

Mr. and Mrs. Russell E. Hoekstra
67 Forest Glen Road
Longmeadow, Mass. 01106

AMERICAN 

SQUARE DANCE

SEPTEMBER 1977

QUALITY SOUND SYSTEMS FROM CALIFONE



LOW COST, VARIABLE SPEED
PHONOGRAPH/P.A. SYSTEMS
WITH **NEW** "CALLER ENDORSED"
MICROPHONE VOLUME CONTROL

1875K — DELUXE HIGH-POWERED SYSTEM — 200 Watts peak power solid-state amplifier with separate amp/phono on-off switches, two mike inputs with individual volume controls and combined mike tone control, separate controls for phone/aux-in volume, bass and treble, output jack for two 8-ohm speakers, and many other outstanding features, **PLUS** pair of matching 12-inch round heavy duty speakers which form separate case. (Priced under \$400.00)

1875K-S/U — Same outstanding features as 1875K but without speakers. (Priced under \$300.00)

1845K — HIGH POWERED SYSTEM — 125 Watts peak power solid-state amplifier/turntable with separate on-off switches for amp/turntable, one mike input with mike volume control, phono/aux-in volume control with separate controls for bass & treble, output jacks for two 8-ohm speakers, and many other outstanding features. Includes one detachable 12" round heavy-duty speaker which forms lid of unit. (Priced under \$275.00)

1845K-S/U — Same outstanding features as 1845K but without speaker in lid. (Priced under \$260.00)

1845K-12 — Same as 1845K-S/U but with pair of matched 12" round speakers which form separate case. (Priced under \$350.00)

AVAILABLE FROM THESE FRIENDLY DEALERS

DOROTHY'S SQUARE DANCE SHOP

3502½ Strong Avenue
Kansas City, KS 66106
(913) 262-4240

CONTINENTAL/MIDWEST CO.

4604 West Burleigh St.
Milwaukee, Wisc. 53210
(414) 445-1350

DON RISING

Star Route
Cascade, Idaho 83611
(208) 382-4561

THE ALLEMANDE SHOP

1561 Haslett Road
Haslett, Michigan 48840
(517) 339-2530

RILEY'S RANCH CORRALS

South Center Shopping Center
Seattle, WASH (206) 236-6220
Totem Lake Shopping Center
Kirkland, WASH (206) 822-5700
Northgate Mall #750
Seattle, WASH (206) 365-2911

SOUTHERN DANCEWEAR

P.O. Box 5233 / 111 Pine
Harrison, Arkansas 71601
(501) 535-0565

CIRCLE "C" ENTERPRISES

262 Worcester St.
North Grafton, Mass. 01536
(617) 839-2038

RAYBURN'S RECORD SERVICE

Route 1, Box 226
Advance, North Carolina 27006
(919) 998-4216

 **Califone**
INTERNATIONAL INC.

FREE LITERATURE UPON REQUEST

WRITE TO: Department SD-15 Califone International, Inc. 5922 Bowcroft Street Los Angeles, Ca 90016

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
Don Hanhurst
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
Orphie Easson
Phyl & Frank Lehnert
Singin' Sam Mitchell
Ken Oppenlander
Vaughn Parrish
Dave Taylor
Bob Wickers

AMERICAN SQUAREDANCE magazine is published 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 OH 44870. Copyright 1977 by Burdick Enterprises. All rights reserved.

VOLUME 32, No. 10
SEPTEMBER 1977



- ★ 4 Co-editorial
- ★ 6 Grand Zip
- ★ 7 By-Line
- ★ 8 Meanderings
- ★ 11 My Love Affair With S/D
- ★ 12 How To Manage A Successful Club
- ★ 18 ABC's Of R/D Etiquette
- ★ 20 Western Swingers
- ★ 23 The Care and Feeding of Dancers
- ★ 27 Levels in Challenge Dancing
- ★ 29 Encore
- ★ 30 Dandy Idea
- ★ 33 Grand Square Dancer
- ★ 34 Straight Talk
- ★ 35 LEGACY
- ★ 36 Feedback
- ★ 39 Rhyme Time
- ★ 42 Keep 'Em Dancing
- ★ 44 Dancing Tips
- ★ 45 Calling Tips
- ★ 46 Easy Level
- ★ 48 Intermission
- ★ 50 Choreo-Graffiti
- ★ 52 Challenge Chatter
- ★ 55 Workshop
- ★ 62 Sketchpad Commentary
- ★ 64 Hemline
- ★ 65 Puzzle Page
- ★ 66 People
- ★ 68 International News
- ★ 72 Steal A Peek
- ★ 73 Product Line
- ★ 74 R/D Records
- ★ 75 S/D Records
- ★ 79 Speaking of Singles
- ★ 80 Events
- ★ 84 Best Club Trick
- ★ 86 S/D Pulse Poll
- ★ 87 R/D Pulse Poll
- ★ 96 Book Nook
- ★ 99 Finish Line
- ★ 100 Do-Ci-Do Dolores



CO-EDITORIAL



Many who read of the recent barbecue on the White House lawn for Carter's Georgia campaigners and Congressional families may not realize that this was the affair to which 48 Georgian club dancers were invited. (See page 6, August issue, and "News" this issue).

Time magazine and our local papers made much of the clowns, juggler, Jimmy's popsicle-eating and just managed to mention that there was square dancing at this barbecue party.

We think this says something to the many dancers who hoped that the "image" of square dancing would be enhanced because our country's president was a dancer. Rather, it would appear that in the words of sophisticated Washington reporters, the "image" of Jimmy Carter is downgraded by such down-home activities, rather than the reverse being true.

No sudden great turn-around in people's minds concerning square dancing should be anticipated. Thousands, perhaps millions, including most busy reporters, still think of square dancing as a country recreation or as a

sixth-grade physical education activity.

Jimmy Carter is not going to change this. He has other things to do, of some small import to the world's well-being.

Who is going to do it? We are. Every single dancer among us.

How can it be done? With more publicity projects similar to the imaginative Bicentennial exhibitions, demonstrations, community dances, floats, TV and radio shows, store window and mall displays.

Why did much of this promotion cease? We all expected the Bicentennial surge in dancers to continue on its own, filling our classes and clubs with excited new devotees. But this was not the case. Now we need to recoup — to plan some special promotions for fall classes, workshops and clubs, to increase the numbers of those who know what square dancing is and where it can be found.

Were there some reports on the Carter picnic which pictured the dancers? We'd like to have copies from any area where the square dancing outshone the clowns, juggler, magician and barbecued food.

KICKOFF

THE

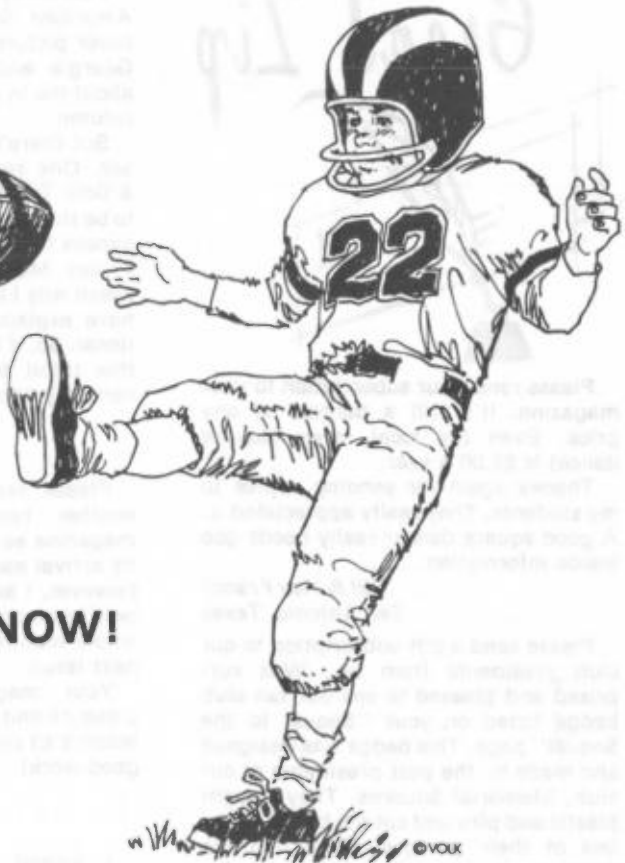
New

Square

Dance

Season

SUBSCRIBE NOW!



.....
AMERICAN SQUARE DANCE

PO Box 788
Sandusky,
Ohio 44870

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

One Year at \$7

Two Years at \$12

Canadian and Foreign add 50¢ per year postage.

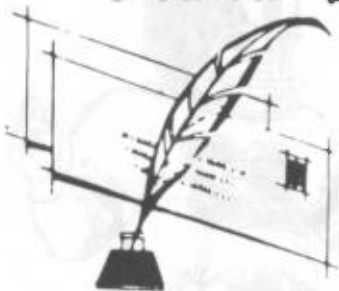
NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP CODE _____

Grand Zip



Please renew our subscription to your magazine. It's still a bargain at any price. Even the local news (square dance) is \$5.00 a year.

Thanks again for sending copies to my students. They really appreciated it. A good square dancer really needs good inside information.....

*Bill & Kay Franck
San Antonio, Texas*

Please send a gift subscription to our club presidents from us....Was surprised and pleased to see our fan club badge listed on your "Sequel to the Sequel" page. This badge was designed and made by the past presidents of our club, Memorial Squares. They bought plastic and pins and cut the badge out in one of their garages. They had the decals made where on of them works. Then they set up a "production line" around their dining room table and put them together. When they run out of badges they get together and make more. We are really proud of "our club."

