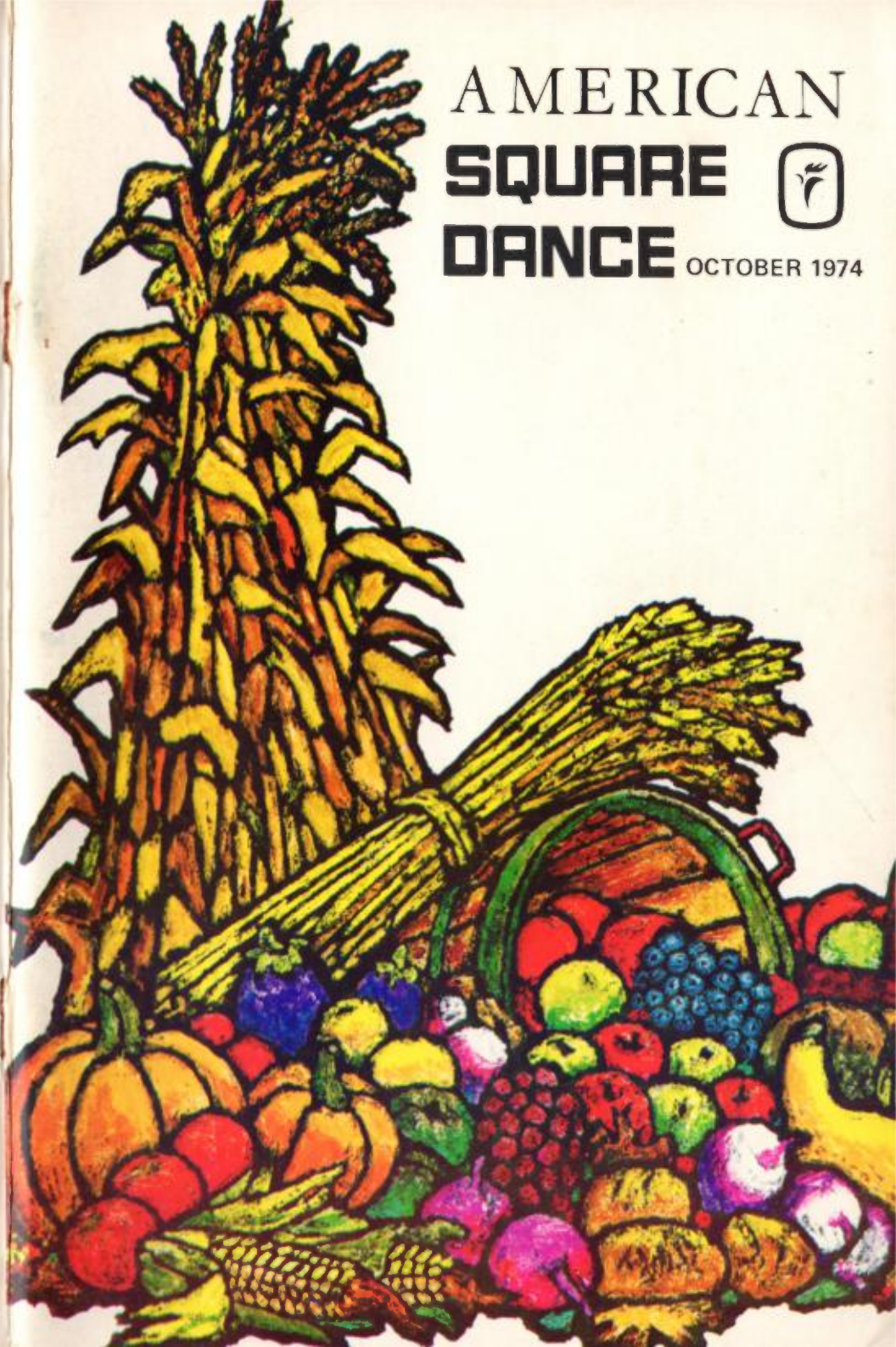


AMERICAN
SQUARE
DANCE



OCTOBER 1974



THE



EDITORS' PAGE



What's red, white and blue, nameless, and eleven feet long? Give up? It's a small sailboat, defying formal classification by many sailors we encountered, but seaworthy and saucy. It certainly resurrected old skills and generated new fun for us this past summer.

Sailing is an unhurried way of life. After a few minutes on the water, moving slowly along, one realizes that the craft will only move as fast as the wind determines, that one can only do a minimum of speeding it up or slowing it down, and that one might as well "relax and enjoy" — and think.

Thought brought out some similarities between our sailing experiences and square dancing. The first realization that sailing took a large chunk of commitment came on the windy day Cathie submerged with a splash trying to climb into the boat. Then and there, we discovered that if we were to become sailors, we could relinquish all dignity and plunge whole-hog into the sport. It's the same with square dan-

cing. One can't put a toe in the water, and then stay aloof from the activity.

Twenty-six years ago at camp, we both had sailed. After three weeks "at sea" in August, with the help of a friend and a book, much of the old knowledge came back. It's the same with square dancing. We get rusty, but with a little practice and some help, the lessons once learned return again.

The biggest thrill of the summer was the mastery of a new skill. The biggest lesson learned was that we need to "relax and enjoy." We are all so geared to a busy life that we want to "get there in a hurry," and we try too often to do this even in hobbies and recreation.

We need to relax and enjoy our square dancing moments, cherishing their memories through the next busy work stretch. We need to have the varied experiences, during a single dance program, of drifting gently with a calm breeze, maneuvering under full sail, and occasionally having our skill taxed in a high wind to the very brink of the "drink."

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
Jim Kassel
Mary Jenkins**

Editorial Assistants
**Mona Bird
Mary Fabik
Jo Homyak
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**

Box 788

SANDUSKY, OHIO 44870

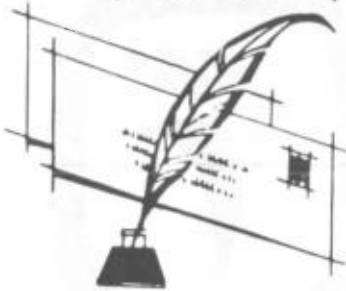
AMERICAN SQUAREDANCE magazine is published monthly at 216 Williams St., Huron, Ohio, by Burdick Enterprises. Second class postage paid at Sandusky, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$6.00 per year. Single copies: 60 cents each. Mailing address: Box 788, Sandusky, Ohio 44870. Copyright 1974 by Burdick Enterprises. All rights reserved.

VOLUME 29, No. 10
October, 1974



- 2 Editors Page
- 4 Grand Zip
- 6 Meanderings
- 9 Timing
- 12 Caller-Leader Directory
- 13 Square Pair
- 15 Teaching the Two-Step
- 17 Folk Fun at Oglebay Park
- 20 Dancing Fit For A Queen
- 25 Best Club Trick
- 26 Feedback
- 29 Straight Talk
- 31 Encore
- 32 Dancing Tips
- 33 Calling Tips
- 35 Keep 'em Dancing
- 38 Easy Level Page
- 41 Callerlab Confab
- 42 Club Color Code
- 44 Challenge Chatter
- 47 Workshop
- 55 Ladies' Choice
- 56 Sketchpad Commentary
- 57 Dandy Idea
- 59 National News
- 63 Product Line
- 64 Events
- 68 Steal A Little Peek
- 69 Pulse Poll
- 71 R/D Record Reviews
- 72 S/D Record Reviews
- 76 24th Nat. S/D Convention
- 80 Puzzle Page
- 81 Bookshelf
- 83 Finish Line
- 84 Do-Ci-Do Dolores

Grand Zip



Everything was just simply fantastic at this year's convention, including the Infantinos in their role as GLO-ETTES and we did enjoy so much the black lite and special effects.

Mr. Chuck Teeple and his wife Margie, General Chairman of the 1975 National Convention in Kansas City, MO came down at my invitation Saturday afternoon and made the welcome speech on that night, also inviting our dancers to their National next year. We were real thrilled that they would take their time to come this far to be with us.

Mr. Teeple said the exhibition of black lite was the very best he had ever seen. He and his wife Margie sat on the balcony and watched the exhibition. We had a club here who danced the waltz quadrille and the dancers were excited over this as we had never had a special exhibition group in Little Rock before.

*Nadine Higgins,
General Chairman ASDCI
Little Rock, AR*

Thanks for being able to use Dave's article about our trip to Fontana in your September issue. It was very enjoyable traveling with the group and perhaps others will be inspired by the article and try it

*Dave & Shirley Fleck
Toledo, Ohio*

Nothing could have been more surprising than finding my picture on the cover of the August issue of American

Squaredance. The accompanying tribute left me speechless and quite embarrassed.

The small contribution Bertha and I have made to square dancing has been returned, in thousands of ways, through the friendship and love extended to us by square dancers.

We are very grateful for the kind expression of American Squaredance magazine for our past efforts.

*Charlie & Bertha Baldwin
Norwell, Massachusetts*

Thanks for publishing the correlation of Basics, the Intermediate and the Experimental Basics in the August issue. I've always wondered even though Will Orlich's book had a set-up . . .

*Jarvis Windom
Wheatland, Wyoming*

. . . . Sorry you had to send a second notice on our subscription to American Squaredance. We enjoy it so much and feel the material is especially geared to the dancers and their enjoyment

*Bobbie & Chuck Myers
Dayton, Ohio*

Just received American Squaredance and naturally the first thing I read is "Challenge Chatter." You did a marvelous job covering the Challenge Convention in your article. I was very happy to have you point out the fact that the square were not all set up.

Being a caller's wife, I am very interested and concerned that there is "good feeling" between all the dancers, no matter what the level. Here in Dayton, we have a very good rapport with all the dancers in every level, which is very important.

Just had to let you know that I think all your articles are good and since I was at the Challenge Convention, you couldn't have said it any better; best of all, it's all true!

*Dave & Carol Hodson
Dayton, Ohio*



it's not a bit too soon...

... to think about Christmas gifts
for your caller and dancer friends!

*The holder of a gift certificate
may choose his own
Christmas
present this year!*



GIFT CERTIFICATES
are available from
AMERICAN SQUARE DANCE
Magazine
which can be used
to purchase
SUBSCRIPTIONS
ANY BOOK published
by American Squaredance
ANY BOOK published
by Will Orlich

TELL US THE AMOUNT -
WE'LL MAIL YOU THE CERTIFICATE
FOR PRESENTATION AS A GIFT.

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 \$6

Two Years at \$10

Canadian and Foreign add 50¢ per year postage.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP CODE _____

Meanderings...

WITH STAN



Gosh, picture me if you can, literally puffed up and ready to burst with a half a ton of memories to share. (That's not hard to picture. Co-ed.)

Once again Canadian hospitality became a reconfirmed attribute as I flew to central Alberta and conducted a dance and callers clinic on a three-day weekend in August. The site was Jim (and Marie) Hopkins' beautiful wooded campground and ranch near Innisfail, where Jim's prize Arabian stallions roam the same fields as elk, moose, bear, and wild Yukon women, so the story goes. Any of the five species can be found tapping on your bedroom window at night, they say. In constant fear of the latter, I didn't sleep a wink.

Seriously, it was a memorable weekend, pulling together twenty-five callers from the south (Calgary area) and the north (Edmonton area) and — believe it or not — two callers from away up north in the territories, around Yellow Knife. That's a mere six hundred wolf-trail miles further to the Pole, but those boys simply hop a big grey bird and chalk up the trip as an educational mandate. That should say

something to many mini-mobile, minimally-molded mike manipulators.

Somehow we accomplished a marathon weekend of lecture/discussion/dancing/eats/fun/games/individual critiques with that great bunch, and the superb talents of those couple dozen guys was unbelievable.

One of them, Wilf (and Dot) Wihli-dahl, took me to his home in Calgary overnight, so I could easily catch my plane to Saskatoon the following day. There's an extra fine dedicated young couple. You northern travelers (or southern Canadian travellers) will know that Calgary is the city with that spectacular space needle that, like the ones in Seattle and San Antonio, makes an umbrella-shaped shadow over the urban environs when the sun rises and sets. And of course the notable Stampede is legend up that way. Loafing a bit in Calgary on Monday, I watched a quiet drama of a vet removing porcupine quills from a mare's nose and chin. Porcupine quills are like bad habits — easy to pick up but tough to shake off. Ask your local vet. Or ask your local caller/trainer.



Saskatoon begins to get cool and pleasant in late August. I found it delightful, as a group of callers gathered around for a "do" arranged by Martin and Terry Mallard. Like the other pro-

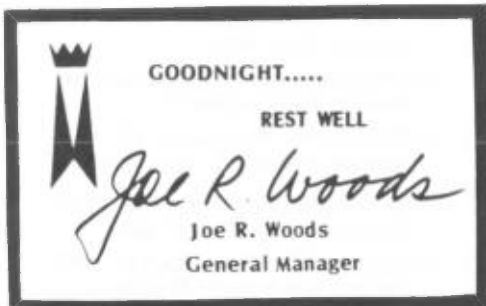
vinces, Saskatchewan has some mighty wide-open spaces, and fellows like Earle (and Jean) Park had to travel about two hundred miles to attend. Great time with those boys! I'd go back tomorrow.

Flying on down to the twin cities of Minneapolis-St. Paul, I called a subscription dance with Mike Driscoll in a shopping center. Although we had more spectators than dancers, it was a "mall ball."

Lately I fly about once a week. "Is it tiring?" someone asked me. "Nope. No more tiring than rockin' on the back porch."

When I'm flying I read everything in sight. I read the flight magazines, the back of someone's newspaper, airline instruction cards, air-sick bags — everything. It makes the time pass, and well, MEN don't generally crochet.

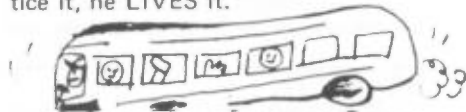
Flew to Chicago the other day. Stayed in a plush hotel overnight. Plushiest I've seen for a 'coon's age (I'il ole country boy that I am). Imagine — they freeze a fork just for your salad. I naively thought it was dirty, with that white cloudiness on it, until the waitress told me, and I slid down a notch into my seat. Then, before you return after dinner, a maid comes and turns down the sheets and leaves candy and a little note from the manager wishing you pleasant dreams. Not a bad idea. That's the kind of idea to think of after you've thought of everything!



Ozark Acres in Hardy, Arkansas is a great place to go and relax — or dance — or fish — or live. Thanks to

Glenn Turpin for cooking up a couple of subscription dances out that way, including Harrisburg again. I poked my head in on the Arkansas State Convention in Little Rock, also. That's a "do-it-yourself doin's" that is moving forward full speed. Sure glad to be tied into it next year.

Actually I made two trips to Arkansas this summer. The other one was to assist Cal Golden for the second year with his Callers College program. I was in good company, because other "brother" assistors were such notables as Jay King and Bill Peters. Cal always manages to rally a talented assembly of newcomers to the field, and perhaps we boosted them up another rung. ("1-2-3-4, watch the rhythm, watch the floor . . .") His big word is MOTIVATION, and he doesn't just practice it, he LIVES it.



How long has it been since you took a trip by good old-fashioned Greyhound bus? I had that experience after flying to Omaha, Nebraska and finding that the most appropriate conveyance from there to Fremont (locale) of the Bausch-Burdick Callers College) was with the "Leave the driving to us" people. Know what? I enjoyed it, and even snoozed a bit, in spite of the stop-and-go hour-long route. Bus stations are good places for people-watching, too.

Harold and Lill Bausch have a good thing going out there with their Danceorama for dancers combined with a clinic for callers on a long weekend each August. Another dozen callers (most of our colleges this summer had a dozen registrants) got geared up in our song-and-patter factory. A great "plus" in that particular college was the swingin' after-parties each night created by Paul and Ruth Helmig.

Two more Callers Colleges were on the agenda for summer, and they were equally enjoyable — Greenville, Tennessee, with Don (Red Boot) William-

son; and Orphie (Bless her heart) Eason from St. Catharines, Ontario, at beautiful Lake George in the Adirondacks of upper New York state. Sometimes I get to feeling pretty darn lucky to be able to work with the pros of the business at this bedrock, grassroots level of caller-training. It's a humbling, exhilarating feeling.

While in Tennessee I recorded a couple of numbers for Don in Knoxville. Then we took off for Asheville, North Carolina, where we worked the Land-of-the-Sky Festival together along with Richard Silver (a good "Red-Booter") and the Andersons on rounds. Noteworthy at that festival was the successful use of an all-carpeted floor at the Hilton. Beautiful "plush" setting. Superb sound. Leather soles glided with ease on that smooth but restful surface.

Space doesn't permit full accounts of the other events of the summer, but I can't resist "touching the bases," anyway, to say:

MINERVA, NEW YORK—Jenkins' annual potpourri of programs — BIGGER than ever!

ST. LOUIS (actually Belleville, Illinois) subscription dance — another HALL-FULL of the BEST BUNCH imaginable.

KALYUMET PARK CAMP-GROUND, Scotch Hill (near Clarion), Pennsylvania — Beautiful first-time Labor Day event with balanced staff.

UTICA, NEW YORK area — Special treat for me because I revisited my childhood home in Leonardsville, after almost 35 years. What a shock to see a town shrink like that! Recollections blurred my eyes. Landmarks were obliterated. Old "mansions" had crumbled. New things had grown old. Full grown trees appeared from nowhere. It was Sunday. The town was so silent that only muffled echoes from an age of carefree innocence haunted me with a thousand gentle sounds, rippling into my consciousness from everywhere and nowhere.

On that nostalgic note, I'll drift off into the sunset.

Let's go Dancing

American Squaredance Subscription Dances

SALT LAKE CITY, UT., area, October 4
Contact: Israel Wilson

TOLEDO, OHIO, Sunday, October 13
Contact: Jim & Mary Batema

QUINCY, ILL., Tuesday, October 22
Contact: Bob & Pat Surface

SPRUCE PINE, N.C., Tuesday, Nov. 5
Contact: Hoyle Grose

KANE, PENNSYLVANIA, November 17
Contact: Barbara Myers

JOHNSTOWN, NEW YORK, December 8
Contact: Joe Ubelacker

LYNCHBURG, VIRGINIA, December 12
Contact: Paul Childers

MACON, GEORGIA, January 10, 1975
Contact: Jim Tyler

PENN YAN, N.Y., January 23, 1975
Contact: Don Smith

TIFTON, GEORGIA, Friday, Jan. 31, 1975
Contact: Ed Hawkins

VIRGINIA BEACH, VA., February 7, 1975
Contact: Larry Lawson

COLUMBUS, OHIO, Thursday, Feb. 13, 1975
Contact: Morrie & Betty Diamond

PETERBOROUGH, ONTARIO, Mar. 1, 1975
Contact: Bob & Jane Jaffray

WESLACO, TEXAS, Sunday, March 9, 1975
Contact: Charles Lillagore

SAN ANTONIO, TEXAS area March 11, '75
Contact: Dave Allen

CHARLESTON, W.V., Friday, March 14
Contact: Erwin Lawson

ALTOONA, PA. Thurs. April 17, '75
Contact: Charles & Doris Blair

LAKE PLACID, NY Fri. April 18, '75
Contact: Bernie & Dot Baker

ERIE, PENNSYLVANIA, April 24, 1975
Contact: Bob & Lorrie Morrison

SPRINGDALE, ARK., Thurs. May 22, 1975
Contact: Dub Hayes

CHARDON, OHIO, Sept. 12, 1975
Contact: Ray Marsch

One of the most exciting experiences possible in square dancing is to share in a perfect blending of music and pattern. The music should provide a steady rhythm to help the dancers move at the same pace (one step for each beat of that rhythm) and the pattern should direct the dancers generally forward, alternating between left and right passing or hand turns, and avoiding sharp turns or stops. The blending, of fit, of these two elements of the dance depends on the timing of the call. Timing is the connection between the music and the pattern and it can help or hinder the dancers in their efforts to apply their knowledge of the calls to this particular dance. Good timing might be considered the lubrication that makes the dancing smooth.

The selection of calls, or action, determines the ultimate smoothness of the dance material. But the timing of the call determines, in the most practical sense, how the dancers will execute the figures that have been chosen. With good timing, even less-than-great choreography will seem quite danceable. With poor timing, the very best choreography will be uncomfortable. Timing fits the dancers to the pattern and determines how they will dance the material, whether in a smooth uninterrupted flowing motion, a scramble to keep up with a too fast-paced call, or the stop and go of timing too slow. The best callers share the ability to match the timing of the call to the dancer's movement. Unfortunately, few of them are able to describe, in detail, how they do this and even to get agreement on a definition of timing is not easy.

Part of the reason that we have difficulty in agreeing on a definition of timing is that timing appears to be different things at different times. A certain sequence of calls, when presented to experienced dancers, appears to require different timing that that same sequence called to dancers less familiar with the terms. This leads us to think

TIMING



by Jim Mayo
Magnolia, Massachusetts

that the timing changes from dancer to dancer and that there is no absolute correct timing. In a sense, that is true, but we suggest that this is only half of the story. Sometimes it appears that timing is different early in the evening than it is late in the evening, and again we conclude that the absolute for which we are searching cannot be pinned down. It is clear that many facts enter into the definition but it is possible nevertheless to establish guidelines and standards for timing that usually apply and from which variations can be made to accommodate unusual circumstances.

Let us start with a definition of timing as "the relationship between the

call and the dancer action measured in beats of music, each of which represents one step by the dancers." Timing then becomes the number of beats of music, or dancer's steps, it takes to execute the action of the call and the number of beats before the start of that action that the command is given. Note that this is not a definition of good timing; it merely describes what we are talking about. To attempt to learn the difference between good and not-so-good timing, let us explore what the best timing should be under ideal conditions. These ideal conditions should include, as a minimum, dancers who take one step for each beat of the music and choreographic material with which the dancers are thoroughly familiar. Then, just to remove a few more distractions, let us assume a hall with good acoustics and a smooth but not slippery floor. Under these conditions, from a basic square formation, it is reasonable to expect that all dancers would take the same number of steps to execute a full Square Thru. In that situation, the timing of the call "Head couples square thru" cannot be wrong since the dancers cannot begin to move until they hear the command, and they will begin to move as soon after it as they are able.

The first point at which timing is in question is the second command. When should it be given? How many beats after the start of the Square thru action should the dancers know what will be expected of them next? There we have the problem of timing in its simplest form. If our next command is to be Right and Left Thru, we may be sure that most dancers will respond without hesitation. If the call is completed one or two beats of music, i.e. steps, before the dancers are in position, that would be sufficient. They should be able to continue their motion into the next action without interruption and if so, there is no need for them to hear the call sooner. Certainly, everyone will agree that dancers must not complete the Square Thru action without knowing what they are to do next. If

that were to happen, the dancers would have to stop, thereby interrupting the flow of their dance action, and wait for the next command.

The problem with a command given too late is easy to understand. The dancers must wait and thereby interrupt the flow of their action. The problem with a command given too early is more subtle and not as easy to see. The dancers' reaction, if the command Right and Left Thru is complete four beats before the end of their Square Thru action is one of worry. They become concerned that they are falling behind and they have a tendency to rush, or cut corners, in order to be sure that they are in position to do the next command when it is given. In effect, they try to catch up and even if the caller then allows sufficient steps to execute the action comfortably, the dancer's shortcutting will produce stop-and-go dancing. We then have the common phenomenon of a caller who is leaving adequate time for the execution of his dance action, but dancers who must wait for his calls every now and then.

