record for each member to check if he desires. This method will have to be explained in detail and emphasis given that each member must have the exact change each night. Be sure to have a sign in plain view giving guest fees and the way they will be collected. We collect these at coffee break, having a special basket for the purpose, when it is usually easy to make change.

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CHALLENGE CHALLENGER

by Dewey Berry

Our thanks to Ed Foote of Pittsburgh, Pennsylvania, for this month's article on the age-old problem of the square dance drop-out.

Why people keep dropping out of square dancing is a constantly recurring topic of discussion. Although many reasons are given, one that is rarely mentioned is that some dancers quit because they are bored.

Many callers and dancers refuse to consider such a statement; they seem to feel that once a person graduates from beginners' class he should be permanently "hooked" on square dancing.

Because of this belief that no one could get bored square dancing, the experienced club-level dancer in numerous areas around the country is ignored. Dancers often ask me, "Why does our caller always push for a big beginners' class but forget about the people who have been dancing for a few years?" Indeed, many callers seem to intentionally hold their dancers at a very low club level, feeling that because the dancers do not have much to remember or think about that they will always be there and happy. Yet these callers also wonder why so few of the people they graduated five years ago are still in square dancing.

Many dancers do become bored with the "basic 75" after doing them over and over for several years. They want to go on to something more, and if it is not available they will often just drift away from square dancing and into other activities.

Advanced and challenge dancing offers this "something more" that people are looking for. One of the best things about higher level dancing is that it keeps people in square dancing who would have otherwise dropped out. And since there are several levels of advanced and challenge dancing, every dancer can work toward whatever level he wishes to attain. In fact, standard club level is so low in many parts of the country that even the introduction of a higher open club-level, such as is common in other parts of the country, would go far toward solving the problem without advanced or challenge dancing even having to be considered.

There are a few who try to claim that high-level dancing drives people out of square dancing. This argument does not hold up, however, because every area has one or more very low level clubs working only the "basic 50." Those who do not want anything more than that, will always have a place to dance there. Others will always be happy at standard club-level. Higher level dancing answers the need for those who become bored at club-level and want to do more; it does not drive people out of square dancing because those not interested in this level will not attempt it. Advanced and challenge dancing keeps people in square dancing who might otherwise drop out. It provides a freshness and variety in their dancing experience which helps keep them enthusiastic members of both advanced and club-level groups.

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Jerry Hightower



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<i>May</i>	<i>4, 5, and 6</i>	<i>Jack Lasry of Florida</i>
	<i>11, 12, and 13</i>	<i>Jim Coppinger of Tennessee</i>
	<i>18, 19, and 20</i>	<i>"Singin' Sam" Mitchell of Michigan</i>
	<i>25, 26, and 27</i>	<i>Ken Anderson of New York</i>
<i>June</i>	<i>1, 2, and 3</i>	<i>Bob Wickers of Missouri</i>
	<i>8, 9, and 10</i>	<i>Bob Yerington of Iowa</i>
<i>September</i>	<i>7, 8, and 9</i>	<i>Johnny Wykoff of Indiana</i>
	<i>14, 15, and 16</i>	<i>Ken Anderson of New York</i>
	<i>21, 22, and 23</i>	<i>Louis Calboun of Kentucky</i>
	<i>28, 29, and 30</i>	<i>John Hendron of Massachusetts</i>
<i>October</i>	<i>5, 6, and 7</i>	<i>Bob Fisk of California</i>
	<i>19, 20, and 21</i>	<i>(To be announced)</i>
	<i>26, 27, and 28</i>	<i>(To be announced)</i>
<i>November</i>	<i>2, 3, and 4</i>	<i>Johnny Creel of Louisiana</i>
	<i>9, 10, and 11</i>	<i>Allen Tipton of Tennessee</i>

*Round Dance and After Parties with Edna and Gene Arnfield
 from Skokie, Illinois*



Dancing Tips

by Harold & Lill Bausch

"Hurry up, we don't want to miss the Grand March!" How very important this was to me when we first started dancing; and to this date, it still is. We had to drive 28 miles to square dance and the caller always started the dance with a Grand March and I felt bad if we were late for it. Anything that gives us pleasure and adds interest to our dancing should not be overlooked.

On September 2 of this year when Harold and I headed a group of 48 on a Tour of Europe, Harold had the pleasure of calling for the 18th Annual European Round-Up sponsored by the American Federation of Square Dance Clubs in Germany and there were 42 Squares in the Grand March alone. The officers held up the Grand March for about 10 minutes as our bus load of dancers from the states was late getting there. Thus, as honored guests, they participated in the Grand March which is a grand beginning for a major event such as this.

Speaking of dancing overseas, it is the same as ours. The majority of dancers are service personnel with a smaller percentage of natives who do not even speak American; but sure can square dance. Their incomparable hospitality is something that will long be remembered by all of us.

As long as we're on the subject of hospitality and friendship, we cannot put down on paper all the personal benefits Harold and I have derived from 20 years in the square dancing circuits. How can anyone get tired and bored? There are always new doors to open and new fields of adventure for us to embark on.

If you are a young dancer just beginning to enjoy our recreation, stick with it; you now have years of enjoyment in the palm of your hands. If you are older and have to pace yourself, don't put yourself over the hill by marking up your square dance calendar with dates of your grandchildren's birthdays, in place of dance dates.

Square dancing to us is like a garden. Some say it is too much work, but we don't think so. It's true you have to take care of every single flower and plant if you want a nice garden. The same goes for dealing with square dancers; you have to listen to and help each individual in any way you can, for the results are worth the effort.



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IT'S HOW YOU PLAY THE GAME

Each dance you call is like playing a game of chance between you and the dancers. There are plus and minus points to be added or subtracted from your score at every tip. The stakes are high. For a game well played there are compliments, repeat bookings, growing demand for your services, more income, and a wider reputation. It works in reverse, too. An exceptional score in every game is bound to bring wider success. An area caller once asked, "How does one become a nationally-known caller?" Availability to travel and call often is one answer. But how a caller ranks in the great number of "games" he's played is much more important.

For instance, there are many callers who TRAVEL far and wide but their "scores" are such that they are only CALLERS WHO TRAVEL. And there are former nationally-known traveling callers who've lost their status solely on the basis of a string of sagging scores in the game.

Let's see how this little game is played. For one thing, if you are weary before a dance, subtract five points from your score at the outset. That's a serious handicap. The other night a coffee-klatch bunch were talking about so-and-so (a highly rated caller) who came in the week before and layed an egg (called a poor dance) mostly because he was dead tired.

Add five points for being rested; a point for feeling extra spirited, enthusiastic; another for good creative material in your patter; and another for excellent response — getting singing calls used (we realize it is very hard for a caller to rate himself).

Subtract a point every time you

inadvertently leave the dancers out of sequence or with the wrong partner at the end of a sequence. Take off another point if you get "lost" in the patter and have to "fudge" and then admit defeat.

Add points for clarity, diction, good timing, pleasing personality, showmanship and humor. Take them off for lack of the same ingredients.

Here's another whopping five-pointer. Add five points (1-5 range) for correctly analyzing the average floor level and fitting interesting material to that level so that both the "pacer" and the "chaser" type dancers present are happy with your performance. This is a mighty challenging task sometimes, and high points gained in this category definitely mark the "pro". Strangely enough, the novice caller can raise his level easily to please the sharper dancers, but only the more experienced and competent callers can best drop the level below an average club norm to accommodate a sizeable segment of yearlings (slow dancers) and still please the veterans.

This incident actually happened, somewhere in Arizona. A well-known caller, whose name is R_____, called his first tip and realized he had to drastically drop his level. After the second tip he knew he must drop the level still further. Finally, after his third tip, he was found in a room behind the stage, sitting with his head between his hands, dejected. When asked if he were OK, he lamented, "I've dropped the level, and dropped the level, and I just don't know HOW to drop it any more." This happens.

Add a point for a good hall, good sound, the proper atmosphere. Or vice versa. Chalk up one for being prompt, one for neat appearance. Give yourself one for variety of program. Subtract one EVERY TIME you lose a third of the "floor" when you were trying to keep 90 to 100 percent dancing.

Well, how's your score? Too many minus points? Don't fret. Experience is the great coach. Profit by your mistakes. One day you'll surely have a winning hand. Anyone for blackjack?

easy level

LONESOME SHEPHERD CONTRA

Here is a delightful "triple" contra that keeps the inactive couples on their toes.

RECORD: Folkraft 745-1287

FORMATION: Couples 1,4,7, etc. crossed over.

COUNT:

- 16 Active men lead your girls around the opposite three (Active man and two girls below)
- 16 Active ladies lead your men around the opposite three
- 6 Actives down the center
- 2 Turn alone
- 4 Come back to the one below (longer steps)
- 4 Cast off
- 8 Right and left thru across the track
- 8 Right and left thru, come right back



Repeat from beginning. Head and foot couples cross over after every three sequences.

AMOS MOSES

Variation taught by Dr. Cal Campbell of Albuquerque, New Mexico.

RECORD: RCA Victor 447-0896, AMOS MOSES, by Jerry Reed.

FORMATION: This is an "individual" dance much like the Hully Gully.

No partners needed. All begin facing the "music" wall.

INTRO: Wait for 12 counts of music and then begin on the vocal portion of the record.

Sequence then goes as follows (in an 8-count pattern):

- 1 Put right heel forward and touch floor with that heel as toe points diagonally to the right. Lean back as heel goes forward.
- 2 Bring right foot back beside left, bringing body erect again.
- 3 & 4 Repeat same action using the right heel.
- 5 Step forward with the right foot and bring it to the floor perpendicular to the left foot while turning your body $\frac{1}{4}$ left face.
- 6 Step behind the right foot (grapevine) with the left foot while still facing the original left face direction.
- 7 Step to the right with the right foot (still facing same direction).
- 8 Do a jump turn turning to the right 180° degrees to face toward the original right hand wall, landing on both feet. (Left shoulder is now toward the original "music" wall.)

Repeat until the end of the record. Use plenty of "body English" on this dance.