*George Horn
Tulsa, Oklahoma*

We do so much appreciate the great honor you gave us by featuring us on the front of *American Squaredance*. We do not feel that we deserve so much. What little we do for square dancing, we do because we love square dancers and want to see dancing get bigger and better in every way. From the depths of our hearts, we say "Thank you both." If at any time we can ever do anything to help you, please call on us.....

*Mac & Virginia McDonald
Macon, Georgia*

I certainly enjoyed the July issue of *American Squaredance* magazine. The cover picture and article speak well of Georgia and I appreciate the article about me in your "Steal A Little Peek" column.

But there's one favor I would like to ask. One sentence was left out of the article: In 1973 the Y Squares asked me to be their club caller and I still call club dances for them ever second and fourth Friday. Most of the club members have asked why I left out the Y-Squares and I have explained that it was not intentional. So, if there's anyway you can add this tidbit to your next issue, I will certainly appreciate it.

*Jim Tyler
Macon, Georgia*

Please renew my subscription for another two years. I enjoy your magazine so much and I eagerly await its arrival each month. After it arrives, however, I am somewhat disappointed; only because I know I must wait another whole month before I can receive the next issue.

Your magazine brings a lot of pleasure and enjoyment to dancers and leaders all over the world. Keep up the good work!

*Pamela Bennett
Alexandria, Virginia*

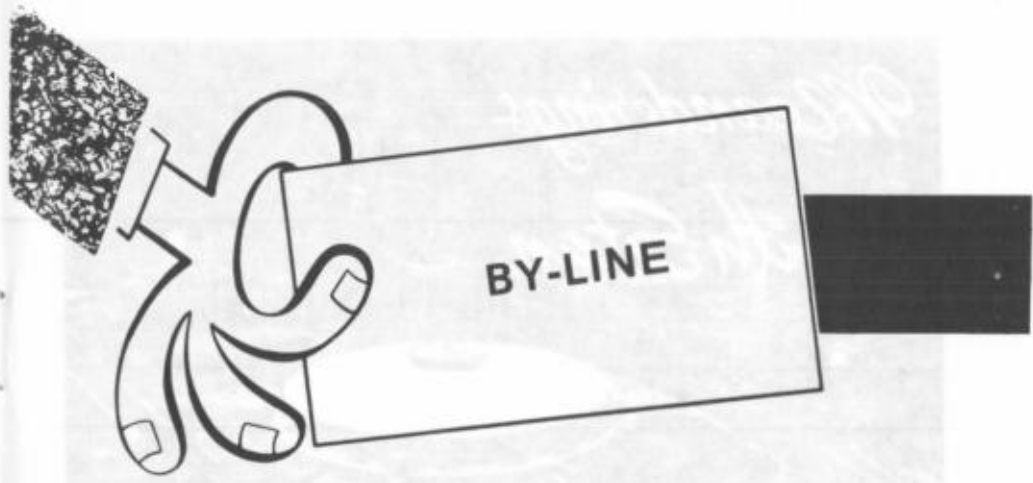
I picked up the June issue of *American Squaredance* at the National Square Dance Convention in Atlantic City, New Jersey, and enjoyed reading it so am enclosing \$10. for a two year subscription.

My wife and I have subscribed to SIO since we first graduated from a square dance class in 1969. Your magazines are very helpful in so many ways especially for us as we travel and can dance along the way.

Looking forward to the next issue.

*Fred Harbourn
Pekin, Illinois*





Thanks to **Don Hanhurst**, who has reviewed square dance records for *American Squaredance* for several years. Don did a fine job of incorporating his years of calling expertise with dancers' comments. His copy was always submitted before the deadline, which earns him the heartfelt thanks of the editors. Thanks, Don, we appreciate your efforts!

Prolific **Al Eblen** has written his feelings about square dancing. It's people like Al whose enthusiasm and interest is backed by invested time and effort who keep square dancing a viable activity.

Joe Pesklo has written a book he hopes to have published, dealing with club management. This month's article is an excerpt from it.

Ed Foote may be the Isaac Asimov of square dancing. Isaac has 188 books to his credit and is a "write-aholic." We wonder if Ed knows how many articles he has written on dancing tips, teaching, challenge dancing and other topics. He has been published in many area publications.

"Hemline" this month is a reprint from the *New England Caller* of any article by **Judy Ross Smith**. Judy is one of square dancing's foremost "designing women," and is the author of "Needle Notes."



Hanhurst's

TAPE AND RECORD SERVICE

P.O. BOX 3290 POUGHKEEPSIE, N. Y. 12603

phone (914) 297-3270

HEAR



QUALITY SERVICE
QUICK SERVICE
DEPENDABLE SERVICE
LOW COST



Once in a while everything really "clicks". Do you know that feeling? It starts with a little touch of personal joy at having overcome some obstacles. Then comes a little luck. Next we sense a receptive environment. Finally, a pinch of determination is added to these ingredients and—whamo!—success all around. Every caller, performer, teacher, speaker knows this sensation. Lots of performances are good, fair, or average, but occasionally one particular one stands out, and you cherish the memory of it on and on.

This is the way it was in Wichita. There had been a world of apprehension about that dance. Exactly a full year before, there had been a sudden cancellation because that club's hall was not available due to a company strike, and an imposed restriction of dancers crossing a picket line. That may have created a little psychological barrier for this year's dance.

Secondly, it was a "loner". Traveling callers know very well the mental torment that occasionally ensues when a full-scale loop tour fails to develop around a certain date, and you wind up with a single booking a thousand miles

from home. There's no way it can be profitable, and in this case it looked like a loser. A mental tug-o'-war then develops. Do you give them a lame excuse and cancel, or do you listen to Dame Conscience and Old Man Ethics inside you, who say "Buddy you're obligated— you 'made that bed, so ya gotta lie down in it'."

Thirdly, to make matters worse, my travel agent called back the day before the flight from Cleveland to Wichita, and said, "Sorry, Stan, there's nothing available but first class to Wichita, which will cost you forty dollars more than you expected to pay." Woe and double woe!

I'd not heard from the Cessquares Club in almost a year, but I had a contract for the date clutched in my hot little hand, as I phoned them to talk the whole thing over. Maybe another strike was imminent. I ought to check out the possibilities. Maybe they "double-booked" and didn't need me. Maybe Wichita got swallowed up in a giant earthquake. Forgive me, I really wouldn't want that!

Victor Hecht assured me the dance was "on" as planned. I mumbled my

flight number and said I'd be there as planned.

The next day my luck began to change for the better. At the airport the clerk was able to "downgrade" me (not a flattering term, but that's airline jargon) from first class to coach.

The minute I landed a pleasant guy, Kay Francis, met me at the gate and whisked me to the motel. (You did say "guy", didn't you?— Co-ed.) I rested, ate, bathed all over, and got whisked to the dance by other fine club reps, Ed and Ruth Soleman. It was a warm, windy Kansas night, and the blast of frigid air in that beautiful big Cessna Company hall felt good as we entered. The outlook looked outwardly "outa sight", especially as dancers started to pour in from every direction— almost thirty squares of 'em! Nothing raises the anticipotality (I coined that one) of a caller better than a whoppin' big group to call for.

It was "my kinda people". We started on a good note and ended in a crescendo. (You bombed?— Co-ed.) Rapport was there. (Who's she?— Co-ed.) They seemed to respond well to my tired old gags. (Your gags are so old they'd gag Adam— Co-ed.) My hash material seemed to go over well. (That reminds me— did you take out the garbage last night?— Co-ed.) My singing calls had 'em hummin'. (There you go again, mouthing the called side of a Jerry Haag record— Co-ed.) The dance ended with a standing ovation. (They'd clap for Bozo, the Wonder Dog, and did you expect them to sit?— Co-ed.)

Business-wise, the ledger changed from red to black. Subscriptions sold like a prairie brush fire in a high wind. The officers slipped me a bonus above my fee, bless their hearts. I left Wichita smelling like a rose. (That's an improvement— Co-ed.), and looking forward to my return next year.

Furthermore, I learned a lesson from that episode, namely this:



Never count your eggs before they hatch,
Nor count your chicks before they scratch

You've cooked your goose, but what
you're holdin'
Is its last laid egg, that turned out
golden.

So it goes, in the square dance world or in world of other affairs— don't be too quick to predict disaster— a quick twist of fate can turn it to success.

As Josh Billings said, "Success is not always a sure sign of merit, but it is a first-rate way to succeed."

(And as Paul Eldridge said— more or less— "Some pseudo-successful people think they're wearing a beautiful crown of wisdom and achievement, but it is only an inverted golden chamberpot, worn with an air of ludicrous majesty.")



Let's take a fast look at some places I've skipped through lately, previously unreported, but significant....

Memphis, Tennessee (actually Germantown) where another ASD dance was cooked up by good friends Eddie and Sally Ramsey and the Spurs 'n Saddles Club.... **Hardy, Arkansas**, where Ozark Acres was the lovely site again for an afternoon ASD dance, followed by an evening dance further north at **Mountain Home** (Thanks, Twin Lakes Funtimers and Murel and Almedia Partee).... then **Siloam Springs** (say "Silo" and add an "m") with the Ark-oma Whirlaways, thanks to Dub and Maggie Hays.... followed by **Grenada, Mississippi** for a three-part program (leader clinic, caller clinic and ASD dance) all on one Saturday. The

best part was the fourth part — dinner at the Lee's home. On to **Dillard, Georgia** for a "fantabulous" tasty trout dinner and ASD dance at Jerry and Becky Cope's growing square dance resort, Andy's Trout Farm.