To illustrate correct timing of a call, let us consider the following common sequence of calls:

Head couples forward and back	6
Square thru	10
Right and left thru	6
Dive thru	2
Square thru $\frac{3}{4}$	8
Left allemande	4

The number of steps required for comfortable smooth execution of each action is given in parentheses beside the call. These numbers can be found in the SIO teaching guides for the first 75 basics. Whether you agree with the number of steps shown or not does not change the process of correct timing at all.

To make a timing diagram we fill in the commands on a chart of eight beat lines corresponding to the beats of music in the phrases of our music. The dancer action is shown in parenthesis underneath the calls.

<u>Heads</u>	<u>Forward</u>		<u>Come</u>	<u>Back</u>	<u>Square</u>	<u>Thru</u>
1	2	3	4	5	6	7
		(Moving Forward -----)			(Moving Back -----)	
					0	0
(Head Couples Doing the Square Thru-----)						
<u>R & L</u>	<u>Thru</u>	X	X		<u>Dive</u>	<u>Thru</u>
(Everybody doing the Right and Left Thru-----)						
<u>Square</u>	<u>Thru</u>	$\frac{3}{4}$				
(Dive Thru-----) (Heads Doing the Square Thru-----)						
<u>Left</u>	<u>Allemande</u>					
(Three Quarters-----) (All Doing the Left Allemande-----)						

If you started the music and said just the words written in above, counting silently for each dash (beat) that doesn't have a word, your call is correctly timed. Furthermore, a group of dancers familiar with all the calls will probably execute this action without hesitations. The dancers will also find that they hear each call just before they should start that part of the action. Any change in the number of beats between the end of one call and the end of the next call results in a timing error.

For instance, in line 3 of the diagram, if the words "right and left thru" are moved to fall on beats 3 and 4 of that phrase (marked with X) without any other changes, then that call is two beats late. This means that dancers would finish the square thru and have to wait two beats before they could start the next action (the right and left thru). Then, before they could complete the right and left thru, the call to dive thru would come to them two beats early. Most dancers hearing a call two beats before they are ready to start the action will hurry, short-cutting the previous action, because

they are afraid of being left behind.

It is important to notice that the change of position for the call did not change the total amount of time allowed for the whole sequence, but it still made the timing (and the dancing) start and stop. In effect, we forced the dancers to waste two beats and this reduced the time they had to complete the remainder of the action. If they were to come out even at the Left Allemande, they had to steal (clip?) two steps off the Dive Thru and Square Thru three-quarters.

The trouble is just as serious if we move the same call two (or more) beats closer to the Square Thru (beats 7 or 8 of the preceding phrase as marked by "O"). Then the dancers start to rush when they hear the right and left thru call and about the time they get speeded up they have to wait because the next call (Dive thru) has not been given yet. Worse still is that the Dive Thru call is then often given only two beats after the Right and Left thru and the dancer is now four beats behind and really rushing.

To Be Continued Next Month

CALLER-LEADER DIRECTORY

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

Cecil Albery
3651 Kitzmiller Rd.
New Albany, Ohio 43054
Traveling Fri. & Sat., East & North

Perry Bergh (605-758-2427)
Rt. 1
Florence, South Dakota 57235
Any time - Any where!

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

Mal "Yikes" Cameron
RFD 1, Box 97A
Deerfield, N.H. 03037
The Square Dance Calling D.J.

Jim Cholmondeley
P.O. Box 3146
Ft. Sill, OK 73501
Traveling Weekends & Holidays

Dale S. Eddy
110 Sunset Lane
Marietta, Ohio 45750
Traveling Full Time

Dave & Shirley Fleck
3444 Orchard Trail Drive
Toledo, Ohio 43606
Offering rounds for dancing pleasure!

Ed Fraidenburg
1916 Poseyville Rd., Rt. 10
Midland, Michigan 48640
Now Traveling Full Time

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 37
East Hampton, CT 06424
NOW booking for 75-76!

Bob Holup
1237 South 5th St.
Wausau, Wis. 54401
Lower Mich., Ohio, Ind., Ill. - Fall of 1975



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

Randy Page
341½ E. Market Street
Tiffin, Ohio 44883
Call Randy, he's handy!

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

Rip Risky (517-339-2946)
1852 Lyndhurst Way
Haslett, Michigan 48840
Calling Designed with Dancing in Mind

Shag Ulen (614-384-3222)
Box 92
Wellston, Ohio 45692
Hash or Song, You Can't Go Wrong!

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

Web Witter
2904 Northeast Dr.
Austin, Texas 78723
Need dates, East: Oct., Nov., 1974

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
75-77 Calendar Available - Vinyl Cover



SQUARE PAIR



THE TRUE STORY OF THE NUN
AND THE MOTORCYCLIST
AND HOW SQUARE DANCING
BROUGHT THEM TOGETHER.....

by Kathy Frederick
Ray City, Georgia

My name is Kathy and my husband is Jim Frederick. We have been dancing together for over five years, and our lives together began at a square dance.

After graduating from a square dance class at Gateway Spaceswingers of San Antonio in April 1968, I joined the club. Shortly after that, I joined the Yellowrockers at Kelly Air Force Base. I had danced with Yellowrockers for a year and was club treasurer when the club ran a new class at the Kelly NCO Club.

It happened that Jim stopped there while out riding his motorcycle. He was an Air Force staff sergeant stationed at Kelly and president of the Texas Travelers, a large motorcycle club. His fourteen years of service life combined with his cycle riding had taken him to every state and twenty-seven foreign countries. He had played every kind of sport, taken part in almost every kind of social activity and event, eaten every kind of food, and danced every kind of dance.

Gene and Shirley Holtgrewe, friends

of Jim's and officers of the square dance club at the time, saw him sitting there in his levis and leather jacket, helmet on the seat next to him. After a little coaxing, Jim came back to "watch" the next class, but of course it didn't stop there. He saw square dancing as a new challenge, something to end his boredom. It wasn't long before the square dance matchmakers were at work and I heard about this single sergeant who was in the new class and needed a partner.

I wasn't outgoing and was still a little bit afraid of men. It had only been two years since I had left the convent. After the eighth grade, I had gone to the Aspirancy, a preparatory school for girls who want to become Sisters of Divine Providence. For six years I lived in the community there, with outside contacts restricted to family and close friends. I had never even had a date.

It had taken all the courage I had to join the square dance class advertised in the Kelly AFB Daily Bulletin. I had no idea what I was getting into, since I

didn't know anyone who square danced, but it sounded like fun and a good way to meet people.

Someone must have told Jim about me, too, and he showed up at the next club dance. Before long, I noticed that whatever square I was in, Jim was sitting in the nearest chair, and his big blue eyes followed every move I made. No matter how much I tried to avoid him, I found it impossible.

Chuck Bryant, our caller, called me over and introduced me to Jim. No, it wasn't love at first sight, but I did start going to classes so he would have a partner. When the class members started to dance with the club, I danced with him. I even met him at several special dances, but I would not ride with him. He accused me of doing everything in the books to keep him from getting to know me, and he was right. After all, he was thirty and I was only twenty-one. He was a Baptist and I was a Catholic. He was an avid motorcycle rider and I had been home from the convent only two years.

I thought my problems were over when he had to go to Georgia for an Air Force school just before his square dance class graduated, but strangely I found myself missing him and counting the dances until he would be back. We wrote letters and he called from Georgia, and between the two, we began to forget about the age difference and the

opposite backgrounds — I guess you could say we fell in love. The first dance after Jim returned, we announced our engagement.

Then we really began to find out how much a part square dancing had played in bringing us together. Circle-n-Star Club, which we had joined, planned a big square dance and wedding shower, with many of our friends there with gifts to get us started. On our wedding day, September 20, 1969, we were happy to see a great number of our square dancing friends at the wedding and reception.

That was five years ago, and we have two beautiful boys now, Scooter and Johnny. In August of 1972, we were called away from our square dancing friends in San Antonio to serve a tour of duty in Puerto Rico. Although there was no caller, the Tropical Twirlers there danced weekly to records. When the base closed in 1973, we had to terminate the club, but now those dancers are dancing all over the world.

We moved to Moody AFB, Georgia, and after a few weeks, joined Belles and Beaux Club of Valdosta, with Bob Bennett as caller. We also round dance now, something we have wanted to do for a long time.

Square dancing is a melting pot of all kinds of people from varied backgrounds. Many of them have never danced before. Can it change your life? It sure did mine. Happy dancing!

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

Teaching the Two Step



by Lew & Laura Wiffen
from the "Round Dancer"
Tucson, Arizona

INTRODUCTION

Here we're going to concentrate on some specific techniques that can be used to teach the various two-step basics. It is important for the leader to put himself "in the beginner's shoes" — try to remember that round dancing is completely new to them, including the terminology.

TWO-STEP FOOTWORK

New round dancers will benefit from spending a little time on proper footwork when they are introduced to their first mixer. This should be reviewed once or twice in subsequent lessons because they will tend to forget footwork details when they are concentrating on learning the basic steps.

The important points to cover regarding two-step footwork are:

(a) always start with the man's left foot and the lady's right unless told otherwise.

(b) lead with the ball of the foot (not with the heel as in a normal walking step).

(c) glide the ball of the foot along the floor, letting the heel touch the floor at the completion of the step.

(d) keep the feet close together — have them practice this in closed position with the man doing a forward two-step and the woman backing up. It takes a little time for some to become confident that they will not step on their partner's feet (hence they tend to "waddle" with the feet spread apart).

BASICS

SIDWARD TWO-STEP

*SIDE, CLOSE, SIDE, TOUCH;
SIDE, CLOSE, SIDE, TOUCH;*

Step to the side with the man's left foot, close the right beside the left, step to the side with the man's left foot, touch the right beside the left; repeat opposite direction starting with the man's right foot;

This is the easiest two-step basic to start with, for two reasons: — it can be done in a circle with all joining hands, so that the better dancers help those who are having difficulty (all start on the left foot in this case). — the side-ward direction dictates which foot each measure starts on.

Be sure to emphasize at this point the difference between a "CLOSE" and a "TOUCH". Since the "CLOSE" is a complete change of weight, the opposite foot is free to start the next step; the "TOUCH" does not take weight and therefore the same foot starts the next step. It is important for the dancers to understand this before they progress to more difficult basics.

FORWARD TWO-STEP

*STEP, CLOSE, STEP,;; STEP,
CLOSE, STEP,;;*

Step forward with the man's left foot, close the right beside the left, step forward with the man's left foot, hold for one beat; repeat starting with man's right foot;

The important point here is that there is a change of weight from one foot to the other on each of the first three beats of the four-beat measure. The fourth beat is a "hold".

BOX

*SIDE, CLOSE, FWD,;; SIDE,
CLOSE, BACK,;;*

Step to the side with the man's left foot, close the right beside the left, step forward with the man's left foot, bring the right foot up towards the left but do not change weight on the fourth beat; step to the side with the man's right foot, close the left beside the right, step back with the man's right, "hold" for fourth beat of the measure.

The same principle of changing weight on the first three beats applies here but on the fourth beat the right foot is drawn up beside the left (without changing weight) before starting the next measure with the side step to the right. Get the dancers to "picture" a box figure being traced on the floor as they do this.

SCISSORS

SIDE, CLOSE, CROSS,; SIDE, CLOSE, CROSS,;

Step to the side with the man's left foot, close the right beside the left, cross the left in front of the right foot, hold for one count; repeat opposite direction starting with the man's right foot. A "helpful hint" here is to turn on the diagonal on the first two steps (SIDE, CLOSE) then the cross step is just a forward step (for the man). This makes the basic easier to do and more attractive to watch. The scissors can be done with the following variations:

Open-facing position — both cross in front. (Man's left hand lady's right joined in first measure — opposite for second measure.) The SIDE, CLOSE is done turning to face diagonally towards reverse line of dance on the first measure and towards line of dance for the second, then both step forward.

Loose-closed position — both cross in front. Same as *open-facing position* without opening up to change hands.

Closed position — man crosses in front, woman crosses in back. Man and woman each turning to face diagonally to his/her own right on the first two steps (SIDE, CLOSE) in the first measure. Man facing towards reverse, woman towards line of dance (opposite in the

second measure). The man steps forward on the third beat of each measure, woman steps back — this requires a lot of repeated drill for the girl to get used to "pulling" the foot back instead of crossing in front — get the girls to try their part without the men.

Progressive scissors — man crosses in front, woman crosses in back. Same as *closed position* except that the side-ward step is very short and the cross step is long to give forward progression.

SIX-STEP HITCH

FORWARD, CLOSE, BACK,; BACK, CLOSE, FORWARD,;

Step forward with man's left foot, close right beside left, step back on man's left foot, hold for one beat; step back with man's right, close left beside right, step forward with man's right foot, hold for one beat;

The hitch should be done first in open position, then semi-closed, and finally in closed position (in order of difficulty). In each case, the dancer should imagine a line at the point where the hitch is started — on the first two steps he steps ahead of the line, on the third step he returns to the line. On the fourth and fifth steps he steps behind the line, returning to the line on the last step.

FOUR-STEP HITCH

FWD, CLOSE, BACK, CLOSE,;
Step forward with the man's left foot, close right beside the left, step back on the man's left foot, close right beside the left;

This appears to be faster than the six-count hitch but the only difference is a "close" on the fourth beat instead of a "hold". In a workshop drill the four-count hitch should be followed by a WALK, — ,2, — ;

FOUR-STEP GRAPEVINE

SIDE, BEHIND, SIDE, FRONT,;
Step to the side with the man's left foot, cross man's right foot behind the left, step to the side with the man's left foot, cross the right foot in front of the left;

In loose butterfly or closed position, the woman starts on the opposite foot,

Continued on Page 78



Folk Fun at Oglebay Park

by Marian Clover

Canton, Ohio

"Square dancing is the American folk dance," says Jim Tait, a Detroit caller. If the Oglebay Folk Dance campers needed an excuse to form a square over Memorial Day week-end, we had one!

"Our American dances are the result of the early pioneers who Americanized the English and French quadrilles and contras."

The Oglebay site is a particularly apt place to talk about the background of square dancing. From the porch of the rustic dance hall overlooking the West Virginia hills, you wouldn't be surprised to see a settler in leather britches coming over the ridge.

The log building is divided into a dancing area with benches along the sides and an eating section set up with picnic tables. The committee from Wheeling spruced up the room with streamers of painted flowers.

"I hope they don't ever change Oglebay," says Jim. "It's so 'folk.' I first came here in 1964 and I've been back five times since. It's a great place to dance. Both square and folk are such good forms of recreation because they give you a common ground to socialize."

Jim started with a teen dance club in Livonia, Michigan and after dancing for a while he got the itch to try calling. Then he kept learning more calls so they could do more of the dances. Eight of them formed a square they took to parties and he learned more maneuvers from his association with the Detroit Promenaders.

"I met my wife Pat at a square dance. In fact we had square dancing at our

reception! It was a very formal wedding but both of our parents like it and so do a lot of our friends. In fact, Pat caught her veil on a 'Dive Thru!'"

Most of Jim's work is in the Detroit area. "One of my most rewarding experiences was teaching one hundred and twenty American Field Service foreign exchange students who came for a week-end at Dearborn Village. Not only did we have language problems but the steps were unfamiliar. It didn't take long until we were getting along fine."

Jim always teaches the maneuvers in patter formation, and then adds the music.

"It seems to help people remember the dance if they learn the steps as they'll be hearing it again."

He and Pat have worked up a dozen singing calls — "Love In The Country," "Snowbird," and other numbers.

"It's a kind of a novelty among callers and the dancers enjoy our duets."

"A lot of the work Pat and I do is for family groups, where we need a program to appeal to varied ages. I put together a white-face clown act, transforming myself into Professor Bloono, with a walrus moustache, tails, derby, vest and spats. He is really a professor of balloonology."

Of what? Jim demonstrates, turning balloons into flowers, insects and other creatures with a deft twist.

Jim dusted off his magician's kit eight years ago and the Professor performs with trick rope, coins and cards.

"Don't applaud, throw money — I need it for my tricks," he tells his audience.

Professor Bloono is a flip character

but the man behind the disguise is a serious teacher who keeps his dancers happy while they're being instructed. Everyone who attends the Oglebay camp can leave with a syllabus of Jim's dances, and take them back to their local groups.

One of the advantages of Oglebay is the "spring" floor of the dancing area. There is no concrete foundation, so the floor "gives" with pounding feet. The fatigue factor is lessened and it's common for dancers to keep up the pace until the door is locked behind them. Then they continue on the grass in bare feet!

Accommodations are dormitory-style and the hearty meals are served via a cafeteria line. Evening party-review sessions are free but morning and afternoon instruction of three and four-hour duration is \$1.50. Altogether, if you arrive at 6 p.m. Friday evening you can dance (with a few hours off for sleeping and eating) until Monday lunch. All for \$41.00, part

time pro-rated.

The May 1974 program included lessons from Eugenia Popescu-Judet, currently a visiting professor with the Duquesne University Tamburitzans. Madame Judetz taught us Romanian dances like "Husacana" and "Cirleandra". One of them, "Doiul" has twenty different figures, but we'd need another week-end to learn all the maneuvers!

Dress was optional. Some of the regulars wore costumes they brought back from Bavaria, or embroidered lederhosen or Greek knit dresses, skirts from Guatemala or Seminole Indian patchwork outfits. But just as many wore blue jeans, T-shirts and bare feet.

It all added to the fun and excitement of the four days. Folk Dance Camp will be held over Labor Day week-end, and next year it will celebrate its thirty-fifth year.

Some of the original teachers will be back, so put on your dancing shoes (or come barefoot) and join us.

Extra!

*Northwest Callers Association
announce the publication of a monthly*

WORKSHOP BULLETIN

\$10.00/year

including the breakdown of new singing calls. All Square Dance Calls Workshopped.

*Also — the NEW and GREATEST edition of a
GUIDE FOR TEACHING SQUARE DANCE*

Especially helpful in teaching that "first" class

114 basics with descriptions and calls

Rounds and Mixers with cue sheets

You can add material as you like — Tough vinyl cover — 3-hole looseleaf
Special section on Hexagon, Progressive, Tandem Squares plus Tea-cup Chain

**WRITE: NORTHWEST CALLERS ASSOCIATION
P.O. Box 25104 Portland, Oregon 97225**

**ONLY \$12.50 plus .50
for mailing and handling.**

Clinton

ANNOUNCES ...



The "SMALLEST AND LIGHTEST"

The most powerful sound system of its size, the Clinton "MIDGET" has an output equal to that of larger systems rated to 200 watts. This powerful portable system offers the professional and club caller the utmost in convenience, with the clearest voice and most faithful music reproduction available.



COMPACT – Dimensions 13½ x 11 x 6½

LIGHTWEIGHT – only 18 pounds

POWERFUL – Enough power for the largest halls. Will drive two XP-90L sound columns, available as accessories.

CONVENIENT "touch" controls allow the caller to watch dancers.

CONTINUOUSLY VARIABLE speed control.

SKIP-PROOF floating turntable

BUILT-IN STROBE

OUTSTANDING voice clarity and music reproduction.

FULL PRICE – \$469.00

Other systems from \$395.00

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

Shipping charge extra. Write for "Package" prices.

Also order from B-ENT LINES, 216 Williams St., Huron, O. Ph. 419-433-2188



Square Dance couples in action at performance for the Queen of Iran.

Fit for a

Dancing



Caller Jim Johnson is presented to Her Imperial Majesty Farah Pahlavi.

Pauline Grimm is presented to the Queen of Iran.



Queen



Every lady who square dances may feel like a princess in her billowing petticoats, but not many ever have the chance to dance before a queen. Dancers in Iran performed last June in a benefit performance at which Her Imperial Majesty Farah Pahlevi was present as the honored guest.

The Children's Convalescent Home in Tehran is situated on 5000 square meters of land donated by the Empress or Shabbanou of Iran. The home cares for 50 children from needy families, and it is hoped to double this figure. To raise funds for this project, the International Women's Club of Iran staged a gala dinner and a program of national dances from many countries.

Jane Crane, in a newspaper write-up, described the US contribution: "The ladies in full skirts bouncing over a great many petticoats and frilly knickers are led through "The Grand Colonel Spin" by their cowboy-shirted partners while a caller guides

them."

Caller Jim Johnson, who calls for the only club in Iran at present, describes the dancing there: "On February first, there was one square of dancers; at the present time, there are thirty-six very active couples. It is a small club, and like all clubs overseas, we have a rotation-back-home problem. There is only one club at present, although I am helping another person who has never called before, form one about 350 miles south of here, at Shiraz.

"We have three squares of teenagers in class who will finish in about three weeks, so if you know anyone who wants to call or learn how, send him over. There is a demand for one or more."

Jim, like many other callers state-side, became a caller when the current club caller left the club without a dance leader. Jim had a little calling experience, so he was elected to be the replacement.

Jim Johnson puts the dancers through their paces at gala benefit.



GRENN

P.O. BOX 216
BATH, OHIO 44210



GR-301 PLASTIC SLEEVES



GR-502 GR-501 GR-503

GR-102 RECORD & MIKE CARRYING CASE
Rugged construction combined with elegant appearance. Holds 120 45rpm records. Will not sag under full load of records. Compartment in lid provides safe carrying space for mike plus cord or remote volume control. List \$25.00
Weight 6 lbs.

GR-201 SET OF DIVIDERS & INDEX CARD
Set includes 60 dividers for 45rpm records and 2 index cards.

Weight 1 lb. List \$1.60

GR-301 PLASTIC SLEEVES for 45rpm records
Heavy gauge, transparent polyethylene sleeves. 25 sleeves weight 1 lb. List 15¢ each

GR-401 Self-sealing MAILING ENVELOPES for 45rpm records
50 envelopes weight 1½ lbs. Price 5¢ each

GR-501 8 ft. adjustable STAND for P.A. SPEAKERS
Speaker cases can be screwed to metal flange at top of stand.

Weight approx. 12 lbs. (2 cartons)—List \$25.00

GR-502 ADAPTER, for mounting closed-back speakers on GR-501 stand
Weight ¼ lb. List \$2.50

GR-503 Heavy Duty STAND for speakers weighing 30 lbs. or more.

(Shipment by U.P.S. or truck only)
Weight 16 lbs. List \$35.00



GR-102 RECORD & MIKE CARRYING CASE



GRENN

GR 14201

SOFT SHOE FOR TWO

by Con & Sue Gniewek

THERE OUGHT TO BE

by Joe & Es Turner

GR 14202

SATIN DOLL

by Bud & Shirley Parrott

LADY BE GOOD

by Fred Lawler

TOP

TOP 25304

SUNSHINE FEELING

Flip Square by Reath Blickenderfer

FTC

(Full-Time Caller)

FTC 32002

I'VE LOVED YOU ALL

OVER THE WORLD

Flip Square by Harry Tucciaroni

Twelgrenn

(Dealers Only)

We stock the EDCOR wireless mike:

PM-4 Lavalier Mike

ST-3 Tuner



Capezio® takes to Folk & Square

Men and women have been folk and square dancing in Capezios for a long time. We take pride in this tradition and in the footwear we make for these dancers.

Here, one of our most popular shoes, the U-Shell Buckle Strap: leather upper, elk sole and $\frac{5}{8}$ " leather heel with non-skid wafer Neolite® lift.

For your copy of our brochure featuring footwear for folk and square dance, just write to us at the address below.



Capezio's
been dancing
since 1887.