Variation written by Stan Burdick
from "Easy Sing-A-Long Calls"

BILL BAILEY

RECORD: Top 25017

Join hands, circle left, walk around that ring –
 Reverse back, single file, lady in the lead, about a mile
 Reverse again, right hand star, all star right –
 Reverse again, left hand star, move it round tonight
 Girls turn around, swing your man, swing em up and down
 Promenade, hang on tight, promenade around the town
 I know you're to blame, but oh, what a shame
 Bill Bailey, won't you please come home – – –

Four little ladies chain across, turn this gal around –
 Chain em right on back now, partner you have found –
 Join hands, circle left, circle bout half way –
 Swing your pretty little lady, twice around I say –
 Gents star left, left hand star, turn it once you know –
 Pick em up, star promenade, walkin to and fro –
 Girls drop back, new girl now, promenade you roam
 Bill Bailey, won't you please come home – – –



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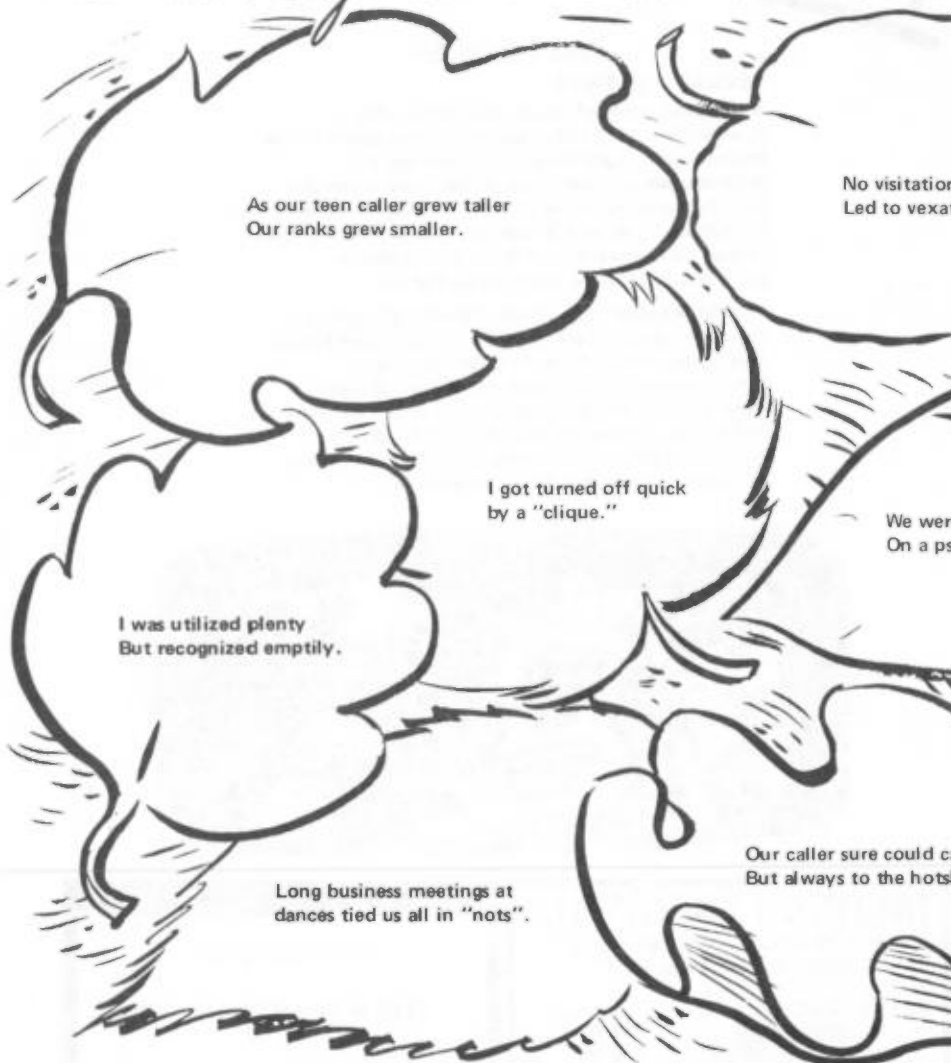
by

Tommy Cavanagh

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Blowing In The Wind



As our teen caller grew taller
Our ranks grew smaller.

No visitation
Led to vexation.

I got turned off quick
by a "clique."

We were sitting
On a pseudo-

I was utilized plenty
But recognized emptily.

Long business meetings at
dances tied us all in "nots".

Our caller sure could call the
But always to the hotshots

An interesting simile occurred to us as we prepared this November issue going on throughout the square dance world. Dancers, both fledglings and veterans by, we begin to notice their absence. Perhaps there are valid reasons for the year, is as pronounced as a New Hampshire seasonal change.

To discover what to do about the fading colors of the club, let's first might also provide some solutions by inference. Each falling leaf above represents flight away from the swing thing.



50 new basics every year
Filled me full right up to here.

A gentle touch means much.
I found none such.

I got "hashed" and drilled
In a War of Might —
Now I'd rather switch
Than fight!

An inter-club rift
Sent me adrift.

getting pretty
do-committee.

Lack of "Hello"
Made us say "No."

Our club had donuts for dessert,
And "do-naught" deserters for members.

the shots—
s.

ie for you. As autumn leaves begin to fall all about us, another kind of "leaving" is
rans of last season, are gently drifting away. As September and October have slipped
e dropoff rate in your area. But in too many areas the turnover of dancers, year by

t examine some sociological symptoms, coupled with a mere touch of whimsy, that
presents a dropout couple and that couple's imagined or real reason for a fluttering



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CHOREOGRAPHY

In answer to several inquiries: Yes, the DIFFERENT RUN figures in the Sept. issue of SQUARE DANCE (page 46) do work out correctly — IF all the lines are included. We refer to the first figure after CAST OFF $\frac{3}{4}$, STEP THRU. Please add the missing line Wheel and Deal — Girls Turn Thru and the rest of the figure works. We understand that it was quite difficult to do a star thru from two lines of four standing back to back. There are very few who can move a mountain but there are a lot of us who will throw a bluff. In the above case the dancers tried a bend the line to do the star thru only to find themselves off-base for the swing thru.

FLUTTER WHEEL — one of our most popular movements to date not yet part of the basic square dance teaching program. The author originally intended the movement to be a star

figure in order to use less space during execution. Supposedly for example after a wheel and deal, the center couples could Flutter Wheel quite easily in between the two trailing couples. In practice, however, a four-hand weather-vane line is turned because the opposite lady picks up the man to bring him along back to home position. In fact a lot of callers will include in their patter chatter to do so. Therefore, the dancer thinks this is the way a flutter wheel is danced. Probably from the caller's viewpoint, he can get more people thru the movement with the "pick-up" idea than from the "star" position. In any event, the end result is the same and that seems to be the name of the game in square dancing today, i.e., chain thrus instead of curtsy turns, hand gyrations instead of seesaws, arm swings instead of do-sa-dos, etc.

So what is the TRUE pattern of a Flutter Wheel as the author originally intended it to be danced? From two couples facing, the person on the right steps forward on a diagonal right shoulder to right shoulder and does a

turn thru while the person on the left *steps in behind* them and while crossing over to the other side, *reaches back* to take that person's free left hand in his right hand to stop as a couple on the other side. In effect, a "star" formation has turned rather than a two-faced "line" formation wheeling across and bending into place. This is what is meant about taking up less space to execute.

One step further. It is possible to do an ALL-8 FLUTTER WHEEL (not "couples") in this "star" formation: From a squared up set, all four ladies step forward into a right-hand star, the four boys let one girl go by and step into the star ahead of the opposite girl. The boys can now reach back and take the girl's hand to stop across the set from their home position. The command is not a "star promenade" movement but rather like an 8-hand star situation after the first girl goes by each man.

Here is another bomb-shell! From a choreographer's analysis, a four couple flutter wheel should be called from lines of four (two couples side by side) facing another line. The right-hand couple could veer left, join the inside free right hand and turn thru as couples. In the meantime the left-hand couple would fall in behind the right-hand couple in order to cross the set to the other side where they would "bend" into place with the couple behind them bending into place beside them (on their right hand side) to form another line of four. Each "couple" is doing their part of each "person" in the flutter wheel movement. So if nothing else, callers, at least use the command to ALL-8 FLUTTER WHEEL instead of "all-4-couples" no matter how the dancers dance it, OK?



CALLERS' QUESTIONS

HENRY COSIMINI, Agawam, Mass.:
I would like to know what type of club you refer to when you say "club figures". I have an experimental group of dancers whose experience runs from four to seven years of dancing. I believe any one of these "club" figures (examples given) would totally destroy them.

ED NOTE: Dancers "experience" is like callers "experience" — they may have been dancing or calling for ten years but really only have ONE year of good, solid experience in that which they really know and not what they've just tried (experimented). Dancers may breeze thru Relay the Deucey but falter with variations of crosstrail thru, run or even spin the top, if called from a position other than the teaching set-up. They have never been exposed to good, solid dancing of the things they supposedly learned in their first 75 basic lessons. Advance club figures today include some 100-125 "basics" plus a variable 25 more which come and go in the picture through the seasons. Even without these variables and sticking strictly to the first 75 basics, dancers still have trouble (but have fun) accomplishing more complex figures because they don't know their basics!

Here is an example of the "club" figures you refer to with a breakdown of what the dancers are expected to do in its execution:

Heads lead to the right, circle to a line Box the gnat, center two right and left thru

Same two pass thru, partner trade and
¼ more
Pass thru, split two around one
EVERYBODY star thru, trade-by double
Clover and substitute, centers pass thru
Star thru, lines pass thru
Partner tag to a left allemande.....

BREAKDOWN: Figure until:

Center two right and left thru
(Partnership established.)

Same two pass thru

Partner trade and ¼ more

(Partners trade and turn ¼ more to face
each other.)

Pass thru

The ends are still facing each other.

Split two (the ends) around one

(The actives now have inside shoulders
pointing at the backs of the ends.)

Everybody star thru (ends across)

(The actives with each other behind
them — dancers are squared up, two
couples facing out while the old ends
are facing in).

