

AMERICAN

JUNE 1973



SQUARE DANCE



THE



EDITORS' PAGE



"I haven't seen an American Squaredance in months. Have you gone broke?"

This letter arrived from Australia one day recently. Quite the reverse of "going broke," such changes have been made here that we just have to answer this publicly.

First, let us say that the address plate for our South Pacific correspondent is correct, and the issues have been mailed each month. So, in the case of George Gow, as for so many American readers, the problem lies somewhere in the postal system. So do our missing magazines!

Second, we'll announce that we have taken the forward step of purchasing our own addressograph plate maker and "automatic 4000" stamping machine. It has seemed convenient to have this operation done by an agency in the past because it involved several days of addressing, bagging and moving magazines. But we have decided that it would improve our service and efficiency to have the addressograph plates always in our office, and to bag the issues here. To top this off, we splurged on a new IBM typewriter that practically corrects its own mistakes. For fingers used to an IBM composer keyboard, this is an added boon — just frosting on the cake! Our several part-time office staff members are busier than ever.

If this seems a little removed from any importance to our readers let us just say that such an investment seems to us a permanent move. As we approach our five-year anniversary, we want to assure you that we'll be with American Squaredance for a long, long time. (We always wanted to be, but reader response and magazine growth are reinforcing our wishes.)

We have just reached the point where circulation has tripled since we first received the subscribers' addresses. Page numbers in the issues are climbing higher — 72 this spring — as new advertisers appear in the pages. A new feature has been added this month, "Keep Em Dancing," two pages of 75-basic material by Ed Fraidenburg. This answers reader requests for something between Easy-Level and the Workshop.

We hope you continue to enjoy each issue as much as we relish preparing them for you.

AMERICAN
**SQUARE
 DANCE**

"THE NATIONAL MAGAZINE
 WITH THE SWINGING LINES"

Publishers and Editors
Stan & Cathie Burdick

Workshop Editors
**Willard Orlich
 Bob Howell
 Ed Fraidenburg**

Record Reviewers
**Doug Edwards
 Frank & Phyl Lehnert**

Feature Writers
**Harold & Lill Bausch
 Fred Freuthal
 Jim Kassel
 Myrtis Litman**

Editorial Assistants
**Mary Fabik
 Mef Merrell**

National Advisory Board
**Edna & Gene Arnfield
 Bob Augustin
 Al "Tex" Brownlee
 Louis Calhoun
 Orphie Easson
 Phyl & Frank Lehnert
 Singin' Sam Mitchell
 Ken Oppenlander
 Vaughn Parrish
 Dave Taylor
 Bob Wickers**

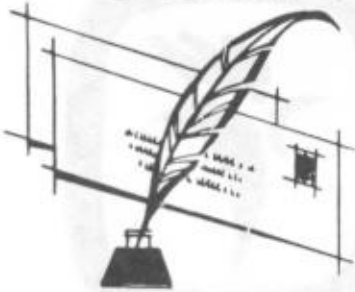
AMERICAN SQUAREDANCE magazine is published monthly at 216 Williams St., Huron, Ohio, by Burdick Enterprises. Second class postage paid at Sandusky, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$5.00 per year. Single copies: 50 cents each. Mailing address: Box 788, Sandusky, Ohio 44870. Copyright 1973 by Burdick Enterprises. All rights reserved.

VOLUME 28, No. 6
 JUNE, 1973



2 Editors' Page
 4 Grand Zip
 6 Meanderings
 9 Lead Out With Your Best
 11 A Close Look at S/D Basics
 13 22nd National Convention
 15 A Winning Combination
 17 Caller-Leader Directory
 18 A Party Every Day
 20 Square Dancers Are Normal
 People — Usually
 22 Encore
 23 Dandy Idea
 25 Straight Talk
 26 Feedback
 28 Easy Level Page
 30 Dancing Tips
 31 Calling Tips
 32 Keep 'Em Dancing
 34 Best Club Trick
 36 Dandy Duets
 38 Puzzle Page
 40 Challenge Chatter
 43 Ladies Page
 45 Product Line
 46 Workshop
 55 Sketchpad Commentary
 56 Steal A Peek
 57 S/D Record Reviews
 59 R/D Record Reviews
 60 Events
 63 News
 65 Mix 'N Match
 69 Bookshelf
 70 April Fool Answers
 71 Sign-Off Word
 72 Do-Ci-Do Dolores

Grand Zip



Your remarks about the Post Office moved me to add my 2 cents worth.

The Steamship Historical Society of America, Inc. publishes a quarterly magazine (STEAMBOAT BILL), about 1800 copies in each mailing, 3rd class bulk mail. The Winter issue goes out in December, followed by the dues bills—all memberships are by calendar year, National Geographic style. The dues bills go 1st class, and we always get a flock of answers "Where's my Winter S B?"

The fellows in our local P.O. gave us a good tip: Don't mail till after Christmas. Seems that for about two weeks before Xmas all mail other than first class gets dumped in a big pile. After Xmas they start from the top. Verily, the last shall be first. So now we do not bring the "Bill" to the P.O. until Dec. 26 or 27. Then it goes right out! My suggestion is that next December you, too, make it Dec. 26 instead of Dec. 22 and see how it goes.

We always mail a copy to ourselves as a check — do you?

Latest headache is people who sent us checks (dues, book orders, etc.) months ago and never heard from us. Invariably, we never got it. Scuttlebutt is that the new postal machinery chews letters up into confetti so small that it can't be identified. They just sweep it up and forget it.

*Jim Wilson
Staten Island, N.Y.*

Enclosed is a check for \$5 to mail the April issue of American Square Dance to all Folk Valley board members. . . You may have noted in the March issue of Cabin Candle that four young people have volunteered for the board since we have an increasing number of the young attending. Bob Howell was simply perfect for our 25th Birthday party, and I'll get to thank him for the nice story on Folk Valley tomorrow when I drive to Cleveland for the weekend.

Your wistful little paragraph on the Editor's page was touching. The latching is out! Come, anytime! But it's only fair to warn you: you might never want to leave. No, that last was kidding; Folk Valley is really not a place; it is a condition of the heart. And that is where your home is; where your treasure lies. Your magazine has heart, and it is a treasure of ideas and materials. Bless you!

*Kirby Todd
Marseilles, Illinois*

Reference "Ed. Note" on Page 4 of the April 1973 issue. The attached report from Senator Edward J. Gurney may be of interest to your readers.

"I'm happy to report that, on February 27, the Senate Post office and Civil Service Committee began investigating the alarming deterioration taking place in our nation's postal service.

"As I pointed out, both in a Senate floor statement on February 8 and again in testimony before the Post Office and Civil Service Committee on March 8, mail that used to take a day or two to arrive now takes four or five and sometimes even longer. The idea behind the recent postal reorganization was to improve service, but in view of the results to date, it's high time we found out what is going wrong and correct it.

"The report of the Post Office Committee is due by August 31."

*Milton W. Kelly
Sarasota, Florida*

TIME'S FLYING

As a reminder of this fact, we thought you'd like this to see this little WING-DING of a sketch.....



....and don't forget to keep current with our wing-dinger magazine!

AMERICAN **SQUARE DANCE** P O BOX 788 SANDUSKY, OHIO 44870

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

One Year at \$5.

Two Years at \$9.00

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

NAME _____

ADDRESS _____

CITY _____

STATE _____ **ZIP CODE** _____

Meanderings...

WITH STAN



POWDER MILL BARN

Hazardville, Conn.

Again I went rambling in glorious New England. Ed Moody, that sharp-as-a-hatpin, caller, poet, wit, magazine contributor and friend from Hollis, N.H., served me "up" an authentic Boston baked bean breakfast (cooked all night) that would have caused the greatly revered Revere to reverse his course for a second course and a secondary cause, believe me!

Ervin Gross, electronic genius from Bolton, Mass., showed me his assembly line home basement, where he produces the fabulous Yak-Stack speakers in conjunction with Ed Ross Smith and Earl Johnston. The workshop is as neat as a maternity ward, and we callers often praise that team of "obstetricians" for giving birth to a couple of piggyback twin noisemakers second to none.

Tucked into the rills and hills and rocks and ridges of north central Connecticut is a historic edifice, Powder Mill Barn, site of gunpowder manufacturing before the turn of the century, and since 1959, the sights and sounds of "exploding" squares.

My visit there last month was sheer delight. The barn was jumping to the calling of my old friend Ralph Sweet, who could always make barns jump and rafters laugh. There's a spot to put on your vacation visit list.

I visit a broadacious bundle of callers' organizations during the course of a year. For example, I recently had the good fortune to meet with groups in Rochester, N.Y.; Central Connecticut; East Central Ohio; Binghamton, N.Y. (thereabouts); and Dayton, Ohio.

What I enjoy most about these interpersonal interludes is to hear the penetrating things that callers are saying these days. They sure can fill a fellow's canteen with fresh ideas. What are callers saying these days? (I knew you'd ask that question.) They want to strive for competence. They're tired of petty attitudes in the business. They want to "get back on the track" of good, comprehensive dance activity. They want to learn. They want to build. They appreciate their own potentials and they recognize the unlimited potential of our activity.

I like the thought that undergirds the activities of the Rochester Callers Co-op: Ours is a SELF-HELP CO-OPERATIVE, not a SELF-INTEREST LOBBY." Amen! Can you guess the improvements that would come if all groups and individuals would really APPLY that principle? Watch for more good thoughts from Rochester soon.

As a result of talking to callers in Dayton, I realized that these things ought to become the everlasting THRUST of any callers' association, in this order:

1. Concentrate on self improvement.
2. Get good organizational work going in your area, no matter how small your area happens to be.
3. Get a good program going — events and “specials” and clubs to be proud of.
4. Don't worry about the holdouts, the picky cliques, the poor attitudes, the poor attendance, the complainers. If you do your job on the first three points, this fourth item will take care of itself.

In answer to persistent questions recently (one was asked in 1954, I think) about the life of a traveling caller, I've decided to unbuckle my log book and devote a few lines to the subject. I may be criticized for doing this, since I may name names and explode old myths. Heads may roll (mine, particularly) but the foray will be a picnic compared to the recent Watergate massacre.

Everybody knows the life of a traveling caller isn't easy. The road ahead often stretches endlessly. Sixty to seventy thousand miles a year can tear the living daylight and nightlights out of an auto-moody automobile. A precious bit of homelife is often sandwiched between a flying trip to Albuquerque and a road to New England. One seems to be working for big dollars and at the end of the month it all hardly makes CENTS.

Why then do dozens and dozens of callers take to the road year after year after year? Fame? No. They know that only handful of callers every make it BIG, and a thousand local callers can call them under the table in jig time, anytime. Fortune? No. Those highly tolerable dollars melt fast into lowly fickle nickels. Security? No. A fellow would be better off selling Edsels to the natives along the Amazon.

What is the motivation, then? Why do callers embrace the road like a dying man embraces every last living moment? The answer lies somewhere between the romantic free spirit of the compulsive adventurer (coonskin caps converted to tweed) and the persistent

yearning a showman feels for that very warm round of applause.

There is still another ingredient that sweetens the bread, though the dough may be depressingly unleavened. Hardly a hobby can make this claim. Instant friendships spring spontaneously from dancer to dancer, caller to dancer, dancer to caller. The traveling caller is not just “hired help,” like a night club crooner on a one-night stand. He's hosted, toasted, wined and dined. He's “one of the bunch” in every remote area he visits. There's a reciprocal interplay at work — he's reaching out to them as a performer and they're reaching back to him in a genuine gesture of friendship. That feeling, my friends, is sometimes nothing short of magnificent!

We've hardly mentioned the lure of the open road. In my own experience, this aspect can be fulfilling (just looking at me, one would say I'm fulfilled). What a thrill it is . . .

—to watch the wide-eyed youngsters watching the swirling, whirling dancers at a family campground in Pennsylvania Dutchland;

—to see three deer in delicate splendor dart out across the road in front of you on a high crest of the Blue Ridge Parkway in North Carolina;

—to eat moose meat with newly-found friends in a remote cabin fifty



miles from Nowhere in Alaska;

—to tuck one's toes in the warm sands of a Florida beach in mid-December;

—to see the bobbing heads of giant "flies" dotting the landscape in Texas, sucking the rich oil deposits from the ground;

—to relive the American heritage for an hour in a colonial museum in Massachusetts, or walk the cobblestone streets of old Williamsburg, Va;

—to blink in wonder at the man made marvels of space spires in San Antonio and Seattle, the arch of St. Louis, the Golden Gate Bridge of San Francisco, the Lions Gate Bridge of Vancouver or the Mackinac Bridge of Michigan;

—to wiggle through the unincorporated hamlet of Hillsdale, W.V., whose only claim to fame is a big steel (what else?) statue of John Henry.

These things make it all worthwhile, for awhile. Ask Cal Golden, or Beryl Main, or "Tex," or Vaughn, or Al, or

Bruce, or Sam — it gets hold of you right down here, somewhere . . .

See you in Salt Lake . . . drop around to the magazine booth and say "hello."



"Let's go Dancing"

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

THERE IS NO RISK ON YOUR PART

SIDNEY, NEBRASKA; Tuesday, June 26
Contact Mal Minshall

MINERVA, N.Y., Wednesday, Aug. 8
Contact Bill & Mary Jenkins

HARRISBURG, ARKANSAS; Monday, Aug. 13
Contact: Glen Turpin

TOLEDO, Ohio area Sun. Sept. 9
Contact Jim & Mary Batema

MIDDLEFIELD, OHIO, Tuesday, Sept. 18
Contact: Ray Marsch

CARTHAGE, N.C., Friday, Oct. 12
Contact Walter Spivey

BELLEVILLE, ONTARIO, CANADA
Monday, Nov. 12, Contact Garnet May

APPLETON, WISCONSIN, Sat. Jan. 5, 1974
Contact Bruce & Bonnie Busch

OAK RIDGE, TENN., Friday, Mar. 29, 1974
Contact Bob Baker

SALT LAKE CITY, UTAH area
Fri. Oct. 4 '74, Contact Israel Wilson

PETERBOROUGH, ONTARIO, CANADA
Sat., Mar. 1, 1975, Bob & Jane Jaffray

ASK HOW YOU CAN BE A
ROOSTER-BOOSTER

MELODY DAYS CALLERS' COLLEGE

at MELODY ACRES CAMPGROUND
near FORT WAYNE, INDIANA

A beautiful, wooded campsite area, pool,
beautiful dance hall — a favorite dance spot
for many years.

JULY 3 - 6, 1973

Stan Burdick

Huron, Ohio

AND

Harold Bausch

FREMONT, NEBR.

WRITE THIS MAGAZINE FOR DETAILS.

An eighty year old lady took off on her first plane ride. Afterwards a reporter interviewed her.

"Did you enjoy the ride?"

"Oh yes!" she replied.

"Were you afraid?"

"No, but I prayed," she admitted.

"What was your prayer?"

The lady hesitated because she did not know if the reporter would understand. Finally under pressure, she confessed, "I said, 'Oh Lord, ain't we got fun!'"

A friend has a way of putting everyone at ease. No matter how tense the situation is, he is an artist in saying exactly the right word that breaks up the tension so lovingly no one is hurt. Usually he makes everyone laugh.

A naughty child was banished from the family dinner table and made to



LEAD OUT WITH YOUR BEST

by Dorothy McLaren
Santa Monica, California

sit by herself at a table in the corner. The family ignored her until she said grace. Her prayer was, "Thank You, God, for preparing a table before me in the presence of my enemies."

Are you the kind of square dancer who makes the most -- the best of every situation?

What is your reaction when club members are late and you must cool your heels on the sidelines?

What do you do when squabbles start?

When you are asked to take some responsibility have you the heart to say, "Ain't we got fun!" and mean it?

When you have missed a call, made a mistake or stepped on someone's toes can you excuse and forgive yourself and keep trying?

Can you release the argument you were having with your husband or wife during dinner and never refer to it

during the evening?

Can you face up to yourself and your own shortcomings and do something about them?

Are you the square dancer that draws comments like this one, "You are my ideal person and dancer, one I wish I could be"?

Are you your caller's true friend?

Do you look for opportunities to help others have a wonderful time at the dance?

Are you a good listener or must you talk, and talk, and talk?

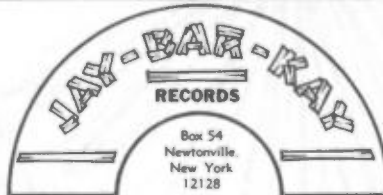
At the end of the evening can you honestly say, this was the best class or dance? How did you help to make it so?

"Life is a mirror," wrote the poet Madeline Bridges, and:

"Then give to the world the best you have, And the best will come back to you."



Ken Anderson



NEW RELEASES



John Hendron

JK-145
IT'S BEEN A LONG LONG TIME

Caller: John Hendron

JK-146
BAMBINO MINE

Caller: Dan Dedo

RECENT RELEASES

JK-143
SAN ANTONE
Caller: Curley Custer

JK-144
TIE A YELLOW RIBBON
Caller: Ken Anderson

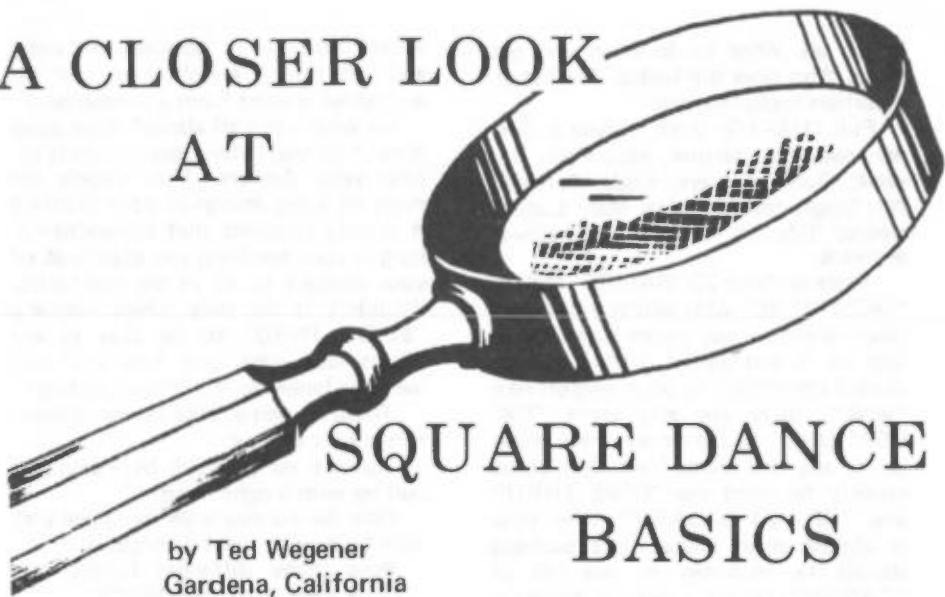
NEW ROUNDS

JK-509S
IF I COULD WRITE A SONG
by Ted & Lois Mack

JK-509C
CLOSE TO YOU
by Howard & Phyllis Swanson

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

A CLOSER LOOK AT



by Ted Wegener
Gardena, California

SQUARE DANCE BASICS

For all of the twenty years or so that I have been enjoying dancing, calling, and talking about square dancing, the word "BASICS" has been repeated over and over. In the beginners class I attended the instructor cautioned us all during the 8 weeks class(!) that we had to learn our basics. During our dancing days (which happily still continue!) most all conversations and callers instructions contained the word "BASICS". In callers class during the time we were struggling with timing, phrasing and the many other things that go to making a caller we were warned to "Stick With the Basics".

What is a "BASIC"? We have some involved explanations in our square dance nomenclature but in plain English it means:— *the most simple unit*. What are these simple things we must learn and teach our dancers in order for them to become accomplished in the area of square dancing? How many of them are there, 10-15-20? Is a right and left thru a "BASIC"? How about ladies chain? Square thru? I think not. A right and left thru is a combination of basics, as is a ladies chain and a square thru. The things or calls that we usually think of as being "BASICS" are really short hand words

we use to enable us to call in time and phrase and in beat with the music.

So what are these magic "BASICS"? Following is a list compiled over the years of "BASIC" square dance moves that would have meaning to any dancer who ever danced or caller who called, be it now or a hundred years in the past or a hundred years in the future. They are the building blocks on which we raise the whole structure of square dancing:

Walk by passing right shoulders; Walk by passing left shoulders; Pull by right hand, Pull by left hand; Swing by the right hand (forearm), Swing by the left hand; Face right, Face left; Promenade, Wheel around from a promenade; Left hand star, Right hand star; Walk around passing left shoulders, Walk around passing right shoulders; Swing; Turnback; Balance, Turn the girl under (right or left); Slide left or right (sashay); Make an arch.