For nearest dealer, write: Capezio Ballet Makers, Dept. SQ,
543 West 43rd St., New York, N.Y. 10036.
Footwear/Legwear/Bodywear for Dance/Theatre/Recreation

♣ A <h1 style="font-size: 2em; margin: 0;">Best</h1> A ♣	♣ K <h1 style="font-size: 2em; margin: 0;">Club</h1> K ♣	♣ Q <h1 style="font-size: 2em; margin: 0;">Trick</h1> Q ♣
--	--	---



**MACK &
MAVIS**



**LOIS
KEITH**

Mack Pipkin of Raleigh, North Carolina, calls for three clubs in that city and one in Chapel Hill. He and his wife, Mavis, have interested many in square dancing and introduced them to camping as well.

Mack's dancers wanted to show their appreciation and decided upon a fan club badge to be presented at a fan club dance. Mack "volunteered" to call a benefit dance, which got him to the dance hall without suspecting anything. Each of the clubs brought refreshments. Lois Keith, who with her husband S.J., did much of the organizing of the event, made a banner and baked a cake to match the fan club badge. At 9 p.m. Mack was called to the phone outside. A red carpet was rolled from the door to the caller's stand. Mavis was instructed to keep Mack at the door if the phone call was too short. Then Mavis was escorted through the hall by Junior Cox, and Lee escorted Mack. Wayne Cox followed with the badge on a pillow.

The fan club badge was no longer a secret. S. J. Keith presented the first badge to Mavis, and Mack pinned it on. The fan club banner was presented to both the Pipkins. The other 199 (200 were ordered) badges were distributed, and more had to be ordered since there were about five hundred dancers and spectators present.

As a surprise to Mavis, a scrapbook was compiled with the histories and pictures of the clubs. Drawings of the club banners were used to separate the sections. Snapshots of club members were included and that night each couple wrote a message beside the pictures. There was also a special Guest List for all who attended.

The fan club banner will move from club to club when captured by a set all wearing fan club badges at the dance. This will promote visitation among the local clubs.

The Keiths "enjoyed planning and working to make this the great success it was," and they provided a pleasant experience that Mack and Mavis Pipkin will not soon forget!

FEEDBACK

I note with regret that the September issue came out strongly in favor of palms up. However, since you say you will print letters both pro and con on the subject, I submit my article as a "con" reply, as follows:

Fewer Mistakes

It is much easier to control another person if you have them by a forearm. If you only have someone by a palm, it is very difficult to control them if they are unsure of a call or are going wrong.

Palms up raises the center of gravity of two people doing a call. This increases the possibility of someone going wrong during the call, even though they may know the call. Palm grips tend to spread out the set, causing people to drift and not hold position as well. A forearm grip locks people together and keeps the set tighter and more precise, thereby reducing the likelihood of mistakes.

Taking two squares of identical ability, squares that use palms up will usually break down more often than squares that use forearm grips; because in the former the dancers will tend to drift out of position and a hand hold offers no means of correcting this. Forearm grips provide the leverage necessary to execute calls well.

Smoother Dancing

Forearm grips keep the dancers close and thus the calls are done more smoothly. Dancing becomes ragged when dancers get too far apart, as often happens when using palms up.

Some callers advocate palms up in the belief that this makes for prettier dancing. But the opposite results. When calls are not done precisely because of lack of holding surface, the figures do not look pretty. When people break down the square because someone else cannot control them with only a palm hold, is this pretty?

Dancing looks pretty if it is done smoothly and precisely. Forearm grips help improve the smoothness and preciseness of dancing.

Forearm Grips Help New Dancers

It is ironic that as dancers improve over the years and become more accomplished in terms of dancing ability, many who were not taught to use forearm grips begin to do so, recognizing that this is best. Yet it is the new dancer who benefits most from forearm grips; new dancers are unsure of many figures, and the strong control provided them by forearm grips increases the amount of material they can do and thus builds their confidence.

So callers would be doing their new dancers a favor by teaching them to dance this way from the beginning.

From Ocean Waves

Some callers try to justify palms up because they say this makes it easier to do calls in an ocean wave. Granted, an ocean wave "balance" is better done with palms up than a forearm grip; if a caller says, "Make an ocean wave and balance," it should be done with palms up. But a balance is not a turning motion, and it is for turning motions that forearm grips are best. After an ocean wave balance, if the caller were to give a turning call, such as swing thru or spin the top, these should be done with a forearm grip; one can easily slide up to a forearm grip to start the call if the balance has been done properly. Dancers who do not do a balance properly may find difficulty in obtaining a forearm grip for the initial half turn by the right, but they have no problem in using a forearm grip for the turn by the left.

Some callers use a "balance" call as a separator between a series of other wave calls. This is awkward, because a balance involves a reversal of body

Continued on Page 37

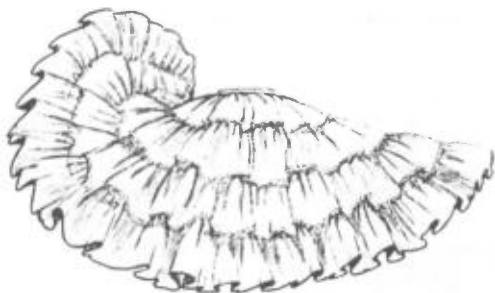
Jacques' Originals

CUSTOM MADE SQUARE DANCE APPAREL

P.O. Box 8134 CORPUS CHRISTI, TEXAS 78412 Phone: 512/853/3931

For a Petticoat that really *STANDS OUT* in a crowd –
Insist on a JACQUE'S ORIGINAL!

*See what a difference 100% nylon marquisette makes
in the way you look and feel*



FEATURING
Cotton Batiste Top
Four Full Tiers
Prompt Delivery
Satisfaction Guaranteed

FIVE YEARS OF CONTINUOUS FULL-TIME OPERATION AND THOUSANDS UPON THOUSANDS OF PETTICOATS WORN BY DANCERS COAST TO COAST – THIS IS OUR BEST TESTIMONIAL.

When ordering, measure 1" shorter than skirt length. State waist size.

30 yard sweep \$12.95

50 yard sweep \$16.95

Pettipants – Fashioned of the finest batiste, frosted with row upon row of nylon lace, add the finishing touch to your Square Dance Wardrobe.

Mid-thigh \$ 7.00

Knee-length \$ 7.50

Complete color range available – Indicate Small, Medium, Large

Add \$1.15 each'on petticoats and 50¢ each on pettipants to cover shipping and handling. Texas residents add 5% sales tax.

SAVINGS – \$1.00 discount each on orders of 6 or more.

Manufactured by Square Dancers for Square Dancers!

Dealers Nationwide – – – – – Inquiries Invited

Home Industries



THE RADERS

\$17.50 16" x 13"
 Please PRINT name desired —
 lettered on both sides.

Tastefully adorn your home, and at the same time identify yourselves to all as "square dancers." Crown your roof with a beautifully wrought weathervane, and personalize your lamp post or mail box with an appropriately lettered sign, topped with an attractive couple doing a right arm swing.

All are custom cast in aluminum and finished in long-life flat black enamel.



WEATHERVANE
 27" x 32"
 \$25.00

ACT NOW!
 Pre-paid
 Check or Money Order

hOME **i**NDUSTRIES
 331 Athens St.
 Jackson, Ohio 45640



THE STINSONS

\$19.50 15" x 15"
 Please PRINT name desired—
 lettered on both sides.

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.

To all square dancers everywhere, be it known that you benefit from any activity in direct proportion to what you put into it. Being a woman is a very rewarding experience if the woman expresses humor, understanding, a little know-how, and shows a willingness to have a good time. If she does all these things gracefully, her husband (or partner, if she is a solo), will have a good time too. Of course, it goes without saying that a woman is a compliment to her partner, so if she thinks "pretty," she will act pretty, and if she acts pretty, she will be beautiful . . .

And now to pick on the fellows. We ladies know you want to be the most desired among men. What's the magic formula? Just two words: one is "smooth" and the other is "smile." These two words seem to reflect one's whole attitude toward partner and toward square dancing in general. A smooth dancer does not push pull, stomp or twist. He just sails along with the music and smiles, smiles, smiles (even if it kills him). When you twirl the girl, men, make sure that she isn't off balance, or stuck to the floor. Be sure that the swing leaves her facing in

the right direction. Hold on firmly, but don't pull her arm off (she needs it later on for the next fellow). Adjust to the size of your partner. Ladies enjoy swinging when there is time for it and it can be done in a comfortable manner. Relax and swing with the beat of the music.

Remember, a ball should be bounced but a dancer should glide. I think I remember hearing that a long time ago when I was just a little shaver. I believe it was Marie Armstrong who said that a man who remembers first that he is a gentleman and second that he is a square dancer will always be a desirable partner.

In closing we leave you with this thought: Do the best people square dance or does square dancing make the best people? I think it lies somewhere in between: square dancing brings out the best in almost everyone, most of the time.

*Katie Sollers
from "Happy Tracks," Wichita, Kansas*



1975 PROMENADE HALL CALLERS COLLEGE

featuring **DICK & ARDY JONES**
JOHN & CHARLOTTE DAVIS

PROMENADE HALL
MERRILLVILLE, IN.

July 13-18
August 3-8
August 11-14
(Alumni)

POCONO, PA.
April 6-11

RAINBOW LAKE,
NORTH CAROLINA
Aug. 24-29

For information, write PHCC, 6336 Cleveland
Merrillville, Indiana 46410. (219-980-3065)

FOR SALE:

Ranch Record Business

Stock of 6800 Records
Selling because of Moving



RANCH RECORDS

ROUND & SQUARE

HARRY & MARY ANN SUMNEY

1323 ORLANDO DRIVE · FORT WAYNE, IND
PHONE 489-5868

FOR CALLERS, DANCERS, EVERYONE—

Custom Tailoring

AT ITS BEST.....

SUITS, SPORT COATS, AND PANTS,
CUSTOM CUT AND MADE FOR YOU
AT DIRECT-BY-MAIL PRICES. A
UNIQUE EXPERIENCE IN HAVING
FINE QUALITY FABRICS
TAILORED TO YOUR INDIVIDUAL
TASTE. SPECIALIZING IN WESTERN
MODELS, MOD WESTERN AND BUSINESS,
PRICES BEGIN AT \$118.50 TO \$123.50.
(WESTERN CUT WITH YOKES \$6.00 MORE)
SAVE!! WEAR TAILORED CLOTHES BY

"TEX" BROWNLEE

FOR FREE SAMPLES OF
FABRICS AND STYLES,
WRITE:

TEX BROWNLEE CUSTOM TAILORS
P.O. BOX 1189
KNOXVILLE, TENN. 37901





Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO – OCTOBER 1949

Even the most time honored figures in square dancing have undergone changes and adulterations through the years. Emmette Wallace traces for us the history of the call, "Honors." Most colonial quadrilles started with "Address partners, address corners," a direction for the dancers to salute or bow. Somewhere down the years this call changed to "Honor," and in most places the bow and curtsy were used. The terms "salute," "address," and "honor" were used interchangeably in most areas. The lady's curtsy was almost universal, but the man's bow ranged from a nod to an elaborate bow with clicking heels and all the trimmings. Some misinformed dancers interpreted "salute" militarily, and delivered a snappy hand to forehead motion. Originally used only as an introduction, "honor" began to be used as an ending and to be directed to the opposite or even the audience. However, Emmette asks, "Has anyone ever heard 'Honor your right-hand lady?' I see no reason why the poor girl should be slighted."

Herman Silva reports on a successful community project led by Michigan State College students, in which square dancing proved to be the magic ingredient. Working with a group of youth from an area in transition from rural to urban without the social organizations of either, the student leaders finally hit on square dancing to fill the vacuum and reach the youngsters. The regulation of the dances led to the formation of an organization and activities flourished. Picnics and parties led to art classes and sports

teams, all organized by the young people themselves. A potential danger area for juvenile delinquency and discontent turned into a model for the adults to follow, and a reaction of community spirit developed gradually. After two years, the responsibility for the project was handed back to the community to take or leave. With the square dance as a beginning, the start toward community improvement had been made.

10 YEARS AGO – OCTOBER 1964

"For best results, check the choreography," says Ruth Stillion of Arcata, California. In judging the quality of the many dances offered in today's square dance market, she cautions, "Be critical, buy carefully, and always check the choreography." She gives this handy check list:

Check the music: 1. Good melody; 2. Pleasing to hear; 3. Steady beat; 4. Danceable; and 5. Theme.

Check the dance routine: 1. Good mileage; 2. Interesting route; 3. Frequent partner change; 4. Smooth flow; 5. Variety of information, and 6. Types of basics (solo, hand clasp, slight and close physical contact).

Check the wording: 1. Adequate instructions; 2. Proper timing; 3. Rhythm; 4. Meter, and 5. Theme.

Do you ladies think the way you dress for a square dance is unimportant? "Not so," says Nita Smith of College Station, Texas, as she introduces the new fashions for 1964. "Rather," she says, "the ladies in the square add the touch of color, style, and excitement that makes our dancing evening the social occasion for all."

Dancing Tips

by Harold & Lill Bausch

In the past, square dancing picked up when money got tight. Probably, because it was an inexpensive hobby. This is fine, and with inflation going wild now, people are starting to watch their money a bit more closely. I hope we have an upsurge in new square and round dancers as a result.

There is a caution I wish to issue, and that is not to downgrade square dancing by calling it "cheap entertainment." Don't try to give square dancing away, for people do not value what comes too cheaply. Think a bit about things you purchase, new clothes, for example; you take care of and value the ones for which you paid a good price, the cheaper clothes you might neglect and not value. The idea that you pay for quality, and get what you pay for, might just apply to square dancing.

We know that costs have gone up for our clubs and it is foolish to think that clubs can hold their charges for dancing at the price they had several years ago. Any club that tries to do this might suddenly find themselves in financial trouble. Perhaps we should try to raise our hobby to a little higher plane, make it more valuable, a bit more difficult to get into, maybe. More people might want to join if they thought they were accomplishing something by doing so.

Callers' expenses have gone up tremendously: records about double what they were, equipment up considerably, travel costs much higher. It should be easy to see why callers have to charge more. Hall rents have gone up in most areas, and in some areas it shocks you to see what the rents are. When it costs

a club over a hundred dollars each night for a regular club dance with their own regular caller, then you can see why a club needs money to operate. Hall rents vary from \$15 to \$75 a night. It is a lucky club that is still paying a low rent — and a very lucky club that has found a rent-free hall.

There are times when clubs would be wise to look for a smaller hall, not only to save money, but to bring the dancers closer together. When you have too much room, squares get too big and dancers work too hard; between tips the dancers spread out over a large space and lose the close contact that promotes visiting with each other and with their guests. I have seen clubs move to a large hall and thereby lose that close contact, and as a result guests started asking where their friendliness went!

What are clubs charging now? It varies quite a bit. You may find a club in a rural area where hall rent is low and callers' fees not too high, where the charge is still only \$1. per person an evening, but more often you will find the charges at \$1.50 to \$2. a person. When a caller has been brought in from a great distance for a special dance, the charges can be higher still, and understandably so.

I would ask you to think a bit of all that square dancing has done for you, the happiness it has brought, the new friends, and on and on with the good things, before you complain about a little higher cost now than what it was before.

FUN 'N SUN

Travel Trailer Park

RIO GRANDE VALLEY
SAN BENITO, TEXAS

Dance from November
to April

RAYMOND (Ray) SMITH, Resident Caller
Beginner, Intermediate and Advanced
Beginner Classes start NOW!

Write for brochures: Open Dance
Hank Stanley Once A Week
Fun 'N Sun
San Benito, Texas 1300 Full Hook-ups





EVERY CALLER SHOULD BE . . .

These lists of characteristics and qualities were compiled by three groups of callers from one of Cal Golden's callers colleges this summer:

Group 1

Flexibility
Friendly, outgoing personality.
Strong leadership; tact.
Good memory for names and faces.
Sensitivity
Enthusiasm
Knowledge of calling
Ability to give encouragement.

Group 2

Appearance
Good moral attitude
Friendliness
Good sense of humor
Patience
Pleasing voice
Good enunciation
Preparation

Group 3

Courtesy — he should not ignore any person.
Helpfulness — he should try to answer questions to the best of his ability. If he doesn't have the answer, he will find it and answer later.
Enjoyment — he should enjoy what he is doing and convey this to the dancers.
Honesty — if he sees the club is not greeting visitors or cleaning up after the dance, he should tell them.
Judgment — he should call to the level of the floor and show consideration for the different levels.
Humility — he should not be self-centered or big-headed.
Appreciation — he should let the club know he appreciates them.
Co-operation — he should co-operate with the club.

DRESS FOR THE DANCE

Now that square dance classes and workshops are in full swing, it is time to remind your dancers of the approved clothing and various courtesies of the dance. Here are tips from Will Orlich's book "How To Be A Smooth Square Dancer," (copies available from this magazine).

Western attire in the square dance world is THE "uniform" of the recreation. It is the one thing that marks the square dancer for what he is — a fun lover of the American folk dance wearing his or her "happy" clothes. To wear ordinary clothing in fad or not during the dance psychologically changes the atmosphere and attitude of the participants. The idea of square dancing is to forget everyday problems and situations. This includes dress, atmosphere, and attitude.

Men— Long sleeves of absorbent shirt material. Higher heeled shoes or boots to make you shuffle your feet. A tie to your liking in Western style. Trousers cut in cowboy fashion — makes you feel courteous.

Ladies— Full skirts with a petticoat to keep them from hanging like a fishmonger's wife's clothes. Fancy petti-pants for the big swirl and swing. Full dress for the big dances — skirts and blouses for the little ones. Flat, soft shoes for grace and comfort. Jewelry to your heart's content; you are at your prettiest.

Badges— For all, the mark of friendliness. You'd be surprised how many people don't know you. One's name is the sweetest word coming from another's lips — a common, instant bond of companionship, East, West, North or South.

Physical Hygiene— deodorants, breath purifiers, sweetness and courtesy personified. Save the drinks and spaghetti for after the dance.

Smile— It's most contagious, even if you're having a bad time. Frown and scowl at each other at home. This is fun time, a time to get rid of that everyday headache at least for a few hours of dancing recreation.

Continued on Page 58



MERRBACH

PRESENTS

* Flip instrumentals

BLUE STAR ALBUMS & TAPES

All Stereo Albums are now on 8-track Tapes also.

1025 - Marshall Flippo calls the 75 Basics - Plus 7 Extras

1026 - Square Dance Sounds, called by Jerry Helt & Johnny Wykoff

1027 - Introduction to Challenge Dancing, Album 1, Lee Kopman

1028 - Introduction to Challenge Dancing, Album 2, Lee Kopman

Albums 1 & 2 are \$7.95 ea., Tapes \$8.95

All other Albums \$6.95 + 28¢ post.; Tapes \$7.95 plus 18¢ post.

BLUE STAR SINGLES

1995 - Sing, Sing A Song, Caller: Johnny Wykoff*

1994 - Banjo Contra, Caller: Jerry Helt*

1993 - My Honey, Flip cued by Al Gordon (R/D)

1992 - It's A Sin To Tell A Lie, Caller: Marshall Flippo*

1991 - Chopsuey Polka, Flip cued by Charlie Proctor (R/D)

DANCE RANCH RELEASES

626 - I Think I'm Going To Make It All the Way, Caller: Frank Lane*

625 - Blue Ridge Mts. Turning Green, Caller: Ron Schneider*

BOGAN RELEASES

1260 - If You Love Me Let Me Know, Caller: Wayne Baldwin*

1259 - Never Again, Caller: Lem Gravelle*

1258 - When My Blue Moon Turns To Gold, Caller: Mike Sikorsky*

LORE RELEASES

1146 - Mama Don't Allow, Caller: Johnny Creel*

1145 - Ragged But Right, Caller: Stan Ruebell*

SWINGING SQUARE RELEASES

2368 - Bicycle Morning, Caller: Gary Mahnken*

2367 - Amarillo By Morning, Caller: Ken Oppentander*

ROCKING A RELEASES

1361 - Hee Haw Polka Square, Caller: Dave King*

SPECIAL NOTE: Blue Star Album 1021 is also on 8-track tape,
just released.

TITLE: Marshall Flippo Calls the Basic 50.

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

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, ocean wave
Fan the top, spin the top
Slide thru, boys run, scoot back
Fan the top, slide thru
Centers pass thru, swing thru three hands
Fan the top, right and left thru
Half square thru, trade by, star thru
Pass thru, wheel and deal
Centers zoom, new centers pass thru
Left allemande.....
Heads lead right and circle to a line
Pass thru, tag the line
Leads turn back, curlique, girls run
Star thru, trade by, spin the top
Step thru, tag the line, leads turn back
Curlique, boys run, right and left thru
Pass thru, tag the line, leads trade
Swing thru, boys run, pass thru
Tag the line, leads trade, swing thru
Boys run, square thru four hands
Trade by, circle four, sides break
To a line, crosstrail thru
Left allemande.....
Heads square thru four, swing thru
Boys run, tag the line
Leads turn back, curlique, boys run
Partner trade, tag the line
Leads turn back, curlique, boys run
Partner trade, wheel and deal
Left allemande.....
Heads square thru four, ocean wave
Fan the top, step thru
Wheel and deal, double pass thru
First couple left, next right
Ocean wave, fan the top
Right and left thru, left allemande.....
Heads square thru four, swing thru
Boys run, tag the line right
Fan the top, bend the line
Swing thru, girls run, men scoot back
Girls circulate, fan the top
Wheel and deal, star thru, trade by

Slide thru, crosstrail thru
Left allemande.....
Heads square thru four, curlique
Ends circulate, swing thru, boys run
Star thru, veer left, bend the line
Left allemande.....
Heads lead right and circle to a line
Pass thru, partner trade and $\frac{1}{4}$ more
Curlique, centers circulate
Swing thru, girls run, pass thru
Tag the line in, right and left thru
Pass thru, wheel and deal
Centers square thru $\frac{3}{4}$,
Left allemande.....
Heads square thru four, curlique
Ends circulate, centers trade
Boys run, slide thru, veer left
Couples circulate, bend the line
Crosstrail thru, left allemande.....
Heads lead right and circle to a line
Right and left thru, square thru four
Trade by, curlique, ends circulate
Centers trade, boys run, pass thru
Wheel and deal, centers zoom
Square thru $\frac{3}{4}$, left allemande.....
Heads flutter wheel, star thru
Pass thru, right and left thru
Two ladies chain, dive thru, pass thru
Swing thru, boys run, wheel and deal
Right and left thru, dive thru
Right and left thru, roll away half sashay
Zoom, left allemande.....
Heads square thru four, centers in
Cast off $\frac{3}{4}$, ends trade
All curlique, girls run
Double pass thru, U-turn back
Substitute, pass thru
Left allemande.....
Heads square thru four
Sides half sashay, centers in
Cast off $\frac{3}{4}$, ends trade, all star thru
Trade by, left allemande.....

Heads half sashay, square thru four
Centers in, cast off $\frac{3}{4}$, ends trade
Right and left thru, square thru four
Trade by, curlique, cast off $\frac{3}{4}$
Ends trade, right and left thru
Star thru, pass thru, men cross fold
Left allemande.....

Heads square thru four
Square thru $\frac{3}{4}$, trade by, curlique
Cast off $\frac{3}{4}$, right and left thru
Flutter wheel, square thru $\frac{3}{4}$
Trade by, curlique, cast off $\frac{3}{4}$
Right and left thru, flutter wheel
Pass thru, trade by
Left allemande.....