Trade by DOUBLE

(Those facing in pass thru, those facing
out trade, double means to do the
trade-by twice.)

Clover and substitute

(Those facing out cloverleaf, insides
back over them.)

Centers pass thru, star thru

Lines pass thru, partner tag

Left allemande.....

(Face partner and pass right shoulders)

Really experienced dancers should
NOT be destroyed by figures like these
but only enjoy them without having
tested their memory as to a "new basic
name" during the dance. An advance
club dancing the "+50" basic program
should enjoy something like the follow-
ing:

Head ladies chain star thru
(to a two-faced line)

Wheel and deal, peel off

Ladies trade (two-faced line)

Couples hinge (all 8 in line)

Partners hinge (in single file)

All-8 circulate (one notch)

Boys run, peel off (same sex)

Ladies trade, couples hinge

Partners hinge, all 8 circulate

Boys run (double pass thru position)

Centers square thru ¼

Left allemande.....

If your dancers have trouble with
the above two figures, maybe, just
maybe, they haven't been taught or
drilled in the use of each basic move-
ment involved. Experimental groups
especially should be well schooled in
their BASICS before moving on to try
unknown movements. Workshopping
variations of what they already know
can prove to be just as much fun as
trying totally new ideas.

CARL BRANDT, Ft. Wayne, Ind.:

At a recent convention, callers were
resenting the dancers doing a waist
swing do-sa-do. Observing what was
called, we noticed that the callers
do-sa-do dancers to death. (It is an
awkward movement anyway). Seems
like some callers don't know how to get
a dancer into an ocean wave without
the do-sa-do. Also about 75% of the
dancers have trouble knowing how to
cast off ¼ from any position except
"centers in, cast off ¼" etc.

ED NOTE: At the risk of repeating
ourselves, callers do use the do-sa-do
too much. The dancers in turn are
rebellious against the standard back to
back method because of this situation
and are therefore doing arm turns,
waist swings, Irish swings, etc. We can't
see why a do-sa-do is used prior to a
swing thru or spin the top other than
orientation. Yes, there are other ways
to make ocean waves, i.e., curlique,
boys or girls run, partner hinge, partner
tag right/left, Dixie style to o/w, zig-
zag, ¼ right/left from 8-chain thru set-
up, etc. One of the best tips to remem-
ber as a dancer doing a cast off ¼ is to
swing or wheel half way and then go
one quarter more. One can prespot the
half way point but not the ¼ point.

ORPHIE EASSON, St. Catharines, Ont.

I really enjoy sorting out the new
movements to see which will add exci-
tement to our local program. I'm

from the "old guard" that promotes good basic dancing but I have come to realize that without creative, exciting ideas square dancing would lose all its lustre.

ED NOTE: The "sorting out" is the hard job. Many times something will catch the dancers' fancy that you know won't last. For example, Load the Boat and Relay the Top were doomed to die before they even started, yet the dancers seemed to enjoy them once they knew the traffic patterns involved. As predicted, they ran their course and were replaced by other temporary ideas. Other movements evolved slowly, i.e., circulate from ends promenade a quarter; the trade idea from ends cross over; and pass the buck, pass the doe; swing thru evolved into spin the top and spin chain thru; etc. But they all took a lot of looking, trying and sorting out at the time. It's easy to look back now and say we need them in square dancing — because at the time we didn't know we needed anything new.

BILL HAY, Santa Ana, Calif.: I understand that square dancing must evolve or it will surely die. I also realize that you weed out much that people dream up and give new names. However, many of the new ideas do not fill a need, and if the majority of them were never dreamed up, we would not have missed them. An example of basics that were needed was Star Thru, Circulate, Trade, Run and even Flutter Wheel. But the flood of new material has gotten to the point (of doing) irreparable damage to an activity I dearly love.

ED NOTE: This is the other side of the stick so to speak. The comments to the previous question can be carried over here. We don't think the damage is irreparable because that's what was said fifteen years ago. It does take guts to try something and a lot of fortitude to stick it out while transitions are being made. Good leadership judgment can span the gap during the interim today just as it did in the past. There's just

more of everything now — people, dancers, callers, ideas. There is no black and white answer, just perseverance so that all will be well in the end. Square dancing will survive in spite of our seeming to try to kill it with new ideas. We drop a few but seem to gain a few more (people) as we go along.



RIGHT AND LEFT ROLL

by Lee Kopman, Long Island, New York
Facing couples right and left thru and then individually quarter left to end movement single file, lady behind partner.

EXAMPLES by Will Orlich

Head couples square thru four hands
RIGHT AND LEFT ROLL
Swing thru, centers run
Wheel and deal
RIGHT AND LEFT ROLL
Swing star thru
Wheel and deal, substitute
Pass thru to left allemande.....

Heads lead right circle to a line
RIGHT AND LEFT ROLL
All-8 circulate

Boys run, California twirl
RIGHT AND LEFT ROLL
Boys run, star thru
Centers trade and pass thru
Left allemande.....

VARIATIONS OF ROLL IDEA

by Willard Orlich

SWEEP A ¼ ROLL — FLUTTER WHEEL
ROLL— WHEEL AND DEAL ROLL, etc.
The "roll" means an individual ¼ turn 90° in direction of body flow after the completion of the couple movement.

Heads lead right circle to a line

Right and left thru

SWEEP ¼ ROLL (¼ left)

Swing thru, centers run, bend the line

Star thru, first couple left
Next right, right and left thru
SWEEP ¼ ROLL
Swing thru, centers run,
Bend the line, star thru
First couple left, next go right (1P2P)
Star thru, Square thru ¾ to
Left allemande.....

Head couples star thru
FLUTTER WHEEL ROLL (¼ right)
Move single file right around two
And form a line
FLUTTER WHEEL ROLL, girls run
Center-four swing thru and turn thru
To left allemande.....

Heads lead right and circle to a line
Pass thru, WHEEL & DEAL ROLL
(Leads ¼ left, trailers ¼ right)
Left swing thru, centers run
Bend the line, pass thru
WHEEL AND DEAL ROLL
Girls run left
Left allemande.....

Heads square thru four hands
Swing thru, centers run
California twirl
WHEEL AND DEAL ROLL
Swing thru, centers run
WHEEL AND DEAL ROLL
Trade the wave, right and left thru
Pass to the center, square thru ¾
Left allemande.....

Heads lead right circle to a line
RIGHT AND LEFT ROLL
Triple scoot, cast off ¾
Right and left thru
FLUTTER WHEEL ROLL
Triple scoot, girls run
Roll right to a wave and swing thru
Centers run, WHEEL & DEAL ROLL
Boys turn back and star thru
Centers trade and swap around
Left allemande.....

FLUTTER WHEEL ROLL FIGURES by Will Orlich

Head couples star thru
Same two FLUTTER WHEEL ROLL
Walk and dodge, U-turn back
Crosstrail thru to left allemande.....
Heads lead right circle to a line
Star thru, FLUTTER WHEEL ROLL

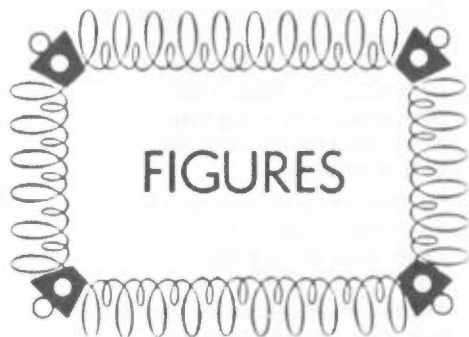
Walk and dodge
*(U-turn back, cross trail thru to
left allemande.....)
Wheel and deal
Centers FLUTTER WHEEL ROLL
Walk and dodge, clover and
New centers flutter wheel
Turn thru to the corner
Left allemande.....
Heads lead right circle to a line
FLUTTER WHEEL ROLL
All 8- circulate two positions
Quarter in and star thru
FLUTTER WHEEL ROLL
Split circulate double
Girls turn back and star thru
Centers pass thru and partner tag
All turn back, left allemande.....

Heads square thru four hands
Swing thru, centers run
Centers trade, bend the line
FLUTTER WHEEL ROLL
Cast off ¾ around
Step thru and bend the line
FLUTTER WHEEL ROLL
Peel off, bend the line
Star thru
Centers trade and pass thru
Left allemande.....

Promenade.....
Head couples back track
Spin the top, centers run
Centers trade, bend line
FLUTTER WHEEL ROLL
Peel off and bend the line
Star thru, first couple left
Next couple right, pass thru
Partner tag to a
Left allemande.....



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



FIGURES

by Howard McCreery, So. Calif. Notes

Head ladies chain

Heads lead right, split those two

Round one to a line of four

Star thru, trade by

Left allemande.....

Head ladies chain

Sides right and left thru

Heads lead right split the sides

Round on to a line of four

Star thru, California twirl

Left allemande.....

Sides a right and left thru

Four ladies chain $\frac{3}{4}$

Heads lead right and split the sides

Round one a line of four

Pass thru, wheel and deal

Centers star thru

Cloverleaf, others star thru

California twirl

Left allemande.....

Side ladies chain

Heads promenade half way

Lead to the right, split the sides

Around one to a line of four

Allemande left, go forward two

Then a right and left grand.....

Heads a right and left thru

Same ladies chain

Same couples lead to the right

Left allemande.....

Four ladies chain $\frac{3}{4}$

Four ladies chain across

Heads swing thru

Box the gnat, slide thru

Pass thru, swing thru

Boys trade, box the gnat

Slide thru, pass thru

Bend the line, pass thru

Wheel and deal, double pass thru

Centers in, cast off $\frac{3}{4}$

Pass thru, wheel and deal

Double pass thru, cloverleaf

Girls pass thru, star thru

Couples circulate twice

Wheel and deal, dive thru

Square thru $\frac{3}{4}$

Left allemande.....

Heads swing thru, spin the top

Pass thru, swing thru

All-8 circulate, spin chain thru

Girls circulate, boys circulate

Swing thru, turn thru

Left allemande.....