Already I can hear the yells, "You can't call a dance using those things!" This of course is true because we have left out some very important things that are neither "BASICS" or combinations. These important things are "MODIFIERS". They tell the dancer what to do with the "BASICS". How

far to go. What to do when you get there. Who does the basics. The list of modifiers looks like this:

Full (1/4-1/2-3/4); Forward; Corner, opposite, partner, etc.; Face; Reverse; Back; Centers; Ends; Around; All; Single file; Couples; Men; Ladies; Heads; Sides; 1-2-3-4 etc.; Lines; separate.

There we have 20 "BASICS" and 19 "MODIFIERS" with which you could describe almost any square dance move and do it and call it. I have not included commands in plain english like "walk", there are also some "EXCEPTIONS" as I suppose there must be in any art form. Two that come quickly to mind are "DIVE THRU" and "GRAND SQUARE". Dive thru is almost plain english and perhaps should be included in the list of "BASICS". Grand square is almost a complete maverick and this is perhaps the reason it is so popular with beginner and experienced dancer alike!

Let's go back to the beginning of this article and look at the figures I claimed were not basics. Is not square thru, right pull by face your partner, left pull by face your partner, right pull by face your partner, left pull by? Is it possible that if the people you are instructing know what right pull by is and what face your partner mean they would have a less difficult time learning a square thru? If they knew a courtesy turn was a wheel around from a promenade position is it possible they wouldn't try to put it into a

square thru? Is it possible that right and left thru is a right hand pull by and wheel around from a promenade?

So what's this all about? What good does it do you? How can use use it to help your dancers? You already use most of these things in your teaching it is only required that somewhere along in your teaching you expose all of your dancers to all of the real basics. Wouldn't it be nice when teaching "SLIDE THRU" to be able to say "Boys face right, girls face left" and have the ladies do it without goofing?

There are some little things to think about for example:

How far do you pull by, when you pull by with a right hand?

How far do you walk by, when you walk by passing right shoulders?

How many different figures use, "TURN THE GIRL UNDER"?

When was the last time there was a new basic?

How many real basics have we missed in this little session?

Did we get all the modifiers?

Why did Bo Peep lose her sheep?

Why didn't the author include "those who can", "THOSE WHO CAN", as a modifier?

As I said at the beginning what we now call "BASICS" are really short hand terms to assist our clumsy tongues. Bear (No relation to "Mama Bear") in mind that "Swing thru" is really:—

Those who can a right hand half, those who can a left hand half.

RED BOOT - FLUTTER WHEEL - STARDUST

NEW AND RECENT RELEASES

R.B. 8000 Red Boot Album (patter calls) 8 Red Boot Callers

R.B. 300 New Hoedown Mim-Stan (Music by Red Boot Band)

RB139 OLD OAK TREE by Ted Frye

RB140 SQUARE DANCE SECRETARY by Elmer Sheffield

RB141 ME AND MAMA by Don Williamson

RB142 BILL'S DIXIE by Bill Volner

RB135 JUST ENOUGH TO KEEP ME HANGING ON Ralph Silvius

RB136 GOOD MORNING COUNTRY RAIN, Elmer Sheffield

RB138 BEFORE I MET YOU by Richard Silver

FW508 SALLY DON'T YOU GRIEVE by Russ Hansen



Don Williamson

ROUTE 8, GREENEVILLE, TENNESSEE 37743 PHONE (615) 638-7784



... THE PLACE TO BE
IN '73!

22ND

NATIONAL SQUARE DANCE CONVENTION

SALT PALACE
SALT LAKE CITY, UTAH
JUNE 28, 29, 30, 1973

Fun and excitement will be yours when you arrive in Salt Lake for the greatest event in the world! The stage is all set and the curtain is about to go up. Here are some of the things you can participate in: Callers Seminar and Clinic conducted by Bob Van Antwerp, Jerry Helt, and Vaughn Parrish; after-parties by Utah, Colorado, Texas, California, Georgia, Ohio, Kentucky, Kalox Records, Solos and more; Youth and adult style shows; Sew and Save Clinic; round dancing for fun and pleasure; solo events, panels, clinics, youth tours, parties and entertainment. Over 400 callers are programmed and there will be more "name callers" than ever before. There is a new dance program designed so even the new dancer can have a great time. There are many tours, either conducted by professionals, by walking or driving yourself. You'll come back to Utah year after year to see it all. Five big National Parks! All convention activities are in the famous air-conditioned Salt Palace.

It's not too late to change previous plans and come to Salt Lake City for the 22nd National Convention. Register at the Salt Palace when you arrive, beginning at 11 a.m. Wednesday, June 27. There is still plenty of housing, although everyone cannot be housed across the street from the Salt Palace. You may have to drive 25 minutes to Park City, or maybe to some other nearby suburb, via large beautiful freeways. If you stay in Park City, you might stay in such romantic places as

the "Palace Flop House," "Muldoon's," "Prospector's Lodge," or "Jack's Shack." Some are restored "greats" of old, and some are brand new, but all have the decor and elegance of the gay nineties. In any event, whether you are housed in Park City, Alta, Provo, Brighton, or Ogden, the travel time is only a few minutes. You will find Utah is not all salt flats or sagebrush, but has beautiful mountains and lakes. Most of all you can have a wonderful time to be remembered forever.

The round dance committee in Utah awaits your visit to Salt Lake City with great anticipation.

The area has long been associated with round dancing, which probably started in Utah with the pioneers in 1847 when they had their "trail-end" dance in Salt Lake City after their trip across half the continent to the promised valley of the Great Salt Lake.

The pioneers were great dancers, and many of the old routines were brought here by them, but came originally from the European countries. The social halls of the 1800's always

Continued on Page 61





GRENN

GR 14174

WALTZ OF SUMMER

by Bob & Helen Smithwick

DEAR OLD DAD

by Tom & Lillian Bradt

Decca 34962

WHISTLING

by Ken Croft & Elena Sardo

BRIGHT LIGHTS

by Chet & Barbara Smith

GR 12139

JAMBALAYA

Flip square by Dick Leger

TOP

TOP 25281

DON'T BRING LULU

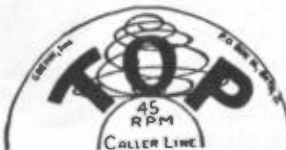
Flip square by Frannie Heintz, Monson, Mass.

Twelgrenn

(Dealers Only)

*If you have questions about our Gr-501 and Gr-503
Speaker Stands, please ask for our flyer.*

GRENN, INC., P.O. Box 216, Bath, Ohio 44210



by Pat & Louise Kimbley
San Diego, California



A Winning Combination

SQUARE & ROUND DANCE LESSONS TOGETHER

We promised to let you know the results of our experimental combined square and round dance class in which the caller teaches square dance basics and the round dance instructor teaches round dance basics. This program is somewhat different from one in which a caller teaches both types of dancing, or one in which a R/D instructor teaches routines to members of a S/D club who have learned round dance basics.

A program such as this is for the dancers who can not devote more than one evening a week to dancing; who want to learn both square and round dancing; and who like the idea of learning both in one class.

Many square dancers have tried to learn round dance routines without having gone thru a round dance class, and, as a result, have come to the conclusion that "round dancing is not for them." The same applies to a combined square and round dance class in which fifteen minutes is used to teach "Allemande left" and "Do-sa-do," and five minutes to teach "Box," and "Step, close, step, -:" whether they are taught by one teacher or two.

After our experiment, we have come to the conclusion that a combined class can be successful providing the time is divided equally for both types of dancing. It is necessary for the caller

to be willing to grant enough time for teaching round dancing. On the other hand, if the class is sponsored by a round dance group, it is necessary for the round dance instructor to grant enough time to the caller to teach square dance basics.

The average beginner square dance class lasts from 20 to 26 weeks. The same length of time is required for a beginner round dance class, each consisting of 2 hour sessions weekly. The weekly sessions in a combined class should not be 4 hours, or the dancers would tire of the whole affair. Also, there are some who can not arrive early, and others who can not stay late. If the breaks could be kept to 30 minutes total for the entire session, it could be accomplished in 2½ hours, allowing 1 hour teaching time for each type of dancing, in 20 minute intervals alternating.

In 26 weeks, the equivalent of only 13 weeks of either square or round dancing would have been taught. For a successful combined square and round dance class it would be necessary to plan a minimum of 40 weeks of basic drills which lead up to easy routines in both square and round dancing to fully qualify the dancers for graduation. There should be a party about every 10 weeks during the 40 weeks to keep it interesting.

Possibly the dancers who learn together in such a class will want to form a club and continue dancing together. If the class is sponsored by an existing club, the result will be more visitors who enjoy both types of dancing. It will add to the number of dancers on the floor for round dancing between square dance tips at festivals and roundups. This type program will require equal responsibility and cooperation between the S/D caller and R/D instructor to keep the pace at a level which suits the majority, and to keep it fun.

The question of "fee" will be involved. Our particular case is not average. We are among the 5% who became interested in round dancing from sources other than square dancing. It is well known that about 95% of round dancers come from the square dance activity, and until recently, we simply haven't had time to learn square dancing. Since a certain number of weeks had been contracted for the square dance class which we joined,

equal time for teaching round dancing could not be arranged. However, while we were there learning to square dance, we agreed to teach as much round dancing as the time available would permit, and it has been our pleasure. The program has given the caller some time during the evening for coffee and conversation, and several couples enjoyed the round dancing enough to join our beginner's R/D class.

There may be a greater number of square dance callers among the 95% who would be willing to teach square dance basics to a group while he is learning to round dance, than there are round dance instructors who would teach basics while learning to square dance. It is very doubtful that dancers would be willing to pay much more for a combined class of square and round dancing than they would for separate classes. Therefore, the fee would be subject to agreement between the caller and round dance instructor. We are convinced that classes of this type CAN BE SUCCESSFUL.

INSTANT RECORD SERVICE

FOLKRAFT

AND

DANCE

RECORD

CENTER

LARGEST SELECTION
IN THE EAST

DANCE RECORD CENTER

1159 BROAD STREET

NEWARK

NEW JERSEY

CALLER-LEADER DIRECTORY

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

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

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

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

Mal "Yikes" Cameron
Box 97-A Rt. 1
Gossville, N.H. 03239
Touring Florida, Jan. 27 - Feb. 1, 74

Jim Cholmondeley
115 Berkley Drive
Florence, Ky 41042
Booking for August '73-'74

(Yodeling) Jack Cloe
3507 Drumm
Independence, Mo. 64055
Traveling full time—booking 73-75!

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

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

Jim Harris
RFD 5, Box 182
Norwich, Conn. 06360
Square 'em up with the Clinton man!

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

Harry Hayward
1430 Abbott Ave.
Toledo, Ohio
Have camper, will travel

Bud Henson
R.R. 2, Box 230
Brownstown, Indiana 47220
73-74 Open Dates Available - Weekends

Bob Holup
1237 South 5th St.
Wausau, Wis. 54401
Clubs, workshops, festivals

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



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

Jack Lasry (305-625-0344)
19010 N.W. 11th Avenue
Miami, Florida 33169
Ask about Callers' Note Service

Jocko Manning
13012 Ivy Drive
Beltsville, Md. 20705

The Gourmet Chef
Dan Nordbye
821 South 50th Ave.
Omaha, Nebraska 68106
Open dates - 1973-74

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

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

Gene Webster
1803 Heather Lane
Port Clinton, Ohio 43452
Open dates - western style

Bob Wickers
P.O. Box 729
Manchester, Mo. 63011
Traveling full time anywhere

Deuce Williams
3452 Iroquois
Detroit, Michigan 48214
The Rhythm Dealer—Hash & Songs

Web Witter
2904 Northeast Dr.
Austin, Texas 78723
Square Tunes recordings for fun

Clyde Wood (453-2137)
3210 N.E. 39th St.
Kansas City, Mo. 64117
Open dates - You ring, I'll sing!

Francis Zeller
Box 67
McCracken, Ks. 67556
74-76 Calendar Available—vinyl cover



A Party Every Day

That's just what it's like to me with senior citizen dancing classes in five senior residence communities. The classes are held weekly. I have learned from experience that anything less than weekly has no unity, and no results.

Senior citizens need regular steady dates to rely on and an opportunity to repeat things over and over again.

I have groups in various stages. One is in its eighth year and constantly gobbling up new material. One is in its third year, two in their first, one in its second; all are mostly women.

The needs of members in these groups are varied. They all long for an opportunity to dance, but many tell me they never dreamed of having instruction. I watch them emerge from hesitant people to become more attractive and more friendly to each other as they dress more nicely and become proud of their accomplishments.

I know you're thinking - "All this with square dancing?" Well, no, not only square dancing. After getting to know their routines in senior housing, I discovered their real need is to have the tools to enjoy the many parties constantly staged for them.

Therefore I added line dances like "Hully Gully," "Alley Cat," "Mack the Knife." These are great because at a party they need no leadership. The centers were also encouraged to buy Virginia Reel with calls and a patter for the Grand Square. They are finally able to perform these two without me.

Dancers are practically 90% women and those dancing men's parts have Hawaiian leis to place around the neck for identification. One half of the two hour session is devoted to square dancing. I start with a warm-up circle and pair them off that way. I use all the new square dance records that come out and adjust the figure to their limits. They love "Street Fair," "Yellow Ribbon," and "Green River."

Sometimes so no one will have to sit out, I allow five couples and do "1st couple lead to the right, make it four, six, eight, ten, and then rip 'n snort." If you try, you really can keep them all dancing.

Now, here's where my program was developed through "need" - they wanted to social dance and didn't know how. I was a social dancer before a square dancer, so I just taught them the cha cha and rhumba. This, added to the waltz and fox trot, which we keep perfecting, really gave them variety. Ladies must lead ladies, however.

We also work on one new round, and just dance the ones they know: "Fraulein," "Left Foot One-Step," "Waltz of the Bells," "Twelfth St. Rag," "Salty Dog Rag," "Green Alligators," "Frenchie Brown," "Clarinet Capers," "Pearly Shells."

We also do folk dances and mixers: "Zorba," "Never on Sunday," "Tarentella," "Greensleeves," "Teton Mt. Stomp," and Israeli dances.

From these groups I have about

by Charlotte Horne
Sunnyside, Long Island, N.Y.



twelve couples who became club dancers in the evening classes.

The hours vary. Two classes are from 10 to 12 in the morning. Most are from 1 to 3 in the afternoon.

Pins are provided for all the dancers — the same pin with their own senior center identified. This gives a sense of belonging. I try to schedule parties and bring them together, but transportation is always a problem. When they do get together, the place really jumps.

We end every session with "coffee and —". Outsiders are invited to join so the class is not limited to housing residents.

At every center, dancers are always waiting for me, and anxious to get dancing.

That's why I say, "Every day's a party," and the senior citizens are the most affectionate, appreciative people that I know. In the beginning, we dwell on grooming, kindness, generosity, cooperation and smiling. I always say in order to get a partner you have to

Be Sweet
Smell Sweet
Look Sweet,

but I don't have to do this more than a couple of times before they get to know me and what I expect.

Now, after I've told all the things I do with these dancers, let me add the things I cannot do.

I must always slow down the records at all levels, both for social and square

dancing. They cannot turn too much because many of them have cataracts and eye problems, and get dizzy. They cannot change direction too fast such as in Grand Square, which was originally written "Chain to the right, chain to the left." This is too much, so I patter my own Grand Square for them and this is everyone's favorite. I cannot use Box the gnat or Star thru. When ladies are leading ladies, these hand holds are too complicated. They cannot pivot, wrap, tamara or fishtail. I have "adjusted" many round dances to their needs. "Pearly Shells" had a tamara; I changed that part to a simple cross over. They can memorize long sequences if the steps are suitable. Whenever there's a "hitch," I use "step in place, 1,2,3." It makes no difference to the dance and they can get it quickly.

I never urge or face anyone on the floor. Some have watched on the side lines for months before getting the courage to join. We make no fuss over newcomers. These are mature people with great pride and stature. It is difficult for some to expose themselves to learning at this advanced age.

As they learn, their stamina increases. There are fewer rest periods and we dance straight through the two hours, with constant requests for favorite numbers.

If you're thinking of leading this kind of group, callers, do try it, you'll like it!

SQUARE DANCERS

ARE NORMAL PEOPLE - USUALLY

by Marilyn Ryan
Madison, Connecticut

Several years ago I accompanied a bubbly little group of second graders on a field trip to a local dairy farm. I had requested permission to go along, because, as a free lance writer with six children of my own, I was convinced that if I just stood nearby and listened, I would find material enough for a lively feature story, using the kids' own comments, questions and observations.

The best conversation I overheard was between two little girls, quietly studying a cow standing nearly motionless in the grassy field.

"I think that's a mother cow."

"Umm, I think so too."

"I wonder what they call a mother cow."

"A mother cow is called Mommy!"

And, "A Mother Cow Is Called Mommy," turned out to be the title of my article that appeared a short time later in the Sunday pictorial supplement.

Now, I reasoned, if cows are a trifle confusing and make for some delightful childish comments, what about an equally fascinating but "foreign" subject that children weren't too familiar with—like square dancing, for example. What do youngsters think square dancing is all about?

For the past few weeks I have tried to find out. Any youngster I could buttonhole was asked, "What is square dancing?" The answers were varied, spontaneous and apparently influenced by television viewing of some old westerns.

"It's mostly a cowboy dance," a boy assured me, and recalling Lloyd Shaw's book I was tempted to tell him how close he was to the truth, but I don't think he would have cared.

"I'm not really sure what it is even," one child admitted, "but it's real old. Old people do it I think."

One little girl, about eight, told me that "square dancers are just normal people usually." Another said that square dancers, "have funny clothes like the olden days," and still another declared that, "square dancers have boots that kick real high!"

To obtain some more comments I polled my children's friends, on location in the backyard. A perspiring, out-of-breath soccer player thought hard, squinted his eyes and recalled that "square dancing was what everyone was doing right before the Indians attacked."

Another laughed and said, "Square dancing? I don't know what it is, really, but it's easy I think, 'cause anybody can do it, like old ladies and grandfathers."

"It's kinda bouncy and noisy and everybody hops around like mad," was another description.

I queried some pupils waiting for the school bus. "What is square dancing?"

"Well, it's where the ladies wear dresses that swish."

"My mommy and daddy do it every Saturday night."

MEV WEAR BOOTS
TROT KICK AWAY HI



He's nice, just like a real person, but he's really a caller though."

And the children I talked with, would they like to know how to square dance some day?

"I know how already."

"Maybe. . . probably not though."

"If they taught it in school 'stead of math or something."

"It'd be okay. Can you do it without holding hands with a girl?"

"It's dumb and the music's awful."

"Maybe. . ."

"It's easy I bet. I could probably learn the whole thing in about ten minutes."

"It's a dance where it doesn't matter who you dance with. Boys dance with boys if they want to and ladies dance with anybody."

"What is square dancing?" I asked the Brownie troop?

"It's not like a fancy dance where the ladies wear real long dresses and white gloves and the men wear swords. It's different than that."

"You have to do it outside on the grass. . ."

I checked with my son's friends. "What is square dancing?"

"It's rough and fun, like touch football. You know what I mean? Everybody has a good time but nobody gets hurt or anything."

"I know something about it 'cause my mom wants to do it and my dad says, 'Huh uh. . . no way!'"

I don't know if any of the children I talked with will ever be real square dancers. But it would be nice, wouldn't it? The girls could buy a "swishy dress", the boys could get a pair of boots, "that kick real high"; they could find a caller "with a big mouth" who could teach them to "swing and stuff" and after just a short time, like "ten minutes or so" they would discover that square dancers are "just normal people usually" who "laugh and giggle" and have a very good time!

You know, I think maybe talking to kids about square dancing is even more fun than talking to kids about cows!

I asked some children about the caller. Who was he? What did he do?

"A caller?," a puzzled young acquaintance asked. "Well, I suppose he's the one that calls people up and says let's have a dance."

"The caller is a friend of the guy that plays the violin."

"On TV the caller's the one standing up front on the barrel."

"Callers tell other people what to do, like swing and stuff."

"You can't have a dance without one."

"He has a big mouth usually, but that's good 'cause he needs one. He has to holler so everybody can hear him and everybody else is usually foolin' around and laughin' and gigglin' and stuff."

"My mom and dad know a caller, a real one! He comes to our house after dances and drinks coffee and tells jokes.



Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO – JUNE 1948

This Folk Festival Issue included articles about the National Folk Festival and four area and state festivals. The 14th Annual Folk Festival in St. Louis was described by Frank Lyman with words such as "performances" and "audience" and was evidently not a participation festival. The emphasis was on folk songs and dancing, though several square dance demonstrations were included. Of the square dance groups mentioned, clubs from three universities and the Cheyenne Mountain School seemed to be the favorites. At this festival, Mrs. J.L. (Casey) Jones, wife of the famous Casey, and Casey's black fireman, Sim Webb, whom he told to leap as the crash drew near, were introduced and the song "Casey Jones" was featured.