Heads square thru four, swing thru
Girls turn back, couples circulate
Boys run, swing thru, girls turn back
Couples circulate, boys cross run
Bend the line, star thru, trade by
Star thru, pass thru, wheel and deal
Square thru $\frac{3}{4}$, left allemande.....

Heads slide thru, curlique
Scoot back, boys run, curlique
Scoot back, boys run
Square thru $\frac{3}{4}$, left allemande.....

Heads right and left thru, slide thru
Curlique, circulate one place
Boys run, square thru four
Circle four to a line, slide thru
Curlique, scoot back, boys run
Right and left thru, pass thru
Wheel and deal, double pass thru
First couples left and next right
Slide thru, curlique, scoot back
Boys run, crosstrail thru
Left allemande.....

In the next three, you can Allemande
left anywhere you see a * :)

Heads slide thru, curlique
Scoot back, boys run, slide thru
Pass thru*, ocean wave, scoot back
Boys run, bend the line,
Right and left thru, slide thru*
Curlique, scoot back, boys run
Right and left thru, box the gnat
Same girl curlique, circulate two places
Boys run, left allemande.....

Heads slide thru, curlique
Circulate one place, boys run
Slide thru, pass thru*
Centers in, ends trade

All wheel and deal, girls square thru $\frac{3}{4}$
Star thru, circulate one place
Wheel and deal, left allemande.....

Heads right and left thru, slide thru
Curlique, circulate one, boys run
Square thru four, circle four to a line*
Slide thru, curlique, scoot back
Boys run, pass thru, wheel and deal
Double pass thru, first left, next right
Right and left thru, curlique
Circulate one, boys run*
Swing thru, box the gnat
Pass thru, U-turn back
Left swing thru, left allemande.....

Five easy pieces:

Sides right and left thru
Same ladies chain

Heads lead right and circle to a line
Pass thru, wheel and deal

Stand back to back, wheel and deal
(Repeat two more times from * to *)

Centers pass thru, everybody stand
Back to back, left allemande.....

Head ladies chain $\frac{3}{4}$, sides turn em
Roll away, pass thru, wheel and deal
Substitute, two ladies chain $\frac{3}{4}$
Heads turn em, then crosstrail thru
Left allemande.....

Head ladies chain $\frac{3}{4}$, sides turn em
Pass thru, wheel and deal,
Girls half square thru, circle three
Gents break left hand free, pass thru
Wheel and deal, girls half square thru
Circle three, gents break left hand free
Roll away half sashay
Everybody left allemande.....

Four ladies chain three-quarters
Heads lead right and circle to a line
Pass thru, ends fold, star thru
Centers fold, star thru, pass thru
Girls fold, star thru, bony fold
Left allemande.....

Head ladies chain
Heads lead right and circle to a line
Ends star thru, others pass thru
Go round one to a line
Pass thru, wheel and deal
Double pass thru, face the middle
Ends star thru, others pass thru
Go round one to a line, pass thru
Wheel and deal, double pass thru
Face the middle, pass thru, girls fold

Star thru, boys fold, star thru
Wheel and deal, double pass thru
First couple left and next right
Pass thru, bend the line, star thru
Flutter wheel, sweep a quarter,
Pass thru, bend the line, star thru
Left allemande.....

From the Pulse Poll:

SPIN CHAIN THE LINE

Heads lead right and circle to a line
Spin chain the line
Turn and left thru, flutter wheel
Dive thru, square thru three-quarters
Left allemande.....

FLIP BACK

Heads square thru four, swing thru
Flip back, boys run, right and left thru
Flutter wheel, sweep a quarter
Left allemande.....

TRADE THE WAVE

Heads square thru four, ocean wave
Trade the wave, girls cross fold
Right and left thru, ocean wave
Trade the wave, men cross fold
Left allemande.....

REMAKE THE THAR

Walk around the corner
Turn partner left and allemande thar
Remake the thar ($\frac{1}{4}$ - $\frac{1}{2}$ - $\frac{3}{4}$)
Slip the clutch, box the gnat
Change hands, left allemande.....

PUSH OPEN THE GATE

Heads square thru four, centers in
Push open the gate, pass thru
Trade by, left allemande.....

SPIN TAG THE GEARS

Heads star thru, pass thru, ocean wave
Spin tag the gears, swing thru, boys run
Wheel and deal, left allemande.....

FEEDBACK, Continued

flow. This does not make for smooth dancing. Admittedly a balance is necessary now and then for set orientation at the start of a wave figure, but a succession of subsequent balances does not make for smooth dancing.

*Ed Foote
Wexford, Pennsylvania*



FOURTEENTH ANNUAL MICHIGAN CONVENTION



COBO HALL DETROIT, MICHIGAN

NOVEMBER 1, 2, 1974

SINGIN SAM MITCHELL
JOHNNY DAVIS

JOHN & WANDA WINTER
plus talented Michigan Callers

SPONSORED BY THE MICHIGAN COUNCIL OF
SQUARE AND ROUND DANCE CLUBS, INC.

Friday 10:00 a.m. to 1:00 p.m. Rounds
1:00 p.m. to 11:00 p.m. All Levels
Saturday 10:00 a.m. to 11:00 p.m. All Levels

REGISTRATION
INFORMATION:
Fred & Fran Ries
1285 Hendrick
Muskegon, Michigan 49441

After Parties after 11:00 p.m. Friday and Saturday
at Sheraton-Cadillac



by Bob Howell

easy level



Here's a correction to Carol's Contra, as printed in the July issue. Measures 33-40 were incorrect and there was no progression in the contra as originally printed. Here is the corrected version:

CAROL'S CONTRA

by Carol Poehlein, Schaumburg, Illinois

RECORD: Nik Nik Label N-I-B, "Freddy's Theme"

DANCE: A triple minor contra; 1st, 4th, 7th, etc. crossed over and active.

To be called before the music begins: Actives do-sa-do the one below

Counts

1-8	- - - -	Same one right and left grand, go round six (Grand right and left with the threes on each side, go six hands round)
9-24	- - - -	- - - -
25-32	- - - -	Actives swing in the middle you do
33-40	- - Turn alone	Put her on the right, fours down
41-48	- - Cast off	- - come back
		And do-sa-do the new one below

LE BAL DE JUGON

This is a beauty submitted by Nancy and Lou Hyll of Dayton, Ohio. It is so simple, but such fun to dance.

RECORD: Disques VOGUE EPL. 7711

POSITION: Varsouvienne - couples facing LOD, same footwork for both.

- 1-2 L heel, L toe; L, R, L
With weight on right foot, touch left heel, touch left toe; turning to right individually, step on left, step on right, step on left.
- 3-4 R heel, R toe; R, L, R;
With weight on left foot, touch right heel, touch right toe; turning to left individually step on right, step on left, step on right.
- 5-16 Repeat measures 1-4 three more times (Total of four times).
- 17-23 Step, close, step, starting with left foot.
- 24-30 Step, close, step starting with right foot. (Slow two-step"-type steps.)

Repeat 12 more times ending with light stamp, stamp in place.

Entire dance repeated again.



page



Here's an old one, but a good patter call for a one-night stand.

ARKANSAS TRAVELER

One and three go forward and back
 Turn the opposite lady right on the inside track
 Back home to your own for a left arm whirl
 Go all the way around to the corner girl
 Turn that corner with a right elbow swing
 Then back to your own for a left arm fling
 And promenade your lady, go round the ring.
 (Repeat for sides)

A variation of the above goes as follows:

One and three promenade the outside ring
 Go all the way around, then home I sing
 Then lead right out to the right you go
 (Face the right hand couple.)
 And turn that lady with a right elbow
 All the way around and home you run
 Turn your own pretty miss by the left for fun
 Then corners all a right elbow
 And then swing mama with a left you know
 And promenade your sweet it's around the ring
 Then get along home with the pretty little thing.
 (Repeat for sides.)



GENE'S SPECIAL

Glen Nickerson of Kent, Washington, sends this gem along. We first danced it in Colorado to his calling. It certainly was smooth to the music he used.

RECORD: Holland Bus (Side 2, Band 1 of "Jigtime with Jimmy Shand"; EMI - Waverly Record SZLP 2122) or any good 64-count reel or jig.

FORMATION: 1-3-5, etc. crossed over and active.

INTRO: *Everybody go forward and back

-	-	-	-	-	-	Corner swing.
-	-	-	-	-	-	Right and left thru
-	-	-	-	-	-	Ladies chain
-	-	-	-	-	-	Right and left back
-	-	-	-	-	-	Chain Back
-	-	-	-	-	-	Pass thru
-	-	Turn alone	-	-	-	Right hand lady half promenade home
-	-	-	-	-	-	*Everybody go forward and back.

POPCORN

Novelty dance choreographed by Art Pataky for the Gateway National Park Festival, June 1974, for a program with Pete Seeger.

RECORD: Musicor 1458

POSITION: Lined up individually facing music.

INTRO: Wait 6 measures.

MEASURES:

- 1-4 Step on R, cl w/L; step on L, cl w/R; Step R. L. R. -;
- 5-8 Step on L, cl w/R; step on R, cl w/L; Step L, R, L,);
- 9-12 Make ¼ R turn by stepping on R in bk; on R in frt; on R in bk; on R in frt. (2 frt. and back hitches)
- 13-16 Make 2 quick fwd kicks by R kick, step R, Step L; R kick, step R, step L; slow shimmy - - -.

GOOD OL' DAYS

As taught by Art Pataky of New York City

RECORD: Smash S2-010

POSITION: Open position, couples facing line of direction.

Walk forward 4 steps: L, R, L, R, Point forward L foot, side with L

Step behind R foot with L, side with R, close with L

Walk forward 4 steps: R, L, R, L, Point forward R, side with R

Step with R behind L, side L, close

Charleston step - repeat

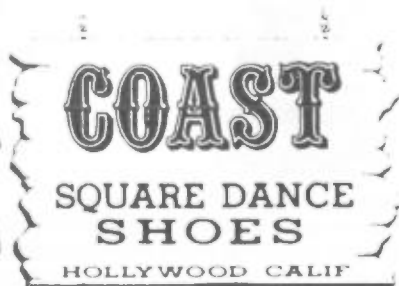
(Step L, point R, step back R, point L behind)

Turn alone to new partner. Women advance.

*For Your
Square Dancing Pleasure*

INTRODUCING OUR NEW "SPINNER"

Every pair of
COAST shoes are
made with top
grain leather
uppers and split
leather outsoles.



LOOK FOR OUR NEW
SPINNER SHOES AT
YOUR FAVORITE LOCAL
SQUARE DANCE AND
WESTERN STORES

THE NATION'S #1 SQUARE DANCE SHOES

CALLERLAB CONFAB

THE BIG WORD

FOR FALL WORKSHOPS—

OCTOBER RELEASE FOLLOW-UP FIGURES

WALK AND DODGE

Heads lead right circle to a line
Curlique, walk and dodge (boys walk, girls dodge)
Trade by, swing thru, turn thru
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Centers curlique, walk and dodge
Separate around one to a line
Star thru, substitute, square thru $\frac{3}{4}$
Left allemande.....

RECYCLE

The dancers have again found an even smoother way to move into a recycle from the ocean wave. From a standard wave the girls eliminate the fold and merely turn and follow the adjacent boy into the recycle action. This saves the necessity to fold then move and adds to the danceability of the Recycle.

Heads lead right circle to a line, do-sa-do to a wave
Recycle, right and left thru, flutter wheel
Crosstrail, left allemande.....

Heads lead right circle to a line, curlique
Cast off $\frac{3}{4}$, girls trade
Recycle, crosstrail
Left allemande.....

RECYCLE

CLE

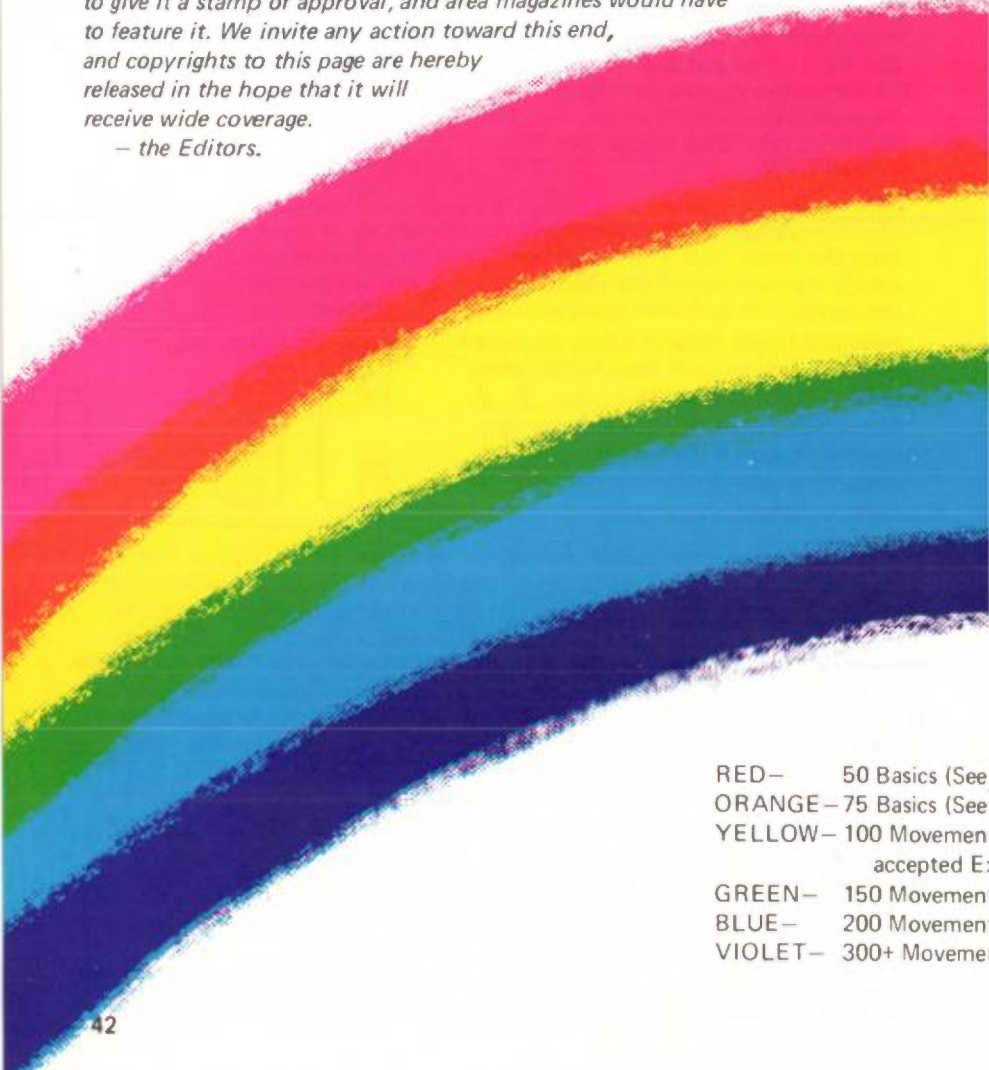
- If Callerlab (the International Association of Square Dance Callers) didn't do another thing besides the New Experimental Movement Selection each quarter, the organization would be deemed worthwhile, we guess, because response to this idea has been overwhelming on the positive side. Many dozens of letters have praised the organization for bringing a "fresh breath of air" into our activity, and callers are cooperating with a voluntary limitation of new material
- Questions still come in steadily regarding membership in the organization. Membership is still on an invitational basis, and discussions concerning wider "opening of the doors" will take place in Chicago this spring, when 500 to 700 persons gather. A technical point, but very important, is that *no one becomes a member until he or she has actually attended a convention*, and then only when the invitation is extended and accepted by that caller.
- Assignments have been made and fifteen principal committees (plus five minor committees) are at work on numerous aspects of issues and projects relating to the calling profession and square dancing in general. It is expected that several major resolutions will be forthcoming after the Chicago event,
- Inquiries are welcome at any time on any matters of information or concern. Write the Executive Secretary, Stan Burdick, Box 788, Sandusky, Ohio 44870.

CLUB CO

AN AMERICAN SQUARE DANCE MAGAZINE PROPOSAL TO HELP SQUARE DANCERS MORE EASILY IDENTIFY CLUB PLATEAU PREFERENCES AROUND THE WORLD, AS A STEP TOWARD UNIVERSAL STANDARDIZATION FOR GREATER ENJOYMENT OF OUR GREAT HOBBY.

In order to make a proposal such as this one effective, area, national and international representative groups of dancers and callers would need to lend their endorsement. Individual callers, clubs, and festival sponsors would need to give it a stamp of approval, and area magazines would have to feature it. We invite any action toward this end, and copyrights to this page are hereby released in the hope that it will receive wide coverage.

— the Editors.



RED— 50 Basics (See
ORANGE— 75 Basics (See
YELLOW— 100 Movemen
accepted E
GREEN— 150 Movemen
BLUE— 200 Movemen
VIOLET— 300+ Moveme

COLOR CODE

ELP

J

IT

For many years various attempts have been made to code club and groups for instant recognition as to the amount of material generally used in those groups. "Fun-level," "intermediate," and "high level" have been less than adequate for guiding visiting dancers, and much embarrassment has resulted as dancers travel in wider circles, and try to pick the "right club" to visit. On the premise that the key to identity is the RANGE OF BASICS generally danced, we submit a COLOR CODE that is impartial (all colors have equal value), so that LEVEL doesn't become associated with STATUS, and is easy to use. In all advertising, clubs can identify themselves as "Color Code Yellow," etc., and dancers will become accustomed to the coding.

Flyers and badges can be designed with the actual colors that apply. How does it sound? Let's try it!

ics (See SIO Handbook)

ics (See SIO Handbook)

movements (75 plus 25 that include commonly
adopted Experimental ones - See ASD Pulse Poll)

movements (Advanced Dancing Plateau)

movements (Beginning Challenge)

movements (Challenge)

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

CHALLENGE CHALLENGER

by Jim Kassel

Summer is coming to an end. As I write this we are getting ready to go to a Labor Day weekend dance. Four days of dancing starting Friday night with less than one total hour of challenge calling programmed. Attendance at this event has been slipping and advance registrations are way off, according to reports. Other Labor Day weekend dances have sprung up in the area and at nearby campgrounds, but I believe more careful programming of weekend events, with more attention to advanced dancing, will be a must in the future.

Throughout the country advanced dancing and challenge are on the upswing. The best challenge and advanced dancing was a part of the National Square Dance Convention at San Antonio this summer; the best National Challenge Square Dance Convention thus far was at Pittsburgh in June; reports from many summer weekend events showed a considerable rise in program time given over to advanced and challenge dancing. This all sounds great.

INTRODUCTION TO CHALLENGE

LP RECORD

Certainly a boost for what we have just been discussing is a release this month of two long-play challenge records by Lee Kopman. While in Houston this summer, Lee recorded these on the Blue Star label. They should now be available from all record dealers throughout the country. They will also be available from Lee at 2965 Campbell Ave., Wantagh, New York 11793. The records cover approximately seventy-five of the 100 basic introduc-

tion to challenge calls, a list of which appeared in this magazine a few months back. There are five bands on each side with three or more movements covered in each band and the final band on each side a review of the movements covered. Callers as well as dancers should benefit greatly from these records. We all need to support this fine effort of Lee's.

CALLERS SEMINAR AT NATIONAL CONVENTION ON TEACHING CHALLENGE:

The following was sent to us as an excerpt from the Callers Seminar at the National Convention in San Antonio:

"An interesting plan for teaching Challenge Dancing to interested square dancers was outlined to the callers attending the Callers Seminar at the National Convention this year. In this three-man seminar, all valuable subjects to callers were well covered in the twelve hours (four each day) allotted to this purpose. We hope that this program will be a part of every future square dance national. But to get on with the teaching: Jack Lasry's system seems to be a two-year program to a closed group or class so desirous of learning challenge dancing."

PHASE ONE: Review the 75 basics thoroughly, dancing them automatically from every conceivable position.

PHASE TWO: Learning just as thoroughly the challenge basics which number at least 100 above the 75 basic program. This is considered the "intermediate" area and is the one where many challenge dancers remain while interested. These movements also fluctuate as new ones enter the picture.

PHASE THREE: The next "advanced" area covers these 175 plus another 200 with all fractional and other variables and combos included. There is another level called SUPER CHALLENGE where very few arrive, and which, according to Jack, has only a few of today's callers capable of handling it. We also suspect that this is the area in which three couples continually seek a fourth couple good enough to



RAMON MARSCH

10222 BUNDYSBURG RD., N.W.
MIDDLEFIELD, OHIO 44062
PHONE (216) 632-1074

Booking '74-75 dances



CROSS ROADS



"Dub" Hayes *NEW RELEASES:* Mal Minshall

DON'T FIGHT THE FEELINGS OF LOVE
CR 102 "Dub" Hayes

SONG AND DANCE BUTCH/PAL MAL
MAN CR 101 Hoedowns

CR 103 Mal Minshall
1908 Westwood Ave., Springdale, AR 72764

dance with them. We say this not maliciously because when this "level" becomes too populated . . . ad infinitum.

PITTSBURGH WEEKEND

A news item given to us by one who attended the Pittsburgh weekend reads as follows:



"The first week in August saw seven sets from New York, Boston, St. Louis,

Washington, Chicago and Pittsburgh dancing to the challenge calling of Lee Kopman and Jim Davis at the Northway Mall. Dancing started Friday evening, continued all day Saturday and ended with a special extra, all-out challenge dance on Sunday morning. An excellent dance was reported by all in attendance." Personally I listened to the tape of the dance. It sounded superb.

Produced by Shelby Dawson, 334 Annapolis Dr., Claremont, CA 91711

CERTAIN HITS in NEW RELEASES!

Windsor Records
JUST FOR DANCING

Dawson Mort Simpson

NEW RELEASES:
5049 Hoedowns: Saddle Up/Get Along
5050 Winter Wonderland - Shelby & Laura Lee Dawson

RECENT RELEASES
5047 I'd Like To Be The One - Mort Simpson
5045 I Won't Last A Day - Shelby Dawson
5046 She's Just A Kissin' Cousin - Dick Parrish
5044 Dear Hearts and Gentle People - Ross Quast



STOP BLIND RECORD BUYS!

\$3.00 will bring you our tape and information on how you can continue this service **FREE OF CHARGE** every month. Tapes are at 3/4 speed.

**OLD AND NEW
ALL AVAILABLE RECORDS - Reel to Reel or Cassette**

Largest Record Dealer West of the Mississippi
ROBERTSON DANCE SUPPLIES
3600 33rd Ave. Sacramento, CA (421-1518)

**NOW
AVAILABLE**

SUPPLEMENTS FOR
SET-UP & GET-OUT
and
CHOREOGRAPHY GIMMICKS
manuals

TEN PAGES EACH SET
@ \$2.00
BOTH MANUAL SUPPLEMENTS
@ \$3.50

**WHILE
THEY LAST**

**ALSO
AVAILABLE
BOOKS**

COMPLETE
1974 EDITION
SET-UP & GET-OUT
(Zeros & Equivalents)
\$6.00 Postpaid

COMPLETE 1974 EDITION
CHOREOGRAPHY GIMMICKS
(Specialty figures)
\$6.00 Postpaid

AND

**CALLERS
NOTE
SERVICES**

— Order From —
WILL ORLICH
Bayshore Gardens
P.O. Box 8577
Bradenton, Fl. 33505

50/75 BASICS ONLY
GUIDELINE @ \$6.00 yr.

NEW & ADVANCED ONLY
NCR (Est. '61) @ \$15.00 yr.