Heads lead right and circle to a line

Do-sa-do to an ocean wave

Swing by the right $\frac{3}{4}$ round

Triple scoot, triple scoot

Swing by the right $\frac{3}{4}$ round

Pass thru, U-turn back

Left allemande.....

by Nick Moran, So. Calif. Notes

Head ladies chain

Heads right and left thru

Heads flutter wheel

Sweep a quarter, pass thru

Swing thru, girls fold

Men turn back, star thru

Flutter wheel, sweep a quarter

Pass thru, center four flutter wheel

Sweep a quarter, pass thru

Left allemande.....

Head ladies chain

Heads flutter wheel

Sweep a quarter, pass thru

Swing thru, girls fold

Men turn back, star thru

Flutter wheel, sweep a quarter

Pass thru, trade by

Pass thru, center four star thru

Pass thru,

Left allemande.....

Sides lead right and circle to a line

Pass thru, wheel and deal

Center four flutter wheel

Sweep a quarter, pass thru

Cloverleaf, center four flutter wheel

Sweep a quarter, pass thru

Cloverleaf, center four flutter wheel

Sweep a quarter, pass thru

Cloverleaf, center four flutter wheel

Sweep a quarter, pass thru
Cloverleaf, center four flutter wheel
Pass thru
Left allemande.....

NIGHTMARE FLUTTERS

by Willard Orlich, Bradenton, Fla.
Promenade.....

Head couples backtrack and square thru
Count four hands, boys flutter wheel
Girls turn back, double pass thru
Centers in, cast off $\frac{3}{4}$ around
Square thru, count to four
Girls flutter wheel, boys turn back
Girls half square thru
Separate around one into the middle
Two ladies chain
Same couple flutter wheel
Crosstrail thru to the corner
Left allemande.....

REVERSE NIGHTMARE FLUTTERS

Promenade.....
Head couples backtrack and square thru
Count four hands,
Boys reverse flutter wheel,
Girls turn back, double pass thru
Centers in, cast off $\frac{3}{4}$ around
Square thru, count to four
Girls reverse flutter wheel
Boys turn back, girls square thru $\frac{3}{4}$
With the boys star thru
Bend the line
Swing thru and turn thru
Crosstrail to left allemande.....

by Ed Fraidenburg, Midland, Michigan
Heads crosstrail thru round one to a line
Right and left thru
Ladies lead Dixie style to an ocean wave
Girls circulate, boys run
Couples circulate, tag the line left
Wheel and deal, star thru
Crosstrail
Left allemande.....

Side ladies chain,
Heads right and left thru
And Dixie style to an ocean wave
Step thru, right and left thru
Dixie style to an ocean wave
Step thru, partner trade
Dixie style to an ocean wave
Girls circulate, boys trade
Boys cross run, swing thru
Boys run, tag the line right

Couples circulate, boys cross run
Bend the line,
Dixie style to an ocean wave
Girls circulate, boys trade
Boys cross run, swing thru
Boys circulate and turn thru
Left allemande.....

Heads lead right circle to a line
Two ladies chain
Chain back Dixie style
To an ocean wave, all-8 circulate
Tag the line right, wheel and deal
Star thru, two ladies chain
Chain back Dixie style
To an ocean wave, all-8 circulate
Tag the line right, wheel and deal
Star thru, pass thru
Wheel and deal, centers star thru
Pass thru, promenade left $\frac{3}{4}$
Other four right and left thru
With a full turn,
Left allemande.....

Head gents and your corner
Forward and back
Pass thru round one to a line
Pass thru, ends cross fold
Swing thru, girls run
Tag the line right, girls cross run
Couples circulate, tag the line right
Bend the line, pass thru,
Ends cross fold, swing thru double
Boys trade, centers trade
Boys run
Left allemande.....

Head ladies chain
Sides flutter wheel
Sweep $\frac{1}{4}$, spin the top
Turn thru

Heads pass thru go round one
Left allemande.....
Heads pass thru go round one to a line
Pass thru, tag the line
Lead two turn back, swing thru
Boys trade, centers crosstrail
Left allemande.....

Heads pass thru go round one to a line
Half square thru, centers pass thru
Centers in, cast off $\frac{3}{4}$
Pass thru, tag the line
Lead two turn back, swing thru
Right and left thru, star thru
Pass thru, wheel and deal

Centers pass thru
 Left allemande.....

Heads pass thru go round one to a line
 Half square thru, trade by
 Do-sa-do to a wave, boys trade
 Girls trade, centers trade
 Boys run, right and left thru
 Pass thru, wheel and deal
 Centers square thru $\frac{3}{4}$
 Left allemande.....

Heads pass thru go round one to a line
 Half square thru, trade by
 Do-sa-do to a wave, boys trade
 Girls trade, centers trade
 Boys run, right and left thru
 Pass thru, wheel and deal
 Centers square thru $\frac{3}{4}$
 Left allemande.....

Heads crosstrail thru round one to a line
 Pass thru, tag the line
 Lead two turn back
 Swing thru, boys run
 Tag the line in, pass thru
 Tag the line right
 Couples circulate, wheel and deal
 Left allemande.....

by Don Schadt, So. Calif. Notes
 Sides square thru, slide thru
 Square thru four hands, trade by
 Pass to the center, slide thru
 Right and left thru, cross trail
 Left allemande.....

Heads pass thru face your partner
 Right and left thru, pass thru
 Spin the top, spin the top
 Pass to the center
 Square thru $\frac{3}{4}$ round
 Left allemande.....

Sides lead right circle to a line
 Pass thru, tag the line in
 Pass thru, tag the line in
 Slide thru, pass to the center
 Pass thru, pass to the center
 Pass thru, slide thru
 Crosstrail, left allemande.....

Heads lead right circle to a line
 Slide thru, pass to the center
 Square thru $\frac{3}{4}$, slide thru
 Barge thru, right and left thru
 Pass to the center, square thru $\frac{3}{4}$
 Star thru, pass thru,
 Bend the line, barge thru

Slide thru, crosstrail thru
 Left allemande.....

Sides square thru
 Square thru the outside two
 Bend the line, tag the line in
 Pass thru, half tag the line
 Swing thru, spin the top
 Slide thru, pass thru
 Left allemande.....

Four ladies chain,
 Sides right and left thru
 Heads pass thru, separate
 Round one to a line, slide thru
 Square thru $\frac{3}{4}$, star thru, pass thru
 Half tag the line, spin the top
 Pass thru, bend the line
 Half tag the line, change hands
 Left allemande.....

Heads star thru, substitute
 Square thru $\frac{3}{4}$, slide thru
 Pass thru, half tag the line
 Ends circulate, centers trade
 Swing thru, bend the line
 Slide thru, pass to the center
 Pass thru, star thru, crosstrail
 Left allemande.....

ADVANCED CLUB FIGURES

by Wes Wessinger, San Diego, Calif.
 Four ladies chain, heads square thru
 Chain the square, bend the line
 Star thru, chain the square
 Girls trade, wheel and deal
 Pass to the center, pass thru
 Circle four half around
 To a two-faced line
 Girls turn right $\frac{3}{4}$
 Diamond circulate
 Boys swing thru
 Girls circulate
 Diamond circulate
 Girls hing $\frac{1}{4}$, wheel and deal
 Chain the square, bend the line
 Cross trail to left allemande.....

Sides square thru, circle four
 Half around to a two-faced line
 Girls turn right $\frac{3}{4}$
 Diamond circulate
 Boys swing thru, girls circulate
 Diamond circulate
 Girls hing $\frac{1}{4}$, wheel and deal
 Flutter wheel and spread

Continued on Page 64

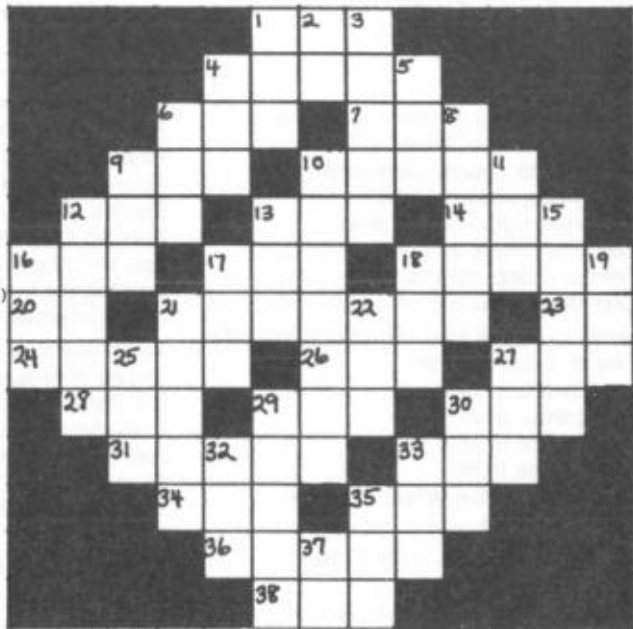
Puzzle Page

ACROSS

1. Spin the - - -
4. - - - - and deal
6. Caller Kopman
7. Edward's nickname
9. Eight couples
10. Twist, as a tree trunk
12. " - - Put The Overalls in Mrs. Murphy's Chowder?"
13. - - - run (Sing.)
14. Little devil
15. Spin chain - - - gears
17. "Point your little - - -"
18. "All four - - - to the center and back (2 wds.)"
20. Greek goddess
21. Opposite of rounds
23. Thus
24. Talons
26. Girls - - - (past tense)
27. Load - - - boat
28. Yale
29. "Nellie - - -"
30. "Circle the other - - - back"
31. Take pleasure in
33. Water (French)
34. Card game
35. Officers
36. Box the - - - - (pl.)
38. Affirmative answer

DOWN

1. Star - - - square
2. Windstorm
3. Small coin
4. Not dry
5. Meadow
6. Name for a lion
8. Wipes dishes
9. " - - Didn't Know the Gun Was Loaded"
10. How to get a parking place at the dance (2 words)
11. 12, 13, 14th letters of alphabet
12. Total
13. Petticoat: - - -ffant
15. Aggressive (slang)
16. Twitch
17. The Quiet Squares (abbr.)
18. "All four - - - you promenade"
19. Edgar Allan - - -
21. Basic call
22. Caller Bohn
25. Malt liquor
27. Greek letter
29. "Bring back my - - - - to me"
30. "She - - - a pearl"
32. Irish folk dance
33. Printers' measures
35. " - - - Been A Long Long Time"
37. Diphthong



More answers
on Page 59

ANSWERS

Words from SQUARE DANCE:
car, and, ace, seed, are, red, dare,
due, sand, ran, race, read, reed, sue,
care, cure, can, card, sad, send, end,
cue, earn, dan, seance, screen, creed,
need, ad, us, use, sun, dune, seer,
sear, ear, ease, sure, urn, deer, dear,
nude, dance, square, dane, cane,
sane, curse, queen.