Ralph Page reported on the first Montachusett Folk Festival with dancers from New Hampshire and Massachusetts attending. Howard Bernard wrote of the Wisconsin S/D Festival, held during the Wisconsin Statehood Centennial Year in Milwaukee, on a huge outdoor dance floor under a big top.

Nevada's colorful history was the motif for the Nevada Folk Festival sponsored by the University of Nevada. The festival was designed as a gift by the University to the people "so that they might understand better and enjoy the colorful strains of the past."

At the Fort Worth S/D Festival, the dance floor was marked off for 45 squares with each set having an area of 16 square feet in which to dance. The sessions were planned on an eight

minute schedule, and that schedule was kept to without a bobble. Organization! In addition to the dancing, several demonstrations were featured, with the youth holding center stage. One group was composed of three sets: one of six, one of eight, and one of ten year olds, an eleven year old left-handed fiddler, from deep in West Texas was listed as the "Fiddlin' Girl," and clubs from two universities presented exhibitions of folk and square dancing.

10 YEARS AGO – JUNE 1963

An article on square dancing in New York City reported Joe and Alice Nash's activities in teaching square and round dances through the Department of Parks. A program that encompassed all ages from the very young to adults and golden agers, also included in-service instruction for other recreational personnel which culminated in a dance festival with 700 children in Central Park.

Irene and Bill Hart wrote a refreshingly optimistic article about the complaints heard from round dancers, such as "too many rounds, too much Latin influence, too much ballroom influence." These "growing pains" are a healthy sign, showing concern and interest by dancers for their activity. While the Harts felt that diversity adds spice, and familiarity with all types of dancing improves ability and satisfies curiosity, still the use of other dance forms should not replace "something wonderful and unique about round dancing." It is the leader's responsibility to meet the challenges caused by growing pains.

Continued on Page 41



DANDY IDEA



Jim Wilbur of Dresden, Ohio found an ingenious way to fix up a cabinet to contain records, books, mike, and other calling accessories in his home basement "practice calling nook." He took an old TV cabinet (they are plentiful for the asking in Goodwill shops, etc.) and stripped it completely. Then he bought metal tracks, 1/4" plywood squares, and mounted the sliding doors just inside the cabinet where the glass picture panel had been. He also put in

a small shelf. His P.A. turntable sits on top of the cabinet between dances, ready for practice sessions, anytime. A real stroke of ingenuity is his mounting of a Jones plug and cord that connects his P.A. set with the original speaker system of the TV set (enough sound for practice sessions) and he never has to bother to set up big column speakers just to practice. The whole project took little time for a very useful purpose.

NEW in Yellowstone Country for 1973:

LIONSHEAD RESORT

SQUARE DANCE and TROUT RANCH

Seven miles west of West Yellowstone, Montana, on US 191
Situated beneath Lionshead mountain just off Targhee Pass.

Square dancing	Hiking
Fishing	Full service
Hunting	campground
Horseback riding	Snack bar

Your hosts: BUCK & ALICE JONES
West Yellowstone, Mon. 59758



WELL KNOWN CALLERS

MAY
26-Jun 1—Val Glover
JUNE
2-8 Renny Mann
9-15 Clyde Anderson
16-22 Chuck Shaw
23-27 Jerry Hamilton
JULY
1-6 Frank Sanders
7-13 John Stevens
14-20 Roy Vlerra
21-28 C. Eskridge
29-Aug. 5 —Don
& Scott Smith
AUGUST
6-11 Tom Wood
11-17 Garth Pierce
18-24 Bill Brandon
25-31 The Crispinos



MERRBACH

*Flip instrumentals

PRESENTS

BLUE STAR ALBUMS:

- 1024— Blue Star presents Dave Taylor Calling In Stereo
- 1023— Marshall Flippo Calling In Stereo
- 1022— Al Brownlee Calling the Fontana Album in Stereo
- 1021— Marshall Flippo Calls 50 Basics

BLUE STAR CARTRIDGE TAPES:

8 track: \$6.95 each plus 14¢ postage

Tapes are the same as the albums listed above, except 1021. It is not on tape.

BLUE STAR 45 RPM RELEASES:

- 1952— Skillet Lickin, Key G/ Liza, Key C-F (Hoedowns)
- 1951— A Donut And A Dream, Caller: Marshall Flippo*
- 1950— Love Feels Good, Caller: Bob Fisk*
- 1949— Lily, Ken Croft & Elena DeZordo/Southern Style, Karl & Sylvia Hooper (Round dances)
- 1948— Shadow Of A Stranger, Caller: Al Brownlee*
- 1947— Tie A Yellow Ribbon Round The Old Oak Tree, Bob Fisk*

DANCE RANCH RELEASES:

- 619— The World I Used To Know, Caller: Frank Lane*
- 618— Daddy Don't You Walk So Fast, Caller: Ron Schneider*
- 617— Let's All Go Down To The River, Caller: Ron Schneider*
- 616— Someone Poured Ketchup On My Ice Cream, Barry Medford*

BOGAN RELEASES:

- 1252— Icy Fingers, Caller: Keith Thomsen*
- 1251— Kansas City, Caller: Red Donaghe*
- 1250— Someone Like You, Caller: Skip Stanley*

LORE RELEASES:

- 1137— Rings For Sale, Caller: Don Whitaker*
- 1136— That Certain One, Caller: Bobbie Keefe*

SWINGING SQUARE RELEASES:

- 2361— Don't She Look Good When She Smiles, Clyde Wood*
- 2360— A Whole Lot of Something, Caller: Ken Oppenlander*

ROCKING A RELEASES

- 1358— Blue Of The Night, Caller: Allie Morvent*
- 1357— When My Baby Smiles At Me, Caller: Allie Morvent*

MERRBACH RECORD SERVICE

323 West 14th St., Houston, Texas

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.

There will be many dancers this year, who, for the first time, will be looking for a square dance vacation. In general, vacations are a time for all to have fun and enjoy the many other activities at their leisure time. However, this is not always true anymore at our square dance vacations.

We now have morning and afternoon workshop of figures and rounds, topped off with evening hot hash sessions. One is practically compelled to attend these in order to be able to participate in the evening dances. There is no other choice. Why must these vacations be made so competitive and such a challenge? Isn't there enough of this con-

stant workshop back home at our own clubs? There are many of us who just like to get away to dance and also enjoy the other activities offered to us as well.

Why can't the programs be so arranged so that all would be able to take advantage of these activities, such as: sightseeing, boating, tennis, etc., instead of feeling compelled to attend the workshops?

Let's give the dancers a break and make vacations a time to have fun and relax, so that all of us will have the opportunity to socialize with each other more!

*Ed Y. Vache
Philadelphia, Pa.*

THE



SHOP

RUTH & REUEL deTURK
1606 Hopmeadow Street
Simsbury, Conn.
RTS 10-202 06070

SEND FOR OUR
MAIL ORDER CATALOG

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


WHITE or BLACK... \$9.98
GOLD or SILVER... \$11.98
COLORS... \$10.98
WIDTHS: Medium or Narrow

ROUND or TAPERED TOE



ADD \$1 POSTAGE

IT'S NEW, HAVE A TREAT, HEAR THE BEAT, WILD WEST



Larry Jack


WILD WEST

of the WEST

RECORD MADE FOR SQUARE DANCING

NO WW1-201
I BELIEVE IN MUSIC
Recording artist — JOHN SWINDLE

NO WW1-101 DAISY MAY (AND DAISY MAY NOT)
Recording artist — LARRY JACK



John Swindle

PRODUCED BY: LARRY JACK, 200 Olinda Drive, Brea, Cal. 92621 PH 714-524-0270

FEEDBACK

Your Preposterous (?) Proposition in the April 1973 edition of American Square Dance is an idea worth exploring further. I really can't say, at the present, whether I am for it or against it. It is an interesting approach to a public relations problem in our chosen recreational activity. *Marv Labahn
Chicago Ridge, Illinois*

We think it is great to change the name from Square dance to Q-Dance. We feel that the Q should be made round and not square. If the Q is square shaped, we don't feel that you are getting away from the square part and the public will still have an outdated image of Square Dancing.

*Jerry & Molly Walker
Winona, Wash.*

I read your article on a Q-Dance and I have mixed feelings about this. You have some good points and I have to agree that something has to be done to change the image of the barn dance. The only thing that I think you will find people will object to is the tradition and heritage that goes along with the name Square Dance. We have come a long way in the past 10 years and we still have a long way to go. It is going to take time but will the

changing of the name cause any difference? We have found, in trying to get new dancers, that most of them don't think of the dance as something from the barn but of what they did in gym class in school. Of course we do have a young group in the Army and most of them can't remember what a barn looks like, let alone dancing in one. We have also found in talking to teachers that they have the idea of a square dance as being just 15 to 20 movements and done in a circle most of the time. Maybe we should look ahead and plan more education for our educators. I know this is being done in some areas but I think we should really push this.

As for my personal opinion I like the name Square Dance and don't really like the term Q-Dance. But no matter what you call it, it is still the best thing around and the people are the greatest in the world. I'd like to say that my experience in Europe and the Far East (Viet Nam) has proven that no matter what nationality a person is, if he is a square dancer he is the same the world over. Friendship is the key to square dancing.

*Jim Chalmondeley
APO New York*

JEALOUS

*New Version of
"Jealous Heart"*

by Lee Schmidt

HI-HAT 425

HI-HAT DANCE RECORDS

JACQUE'S ORIGINALS

P.O. Box 8134 (512) 853-3931
Corpus Christi, Texas 78412

PETTICOATS.....Nylon marquisette

50 yard sweep..... **\$15.95**

30 yard sweep..... **\$11.95**

Include \$1.15 shipping. State length, waist, size (36 or 50 yard) and color.

PETTIPANTS.....Cotton Batiste

Mid-thigh..... **\$6.50**

Sm., Med., Lge., XLge; Include 50¢ shipping

PROMPT DELIVERY GUARANTEED !

Petticoats manufactured by Jacquie's Originals
Dealer inquiries invited

In the April issue of American Square-dance is your article, "Preposterous (?) Proposition," an article on changing the title "Square Dance" to Q-Dance. I personally feel this would be a great idea.

. . . . Would you give me permission to reprint the article in full in The Square Reader? I really feel that dancers all over should see this worthy article. The general public need to be educated also. So many think we're the old hill-billy type with jugs under our arms when we go to a dance. Maybe this new title, Q-Dance, would give us a better image.

*Phyllis A. Ogilvie
Bangor, Maine*

In Jean Stevenson's comment regarding square dancing exhibitions, she ended by asking, "Tell me why we have this problem."

It's my opinion that a group that consents to put on any type of entertainment in a commercial setting should have definite written agreements. If the sponsoring group is unwilling to provide free passes and free parking to all participants then I would suggest that we courteously but firmly decline the invitation to perform.

Since most invitations are directed to callers it would seem to me that the caller should discuss the physical arrangements and insist upon a contract. Most of all problems would be solved at the original point of contact if we would explain our point of view.

The problem is not insurmountable and could probably be solved rather easily if we would refuse to accept invitations without definite agreements by the sponsoring organizations. A frank discussion usually solves most problems.

*Bert Greer
N. Canton, Ohio*

DANCE WITH BOB "The Hawaiian Hillbilly" CONE

Bob will be calling in the cities listed below:

1973

JUNE— Entire month, California

JULY

- 7 Walkerton, Indiana
- 14 Tecumseh, Mich.
- 15 Ft. Wayne, Ind.
- 21 Perry, Ohio
- 22 Wabash Whirl, Ind.
- 28 Three Rivers, Mich.

AUGUST

- 4 Wash. Ct. House, Ohio
- 8 Ft. Wayne, Ind.
- 10 Pikeston, O
- 11 Wabash, Ind.
- 12 Ft. Wayne, Ind.
- 18 Jackson, Mich.
- 24 Erle, Pa.
- 25 Sidney, Ohio

SEPT— Arkansas,
Oklahoma & Texas

OCTOBER

- 6 Arlington Hts, Ill.
- 12-14 Northport, Mi.
w/Dick Kenyon

NOVEMBER

- 1-14 Hawaii
- 17 Springfield, Mo

DECEMBER

- Ark — New Years Dance
- 31 Marietta, Ohio
Mid Ohio Val. S/D Co-op

1974

JANUARY

5 Piketon, Ohio

JAN. & FEB.

Ark., La., Ga., Fla.

MARCH

California — No Sat. open.



Bob
Cone

FOR DATES AND RATES, WRITE: Bob Cone, Box 451, Charleston, Ark. 72933
or c/o Kings Hall, 9616 Lower Hunnington Road, Ft. Wayne, Indiana 46809

easy level

Here's a lively one sent back by Rickey Holden for all of us to enjoy on a June night – a little Bavarian dance that has proved to be a one-night-stand hit!

D'HAMMERSCHMIEDSGSELLN

(Duh-hahm'-mair-shmeets-guh-zehln)

Bavarian dance for two couples or four men, or mixer)

TRANSLATION: The Journeyman Blacksmith

RECORD: Folkraft 1485x45B and LP-5 (side B band 4)

FORMATION: Circle of four people (see diagram):

(a) two couples, women on partners' right, (b) four men (original form) or (c) couples facing partner (Bob Howell's variation).

MEASURE

- CHORUS - Clap pattern* (Music A)**
- 1-16 First opposites do CLAP PATTERN* beginning on first count of measure 1, while others do CLAP PATTERN beginning on first count of measure 2. Example: Two men begin on measure 1 while women start measure 2.
- FIGURE I - Circle (Music B)**
- 17-24 Join hands and circle left with STEP-HOPS.**
- 25-32 Circle right in the same manner.
- FIGURE II - Star**
- 1-16 REPEAT CHORUS pattern above
- 17-24 Right-hand star with STEP-HOPS.
- 25-32 Left hand star in the same manner.
- FIGURE III - Big circle**
- 1-16 REPEAT CHORUS pattern above
- 17-24 Circle of four open out to form one large circle and circle left with STEP-HOPS.
- 25-32 Circle right in the same manner.
- AS MIXER**
- 1-16 As CHORUS PATTERN above: Clap pattern
- 17-24 As Figure 1 or 2 above: circle left, or right hand star with STEP-HOPS or simple walking steps.
- 25-32 Eight waltz steps (or STEP-HOPS with partner or corner) in ballroom (or any comfortable position, progressing anywhere).
- REPEAT entire sequence starting with new couple.

CLAP PATTERN: With both hands, slap own thighs (1), own chest (2), clap own hands together (3), opposites clap right hands (4), left hands (5) both hands (6).

STEP-HOP: Step on one foot (1), pause(2), hop on same foot (3).



Tis the season for the girls to become "boy-ant" and the boys to become "gal-lant." How about this one?

TEN PRETTY GIRLS

RECORD: RCA Victor EPA 4142, Side 1, No. 2.

FORMATION: Any number of dancers, side by side. They may hold hands or place hands behind each other's backs.

DANCE: Starting on right foot, place right toe forward and pause.

Place right toe to the right side and pause.

Take three steps, moving sideways to the left: right, left, right. In doing so, note that you have to step on the right in back of the left while moving sideways.

Place left toe forward and pause.

Place left toe sideways to the left and pause.

Take three quick steps moving sideways to the right: left, right, left. Note that the first step on the left foot is taken in back of right foot.

All move forward four steps, strutting: right, left, right, left.

Vigorously kick right foot forward and lean body back.

Vigorously kick right foot backwards and lead body forward.

Do three light stamps in place: right, left, right.

Repeat dance from beginning starting with left foot and ending with left foot.

Time for "pipe dreams"? Get your bubble pipes out for this one.

I'M FOREVER BLOWING BUBBLES

RECORD: TOP 25098 Variations by Stan Burdick from "Easy Sing-A-Long Calls."

INTRO, MIDDLE BREAK, ENDING:

All the men* you promenade, the outside of the ring

Keep a-going, march along, go all the way around

When you get back home, you do a do-sa-do

Go back to back around, then the girls* star right

Turn that star, go once around, meet your partner and swing

Swing that lady twice around and promenade around the ring

I'm forever blowing bubbles, Pretty bubbles in the air.

*Alternate men and girls.

FIGURE:

Head two couples forward, then you come on back once more

Pass thru and separate, go walkin' round the floor

Around two you do, in the middle a right hand star

Turn it one full turn, once around from where you are

Allemande left your corner, back to partner, do-sa-do

Back to back, then take that corner, promeno

I'm forever blowing bubbles, Pretty bubbles in the air.





Dancing Tips

by Harold & Lill Bausch

From time to time we hear from people who read this column and we appreciate your taking time to tell us your opinions. It helps us to know the type of things to write about.

Recently received a letter from Caller Bob Jaffray, of Ennismore, Ontario. He stated that he also approves the hands up position for the Ocean Wave. He does object to those people who grab hold of the thumb, as this leads to uncomfortable dancing. Well, Bob, I can sure see how it could do that all right, but oddly enough I have never seen anyone do this. I guess our whole area behaves and merely touches the palms together as they are supposed to. However, if it is wide spread then I am surprised I never noticed it when I was calling on any of my tours.

Callers, if you do notice this in your area — and you dancers too, please tell those people that the palms are to be placed together and no thumb holds allowed. Thanks for calling this to my attention, Bob.

Personally I am one caller who hesitates to criticize the extra gimmicks that dancers come up with; for I can still remember when I was a newer dancer and had so much fun inventing things. I maintain that if you take out the extras that dancers have a tendency to add, then you are in danger of taking away the fun and relaxation of this wonderful hobby. Sure, I agree the timing of the dance should not be altered, and other dancers should not be interfered with, but to regiment dancers is wrong.

Visiting with one of my dancers

recently — a very experienced dancer too — we came up with an interesting thought. Or, that is, he did. He stated that if dancers are adding gimmicks to a call, there is a good chance that the original movement allowed too much time, or that it may not be a graceful movement to start with. For example, he states that the original do-sa-do—the one we all teach—where you pass right shoulders, slide right and back into starting position, is not a comfortable movement, and that the “Highland Swing” type do-sa-do, with an arm around the waist is much smoother.

Now I’m not going to side with him to the point that I would say we should switch — but I must admit he has a point. Maybe there is room for improvement on some of our old standby basics, and the do-sa-do might just be a good place to start. I might just bring this up at the Legacy meeting in May.

If you belong to a Square Dance Club, in heaven’s name work for it, speak well of it, and stand by the club and the wonderful activity it represents.

Remember — an ounce of loyalty is worth a pound of cleverness.

If you must growl, condemn, and eternally find fault, why not resign your membership. When you are on the outside, damn to your heart’s content, but as long as you are a part of the square dance club, do not condemn it. If you do, the first high wind that comes along will blow you and the club away, and probably you will never know why. . . .

*Al Eblen, Caller
Wichita Falls, Texas*



A PROPOSAL



OPERATION WATCHDOG

Groups of callers in local areas who are interested in creating order out of chaos should form unofficial or officially-appointed choreography review groups who meet once a month (preferably just before the callers' association meeting) to screen the many new "basics" that are now flooding the square dance scene. A strict rule of two new experimental movements **ONLY** would be endorsed (after close examination) by the group, and published as a handout flyer. Copies would be made available to callers, teachers, and interested dancers alike. The area magazine would use the same material. Hopefully the group's selection would carry some "weight" in the area, and other callers would voluntarily refrain from workshopping other less appropriate "basics," although it is obvious that complete control of dance material is never possible in our democratic society. In every possible way the group would urge callers to follow this advice:

**ONE for the money, TWO for the show,
Save our hobby, check the flow
Of novel "basics," save our FACE;
A MONGREL never won a race.**

AMERICAN SQUAREDANCE MAGAZINE

KEEP 'EM DANCING

by Ed Fraidenburg

Average Club Hash & Breaks

Interesting choreography arrangements
using no more than the 75 Extended
Basics plus 10.