WORK- SHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**

CHOREOGRAPHY

As a follow-up to the resolution passed by Callerlab members in St. Louis, two "experimental" figures have been suggested for this quarter. The two suggested are *Walk and Dodge* (an oldie) and *Recycle* (from ocean wave only). If your club is over-exposed to experimental figures and some concern is being expressed, Callerlab suggests the above two as being worthy of mainstream exposure. The newly-formed Experimental Basic Selection Committee of twenty members from all over North America has announced this selection as a starter for general use. All other "experimental" ideas which are not considered in general use at this time are being suggested for use in Workshops *only*, if used at all in your area.

Your workshop editor has felt that the Walk and Dodge idea is as "mainstream" in basic value as some of the other commonly used movements such



as Curlique, Flutter Wheel, Sweep a Quarter, etc. The 1974 edition of American Squaredance Magazine's "Plus-50" experimental basic booklet has listed these basic ideas along with several others.

The Recycle idea is a very recent innovation by Lee Kopman of Long Island, New York, and is featured as this month's new idea. From a choreographer's point of view, its value is in being able to do a flutter wheel from an ocean wave formation and ending with two couples facing each other.

We have also included a page of Walk and Dodge figures for your review which have been lifted right out of our 1974 "Plus 50" booklet, (Page 53). Over the years, the Walk and Dodge idea was developed from some other four-people no-hand movements which also end with the opposite for partner and standing back to back. Those who have watched the Walk and Dodge idea come into the limelight of general usage also realize that the "grandfather" idea was Pair Off.

This idea originally used only four people also. From couples facing, a Pair Off command tells each dancer to step forward and take his opposite as

a new partner by turning their backs to the *center of the set* to form a new pair. This is the fastest way to do a square thru equivalent and is often used during a walk-thru of a figure in order to set up the questionable part of the choreography on trial at the time.

An "All eight pair off" from a double pass thru set-up has the lead two couples pair off and step forward so that the trailing two couples can see their opposites in order to pair off with them behind the lead couples. This movement ends in a finished double pass thru position.

The first cousin variation of Pair off seems to be Swap Around, another four-people no-hand movement. From couples facing, the right hand dancer walks straight across to stand alongside the opposite, who has folded 180° into the vacated spot (swapped places) to end as couples standing back to back. The next step was Walk and Dodge. We now come to today's suggested experimental idea for consideration as a standardized (mainstream) basic. While your editor agrees as to its usefulness in today's square dance choreography, the fact remains that Walk and Dodge is really in the Pair off "family" along with Swap around, i.e. a four-people, no-hand, opposite exchange ending with couples back to back.

So at the risk of throwing a bombshell into our standardization efforts, perhaps our leadership should consider the "basic" movements in "family" groups with the very simple versions at the beginning level, variations of the same at the intermediate level, and the complex combination variables at the advanced level. For example, the THRU family would include Pass thru, Right and left thru, Crosstrail thru, etc. The WAVE family would include Swing thru, Spin the top, etc. The "H" family would include Spin chain thru, Relay the deucey, etc. Perhaps a thought to explore?

Just as a point of interest, these two ideas can also become challenge introduction figures with a little imagination. We offer the following type of figures

with this in mind. These are for use only by the advanced club level dancer as reported to the caller leadership through National Callers Report.

Head couples pair off, curlique
Walk and dodge, partner trade
Swap around, partner hinge
Cast off ¾, boys run, pass thru
Left allemande.....

Heads lead right and circle to a line
Curlique, triple walk and dodge*

(*end pairs facing out, inside four
box circulate position)

Clover and walk and dodge
Clover and double pass thru
Cloverleaf, centers swap around
Left allemande.....

Head couples star thru and pass thru
Swing thru, walk and dodge
Walkers run and roll
Dodgers trade and roll
If you can, star thru
Others a quarter left, spin the top
Turn thru, partners trade
Left allemande.....

And anytime a figure is set up in a left-hand formation, it immediately jumps in to the advanced level program. After you have used Recycle figures with your group and they think they have them down pat, try this:

Promenade, head couples wheel around
Ladies lead Dixie style to ocean wave
Balance, recycle, swing thru
Trade the wave, cast off ¾
Recycle, swing thru, boys run
Star thru, centers tag double
Swing thru and turn thru
Left allemande.....

There is no "Callers' Questions" section this month due to the length of the choreography discussion in which many questions are being answered.

AMERICAN SQUAREDANCE magazine WORKSHOP features original material submitted to the editor. New ideas are presented each month. Mail new and creative material to Willard Orlich, Workshop Editor, American Squaredance Magazine, P.O. Box 788, Sandusky, Ohio 44870.



RECYCLE (from waves only)
 by Lee Kopman, Wantagh, New York
 From an ocean wave, ends cross fold as centers fold in behind the ends to follow them (single file). End the movement facing the other couple from the wave. Equals a flutter wheel.

TEACHING PROCEDURE: Have the centers place their far hands into the inside hand of the end as they cross fold. This causes the ends to "take the centers along" to end as facing couples. A four-person movement.

- EXAMPLES** by Will Orlich:
 Head couples right and left thru
 Pass the ocean, RECYCLE
 Sweep a quarter, crosstrail thru
 Left allemande.....
 Head couples swing thru, RECYCLE
 Box the gnat, crosstrail thru
 Left allemande.....
 Heads square thru four hands,
 Swing thru, RECYCLE
 Box the gnat, pass to the center
 Square thru $\frac{3}{4}$, left allemande.....
 Heads lead right circle to a line
 Swing thru, RECYCLE
 Curlique, boys run, pass thru
 Left allemande.....
 Heads curlique, boys run, star thru
 Pass the ocean, RECYCLE
 Pass thru, trade by, star thru
 Pass the ocean, RECYCLE
 Left allemande.....
 Heads lead right circle to a line
 Pass the ocean, RECYCLE
 Square thru $\frac{3}{4}$ around, trade by
 Pass the ocean, RECYCLE (1P2P)
 Promenade
 Head couples wheel around
 Pass the ocean, swing thru
 RECYCLE, right and left grand.....

- Head couples box the gnat
 Square thru four hands to ocean wave
 RECYCLE, star thru, boys run
 RECYCLE, box the gnat
 Centers trade, pass thru
 Left allemande.....

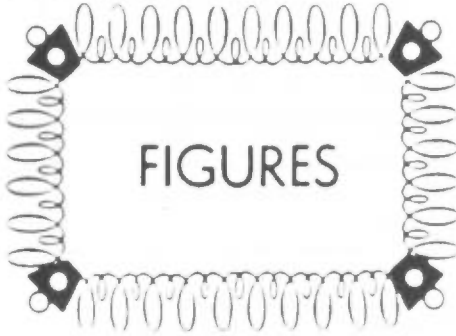


WALK AND DODGE

A four person movement. From a "curliqued" position (two facing north, two facing south), those facing in toward each other will "walk" across to stand beside the opposite person who slides over ("dodges") into the vacated spot. Couples end standing back to back with opposites for partners.

- EXAMPLES:**
 Heads curlique, WALK AND DODGE
 (Boys walk, girls dodge)
 Curlique, WALK AND DODGE
 Ends fold, right and left grand.....
 Heads lead right, circle to a line
 Slide thru, curlique
 WALK AND DODGE, boys run
 WALK AND DODGE, California twirl
 Trail thru to a left allemande.....
 Heads lead right circle to a line
 Slide thru, swing thru
 WALK AND DODGE, wheel and deal
 Double pass thru, U-turn back
 Dixie chain a double track
 Lady go left, gent go right
 Left allemande.....
 Heads lead right circle to a line
 Curlique in your own box of four
 WALK AND DODGE (boys walk, girls dodge)
 Trade by, swing thru, turn thru
 Left allemande.....
 Heads square thru, curlique, scoot back
 WALK AND DODGE, girls run

Cast off $\frac{3}{4}$, boys trade
 Box the gnat, right and left thru
 Left allemande.....
 Head couples curlique
 WALK AND DODGE, curlique
 WALK AND DODGE, walkers fold
 Star thru, couples hinge, triple trade
 Partners trade, couples hinge
 Bend the line, girls run
 WALK AND DODGE, wheel and deal
 Centers box the gnat, square thru $\frac{3}{4}$
 Outsides half sashay, left allemande.....
 Heads square thru, do-sa-do to a wave
 WALK AND DODGE, ends trade
 Tag the line, boys face in, girls face out
 WALK AND DODGE, walkers run
 Dodgers trade, right and left thru
 Pass thru, wheel and deal, centers trade
 Left allemande.....



by Bill Harrison, Woodbridge, Virginia
 Allemande left, allemande thar
 (Right, left) men back up
 Shoot the star, curlique to Alamo style
 Swing thru, go right, left
 Turn partner right, left allemande.....
 Heads square thru four hands
 Square thru but on third hand
 Curlique, walk and dodge
 Partner trade, flutter wheel, pass thru
 U-turn back, square thru four hands
 On fourth hand, left curlique
 To a left allemande.....
 Heads lead right circle to a line
 Pass thru, U-turn back, curlique
 Peel off, couples circulate
 Bend the line, box the gnat
 Right and left thru, slide thru
 Square thru but on third hand
 Left allemande.....

Heads half square thru, circle up four
 Head men break make a line
 Pass thru, partner trade
 Right and left thru, ladies lead
 Dixie style to left allemande.....
 Side ladies chain,
 Head couples roll half sashay
 Heads lead right circle up four
 Girls break and make a line
 Pass thru, wheel and deal
 Double pass thru, peel off
 Left allemande.....
 Heads lead right, circle to a line
 Flutter wheel, curlique
 Box walk and dodge, left allemande.....
 Heads square thru four hands
 Swing thru, cast $\frac{3}{4}$, spin the top
 Curlique, boys run
 Double pass thru, peel off
 Pass thru, bend the line
 Square thru four hands
 Centers pass thru, others turn back
 Left allemande.....
 Heads lead right circle to a line
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off $\frac{3}{4}$, star thru, centers pass thru
 Swing thru, boys trade, boys run
 Wheel and deal, pass thru
 U-turn back, square thru
 On third hand, right and left grand.....
 by John Fogg, So. Cal. Callers Assn. Notes
 Four ladies flutter wheel
 Heads swing thru, sides divide
 Star thru, head men run
 Wheel and deal, pass thru
 Left allemande.....
 Head ladies chain, sides divide
 Star thru, double pass thru
 Centers in, cast off $\frac{3}{4}$
 Men half sashay, center four half sashay
 Eight star thru, pass thru
 U-turn back, right and left grand.....
 Head ladies chain, allemande left
 Promenade, sides move up and
 Centers in, promenade four in line
 Bend the great big line
 Center four a half sashay, slide thru
 Left allemande.....
 From a promenade,
 Heads wheel around and star thru
 Seesaw to an ocean wave

Left swing thru, centers run,
Wheel and deal, flutter wheel
Sweep a quarter, left allemande.....
Head ladies chain, heads square thru
Do-sa-do to a wave, scoot back
Men run, wheel and deal
Right and left thru, pass thru
Left allemande.....

Head ladies chain, eight rollaway
Heads square thru
Do-sa-do to an ocean wave, scoot back
Girls run, wheel and deal
Partner tag, wheel and deal
Double pass thru, first left, next left
Left allemande.....

by Darrell Hedgecock, So. Cal. Callers Notes

Sides pass thru, California twirl
Heads swing thru, pass thru
Separate, around two, into the center
Swing thru, square thru, swing thru
Tag the line right, wheel and deal
Dive thru, square thru $\frac{3}{4}$
Left allemande.....

Sides right and left thru
Heads swing thru, boys run
California twirl, wheel and deal
Half square thru, slide thru
Half square thru, trade by
Left allemande.....

Heads lead right circle to a line
Square thru $\frac{3}{4}$, bend the line
Slide thru, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right circle to a line
California twirl, wheel and deal
*Center flutter wheel, square thru $\frac{3}{4}$
Left allemande.....

*(Or) Spin the top, slide thru
Left allemande.....

Four ladies chain, send them back
Do paso, roll promenade, go halfway
Heads pass thru, cloverleaf
Sides square thru four hands
Cloverleaf, centers square thru $\frac{3}{4}$
Left allemande.....

Four ladies chain
Roll promenade just halfway
Four ladies flutter wheel
Heads square thru, swing thru
Ladies circulate, men circulate
Eight circulate, men run
Wheel and deal, right and left thru

Dive thru, square thru $\frac{3}{4}$
Left allemande.....
Heads pass thru, cloverleaf
Double pass thru, peel off
Spin the top, slide thru
Wheel and deal, dive thru,
Double pass thru, partner trade
Centers flutter wheel, sweep a quarter
(The bucket's been stirred) or
Left allemande.....

Heads pass thru, cloverleaf
Sides pass thru, slide thru
Curlique, men run right
Trade by, left allemande.....
Heads square thru, slide thru
Flutter wheel, spin the top
Box the gnat, change hands
Left allemande.....

by Don Schadt, So. Cal. Callers Notes

Four ladies chain, sides right
Circle to a line, square thru, trade by
Curlique, swing thru, spin the top
Pass thru, tag the line left
Bend the line, cross trail
Left allemande.....

Four ladies chain $\frac{3}{4}$
Heads lead right circle to a line
Slide thru, curlique
Girls turn back, star thru
Left allemande.....

by Bill Hay, So. Cal. Callers Assn. Notes

Heads square thru, pass thru
Trade by, swing star thru,
Wheel and deal, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru, step to a wave
Cast off $\frac{3}{4}$, centers trade, swing thru
Cast off $\frac{3}{4}$, centers trade, swing thru
Spin chain the gears, right and left thru
Dive thru, square thru $\frac{3}{4}$
Left allemande.....

Heads right and left thru, swing thru
Girls trade, boys trade, star thru
Swing thru, girls trade, boys trade
Star thru, California twirl
Cross trail, left allemande.....

Heads right and left thru
Heads half square thru,
Right and left thru, swing thru
Boys run, couples circulate
Wheel and deal, swing thru, boys run
Couples circulate, wheel and deal

Pass thru, trade by, square thru $\frac{3}{4}$
Trade by, left allemande.....
Heads swing thru, turn thru
Separate around one into the middle
Right and left thru, pass thru
Swing thru, turn thru
Left allemande.....

Heads lead right circle to a line
Swing thru, boys trade
Girls turn back, cast off $\frac{3}{4}$
Star thru, pass thru, bend the line
Swing thru, boys trade, girls turn back
Cast off $\frac{3}{4}$, square thru $\frac{3}{4}$
Left allemande.....

by Ted Wegener, So. Cal. Callers Notes

Heads flutter wheel
Lead right circle to a line
Right and left thru, two ladies chain
Square thru four hands, right to mother
Pull by, left allemande.....

Four ladies chain
Heads right and left thru
Heads pass thru, both turn right
Around one into the middle
Dixie style to an ocean wave
Others star thru, centers step ahead
Left allemande.....

Four ladies chain, heads square thru
Veer left a two-faced line
Those who can (slaunchwise)
Dixie style to an ocean wave
Others cast off $\frac{3}{4}$, face the line
Look for corner, left allemande.....

Side ladies chain,
Head gents and the corner up and back
Ladies lead Dixie style to an ocean wave
Swing by the left half about
Swing old mother, promenade
Don't slow down, heads wheel around
Dixie style to an ocean wave
Girls trade, step ahead
Left allemande.....

Heads rollaway, pass thru
Around one to a line, bend the line
Pass thru, wheel and deal
Double Dixie style to an ocean wave
Girls trade, left allemande.....

Heads flutter wheel, sweep a quarter
Double Dixie style to an ocean wave
Girls run, bend the line, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru, star thru
Veer left to a line, bend the line
Star thru, Dixie style to an ocean wave
Girls trade, boys trade
Girls run, cast off $\frac{3}{4}$
Dixie style to an ocean wave
Girls trade, left allemande.....

SPLIT SQUARE THRUS

by Will Orlich, Bradenton, Florida

Head couples half sashay
Into the middle and back away
Split square thru, count to four
Partners right and pull by
Left allemande.....

Head couples split square thru
All the way that's what you do
Outsides separate around one
Into the middle split square thru
All the way and the outside two
Separate around one, in the middle
Crosstrail thru, U-turn back
Same two split square thru
All the way round
Outsides separate around one
Into the middle split square thru
All the way and the outside two
Separate around one, in the middle
Crosstrail thru to left allemande.....

Heads lead right circle to a line
Pass thru, ends fold, centers turn back
Right and left thru, face your partner
Box the gnat, split square thru
The other way back, all the way
And $\frac{1}{4}$ more, lines face out
Ladies right a half sashay
Arch in the middle, ends turn in
Pass thru, split two around one
To a left allemande.....

Heads lead right circle to a line
Pass thru, ends bend, box the gnat
Split square thru, go all the way
Clover and swing thru, box the gnat
Split square thru, all the way
And $\frac{1}{4}$ more, cast off $\frac{3}{4}$
Pass thru, ends bend, box the gnat
Split square thru, go all the way
Clover and swing thru, box the gnat
Split square thru, all the way
And $\frac{1}{4}$ more, cast off $\frac{3}{4}$ around
Star thru, eight chain three
Left allemande.....

Heads box the gnat, split square thru

To a wave, left swing thru
Ends fold, peel off
Wheel and deal to face those two
Dive thru, square thru $\frac{3}{4}$
To the corner, left allemande.....

by Jack Lasry, Miami, Florida

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, peel off
Pass thru, tag the line, face right
Wheel and deal, curlique, balance
Scoot back, boys circulate, girls trade
All eight circulate, girls run
Bend the line, left allemande.....
Head gents and corner go up and back
Box the gnat, right and left thru
Two ladies chain, send them back
Dixie style to a left allemande.....
Heads square thru four hands to a wave
Scoot back, girls circulate, boys trade
Wheel and deal, star thru
Left allemande.....

Heads lead right circle to a line
Star thru, do-sa-do to a wave
Scoot back, girls circulate,
Boys trade, boys run, wheel and deal
Right and left thru, square thru $\frac{3}{4}$
Partner trade, left allemande.....

Heads lead right circle to a line
Pass thru, tag the line
Lead pair partner trade, swing thru
Scoot back, girls trade
Crosstrail thru to left allemande.....

Heads square thru four hands
Do-sa-do to a wave
Motivate, swing thru, cast off $\frac{3}{4}$
Centers trade, boys run
Left allemande.....

Heads lead right circle to a line
Star thru, do-sa-do to a wave
Motivate, swing thru, cast off $\frac{3}{4}$
Centers trade, boys run, slide thru
Left allemande.....

by Tom Hoffman, Mechanicsburg, Pa.
(So. Cal. Callers Assn. Notes)

Heads lead right and circle to a line
Two ladies chain, square thru
Centers swing thru and turn thru
Centers in cast off $\frac{3}{4}$
Pass thru, wheel and deal
Dixie chain on the double track
Girls turn back, left allemande.....

Heads star left, pick up corner
Star promenade, back out, circle eight
Men up to the middle and back
Men square thru, star thru
Promenade the wrong way round
All backtrack, girl on the left
Left allemande.....

Heads lead right and circle to a line
Two ladies chain, Dixie style
To an ocean wave, swing half by the left
Dixie chain, move on to the next two
Ladies chain, Dixie style to a wave
Swing half by the left, Dixie chain
She goes left, he goes right
Left allemande.....

by John Fogg, So. Cal. Callers Notes

Heads square thru, right and left thru
Dive thru, square thru four hands
Sides divide and star thru
Pass thru, trade by
Left allemande.....

Four ladies chain $\frac{3}{4}$
Eight to the middle and back
Partner tag, go right and left grand.....

Four ladies chain $\frac{3}{4}$
Heads rollaway and square thru
Sides rollaway, pass thru, trade by
Pass thru, trade by, right and left grand..

SQUARE CHAIN THRU

REVIEW: From two couples facing, give opposite right and pull by, face partner and do a left swing thru, then left turn thru.

ALL-4 COUPLES SQUARE CHAIN THRU: All face corner and pass right shoulders, right hand to opposite and pull by, pass the next (left shoulders) and meet partner left shoulder to left shoulder. Left swing thru across the set and left turn thru to pull by and walk way out. Original partners are together facing out from center of set (spread apart but out there). Equals all-4 couples lead to the right.

Head couples square chain thru
U-turn back and square chain thru
U-turn back, side couples square chain thru

U-turn back and square chain thru
U-turn back, walk around the left-hand lady

Continued on Page 77

D & R Records

Ernie Nation Ron Russell



NEW RELEASES

- CW-104 MAKE IT ALL THE WAY
by Ernie Nation
- CW-105 SHE TAUGHT ME TO YODEL
by Ron Russell

RECENT RELEASES

- CW-103 THE GREAT MAIL
ROBBERY
- CW-102 HELLO LOVE
Both by Ron Russell

NEW HOEDOWN

- CW-201 MISSY JO/CRYSTAL KAY

D & R RECORDS, 9080 Bloomfield Sp. 211, Cypress, CA 90630.

WILD WEST

NEW RELEASES



Larry Jack

- WW 1-18
STOP THE WORLD
(Let Me Off)
by Marv Lindner

- WW 1-16
BLUE RIDGE MOUNTAINS
(Turning Green)
by Bob Christian



Marv Lindner

- WW 1-14
GARDEN PARTY
by John Swindle

- NEW HOEDOWN**
WW 2-4 JESSIE'S HOP/JERRY'S HEADACHE



Bob Christian

- WW 1-19
ME AND YOU AND A
DOG NAMED BOO
by Larry Jack

- WW 1-17
GOOD FRIENDS AND FIREPLACES
by John Swindle



John Swindle

RECENT RELEASES

- WW 1-15
COUNTRY BUMPKIN
by Larry Jack

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

ladies' choice



Marian Haney of Watertown, South Dakota, member of the Jeans and Janes Club, designed and sewed this colorful dress. It is made of white polyester and cotton fabric. The appliqued flowers are made of assorted prints, checks and polka dot fabric. The flowers are outlined in contrasting baby rick rack. Predominating colors of the flowers are red and navy blue. The stems and leaves and the wide border at the bottom of the dress are kelly green, trimmed in matching green rick rack. Marian is wearing matching green petticoat and pettipants with silver shoes.



Saints and Sinners Club of San Antonio has passed a clothing rule for all dancers, members and guests: Whereas any and all dancers are required to wear the traditional dress which consists of dresses/blouses and skirts for the ladies, and long-sleeved shirts for the men. This rule applies to all dances, workshops and classes at Saints and Sinners.



places
to dance



PROMENADE HALL
7897 Taft St.
Merrillville, Ind. 46410

For information, call 219-887-1403
TOTAL SQUARE DANCE PROGRAM!

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.

1st Annual **HOOSIER HUDDLE**, Ft. Wayne, Indiana; November 1,2,3. Gary Shoemaker, Ken Bower, Betty & Clancy Mueller. Write: I.A. Hepker, 908 E. Main, New Haven, Indiana 46774.

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.

18th Annual **HOOSIER S/D FESTIVAL**, October 25-27, 1974, Evansville, Indiana Johnny LeClair, Bob Yerington, Frank & Phyl Lehnert. Write Hoosier S/D Festival, P.O. Box 731, Evansville, Indiana 47714.

15TH ANNUAL SNOW FESTIVAL, Akron, Ohio; Sunday, Dec. 1, 1974; K of C Hall, 2055 Glenmount; Rick & Joyce McGlynn. Write Lou Hartley, 84 25th St. NW, Barberton, Ohio 44203.