Next Johnny and Lib Jones of **Kingsport, Tennessee** worked out a fine subscription dance for us. Nice to get back to that Tri-cities area.

Finally, there was **Hanover, Indiana**, not far from Louisville where the crowd was a little sparse but the quaint college town dancemanship of the Clifty Swingers was a pleasure.

Once again I have to thank all you good fellow collectors out there for sending your favorite bridge to me. I've literally got a RAFT of them so far. If you haven't sent me your own area's distinctive bridge, wrap it up, timbers notwithstanding, and ship it off to me. One of these days it may appear in print.

It finally happened. It's gone. Kaput. Done. Finished. Remember the old blue "bomber" I used to talk about in this column so often? That's the 1970 Ford Galaxie station wagon that accompanied me on so many trips (See ASD, Jan. '75; May, '76, p. 7; etc.). Way back in '75 I said it was soon to be laid to rest in favor of a new little Pinto. Truly, I got the Pinto, but.....

Plans changed a wee bit. My son was given the bomber for trips to and from college a few dozen miles away. That seemed safe enough for an old "workhorse" on its last radials. Meanwhile I drove the Pinto and quickly chalked up over 100,000 miles on its odometer. It still gets me where I want to go — mostly to the Cleveland airport and back, since most trips are by air these days.

So the other day my son wanted to ditch the old buggy, now showing 270,000 miles on its gauge. I told him to go ahead, as I patted its rusty hood with a faint feeling of affection. I even accompanied Paul to the old car "graveyard" where he exchanged "Old Blue" for a mere \$60. cash, hardly a lucrative deal, but fair enough, considering all the obtuse and obese angles.

As we left the place in my Pinto, I couldn't help but glance back at the tired, faded, blue collection of bent bumpers and broken bolts, with a nostalgic sigh. Goodbye, "bomber." You came a long way, baby! Thanks for the "trip to the moon" and a little bit further! Paul wasted no time — he scurried about and bought himself another used car — you guessed it — another Pinto. So we've still got two little "horses" in the drive, plus a van and an Opel. Who needs an old (choke!) "Bomber" anyway?

Perhaps you expected to see something scribbled this month about our trip to the South Pacific, since it is now a historical fact, but you'll just have to wait one more month — there's so much to report we're dedicating a whole issue to the trip — October is the month.

It's a well-known axiom that you can't teach an old dog new tricks, but it's also true that even an old dog can pick up a new WRINKLE now and then! (You're an old ROVER — you ought to know. Co-ed.)

Even the best of 'em — callers like Marshall Flipppo — will tell you that a guy in this business can learn something new at every dance (even just to pick up a tiny new wrinkle), so I'm certainly going to try to apply lessons like the Wichita fate turnabout as I em-BARK on future trips and very soon HOUND your haunts, wherever you are!





by Al Eblen
Wichita Falls, Texas

My Love Affair With Square Dancing

How far has it come, how far has it to go! How many beautiful dresses skimming along, like wide-winged gulls skimming over the levels of the sea! How many smiling faces singing along and floating around the square! How many singing hearts carrying out the intricacies of the caller's cues! Sometimes stooping low and sometimes stepping high. How many smiling faces, smiling and happy with hands a-clapping! Happy is the caller to whom every dancer is a friend, who loves him, sympathizes with him in his brave struggle to bring happy, fun-filled nights to the swirling, surging currents, and movements of the happy dancers!

Great callers widespread over the earth's continents and lands! Unnumbered movements and calls, yet seemingly all dancers accomplish the caller's intricate cues. In many lands and in many languages, a call to *left allemande* results in the same beautiful flowing movement.

I often wonder what we will do with square dancing. Will we care for it, and feed it, and preserve it, so that our children and their children can enjoy the same beautiful friendships, fellowships and the happy times that we have known? This activity, set to human poetry and song! Could a man be more handsome, or a lady more attractive, than while stepping lightly through the commands of the caller, wearing the colorful attire that makes western

square dancing so beautiful.

As we watch happy dancers toiling in the churning treadmills of the square, we see God's beauty in the happy smiling faces. We gaze happily through a euphoric fog at the beautiful girls and the handsome men, the proud grandfathers and their comely granddaughters, happily skimming along in the same square. How wonderful, your heart pulses!

How many unselfish people work in the background to make others happy! How many people make the coffee, take the donations, welcome dancers, sweep the floor, carry out the caller's equipment, and do the myriad of duties it takes to make the dances so enjoyable.

A new square dance comes again, hallowed with the deeds of the dancers, a tranquil scene, free from care and full of healthful exercise. Tell me what you will about your spectator sports, football, baseball and basketball. Tell me about the joys of fishing, the pleasure of the golf course, your card games, and even reading a good book. I know our bodies were made to thrive on pure air and exercise. We need these things as a sunflower needs sunshine and rain. The most wonderful, healthful recreation of all could be none other than square dancing. My only regret is that so few people really know about the enjoyment, the beauty, the fellowship and the pure joy of this tremendous activity.

HOW TO MANAGE A SUCCESSFUL CLUB



by Joe Pesklo

Each year a few square dance clubs close, victims of poor management, faulty structure and bad policies. Often these clubs fold with only a vague idea of the many factors which contributed to their downfall. Many other clubs operate under great difficulties handicapped by bad policies and faulty structure. Often the full effects of these handicaps are not understood.

The question "What is a bad policy or faulty structure" must be asked? Why can one club survive and even thrive on policies that have closed many other clubs? There is no general answer to these questions, for the terms "bad" and "faulty" must be defined by each individual club according to its existing structure. A good policy for one club can cause ruin to another. A solution to a problem when used by one club can compound the problem when used by another. A problem which is major in one club can be trivial in another or impossible to have in a third. No one answer can solve a problem when it applies to more than one club. This is because the reasons and causes of these problems are all different. Many of these causes have started because of your club's very structure.

It is not the purpose of this article to give you pat solutions to your problems, but rather to present to you information on the true nature of your problems and the relationship between your club structure and the type of problems

which it can create. It will show why certain club structures are more vulnerable to specific problems and why others are seemingly immune. Most important of all, it will define your club's structure in terms of the many factors involved in its makeup. Once all these factors are understood, a good working solution to a specific problem can be found, based on your particular club's structure. In addition, solutions used by other clubs in solving their problems can be better understood. Where their structure is similar to yours, their solutions to their problems may be applied to your club, while solutions where the structural factors are different can be ignored.

Most square dance clubs are formed by a caller and a new graduating class of dancers. Since most of the members are new at dancing, the club caller is usually largely responsible for the club's initial policy and structure. As time passes, the club modifies and solidifies its policies and structure. Its membership changes as new classes and experienced dancers join the club, while some older members stop dancing or join other clubs.

The type of structure which finally emerges is largely determined by the club's popularity, which in turn is dependent upon the membership and the caller. In extremely popular clubs, many experienced dancers join, bring-

Continued on Page 15

CALLER FACTORY
The finest
square dance shoes
in America!



selva

World's leading manufacturer of dance and gymnastic footwear
For the nearest Selva Agency, write to Selva, 47-25 34th Street, Long Island City, N. Y. 11101

CALLER-LEADER DIRECTORY



Contact these callers for
bookings and information.

Fred Bailey
PO Box 2 (612-358-4486)
Rush City MN 55069
**Former S/D Workshop Editor
Of This Magazine**

Frank Bedell
6010 NE 3rd Ave.
Ft. Lauderdale FL 33334
Phone: 305-772-5688

Perry Bergh
Rt. 1 (606-758-2427)
Florence SD 57235
Any Time, Anywhere!

Stan Burdick
216 Williams St.
Huron OH 44839
THE Meandering Man

Mike Callahan
147 North Ave.
Hilton NY 14468
Calling/Traveling Full Time

Mal "Yikes" Cameron
RFD 1 Box 97A
Deerfield NH 03037
Recording Artist on TOP Records

Walt Cole (801-392-9078)
944 Chatelain Rd.
Ogden UT 84403
**Contra Caller Clinics,
Workshops & Dances**

Jim Davis (206-784-1343)
833 NW 51st St.
Seattle WA 98107

**New Record, "Midnight Special"
on Circle D**

Mike Driscoll (612-822-5781)
3309 Nicollet Ave., S.
Minneapolis, MN 55408
**Traveling for Festivals,
Conventions, Weekend dances**

Dale Eddy
110 Sunset Lane
Marietta OH 45750
**Traveling Full Time
Telephone 614-373-0378**

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

Gordon Fineout
2512 Delta River Drive
Lansing MI 48906
(517-489-7406)
A Call For Every Hall

Ken Gilmore
2715 LeBoeuf St.
Muskegon MI 49441
Dance More with Gilmore!