Heads square thru four
Square thru the outside two
Partner trade, right and left thru
Turn and a quarter more
Girls trade, boys run, boys trade
Boys circulate, turn thru
Left allemande.....
Heads lead right and circle to a line
Pass thru, wheel and deal
Partner trade, centers out
Bend the line, pass thru
Wheel and deal, partner trade
Centers out, bend the line
Pass thru, wheel and deal,
Partner trade, centers out
Bend the line, left allemande.....
Promenade.....
One and three backtrack
Square thru four hands
Everybody U-turn back
Do-sa-do to a wave, boys run
Left allemande.....
Head ladies chain three quarters
Sides turn them, all join hands
Circle eight, those who can
Right and left thru, others star thru
Eight chain three
Left allemande.....
Heads square thru, do-sa-do
To an ocean wave, half tag the line
Center four circulate, swing thru
Center four circulate, swing thru
Boys run, California swirl, star thru
Dive thru, pass thru, inside arch,
Dive thru, square thru three quarters
Left allemande.....
Heads lead right and circle to a line
Right and left thru, rollaway
Centers right and left thru, rollaway

All pass thru, U-turn back
Centers right and left thru, rollaway
All pass thru, wheel and deal
Centers star thru, lead right
Split those two round one to a line
All turn thru, left allemande.....
Heads square thru four hands
Do-sa-do to a wave, girls trade
Girls run, girls circulate, girls run
Girls trade, girls run, girls circulate
Girls run, change hands
Left allemande.....
Heads right and left thru
Courtesy turn and a quarter more
Girls trade, boys run
Boys trade, turn thru,
Left allemande.....
Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, partner trade
And a quarter more, all pass thru
Wheel and deal, double pass thru
Partner trade and a quarter more
All pass thru, wheel and deal
Double pass thru, partner trade
And a quarter more, left allemande.....
Heads lead right and circle to a line
Curlique, single file circulate one
(or any odd number of places)
Men run, left allemande.....
Heads lead right and circle to a line
Rollaway, curlique, single file
Circulate two (or any even number
of places)
Men run, star thru
Left allemande.....
Heads pass thru go round one to a line
Curlique, single file circulate four places
Men run, partner trade

Substitute, pass thru
 Left allemande.....
 Heads pass thru, round one to a line
 Curlique, circulate two places
 Men run, substitute
 Square thru three quarters
 Left allemande.....
 Four ladies chain across
 Heads square thru four hands
 Do-sa-do to a wave, tag the line
 Girls U-turn back, star thru
 As couples circulate, wheel and deal
 Do-sa-do to a wave, tag the line
 Girls U-turn back, star thru
 As couples circulate, wheel and deal
 Left allemande.....
 Heads lead right and circle to a line
 Pass thru, tag the line in
 Turn and left thru, pass thru
 Tag the line right, couples circulate
 Wheel and deal, dive thru
 Centers turn and left thru
 Substitute and pass thru
 Circle four to a line
 Left allemande.....
 Heads square thru, swing thru
 Men run, tag the line right
 Couples circulate, bend the line
 Turn and left thru, pass thru
 Wheel and deal, centers square thru ¾
 Left allemande.....
 Sides flutter wheel, heads lead right
 Circle to a line, pass thru
 Girls trade to an ocean wave
 Spin chain thru, ends circulate
 Men run, square thru four
 Trade by, left allemande.....

Heads flutter wheel, sweep a quarter
 Pass thru, flutter wheel
 Sweep a quarter, half square thru
 Trade by, flutter wheel
 Sweep a quarter, half square thru
 Trade by, left allemande.....
 Heads right and left thru
 All four couples half sashay
 Heads flutter wheel that way
 Sweep a quarter, pass thru
 Flutter wheel, sweep a quarter
 Left allemande.....
 Couple No. 1 only face corner
 Box the gnat, new heads go up and back
 Crosstrail thru and go round two
 Make lines of four, pass thru
 Bend the line, with the same sex
 Flutter wheel, pass thru
 Wheel and deal, double pass thru
 Lead two do a U-turn back
 Left allemande.....
 Head ladies chain, heads square thru
 Swing thru, girls turn back
 All promenade, sides wheel around
 Square thru four, trade by
 Star thru, square thru four
 Trade by, star thru
 Crosstrail thru, left allemande.....
 Heads square thru four,
 Right and left thru, curlique
 Girls run, turn and left thru, pass thru
 Left allemande.....
 Head ladies chain across
 Heads lead right and circle four to a line
 Pass thru, tag the line left
 Couples circulate, wheel and deal
 Dive thru, centers turn thru
 Left allemande.....

KALOX—Belco—Longhorn

New on Kalox:

K1143 NAUGHTY LADY
 Flip/Inst. Caller: Bill Castner

Recent Releases on Kalox:

K1141 GOOD HEARTED WOMAN
 K1142 X-RATED (Bubbles In My Beer)

New on Longhorn:

LH198 TAKE ME BACK TO TULSA
 Flip/Inst. Caller: Johnny Hozdulick

New on Belco:

B255A GOODNITE DREAMER
 Waltz by Art 'n Evelyn Johnson

B255B HEY CHIC
 Two-step by Mona & Louis Cremi

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

**GOOD SOUND IN EVERY HALL
 IS NO SECRET, IT'S**

YAK STACK

**THE SOUND COLUMN DESIGNED
 FOR CALLERS
 WHY SETTLE FOR LESS?**

For complete information, write:

YAK STACK
 P.O. Box 184
 Wenham, Mass. 01984



by Jack Bell, Skokie, Illinois

I HAVE
DANCED
WITH
SKOKIE SQUARES

AVE
CED
TH
SQUARES

Yes, the "words" you see above are used to promote square dancing at the Skokie Squares Club of Skokie, Illinois.

What you are reading is a badge which is really a half of a badge used to promote attendance for their week night dance. The whole badge reads, "I HAVE DANCED WITH SKOKIE SQUARES".

The idea came when one of the Skokie Squares Committee members, Frank Nowicki, talked to the club President, Jack Bell, about promoting better attendance at their Thursday night dance. When our club members go to other club dances to steal or retrieve a banner, or for a visit, let's invite them to our club dance by passing out a badge which will allow them to receive a badge. The question was what type of badge? Frank suggested a half of a badge with a promise of the whole badge given away when they attended our Thursday night dance. Lo and behold, the "Half" badge was created.

Here is what we do. We have a number of badges made up this way:

VE
CED
TH
SQUARES

We pin this badge on other club members, telling them they will receive the whole badge when they attend our Thursday night dance. The whole badge reads as follows:

I HAVE
DANCED
WITH
SKOKIE SQUARES

Well, we really started something. The idea has gone over so well, that we have had to re-order badges. However, we did run into one snag. People didn't want the whole badge, they wanted another half to match the first half. So we had a number of badges made up to read:

I HA
DAN
WI
SKOKIE

Now one member of each couple wears one half and this method has been very successful in increasing the attendance at our Thursday night dances.



Square Dance CLOTHING



FLORIDA

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

ILLINOIS

THE MAREX CO.
506½ W. Columbia Ave.
Champaign, Ill. 61820
NOVELTY & ACCESSORY CATALOG

INDIANA

ALLEMANDE SHOP (219-663-2476)
250 North Main St.
Crown Point, Ind. 46307
OUR BUSINESS — S/D CLOTHING
B-BAR-B SQUARE DANCE APPAREL
1538 Main St. (Speedway)
Indianapolis, Indiana 46224
RECORDS SHIPPED SAME DAY

KANSAS

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

KENTUCKY

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

LOUISIANA

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

MICHIGAN

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

NEW JERSEY

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

NEW YORK

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

OHIO

BELT & BUCKLE Western Shop
1891 Maplevue Dr. (216-524-8970)
Cleveland, Ohio 44131
S/D Clothing, Jewelry, Records

HERGATT'S WESTERN SHOP
50 N. Linwood Ave.
Norwalk, Ohio 44857
EVERYTHING WESTERN

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

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

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

PENNSYLVANIA

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

SOUTH CAROLINA

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

TENNESSEE

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

TEXAS

FASHIONS BY NITA SMITH
113 Walton Drive
College Station, Texas 77840
Write for club discount plan — It's great!

WEST VIRGINIA

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



DANDY

From the pages of the latest Edwards Record Service
around dance titles, which when read together, tell a

Raindrops Keep Falling On My Head/Never Had It So Good

For The Good Times/ I Won't Mention It Again



Happiness Is /Invisible Tears

Take Me Along/ Fa

Almost Persuaded/Love Is For The Two Of Us

Dancin' In the Street/By the Sea

What Little Tears Are Made Of/ Pearly Shells

Ramblin' On

Stand By Your Man/I Stayed Too Long

How About That/Night Train

I'm Forever

Fancy Pants/ In A Little Spanish Town

Out Of A Clear Blue Sky/My Three Sons

Together Wh

Why Oh Why/ You'd Be Surprised

Try A Little Harder/Until M

That

A copyrighted feature by YEEDS : A/SD



DUETS



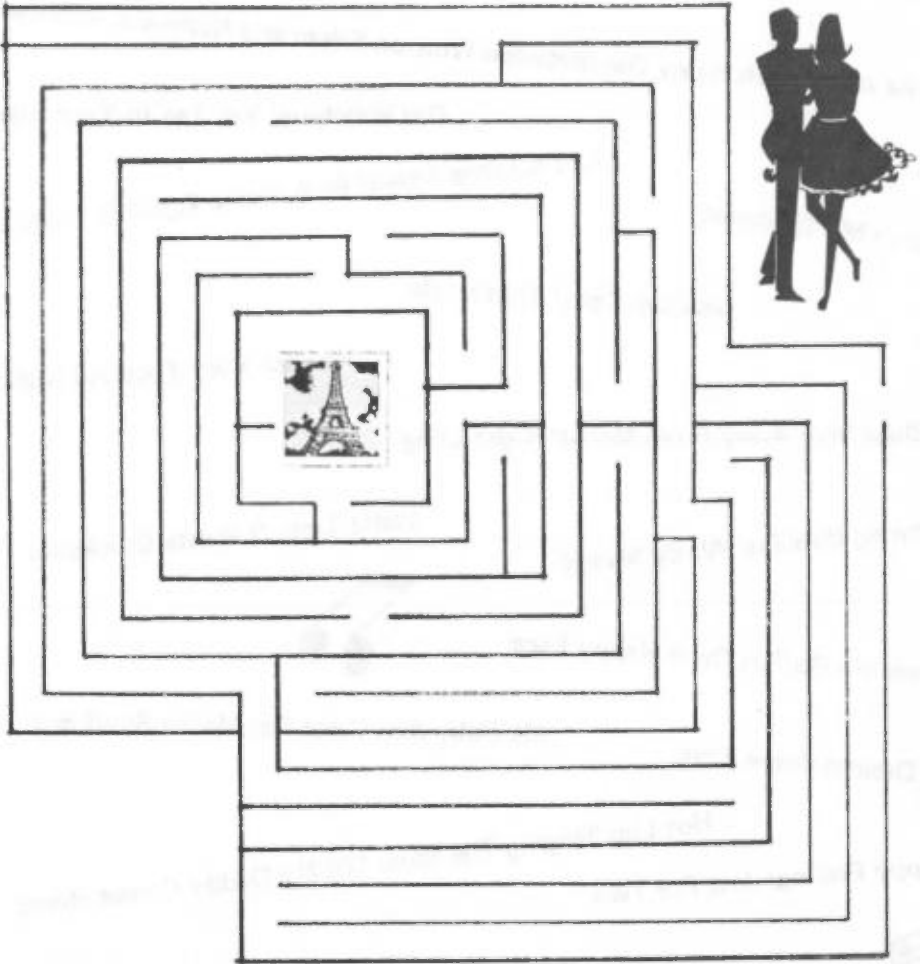
... catalogue, come these combinations of square and
... mini-story all their own.

- I Love You So Much/People Will Say We're In Love
- Faraway Places
- Smile Away Each Rainy Day/Between Winston-Salem and Nashville, Tennessee
- Girl Watching/ Yes Yes In Your Eyes
- Just A Little Street/ Back Home Again In Indiana
- That's My Weakness
- Mexican Corn/ That's Life
- Powder Your Face/All Night
- Blues Stay Away From Me/All Night Long
- Blowing Bubbles/ All By Myself
- Waltz Time /I Wanta Quickstep
- Wherever We Go/Put On A Happy Face
- My Baby Just Cares For Me/At Sundown
- My Dreams Come True
- Hot Lips/Singing The Blues 'Til My Daddy Comes Home
- Happy Feeling/ Just For Two
- Around the World/Laughing Dancers



Puzzle Page

*These square dancers are on a vacation tour to Paris.
Help them find their way to the Eiffel Tower. . . .*



NOW IN PRINT! THE BIGGEST, MOST USEFUL BOOK OF 1973!

THE BEST OF WILL ORLICH

A FIVE YEAR COLLECTION
OF CHOREOGRAPHY
FROM THE PAGES OF

AMERICAN 
SQUARE DANCE

Choreography, callers' questions, new and review ideas, examples and figures.

\$5.00

Order from:
AMERICAN SQUARE DANCE MAGAZINE
P.O. Box 788
Sandusky, Ohio 44870

CALLERS
AID SERIES

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

CHALLENGE CHALLENGER

by Jim Kassel

From the pen of R.W. Wright comes the following interesting observation. "When I first got into the challenge movement, I was sure the toughest part was going to be remembering all those calls I had heard about, but that has not proven to be true. I have learned my percentage of the calls and am learning more every dance I attend. What has become the nightmare, is 'Where can I dance?'"

"In challenge square dancing, as in round and ball room dancing, there are many levels. As an interested dancer, I want to make sure I have the opportunity to go to all dances that my current level permits. To go to a dance where the level is comforting and not taxing is always rewarding, but to go and be lost is frustrating and demoralizing. Descriptions of dances or week-ends on flyers can be misleading because what is considered club level in one geographic area may be challenge to another."

"I figured I had found the solution to my nightmare when I started meeting people who had past experience with various callers and established week-ends. Unfortunately, I have discovered there are as many opinions as there are dancers. Of course, there are always the rumors but they tend to be the product of the teller, not the facts."

"It has been suggested to me that the best way to confirm or relieve my fears is to get a square together and dance a tape. If the dance or week-end of immediate concern is an annual event it was suggested that a tape of the previous year be danced. When this

does not apply, then a current tape of the caller(s) will help." Thanks to Mr. Wright for the above contribution.

Many things mentioned above, of course, relate to any level of dancing. The beginner out of class needs guidance as to where he can dance. The experienced dancer is often looking for an advanced level of dancing not too far distant from his home.

When one goes to the wrong place problems can arise, things can be said that hurt, and dancers can be lost to the activity much faster than they can be made. In our own area we have a week-end nearby that attracts people from many other areas and many levels of dancing. It is the "in thing" for people to talk about, plan for and attend this week-end. Much of the dancing level is a little higher than most area clubs dance. Some dancers don't attend because of this; others who may have danced little or none during the summer go to this, and practically wind up their square dancing careers.

The fact that there now seem to be so many levels in challenge or advanced dancing can present some terrific problems if not expertly and tactfully handled. When groups get too select and people are eliminated here and there — especially the "twilight zone" dancers — the total challenge picture in an area can begin to see storm clouds over head. We all must be willing to help the beginners in club, in advanced, in challenge and give all the encouragement possible to have some degree of success and continuity.

Following along the lines of "where can I dance?" we offer the following and we do this knowing we have missed some because of lack of information. If we missed you please send us something about your area or special dance, and we will hope "missing you" won't happen again.

The Pittsburgh week-end in March which we mentioned before is past. As I write this the Holiday week-end which comes the last of April every

year is in progress. This week-end event under the guidance of Dewey Berry seems always to be sold out. I have heard nothing but praise for this week-end, as everyone tells of the good, relaxed times they enjoyed. The month of May has Lee Kopman and Chuck Stinchcomb doing the challenging and challenge calling at the Capitol Capers. June of course features the National Challenge Convention at Niagara Falls. July is Cherry Ridge time. The above week-ends are all familiar to those engaged in challenge dancing. In August the Baltimore Festival will feature plenty of challenging and challenge dancing with Jack Lasry and Keith Gulley as featured callers. Jack Lasry will again be calling some advanced and challenge sessions at the week-end which is an annual Labor Day week-end event at Conneaut Lake, Pa.

Now, if you want to find challenge dancing and some clubs devoted to this, here are the areas from which we get reports. In alphabetical order Baltimore-Washington, Boston, Buffalo-Rochester, Chicago, Columbus, Detroit, Fort Wayne, Pittsburgh, Miami, New

York, Toronto. There are also a number of small tape groups in some lesser known areas that work on challenge material. The levels, of course, are not the same in all areas and some areas have a number of levels. More later concerning this. Let us hear what's going on in your area.

ENCORE, Continued

New basics were "half-fold" and "turn and deal." Do you remember dancing to the swinging singing call, "Hear Them Bells?"

Did you know that at a square dance you could dance almost ten miles? That at a convention, dancing fifteen hours a day, you would cover between 30 and 50 miles? Dancers at Springdale, Ohio, used pedometers to prove it.



CERTAIN HITS in NEW RELEASES!

Windsor Records
JUST FOR DANCING

4015 I HEAR YOUR NAME

Called by Warren Rowles

4016 CROSS OVER THE BRIDGE

Called by Don Gibson

4017 RHYTHM OF THE RAIN

Called by Marv Lindner

6512 1/2 S. Bright Ave., Whittier, CA 90601 (213) 698-7010

B. & S. SQUARE DANCE SHOP

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

Stretch Pants - cotton medium and knee length 9 rows of 1 1/4" lace on knee length and 8 rows on medium length. White, black, pink, yellow, orange, blue, red and multicolor.
Sizes: S-M-L-ExL
\$5.99 ea. 2 Pr. \$11.00
Slissy Pants - 6 rows lace \$4.00 plus 35¢ postage.

Dealer inquiries welcome petti-pants & slips

Indiana residents add 2% sales tax

The shoe most square dancers wear. 1/2" heel with elastic binding around shoe. Strap across instep.
Black and White **\$9.95**
Yellow, Pink and Orange **\$10.95**
Silver and Gold **\$11.95**
Sizes 4 to 10 - Med. and Narrow



Postage .65. Immediate delivery.

INTRODUCING THE NEWEST
IN SQUARE AND ROUND DANCE SHOES

The Classic



The "CLASSIC," styled and produced by Promenaders, Inc., is a combination of materials and workmanship designed for today's square and round dancers. Made fully lined, the "CLASSIC" features foam sock lining, a steel shank for support, a full inch of heel—rubber capped for sure footing,— and a buckle with elastic going to complete the $\frac{3}{4}$ " strap. The "CLASSIC" is now available in Black, White, Red, Blue, Gold or Silver, sizes in both narrow or medium widths. Check with your local outfitter or write Promenaders, Inc. for the dealer nearest you. Look for us at the 22nd National in Salt Lake City. We will be there — so will the "CLASSIC."

MADE BY SQUARE DANCERS FOR SQUARE DANCERS

Retailer Inquiries Invited.

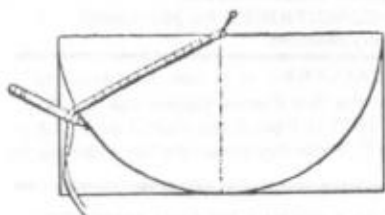
by **PROMENADERS**

Route 6, Blackwell Road, Marietta, Ga., 30060.

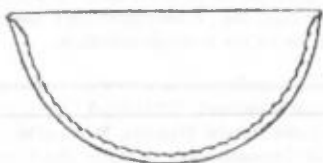
ladies' choice

*Capelet Pattern, submitted by
Audrey Brown, Highland, Michigan*

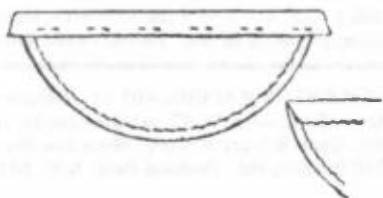
Materials: $\frac{3}{4}$ yard of O'legro furlike fabric (it comes with knit backing), $1\frac{1}{2}$ yards of 36" fabric for lining, 3 sets of large hooks and eyes.



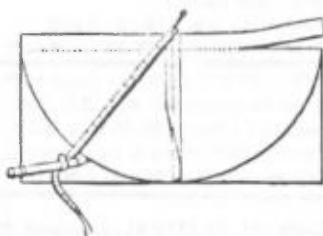
Directions: On wrong side of O'legro, mark center line along lengthwise grain. Tie pencil at 27" mark of tape measure. Holding tape measure taut, mark half circle on wrong side. Cut along this line.



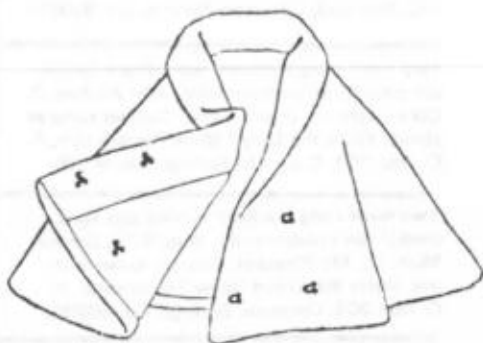
Starting and ending 4" from straight edge, turn in 1" and hem loosely around the curved edge.



Fold over 4" at straight edge, pin in place. Tuck in ends flush with hem (see detail). Hem along straight edge and ends.