DOUBLE HEADER/ALL-NITER, Nov. 30; Ed Foote, Deuce Williams, Union Hall, Marion, Ohio. 9 p.m. to 4 a.m. Contact Martin & Carol Stambaugh, 2644 Marion-Marysville Rd. Marion, Ohio 43302. (614-382-5249)

Sketchpad Commentary

AMERICAN SQUARE DANCE MINI-POSTER



HOMES THAT SQUARE DANCE ARE HAPPIER HOMES



DANDY IDEA




A ROUND TUIT

Q. "Have you registered for our festival yet?"

A. "No, but I'll get around to it."

How many times have you heard that conversation when promotion of a big dance is in progress? Gloria Reid, chairman of the recently held California State Square Dance Convention, found an answer to folks who talk of "getting around to it." She simply hands them a ROUND TUIT and says, "OK, here's your ROUND TUIT - now you have no excuse." It gets a smile and usually some action. The ROUND TUIT shown here is made of plastic, but you can make these novelty items of cardboard. The event you're promoting can be described on the reverse side.

<p>FIRST STEPS CONTRA</p> <p>EDITED BY WALT COLE</p> 	<p>ANOTHER NEW BOOK FOR CALLERS, ROUND DANCE TEACHERS, AND CONTRA ENTHUSIASTS, BY WALT COLE</p> <p>FUNDAMENTALS OF CONTRA CALLING</p> <p>CALLERS AID SERIES</p> <p>Order from American Squaredance Magazine - \$2.00 ppd. Box 788 Sandusky, Ohio 44870</p>
---	---

<p>Square Dance Digest Service</p> <p>A NEW NOTE SERVICE FOR CALLERS AND TEACHERS</p> <p><i>Designed to add to your source of material in an easy to use format. Each month dances and ideas will be published in six major sections: A. 75 Basics only; B. 75 + 5; C. Open basics; D. Exploring a Basic; E. Gimmick or experimental; F. Grab Bag. Designed to allow you to find interest and variety in whatever program area you seek. Useful, workable material for both new and experienced callers.</i></p> <p>Cost is only \$12.00 per year.</p> <p>750 Inglewood St.</p>	<p>Edited and Published by John & Evelyn Strong</p> <p>First issue to be mailed in September, 1974.</p> <p>Subscribe now; or write for a free sample issue.</p> <p>Salinas, California 93901</p>
---	--

***** *New-Open for Business* *****

THE SQUARE PRESS

*A New Square Dance Service
Specializing in*

- Flyers*
- Dance Schedules*
- Stationary*
- Brochures*



Printed by a Caller

"Prices with FUN in mind"

NEW!

Club Cards

PROMOTE SQUARE DANCING THE PERSONALIZED WAY
Just the right thing to pass out at Street Dances or Promotional Dances!
Each one personally printed to give to your friends.



THE SQUARE PRESS
909-13th Street
Sioux City, Iowa 51105

CALLING TIPS, Continued

Skirts of dresses should be held and used by the ladies whenever no hand movements are being executed, i.e., do-sa-do, weave the ring, etc. That's why the skirts are so full. That's what makes the square dance so attractive to the onlookers. The caller's wife is the one to ask when and how the skirts can be used to best advantage. This is all part of dressing for the dance.

BUCKEYE POLL - TOP 10 ROUNDS

1. Walk Right Back
2. Take One Step
3. Somebody's Thinking Of You
4. Beautiful River
5. One Lonely Night
6. Stardust
7. Autumn Leaves
8. Sweet Sixteen
9. Please Release Me
10. Near You

NEWCOMB

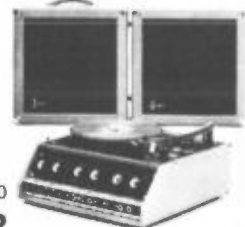


Prepaid anywhere in U.S. if check in full accompanies order. (Pennsylvania residents add 6% sales tax.)

TR-1625
25 watt Amplifier
Callers' Net \$226.22

ROUND & SQUARE DANCE RECORDS—All labels \$1.55 each plus postage.

TR-1640M-E2
40 watt Amplifier
Callers' Net \$350.30



HARLAN'S RECORD CENTER

MONTOURSVILLE, PA. 17754 R.D. 2 PHONE (717) 435-0560



ONTARIO YELLOW ROCKERS

There is a new Teen Square Dance club in the Ontario, Ohio area. This is the first such club in the Mid-Ohio area. Until the club was formed many area youths belonged to other clubs, but few came to the dances because of the lack of kids their age.

The club took about two months to grow from just talk among young dancers to a reality. Finally John Pifher, President of Johnny Appleseed Squares signed for Stingle Elementary School in Ontario, and Walter O'Laughlin, caller and member of Johnny Appleseeds, agreed to call the first few dances. The first dance was set for the first Friday in April. The turnout was really great. Teens came from Mansfield, Ontario, Lucas, Ashland, Belleville, Shelby and Norwalk. Many of them had little or no formal experience in square dance lessons.

A meeting was set for Saturday, April 6. Officers were elected and the By-Laws were adapted from the By-Laws of an adult club.

1. The club would have an adult advisory board consisting of two married adult couples who would have no power except to advise.

2. In order to insure that the club may remain a youth club, no person over twenty-three years of age may hold a club office.

3. A person of any age may join the club, but only a person under twenty-three may vote.

Naming the club was not hard. Ontario Yellow Rockers was a highly popular choice. The badge is shaped like a yellow rock with blue lettering

and a couple yellow rocking in the lower right hand corner.

A banner is being designed and the club is really enthused about stealing banners. This is an activity that both advertises your club and draws other clubs to your dances.

With the idea of drawing other clubs to our dances, the first Friday of the month was chosen for the dance night because there are no area dances that night. People wishing to dance now have a dance closer than Columbus or Akron.

The support of the adults is really appreciated. LeRoy Pontious of the Appleseed Club has agreed to make the badges for the Charter members at 50% of their cost, Hugh Johnson has agreed to call a free dance to help us get started, and the club has had a coffee pot donated by Mr. & Mrs. Barnhart, parents of one of the teen members of the club.

So is you are in the Ontario area the first Friday of the month, stop in at Stingle High School. The only requirement is that you be young at heart to enjoy an evening of fun and dancing with the Ontario Yellow Rockers.

SQUARE DANCE CALLER/BRIDE

The 23rd National S/D Convention at San Antonio, Texas, was part of a honeymoon trip for Betsy Seele Gotta and Roy E. Gotta, Jr. They were married on June 22 in Haddonfield, New Jersey.

While wearing their wedding finery, the bride and groom square danced at the reception. In fact, Betsy helped



her father, Art Seele, call a tip. Other callers among the guests also called easy and advanced squares. An orchestra played for regular dancing so everyone had a chance to participate. After the convention, Betsy and Roy went to Acapulco, Mexico, where they enjoyed dancing incognito with the Okie travel group.

NORTH AMERICAN TOUR

Thirty-eight New Zealand dancers and two Australians will tour North America in June and July 1975. The

tour conductors, Art & Blanche Shepherd of Christchurch, New Zealand, have arranged the following itinerary: Honolulu, Vancouver, Banff, Calgary, Chicago, New Orleans, Dallas, Grand Canyon, Las Vegas, San Francisco, Asilomar, Los Angeles, Tahiti. During the tour the dancers will take in the Calgary Stampede and spend five days at the Summer S/D Vacation at Asilomar.

KAMPESKA KAPERS

Over 200 persons square danced at the second annual Kameska Kapers

Square Dance CLOTHING



CALIFORNIA

Do-Sa-Do Shop
137 W. Main St.
Alhambra, CA 91801
Complete S/D Wear - Catalog Available

FLORIDA

CHEZ BEA for square and
round dancing CREATIONS
650 N.E. 128 St., (759-8131)
No. Miami, FL 33161

GEORGIA

C&M WESTERN WEAR
3820 Steward Road (404-455-1265)
Doraville, GA 30340
Your Satisfaction Guaranteed

ILLINOIS

THE MAREX CO.
506½ W. Columbia Ave.
Champaign, IL 61820
Novelty & Accessory Catalog

INDIANA

B-BAR-B SQUARE DANCE APPAREL
1538 Main St. (Speedway)
Indianapolis, IN 46224
Records Shipped Same Day

KANSAS

THE SQUARE DANCE SHOPPE
2527 West Pawnee (316-943-8594)
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

MAINE

THE PRINCESS SPECIALTY SHOP
584 Main St.
South Portland, Maine 04106
Large Selection of S/D Items

MARYLAND

DIXIE DAISY
1355 Odenton Rd.
Odenton, MD 21113

MICHIGAN

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



held at the Casino Ballroom at Lake Kampeska, Watertown, South Dakota. This activity was co-sponsored by the Promenaders and Jeans and Janes Club. There were dancers from South Dakota, North Dakota, Minnesota, Iowa, Illinois, dancing to the feature caller, Randy Dougherty.

Pictured are Mr. and Mrs. Leroy Lentz, chairmen; Randy Dougherty; and Mr. and Mrs. Dick Herdman, who celebrated their 56th wedding anniversary this year.

NEW JERSEY

The Corral, John Pedersen, Jr.
41 Cooper Ave.
West Long Branch, NJ 07764
S/D Apparel and Accessories

NEW YORK

IRONDA Square Dance Shoppe
759 Washington Ave. (266-5720)
Irondequoit, Rochester, NY
Everything for the Square Dancer!

Donohue's Dancing Duds
205 Lincoln St.
Scotia, NY 12302
Have Dudsmobile, Will Travel!

NORTH CAROLINA

WESTERN CENTER OF THE SOUTH
1839 Spring Garden Street
Greensboro, NC 27403 (274-8936)
Have Truck, Will Travel!

OHIO

DART WESTERN SHOP
1414 E. Market Street
Akron, Ohio 44305
Everything for the Square Dancer

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

PROMENADE SHOP
177 Burlington Rd. (286-5805)
Jackson, Ohio 45640
Mail Orders Welcome

SQUARE TOGS
11757 U.S. 42
Sharonville, Ohio 45241
Records Available, Too!

PENNSYLVANIA

MAREA'S Western Wear & Records
3749 Zimmerly Road
Cor. Love & Zimmerly
Erie, PA 16506

SOUTH CAROLINA

Marty's Square Dance Fashions
404 Cherokee Drive
Greenville, SC 29607
S/D Clothing for Men & Women

TENNESSEE

THE DO-SI-DO SHOP
1138 Mosley Rd.
Memphis, TN 38116
Send for Free Catalog

DOUBLE O RANCH WEAR

1460 National St. (901-323-3760)
Memphis, TN 38122
Will Ship Records & Clothing

Nick's Western Shop
245 E. Market & Cherokee
Kingsport, TN 37660
Will Ship Records & Clothing

TEXAS

FAWCETT'S Square Dance Shop
412 W. Sam Houston
Pharr, TX 78577 (512-787-1116)
Everything for the Square Dancer

VIRGINIA

C & J Western Wear
PO Box 178, Norge, VA 23127
*"Kernel" String Ties
Custom Made/Instruction Kits*

WEST VIRGINIA

BUCK & SANDY'S WESTERN WEAR
Route 3, Meadowdale
Fairmont, West Virginia 26554
Complete Line for Square Dancers
Western Wear & Tack
5006 McCorkle Ave. SW
South Charleston, WV 25303
Square Dance Apparel



OVERSEAS DANCERS REUNION

What can be said about the 12th Annual Reunion of Overseas Dancers? The facilities at Oberlin College, Ohio were first rate. The hospitality of the host club, Golden Crescents of Lorain, was out of the world. 93 dancers registered from 11 countries and 19 states. The Silver Tongue award was presented to Freddie Kaltenthaler.

Next year's reunion will be in Las Vegas; 1976 will see the Overseas Dancers celebrating the Centennial Year in Washington, D.C.

LEADER RETIRES

Audie Gaylord, past president of BACA and one of the Berkshires' finest callers, has announced his retirement from calling activity. He is a resident of Pittsfield, Massachusetts.

BUCKEYE POLL

1. Walk Right Back
2. Take One Step
3. Somebody's Thinking Of You
4. Beautiful River
5. Stardust
6. Sugar
7. Autumn Leaves
8. One Lonely Night
9. Sugarfoot
10. Answer Me

NATIONAL CONVENTIONS

- 1975 — Kansas City, Missouri
June 26, 27, 28
- 1976 — Anaheim California
June 24, 25, 26
- 1977 — Atlantic City, N.J.
June 23, 24, 25
- 1978 — Oklahoma City, Ok.
June 22, 23, 24



YOU GET A HALL—
I'LL DO THE CALL!

ED
FRAIDENBURG

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™



WW 608

HONEYMOON FEELING

by Ken Bower

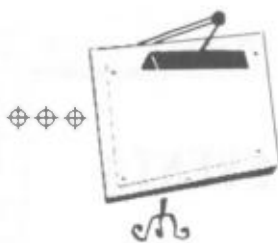
WW 128

YOU'RE WEARING ME DOWN

by Don Franklin



P.O. Box 364
Arvada, Colorado



Product Line

TRAVELING BAG



Dixie Daisy, operated by the Cummins family, in Odenton, Maryland, features a unique traveling bag for square dancers. This versatile bag is fabricated of exceptionally strong, lightweight vinyl and features a diagonal zipper for easy access, a convenient accessories pocket and a see-through window.

The bag comes in two sizes: 40 inches long for men and 50 inches long for the ladies.

Write to Dixie Daisy, 1351 Odenton Rd., Odenton, Maryland 21113 for more information on the traveling bag for square dancers.



INTRODUCING NEW ILLUMINATED DANGLE/LITE EARRINGS!!!

Easy and fun to wear . . . for formal or everyday costumes. Lovely gold-like sculptured metal has six fashion color changes. Daytime love-

liness becomes a nighttime sensation. Converts easily for pierced ears. Send only \$25.00 a pair plus \$1.00 handling & shipping. Be first to wear Dangle/Lites. Wholesalers . . . Dealers . . . cash in on a skyrocketing market with a fashion first. Write A. Dean Watkins Co., 1209 E. Saginaw St., Lansing, Mi. 48903 or phone: (517) 489-5763

**This Coupon Is
GOOD FOR \$10.00
Off The Regular Price
of \$25.00
On a Sample Pair of:
DANGLE/LITE EARRINGS**

DANGLE/LITE EARRINGS were a "big hit" at the National Convention in San Antonio, Texas. ORDER YOUR SET TODAY!

Mustang and Lightning S



MUSTANG Releases:

- MS163- IF LOVING YOU IS WRONG by Chuck Bryant
- MS160- TEN GUITARS by Dave Smith
- MS159- BETWEEN WINSTON-SALEM & NASHVILLE, TN. by Nelson Watkins
- MS164- DRUMMER BOY /LINDA (Hoedowns)
- MS162- BIG BOB/LITTLE BOB (Hoedown)

LIGHTNING S Releases:

- LS5026- WHO'S IN THE STRAWBERRY PATCH WITH SALLY? by Jim Lee
- LS5025- IF YOU'VE GOT THE MONEY by Ed Fraidenburg
- LS5024- JUST BECAUSE YOU ASK ME TO by Randy Dougherty
- LS5023- SHE TAUGHT ME TO YODEL by Jack Cloe

1314 Kenrock Dr., San Antonio, Tx 78227

Badges

ARMETA — Dept. A
Original Fun Club Badges
12505 N. E. Fremont St.
Portland, Oregon 97230

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.

LORRY'S
1852 South Reed Street (303-986-6446)
Lakewood, Colorado 80226
Activity & Club Badges

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

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

MARMAC SPECIALTIES
316 Brockton Road (567-1321)
Oxon Hill, Maryland 20021
Free Fun Badge Catalog

PAULY'S (715-845-3979)
P.O. Box 72
Wausau, Wis. 54401
Engraved and Jeweled Badges

● Record ● DISTRIBUTORS

OHIO

TWELGRENN ENTERPRISES
P.O. Box 16
Bath, Ohio

WASHINGTON

A & K Record Distributors
P.O. Box 24106
Seattle, Wash. 98124



NEW HAMPSHIRE— S/D Weekend,
Oct. 4-6, Lake Shore Farm, Northwood,
Dana & Rita Blood, Russ & Anita
White. Write the Whites, 45 Turnbull
Rd., Manchester, CT 06040.

PENNSYLVANIA— Octoberama, Voy-
ager Inn, Franklin; Oct. 4-6; Ron
Schneider, Bud Redmond, Irv & Betty
Easterday. Write Ron & Donna Schnei-
der, 55 Barrett Rd., Berea, OH 44017.

NORTH CAROLINA— NC Folk & S/D
Federation Dance, Oct. 5; Charlotte
Al Brundage, Tommy Holleman & Jes-
sie Taylor. Write Ruth Jewell, 2725
Rothgeb, Raleigh, NC 27609.

MISSISSIPPI— Magnolia Swingers 3rd
Ann. Festival, Oct. 11-12; Sheraton
Hotel, Biloxi; Art Springer, Bill Volner,
Carl & Clare Bruning. Write Howard
Noe, Rt. 1 Box 606-A53, Biloxi, MS
39532.

NEW YORK— 10th Ann. International
Fall Fest, Oct. 11-12; Onandaga Cty.
War Memorial, Syracuse; Deuce Wil-
liams, Jack & Darlene Chaffee, Lee Hel-
sel, Tommy Cavanagh, Dick Bayer,
Johnny Davidson, Chip Hendrickson,
Rick & Joyce McGlynn. Write George
& Gerrie Jenco, 104 Westminster Rd.,
DeWitt, NY 13214.

KENTUCKY— S&R/D Weekend, Oct.
11-12, Valley Ranch Resort, Clay City;
Sonny Bess, Ed Fraidenburg. Write
Sonny & Mary Bess, 646 Adams Ave.,
Huntington, WV 25701.

NORTH CAROLINA— Ann. Autumn
Leaves Dance, Reeves YMCA Comm.
Center, Mt. Airy; Oct. 12; Harry Mc-
Colgan, Ed & Carolyn Raybuck. Write
the Raybucks, Rt. 1 Box 212, Advance,
NC 27006.

NORTH CAROLINA— 5th Ann. S/D Festival, Convention Center, Myrtle Beach; Oct. 18-19; Pearlie Goss, John Inabinet, Bobby Lepard, Art & Pat Viles, Don & Joan Reicosky. Write Ardie Banker, 1125 Echo Glen Rd., Charlotte, NC 28213.

NORTH CAROLINA— 3rd Ann. World S/D Championships, Mountain Clog & Country Smooth, Civic Center, Asheville; Oct. 18-20. Write Dennis Abe, Box 283, 4607 Norwich Rd., College Park, MD 20740.

MICHIGAN— 3rd Ann. Harvest Ball, Oct. 19, Elementary School, Bangor; Chuck Olsen, Bob Barnes, Al & Helen Steinke. Write Chuck Olsen, 5575 West N Ave., Kalamazoo, MI 49001.

PENNSYLVANIA— 7th Annual Dance To See, Sun Center, Feltonville; Oct. 20; Write: John Baumann, 405 Aldan Avenue, Aldan, PA 19018.

NEW YORK— 8th Fall Festival, Notre Dame School, Plattsburgh; Oct. 25-26; Frank Lane, Guy & Vera Jones. Write Mary Jenkins, Olmstedville, NY 12857.

CALIFORNIA— 15th Ann. Harvest Hoedown, Memorial Auditorium, Sacramento; Oct. 25-27; Bob Parrish, Marv Lindner, Ray & Jean Hanna. Write Allen & LaDonna Barney, 2000 E. Capitol Ave., Sp. 116, W. Sacramento, CA 95691.

INDIANA— 18th Hossier S/D Festival, Evansville; Oct. 25-27. Write David A. Biggs, 1110 N. Boeke Rd., Evansville, IN 47711.

INDIANA— Hoosier Huddle, Fort Wayne; Nov. 1-3; Ken Bower, Gary Shoemake, Betty & Clancy Mueller. Write 908½ E. Main, New Haven, IN 46773.

OHIO— Fall Fling, Quail Hollow Inn, Painesville; Nov. 1-3; Ron Schneider, Kip Garvey, George & Eileen Eberhart. Write Ron & Donna Schneider, 55 Barrett Rd., Berea, OH 44017.



S/D Products

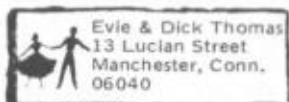
SQUARE DANCE SEALS (Since 1965) — Five-color, eye-catching seals on your correspondence are an invitation to square dancing. Order from Bill Crawford, Box 18442, Memphis, Tn. 38118. Samples on request: One sheet (50)—50¢; Three sheets (150)—\$1; Ten sheets—\$3; Twenty—\$5; Special discount on 100 sheets for Club or S/D Shop resale.

YAK STACK

Sound Columns for Callers

Write: P.O. Box 184, Wenham, Mass. 01984

Call: 617-468-2533



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



C. R. O. W. D.

FREE INFORMATION
SQUARE & ROUND DANCING
AROUND THE WORLD

MARV & SYL LEIBOWITZ

213 Winn Avenue
Universal City, Texas 78148

Clubs

BACHELORS 'N' BACHELORETTEs, INT.
Square & Round Dance Club for Singles —



Twenty-four Years Experience!
Inquiries invited for affiliation
or for starting new groups in
the U.S. and Abroad!

Jay M. Metcalf, International President
1039 West Edgewood Road
Los Angeles, CA 90026 (213) 623-6913

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.

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.

**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
helps on teaching. Order from Frank
Lehnert, 2844 S. 109th St. Toledo, Ohio.

**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.

**300+ COMBINATIONS OF STAR THRU
EQUIVALENTS AND THEIR USES**— eight
chapters and examples using combinations
to zero out any set-up. Price: \$7.50. Order:
Jim Gammalo, 228 W. 6th St., Garnett,
Kansas 66032.

SQUARE DANCING ENCYCLOPEDIA;
by Bill Burleson; \$5.00 Rapid, comprehen-
sive reference for nearly 2000 s/d move-
ments. Results of 10-year survey. Supple-
ments available three times a year.
**DIAGRAMMED GUIDE to Better Square
Dancing** by Bill Burleson, \$3.00. 80 pages,
130 movements; a must for every dancer.
Order from: Bill Burleson, 2565 Fox Ave,
Minerva, Ohio 44657

Tapes

HANHURST'S Tape & Record Service
P.O. Box 3290
Poughkeepsie, N.Y. 12603
MONTHLY RECORD PREVIEWS

THIS SPACE IS RESERVED FOR
YOUR AD!