Ben Hardin (512-926-2646)
5305 Peacedale Lane
Austin TX 78723
**For A Fun Goodtime
Booking for '78 & '79**

Willie Harlan
PO Box 338
Vinita OK 74301
For the Best in Square Dancing

Jim Harris
RFD 5 Box 182
Norwich CT 06360
**Square 'em up with the
Clinton Man!**

Mark Haslett
278 Cooper Dr. (412-774-6801)
Beaver PA 15009
Booking Tri-State Area 77-78-79

Dave "Hash" Hass
PO Box 37
East Hampton CT 06424
Now Booking 1977-78-79

Roy Leber
338 S. Keyser Ave.
Scranton PA 18504
Booking for '77, '78, '79

Ramon Marsch
10222 Bundyburg NW
Middlefield OH 44062
Marsch-Mellow-Smooth

Bryce Mabon (319-234-3327)
6450 Cutler (hwy 63N)
Waterloo IA 50701
**Have Mike & Records
Will Travel Midwest**

Webb Mills (614-366-3776)
315 W. Myrtle Ave
Newark OH 43055
Traveling Weekends & Holidays

Dale McClary (305-254-0150)
2681 Fountainhead Blvd.
Melbourne FL 32935
**Booking 77, 78, 79
FL, GA, SC, NC, TN, AL, MS**

Ray Pardue
2406 Pisgah Church Rd.
Greensboro NC 27408
**S/D Caller-Instructor;
919-288-6987**

Eddie Powell (614-866-6603)
1699 Brice Rd.
Reynoldsburg OH 43068
Calling/Traveling Full Time

Glen Pyle
3408 Beaver Ave.
Ft. Wayne IN 46807
(219-745-3002)
Booking for 77 & 78

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

Buzz Ruls
601 W. 54th St., #36
Savannah GA 31405
Booking 1978, 1979

Art Springer
3401 Taliaferro
Tampa FL 33603
**Calling Full Time,
Booking 78-79-80**

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

Gene Webster
1803 Heather Lane
Port Clinton OH 43452
Open dates — Western Style

Rusty Witter
2904 Northeast Drive
Austin TX 78723
Booking for 77 & 78

Clyde Wood (453-2137)
3210 NE 39th St.
Kansas City MO 64117
**Open dates —
You ring, I'll sing!**

Francis Zeller
Box 67
McCracken KS 67556
**All New Spiral-bound Calendars—
\$3.50 each '78, 79, 80**

ing with them their knowledge of square dancing and good club management. The club also develops the problem of trying to satisfy the greater range of interests held by the new and experienced dancers within the club. This is due to the rapidly increasing dance level to that of the general area.

Clubs which do not have a large guest attendance acquire a somewhat different structure. Experienced dancers do not join the club and rarely attend the dances. Club growth is heavily dependent on classes. Experience and knowledge remains with the club caller and a very inbred executive committee, who often determine the club's policy. Contact with other clubs is avoided since this brings a sharp comparison between the two clubs. The club rapidly acquires a large inactive membership who enjoy the social aspects of the club but do not enjoy the dancing. Members generally, through lack of experience and interest, have little voice in determining club policy and structure. This type of club often functions as a closed or semi-closed organization keeping guests at a minimum.

The structure of closed clubs is radically different from that of open ones. The club is often formed to enjoy dancing in circumstances not found in the local dances. It might be formed to do advanced dancing, elementary dancing, to serve as a social gathering for a social group or any other reason which will not give it support from the square dance public. Their main advantage is that the club can function exactly to suit itself, for it is completely independent of any outside support. Policies, methods and structure which cannot survive in an open dance can be readily used to satisfy the members' desires. The club structure is usually stable since there is usually little, if any, disturbing influence from outside the club affecting the membership. Classes enter the club fully indoctrinated in the club's principles while experienced dancers must fully agree with club policies before joining.

These same advantages can be disadvantages in many circumstances. With few guests, the financial burden on members is great and can easily

become excessive. Pre-payment of dances will drive the less active and inactive members from the club and its dances, thereby decreasing the club's income still further. High dues, commonly found in many closed clubs, may also stop experienced dancers from joining the club. Often classes are the only source of acquiring new members. This can lead to problems if there is not a constant source of beginners for classes. Since contact with other clubs is slight, good, new ideas often find difficulty in being introduced into the club. Experience and knowledge of club management is limited to few individuals and often the club is managed for the benefit of these few.

A closed club usually has the least regard for changing the club's policies. Members often adopt the attitude that the club will exist by "these" principles or the club will not exist at all. This type of club is highly vulnerable to structural problems for it cannot adapt to any change.

Most clubs fall somewhere in between these extreme types of structures but may suffer from the problems of all of them. This is particularly true when the original policies of the club must be changed due to a turnover in its membership. It may want to change its dance level, methods of acquiring new members or make any change which effects its structure. This is a highly critical point in a club's life. Many of the older members of the club still retain the original goals and policies of the club. These members in many instances, are now on the executive committee and may refuse to change club policy, regardless of the members' demands. This type of situation often leads to an inter-club conflict. Improperly handled, it can completely destroy a club.

When this point is reached in a club, it remains for the executive committee to completely re-evaluate the club's structure. It should determine its members' wants and the desires of their club supporters, be they members or guests. Inactive members, often retaining the original goals of the club, should not be able to dictate future club policy for they no longer support the club. The

limitations of the club should be considered and evaluated. Long term effects as well as the consequences of all action should be considered and understood.

All clubs are different; each catering to a different type of dancer. Some clubs cater to the traditional conservative dancer, others to an enthusiastic kicking type. One club may cater to the whims of its members, ignoring all others. Another may cater to its caller, ignoring its membership. Some clubs cater to teenagers; others only to adults. Some do only high level dancing; others only low level dancing. Some clubs want round dancing; some do not. Some clubs have good sound; others poor sound. Some halls are large, others are small.

All these factors, and many more, make up the structure of a club. Each combination of factors offers a specific set of advantages, disadvantages and limitations. Yet many limitations of a club are not apparent or even mentioned because they exist by choice and are desired by the membership, i.e., a club which does advanced dancing does not enjoy dancing with people who cannot dance at their own level. A club which dances in a traditional conservative manner does not enjoy dancing with enthusiastic dancers who spin, whoop and kick.

These desired limitations exist because clubs are not formed for dancing alone but also for social reasons. People support a club because it meets their needs. Their wants fall basically into two categories; they like to dance and

they like to socialize. If socializing is their primary need, they will select a club who's membership is compatible. If dancing is more important, they will support a club with an appropriate level. Each club satisfies the needs of its supporters and seeks others of the same interests. So long as there are a sufficient number of dancers who support your particular structure, your club will continue to grow and prosper. For this reason there are usually many clubs in an area, rather than just one, each catering to the needs of its members and presenting its own image to the square dance world.

This image is reflected in a club's reputation. This is a club's biggest intangible asset or liability. It cannot be bought or sold but must be earned. Many, if not most, new dancers' first impressions of your club comes from its reputation. On hearsay alone, they will often visit your club. From these visits come your guests and from your guests come your future experienced dancers and members. A good reputation today insures a full guest attendance tomorrow. Conversely a bad reputation will keep guests away from your club, thereby decreasing your future membership.

The reason why dancers join a club can sometimes create problems within a club. Members who join a club primarily for social reasons may not wish to extend their dancing ability and may bring friends into the club with similar tastes. Conversely, members who join primarily for the dancing structure may wish to intensify this

For: CALLERS — TEACHERS — ALL LEVEL DANCERS



Russell L. Hoekstra
67 Forest Glen Rd. - Room 321
Longmeadow, Mass. 01106

KIT CONSISTS OF: 8 matched hardwood dancer figures with magnetic bases that will hold position on any steel surface such as ordinary TV tray tables. Instructions and coloring materials to designate partners and corners at a glance. A square layout significantly numbered for positive positioning and facing direction. Self-examination test on the basic movements and worksheet forms for developing new ideas.

Price: \$7.95
(Including Postage and Handling)

structure neglecting the social aspects of the club. In both cases the club may be forced with the problem of changing its structure.

Any change in your club's policy, methods or procedure, will affect your club structure to some extent. Some of the effects are immediate and are readily visible. Others, however, are more subtle, occurring over a long period of time. These long term effects often have a much greater impact on your club, for they change your members' attitudes, desires and needs. These changes in your members can someday erupt into a demand for a change in your club structure.

When people first start dancing, they know little of any square dance activities and readily accept the club's ideas as their own. As they come in contact with other clubs and dancers, they get exposed to different viewpoints, ideas and other ways of enjoying square dancing. With this new information, their needs and desires are more clearly defined. Sometimes there is no clear definition of what they want, only the feeling that something is lacking. Square dancing has stopped being fun. If this attitude is acquired by many members, it can dampen the enthusiasm of the dances and take much of the enjoyment out of them.

Friendship and fellowship, if present to a large degree among your membership, can also cause an attitude of indifference towards your guests. This can stop your guests and future members from enjoying your dances. It

can also give your club the reputation of being a cold group composed of clicks. This can readily decrease your future guest attendance and membership.

The attitude of your membership often determines the social atmosphere of your dances. At the beginning of every dance, the atmosphere is usually tense. People come to your dance concerned with their everyday problems and bring with them the social reserve and aloofness found in our society. New dancers are afraid to mingle with experienced dancers. Guests, who are strangers to your club, remain apart from all groups. Members and personal friends gather together in small groups, with little socializing between groups. These and many more anti-social factors are present at the start of every dance. With the start of the first tip, dancers are forced to mix as they form squares. As the tip progresses, dancers gain enthusiasm, forget their everyday problems, lose their normal reserve, relax and become more sociable. At the break people tend to mingle and socialize in a friendly relaxed manner. This socializing is further enhanced by a receptive enthusiastic group which sweeps all in attendance into a feeling of friendship and fellowship.