Cut lining into two 27" lengths. Seam two salvage edges together: cut off sel-
vage, and press seam open. Mark lin-
ing for 26 $\frac{1}{2}$ " half circle cut. Cut off
3 $\frac{1}{2}$ " strip from straight edge. Turn in
 $\frac{1}{2}$ "; Pin and slip stitch to inside of
cape.



Try on cape, rolling facing over to form collar and mark position for hooks and eyes.

places

to dance



CONNEAUT LAKE PARK, Pennsylvania
Top name callers — May, June, July, Fri.
8:30-11:30. Write KonYacht Kickers, Box
121, Meadville, Pa. 16335

TRAVEL CLUB INTERNATIONAL
membership entitles you to participate in
any club tour; to schedule your own tour;
to receive discounts. Write for details to:
7021 Avrum Drive, Denver, Colo. 80221.

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

PROMENADE HALL

7897 Taft St.
Merrillville, Ind. 46410

For information, call 219-887-1403

TOTAL SQUARE DANCE PROGRAM!

CAMPERS SPECIAL: Illiana Square Wheel-
ers present Bob Wickers, Aug. 3-5, Will. Co.
Fairgrounds, Peotone, Ill. Rds by Buzz & Di-
anne Pereira. Write Fred & Irene Pachol, Box
882, Chicago Heights, Illinois 60411.

HOG CAPITAL FESTIVAL, Kewanee, Ill.
Aug. 31 — Sept. 2, Dave Friedlein, Jerry
Haag, Bob Wickers, Stan Burdick, Bud &
Win Cherry. Write Kewanee Kickers, P.O.
Box 74, Kewanee, Illinois 61443.

Two week-long teachers' workshops (grad.
credit) run concurrently, June 4-8, U. of Al-
buquerque, N.M. 1. Elem. sch. level, 2. Gen.
rec. level. Write the Lloyd Shaw Foundation,
P.O. Box 203, Colorado Springs, Co. 80906.

Two week-long teachers' workshops (gradu-
ate credit) run concurrently, July 29-Aug. 3,
Colo. State U., Fort Collins. Courses same as
above. Write the Lloyd Shaw Foundation, P.
O. Box 203, Colorado Springs, Co. 80906.

Two week-long teachers' workshops (grad.
credit) run concurrently, Aug. 5-10, Central
Mich. U., Mt. Pleasant. Courses same as abo-
ve. Write the Lloyd Shaw Foundation, P.
O. Box 203, Colorado Springs, Co. 80906.

LLOYD SHAW DANCE FELLOWSHIP, Co-
lorado Springs, Aug. 11-17; Space is filled but
events on Cheyenne Mt. Schools campuses
open to guests at no charge. Write Mrs. Lloyd
Shaw, 1527 Winfield Ave., Colo. Springs, Co.

5th ANNUAL SEPTEMBER FEST, Kentucky
Dam Village State Park, Sept. 22-29, 1973.
Bob Wickers, Frank Bedell, Bob Rhinerson,
Betty & Clancy Mueller. Air-conditioned.
Write: Box 190, Murray, Ky. 42071.

8th ANNUAL SHINDIG, July 6-8, 1973
DiLido Hotel, Miami Beach, Fla., Beryl
Main, Gary Shoemake, Bill & Betty Beat-
tie. Write Dot Schmidt, 200 N.E. 169th
St., North Miami Beach, Florida 33162.

YELLOW ROCK BARN

Ollie Scrivener, 8301 Westridge Road.
Raytown, Missouri 64138

AIR-CONDITIONED for year-round
dancing comfort.

NEW CALLERS— It is not too early to
plan for the 2nd Annual Callers College, Aug.
27-31, 1973 at Round-dez-Vous Lodge, Ashe-
ville, N.C. Write this magazine for information.

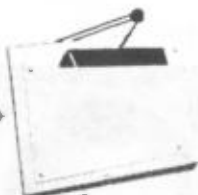
9th Annual JEKYLL ISLAND JAMBOREE,
Jekyll Island, Georgia, 17-19 August, 1973
Bob Bennett & Rod Blaylock, Squares; Aud-
ie & Clara Lowe, Rounds. Hdqtrs.: Atlantic
Inn, Jekyll Island. Other callers programmed.

SQUARE DANCE WEEKENDS from May
25 to Sept. 30. Glenacres, Camp & Dance
Hall. Sinnott Rd., Kennebunkport, Maine
04046. Send for summer schedule.

5th Annual Weekend: OQUAGA '73; Scott's
Oquaga Lake House, Deposit, N.Y. w/Manny
Amor, Mo Howard, Dan Shattell, Wes Wood,
Ken & Carol Guyre; June 22-24. Write: 31
Squares, 136 Seeley Av., Syracuse, NY 13205

TRAIL DANCE — Friday & Saturday, June
22 & 23, 1973; Eastside YMCA, 501 North
Shortridge Rd., Indianapolis, Indiana, near
I-465 & U.S. 40. R/D 7:30; S/D 8-11; Guest
callers; proceeds to Ind. Twirlers exht. group.

4th KINGSTON KAPERS, 401 Inn, Kingston,
Ontario, Can.; June 15-17, w/ Dick Bayer, Joe
Reilly, Gene & Mary Knisely. Write Joe Reilly,
S3670 Benzing Rd., Orchard Park, N.Y. 14127.



Product Line



We have been intrigued by a very distinctive product that arrived on the scene last month and can cause quite a conversational stir around your home. These coffee mugs with colorful square dance figures are a quality set from Canada, made in England. The price is reasonable and the mugs are perfect gifts for special friends. Write The Square Deal, 7890 Pine Valley Drive, R.R. 3, Woodbridge, Ontario L4L 1A7, for information on these and other products.

COVER TALK

Gary Cox of Wildwood, Illinois, is the talented artist who painted the imaginative oil reproduced on our cover this month. He is also a caller, and in describing the composition, he says, "Think of yourself after a nice evening of square dancing. The music is still ringing in your ears, as you sit in your

easy chair, with your eyes closed and your boots off." Many of us will cherish these kinds of memories "with our boots off," Gary, when we return home from the National in Salt Lake City this month, and we think your painting is especially fitting for this month.

WORKSHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**

CHOREOGRAPHY

Circulates have become as much a part of our square dance nomenclature and basic movements as square thrus. Before the term "circulate" was suggested, we used the term "ends promenade a quarter" to mean ends circulate. We didn't even try to move the wave centers in a circulate pattern, just crossed them over or exchanged places, so Chuck Raley's suggestion to move them in a circular pattern was readily accepted. Today we have a few variations: ENDS or CENTERS circulate, all-8 circulate, couples circulate, SPLIT circulate, DIAGONAL circulate, ALAMO circulate, single file circulate, BOX circulate, and more recently, DIAMOND circulate plus this month's ROTARY circulate. There are other suggested variations such as TRADE circulate, CRAZY circulate, etc., but right now, let's look again at the little-used CROSS CIRCULATE patterns. The fol-



lowing figures exemplify the idea quite well:

CENTERS CROSS COMBO

Heads star thru, swing thru, turn thru
Circle four, head gents break, line up 4
Spin the top, all 8 circulate
Centers twice, swing thru
All 8 circulate, centers cross circulate
Left swing thru, all 8 circulate
Centers cross circulate, spin the top
Step thru, U-turn back
Centers right and left thru
Ends turn thru to left allemande.....

ENDS CROSS COMBO

Head couples star thru, pass thru
Swing thru, all-8 circulate
Ends cross circulate
Left swing thru double
All 8 circulate, ends cross circulate
Slide thru, wheel and deal
Centers square thru $\frac{3}{4}$
Left allemande, promenade
Heads wheel around, star thru
Dive thru, pass thru, star thru
Crosstrail thru, left allemande.....

DOUBLE COMBO

Heads square thru four hands around
Swing thru, double you do
All 8 circulate, double
Swing thru, double you do

All 8 cross circulate, and double this too
Swing thru, star thru, wheel and deal
Substitute, pass thru
Left allemande.....

TURN COAT

Head couples spin the top
Turn thru, centers in, cast off $\frac{3}{4}$
All 8 cross circulate
U-turn back and cast off $\frac{3}{4}$
All 8 cross circulate, cast off $\frac{3}{4}$
All 8 cross circulate, U-turn back
Ends fold, double pass thru
Cloverleaf, centers spin the top
Turn thru, U-turn back
Left allemande.....

ADVANCED CLUB CIRCULATES

Heads square thru four hands
Swing thru, ends circulate, cast off $\frac{3}{4}$
Split circulate, swing thru, cast off $\frac{3}{4}$
All 8 circulate, centers twice, cast off $\frac{3}{4}$
Split circulate, swing thru, slide thru
Wheel and deal, centers trade, pass thru
Left allemande.....

Heads lead right circle to a line
Spin the top and balance
All 8 circulate, CENTERS twice
ALL turn back, split circulate,
Swing thru, cast off $\frac{3}{4}$
Swing thru, all 8 circulate
CENTERS twice, ALL turn back
Split circulate, swing thru
Cast off $\frac{3}{4}$. swing thru
Pass to the center
Right and left thru in the middle
Swing thru and turn thru to the corner
Left allemande.....

Head couples curlique, boys run
Swing thru, all 8 circulate
Then centers cross circulate
Swing thru, cast off $\frac{3}{4}$ and balance
All 8 cross circulate, centers circulate
Swing thru, cast off $\frac{3}{4}$ and balance
Boys run, wheel and deal
Dive thru, pass thru
Left allemande.....

Head couples star thru, pass thru
Swing thru and balance
All 8 circulate, split circulate
Cross circulate and balance
Ends run, all 8 circulate
Cross circulate, ends run
Split circulate and slide thru

Wheel and deal, substitute
Square thru $\frac{3}{4}$ to the corner
Left allemande.....

Heads lead right, circle to a line
Pass thru, boys run
Split circulate double
Head couples diagonal circulate
Sides diagonal circulate
All 8 circulate, centers twice
Boys diagonal circulate
Girls diagonal circulate
All split circulate to catch all 8
Right hand half, back with the left
Left allemande.....



JERRY SEWARD, Sioux City, Iowa:
I have an idea I call BUST OUT, a reverse of dive thru or pass to the center. Has it ever been used under another name? From an eight-chain thru set-up, the center couple steps thru the outside couple and the outside couple does a partner trade to wind up behind the other couple all facing out ready to cloverleaf, etc.

ED. NOTE: At its inception, (outsides) pass to the center had a suggested counterpart but it was not pursued too far. It was called (insides) pass to the outside, to end in a finished double pass thru position as you have outlined above. There is nothing wrong with the movement, just that pass to the center itself was not used enough until recently. Perhaps in today's choreography, the idea will be accepted.

BOB ELLIS, Stanley, N.Y.: I agree that we need more good material within the 75 Basic program area. I also feel when using more complex variations and figures that there is a need for

lead-in material in order to take the dancer from the familiar to the unfamiliar, i.e. half sashay, boy-boy and girl-girl set-ups, etc. Many times I have wanted to use a figure that I have read but by itself it would dump the floor of average dancers. A couple of preliminary figures would get their thinking going in the right direction.

ED. NOTE: Bob, your point is well taken that some complex figures need preliminary exemplification. Your editor spent a half year and wrote over 600 example figures for the 75 Basic Extended program released for the callers to use in teaching classes. These figures were designed to start easy and work up into more complex situations in order to cover and prepare for unfamiliar situations. Although the project has been hailed as a great stride forward in our teaching procedures, we can't help but wonder if the callers use the figures. If dancers had been exposed to this procedure, the variation figures wouldn't be nearly as "tough" to execute. Note services pin-pointed at the 75 Basic program keep stressing the fact that a dancer is only as good as he is taught. He cannot do a left square thru from a half-sashayed position unless he has been at least exposed to try the possibility. Answer? Don't jump to the most complex figure until the dancer and the caller have been prepared to dance and use the idea.

BILL COOPER, Mississauga, Ontario: I like to think that I teach basics correctly but I have a few questions: (1) If cast off requires a pivot, who is pivot when only two people are involved by themselves (as in Heads curlique and cast off $\frac{3}{4}$ to an ocean wave)? In your questionnaire in April Squaredance you have "Catch all 8 must always start with the right hand" - false? (2). No definition I've seen has said this except as "right hand half turn, change hands, turn left full around, wait for next call." Any comments? Also I goofed on wheel around which I've always taken as a couple turn counter-clockwise regardless - what is the definition? (3)

ED. NOTE: We are always glad to encounter conscientious square dance teachers who teach the basics correctly. However, they are also sometimes the hardest to convince that they have been wrong about a traffic pattern for these many years. Anything went with a bit of "fudging" in our square dancing years ago, but today's patterns require precise positioning. The last hand pull by of a square thru, the ends moving up to form the wave of spin the top, the correct facing direction for each person after a slide thru, all these were decided upon at the movement's conception. But how about some of the "older" stuff? Lengthy research in depth plus some common sense have given us the answers these past twenty years progressing into our current programs. A choreographer MUST know the basic rules of movements or the resulting figures will have questionable interpretations.

ANSWERS: (1) The pivot point is in between the two dancers so that both may move with a forward motion. This is exemplified in the teaching figures of the class manual, i.e. Swing thru, cast off $\frac{3}{4}$ to form new waves, etc. (2) A "catch-all-8" means the eight people involved (four meet four to use eight hands) could turn half by the right or left depending which hand was next available. Example: From circle of eight, do-paso, partner left, corner right, partner left a catch-all-8, left hand half, back with the right, etc. Or from a right and left grand, meet partner, catch all 8, right hand half (180°), back with the left (both make a U-turn back towards each other). Movement ends here. The "go all the way round" is another command. This could have been "back with the left, roll promenade," or "left spin the top," or "cast off $\frac{3}{4}$ to an Alamo," etc. (3) The wheel around rule comes from the old star promenade change about, "the hub (insides) backs out, the rim (outsides) flies in, reverse the star with the pretty points (girls) in."



ROTARY CIRCULATE

From right hand parallel waves, those facing in step forward right shoulder to shoulder and arm turn one quarter, box circulate two positions, again arm turn one quarter, and walk out to re-form right hand waves. In the meantime, those facing out will quarter right, circulate two positions on the outside, and then again quarter right to re-form the waves with the centers. A left hand wave will mean left arm turns and circulate patterns. A two-time zero movement.

EXAMPLES by Will Orlich

Heads square thru four to ocean wave

ROTARY CIRCULATE

ROTARY CIRCULATE

Right and left thru

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

Left allemande.....

Heads square thru four hands

Swing thru, ROTARY CIRCULATE

Right and left thru, star thru

Pass thru, wheel and deal

Substitute and pass thru

Left allemande.....

Heads square thru four hands

Curlique, ROTARY CIRCULATE

Cast off $\frac{3}{4}$, ROTARY CIRCULATE

Cast off $\frac{3}{4}$, boys run, star thru

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

Left allemande.....

Heads lead right circle to a line

Spin the top, scoot back

ROTARY CIRCULATE

All-8 circulate, scoot back

ROTARY CIRCULATE

Four boys scoot back, boys run

Bend the line (1P2P)

Heads lead right circle to a line

Pass thru, wheel and deal

Double pass thru, peel off

Bend the line, spin the top

ROTARY CIRCULATE

Cast off $\frac{3}{4}$ around

ROTARY CIRCULATE

Boys run and bend the line (1P2P)

Promenade.....

Head couples wheel around

Dixie style to an ocean wave

LEFT ROTARY CIRCULATE

Again LEFT ROTARY CIRCULATE

Boys run, bend the line, star thru

Trade by, swing star thru

Crosstrail to the corner

Left allemande.....

Heads lead right circle to a line

Pass thru, girls run left

LEFT ROTARY CIRCULATE

Again LEFT ROTARY CIRCULATE

Ends fold, peel off

Tag the line in, box the gnat

Crosstrail thru to left allemande.....

NOTE: One ROTARY CIRCULATE

equals a scoot back (plus a double circulate zero) but ONLY when started

from ocean waves as in the above examples.

The real value of the ROTARY CIRCULATE idea is that it can be used from positions other than parallel ocean waves. Anytime dancers are in a trade-by position or a $\frac{3}{4}$ tag the line position they can execute a Rotary Circulate.

EXAMPLES by Will Orlich

Head couples lead right circle to a line

Square thru four hands

ROTARY CIRCULATE

Boys run, bend the line

Left allemande.....

Heads lead right circle to a line

Pass thru, tag the line $\frac{3}{4}$

ROTARY CIRCULATE

Swing thru, centers run

Tag the line $\frac{3}{4}$

ROTARY CIRCULATE

Swing thru, slide thru

Bend the line, crosstrail thru

To the corner, left allemande.....

Head couples star thru

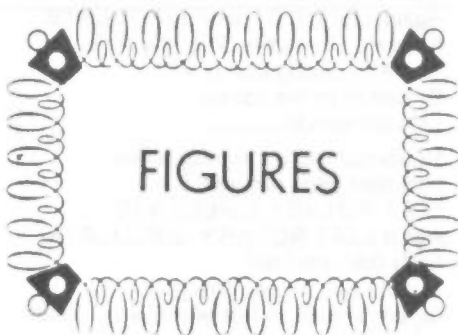
Turn thru and pass thru

ROTARY CIRCULATE, scootback

ROTARY CIRCULATE,

Center four scoot back
Centers run, wheel and deal
Centers criss-cross thru around one
Turn thru to the corner
Left allemande.....

Head couples box the gnat
Slide thru, square thru $\frac{3}{4}$
LEFT ROTARY CIRCULATE
Girls run, bend the line, slide thru
Left allemande.....



FIGURES

by Wes Wessinger, San Diego, Cal.
STINKIN' THINKERS

Heads square thru, star thru
Partner tag right to an ocean wave
Boys run to the right
Rollaway half sashay
Left allemande.....
Heads right, circle to a line
Pass thru, partner tag
Left to a ocean wave
Left swing thru again, left swing thru
Girls run, left allemande.....
Heads right circle to a two-faced line
Couples hinge
As couples, grand trade (the wave)
As couples, hinge
Couples circulate
Bend the line, crossrail thru
Left allemande.....
Heads square thru, spin chain the gears
Right and left thru, flutter wheel
Sweep a quarter, star thru
Right and left thru, dive thru
Square thru $\frac{3}{4}$
Left allemande.....
Heads square thru, right and left thru
Rollaway half sashay
Do-sa-do to an ocean wave

Relay the deucey, turn thru
U-turn back, swat the flea
Left allemande.....
by Ed Fraidenburg, Midland, Michigan

Heads square thru four hands
Ocean wave, scoot back
Cast off $\frac{3}{4}$, ends circulate
Centers trade, men run
Right and left thru, square thru four
Trade by, circle four to a line
Left allemande.....
Heads square thru two hands
Ocean wave, scoot back
Slide thru, centers cross run
Cloverflo, swing thru, men run
Pass thru, wheel and deal
Centers pass thru
Left allemande.....
Heads lead right circle to a line
Pass thru, men run, scoot back
Men run, curlique, single file circulate
Men run, square thru $\frac{3}{4}$, trade by
Left allemande.....
Heads lead right circle to a line
Spin the top, scoot back
Girls run, tag the line right
Wheel and deal, star thru, spin the top
Scoot back, girls run
Tag the line right, wheel and deal
Star thru, left allemande.....
Heads square thru four hands
Ocean wave, cast off $\frac{3}{4}$
Scoot back, girls run, star thru
Trade by, ocean wave, cast off $\frac{3}{4}$
Scoot back, girls run
Star thru, trade by
Left allemande.....
Heads lead right circle to a line
Centers turn thru, all cast off $\frac{3}{4}$
Ends trade, pass thru
Wheel and deal, centers turn thru
Star thru, men trade, all promenade
Heads wheel around, right and left thru
Centers turn thru, all cast off $\frac{3}{4}$
Centers flutter wheel, ends fold
Substitute and turn thru
Left allemande.....
Heads square thru four hands
Circle half to a two-faced line
Zoom, centers trade, tag the line
Zoom, men go left, girls go right
Star thru, zoom, cloverleaf

Substitute, centers square thru $\frac{3}{4}$
Left allemande.....

Heads lead right circle to a line
Right and left thru, pass thru
Tag the line, zoom, peel off
Left allemande.....

Heads turn thru, cloverleaf
Double pass thru, centers in
Cast off $\frac{3}{4}$, right and left thru
Square thru four hands, trade by
Left allemande.....

Heads square thru four hands
Curlique, girls fold
Double pass thru, peel off
Pass thru, men fold, curlique
Men trade, men run, wheel and deal
Left allemande.....

All four couples curlique
Alamo and balance
Swing thru, men run right
Wheel and deal
Left allemande.....