Notes

MONTHLY
SERVICES
for Callers

SCVSD CALLERS NOTES
Bill Davis
180 N. Castanya Way
Menlo Park, CA 94025

MINNESOTA CALLERS NOTES
Warren Berquam
Rt. 1 — Box 187
Maple Plain, MN 55359

PATTER CHATTER
Emanuel Duming (512-732-4433
P.O. Box 4851, Wonderland Station
San Antonio, Texas 78285
Ask about Choreography Checkers

SUPPLEMENTAL NOTES
Trent Keith
3510 Denver St.
Memphis, TN 38127
HASHING IT OVER
Jay King
P.O. Box 462
Lexington, MA 02173

NOTES FOR CALLERS
Jack Lasry
19010 N.W. 11th Ave.
Miami, Florida 33169

TEMPO
Jeanne Moody (408-422-9448)
632 University Ave.
Salinas, CA 93901

CHOREO GUIDELINE (75 Basics)
and
NATIONAL CALLERS REPORT
Willard Orlich
P.O. Box 8577, Bayshore Gardens
Bradenton, FL 33505

SQUARE DANCE DIGEST SERVICE
John & Evelyn Strong
750 Inglewood Street
Salinas, California 93901

TORONTO & DISTRICT S/D ASSOCIATION
Dept. SDM 1
25 Elmwood Avenue
Willowdale, Ontario, Canada

S/D ASSOC. of SOUTHERN CALIFORNIA
Ted Wegener
16404 Ardath Avenue
Gardena, CA 90247

Record DEALERS

ARIZONA

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

CALIFORNIA

Nancy Seeley's Records for Dancing
P.O. Box 5156
China Lake, Cal. 93555
Also flags, books, shoes — All by mail!
Robertson Dance Supplies
3600 33rd Ave.
Sacramento, Cal. 95824

GEORGIA

C & M WESTERN WEAR
3820 Stewart Rd.
Doraville, GA 30340

ILLINOIS

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

INDIANA

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

MAINE

DAVE'S RECORD SERVICE
10 Second Street
Hallowell, Maine 04347

MASSACHUSETTS

Jerry's Record Service
48 Grove St.
Springfield, Mass. 01107

MINNESOTA

J-J RECORDS
1724 Hawthorne Ave. E.
St. Paul, Mn. 55106
612-774-5732

MISSOURI

Webster Records
124 West Lockwood Ave.
Webster Groves, Mo. 63119
20 Years of Prompt Service

NORTH CAROLINA

Raybuck Record Serv. & Callers Sup.
Route 1, Box 212
Advance, N.C. 27006

OHIO

DART WESTERN SHOP
1414 E. Market Street
Akron, Ohio 44305
Everything for the Square Dancer

F & S Western Shop
1553 Western Ave.
Toledo 43609

WASHINGTON

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

TEXAS

Eddie's & Bobbie's Records
Box 17668 — 1835 S. Buckner
Dallas, Tx 17668
214-398-7508

McGOWAN SIGN COMPANY

1925 Lee Blvd. 507-345-4125
MANKATO, MINNESOTA 56001

*The Nation's Finest
S/D Promotional Products*

MINI STICKERS
BUMPER STICKERS
MAGNETICS
NYLON FLAGS
SQUARE DANCE SEALS
DRIP RAIL FLAG HOLDERS
CELLULOID BUTTONS



Dealer Inquiries Invited — Carry The Best!
Write for Free Catalog

PEARL'S WESTERN FASHIONS

PROMENADER

THE CLASSIC

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 ¾" strap.



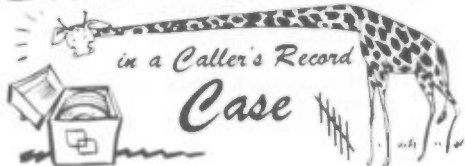
Dawes Avenue
Clinton, New York 13323

Black & White — \$10.95
Red & Navy — \$11.95
Gold & Silver — \$12.95
SIZES: Medium 4½-10
Narrow 6-10

Write for Free Mail Order Brochure

New York Residents add Sales Tax. Add \$.90 Postage

Steal a Little Peek



Des Hetherington of Weston, Ontario, has been calling since 1965, teaching a class of thirty-two weeks each season. He has called at nine Toronto International Conventions, two Nationals, and travels on both sides of the border. He and his wife, Kathy, are the parents of a son and a daughter.

HOEDOWNS

Pitter Patter – Wagon Wheel
Boil 'Em Cabbage – Kalox
Banjo Pluckin' – Wagon Wheel
Stay A Little Longer – Kalox
Nancy – Red Boot
Mountain Dew – McGregor
Marlodon – Top
Stan – Red Boot



SINGING CALLS

I'll Take Your Word – Blue Ribbon
Coming Down – Wagon Wheel
I'm the Man on Susie's Mind –
Lightning S
Country Roads – Bogan
New World in the Morning – Wagon Wheel
Early Morning Rain – Blue Star
Morning of My Mind – Blue Star
Someone Sweet To Love – Kalox
Good Morning Country Rain – Red Boot
Bumble Bee Square – Wagon Wheel
These Boots Are Made for Dancing – Top

ANNOUNCING

A NEW PACKAGE

FROM SCOPE RECORDS

OF SQUARE DANCE INSTRUCTIONS

ON RECORDS FOR THE YOUNG OF ALL AGES

- Five Records, ten lessons in each of three packages for a total of 30 lessons.
- Vocal Instructions on the first part of the record; practice dancing with the caller on the remainder of the record.
- Written instructions also included in the package.
- Designed especially for youth groups and the young at heart by **Jeanne Moody** of Salinas, California and produced by **Mac McCullar** of San Luis Obispo, California. Both are caller/teachers of square dancing and record on the Scope label.
- Great for new classes, for practice at home, or for those who do not have a caller/teacher.
- Packed to sell for \$9.95 each package (10 lessons).
- Individual records may be purchased to replace those that are broken or damaged.

Order from your favorite square dance record dealer.

EXPERIMENTAL BASIC

PULSE POLL



It is obvious that RECYCLE is getting a lot of play in the workshops and in mainstream dancing around North America, because it moved from sixth place to third place to second place in a matter of three months, according to our twenty key experts polled this month. Fluctuations of others can be observed in parenthetical notations.

PRACTICALLY MAINSTREAM (Plus-10 over the standard 75 group)

1. Flutterwheel (2)
2. Curlique (4)
3. Scoot back (5)
4. Zoom (7)
5. Sweep a quarter (3)
6. Walk and dodge (1)
7. Spin chain the gears (8)
8. Hinge and trade
9. Cloverflo
10. Split/Box/ Single file circulate (6)

ALSO RAN— Partner trade, fan the top, turn and left thru, partner tag, partner trade.

TOP TEN EXPERIMENTAL (Highly experimental, use with caution)

1. Peel the top (6)
2. Recycle (3)
3. Motivate (2)
4. Coordinate (1)
5. Lock it (7)
6. Half tag and trade roll (10)
7. Reciprocate (9)
8. Cast a shadow (4)
9. Flip back (5)
10. Rotary tag the star (8)

ALSO RAN— Remakes, File to a line, Turn and run, Lock the top.

Try This Smoothie —
CARELESS LOVE

Called by Lee Schmidt

Hi-Hat 440

HI-HAT DANCE
RECORDS

ATTENTION CALLERS !!!!

TEMPO

Smooth-flowing, mind-tickling material using 75-plus-10 basics and movements especially designed for club dancing. Published four times a year, Jan., April, July, Oct., by
JEANNE MOODY

632 University Avenue, Salinas, CA 93901

\$10.50 per year

Complimentary copy on request



The Classic



The "CLASSIC," styled and produced by Promenaders, Inc., is a combination of quality man-made 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 ¾" 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.

MADE BY SQUARE DANCERS FOR SQUARE DANCERS

Retailer Inquiries Invited.

by PROMENADERS

P.O. Box 550, Winder, Georgia 30680

RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

TILL – Telemark 883

Choreography by Doris & Laverne Reilly

Good "quiet" big band sound; a good flowing solid intermediate two step "with a bit of 'Hold Me.'"

ALL ALONE – Telemark 15372

Choreography by Fred & Della Sweet

Very pretty music; high intermediate to challenging waltz routine.

AFFAIR TO REMEMBER – Grenn 14196

Choreography by John & Shari Helms

Intermediate-plus waltz routine using mostly basic steps with a little international.

HEARTACHES – Grenn 14196

Choreography by Cliff Olson

Pretty music and a solid intermediate waltz routine.

SLIPPING – Hi Hat 927

Choreography by Dorothy & Ian Hay

Good music and a good easy two step to "Slippin' Around."

LOLA WANTS YOU – Hi Hat 927

Choreography by Anita & Roy Stark

Good music and a little different intermediate-plus tango routine.

PICKIE PICKIE PICKIE – RCA APBO 0224

Choreography by Ralph & Arba Silvius

Real pickin' music; easy intermediate two step using basic steps.

NEW FANGLED TANGO – Telemark 1842

Choreography by Jack / Rita LaPlante

A flowing, peppy and busy high-intermediate tango with good music.

BORSALINO – Telemark 896

Choreography by Jo & Es Turner

Good music from "Ryan's Daughter;" a good fast-moving high-intermediate two step.

MAY EACH DAY – Telemark 897

Choreo by Emmett & Monette Courtney

Very pretty music and a good flowing high-intermediate waltz routine.

HAPPY TRUMPETER – Grenn 14195

Choreography by Glen & Beth McLeod

Good happy music; interesting intermediate two step.

SWEETHEARTS PROMENADE – Grenn 14195; Choreo by Jack & Ann Fournier

Good music; easy two step.

FRECKLES AND POLLYWOG DAYS – ABC 11432; Lou & Ann Hartley

Good music with cute lyrics; fast-moving intermediate "timing type" two step.

HELLO LOVE – RCA 0215

Choreography by Roland & Betty Hill

Good popular country music with Hank Snow vocal; flowing easy-intermediate two step.

MY WIFE'S HOUSE – MCA 40248

Good pop music (vocal by Jerry Wallace); a good flowing easy-intermediate two step, three times through.

TILL THERE WAS YOU – Dance A Long P6052; by Ken & Viola Zufelt

Pretty music; intermediate-plus two step with a turning solo fishtail.

I WILL WAIT FOR YOU – Telemark 5003

Choreography by Buzz & Dianne Pereira

Pretty music and a comfortable intermediate two step.

ALL I DO CHA CHA CHA – Windsor 4520B

Choreo by Eddie & Audrey Palmquist

Fun-type cha cha with a little tricky timing.

FRISCO – Dance A Long 6058

Choreography by Ray & Ivy Hutchinson

Good "San Francisco" music; flowing intermediate two step.

TANGO DU RITA – Dance A Long P6098

Choreo by Eddie & Audrey Palmquist


Challenging international-style tango.

THE IMPORTANCE OF YOUR LOVE – Telemark 5001; Tom & Lillian Bradt

Vince Hall vocal; solid intermediate


two step.

it's working
Thanks to you



The
United Way

advertising contributed
for the public good



RECORDS

SINGING CALLS

ALL RECORDS ARE REVIEWED AND WORKSHOPPED BY DOUG EDWARDS.

THEY MAY BE PURCHASED FROM:

EDWARDS RECORD SERVICE

P.O. Box 538

Park Ridge, Illinois 60068

This month we received two new hoedown records. Both are very good; neither has much melody. Both have good beat. The Blue Star has a good fiddle lead, while the D&R features good guitar and banjo leads. Blue Star 1990: JAM-BAL (Key G)/T FOR TEXAS (Key G)

D&R CW201: CRYSTAL KAY/MISSY JO

IT'S A SIN TO TELL A LIE— Blue Star 1992

Caller: Marshall Flippo

This record is a dandy, fine music, fine figure. It should stick around for quite a spell. Ten years or ten thousand miles, whichever

comes first. It's a goodie. FIGURE: Heads promenade half way, down the middle and curlique, boys run, square thru three-quarters, trade by, do-sa-do, make a right hand star once around, girls turn back, swing that man and promenade.

HONEYMOON FEELING— Wagon Wheel 608; Caller: Ken Bower

Another goodie by the old master, Ken Bower. A fine record, good music. FIGURE: Heads promenade half way, sides right and left thru, curlique, boys run right, left allemande, weave the ring, do-sa-do, corner promenade.

SHE'S JUST A KISSIN' COUSIN OF MINE Windsor 5046; Caller: Dick Parrish

Good music with a good intermediate figure. An alternate figure is included which features the basic "Recycle." FIGURE: Heads square thru four hands, corner right and left thru, swing thru, boys run right, half tag, trade and roll, swing corner, left allemande and promenade.

SUNRISE— Hi Hat 439

Caller: Ernie Kinney

Excellent music and excellent dance. FIGURE: Heads promenade half way, down the middle, star thru, zoom, a double pass thru, cloverleaf, center four square thru three



Glenn Walters



M.D. Howard
Rt. 9, Duncan
Chapel Road
Greenville SC
29609

AI "TEX" BROWNLEE
Artist Repertoire



Jim Deeter

NEW RELEASES:

Hoedowns

TH508 CINDY LOU/LIZA JANE

Key F

Key A

TH509 BUZZIN AROUND/JAIL HOUSE JITTERS

Key D

Key E

TH510 SOMEBODY'S SOUND/T-BIRD RAG

Key F

Key D

Singing Calls:

TB107 JOHN LAW called by Harold Thomas— Key F

TB108 YOU LAY SO EASY ON MY MIND
called by Glenn Walters — Key F

TB109 A RAINBOW IN MY HAND
called by Jim Deeter — Key F



Harold Thomas

quarters, corner allemande, do-sa-do your own, swing corner and promenade.

HOW DO YOU DO— Jay Bar Kay 155

Caller: Kip Garvey

A dandy square dance tune that should go places. Fine music and fine figure. FIGURE: Heads flutter wheel, square thru two hands, do-sa-do spin the top, the girls move up and box the gnat, slide thru, square thru three hands, swing the corner, left allemande, come back and promenade.

MR. SANDMAN— Scope 580

A very smooth excellent figure, fine music. The tune was used before on Mustang with a fine dance. FIGURE: Heads promenade half way, down the middle, right and left thru, slide thru, pass thru, square thru three hands, do a cloverflo, swing corner, allemandenew corner, come back, promenade.

I'D LIKE TO BE THE ONE YOU SAY GOOD MORNING TO— Windsor 5047

Caller: Mort Simpson

Nice easy figure with good music. FIGURE: Heads promenade half way, sides square thru four hands, do-sa-do, swing thru, boys run, bend the line, sweep a quarter, dive thru, square thru three hands, swing the corner, promenade.

SYLVIA'S MOTHER— Grenn 12144

Caller: Dick Leger

Good dance, interesting figure, very nicely timed. Dance goes through four times: Four ladies chain, head ladies chain back, heads promenade three quarters, sides star thru, pass thru, around one and make a line, up and back, all star thru, double pass thru, cloverleaf, centers square thru three hands, allemande left, weave the ring, pass her by, promenade the next.

IF YOU'VE GOT THE MONEY— Lightning S 5025; Caller: Ed Fraidenburg

Good music, good beat, good figure. FIGURE: Heads flutter wheel, curliques, boys run right, circle four with the outside two and break to a line, up and back, curliques, boys run around the girl, trade by, allemande left, come back and promenade.

COUNTY FAIR— Lucky 101

Caller: Bill Martin

A fun figure that moves right along; good Country Squire music. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, boys trade, box the gnat, right and left thru, dive thru, square thru three quarters, swing the corner, promenade.

KALOX

K-1162 HELLO TROUBLE
Flip/Inst. Caller: Harry Lackey

K-1163 THE STREAK
Flip/Inst. Caller: C.O. Guest

K-1164 MY HEART SKIPS A BEAT
Flip/Inst. Caller: Harper Smith

K-1161 GYPSY WOMAN, John Saunders

K-1160 UNCLE JOE HENERY'S,
C.O. Guest

K-1159 A LOT OF TENDERNESS,
Vaughn Parrish

Longhorn

LH-1008 TOO MANY RIVERS, W. McNeel

LH-1007 THAT SAME OLD WAY, L. Swain

LH-1006 THE OLDER THE VIOLIN,
G. Poland

LH-1005 DUM DUM, Walt McNeel

Belco

B-258A A FUNNY LITTLE TUNE

R/D Mixer by Earl & Rosie Rich

B-258B MAGICAL WHEEL

Two-step by Mona & Louis Cremi

KALOX RECORD DISTRIBUTING CO.
2832 Live Oak Dr., Mesquite, Texas 75149



Don Williamson

Rt. 8, College Hills
Greeneville, Tenn.

RAMBLIN MAN

RB 159 — by Jim Coppinger

YA'LL COME

RB 161 — by Bill Volner

BIG BOSS MAN

RB 162 — by Bob Vinyard

AIN'T LOVE A GOOD THING

RB 163 — by Elmer Sheffield

TURN ON YOUR LIGHT

RB 164 — by Don Burkholder

MARIE LAVEAU

RB 165 — by Don Williamson

FRECKLES AND POLLIWOGS

RB 166 — by Don Williamson

DON'T WORRY BOUT ME

RB 167 — by Don Williamson

TEXAS RODEO— Top 25301

Caller: Wally Cook

Good music, an excellent easy dance. FIGURE: Four ladies chain, heads up and back, pair off, do-sa-do the outside two, spin chain thru, boys run right, wheel and deal, sweep a quarter, cross trail, swing corner, promenade.

HELLO TROUBLE— Kalox 1162

Caller: Harry Lackey

Great music with a fine beat; dance fair to good. FIGURE: Heads square thru four hands, corner do-sa-do, curlique, scoot back, boys run right, up and back, square thru three quarters, corner swing, promenade.

YOU'RE WEARING ME DOWN— Wagon Wheel 128; Caller: Don Franklin

This record has the best music in the whole pack. We are glad to see this because of late Wagon Wheel has lacked the great "go-go" that made this label the leader in music. Now that they are back in the groove, we hope to hear more of this great music. FIGURE: Heads promenade half way, sides square thru four hands, cloverflo, swing the corner, left allemande, come back, do-sa-do, promenade.

RAGGED BUT RIGHT — Lore 1145

Caller: Stan Ruebell

The tune has been done before on Blue Star. The music is good, the dance is fair with an intermediate figure. FIGURE: Heads lead right and circle to a line, up and back, do-sa-do, flutter wheel, curlique, walk and dodge, corner allemande, walk by partner, swing the right hand lady, promenade.

CECELIA— MacGregor 2154

Caller: Monte Wilson

This dance has no opener, break or closer, goes through four times and the dance is good. Regardless of how good their dances are, if MacGregor does not improve the music, their records will not sell. Callers are very selective in their choice of music. FIGURE: Four ladies chain three-quarters, heads roll-away, in the middle do-sa-do, star thru, split the outside two, make a line of four, all eight curlique, boys run right, do-sa-do the outside two, ocean wave, spin chain thru, girls circulate two times, boys run, wheel and deal, sweep a quarter, star thru, dive thru, circle up four half way around, right and left thru, pass thru, star thru, right and left thru, square thru four hands, trade by, swing the corner and promenade.

**YOU CAN ORDER THIS CLASSIC RED BOOT
ALBUM OF A HALF HOUR OF HASH FOR YOUR
REC. ROOM PARTY DIRECTLY FROM THIS
MAGAZINE FOR \$5.00 AND NO EXTRA CHARGE
FOR POSTAGE. DO IT NOW . . .**



**FEATURING
EIGHT CALLERS—**

STAN BURDICK
RALPH SILVIUS
RICHARD SILVER
DON WILLIAMSON
BILL VOLNER
TED FRYE
BOB VINYARD
JIM COPPINGER

P O BOX 788
SANDUSKY OHIO
44870

KEEP ON SINGING— MacGregor 2152

Caller: Tommy Stoye

Very basic figure. The great Tommy Stoye voice does not make up for the lackluster music on this record. **FIGURE:** Heads promenade half way, in the middle right and left thru, flutter wheel and sweep a quarter, pass thru, do-sa-do, allemande left, turn partner by the right, swing the corner, promenade.

BLUE RIDGE MOUNTAINS— Wild West 1-16; Caller: Bob Christian

FIGURE: Heads promenade half way, side ladies chain across, square thru four hands, do-sa-do, swing thru, turn thru, swing corner, promenade.

GOOD MORNIN' LOVIN' — Square Tunes 158; Caller: Bob Poyner

Fair music and an easy figure. **FIGURE:** Heads square thru four hands, corner do-sa-do, eight chain thru, swing the corner, promenade.

THE STREAK— Kalox 1163

Caller: C. O. Guest

We wonder if C. O. Guest does the "streak" when calling this one at his dances. Wow, this we gotta see. Easy figure (the dance, not C.O. Guest); good timing; good beat. **FIGURE:** Heads right and left thru, sides do-sa-do, star thru and pass thru, swing the corner, left allemande, weave the ring, do-sa-do and promenade.

**HONEYMOON FEELIN'— MacGregor 2155
Caller: Kenny McNabb**

An easy dance, music better than most of the newer MacGregor records. **FIGURE:** Four ladies chain three-quarters, sides promenade three-quarters, heads flutter wheel, pass thru, star thru, pass thru, face partner, pass thru, swing, promenade.

**THAT LUCKY OLD SUN— MacGregor 2153
Caller: Monte Wilson**

Dance goes through four times. **FIGURE:** Grand square, four ladies chain across, chain

**CANADIAN DANCERS NEWS
QUARTERLY MAGAZINE
ANNUAL CALENDAR DIRECTORY**

Complete Coast-to-Coast News, Listings and Information on all Aspects of the Square and Round Dance Scene in Canada.



**CANADIAN DANCERS NEWS 1974-75
CALENDAR DIRECTORY**

Covering 16 months to Dec. 1975. On sale Now! 8th Year. \$2. prepaid.

CANADIAN DANCERS NEWS MAGAZINE

Every Quarter: Oct., Jan., Apr., July. 7th Year. \$3. for 4 issues, prepaid.



ORDER CDN PUBLICATIONS NOW!!

Write to: Jean Rutherford
Canadian Dancers News
974 Brant Street
Ottawa, Ontario K1K 3N4

them back, heads square thru four hands, do an eight chain thru, swing the corner, left allemande and weave the ring, do-sa-do and promenade.



B. & S. SQUARE DANCE SHOP

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



Indiana residents add 2% sales tax

50 yds. nylon marquisette, cotton top, wide elastic band. Order 1" shorter than skirt. 4 tiers on 21" and longer; 3 tiers on 19" and shorter. Colors: white, black, yellow, pink, blue, royal, orange, red, med. purple, sprout green, turquoise, bright yellow, multi-color. \$14.95 plus \$1 postage. 35 yd. slip \$12.95 + \$1.

The shoe most square dancers wear. 1 1/2" heel with elastic binding around shoe. Strap across instep. Black & White \$10.50 Yellow, Pink & Orange \$11.50 Silver & Gold \$12.50 Sizes 4-10, Medium and Narrow Postage .65. Immediate delivery.



24th NATIONAL SQUARE DANCE CONVENTION



Allemande in Heartland! That's the slogan for the 24th National Convention to be held in Kansas City, Missouri, on June 26, 27, 28, 1975. Plans are being made by the many active committees appointed by Chuck and Marge Teeple, general chairmen for this gala event.

The mid-winter meeting of the National Executive Committee will convene October 11, 12, 13, 1974, in the host city.

Highlights of the present planning are:

Teens are to have their activities at the Royal Ballroom of the Hotel Muelbach, with room for 125 squares. The Wednesday night Teen Trail End Dance will kick off the activities at that location.

Campers are assured of a place for 300 units with complete hookups, electricity for air conditioning, portable showers, and waste disposal within ten minutes of the heart of the dancing area, with shuttle bus service.

C.B. Radio operators may tune in to a special channel broadcasting twenty-four hours a day during the convention, monitored by a local C.B. Radio Club, the S. C. I.

For those who drive to Kansas City, the old Municipal Airport will be used as a free parking lot for cars. It will accommodate 1500 cars and have a shuttle bus service to the dancing areas. For those Texans who say they are riding their horses to the convention, other arrangements will have to be made.

Jim and Dorothy Booten are in charge of the Callers Seminar, which will be led by Cal Golden, Frank Lane and Jim Mayo. Don and Bonnie Hait are in charge of general panels.

*Ron & Darlene Stover
Kansas City, Missouri*

H & R BADGE & STAMP CO.