To a large extent your club's structure reflects your clubs attitude. To a smaller extent, it helps create it. Soft lighting and decorations are more relaxing than plain bare walls. Tables and chairs strategically placed will foster socializing among the crowd. Too low a dance level will bore your

Continued on Page 88

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.*



Please Include 50¢
For Postage & Handling

MAIL ORDER-MASTER RECORD SERVICE

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



A

B

C'S

OF ROUND

Applaud at the completion of each dance. This signifies that you enjoyed the dance and creates a happier atmosphere.

Boorish to an extreme, is he who sits out a "teach" merely because he has already been exposed. It is extremely rude and disconcerting to the teacher, and disturbing to the dancers as well.

Cliques are out of place. In a social activity such as round dancing, every effort should be made to widen one's circle of friends and acquaintances.

Don't neglect square dancing just because you have started round dancing. Square dancing affords the fun and sociability of a spontaneous group effort; round dancing the satisfaction of a practiced team effort. Together they provide just about the finest recreational activity imaginable. The worst enemies of round dancing are round dancers who desert square dancing.

Enter the circle as it is being formed. It is quite disruptive to crowd in once the dance has started and someone is forced to make allowances for your neglect.

Forget the cares and worries of the day, this is the purpose of recreation. Your friendly smile and pleasant expression go a long way in helping others achieve the lifting experience our wonderful hobby affords.

Give of yourself in the many ways you can: a friendly smile, an encouraging word, a helping hand, a gracious attitude.

Help discourage parasites who prey

on our activity for ego satisfaction contributing nothing but division and dissension in their selfish quest to gain a feeling of importance. Avoid selfish interest groups.

If the urge to compete is so strong in your nature, why not try an activity where points are scored?

Just having exposure to a great number of dances is not the significant factor of your ability as a dancer. How well you look, how well you execute dance fundamentals are far more worthwhile goals of achievement. Quality over quantity always.

Kibitzers in dancing, are as obnoxious as we find them to be in other areas.

Loyalty to your teacher, club and friends earmarks you as a person of character and wins for you the respect of others.

Measure the long range effect of current trends, fads, and departure from tradition before plunging headlong into agreement with the vocal few who are constantly seeking to satisfy their restive natures.

Never risk offending others by any word, act or condition. You will be happier and more popular for it.

If you do tape, use discretion and avoid distracting and disruptive conduct. Remember others present were assessed the same fee as were you.

"**Only** he who has the patience to do simple things perfectly ever develops the skill to do difficult things with ease." With perfection as our goal we

DANCE ETIQUETTE

From *Bow And Swing*, Florida

have an endless job within ourselves.

Punctuality is no doubt one of the most admired of virtues. How pleasing it is to the teacher or program chairman to start proceedings with a sizable group of enthusiastic dancers! How it sets the stage for a more successful affair! Leaving early is to be avoided if at all possible. It leaves a feeling of doubt as to whether or not one's efforts were appreciated.

Question during the course of a "teach" if there are points not completely clear to you; others will benefit as a result and the teacher is better assured of a successful presentation.

Rest if you must. No one is expected to dance them all. Do remove yourself from the proximity of the person cueing. Overheard snatches of conversation can be quite distracting to him.

Spacing of the circle is one of the prime responsibilities assumed upon entering the circle. Should you find yourself gaining upon the couple ahead, move toward the outside of the circle. Should you find distance growing ahead, move toward the inside. Spacing should be provided at the outset of the dance, then carefully maintained throughout.

Thank the teacher before leaving for the pleasure he has afforded you. Thank club officers and members if visiting. Thank your partner if you have exchanged a dance, and by all means

escort her to her own partner and thank him also.

Uniformity is an objective in group dancing such as round dancing happens to be. The beauty of round dancing lies in the symmetry achieved as each couple executes the same figure at the same time. Every effort should be made to avoid attention getting actions that would detract from the overall uniformity of the circle.

Very few clubs would be in existence today if all dancers assumed their obligation to be fulfilled merely by paying the fee each time they chose to attend a dance. It is only fair to say every dancer should feel conscience-bound to loyally support at least one club.

Wear clothing that is appropriate to the activity. Simply stated, avoid wearing attire conspicuously different from other dancers.

"Xpect" no more than a pleasant few hours of dancing when starting out. Why search for slights to the ego or things to criticize?

You'll get out of dancing just about what you put in. Give it the respect and attention it deserves and your harvest will be bountiful. Approach it as merely "something to do" and you are almost certain to find disappointment.

Zest and enthusiasm are contagious. Were you to contribute no more, your contribution is nothing less than generous.

IT'S NICE TO BE IMPORTANT, BUT MORE IMPORTANT TO BE NICE



WESTERN SWINGERS

The Western Swingers are a versatile group of musicians who play western swing throughout Colorado on a full and part time basis. With caller Al Horn, they manage to work out a few special live-orchestra square dances throughout a five state area each year. The dances are all sold out at dance time and the dancers always call for more and for more dances each year, but due to the tight professional schedule and the caller's schedule, it's fortunate that even a few can be planned.

Last year the Western Swingers and

Al set the all time attendance record at the Jefferson County Fairgrounds. The dance was cut live and made into a best selling LP on Prairie Records. Approximately 500 have been sold. After the Denver dance, twelve clubs requested the group to play for anniversaries and specials but not one date would work out due to prior bookings. A lead guitar is played by Elmer Swartwood of Pueblo, Colo.; bass player and vocalist is Boots Langdon of Pueblo, Colo., who started big in country-western before her family started growing; five string

banjo is played by Kelly Bryarly of Colorado Springs, and drums alternate between Bill Jermaine of Canon City, Colo., and Rollie Robson of Florence, Colo. who played with several bands of yesteryear in the big band era. Boots adds to intermission with pleasant vocals.

Adding a special flair and different attraction, the group is the talk of the square dance community wherever they play with the added bounce and feel of live music. Much out of state work is restricted due to high cost of traveling and having to cancel other bookings (getting a replacement in western swing), but only one dance in ten years was not a sell-out due to a mix-up in dates. One mix-up was averted in Vail, Colo. last summer when the group played with Al Horn calling for a State Nurses Convention.

The dimensions of the hall allowed approximately fifty squares. Due to the relatively remote location of Vail, high in the Colorado Rockies, no tickets were sold ahead- figuring there would be no

problem with space. Alas, the hall proved to be only **half** the size needed and the overflow crowd danced right outside in the street with the good sound coming out of the doors and windows. A rain storm hit (the same night as the big Thompson flood in Colorado, July 31st, 1976). Never have so many dancers danced in such a small space. Nobody would sit out!



DOTTIE DRESS

65/35 Poly-Cotton, Perma-Press

Color: Red or Black

Trim: Cotton

Size: 8-20; Sizes 22, 24, 14½-24½ \$2.00

Additional

Suggested Retail Price: \$31.95

This charming style and many others are being shown in better stores where you now shop. If your local supplier does not carry the BETTINA line, you may order from our full-color eight-page catalog. Send 50¢ to cover cost or a free copy will be sent with purchase of above dress. When ordering state style #, color, size. Prepaid orders postpaid; COD orders plus charges and \$10. deposit.



PETE BETTINA, 572 NW 23rd St., MIAMI FL 33127



The Care and Feeding of

NEW DANCERS



THE NEW DANCER

It's September and this year's square dance class opens next week. What kind of preparations has your club made?

Have the officers set some goals for the new dancers? Are they persons who are joining in the fun or "warm bodies" whose fees will increase the club treasury? Are club members delegated to act as hosts for the opening sessions, providing refreshments, fellowship and help for the newcomers? Will some of these continue as "angels"?

How about the caller? Do the officers and the caller agree on the length of the lesson series? Do the officers understand what the caller is teaching — i.e., the Callerlab Mainstream list — and will they support him when he tells an eager beaver, "*Coordinate* is not included in the list and will not be taught in the lessons."

Will the dancers be taught styling, heritage and square dance courtesy as well as basics?

If your class is starting with no communication among club officers, caller and class members, it's still not too late to meet and talk these things over.

Most classes are taught by experi-

enced callers who have imaginative ideas for dancer fun and know how to use good teaching techniques. Some classes, however, are taught by newer callers to gain experience and these callers and their class members need much unobtrusive assistance — friendly words, helpful hints and good example.

This brings us to the subject of "angels." Most callers appreciate club members who help the new dancers but some caution must be used.

Focus in on the new dancer. Class nights are for them. Undermining their confidence of that of the caller destroys rapport within the group. Criticism, implied or overt, should never be spoken before the group. Neither should difficulties or problems be pointed out during a dance. A quiet word to an officer or the caller is always better. If group discussion is necessary, the stage can be set for it when appropriate.

New dancers *must* be treated as people, not machines. Each has come because of a personal need or wish, and these goals will all be different. Club members and the caller should make an effort to *know* the learners. (Sometimes the caller's wife is invaluable here — she picks up personal information that

helps the caller understand the new dancers' problems.)

Dance quality is important and the ideal situation is one where the learners progress at their own speed, mastering each basic thoroughly, no matter how long it takes. Callers often must be willing to help a few slower dancers before or after classes.

More important than the basic figures, though, is the fun of dancing together. Couples should be mixed up occasionally. Teaching may be done

from a circle; it's easy to keep an eye on the whole group. No dancer need be singled out or embarrassed. It's the caller's job to make the new dancers look good, and keep them interested in dancing by using variety in music, tempo, and choreography. Rounds, mixers and contras will help.