Sides right and left thru
All face corner and curlique
Heads partner trade, girls trade
Sides partner trade, all swing thru
Men run right, sides lead right
Left allemande.....

Head ladies chain, head men and corner
Forward and back, star thru
Circle four, ladies break to a line
Pass thru, girls fold, curlique
Girls trade and curlique, girls fold
Double pass thru, peel off
Pass thru, girls cross fold
Left allemande.....

Heads pass thru and cloverleaf
Double pass thru, peel off
Pass thru, wheel and deal
*Men pass thru, swing thru
Ends cross fold, step thru, scoot back
Girls trade, right and left thru
Square thru four hands, trade by
Left allemande.....

Heads lead right circle to a line
Spin the top, scoot back
Right and left thru, dive thru
Pass thru, spin the top, step thru
Wheel and deal, centers pass thru
Star thru, partner trade, flutter wheel
Left allemande.....

by Mac & Kitty Parker, Arlington, Va.

REMAKE THE SETUP

NOTE: Remake = all swing $\frac{1}{4}$, those
who can swing $\frac{1}{2}$, all swing $\frac{3}{4}$.

Heads square thru, do-sa-do to a wave
REMAKE THE SETUP, cast off $\frac{3}{4}$
REMAKE THE SETUP, swing thru
Swing the deal, allemande left.....

Sides pass thru, U-turn back
Star thru, swing thru, boys trade
REMAKE THE SETUP
REMAKE THE SETUP
All U-turn back
Allemande left.....

Sides lead right, circle to a line
Curlique, REMAKE THE SETUP
Ladies U-turn back
Allemande left.....

Heads curlique, cast off $\frac{3}{4}$
Spin the top, turn thru
Circle to a line, curlique
REMAKE THE SETUP, cast off $\frac{3}{4}$

Swing the deal, curlique
REMAKE THE SETUP
Ladies U-turn back
Star thru, half square thru
Those who can half square thru
Everybody U-turn back
Allemande left.....

Sides flutter wheel, square thru
Circle to a line, curlique
REMAKE THE SETUP, cast off $\frac{3}{4}$
Swing the deal, curlique
REMAKE THE SETUP
Ladies U-turn back, star thru
Barge thru, star thru, crosstrail
Allemande left.....

Head ladies chain
Same couples half sashay, star thru
Circle to a line, curlique
REMAKE THE SETUP, cast off $\frac{3}{4}$
Swing the deal, curlique
REMAKE THE SETUP
All circulate one position
Boys U-turn back, box the gnat
Change hands, left allemande.....

Heads lead right circle to a line
Curlique, REMAKE THE SETUP
Cast off $\frac{3}{4}$, swing the deal, curlique
REMAKE THE SETUP
All circulate one place
Ladies U-turn back, substitute
Allemande left.....

by Bill Barton, Ascutney, Vermont

Heads square thru, right hand star
Heads star left, to the same two
Flutter wheel, sweep a quarter
Right and left thru, star thru
Dive thru, square thru
Sides divide and curlique,
Right hand star, heads star left
To the same two, flutter wheel
Sweep a quarter, right and left thru
Star thru, dive thru, square thru
Sides divide and curlique
Right hand star, heads star left
To the same two, flutter wheel
Sweep a quarter, slide thru
Left allemande.....
Heads curlique, boys run
Swing thru, boys run
Tag the line right, wheel and deal
Curlique to a right hand star
Heads star left to the same two
Right and left thru, dive thru
Square thru, sides divide, slide thru
Swing thru, boys run
Tag the line right, wheel and deal
Curlique to a right hand star
Heads star left to the same two
Right and left thru, dive thru
Square thru, sides divide and slide thru
Swing thru, boys run
Tag the line left wheel and deal
Left allemande.....
Heads swing thru
Turn and left thru, sweep a quarter
Pass thru, swing thru
Turn and left thru, sweep a quarter
Slide thru, left allemande.....
Heads flutter wheel
Reverse flutter wheel
Slide thru, pass thru
Slide thru, right and left thru
Flutter wheel
Reverse flutter wheel
Flutter wheel, sweep a quarter
Reverse flutter wheel, sweep a quarter
Slide thru, left allemande.....
Heads spin the top, curlique
Cast off $\frac{3}{4}$, fan the top
Turn thru, partner trade
Square thru, spin the top
Curlique, cast off $\frac{3}{4}$, fan the top
Turn thru, trade by, spin the top
Curlique, cast off $\frac{3}{4}$, fan the top

Turn thru, trade by
Left allemande.....
Promenade, heads wheel around
Swing thru, triple spin the top
Eight circulate, slide thru
Swing thru, triple spin the top
Eight circulate, slide thru
Swing thru, spin the top, step thru
Left allemande.....
Heads right and left thru, flutter wheel
Slide thru, pass thru, circle to a line
Pass thru, wheel and deal
Centers sweep a quarter, flutter wheel
Square thru, circle to a line (sides break)
Pass thru, wheel and deal
Centers sweep a quarter, flutter wheel
Square thru, circle to a line (heads break)
Pass thru, wheel and deal
Centers sweep a quarter, flutter wheel
Sweep a quarter, pass thru
Left allemande.....

"YOU JUST DID" DEPT.

Horseshoe Turn

Heads star thru
Everybody double pass thru
Lead couples cloverleaf
Others partner tag
Left allemande.....
Heads square thru, slide thru, pass thru
Tag the line, lead couple cloverleaf
Others partner tag, swing thru
Boys fold, double pass thru
Girls cloverleaf, boys partner tag
Star thru, substitute, bend the line
Square thru, trade by
Left allemande.....

Heads flutter wheel, square thru
Split two, around one to a line
Pass thru, wheel and deal
Double pass thru
Lead couple cloverleaf
Others partner tag
Right and left grand.....

Heads pass thru, boys run
Cast off $\frac{3}{4}$, step thru
Double swing thru
Curlique to a wave and balance
Swing thru, centers run, tag the line
Lead couple cloverleaf
Others partner tag
Left allemande.....

Explode the Clover
 Four ladies chain, heads promenade $\frac{1}{2}$
 Lead right, circle to a line
 Pass thru, tag the line
 Lead couple cloverleaf
 Others partner trade and quarter more
 Everybody double pass thru
 Lead couple cloverleaf
 Others partner trade and quarter more
 Left allemande.....
 Heads slide thru, Dixie daisy
 Lead couple cloverleaf
 Others partner trade and quarter more
 Centers left turn thru
 Box the gnat, change hands
 Left allemande.....
 Heads pass thru, partner trade
 And quarter more, everybody
 Double pass thru, lead couple cloverleaf
 Others partner trade and quarter more
 Double pass thru, peel off
 Centers cross trail thru, ends pass thru
 Left allemande.....
 Side ladies chain, heads lead right
 Circle to a line, pass thru
 Wheel and deal, double pass thru
 Lead couple cloverleaf, others
 Partner trade and quarter more
 Right and left grand.....

VARIATIONS ON A THEME

Heads flutter wheel, sweep a quarter
 Pass thru, swing thru, boys run
 As couples scoot back
 Again, as couples scoot back
 Wheel and deal
 Left allemande.....
 Heads curlique, girls run
 Turn thru, do-sa-do to a wave
 Scoot back, boys run
 As couples scoot back
 Frontier whirl, as couples scoot back
 Bend the line, curlique
 Girls run, pass thru
 Right and left grand.....
 Heads slide thru, pass thru
 Circle half to a two-faced line
 As couples scoot back, wheel and deal
 Pass thru, trade by
 Circle half to a two-faced line
 As couples scoot back, wheel and deal
 Right hand star half way, girls reach back
 Left allemande.....

Heads lead right circle to a line
 Pass thru, tag the line right
 As couples, scoot back, tag the line left
 As couples, scoot back, tag the line
 Lead two turn back, star thru
 (zero to 1P2P here)
 Curlique, triple scoot, boys run
 Square thru $\frac{3}{4}$, left allemande.....
 Heads pair off, do-sa-do to a wave
 Split circulate, centers run
 As couples scoot back
 Girls partner trade, star thru
 Centers swing thru, boys run
 Half tag the line left
 Left allemande.....
 Heads turn and que
 Circle half to a two-faced line
 As couples scootback
 Girls scoot back, boys circulate
 Frontier whirl, as couples scoot back
 Boys scoot back, girls circulate
 Wheel and deal, left allemande.....
 Heads curlique, walk and dodge
 Circle half to a two-faced line
 As couples walk and dodge
 Cast off $\frac{3}{4}$, left allemande.....
 Heads flare the star, sweep a quarter
 Courtesy turn, slide thru
 Spin the top, boys run
 As couples, walk and dodge
 Dodgers partner trade
 As couples walk and dodge
 Dodgers partner trade, wheel and deal
 Left allemande.....
 Promenade, heads wheel around
 Fan the top, girls run
 As couples walk and dodge
 Ends fold, pass to the center
 Pass thru, circle to a line
 Fan the top, boys run
 As couples walk and dodge
 Girls trade, boys run
 Pass thru, partner tag
 Left allemande.....
 Heads pair off, curlique
 Centers run, couples scoot back
 Couples walk and dodge
 Walkers partner trade
 Couples scoot back
 Couples walk and dodge
 Girls fold, curlique
 All eight run, all eight fold

Left allemande.....

MIXED HASH

Promenade, heads wheel around
 Pass thru, wheel and deal
 Centers half square thru
 Go around one, line up four
 Pass thru, wheel and deal
 Girls half square thru
 Go around one, line up four
 Bend the line, pass thru
 Wheel and deal, left allemande.....
 Heads half square thru
 Right and left thru, star thru
 Pass thru, wheel and deal
 Turn your back on partner
 Ends cross fold, star thru, pass thru
 Wheel and deal, turn your back
 On partner, ends cross fold
 Left allemande.....
 Heads slide thru, Dixie daisy
 Peel off, slide thru
 Dixie daisy, peel off, slide thru
 Centers star thru, slide thru, pass thru
 Left allemande.....
 Heads right and left thru, pass thru
 Separate around one to the middle
 Swing thru, turn thru
 Split two around one
 Back to the middle, spin the top
 Turn thru, left allemande.....
 Heads spin the top, turn thru
 Left spin the top, left turn thru
 Bend the line, cross trail thru
 To the corner, left allemande.....
 Head men with corners up and back
 Lead to the right, circle four
 Head men break, line up four
 Bend the line, swing thru, turn thru

Left allemande.....

Four ladies chain, heads slide thru
 Pass thru, circle to a line
 Pass thru, wheel and deal
 Dixie daisy, centers in
 Cast off $\frac{3}{4}$, slide thru
 Centers in, cast off $\frac{3}{4}$
 Centers right and left thru, slide thru
 Everybody pass thru
 Left allemande.....
 Promenade, heads wheel around
 Pass thru, boys run
 Spin chain thru, ends circulate double
 Spin chain thru, ends circulate double
 Boys run, cross trail thru
 To the corner, left allemande.....
 Four ladies chain, sides rollaway
 Heads right and left thru, rollaway
 Boys lead Dixie style ocean wave
 Balance, step thru, box the gnat
 Half square thru, bend the line
 Right and left thru, rollaway
 Boys lead Dixie style ocean wave
 Balance, step thru, U-turn back
 Square thru $\frac{3}{4}$
 Left allemande.....
 Head ladies chain,
 Sides right and left thru
 Heads square thru, do-sa-do
 To an ocean wave, boys slide thru
 Girls left turn thru
 Center girls turn thru
 Both girls turn left, single file
 Boys pass thru, left allemande.....
 Heads fan the top, step thru
 Circle to a line, pair off
 Cloverleaf, centers left turn thru
 Right and left grand.....

SQUARE AND ROUND DANCE RECORDS BY MAIL

- *In Business since 1949 at same location.*
- *Same day service on most orders.*
- *Catalog upon request.*
- *One of the largest stocks in the Southwest.*
- *Quantity purchase discounts.*



MAIL ORDER-MASTER RECORD SERVICE

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

Sketchpad Commentary

"My fellow American square dancers....Let me make one thing perfectly clear....that is....I hope I can make it clear....or even partially clear....although it hasn't been clear up to this point....

ONE thing....I repeat....Just

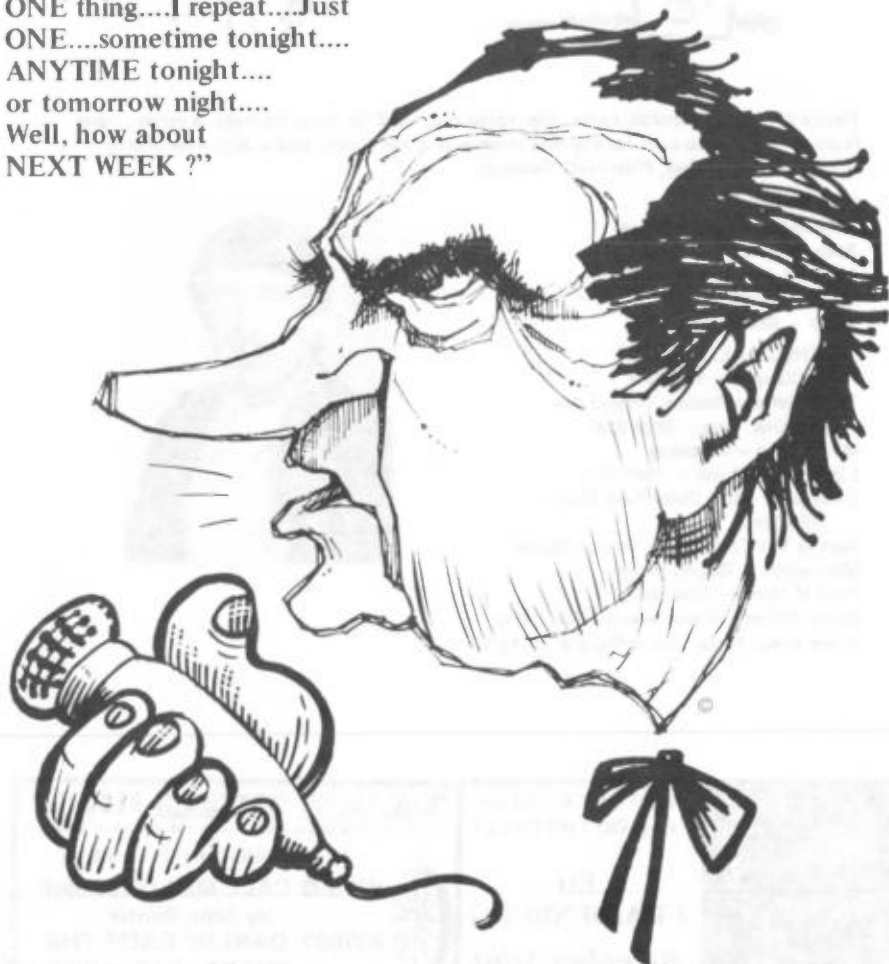
ONE....sometime tonight....

ANYTIME tonight....

or tomorrow night....

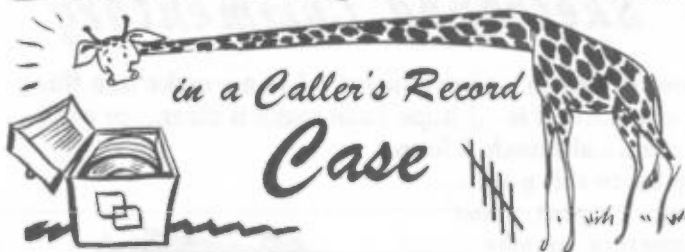
Well, how about

NEXT WEEK ?"



P.S. CALLERS, TAKE HEART—THERE ISN'T ONE OF US, NO MATTER HOW HIGH UP THE LADDER HE'S GOTTEN, WHO HASN'T HAD A NIGHT LIKE THIS—WHEN NOTHING GOES AS PLANNED—WHEN THE MESSAGE DOESN'T GET ACROSS—WHEN WE LOSE A LITTLE FACE. REMEMBER—FACES CAN BE RESTORED IN MOMENTS, BUT FAITH IS FOREVER....

Steal a Little Peek



Here's the list of records, some new, some old, used by John Swindle, a young caller from Georgia, who calls locally and in several other states, and is also a recording artist for the new label, Wild West Records.

HOEDOWNS

- Billy John - Wagon Wheel
- Rompin - Kalox
- Stay A Little Longer - Kalox
- Mojo - Jewel
- Ruby - Scope

SINGING CALLS

- Hand Clappin - Windsor
- Tie A Yellow Ribbon Round the Old Oak Tree - Blue Star
- Mama Bear - Mustang
- I Believe In Music - Wild West
- Daisy May (And Daisy May Not) - Wild West
- Best Is Yet To Come - Wagon Wheel
- Mississippi - Wagon Wheel
- West Virginia - Red Boot
- Every Street's A Boulevard - Blue Star
- Heart Break Mountain - Square Tunes



YOU GET A HALL-
I'LL DO THE CALL!

**ED
FRAIDENBURG**
*Recording Artist
on TOP Records*

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

AVAILABLE TO CALL IN YOUR AREA

WAGON WHEEL RECORDS

THE RECORD DESIGNED WITH THE CALLER IN MIND™

FLIP ROUND WITH CUES

- WW503 CALL ME LONESOME
by John Winter
- WW607 DARLIN' RAISE THE
SHADE by Ken Bower
- WW125 DUELING BANJOS
Hoedown

Music by the Wagonmasters

P.O. Box 364

Arvada, Colorado

RECORDS

SINGING CALLS

ALL RECORDS ARE REVIEWED AND
WORKSHOPPED BY DOUG EDWARDS.
THEY MAY BE PURCHASED FROM:
EDWARDS RECORD SERVICE
P.O. Box 538
Park Ridge, Illinois 60068

A couples of new hoedowns this month:

Kalox 1140, WHUP WHUP/BIG STICK
Both sides are fine hoedowns.

**Royal Canadian 00902 SLUSHING ALONG/
CANADIAN ROMP**

**TIE A YELLOW RIBBON ROUND THE
OLD OAK TREE — Blue Star 1947**

Caller: Bob Fisk

Bob Fisk really hit the jackpot this time. The tune is about the hottest tune in the country today, so fine music and a fine dance will make this one. FIGURE: Heads promenade half way, down the middle and curlique, boys run, swing thru, boys run again, wheel and deal, right and left thru, pass thru, trade by, swing corner, left allemande and promenade.

**SALLY DON'T YOU GRIEVE—Flutter
Wheel 508; Caller: Russ Hansen**

A fine dance with a bit of old basics and a bit of new. Our dancers went for this one, after the challenge parts were worked out. Opener, break and ending feature Grand Sweep. FIGURE: Heads promenade half way, down the middle and box-turn-box, half square thru, right and left thru, dive thru, pass thru, swing thru, boys run right, wheel and deal and swing the corner, promenade.

GOOD THINGS— Mustang 133

Caller: Chuck Bryant

A good dance done to excellent music. We have to give Mustang and Lightning S credit. They have come up with consistently better music than most labels and this has made the difference between a good label and a great label. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, boys run right, flutter the line, square thru three quarters, corner swing, promenade.

**SHADOW OF A STRANGER— Blue Star
1948; Caller: Al Brownlee**

This is Tex's best record since way back when he was only a little green sprout. The tune will stay with you long after the dancers have gone home. MUSIC and dance are real good — a smoothy. FIGURE: Head two couples promenade half way, down the middle, and square thru four hands, right and left thru, slide thru, square the barge four hands, swing corner and promenade.

MY WOMAN'S LOVE— Nite AI's 1001

Caller: Jerry Barrett

A new label with music that is predominantly banjo but it is very good banjo. Dancers liked this relaxer in which everyone moves. FIGURE: Four ladies chain three quarters, chain them straight across, circle left, left allemande and weave the ring, meet and do-sa-do, left allemande, come back, promenade.

TWEEDLE DEE DEE— Blue Star 1939

Caller: Bob Rust

Bob says the figure was stolen from Dick Leger with thanks and a few changes. It is a fine dance and the workshopers had a ball with it. We are glad to see it go around again. This type of dance should be a classic. Continuous movement dance, with a promenade home at the end, the figure goes four times through: Circle left, left allemande, grand right and left, meet girl go the other way, meet again, box the gnat, men star left, star promenade, four ladies back track twice around, do-sa-do, swing corner, promenade.

**WHEN MY BABY SMILES AT ME— Rock-
ing A 1357, Caller: Allie Morvent**

Welcome back to the recording world, Allie. We have missed you all these years. Great callers are still hard to come by. FIGURE: Heads square thru four hands, with the sides do-sa-do, swing thru, boys run right, hinge and trade, right and left thru, full turn around, swing and promenade.

**SOEONE POURED KETCHUP ON MY
ICE CREAM— Dance Ranch 616; Caller:**

Barry Medford.