SCRAMBLED TERMS: curlique,
caller, allemande, crosstrail, prome-
nade, docido, cloverleaf, twirl, bal-
ance, square.

SQUARE PAIRS: spare square, thin
spin, fat gnat, wee flea, darky Arky,
real peèl, large barge, wheel & deal.

COLUMNS: 1. Swing 2. Balance
3. Curlique 4. Spin chain the gears
5. California whirl 6. Do an explode
the wave 7. Circulate once and a
half 8. Fan the top and a quarter
more.



RECORDS

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Two new hoedowns are all we can come up with this month.

TOP 25265, SQUARESU and BUCKEYE are good ones, say the callers we tried them on. Both sides are quite usable.

SCOPE 312, HANDY and SAN LUIS RAMBLE. Handy is practically all beat with a few chords thrown in, and might be quite useful. The other side is pretty fast and is fiddle music most of the way.

MAMA BEAR—Mustang 147

Caller: Curtis Thompson

Our pick of the month, good music, interesting figure, good tune. **FIGURE:** Heads square thru four hands and with the sides make a right hand star, heads star left once around, corner do-sa-do, swing thru, boys trade, turn thru, allemande left and prom.

NOBODY TILL SOMEBODY LOVES YOU—Scope 559, Caller: Jeanne Moody

A goodie with an interesting figure, and the music is not bad either. **FIGURE:** Heads square thru four hands, with the sides do-sa-do, spin chain thru, girls circulate, star thru, California twirl, half square thru, everybody California twirl, swing corner, left allemande, promenade but don't slow down, back out and circle, left allemande and do a daisy chain, forward two, back one, forward two, turn back three, left allemande, do-sa-do and promenade.

A THING CALLED LOVE—Square Tunes 145, Caller: Danny Robinson

Another interesting figure and music as you like it. **FIGURE:** Heads promenade half, sides swing thru in the middle, spin the top, and then pass thru, split two around one to a line, up and back, star thru, trade by and swing the corner, left allemande, promenade.

THANKS FOR THE MEM'RIES—Red Boot 133, Caller: Bill Volner

Our dancers liked this one, it went over very well. **FIGURE:** Heads promenade half way, down the middle and right and left thru, sides pass thru and cloverleaf, round one, into the middle and curlique, make a right hand star and turn it, allemande corner, do-sa-do partner, swing corner, promenade.

OKEECHOBEE—Pioneer 108

Caller: Jim Rice

If you can pronounce the title, this is a good record for you; the tune and music are good, and the figure usable. **FIGURE:** Heads right and left thru, square thru four hands, sides face grand square, heads cloverleaf, come around head positions, cross trail and swing corner, come home and do-sa-do, left alle-

mande, come back and promenade.

IF IT FEELS GOOD—Kalox 1133

Caller: Jon Jones

Frank Lane did this last month on Dance Ranch, and if you didn't get that one, try this one. It's also good and has fine Kalox music. **FIGURE:** Heads square thru four hands, corner do-sa-do, swing thru, boys run right, wheel and deal, right and left thru, roll away, pass thru, turn back, corner swing and promenade.

I LOVE LIVIN COUNTRY STYLE—Top 25264, Caller: Ed Fraldenburg

Ed does his usual great job. The alternate figure is so good, it should be mentioned. **FIGURE:** Four ladies chain three quarters, promenade, heads wheel around, up and back, pass thru, men run right, swing thru, swing thru again, men run right, left allemande and promenade. **ALTERNATE:** Heads pass thru and cloverleaf, sides pass thru, circle four, sides break to a line, right and left thru, pass thru, wheel and deal, substitute, centers pass thru, swing and corner promenade.

WHAT IS TO BE WILL BE—Lightning S 5010, Caller: Rex Coats

Good music, very good dance. **FIGURE:** Heads promenade half way, lead right and circle to a line, right and left thru, flutter wheel and sweep a quarter, pass thru and trade by, left allemande, do-sa-do and prom.

CALL THE WIND MARIA—HiHat 417

Caller: Ernie Kinney

A bit tricky to call, but once mastered this is a good number. **FIGURE:** Heads do-sa-do, then square thru four hands, do-sa-do and star thru, flutter wheel and sweep a quarter, right and left thru, dive thru, square thru three hands, corner swing, left allemande and promenade.

IF YOU'VE BEEN BETTER THAN I'VE BEEN, Windsor 5002, Caller: Nate Bliss

Fun music, good figure. **FIGURE:** Head two ladies chain, roll away, heads star left three quarters, do-sa-do the corner, star thru, right and left thru, slide thru, corner swing, left allemande and promenade.

SAINTS—Jewel 151

Caller: Harold Kelley

Most callers can do great things with Saints. Here is a new one, the music is good, so go ahead and belt it out. **FIGURE:** Heads promenade half way, down the middle right and left thru, star thru, do-sa-do, square thru three quarters, corners allemande, come back and box the gnat, pull by, corner swing, promenade.

THE NEWSBOY—D&E 103

Caller: Buck Covey

The dance is a fun dance. **FIGURE:** Heads promenade full around, sides square thru four hands, curlique and sweep a quarter, swing thru, rock it, right and left thru, sweep a quarter right, allemande new corner, weave the ring, promenade.

IDA—H.A.T. 206

Caller: Don Belvin

The music is good and in Dixieland style; a fairly good figure. **FIGURE:** Head ladies chain, heads square thru four hands, right and left thru, give thru, swing thru, turn thru to corner, left allemande, do-sa-do your own, swing corner, promenade.

Continued on Page 58

IT HAPPENED AT A S/D, Continued

The melody "Last Date" was then heard and the bride and groom entered, marching through the aisle of their square dance friends.

The bride was dressed in square dance fashion, in a short full-skirted dress of ivory satin and lace. The groom was attired in regular western wear, with an ivory shirt and ivory metallic vest.

After they were wed, Mr. and Mrs. Harris proceeded down the colorful aisle of dancers to the reception where a five-tiered wedding cake and punch were to be served.

Weddings are happy occasions, but usually happiness is shown with a tiny tear being hastily wiped away. Not so at this wedding. The dancers simply "whooped it up". After the newlyweds reached the end of the aisle, a big shout rang out and the couple cut their cake. Afterward, square dancing was resumed with the bride and groom

joining in the dance.

Mr. Harris, grandfather of five and Mrs. Harris, grandmother of one, stated it "just seemed the natural thing to have the wedding at a square dance, since we met during a square dance."

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NEW RELEASES

<p style="font-weight: bold; margin: 0;">JK-139</p> <p style="font-weight: bold; margin: 0;">STREET FAIR</p> <p style="margin: 0;">Caller: Ken Anderson</p>	<p style="font-weight: bold; margin: 0;">JK-138</p> <p style="font-weight: bold; margin: 0;">CLOSE TO YOU</p> <p style="margin: 0;">Caller: Randy Anderson</p>
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RECENT RELEASES

JK-137 Give My Regards To Broadway

Caller: Birdie Mesick

<p style="font-weight: bold; margin: 0;">JK-136 Square Dance Callin' Man</p> <p style="margin: 0;">Caller: Singin' Sam Mitchell</p> <p style="font-weight: bold; margin: 10px 0;">JK-135 Saturday Night</p> <p style="margin: 0;">Caller: Dan Dedo</p>	<p style="font-weight: bold; margin: 0;">JK-134 Do You Remember These</p> <p style="margin: 0;">Caller: John Hendron</p> <p style="font-weight: bold; margin: 10px 0;">JK-133 If I Could Write A Song</p> <p style="margin: 0;">Caller: Ken Anderson</p>
--	--

NEW ROUNDS

<p style="font-weight: bold; margin: 0;">JK-508F FOR THE GOOD TIMES</p> <p style="margin: 0;">Howard and Phyllis Swanson</p>	<p style="font-weight: bold; margin: 0;">JK-508R RHYTHM IN THE RAIN</p> <p style="margin: 0;">Dick and Marlene Bayer</p>
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SPANISH SQUARES

The Madrid Squares of Torrejon Air Base, Madrid, Spain have been very fortunate this summer to have had three guest callers visit the club.

July 26, 1972, found the Madrids dancing to the calling of Dick Clements of Lajes Air Base, Azores. Dick and his wife Louise were visiting Madrid, and Dick shared the night's program with club caller, Ken McDaniel.

On Monday, August 21, 1972, caller Decko Deck, Washington DC area was in Madrid with a square dance tour group of 43 dancers. After some confusion with the Spanish bus driver, who didn't speak English, the dancers arrived at the La Cita Recreation Center for a night of fun, fellowship and a lot of good American square dancing.

Saturday, August 26, 1972, Bob Cathcart and 80 Canadian dancers visited the Madrid Squares. The Canadians came prepared to make all of us Canadians, complete with maple leaf, Canadian flag pins and samples of pure maple syrup. It was certainly a pleasure to dance with our neighbors from the North.

September 9, 1972 the Madrids are holding their Fall Pot Luck and Open House, with the first of 20 lessons

beginning the following Wednesday. The Fall Jamboree will be held in conjunction with the graduation of the Fall Class with callers, Chris Year, from England by way of Germany, and Robin Rumble of London, England teaming up to give us two nights of wild square dancing. This is not the first time that Chris and Robin have been to Madrid and the club is eagerly awaiting this Jamboree.

The Madrid Squares dance every Saturday night in the La Cita Recreation Center, Torrejon Air Base, Torrejon de Ardoz, Madrid, Spain, at 8 p.m.