The caller must be a salesperson — selling square dancing, himself and his club constantly. Dancers should end lessons feeling their caller and club are *the best!*



Attention needs to focus on the plight of the graduate dancer who drops out before ever joining a club. Two years ago at Callerlab, Earl Johnston and Dick Jones chaired a discussion on the cultivation of

THE TWO YEAR DANCER

Here are excerpts:

Earl Johnston commented that in his area dancers are lost before the second year because there is no place for them to dance in the summer. Only special dances are held and there is no place for a beginner in his set-up. The beginner is out of the habit by fall and may have forgotten what he knew. A program should be set up with a follow-through for these dancers.

Dick Jones offered these comments: There are too many terms to learn in a short time and the beginner lacks experience. He needs to go over and over a call with time to digest it. Each action is a thought. The caller must keep a light attitude. Don't be firm; keep the activity fun. Dick then presented the program he uses for total square dancing in his area. Following lessons, the graduates are able to attend "A" level dances and immediately continue lessons in the "AA" level workshop. When the dancers feel they are ready, they may attend the "AA" level dance. Sheets are distributed listing the calls and what to expect

at each level. There are three callers in this program and the dancers never know who will call for their group. In this way, the dancer doesn't become accustomed to only one caller. With this program the dancer may dance where he feels most comfortable and the caller doesn't have to lower the level for the few who can't dance.

The three callers also teach the class. The classes and workshops are held in the same gym with a dividing wall. During the last time all dancers dance together.

These classes do not "make money." This is an investment in building a program for the future. Dancers do pay for all the lessons at once; they are more apt to stay until the end.

When second year dancers drop out, they seldom come back. When they stay they are a source of beginners for the next class. Dancers also tend to stay in dancing if their class has been a close-knit group and they feel at home in it.

One of our main goals in square dancing must be the maintaining of the dancers who pass through beginners classes. Too much time, money and effort has gone into their initial year in dancing to be wasted. Dancers join classes to have fun, to recreate. When this goal is not met, they try another hobby activity. When it is met, dancers will stay in the activity for years, helping to recruit others each year.

The NEW *Clinton* X-95

SOUND PROJECTOR

THE NOVEL LIGHTWEIGHT TRANSDUCER
WHICH OUTPERFORMS ALL OTHER
LOUDSPEAKERS,
FOLDED HORNS AND SOUND COLUMNS



- *Extremely efficient — tilts to beam voice and music over a wide horizontal angle directly to the audience without echoes.*
- *Wide frequency range — faithful music, clear voice reproduction.*
- *4.8 OHM Impedance*
- *Light — only 28 pounds*
- *Molded design* permits separating column halves in use.*

PRICE

\$242.00

Add \$5. for Shipping

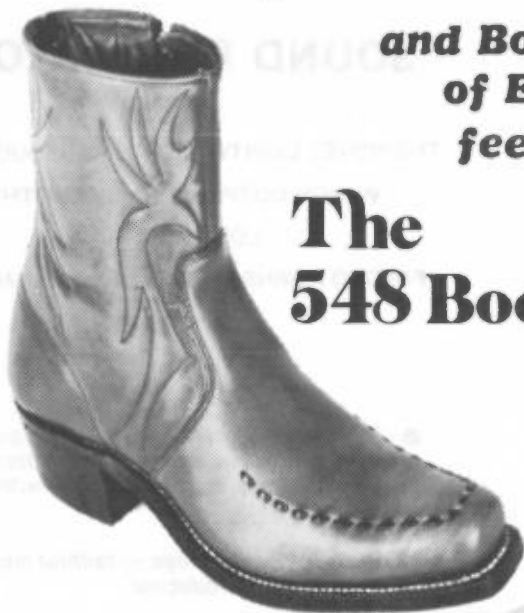
COMPLETE WITH STAND AS SHOWN

*Patent
Pending

CLINTON INSTRUMENT CO.
Box 505, Clinton CT 06413
(203) 669-7548

COAST Square Dance Shoes

*and Boots, the sight
of Elegance the
feel of Quality.*



The 548 Boot




The Basket



Stop by your nearest Square Dance or Western store and see the basket and other fine square dance shoes and western boots from America's number one square dance shoemaker.

COAST SHOES Inc.
LOS ANGELES, CA.



Levels in Challenge Dancing

by Ed Foote
Wexford, Pennsylvania

LEVELS IN CHALLENGE DANCING

There are several levels in **challenge dancing**. This often comes as a surprise to the non-challenge dancer, who usually thinks of all high-level dancing as merely "challenge". But just as there are a variety of levels within **club level dancing**, so are there a variety of levels within **challenge dancing**.

Between Club-Level and **challenge dancing** is:

Advanced dancing. This is an introduction to challenge level and appeals to the dancer who wishes to do more calls than at club-level and enjoys workshop, but does not wish to devote a lot of time to higher level dancing. The additional calls used at this level comprise about 50% of the total calls used at a basic challenge dance, and are found on the list entitled "Advanced Dancing's Basic Calls" (approved by Callerlab). Dancers at this level are not considered **challenge** dancers, but rather **advanced** dancers.

Four levels exist at Challenge Dancing:

1. **Basic challenge level (C-1)**. This is the level of a dancer who has taken a workshop of Challenge Dancing's Basic Calls (approved by Callerlab), and is now dancing at this level. He wants to use a lot of material and have it put in interesting combinations, but does not want to go into difficult challenging positions.

2. **Extended challenge level (C-2)**. This consists of the Extended Challenge Basic Calls (approved by Callerlab), and is for the established challenge dancer who wishes to dance additional calls and be exposed to more difficult positions.

These first two levels have the most number of dancers within the challenge program. It has been estimated that 85 - 90% of all dancers involved in challenge have no interest in going beyond an extended challenge level. There is a lot of material called and a lot of success by the dancer. The caller tries to insure this success by using directional calling as much as possible to help the dancer thru the material.

3. **Advanced challenge (C-3)**. The dancers at this level are looking for very difficult material and additional calls. They usually have a lot of time to devote to challenge dancing as well as great reaction to difficult positions. They can handle about 400 calls, with many of the calls broken into fractions. Tape dancing is considered a necessity at this level, as the dancers want to be able to handle well all the calls used by every challenge caller. Compared to the first two levels of challenge, there are not many dancers at this level; however, some regions of the country have a moderate number of these dancers.

4. **Star challenge (C-4)**. Dancers here are looking for the toughest the caller can give them. They must be able to see and understand unbelievably complex positioning, and also remember challenge calls of long ago that are no longer being used at other levels. There are very few dancers at this level.

This variety of levels within **challenge dancing** gives all dancers interested in higher level dancing a chance to dance at the level they feel most comfortable.

ROCKY MOUNTAIN DISTRIBUTING COMPANY

10101 East Colorado Ave., # 4
 Denver, Colorado 80231 (303) 750-2838
 Distributors for

WAGON WHEEL RECORDS

ATTENTION: All Dealers - We send records C.O.D. only. If you order 25 records or more we pay C.O.D. and Postage.

These records are available.

SINGING CALLS

104	"Sugar Coated Baby"	310	"Live For The Good Times"
109	"King of the Road"	311	"Glendale Train"
110	"England Swings"	313	"Making The Best of a Situation"
112	"Walking in the Sunshine"	600	"If They Could See Me Now"
113	"Gentle On My Mind"	601	"But For Love"
114	"Little Green Apples"	602	"Your Time Hasn't Come Yet"
115	"Can't Take My Eyes Off Of You"	603	"Mississippi"
118	"Release Me"	604	"When You're Hot, You're Hot"
119	"Bumble Bee Square"	605	"The Best Is Yet To Come"
122	"Coming Down"	606	"Bloody Red Baron"
123	"Soft, Sweet and Warm"	607	"Darlin' Raise The Shade"
127	"Listen To A Country Song"	608	"Honeymoon Feeling"
128	"You're Wearing Me Down"	703	"I Believe In The Sunshine"
129	"Starry Eyes"	704	"I Was Born A Ramblin Man"
131	"Merry Go Round Of Love"	900	"Living On Love Street"
133	"Easy On My Mind"	901	"Sun Coming Up"
<hr/>			
201	"Hey Li-Lee Li-Lee"		HOEDOWNS
202	"Shortn'n"	100	"Tricia/Laura"
203	"Engine # 9"	102	"That's Rhythm"
204	"The Race Is On"	105	"Hootenanny Hoedown"
205	"Just Like All The Other Times"	111	"Smokey Dokey/Square Guitar"
206	"Shindig In The Barn"	116	"Drummer Boy/Hoedown # 2"
207	"Gonna Have To Catch Me"	121	"Billy John/Freddie's Fancy"
210	"Singing Your Song"	126	"Banjo Plucking/The Other Side"
211	"Baby's Coming Home"	134	"Timber/Rain"
<hr/>			
212	"Bad, Bad Leroy Brown"		CUED ROUND DANCES
213	"I Love You True"	502	"Wagon Wheel Waltz"
214	"Good News"	503	"Call Me Lonesome"
300	"What A Lonesome Life"	504	"My Darling"
301	"Long Black Veil"	505	"Why Ask For The Moon"
302	"Houston"	506	"Dance With Me"
303	"Love In The Country"	800	"Hey Good Looking"
304	"Big Sombrero"	801	"Mockingbird Hill"
<hr/>			
305	"Robinson Crusoe"		LONG PLAY PARTY ALBUM
306	"What's Her Name"	1000	Introduction to Wagon Wheel
307	"Sally Was A Good Old Girl"		WAGON WHEEL SOUVENIR
309	"Long, Lonesome Highway"	W.W. 1	Cattle Call/Don Franklin



25 YEARS AGO — September 1952

Editor Rickey Holden singles out five callers in his hometown of San Antonio, Texas, to represent a very special segment of the square dance world. "They typify what to me," Rickey says, "is the best and finest facet of square dancing." Three of the callers rotate calling weekly for the Service Clubs of Brooke Army Hospital; another calls free of charge for a teenagers' church group (in a faith different from his own); and the fifth caller holds dances for the patients at the State Hospital for the Insane. Rickey continues, "Unusual? I don't think so! I think you have one in your town. And I think theirs is the spirit which makes square dancing more than just a way to spend a few pleasant hours. We can't all go out and call for GI's. But every single dancer on the floor can give a little by dancing with the newcomer or the beginner, and making him feel at home. Everyone can extend a clasp of friendship and fellowship to the stranger in the square. There's a lot to get out of square dancing — and there's also a lot to give." What do you give?