A fine record, good tune, good music, cute dance. FIGURE: Four ladies chain three quarters, circle left, heads square thru four hands, corner do-sa-do, make a wave, all eight circulate, swing corner and promenade.

SIDE BY SIDE— MacGregor 2125

Caller: Nick Moran

Nick Moran's dance was one of the best dances in the entire pack of new records. FIGURE: Heads promenade half way, flutter wheel, sweep a quarter, pass thru, left allemande, promenade, heads wheel around, right and left thru, pass thru, bend the line, star thru, pass thru, clover flow, meet corner do-sa-do, eight chain three, swing and promenade. (Break is the Grand Spin.)

**A WHOLE LOT OF SOMETHING—Swing-
Square 2360; Caller: Ken Oppenlander**

A real fine dance with great calling and real good music, but this month the record sort of got lost among the great ones that came out. Our dancers liked the relaxing figure. FIGURE: Corner allemande, come home, do-sa-do, promenade, heads wheel around, right and left thru, slide thru, do an eight chain five, swing corner and promenade.

GOOD HEARTED WOMAN— Kalox 1141

Caller: Jon Jones; Choreography, C.O. Guest

This is a fine dance and Jon does a real great job of calling. FIGURE: Heads promenade half way, right and left thru, ladies lead flutter wheel, sweep a quarter, pass thru, do-sa-do, swing thru, boys trade, swing, promenade.

**X RATED (BUBBLES IN MY BEER)— Ka-
lox 1142; Caller: Harper Smith**

FIGURE: Heads square thru four hands, with the sides swing thru, boys run, bend the line, up and back, star thru, right and left thru, flutter wheel, corner swing, promenade.

IDA—MacGregor 2126

Caller: Kenny McNabb; Music by Messina

FIGURE: Heads promenade half way, into the middle with a right and left thru, whirl-away half sashay, up and back, star thru, right and left thru, pass thru, trade by, corner swing, promenade.

IT'S ALRIGHT—D&ET 109

Caller: Dell Morgan

Best of the D & ET records this month. FIGURE: Heads square thru four hands, right and left thru, dive thru, square thru three quarters, corner swing, left allemande, promenade.

NEON ROSE—Blue Star 1945

Caller: Al Brownlee

A nice relaxing dance. FIGURE: Heads promenade half way, sides right and left thru, square thru, corner do-sa-do, do an eight chain four, swing corner, promenade.

SONG MAN—Blue Star 1946

Caller: Dave Taylor

FIGURE: Heads promenade three quarters, sides right and left thru, pass thru, swing thru, turn thru, corner allemande, do-sa-do partner, swing corner, left allemande, promenade.

EYES OF BLUE—HiHat 424

Caller: Ernie Kinney

FIGURE: Heads curlique, then cast off three quarters, fan the top, do a do-sa-do, pass thru star thru, flutter wheel, sweep a quarter, swing thru, turn thru, swing corner, allemande new corner, promenade.

OLD BUCK AIN'T HERE NO MORE, Nite Al's 1002; Caller: Stew Shacklette

FIGURE: Heads flutter wheel, square thru four hands, swing thru, boys run right, bend the line, square thru four hands, corner swing, left allemande, come back, promenade.

DOMINIQUE—Pioneer 113

Caller: Mike Trombly

FIGURE: Heads lead right and circle to a line, up and back, pass thru, wheel and deal, double pass thru, first couple left, next couple right, square thru four hands, corner swing, promenade.

LET'S ALL GO DOWN TO THE RIVER—Dance Ranch 617; Caller: Ron Schneider

FIGURE: Heads pass thru, separate round one, line of four up and back, star thru, double pass thru, first couples left, second couples right, right and left thru, flutter wheel, new corner allemande, come back, swing promenade.

RAILROAD BUM—D & ET111

Caller: Buck Covey

FIGURE: Heads promenade full around, sides square thru four hands, circle four to a line, up and back, ladies lead Dixie style, balance, girls trade, boys trade and swing, left allemande new corner, come back one and promenade.

CARRIBBEAN—D & ET 108

Caller: Buck Covey

FIGURE: Heads square thru four hands, with the sides make a right hand star, heads star left once around, corner do-sa-do, same girl swing, join hands circle left, allemande left, do-sa-do your own, boys and weave the ring, do-sa-do and promenade.

LOOKS LIKE THE SUN'S GONNA SHINE—D & ET 107; Caller: Buck Covey

FIGURE: Heads square thru three quarters, cloverleaf, sides pass thru, split two to a line, lines of four up and back, slide thru, trade by, eight chain seven, left allemande the corner, come back and promenade.

RINGS FOR SALE—Lore 1137

Caller: Don Whitaker

FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, spin the top, right and left thru, square thru three quarters, swing corner, promenade.

SQUARE DANCING GAL—Royal Canadian 00901; Caller: Penticton Pete

FIGURE: Heads promenade three quarters, sides square thru three quarters, corner do-sa-do, ocean wave, swing thru, turn thru, left allemande, come back with a do-sa-do, swing corner and promenade.



ENGRAVED BADGES & HANGERS
CLUB  **SPECIAL EVENT**  **FUN**
● **DESIGNED & MADE FROM YOUR SKETCH**
● **CHOICE OF 11 COLORS**
P & H ENGRAVERS

218 Meadowlark Drive, Longmeadow, Mass. 01106. Tel. 413-567-0165

RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

ALL I NEED IS YOU — Decca 33026

Choreography by Doris & LaVerne Reilly

Good Lenny Dee music; an interesting three-part intermediate-plus two step.

NEW ENGLAND WALTZ— Grenn 14173

Choreography by Al Rowland

Good music; "My Heart Cries For You," a flowing easy intermediate waltz.

CONFESSION — Grenn 14173

Choreography by Glen & Beth McLeod

"Good ole Confessin music;" a different easy intermediate two step with a buzz in it.

LOVE IS A MANY SPLENDORED THING

Dance Along 6101; by Leo & Peg Landoll

Pretty music; a good high intermediate two step routine.

COPPELA— Telemark 882

Choreography by Eddie & Audrey Palmquist

Very pretty music; a good high intermediate waltz routine with the usual good Palmquist flavor.

SWEET & Sassy — Hi Hat 910

Choreography by Lu & Toni Delson

Cute music and a good ROM type easy two step.

ONCE IN AWHILE— Hi Hat 910

Choreography by Lou & Ann Hartley

Old familiar tune with good music; a good change tempo intermediate two step.

LOVE IS A BEAUTIFUL SONG— HiHat 911

Choreography by Bill & Pat Bliss

Very pretty music from Australia; another good Bliss dance; intermediate waltz routine.

ABILENE— Hi Hat 911

Choreography by Harmon & Betty Jorritsma

Good peppy music and a good flowing easy intermediate two step.

LOVE ME WITH ALL YOUR HEART— Roper 280; by Hap & A.J. Wolcott

Pretty "Dancing Strings" music and a good high intermediate two step.

SPEAK SOFTLY LOVE— Grenn 14172

Choreography by Ted & Janice Reeder

Haunting "Godfather" music; a good strong intermediate two step featuring change of tempo throughout.

I'M GONNA SIT RIGHT DOWN— Grenn 14172; by Ed & Phyllis Fraidenburg

Good music and a good easy two step.






BADGES

NAME—CLUB—SPECIAL

Delron's BOX 364
LEMON GROVE, CAL. 92045

CALLERS

NEW CALLERS
EXPERIENCED CALLERS
ALL CALLERS

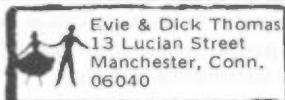


There is available to you a wealth of material in our "MOST USABLE SQUARE DANCE CALLERS REFERENCE NOTES." Easy material, challenge material, new material, old material; all written by and for our members. *Liability insurance, too!*

For a free mailing, send a postcard to:
SQUARE DANCE CALLERS ASSN. SO. CAL.
 16404 ARDATH AVE., GARDENA, CA. 90247

S/D Products

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



S/D LABELS with dancing couple, 500 @ \$2
Order from Square Specialties, Box 1065,
Manchester, Conn. 06040.

Badges

CENTURY CLUB

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

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

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

LLORRY'S
5630 West 29th Ave.
Denver, Colorado 80214
Activity & Club Badges

C.W. Eichhorn
SPECIALTY ENGRAVING CO.
3470 Grandview Ave. Dept. A
Cincinnati, Ohio 45241

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

EVENTS

MICHIGAN— Four weekends of fun, June 1-3; 8-10; Aug. 24-26; Oct. 12-14; Timber Shores Travel Resort, Northport. Write Dick Kenyon, 598 Mayfield Dr., Lansing, Mi.

WEST VIRGINIA— 10th Ann. Honeyland S&R/D Festival, June 1-3; Concord College, Athens, WV. Jim Horton, Jesse Shackelford, Cecil Sayre, Harry McColgan, Ray & Bea Dowdy. Write Zell McGriff, Beckley College, Beckley, WV 25801.

NEBRASKA— Boots & Bustles Ice Cream Social, June 2, Fremont, w/Bill Reilley. Write the Reilleys, 5320 Wilshire Blvd., Lincoln, Neb. 68504.

TEXAS— 11th Ann. State Fed. S&R/D Festival, June 2, Civic Center, El Paso. Write SWASDA, P.O. Box 3693, El Paso 79923.

MISSOURI— Three weeks at Kirkwood Lodge, Osage Beach, 65065: June 3-9; 10-16, 17-23. Write the Lodge for details.

OHIO— 3rd Ann. Campers Delight, S/D Weekend at the Fairgrounds, Old Washington, June 8-10, w/Dale Eddy, Buck Markley, Lou & Mary Lucius. Write D. Eddy, 110 Sunset Lane, Marietta, O 45750.

WISCONSIN— June Daze S&R/D Weekend, Fease's Shady Rest Lodge, Rt. 4, Rhineland, Wisc. Write Elmer Elias, 5106 S. Menard Dr., New Berlin, Wisc. 53151.

TENNESSEE— First State Festival, June 8-9, State Fairgrounds, Nashville. Write Renee & Cornell denHertog, 216 Diane Dr., Madison, Tn. 37115.

COLORADO— 19th State S&R/D Festival, June 8-9, Adams Cty. Fairgrounds, Denver. Write Claude & Polly Potter, 1447 So. Wolff St., Denver 80219.

ALABAMA— 6th Ann. Campout, June 8-9, Decatur, Ala. w/Roy Hawes & Jim Coppinger, Howard & Norene Gray. Write Robert McCoy, 6512 Cedar Pt. Dr., Huntsville, Ala.

KENTUCKY— 4th Ann. Gold Brick Dance, June 10, Ft. Knox, w/Dick Jones & Ray Bohn. Write L. Bohn, 4611 Dover Rd., Louisville, Ky. 40216.

COLORADO— Frank Lane's Dance Ranch, Estes Park, opens June 11; Trail dance June 26. Write Dance Ranch, P.O. Box 1392, Estes Park, Colo. 80517.

MINNESOTA— 22nd State Convention, Rochester, June 15-17, w/Jerry Haag, Charlie & Bettye Proctor. Write Bob & Ann Milbrandt, 1801-26th St. NW, Rochester.

NEW YORK— Northway Squares Festival, Olympic Arena, Lake Placid. Write P.O. Box 443, Lake Placid, NY 12946. June 16

WASHINGTON— 23rd S/D Festival, June 15-17, Tacoma. Lee Helsel, Bruce Johnson, Clark & Maxine Smith, Write Don Hulin, 8504 59th Ave SW, Tacoma 98499.

ALBERTA— S&R/D Weekend, Holiday Ranch, Innisfail. Write Jim Hookins, Box 206, Innisfail, Alberta. June 15-17.

VIRGINIA— 4th Ann. S&R/D Festival, Hampton Roads, w/Allen Tipton, Roger Chapman, Jesse Shackelford, Ted & Lois Mack. Write Bob & Sylvia Walker, 805 Terrace Dr., Newport News, Va. 23601. June 15.

OHIO— Zane's Trace Commemoration Dance, June 16, Muskingum Cty., O; w/Eldon Pittenger, Dale Eddy, Bob Ford, Ron Pickerell, Jim Wilbur. Write Bob Snyder, 1539 Wheeling Ave., Zanesville, O. 43701.

TEXAS— 15th Ann. R/D Festival, June 15-17, San Antonio, with Wayne & Norma Wylie. Write John Gordon, 6108 Locker Lane, San Antonio, Tx. 78238.

ALBERTA— 18th Banff S/D Institute, June 17-23. Write Bob & Gena Spray, 10009-105 St., Box 1962, Fort Saskatchewan T0B 1P0.

ONTARIO— Beaux & Belles Weekend, Bangor Lodge, Bracebridge, June 22-24. Write Jean Freeman, 452 Palmer Ave., Richmond Hill, Ontario.

NEW YORK— 5th Ann. Weekend, Scott's Oquaga Lake House, Deposit; June 22-24. Write 31 Squares, 136 Seeley Ave., Syracuse.

PENNSYLVANIA— Pre-Cade Weekend, June 22-24, Dance-A-Cade, June 24-28, Mt. Summit Hotel, Uniontown. Write Joe & Es Turner, 7409 Mastero Dr., Potomac, Md. 20854.

ALABAMA— Druid Promenaders, June 23, U. of Alabama, Tuscaloosa, w/Harry Lackey, John Saunders. Write John Patterson, 1915 19th St. East., Tuscaloosa, Al. 35401.

SOUTH DAKOTA— Kampeska Kapers, Watertown, June 23-24. Write Clayton Carlson, 515 9th St. NE, Watertown, 57201.

NEW YORK— S/D Fun Teen Weekend, June 29-July 1, w/Mal Cameron. Write P.O. Box 36, Elmwood Station, Syracuse 13207.

ALASKA— 7th State Festival, Fairbanks, June 29-July 1, w/Jerry Haag. Write Jack & Joan Bovee, 1845 Caribou Way, Fairbanks.

KANSAS— Flea Market Dance, June 30, Kenwood Hall, Salina, w/Jim Booton, Nelson & Lola Pratt. Write Travel On, 2423 Simmons, Salina, Ks. 67401.

ONTARIO— June 30-Sept. 1, Dance at Sturgeon Lake Marina, between Lindsay & Dunsford. Write Pierceson K. Cargill, 699 Stannor Dr., Peterborough, Ontario K9J 4S9.

ARKANSAS— 2nd Ann. S/D Festival, Mt. View, June 29-30, w/Clyde Wood. Write Lige & Dora Gammill, 7928 NE 55th St., Kansas City, Mo. 64119.

NEW YORK— All American Week, Jean's Place, Ashland, June 29-July 8, Write Dave Hass, PO Box 5, East Hampton, Ct. 06424.

TRAIL DANCES

June 11

11— Sun Valley Rec. Center, Louisville, Ky. Ed Flaherty, 5301 Camp Ground Rd. Louisville, Ky. 40216.

13— YWCA, Hot Springs, Arkansas

15— Nat. Guard Armory, Abilene, Tx.

Continued on Page 64



PROMOTIONAL FOLDERS

Tell the Square Dance Story

Order from this Magazine— ppd.

100	\$ 4.
300	10.
500	16.
1,000	30.
2,000	50.

Order from this magazine.

Records ●

MODERN ALBUMS FOR INSTRUCTION

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

● Record ● DISTRIBUTORS

OHIO

TWELGRENN ENTERPRISES

P.O. Box 16

Bath, Ohio

WASHINGTON

A & K Record Distributors

P.O. Box 24106

Seattle, Wash. 98124

22nd National Convention, Continued

had the Varsouvienne and Rye Waltz along with Turkey in the Straw and Virginia Reel on the programs.

The "Trail End" round dance, June 27, will be in the beautiful Lafayette Ballroom of the Hotel Utah! This is the first chance to meet your friends from across the country, dance, be entertained and refreshed. Each evening of the convention, the afterparties will be held in the same ballroom.

Books

SET-UP AND GET-OUT:
A manual to help callers
create original choreogra-
phy with infinite varia-
tions. \$6 ppd. Order from
Will Orlich, PO Box 8577,
Bradenton, Fla. 33505.



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

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

CHOREOGRAPHY AND SIGHT CALLING:
The first text book on s/d structure with
sight calling theory and techniques — by Bill
Davis. Explains how sight calling works with
choreo analysis and practical examples.

ILLUSTRATED \$7.50
DICTIONARY OF NEW-IN-72 BASICS
featuring the **TOP TEN**: Includes definitions
of the 206 new-in-72 basics plus Bill's selec-
tion of the ten best. The **TOP TEN** are com-
pletely analyzed with zeros, equivalents, and
sample figures. **ILLUSTRATED** ... \$2.00
Send check or money order to **BILL DAVIS**,
180 N. Castanya, Menlo Park, Calif. 94025.

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

**MODERN AMERICAN SQUARE DANCE
CALLERS:** Know the mechanics of square
dance calls and expand your choreography
through the use of **COMPREHENSIVE
HASH**. This book presents a new concept
in hash calling that will surprise your dan-
cers with the familiar basics. Price: \$15.00.
Send to Louis P. Ouellet, 79 Sage Avenue,
Bridgeport, Conn. 06610.

POSTER COLLECTION— Our whole collec-
tion of 20 posters (most are enlarged, not
mounted, humorous dancer-improvement
series) are now available for \$5.00. Write
this magazine.

Record DEALERS

ARIZONA

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

CALIFORNIA

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

ILLINOIS

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

INDIANA

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

MASSACHUSETTS

Jerry's Record Service
48 Grove St.
Springfield 01107

NORTH CAROLINA

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

OHIO

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

WASHINGTON

Kappie's Record Korral
P.O. Box 24106
Seattle, Wash. 98124
Phone (206) 722-7474 ANYTIME!

RILEY'S RANCH CORRAL STORES
1006 Southcenter Shopping Center
(98188) or 750 Northgate Mall,
Seattle, Washington (98125)
EVERYTHING for the square dancer



KNOTHEAD JAMBOREE

The 18th Annual Knothead Jamboree, sponsored by four western states, Montana, Idaho, Utah and Wyoming, will again be held on the Labor Day week-end of Sept. 1-3 at Old Faithful Lodge in Yellowstone National Park.

Gaylon Shull and Ernie Kinney will call the squares and rounds with the live music of the Wagon Masters of Dallas.

For information write to Ted Falacy, 536 Woodford St., Missoula, Montana

SQUARE SEMINAR
The Illinois Square Dance Callers Association's 14th Annual Callers and Dancers Institute is scheduled to be held Aug. 18-19 at Fischer's Hyatt Lodge, Belleville, Ill. A seminar designed for everyone interested in the square dance activity will be conducted by Chuck Bryant of San Antonio, Texas. The Saturday night square dance ball with Chuck Bryant will be preceded by a smorgasbord dinner. For information write Dave Allen, 5017 A Grover Ave., Scott AFB, Ill. 62225.

*Dave Allen
Scott AFB, Illinois*

TRAIL DANCE

The Greater Memphis Square and Round Dance Association, Inc. is sponsoring a trail dance on Sunday, June 24, 1973 with John Saunders calling. At present no further details are settled but Mike Stokes, Chairman, will answer any inquiries. His address is 1276 Weiner Rd., Memphis, Tn. 38122.

*Sally Ramsey
Memphis, Tennessee*

75-BASIC BEGINNINGS

One more proof that 75-basic clubs really work!

A new group has been formed whose goal is to bring back those dancers who for some reason or other have dropped out. It also serves as a first step for new graduates to try their wings before joining more advanced clubs.

Currently meeting on the fourth Fridays at Trilby Park Shelter House, callers Jim Schaedler and Vic Mumford schedule a one hour brush-up session to cover the basics which attendees want to review or workshop. The main dance program is held to the 50 and 25 basics. Couple mixers are used to round out the program.

Attendance has been good, starting with 6 squares the day after Thanksgiving, dropping to 4 squares just before Christmas, then picking up to 9 squares in the new year.

DANCING AT THE DERBY

So what's new with square dancing in Kentucky?

Plenty.

Kentuckiana square dancers whoop it up at four street dances during the Kentucky Derby Festival.

A fifth dance was an exhibition by the "Kentuckianas" at the River City Mall.

"You just say 'square dancing,' and they come," said Mrs. Billy Joe Dunn. She and her husband were street dance chairmen for the Kentuckiana Square Dance Association, Inc.

Dancing in the streets isn't the only unusual activity for square dancers. In remembrance of where they met, a couple was married at a square dance in a cave at Cave City a few months ago. As a charitable activity, other square dancers have promenaded with inmates of the state reformatory for women at La Grange.

"You're never a stranger to another square dancer," said Mrs. Russell Carty, who shares the presidency of the Kentuckiana Square Dance Association with her husband.