Engraved Badges & Rubber Stamps
From Our Design or Yours

HAROLD &
ROBERTA MERCER
2585 Mock Road
Columbus, Ohio 43219
PH. 471-3735



**FOR A WORLD
OF FUN....**

BECOME A KNOTHEAD

Travel 100 miles
each way (one
square or more)
to attend club or open
dance. For applica-
tion form write:

WASHINGTON KNOTHEADS
P. O. Box 245 Gig Harbor, Wash. 98325

WORKSHOP, Continued

Seesaw partners too and all-4 couples
Square chain thru, partner trade
And $\frac{1}{4}$ more, right and left grand.....
Heads square thru four hands
Swing thru the outsides
Box the gnat, square chain thru
Boys run right, girls run
Into a right and left grand.....
Head couples left square chain thru
With the outsides left square chain thru
Partner trade to the corner
Left allemande.....
Heads right and left thru
Same ladies Dixie style to ocean wave
Swat the flea, left square chain thru
Separate around one into the center
Turn thru to left allemande.....

by Monty Wilson, So. Cal. Callers Assn.

Heads square thru, swing thru
Boys run, couples hinge and trade
Square thru $\frac{3}{4}$, swing thru
Boys run, couples hinge and trade
Star thru, cross trail
Left allemande.....

Sides square thru, swing thru
Boys run, couples hinge and trade
Ends divide and star thru
Centers square thru, swing thru
Boys run, couples hinge and trade
Ends divide and star thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, couples hinge and trade
Ends divide and star thru
Centers square thru, swing thru
Boys run, couples hinge and trade
Ends divide and star thru
Others swing thru, boys run
Bend the line, pass thru,
Left allemande.....

Girls chain three-quarters
Sides half sashay, heads square thru
Do-sa-do to an ocean wave
Boys trade, girls trade, centers trade
Centers run, hinge and trade
Outsides squeeze in, make a line
Pass thru, wheel and deal
Slide thru, same two curlique
Walk and dodge, left allemande.....

by Wayne Simpson, So. Cal. Callers Notes

Heads pair off, right and left thru
(If you want to) rollaway half sashay

Slide thru, if you can pass thru
Left allemande.....
Heads pass thru, cloverleaf
Double pass thru, centers in
Cast off $\frac{3}{4}$, pass thru
Wheel and deal, double pass thru
Cloverleaf, double pass thru
Centers in, cast off $\frac{3}{4}$
Pass thru, bend the line
Slide thru, pass thru
Trade by, left allemande.....
Four ladies flutter wheel
Heads a half square thru
Swing thru, split circulate
Boys trade, centers trade, centers run
Wheel and deal, slide thru, pass thru
Left allemande.....
Heads square thru, curlique
Scoot back, spin chain thru
Spin chain thru, scoot back
Cast off $\frac{3}{4}$, spin chain the gears
Slide thru, left allemande.....

by Al Rude, So. Cal. Callers Assn. Notes

Heads square thru, spin chain the gears
Curlique, spin chain the gears, curlique
Spin chain the gears, curlique,
Spin chain the gears, curlique
Right and left thru, dive thru
Square thru $\frac{3}{4}$, left allemande.....

Heads square thru, spin chain the gears
Curlique, spin chain the gears
Curlique, swing thru
Right and left thru, slide thru
Pass thru, left allemande.....

Heads spin the top, centers trade
Pass thru, spin chain thru
Ends circulate, ends cross fold
Spin the top, pass thru, ends fold
Swing thru, centers run
Couples circulate, couples trade
Centers trade, wheel and deal
Slide thru, wheel and deal
Square thru $\frac{3}{4}$, trade by
Left allemande.....

Heads curlique, head gents run right
Swing thru, pass thru, partner trade
Box the gnat, hang on
Eight chain four (Arky!!!)
Ladies flutter wheel, dive thru
Square thru three hands,
Left allemande.....

TEACHING THE TWO-STEP, Continued

also crossing in back on the second step and in front on the fourth step. For smoother dancing, the first "SIDE" step should be slightly forward and to the side, the third step should be slightly back and to the side.

THREE-STEP GRAPEVINE

SIDE, BEHIND, SIDE, TOUCH;

Step to the side with the man's left foot, cross man's right foot behind the left, step to the side with the man's left foot, touch the right foot beside the left;

Same as *four-step grapevine* except to finish by touching the right foot beside the left. This leaves the right foot free to do a second *three-step grapevine* in the opposite direction.

Grapevine Variations

Twisty-vine — man does basically the same foot work as in the *four-step vine* except to turn on the diagonal on the second and fourth steps. The woman crosses in front (opposite of the man) on the second step and in back on the fourth step turning on the diagonal,

first to sidecar then to banjo position. *Open-vine* — man and woman do basically the same footwork as in the *four-step vine* except to open up and turn 1/4 to face reverse on the second step.

TURNING TWO-STEP

SIDE, CLOSE, TURN,; *SIDE, CLOSE, TURN,;*

There's probably more controversy about teaching techniques on the turning two-step than any other two-step basic. Find the technique that works for you. The method we like to use is as follows:

Concentrate on footwork and directions first, then progress to a smoother turning action. Start with the man facing the wall — step to the side on the man's left foot, close the right to the left, spot pivot on the man's left to face the center (man stepping outside his partner's right foot); step to the side on the man's right foot, close the left to the right, spot pivot on the man's right to face the wall (man stepping between his partner's feet). Emphasize that this is a practice method only to get the

★ CAL and SHARON GOLDEN PRESENT:

SQUARE DANCE VACATION



★ *Four Winter Wonderland Weekends*

★ *Put together just for you at the Beautiful, Luxurious*

★ *French Lick-Sheraton Hotel, French Lick, Indiana*

★ • OUTSTANDING STAFF EACH FUN-FILLED WEEKEND •

★ Jan. 24, 25, 26, 1975

★ *Cal Golden, Singin Sam Mitchell*

★ *Glenn Turpin, Charlie & Marge Carter*

★ Jan. 31, Feb. 1, 2, 1975

★ *Cal Golden, Chuck Bryant,*

★ *Bob Cone, Paul & Edna Tinsley*

★ Feb. 14, 15, 16, 1975

★ *Cal Golden, Diamond Jim Young*

★ *Carl Geels, Frank & Phyl Lehnert*

★ Feb. 21, 22, 23, 1975

★ *Cal Golden, Bob Poyner*

★ *Chuck Marlow, Ray & Bea Dowdy*

★ THIS PACKAGE WEEKEND CONSISTS OF DANCING FROM 2 P.M. Friday
★ UNTIL 12 A.M. SUNDAY; A DELUXE ROOM FOR 2 NIGHTS; AND 6
★ GOURMET MEALS. YOUR PRICE FOR THIS FABULOUS WEEKEND IS
★ \$132.00 PER COUPLE. THIS INCLUDES ALL TIPS.

★ For Further Information, Brochures, & Reservations, Write:
★ Sharon Golden, P.O. Box 2280, Hot Springs, Arkansas 71901
★ or Call: (501) 624-7274

feel of the man stepping outside then between his partner's feet and the woman stepping first between then outside her partner's feet. Also, this shows them that they reverse facing direction after each measure.

PIVOT

Similar to the turning two-step, the man takes his first step (left foot) outside his partner's right foot and the second step between her feet – the woman does the opposite. Partners should assume a "tight" closed position with the man's right hand on the woman's lower back to give a strong lead. The feet should be kept as close together as possible to give an effect like a top spinning on a point.

SMOOTHING IT ALL OUT

The importance of **BLENDING** from one basic to another should be introduced gradually as the individual basics are mastered to eliminate the jerky action often characteristic of beginner dancing. Once the dancer learns to an-

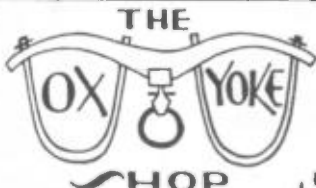
ticipate the next measure while he's executing each basic he can begin to smooth out his dancing. For example, we teach that the fourth beat of a forward two-step is a hold – a beginner dancer will "freeze" on the fourth beat, (this is good at first to learn the individual basics) but will gradually learn to start bringing the right foot forward without taking weight until the first beat of the second measure.

SUMMARY

Not all of these techniques will work for all leaders. We hope that we have provided some ideas that will be helpful, particularly for square dance callers, to make round dancing more enjoyable for beginner dancers and the caller.



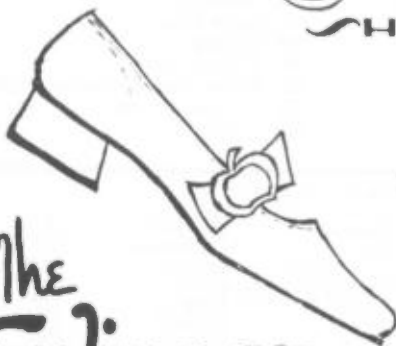
RUTH & REUEL deTURK
1606 Hopmeadow Street
Simsbury, Conn. 06070
Phone: 203-658-9417



HOURS
Tue. & Thurs. 11-7
Wed. & Fri. 11-9:30
Sat. 11-6 P.M.
Closed Sun. & Mon.

\$10.98 Plus \$1 Post. Ins.

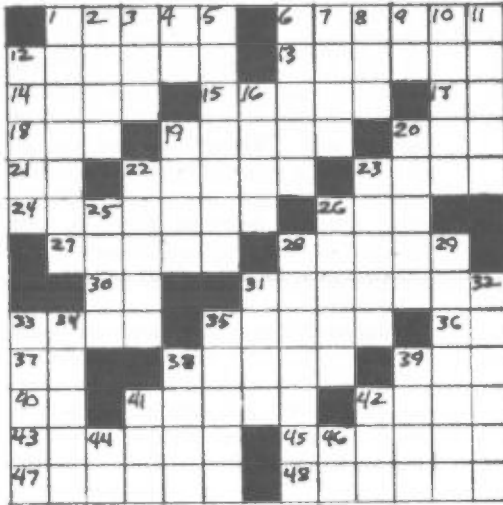
5 THRU 11 HALF SIZES
NARROW - MEDIUM - SOME WIDE
IN BLACK OR WHITE PATENT LEATHER



The Swinger

A NEW HANDSOME SHOE with MORE

- HEEL - 1 3/8" NARROW COMBINATION
- COUNTER - FIRM
- SUPPORT STEEL SHANK
- COMFORT NYLON LINER
- HIGH FASHION SQUARE TOE



ACROSS

1. "Teton Mt. ----"
6. Allemande your ----
12. Layers
13. Hurry
14. Outer garment
15. Extend an arm
17. Printer's measure
18. Some
19. Sides Trade In front of Heads (Abbr.)
20. 901 (Roman numerals)
21. Smallest state (Abbr.)
22. Naval detecting device
23. Landed
24. Taws
26. Car model
27. "Sailing Down the Old Green ----"
28. Large suitcase (var. sp.)
30. Ma-- a right hand star
31. Round dance step
33. "Heel and --- Polka" (Plural)

35. Glistened
36. Yes (slang)
37. --- and left thru (Abbr.)
38. Follow the one ---
39. Twirling Squares Inc. (Abbr.)
40. Exclamation
41. "Take Me ----"
42. Double
43. Wheel and --- -d pass thru (2 words)
45. Enjoying refreshments
47. Royal fur
48. Most basic basic

DOWN

1. Harder
2. Serving device
3. Horse food (Singular)
4. "Rocky - High" (Abbr.)
5. Swing your ----
6. Take her to a nice soft ----
7. Cry of pain
8. Rotating Squares Hall (Abbr.)
9. North (Abbr. var.)
10. Resin
11. Send payment
12. Useful to keep hair in place on way to dance
16. Historical ages
19. Part of the shoe that shuffles
20. Hitting sound
22. Preserves
23. Whistle - --- (2 words)
25. Caller's necessity
26. Chop fine, as meat
28. Teen age and old age (2 words)
29. Final part of a call
31. At that time
32. Stretching out
33. Hinge and ----
34. Swing the --- fellow's gal
35. Twinkled
38. Caller Tipton
39. Double
41. Turkish name
42. Trade, Tag the line In (Abbr.)
44. I -, you are, etc.
46. -, shucks



 W
I
T
H
I
N
T
H
E
S
E
P
A
G
E
S



LAST MONTH'S PUZZLE WORDS			
Alamo	Dixie chain	Pass thru	Streak
All	Do-sa-do	Peel off	Swing
Arky	Dress	Promenade	Tag
Balance	Eight people	Record	Tapes
Belt	Fan club badges	Right	Thar
Boots	Figure	Ring	Tie
By	Fold	Rounds	Tip
Caller	Fudge	Rover	Tops
Calling Date	Fun	Run	Towel
Cast off	Grand square	Scoot back	Trade
Chain	Green	Seesaw	Travel
Circle	Hash	Side	Turn back
Clinton	Head	Singing call	Turn thru
Club	Hinge	Slide thru	End
College	Left	Speaker	Walk
Crosstrail	Lines	Special	Wave
Dance hall	Mike	Square dancing	Zoom
Dancer	One	Stan Burdick	Four
Dive thru	Pair off	Star thru	

The BOOK SHELF

BY MARY JENKINS

FIRST STEPS TO CONTRA

Compiled by Walt Cole, Ogden, Utah

This eighteen-page compilation has been made with the hope that it will serve its purpose: getting the new contra caller interested and off to a running start.

A few Contra Dances, Setting Up Contra Lines, Styling Tips, a Short Glossary of Contra Terms, Reference Books, Articles, Magazines, Records and Sources and a list of Contra Dance Leaders are included in this book, and all will be found very interesting and helpful to the beginner contra promoter.

Walt Cole and his Contra Bees gave a fine exhibition at the National Convention in Salt Lake City in 1973 and traveled to San Antonio in 1974.

Contras are fun and interesting to dance and in many cases, one's dancing improves amazingly after having done contras. We have scheduled several contra sessions in our area, and find that the contra "fever" spreads rapidly once dancers have been exposed. It is very contagious and the best known remedy is an entire evening of contra dancing.

This and other books written on contra dancing may lead many callers into a new aspect of the activity — prompting contras.

Order from: American Squaredance Magazine
P.O. Box 788
Sandusky, Ohio 44870
Price: \$2.00

GO MAGNETIC

SQUARE DANCE SIGNS for your car

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

Black, Red, Blue or Green on White
Give first and second color choices.

SEE YOUR NEAREST DEALER \$1.95
WHOLESALE TO BONA FIDE DEALERS

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



SQUARE DANCE BOOK SERVICE



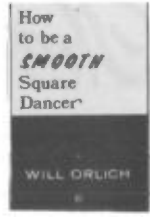
FOR CALLERS: \$2.00



TEACHING AID
\$2.00



S/D CARTOONS
\$1.50



A Smooth Dancer
\$3.00 copy



ADAPTATIONS: \$2.00



SPECIAL CLOSEOUT
WHILE THEY LAST—
1970 edition— 50¢ ea.



COMPLETE: \$5.00



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



GREAT NEW BOOK
\$3.00



HASH SYSTEM \$2



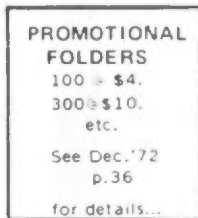
S/D CARTOONS \$2



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

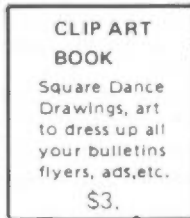


1974 edition
Advanced Club
\$4.00

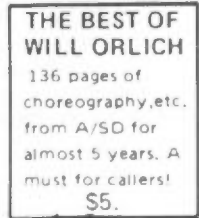


Another new
book—Page 57

ASK ABOUT
QUANTITY
PRICES



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



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

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

FINISH LINE

Don't be afraid to take a big step if one is indicated;
you can't cross a chasm in two small jumps.

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:

S/D CALLERS ASSN. SO. CALIFORNIA
16404 Ardath Ave, Gardena, Calif. 90247



Mac Letson

Lou Mac

SQUARE
DANCES

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



Bill Claywell

LM 117 YOU CALL EVERYBODY
DARLING

by Mac Letson & Bill Claywell

LM 118 NELLIE

by Mac Letson

If not available at record dealer, order directly

KEN BOWER

presents at

GOLDEN VILLAGE

AMERICA'S MOST COMPLETE DANCE PROGRAM

Dancing All Year (except August)

BEGINNERS - INTERMEDIATE - ADVANCED

LOUIS & LELA LEON - Resident Round Dance Instructors

GUEST CALLERS

SUMMER PROGRAM

WINTER PROGRAM

Bob Baxter
Louis Calhoun
Osa Mathews
Ralph Silvius
Bill Strickland
Kenn Reid
Jerry Thole
Nelson Watkins
Wes Wessinger

Bob Fisk
Don Franklin
Dick Houlton
Gary Shoemake
Dave Taylor
Beryl Main
Barry Medford
Roger Morris
Nelson Watkins
Bob Wickers



KEN & DEE

*Golden Village has it all
at low rates -*

a new way of life for Rovers

Write For Schedules and Reservations

ADULT TRAVEL TRAILER PARK

37250 W. Florida Ave. (Hwy. 74) Hemet, California 92343 • (714) 925-2518

JACI DO
DOLORES



"DOLORES, I'M TIRED OF DOORS SLAMMING IN OUR FACES. WE'D COLLECT MORE FOR OUR CLUB CHARITY PROJECT IF YOU'D REMEMBER TO SAY 'TRICK OR TREAT' INSTEAD OF 'PEEL AND STREAK.'"

scope records

NEW RELEASE—SC588

Is It True What They Say About Dixie

Caller: Mac McCullar

COMING SOON

FALSE HEARTED GIRL

RECENT RELEASES

- SC581 Daddy Dumplin
- SC580 Mr. Sandman
- SC579 When You Wore A Tulip

HOEDOWNS

- SC316 Steel Guitar Hoedown/
Hoedown Blues
- SC315 Boomerang/Banjo Boomer

Box 1448 San Luis Obispo, CA 93401

CLUB COLOR CODE

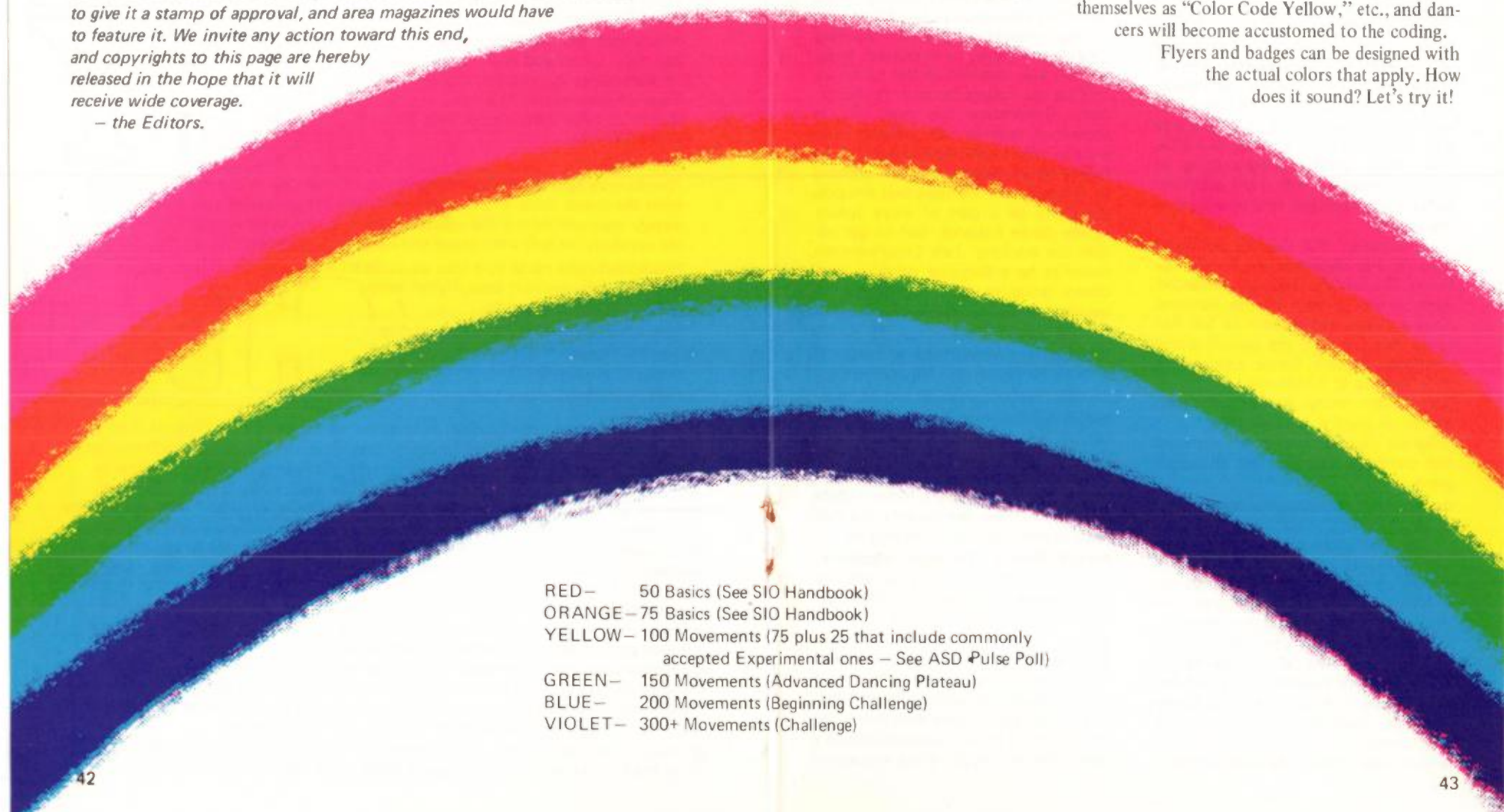
AN AMERICAN SQUARE DANCE MAGAZINE PROPOSAL TO HELP SQUARE DANCERS MORE EASILY IDENTIFY CLUB PLATEAU PREFERENCES AROUND THE WORLD, AS A STEP TOWARD UNIVERSAL STANDARDIZATION FOR GREATER ENJOYMENT OF OUR GREAT HOBBY.

In order to make a proposal such as this one effective, area, national and international representative groups of dancers and callers would need to lend their endorsement. Individual callers, clubs, and festival sponsors would need to give it a stamp of approval, and area magazines would have to feature it. We invite any action toward this end, and copyrights to this page are hereby released in the hope that it will receive wide coverage.

— the Editors.

For many years various attempts have been made to code club and groups for instant recognition as to the amount of material generally used in those groups. "Fun-level," "intermediate," and "high level" have been less than adequate for guiding visiting dancers, and much embarrassment has resulted as dancers travel in wider circles, and try to pick the "right club" to visit. On the premise that the key to identity is the RANGE OF BASICS generally danced, we submit a COLOR CODE that is impartial (all colors have equal value), so that LEVEL doesn't become associated with STATUS, and is easy to use. In all advertising, clubs can identify themselves as "Color Code Yellow," etc., and dancers will become accustomed to the coding.

Flyers and badges can be designed with the actual colors that apply. How does it sound? Let's try it!

- 
- RED— 50 Basics (See SIO Handbook)
 - ORANGE— 75 Basics (See SIO Handbook)
 - YELLOW— 100 Movements (75 plus 25 that include commonly accepted Experimental ones — See ASD Pulse Poll)
 - GREEN— 150 Movements (Advanced Dancing Plateau)
 - BLUE— 200 Movements (Beginning Challenge)
 - VIOLET— 300+ Movements (Challenge)