The Armstrongs' Goodwill Tour continues into Colorado where they visit with Dr. and Mrs. Lloyd Shaw at the Cheyenne Mountain School for a week of instruction and dancing, and a week at Lighted Lantern Camp run by Paul Kermiet on top of Lookout Mountain. In Wichita, Kansas, they danced at Wichita Moose Lodge, the most beautiful square dance hall they visited en route, and then took in a free dance at the local Recreation Department's City Park. "Here again," report the Armstrongs, "we ran into this strange phenomenon which seems so prevalent in the western states — no mixers and no attempt to circulate the crowd." Winding up their tour at an American Squares Summer School in Harrogate, Tennessee, and one final dance in Atlanta with the Collettes. The Armstrongs arrived home in St. Petersburg, Florida, having covered 11,750 miles, 21 states and "danced with thousands of wonderful people."

The Greater St. Louis Folk and Square Dance Federation opens their autumn square dancing season this year, as in the past several years, on the vast deck of the Steamer Admiral on an excursion down the Mississippi River. The large floor accommodates 2000 dancers, and three other decks, open to the breezes, are available for strolling or star-gazing.

10 YEARS AGO — September 1967

The village that square dancing built, Fontana Village, North Carolina, is the home of Fontana Village Resort, the "square dance capital of the Great Smoky Mountains." Its remote location, surrounded by the awe-inspiring peaks of the Smokies, and near the Fontana Dam, one of the tallest in the world, makes this vacation resort, complete with 300 cottages, mountain lodge, cafeteria to serve 800, and shopping center, a desirable vacation retreat for anyone. But the "frosting on the cake" comes with one of the most unique recreation programs to be found in the United States. For square dancers, tops on the considerable list of activities to be enjoyed are the evening square dances, special square dance weekends and festivals planned by Louis Calhoun and his staff. Each year, four week-long square dance festivals are scheduled, and added this year, is Accent on Rounds. The Fontana Ramblers provide live music.

Continued on Page 60

DANDY IDEA

NOW'S THE TIME....

September is here, and this is the time for that last minute big "push" to prospective beginners for classes starting in late September and early October. Have you got your flyers, tickets, and information folders printed and being distributed everywhere? Keep printed items simple and eye-catching, like this design for a flyer or postcard promotional as used by Bob and Arlene Koser of Hales Corners, Wisconsin.



COMING



MATCH A MELODY

by Gene Trimmer

*A collection of Mix-and-Match Calls
To be used in singing calls for beginners*

**Watch for Publication Date
Announcement**

NEWCOMB

MAY BE PURCHASED WITH NO DOWN PAYMENT



Prepaid anywhere
in U.S. if check
in full
accompanies order

Pennsylvania
Residents add
6% Sales Tax.

T-40S
\$499.95



T-50-2461
\$934.93

CARRYING CASES FOR RECORDS



MODEL RC-7W
\$14.95
Post. \$2.00



MODEL RC-7BW
\$19.95
Post. \$2.25



MODEL RC-712W
\$29.95
Post. \$2.50

HARLAN'S RECORD CENTER

DEPT. S, RD BOX 292, MONTOURSVILLE, PA. 17754 PH: 717-368-2721

DISTRIBUTORS FOR NEWCOMB SOUND EQUIPMENT



Jonel



Tastefully adorn your home, and at the same time identify yourselves to all as SQUARE DANCERS.

Beautifully cast in aluminum and finished in flat black enamel with white letters, we offer a handsome, larger than usual, lamp post sign.



18 1/2" x 17 1/2"

\$22.50

Please PRINT name desired. Sign is lettered on both sides.
Top line: "The" only. Bottom line 13 letters Maximum.

ACT NOW!
Send Pre-paid
Check or Money Order

*We have a special deal for callers
Inquiries Invited.*

JONEL
(Formerly HOME Industries)
Box 107
Jackson, Ohio 45640
Phone: 614-286-4363
332 Athens St.

Also Available with same
Square Dance Couple:

Mail box sign \$22.50
Weathervane \$32.50

Watch for our Motor Coach at square dance events. We'd like to meet you!



A GRAND SQUARE

DANCER
OR TWO

About nine years ago, David & Jean Johnstone attended their first square dance class in Peterborough Ontario Canada, with the Lift-Lock Squares. Not unlike the rest of us, they immediately caught the square dance bug. Shortly after their first year, they became involved with the executive and served time in each of the positions, including club presidents. As if this wasn't enough, they again ran for office in 1975-76. Over the years they have headed and worked on too many committees to list here. The many hours that have gone into the "betterment" of square dancing cannot be imagined by any of us, as they are far too numerous to total.

Dave & Jean's square dance interests also spread to Toronto where they joined the Toronto & District Square Dance Association. They very rarely miss the monthly workshop and Dave is also a director for T&D executive. He has just finished the very lengthy job of putting together the past 25 years history of the T&D club and has done a fantastic job. Dave is a LEGACY Trustee.

Some people dance one or two nights a week and think they are really pushing themselves to the limit of time and

exercise but I wonder how many could keep up the pace of these two people. Sunday night is spent in Brooklin with Bill and Irene Morrison's Merry-go-Rounds, dancing advanced level rounds for about four hours. Monday night the Johnstones come out and help the fledgling beginners with rounds and Tuesday is spent with intermediate rounds. Wednesday they drive 160 miles to dance with Art & Betty Fricker's advanced squares, the Toronto Metro Gnomes. Thursday night is spent with Bob & Jane Jaffray and the Lift-Lock Squares, their original club. Friday night they again drive 160 miles to dance challenge squares with the Frickers in Toronto. Saturday night, if they are not tape dancing, they come out to the local special caller dances whether it be club level or class and lend a helping hand.

Their eight years' perfect attendance badges certainly show that they are a real asset to all the clubs to which they belong.

We know they will continue to spread the enthusiasm and good will of square dancing wherever they go, but all of their friends would like to take this opportunity to say how much they appreciate David & Jean and to say thank you.

STRAIGHT TALK

Enclosed please find Renewal Subscription Blank— CANCELLED. In good conscience this decision calls for an explanation.

We attended our first National Convention in Detroit in 1961. We have been dancing continuously ever since, both square and round dancing. Have attended Boyne Highlands, Mich., Chula Vista, Wisc., and fourteen separate weeks at Kirkwood Lodge, Mo. However, with the emphasis now being placed on rat-race dancing, and the ever increasing number of complicated, frustrating movements, we have decided that the Sixties were the golden years of square dancing, and are now concentrating on round dancing which we enjoy very much. There is an enthusiastic club in the area..

In our particular area the number of square dance clubs has dropped 30%, and the number of members per club

has dwindled.

What's the solution? As a suggestion, the leaders in the square dance world should come to a decision to make it mandatory that there be no new movements for 12 months and then take it up from there. When it arrives at a point where the dancers suffer from mental indigestion and physical frustration endeavoring to keep up with this plethora of inane calls, it is time to question the activity. It is the height of silliness when one caller brings forth a call using the Chinese language.

If this type of never-ending contrived movements keeps being foisted on the club members, square dancers are candidates for the "Endangered Species" list.

With fond memories of square dancing as it used to be, we are

*Jim & Gwen Wallace
Canton, Illinois*

It's FUN!

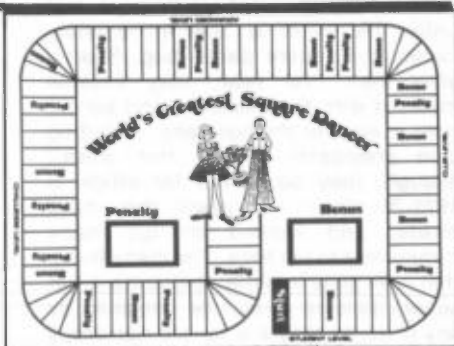
It's Brand NEW!

A Game Especially For Square Dancers

Here's a brand new game... conceived by a square dancer for square dancers. It's a fun game packed with laughs, surprises, and a few setbacks, as you work your way from student through club, advanced, and challenge levels to become the "World's Greatest Square Dancer". (Even non-square dancers will enjoy it.) Any number can play, but only one can be the "WGSD".

The game measures 18 x 25 inches and is printed in 5 festive colors on Texoprint, a rugged plastic coated stock which can be rolled up and carried in the tube provided for easy portability.

Included with the game: Dice/6 Tokens/A set of rules/96 Penalty-Bonus Cards. Mail the coupon today, then roll the dice and start having fun, but watch out for those spaces labeled "Penalty".



\$11.95

includes handling and mailing
Ohio residents add 60¢ Sales Tax

Penalty

You and the caller
Had a difference of Opinion
He's the boss, so
GO BACK TO THE BEGINNING!