They head about 4,000 square dancers from 102 clubs in Kentucky and Southern Indiana.

FRIENDSHIP SET TO MUSIC

An article with this title recently appeared in "The Elite," a military community publication for career non-commissioned officers. The cover, taken at the Mannheim Winter Jamboree, pictured American, German and Dutch dancers enjoying their favorite export-square dancing. Caller Jim Cholmondeley was quoted widely, and several teen age dancers were interviewed, as well as European leaders Ans van der Loeff and Rudi Pohl.

EVENTS, Continued

- 16— Rogers Community Center, Lubbock, Tx. R. Browning, Box 473, Jayton, Tx.
- 19— Heights Community Ctr., Albuquerque, N.M. D. Waggoner, 3812 Blueridge Pl. NE Albuquerque, NM.
- 21— Alamosa High School, Alamosa, Colo.
- 22— Red Barn S/D Hall, Pueblo, Colo.
- 23— North Jeffco Rec. Center, Denver, Colo.
- 24— Warren AFB Rec. Center, Cheyenne, Wyo.
- 25— Tipton Fairgrounds, Tipton, Iowa. D. Willey, Rt. 1, Mechanicsville, Ia. 52306
- 25— Southroads Shopping Center, Omaha, Nb. Gl. Lapham, 4971 So. 42nd St.
- 26— Robertson, Wyo. Tanya Schell, Box 704 Robertson.
- 26— Sidney, Nb. Mal Minshall, Sidney.
- 26— Grand Junction, Colo. Ph. 242-5370.
- 26— High School, Meridian, Idaho

LUCKY RECORDS

P.O. Box 5008
Long Beach, Ca. 90805

Send for your free

LUCKY RECORD Catalog

LR016 I SQUARE DANCED ALL NIGHT LONG,
Don Shotwell

LR015 PEG OF MY HEART, John Shallow

LR014 HAVING A SQUARE DANCE, Jon Hed

LR013 MY GAL FROM SAN FRANCISCO,

Bob Van Antwerp

LR012 RAY OF SUNSHINE, Don Shotwell

Mustang and Lightning S



MS 155— PICTURES

Caller: Johnny LeClair

MS 154— LITTLE GIRL

Caller: Curtis Thompson

MS 153— GOOD THINGS

Caller: Chuck Bryant

MS 152— POPPIN' IT/STRINGING ALONG

Hoedown

LS5017— YOU ARE WHAT I AM

Caller: Les Main

LS5016— JAMESTOWN FERRY

Caller: Nelson Watkins

LS5015— LET'S ALL GO DOWN TO THE

RIVER, Caller: Art Springer

LS5014— HEAVEN IS MY WOMAN'S

LOVE, Caller: Andy Petre

1314 Kenrock Dr., San Antonio, Tx 78227

CLUBS LEADERS

CALLERS DANCERS

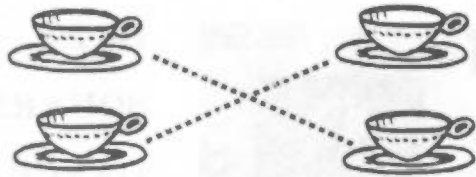
BADGES THAT SAY HELLO—Any size, shape or design, 50 colors in stock. Can copy any design or motif, or design a new badge for you. Send in sketch for free club samples.

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

New and used sound equipment—all makes and power sizes, featuring Bogen, Califone and Newcomb. Mikes: AKG, Electro-Voice, Norelco, Shure; Sony and Vega Wireless Mikes. Sony tape recorders. Recording Tape Audio-Sony - Reel - Cartridge - Cassette. S/D Magnetic CAR SIGN: Red, Blue, Black Figure. \$1.75 ea; \$3.45 pr. plus 24¢ postage. Other equipment: sound columns, monitors, mike and speaker stands, 7" record envelopes: clear plastic & green stock, Speedup & SlowDown for floors. S/D Boosters bumper strips, auto antenna flags, decals, license plates.

Plastic Engraving Service—S Bob Rottman
11041 S. Talman Ave., Chicago, Ill. 60655
Beverly 3-5527 or 233-5527

MIX'N MATCH



Edited by Fred Freutbal

ADAPTATIONS THAT FIT ANY STANDARD 64-BEAT TUNE,
TO GIVE VARIETY TO ANY CALLER'S REPETOIRE.

Fred's first offering this month gets away from the static square stereotype of most singing call figures, and gives the dancers a break, in effect; while his second little gem makes use of turn thru to good advantage.

Allemande left the corner, partner right for a wrong-way thar
Girls are in with a left hand in, but don't you go too far
Stop the thar, the men will run, promenade that way
Promenade, heads wheel around, do a right and left thru I say
Turn the girls, then cross-trail thru, go to the corner — swing
Swing that girl round and round, and promenade the ring
Tag

One and three slide thru, turn thru in time
Split the outside two, walk around one to a line
Eight to the middle and then come back, just the ends star thru
Others cross-trail, go to the corner, left allemande you do
Home you go with a do-sa-do, go back to the corner swing
New corners now left allemande, and promenade the ring
Tag

H

BETTER THAN THE BEST
"APPROVAL" SERVICE

SPEED +
IS THE PITCH !!

Quality
IS THE SCORE !!

For all your
Releases...
PHONE
(914) 297-3230 Day or Night

ANHURST'S TAPE AND RECORD SERVICE

P.O. BOX 3290

POUGHKEEPSIE, N.Y., 12603

Lou Mac

SQUARE
DANCES

P. O. Box 2406
Muscle Shoals, Ala
PH. (205) 383-7585

Mac Letson

Bill Claywell

LM 115 SOMEWHERE MY LOVE
BY MAC LETSON

LM 116 EIGHT MORE MILES
BY BILL CLAYWELL

If not available at record dealer, order directly

Action

RECORD
SERVICE

P. O. Box 137
Brownstown, Indiana 47220

Monthly Mailings of Latest Releases
Keep your record library up-to-date on hits!
Complete Line of Newcomb
Sound Equipment
Badges—Bumper Stickers—Magnetic Signs
Diplomas — Plastic Jackets
Everything for the Caller-Leader
BUD & NINA HENSON (812) 358-4358



LET'S SQUARE DANCE

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

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

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

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

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

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

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

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

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

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

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

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

\$3.49 each album

\$13.00 complete set (5 albums)

The **RECORD** Center

"Chicago's Friendliest Record Store"

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



FOR BASIC DANCE STEPS

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

45 RPM \$1.50 Each

The **RECORD** Center

"Chicago's Friendliest Record Store"

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

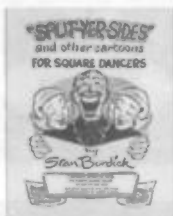
SQUARE DANCE BOOK SERVICE



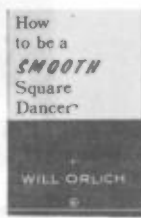
FOR CALLERS: \$2.00



TEACHING AID
\$2.00



S/D CARTOONS
\$1.50



A Smooth Dancer
\$3.00 copy
or quantity prices



ADAPTATIONS: \$2.00



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



COMPLETE: \$5.00



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



GREAT NEW BOOK
\$3.00



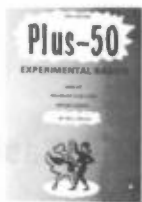
HASH SYSTEM: \$2.



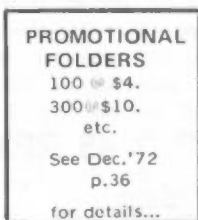
S/D CARTOONS: \$2.



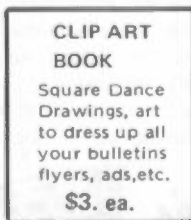
Christmas cards
(Buy 'em early)
\$1. pkg. of 10
with envelopes



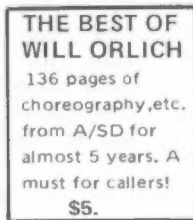
1972 edition
PLUS-50 \$3.
basics for
Advanced Club



PROMOTIONAL
FOLDERS
100 @ \$4.
300 @ \$10.
etc.
See Dec. '72
p.36
for details...



CLIP ART
BOOK
Square Dance
Drawings, art
to dress up all
your bulletins
flyers, ads, etc.
\$3. ea.



THE BEST OF
WILL ORLICH
136 pages of
choreography, etc.
from A/SD for
almost 5 years. A
must for callers!
\$5.

ASK ABOUT
QUANTITY
PRICES

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

The BOOK SHELF

— by MYRTIS LITMAN

Dictionary of New (1972)
SQUARE DANCE BASICS
 Featuring the Top Ten
 by Bill Davis

This dictionary contains the definition and description of the 200 new square dance movements that were compiled by the author during 1972. All were previously published in the Santa Clara Valley Callers' Association Notes. They have been collected here in one volume for easy and ready reference. The index starts with Alamo Scoot Back, ends with Zoom, and has such unbelievable things as Backfield in Motion, Barrel of Fun, Bucket of Minnows, Crackerjack, Cube the Butter, Flare the Flutter, Flutter Sweep, Gung-ho, Peel the Apple (and Banana), Pit the Prune, Remake the Set-up, Reverse Remake the Set-up, Smash the Bug, Step 'n Fetchit, T.N.T., Walk and Waddle, etc. in between.

The second section of the book is devoted to what the author considers to be the "Top Ten" plus five basics that are most likely to succeed. These are discussed in depth with zeros, equivalents, sample choreography, and

drawn illustrations. Bill Davis explains that he bases his selection on something he calls "maximum half life" — that is the length of time required for half of the people who ever used the basic to discard it and use it no longer. To offset any inadequacy this system might have, he has also judged them on the choreographic merit of the movement, the learnability, the danceability (timing, continuity) and the ease of use by the caller. The Top Ten, derived by using this system, are: Cloverflo, Star to a Wave, Zoom, Star and Slide, Flare the Gears, Diamond Circulate, Spin Chain the Gears, Peel and Trade, Scoot and Ramble, Right and Left Roll. The next five runner-ups are Reverse the Pass, Rotary Spin, Peel Chain Thru, Loop and Tag, and Remake the Thar (Set-up).

Order from: Bill & Bobbie Davis —\$2.00
 180 N. Castanya Way
 Menlo Park, California 94025

NEW! YOUR OWN CLUB STICKERS FOR EITHER SIDE OF GLASS

Allow 2 weeks for delivery.

THESE ARE DECAL TYPE STICKERS
 wet the decal and transfer to desired surface

MINIMUM ORDER 10

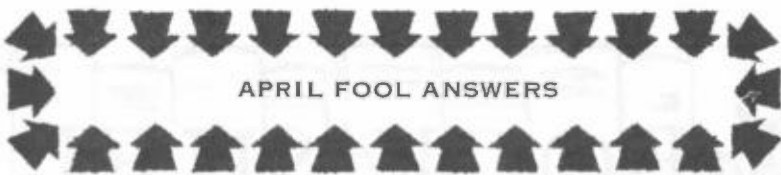
LESS THAN 100—25¢ EACH ■ 100 OR MORE 20¢ EACH

The decal has a light blue background, the dancers are royal blue. The words "round dance," outside lines and double circles are black. The club name, city and state are in regular gold leaf, filling the ribbon area. These are the only colors available at this time.

Send for free catalogue on badges, stickers, accessories, etc.

MAREX Box 371, Champaign, Illinois 61820





APRIL FOOL ANSWERS

Our friend, Pat Pending, found some things in the April cover that were not intended by the artist. Any resemblance to persons in real life exists only in the poet's imagination . . .

The cover on the April issue
Would drive some people beserk,
As the devil and fourteen assistants
Put paper and crayons to work.

Thoughts and dreams really garbled,
Ideas you you simply can't "foller",
Must be the progressive nightmare
Of an insane square dance caller.

Burdick doth lubricate ankles,
On Westerns he never doth stammer.
His calls are smooth and not tricky
And he punctuates all with a hammer.

The bull fiddler sure gets a workout,
By the snake he must have been bitten,
He twiddles the strings with his right hand
And beats out the beat with left mitten.

Sleepy Marlin plays his fiddle
Without any bow of horse-hairing.
A saber is doing the sawing,
Which keeps the onlookers staring.

One sees Mr. Page from New Hampshire
Trying to get contras inserted
To get notice upside down he's dancing,
On his head he's clogging inverted.

A gal with a guy in the window,
A corn cob or T. D. he is smoking
Resemble some friends from the West Coast,
Robert and Becky—no joking!

Sharon and Cal in the foreground
Are swinging with plenty of feeling,
Behind his ear is a pencil
To write brand new calls on the ceiling.

Orlich's not in the picture—
On the floor he's hunting and raging,
Seeking that bill of two dollars
He dropped behind on the staging.

Two dozen errors apparent,
Plain if you do ample seeking,
Like an eagle wearing a bowler
Or a mouse thru the floorboard a—peeking.

A phone for people to trip on,
Skate boards to lubricate skidding,
Wisteria sprouting from rafters,
It's screwball and I ain't a—kidding.

If you spot those two dozen errors
On that cover filled with surprises,
Send your answers to Cathie and maybe
She'll send you a bushel of prizes.

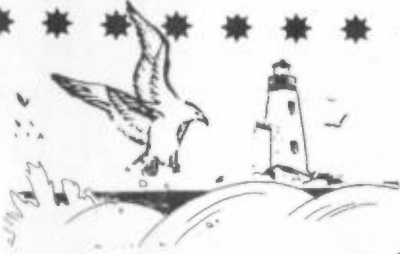
The winner of the April Fool contest is :

**AUDREY BROWN
MILFORD, MICHIGAN**

This is the second contest won by Audrey, who was also the winner in the "You Must Have Been A Beautiful Baby" contest in January, 1972.

1. Fiddler is using a sword.
2. Caller has a hammer.
3. Band member has Mexican hat.
4. Pencil behind dancer's ear is sharpened at both ends.
5. Boards missing from the floor.
6. Phone on floor has no dial.
7. Man is standing on his head.
8. Snake is coming out of jar.
9. Skate board is lying on floor.
10. Boomerang lying on dance floor.
11. Money lying on dance floor.
12. Bare foot
13. Man blowing smoke rings with pipe.
14. Rope on floor.
15. Eyes looking up through hole.
16. Bass fiddler's legs tied together.
17. Man wearing garter outside pants leg.
18. Eagle with hat on.
19. Fringe on half the chandelier.
20. Star between points of moon.
21. Bear in dance hall.
22. Barn is still being used for hay.

SIGN-OFF WORD



LOOK WITH YOUR UNDERSTANDING,
FIND OUT WHAT YOU ALREADY KNOW,
AND YOU'LL SEE THE WAY TO FLY."

—from "Jonathan Livingston Seagull"
by Richard Bach



WHO

ER 101
WHO

CALLED BY
JOE PRYSTUPA



GREAT NEW
SOUND IN
MUSIC

ER 102

ROLL OUT
THE BARREL

CALLER BY
SINGIN SAM MITCHELL



FOR RECORDS: WRITE OR PHONE ELITE P.O. BOX 242
FEEDING HILLS, MASS. 01030 TEL. (413) 786-5522



CAL GOLDEN'S 1973 CALLERS' COLLEGES

Three Different Weeks in the Beautiful Vacation Land of Hot Springs, Arkansas

Price is \$55.00 per caller for the Callers' Course and \$5.00 for the callers' wives.

FIRST WEEK—Sun. July 22—
Fri., July 27. This week is for
square dancers who have the
desire to become callers and for
new callers who have never at-
tended a callers college. Limited
number as Cal will give personal
attention to each.

SECOND WEEK—Sun. Aug.
12— Fri. Aug. 17. This week is
also for new callers and callers
who have never attended a call-
ers college before. The staff
will be Cal, Stan Burdick, and
Jim Hilton.

THIRD WEEK—Sun. Aug. 19—
Fri. Aug. 24. This week is for
callers with one year or more
teaching experience. Staff: Cal,
Jim Hilton, and Chuck Bryant.
This week is full. Stand-by reg-
istrations are being accepted.



Cal will be calling in the following cities:

- MAY**
25-27 Cherokee VII
Iage, Ark.
30-31 Fort Bragg, NC
- JUNE**
1 Shelby, NC
3 Battle Creek, Mi.
Cal & Ted Capman
5 Lansing, Mi
8-9 London, Ontario

- TRAIL DANCES**
11 Louisville, Ky.
Cal & Bob Braden
13 Hot Springs, Ark.
Cal & Bob Braden
15 Abilene, Texas
Cal & Sleepy Browning
16 Lubbock, Texas
Cal & Sleepy Browning
19 Albuquerque, NM
Cal & Jim Carter
21 Alamosa, Colorado
22 Pueblo, Colorado
23 Denver, Colorado
Cal & Larry Wyllie
& the Chaffees

- 24 Cheyenne, Wyo.
26 Robertson, Wyo.
28-30 Salt Lake City, Ut

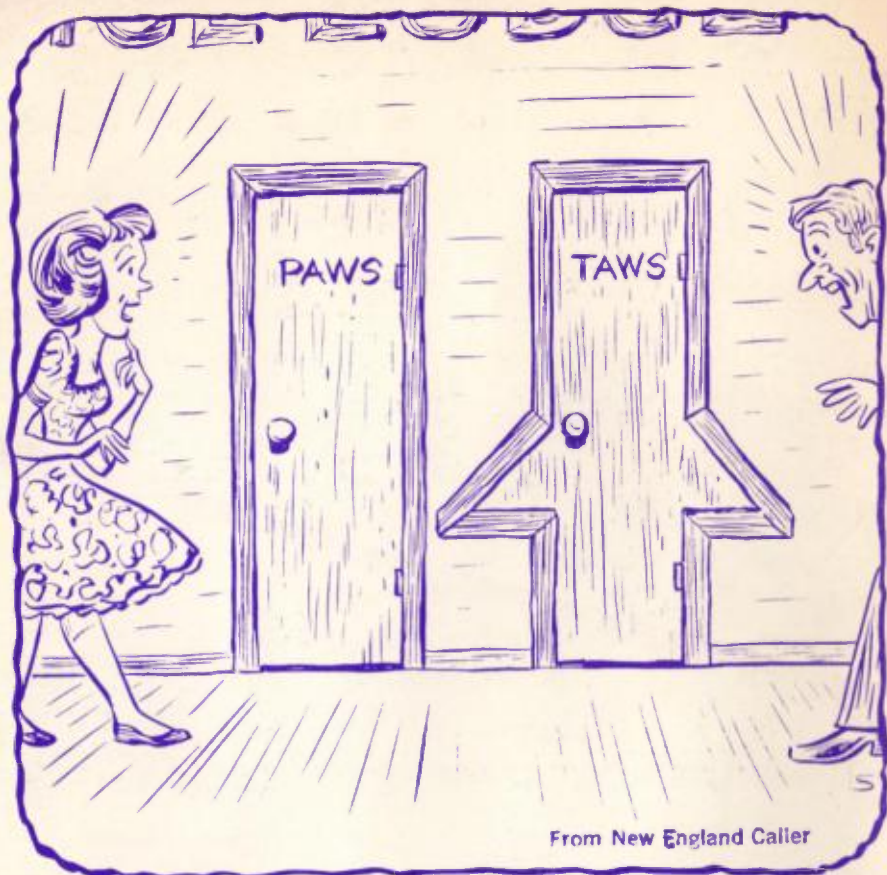
- JULY**
6-7 Trail Out, Colo. Spgs.
Cal & Fred Staeben
12-14 3rd Ann. Fun Fest
Jekyll Isl., Georgia
16 Miami, Beach, Fla.
18 Tampa, Fla.
20 Pensacola, Fl.
21 Meridian, Ms.
22-27 Callers College
Hot Springs, Ark.
28 Ark. State Conv:
Little Rock, Ark.

- AUGUST**
3-4 Dogpatch S/D Fest.
Harrison, Ark.
9-11 Overseas Dancers
Hot Spgs., Ark.
12-17 Callers College
Hot Spgs., Ark.
18 Bossier City, La.
19-24 Callers College
Hot Springs, Ark.
26-31 Fun Valley
South Fork, Colo.



FOR OPEN DATES AND RATES WRITE: SHARON GOLDEN
P.O. Box 2280 Hot Springs, Ark. 71901 Phone (501)624 7274





POSTMASTER: If unable to deliver,
notify publisher, using Form 3579.

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

Write For Catalog

scope records

NEW RELEASES

SC 568
FIREFLY

Caller: TED WEGENER
Gardena, California

RECENT RELEASES:

SC 567 WHAT WOULD YOU SAY
SC 566 FOR LOVE
SC 565 KATY DID
SC 313 KATY/BUBBLES
SC 312 HANDY/SAN LUIS RAMBLE
SC 311 RUBY/ RUBY'S FIDDLE
Box 1448 San Luis Obispo, Cal. 93401