*George R. Bemis
Madrid, Spain*

1972 AWARD RECIPIENTS

Kenn and Ginny Trimble of Tacoma, Washington, have concluded an exciting season. At the Des Moines Convention, Kenn assumed the role of chairman of the National Convention Executive Committee, vacated by Vic Wills of Pennsylvania. Kenn and Ginny also recently received the MacGregor Award for their activities in the state of Washington. Dancers for 18 years, they have been treasurer, vice-president and secretary of two clubs and president of four different clubs, as well as delegate to their council numerous times. Their state activities are too varied to list, and they are well remembered as general chairmen of the Seattle Convention in 1969. Knowing Kenn and Ginny, the honors they have received will only spur them to greater efforts and achievements.

OVERSEAS DANCERS REUNION

Eighty dancers, eleven callers and three round dance instructors renewed old friendships at the Overseas Dancers Reunion at Pocono Pines, Pa. in August.

Jon Hed



LUCKY RECORDS

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L.R.015 PEG OF MY HEART called by John Shallow
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L.R. 014 HAVING A SQUARE DANCE by John Hed

L.R. 013 MY GAL FROM SAN FRANCISCO
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P.O. Box 5008, Long Beach, Ca. 90805

John Shallow



Twenty-three overseas areas and 16 states were represented.

Twenty-eight observers were "converted" and one couple wanted to become Overseas Dancers so much, they asserted they would take a trip as soon as they were proficient enough. Spectator attendance was large, since Pocono Manor guests were invited to watch.

The 1973 Reunion will be in Hot

Springs, Arkansas, August 9-11 under the guidance of Cal and Sharon Golden. Oberlin College, Oberlin, Ohio, will be the scene for 1974, with John and Lil Bryant in charge of plans.

S/D GAMBOL FOR GIMBELS

The Delaware Valley Square Dancers' float will be on TV Thanksgiving Day in the Gimbels parade. Watch the dancers portray the four seasons:

Continued on Page 64



Mustang and Lightning S



MUSTANG

MS 148— THANKS FOR THE MEMORIES

Caller: Johnny LeClair

MS 147— MAMA BEAR

Caller: Curtis Thompson

MS 146— I WAS BORN ABOUT 10,000

YEARS AGO by Chuck Bryant

MS 145— HIGH COST OF LIVING

Caller: Jack Bishop

LIGHTNING "S"

LS5012— THE AWARENESS OF NOTHING

Caller: Lem Smith

LS5011— OOH LA LA

Caller: Nelson Watkins

LS5009— FIREBALL MAIL

Caller: Ed Raybuck

LS5010— WHAT IS TO BE WILL BE

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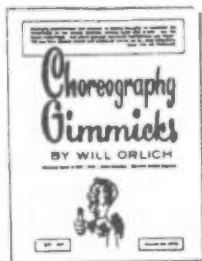
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Books

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



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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.

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UPDATED 1972 EDITION— \$2.00.
MODERN SQUARE DANCING SIMPLIFIED
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EVENTS

VIRGINIA—Super 17th S & R/D Festival, Hotel John Marshall, Virginia, Nov. 10 & 11, with Bob Fisk, Keith Gulley, Marshall Flippo, John Hendron, Jim Horton, Dave Taylor, Charlie & Marge Carter, Eddie & Audrey Palmquist, George & Bobbie Stone. Write Pat & Ethel Shellenberg, 6501 Erhart Rd., Richmond, Va. 23225.

PENNSYLVANIA—6th Ann. Horn of Plenty, Fort LeBeouf H.S., Waterford, Nov. 11, Bud Redmond, Jack Hague, Hal Greenlee and Gene Smith. Write Joe & Marian Pitteti, 1656 Berry St., Erie, Pa. 16509.

KENTUCKY — Blue Grass Roundup, Lafayette, H.S., Lexington, Nov. 11 with Jim Wood and Bill Claywell. Write Bill & Betty Claywell, 8207 Pandora Dr., Louisville, Ky. 40258.

LOUISIANA—Tammany Twirlers 10th Ann. S & R/D Festival, Nov. 10-11, Municipal Auditorium, Slidell, with Bailey Campbell, C.O. Guest. Write Judy Litzenberger, 2973 Camellia Dr., Slidell, La. 70248.

TEXAS—Fall Frolic, Rockport, Nov. 11-12, with Johnny Beard. Write Ted & Deloris Breske, 222 Goodhue, San Antonio, Tx. 78218.

KENTUCKY—Indy-Lou Festival, Nov. 11-12, Ramada Inn, Louisville, with Bailey Campbell, Gary Shoemaker, Clancy & Betty Mueller. Write N. Ellenbrand, 6705 Highway 111, Sellersburg, Ind. 47172.

D.C.—Washington Cotillion, Nov. 16-18, at the Hilton Hotel. Callers: Beryl Main, Ken Bower, Jim Schnabel, Howie Shirley, Les Chewning, Sparkey Carl-

ton, Jack Lasry, Jerry Haag, Keith Gulley, Chuck Stinchcomb, Bill Higgins, Nick Petrone, Kip Garvey, Decko Deck, Jocko Manning, Ed Sparrough, Bill Addison, Charlie Govsky, Dick Bennett, Jim Kiersey, the Merolas, Johnstons, Heatwoles, Lovells, Hank-eyes. Write Ralph & Joanna Voight, 6211 Rockhurst Rd., Bethesda, Md. 20034.

TENNESSEE—10th Mid-South Festival, Nov. 17-18, Memphis, with Allen Tipton, Vaughan Parrish, Jon Jones, Manning & Nita Smith. Write Bill Crawford, Box 18442, Memphis, Tn. 38118.

MASSACHUSETTS—First Thanksgiving Variety Weekend, Nov. 23-26, High Point Motor Inn, Chicopee, with Frannie Heintz, Lee Kopman, Sam Mitchell, Betty & Don Collins. Write Lee Kopman, 2966 Campbell Ave., Wantagh, N.Y. 11793.

FLORIDA—5th Ann. Winter Festival, Nov. 24-26, DeLido Hotel, with Frank Bedell, Roger Chapman, Jack Lasry, John Saunders, Bill & Betty Beattie. Write J. Lasry, 19010 NW 11th Ave., Miami, Fl. 33169.

NEVADA — 3rd Ann. Thanksgiving Weekend, Nov. 24-26, Nugget Convention Center. Reno/Sparks, with Dick Houlton, Roger Morris, the Smiths and the Oburns. Write Nugget Weekend, 18804 Cox Ave., Saratoga, Ca. 95070.

OHIO — MaNaCo Holiday, Lehman's Lodge, Fostoria, with Beryl Main, Jack Naylor, Jim & Lois Coy, Nov. 24-26. Write the Coys, 133 S. Maple St., Bowling Green, O. 43402.

VIRGINIA—7th Ann. Turkey Time, Nov. 25, Robert Frost School, with Les Chewning, Howie Shirley, Jim Schnabel, Blackie & Dottie Heatwole. Write Elisabeth Witt, 6629 81st St., Bethesda, Md. 20034.

KENTUCKY—12th Ann. Fall S/D Callers Assn. Festival, Nov. 25, Angela Merici H.S., Louisville. 1-11 p.m.

OHIO—Rhythm Reelers Special with Frank Lane, Nov. 28, Howey Rd.

Continued on next page

Books

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INDIANA—Winter Wonderland Weekend, Sheraton Hotel, French Lick, Dec. 8-10, with Cal Golden, Bob Vinyard, Bob Braden, Jack & Marie Seago. Write Sharon Golden, P.O. Box 2274, Hot Springs, Ark. 71901.

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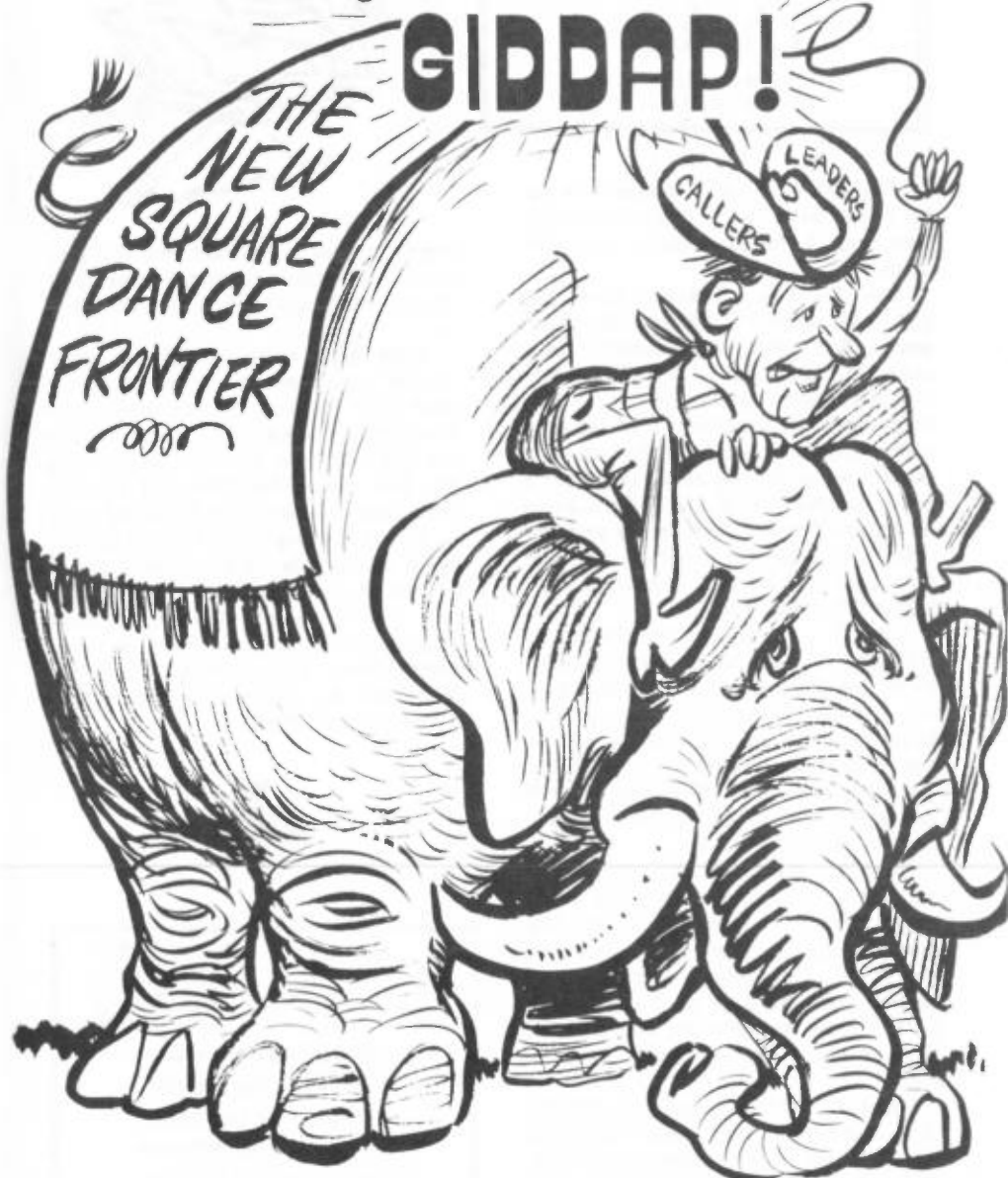
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EVERYTHING for the square dancer

Sketchpad Commentary

GIDDAP!



NOTE: This cartoon has NO political implications (The elephant could have been a donkey for that matter) but it is merely designed to portray the frustration sometimes experienced by our leadership in the struggle to make the activity we all enjoy more vital, dynamic, self-perpetuating, and fast moving.

ladies' choice

by Babe Higdon
Rockville, Md.

This will be a basic blouse or a top for a dress with "V" - Neck and collar, featuring $\frac{3}{4}$ length sleeves and side zipper.

Step 1. . . Cut out blouse. Sew front and back seams, darts and shoulder seams. Put collar on or finish it as a plain "V" neck. **IMPORTANT!** Do not sew underarm seams or finish arm holes until the braid and Ric Rac have been sewed on the blouse. Plan to have the zipper under the arm. If you put a collar on the blouse, use Tailor Canvas or Pellon for the interfacing and the collar will look much better. You can also use the newest invention out: Stitch Witchery.

Step 2. . . Using the same braids and Ric Rac as were used for the skirt, work out a design similar to that used for the skirt. However, the smaller braid which is used in the top tier of the skirt is preferable for the blouse. This braid should be placed in the center of the design in order to give proper balance.

Step 3. . . Pin the braid on the blouse so that it crosses the shoulder seam about $5\frac{1}{2}$ to 7" from the collar. The braid should terminate in the front of the "V". The design is prettiest if carried over the back of the blouse in a "V". Now, sew the Ric Rac on each side of the braid according to your design.

Step 4. . . After completing the design, sew under arms and finish arm holes. If you want a sleeveless blouse, finish the arm holes with facing or bias binding. Insert zipper under left arm upside down so it opens at the bottom.

If you are going to put in the $\frac{3}{4}$



length sleeves, put braid and Ric Rac around the edge to match what you have on the blouse before you set them in.

Now you have completed your blouse, you have a perfect top for your skirt. This can also be sewed into the skirt to make a dress by eliminating the waistband on the skirt and sewing the two pieces together and putting the zipper in the side in the usual way.

For a finishing touch to your outfit, make pettipants match. Use a pedal pusher or shorts pattern and place the trim on to match. Remember they should never be too tight, but not baggy either. They are truly the finishing touch to your outfit and should never be neglected.



SQUARE TUNES
RECORDS

PIONEER
RECORDS

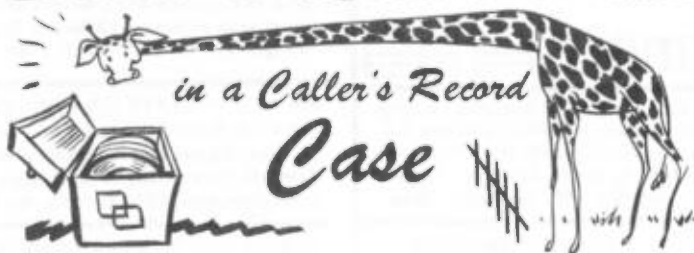
GOOD HEARTED WOMAN
ST146 by Bob Dubree

A THING CALLED LOVE
ST145 by Danny Robinson

DECK THE HALLS
ST 140 - Xmas Record

P.O. Box 274, Celina, Tenn.

Steal a Little Peek



For over ten years Johnny Davidson was a "professional" square dance caller on CBC, Canada's national TV network. Today he calls for clubs and classes in his home area of Hannon, Ontario; puts out a monthly S/D newsletter, and travels with his wife, Shirley, to festivals in Canada and the states.

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BALLGAME – Jay-Bar-Kay
HELP YOURSELF TO SOME TOMORROW – Dance Ranch
THE GRAND COLONEL SPIN – Kalox
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I CAN'T GIVE YOU ANYTHING BUT LOVE – Blue Star



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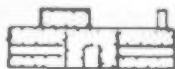
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RECORD REVIEWS, Continued

HELLO MARY LOU— Windsor 5003

Caller: Marv Lindner

FIGURE: Heads curlique, boys run right, split those two round one and make a line, curlique in front of you, boys run, left allemande, weave, do-sa-do, corner swing, prom.

HAVING A SQUARE DANCE— Lucky 014

Caller: John Hed

Good music. **FIGURE:** Heads promenade half way, lead right, circle to a line, right and left thru, rollaway, turn thru, cross trail, swing corner, left allemande, come back, promenade.

GOOD HEARTED WOMAN— Square Tunes 146, Caller: Bob Dubree

FIGURE: Heads star thru, pass thru, right and left thru, swing thru, gents trade, gents run, wheel and deal, sweep a quarter to a line, barge thru, swing corner, promenade.

YOUR LOVE PUT ME ON TOP OF THE

WORLD, Blue Star 1934, Dave Taylor

FIGURE: Heads promenade three quarters, sides right and left thru, pass thru, star thru, flutter wheel, right and left thru, cross trail, swing corner and promenade.

IT'S FOUR IN THE MORNING— Bogan 1249, Caller: Lem Gravelle

FIGURE: Heads square thru four hands, split two, round one four in line, star twirl, right and left thru, dive thru, square thru three quarters, swing corner, promenade.

BIG OLD JUBILEE— Top 25267

Caller: Chip Hendrickson

FIGURE: Side ladies chain, sides lead right

13th ANNUAL SNOW FESTIVAL, Dec. 3; with Barbara & Jerry Pierce, K. of C. Hall, 2055 Glenmount Ave., Akron, Ohio. Write Bill & Jean Filbert, 443 Swank Dr., Tallmadge, O. 44278. Dinner & R/D— \$11.00

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circle to a line, all pass thru, wheel and deal, inside two square thru three hands, left allemande, walk by own, swing next, promenade.

BULLY OF THE SQUARE— Top 25266

Caller: Dona Prudhomme

FIGURE: Heads lead right, circle to a line, right and left thru, flutter wheel, boys lead left flutter wheel in reverse, star thru, square thru three quarters, swing corner, promenade.

MAKE IT RAIN— Windsor 5004

Caller: Nate Bliss

FIGURE: Head ladies flutter wheel, slide thru, pass thru, do-sa-do, right and left thru, circle four, side gents break to a line, right and left thru, cross trail thru, swing corner, promenade.

MAMA BEAR— Swinging Square 2359

Caller: Clyde Wood

FIGURE: Heads promenade half way, down the middle right and left thru, square thru four hands, do-sa-do the outside two, swing thru, boys trade, turn thru, left allemande, come back and promenade.

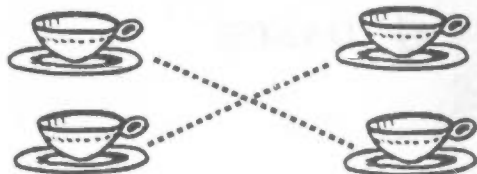
I'LL FLY AWAY— H.A.T. 205

Caller: Don Belvin

FIGURE: Heads flutter wheel, sweep a quarter, pass thru, right and left thru, dive thru, pass thru, do-sa-do, square thru three quarters, trade by, swing corner, promenade.



Mix & Match



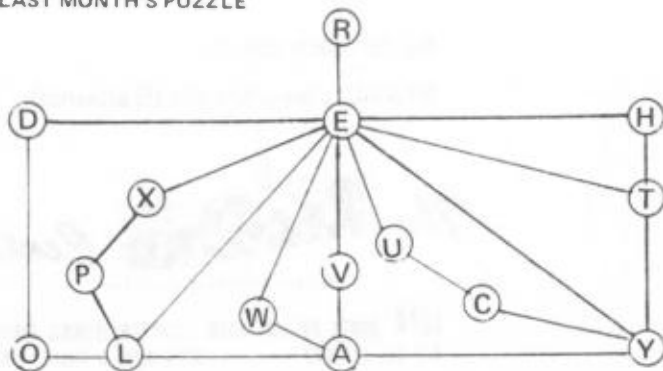
Edited by Fred Freuthal

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One and three square thru, four hands around in time
Split the outside two now, walk round one to a line
Forward up and back again, do-sa-do in front of you
Boys in the middle, rock it there, swing thru two by two
Pass thru with a wheel and deal, centers pass thru and then
Corner swing twice around, and promenade the land
Tag.....

One and three square thru, four hands around my friend
Then do a U-turn back, pass thru, square thru again
Four hands around you go, four hands around I say
A U-turn back and star thru, cloverleaf that way
Square thru in the middle, three hands around you go
Swing the corner lady, and promenade you do.....
Tag.....

LAST MONTH'S PUZZLE





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)
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RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

ARCHIE— Flying Dutchman 26018

Choreography by P.J. & Toni Martin

"Those Were The Days;" good music with cute lyrics; fun and twisty intermediate two step.

SWEET LIPS— Belco 252

Choreography by Alf & Elisabeth Evans

"Put Your Sweet Lips A Little Closer" music and a good easy waltz.

COCO— Belco 252

Choreography by Art & Evelyn Johnson

Good music and an easy two step.

SHORTCAKE— Grenn 15015

Choreography by Dot & Date Foster

Repressing of a grand old favorite; good music and a fun easy two step.

ELMERS TUNE— Grenn 15015

Choreography by Ray & Elizabeth Smith

Same good music but a new dance— intermediate two step with right and left fishtails.

REYNARDS MOON— Windsor 4723

Choreography by Joe & Es Turner

Good "Moonglow" music; good foxtrot; intermediate routine.

DREAMING OF YOU— Windsor 4661

Choreography by Bea Adams & Cecil Johnson

Good "Til Tomorrow" music and a good intermediate waltz routine with

interesting figures.

GREEN GREEN — HiHat 903

Choreography by Don & Pete Hickman

Good easy intermediate two step with good music.

BEAUTIFUL DREAMER— HiHat 903

Choreography by Eddie & Audrey Palmquist

Good basic international waltz routine to familiar music.

SLICK CHICK — HiHat 904

Choreography by Jess & Mary Sasseen

Good cute music and a good easy two step.

MY IMPOSSIBLE LOVE— HiHat 904

Choreography by Ken & Viola Zufelt

Unusual music and a challenging tango routine.

THRILL OF IT ALL— Grenn 14163

Choreography by Jack & Rita LaPlante

Good "I Remember You" music and a flowing intermediate two step.

BLUE LADY— Grenn 14163

Choreography by Hal & Louise Neitzel

"Red Roses For a Blue Lady" music; many familiar combinations with a mixture of two step, foxtrot and Westchester rhythms.

THOROLY MODERN — Grenn 14164

Choreo by Bill McGill & Glenna Maxwell

Good "Modern Millie" music and a good solid intermediate two step with the Charleston, Cha cha and a snappy finish.

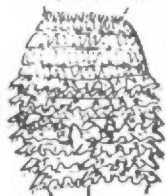
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10 CRUCIAL CONCERNS, Continued

of leadership qualifications. Know the resources that are available. Know where you can GET the answers, even if you don't know the answers.

All of us are mentally lazy. It takes hard work to be creative. We're like the camper who thought "roughing it" meant to turn the electric blanket down to "medium". We've got DRAIN for drains; what we need is BRAIN for clogged brains!

Did you know it takes 90 minutes for an astronaut to encircle the globe, it takes 9 seconds for a message to travel around the world, but it often takes 9 years for a message to travel through a half inch of thick skull?

What the square dance world needs now is not 1001 new basics. What it needs is 1001 ideas to make the average dancer want to come back for more, and more, and more!

Great ideas may sound silly at first. Perhaps you know that back in Ohio when the Wright brothers flew their bike-shop airplane for the first time, their minister-father apologized publicly for their "absurd actions" from his pulpit the following Sunday morning. Also in Ohio (I'm proud of that state) a man named Edison, who was deaf and had only three months of public school education, invented over 100 items that have changed our lives completely.

The best ideas are yet to be invented. Look at Xerox, the great copying machine of recent years, and its many imitators. Look at the new multi-million dollar industry of snowmobiles, and how this new hobby has captured a nation. Why not square dancing? We know it is just as much fun.

A struggling club in Ohio with dwindling funds had a garage sale with cast-off items from all their club members and they made enough money from one day's work to pay half a year of callers' fees!

An enterprising person I know got a local radio station to sponsor a beginners' class in that town, and there was a built-in publicity medium for it.

Our final item is PROMOTION. We've got a wonderful product. Now how do we package it attractively and sell it? Too often square dancing is ENCAPSULATED into a little capsule, and square dancers ENCAPSULATE themselves. Nobody knows they exist, in many areas.

We've got to discover new ways to get the message out. For instance, this sign appeared in front of a shoe shine stand: PEDAL HABILIMENTS ARTISTICALLY LUBRICATED AND ILLUMINATED WITH AN AMBIDEXTROUS FACILITY FOR THE INFINITESIMAL REMUNERATION OF A QUARTER OF A DOLLAR. Translated: Shoes shined - 25 cents. And business was phenomenal!

Think in terms of running a CAMPAIGN for beginners classes, not just "put out a flyer." And use your campaign literature all year around. I have some good samples of this kind of literature, available for the asking.

Try to build into your own thinking an attitude about the broad aspects of public relations. Publicity is narrow. Public relations is broad. One thousand little things we say in interpreting our activity and new ways to say it are often more important than publicizing a single event. Public relations is like a girdle. It can't easily change the basic facts, but it sure can make them look a lot better!

Be aware of the SPECULATIVE type of advertising (using flyers, notices, and all types of news media) as well as the INTERNAL type that is aimed at those who already dance. Remember that 90% of the speculative type falls on deaf ears, so you've got to do a lot of it to get 10% results. Don't get discouraged. Make your promotion short, concise, to the point, up to date, and imaginative.

Don't forget that BEGINNERS BEGET BEGINNERS. Allow several weeks as the class opens before it is closed to new recruits, so the beginners just starting can encourage their friends to get involved.

WORKSHOP, Continued

Girls turn back, boys hinge $\frac{1}{4}$
Diamond circulate twice
Boys turn back, girls walk forward
Left allemande.....

Heads star to a wave
Step thru, swing thru
Boys run, girls swing $\frac{3}{4}$
Diamond circulate, boys swing $\frac{3}{4}$
Bend the line, turn and left thru
Cross trail thru
Left allemande.....

Heads square thru, split two
Around one, line up four
Loop the loop, reverse the pass
Substitute, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru
Right and left thru, dive thru
Substitute, double pass thru
Reverse the pass, double pass thru
Reverse the pass, outsidies in
Loop the loop, cloverleaf
Double pass thru, centers in,
Cast off $\frac{3}{4}$, star thru
Left allemande.....

10 CRUCIAL CONCERNS, Continued

If you're a leader, you'll ask what you can do for square dancing, not what it can do for you.

Let's not be 'challenge dancers' as our primary goal. Let's be CHALLENGED by new and innovative ideas.

Work diligently in your own backyard, and you might be surprised to see the whole neighborhood beginning to change as the result of your efforts.

FAILURE can be accomplished in two ways. By either doing nothing you get from these leadership sessions, or by doing nothing more.

Finally, we might ask ourselves, "What's it all about anyway? What are we trying to do here?"

And the answer just MIGHT come back to us in the form of a simple SMILE, set to the music of a throbbing, exhilarating square dance melody — just a simple smile — more eloquent than could be expressed in a thousand words.

May all of us here merely desire to

do all we can to preserve for a lifetime that wonderful, appreciative smile that comes on the face of our partners after a particularly enjoyable tip of dancing. HOW SWEET IT IS! Thank you.

NEWS, Continued

spring, with two pre-teenagers; summer, a teen couple; fall, a young married couple; and winter, an older couple. The theme is "Modern Western Square Dancing for All Ages in All Seasons." Callers Bill Dan, Buck Fish and Bud Weisen will take turns calling for the sixty-four dancers in costume accompanying the float and dancing in the street.

WAYNE ANDERSON RETIRES

After 12 years at the caller's microphone, Wayne Anderson of Cadillac, Mich., is retiring. Wayne started calling late in 1960 and organized the Cadillac High Steppers in the spring of 1961. The High Steppers dissolve with Wayne's retirement.

During these 12 years, he has called square dances throughout Michigan and in Indiana and Ohio. He has called regularly for clubs in Cadillac, Houghton Lake, Newaygo, Carrollton, Hesperia, Big Rapids, Shepherd and Gaylord — all in Michigan.

A full time job in electronics wholesaling will occupy Wayne's time now, although he and his law, Pat, plan to become part of those squares on the floor as much as possible. Wayne also supplies public address systems, stationary and mobile, for community events, centennials and fairs.

PROTEST DANCE

Ray Neal of Chicago sends the following item from the magazine of the United Association of Plumbers, Pipefitters, September 1972. This may be a new slant on the history of square dancing.

In Des Moines, as the Annual Square Dance National Convention got underway, a folklore historian reported that the origins of American square dancing were actually a protest against the royalist dances, such as the cotillion and quadrille, imported from the European monarchies.

The BOOK SHELF

— by MYRTIS LITMAN

THE MODERN AMERICAN SQUARE DANCE

by Louis P. Ouellet (1972)

The two parts of this one hundred and sixty-five page book are titled "A Logical Analysis of Sequence and Structure" and "The Mechanics in Comprehensive Hash" and this gives a hint in advance about the seriousness and technicality of the work. The author defines the comprehensive hash concept as extending beyond that of using fixed positions as does standard conventional hash. Thus, it is wider in scope. Comprehensive hash allows dancers to fill slots other than those which have become standard. The caller must, however, have more knowledge of and rely more on the mechanics, which all basic calls are designed to produce, to keep things going right. The caller who learns that the conditions under which the call is given determines the functions of the call will be unlimited in his ability to raise or lower the "challenge" for the dancers.

The material in the book is of such a technical nature that perhaps an ex-

perienced caller should analyze its merit. For fear that I may be inadequate in summarizing the contents and theories presented, I am merely going to give the titles of the chapters in the hope that this will get the ideas and purposes of the book across better than my interpretations. The chapters are: The Functions of a Series of Four, The Essentials of Structure, Identifying the Set Forms of a Structure, The Essentials of Sequence, The Functions and Mechanics of a Call, The Mechanics of Inversion, Hash Calling in the Primary Sequence, The Property of Concomitance, The Special Mechanics, The Fundamentals of Concomitance, and Comprehensive Hash.

A generous amount of choreography is given throughout the second part of the book with directions on how it is to be applied.

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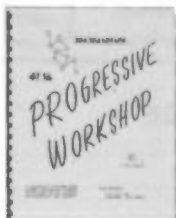
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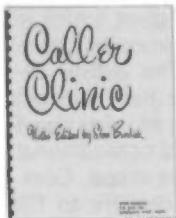
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There are those, I know, who will say that the liberation of humanity, the freedom of man and mind, is nothing but a dream. They are right. It is. It is the American dream.

—*Archibald MacLeish*



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