Bonus

You're lookin' good
You sure dance nice
DOUBLE THE NEXT TOTAL
SHOWN ON YOUR DICE

Penalty

Break down the square ...
and blamed your spouse
BACK TO THE NEXT LOWER LEVEL.
(You lose!)

Bonus

When it comes to dancing,
You're a pro ...

GIVE THE DICE
ANOTHER THROW

MULBERRY STUDIOS
9622 Mulberry Rd. • Chesterland, Ohio 44026

I enclose payment for ___ games

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

PLEASE PRINT

LEGACY

LEGACY, the cross-section of square dancing is a representation of square dance leaders from every phase of the square dance activity (associations, manufacturers, editors, callers/teachers). Its members from all parts of the square dance world gather biannually for communication, to look at problems and to discuss solutions. Still a "baby" in that its first meeting was held in 1973, LEGACY is aware of the need to be totally representative, not only of the various phases of square dancing but of all geographical areas. Leaders (with a minimum of ten years in square dancing) in areas outside of North America who would like to become a part of LEGACY are encouraged to

write Stan and Cathie Burdick, executive secretaries, PO Box 788, Sandusky, Ohio 44870, for information.

Representatives are also sought for Nevada, Utah, Idaho, Montana, Wyoming, North and South Dakota, Minnesota, Louisiana, Mississippi, southern Florida, North and South Carolina, West Virginia, Maine and all provinces of Canada but Alberta and Ontario.

Some of the segments of the activity needing more coverage are publications, record companies, special interest groups and foundations, round dancers and callers.

LEGACY has already established itself as a useful service entity in the

Continued on Page 61

KALOX-Belco-Longhorn



C.O. GUEST

NEW ON KALOX:

- K-1209 HELLO FUN, Flip/Inst. by Joe Lewis
- K-1208 LAST TIME I SAW HER, by Bill Peters

RECENT RELEASES ON KALOX:

- K-1207 ADIOS AMIGO by C.O. Guest
- K-1206 BIG CITY by C.O. Guest
- K-1205 OH-SO WALK IN THE BARN, Harper Smith
- K-1204 ROCKING GOOD WAY by Bailey Campbell

NEW ON LONGHORN:

- LH-1020 HOW COME YOU DO ME LIKE YOU DO, Rick Smith

RECENT RELEASES ON LONGHORN:

- LH-1019 IF YOU COME BACK TO ME, Lee Swain
- LH-1018 I WANT TO TAKE HER TO S/D, Guy Poland
- LH-1017 HELLO BROWN EYES, Rocky Strickland



LEE SWAIN

NEW ROUNDS ON BELCO:

- B-272-A I WANNA BE AROUND, Jack & Lee Ervin
1st Band, Music only; 2nd Band, Cues by Jack Ervin
- B-272-B LITTLE SNOW FLAKE Two-step, Ken Croft, Elena de Zordo
1st Band, Music Only; 2nd Band, Cues by C.O. Guest

RECENT ROUNDS ON BELCO:

- B-271 My Little Corner Of The World/Tuxedo Junction
- B-270 Eighteen Yellow Roses/Johnson Rag

BILL PETERS



HARPER SMITH



GUY POLAND



BAILEY CAMPBELL

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

FEEDBACK

Loved the article by Marilyn Ryan, Madison, Ct. in "Straight Talk", July, 1977, issue.

I'm a supplier of square dance clothing and accessories, and I agree with her, partially. We help many of the "bewildered new dancers" with their first costumes in our store, and the full petticoats and fancy dresses they have seen at lessons, scare the daylights out of a large percentage of them, both from the appearance and the suspected cost. Whenever Glenn and I have helped with lessons, we do wear square dance clothes, but try to keep them as simple as possible, so they can see "proper attire" without being overwhelmed.

I have had ladies come in, at their caller's suggestion, purchase a complete outfit (at no small expense) for their *second* lesson, only to be unable to continue lessons for various reasons, and who are most unhappy with themselves for having spent the money;

with me, for not refunding money on used clothing; with their caller, and with square dancing in general.

Locally, we have "mini-festivals", which are held about half-way through lessons, involving three or four clubs and their callers, and I believe this should be soon enough for beginners to start thinking about their costumes, and then only for that dance, unless they get something fairly simple for the rest of their lessons.

It gives me great pleasure helping new dancers get outfitted for the first time, some of whom are grandmothers who are not at all sure "women our age ought to look like this", and some are young marrieds in the blue jean set, who are wondering "Do we really have to wear all this garb?" Others, who are really "gung-ho", want some of everything, in assorted colors.

As you said, Marilyn, many may disagree, but that's what makes the

PATTERN #282



LADIES SQUARE DANCE COAT PATTERN

UNLINED SQUARE DANCE COAT WITH ELASTICIZED WAISTLINE, HAS VERY FULL 4-GORE SKIRT WITH POCKETS IN SIDE SEAMS, RAGLAN SLEEVES, COLLAR, SELF-FABRIL TIE BELT, & FRONT BUT-TONED CLOSING. TOP STITCH TRIM.

SEE YOUR LOCAL SQUARE DANCE SHOP OR FABRIC STORE.

DEALER INQUIRIES WELCOME.

AUTHENTIC PATTERNS, INC. P. O. Box 4560 Ft. Worth, Texas 76106

world go around.

*Ora D. Carlson
Wichita, Kansas*

I just finished reading Marilyn Ryan's "Straight Talk" article. Wow! I am a strong believer in proper square dance attire at all times when the occasion calls for it. I cannot help but agree on some of Marilyn's points, and of course would like to express some of my own thoughts. Regarding the lady in the chiffon dress, the fifty-yard petticoat and matching petticipants, I agree wholeheartedly with Marilyn. It is a ten to one shot she is trying to impress someone, and in the process is no doubt achieving the very effect that Marilyn points out so well.

My wife, Martha, and I have taught a lot of people to square dance, and our approach was always to dress ourselves in more casual western outfits and dresses, without the petticoat and petticipant approach to start and to gradually wear the more "square dancy" outfits as the classes progressed. We always talked about comfortable full dresses and flat shoes

for the ladies, and the only concession we asked of the men was that they wear full-length sleeves. We also stressed the deodorant angle from the first lesson. Reason? By so doing, no one need feel that we were taking pot shots at them, as they might if we waited until the third or fourth lesson.

Another angle that we found most useful was to have a style show after about ten or twelve lessons. We endeavored to show the less dressy clothing such as cotton prints and perhaps a twenty-yard slip, some type of sissy britches or petticipants for the girls and a modest western-style shirt and pants for the boys. Nothing fancy, but adequate. Later, perhaps just before graduation but in time for the gals to do something about it, we would have another style show and even a bit of a clinic showing the fancier styles. At no time was anyone led to believe one needed all the fancy clothing that most of us love so well in order to be accomplished square dancers. Many of those we taught are still dancing and

Continued on Page 88

SQUARE DANCE RECORDINGS

NEW RELEASES

RB226 **RODEO BUM**
by Allen Tipton

RB227 **LOUISE**
by Ralph Silvlus

RB228 **NO TEARS MILADY**
by Mel Roberts

RBS1236 **ALABAMA Jubilee**
by Elmer Sheffield, Jr.

RB307 **HORSE CREEK/CLOGGIN SAX**
(Hoedown)

CURRENT BEST SELLERS

RB222 **SAY YOU'LL STAY UNTIL TOMORROW**
by Johnny Jones

RB220 **THINKING OF A RENDEZVOUS**
by Elmer Sheffield, Jr.

RBS1234 **SOUTHERN NIGHTS**
by Elmer Sheffield, Jr.

RBS1235 **BABY YOU LOOK GOOD TO ME
TONIGHT** by Johnny Wykoff

RB224 **LAREDO**
by Ralph Silvlus

RB219 **SAY IT AGAIN**
by Bob Vinyard

RB225 **ALL THE SWEET**
by Don Williamson

COMING SOON

**YOU PICKED A FINE TIME TO LEAVE
ME LUCILLE**

**MARGARETTEVILLE
ONE HAS MY HEART**



1977 FESTIVALS

GATLINBURG, TENN. AUDITORIUM
December 2, 3, 4

Jack Lasry, Elmer Sheffield, Jr., Don Williamson and Dick & Pat Whaley

Myrtle Beach, South Carolina
September 30-October 1

Johnny Jones, Don Williamson, Ray Pardue, Ray & Bea Dowdy, Elmer Sheffield (Fri.), Chuck Stinchcomb (Sat.)

Open all year

Fernwood

IS THE POCONOS
For Square Dancing Fun
Route 209, Bushkill 107, Pa. 18324

Our facilities include the finest:

- Completely private dance halls
- Full air-conditioning
- Clear acoustics with built-in sound system
- Floating maple hardwood parquet dance floor, cushioned on honey-combed neoprene screeds
- Designed to accommodate up to 44 squares

Deluxe accommodations 10 Indoor & Outdoor Tennis Courts 18 Hole Championship Golf Course Par 3 Golf Horseback Riding Dining Rooms Nightclub Indoor & Outdoor Swimming Indoor Ice Skating Game Arcade Snack Bar Ski Slopes Tobogganing Snowmobiling Dancing & Entertainment Nightly and Lots More.

Fernwood is the Poconos.

Ideally located in the heart of the beautiful Pocono Mountains of Pennsylvania.

Fernwood is the perfect place . . . tailored to blend the finest resort and country club atmosphere with square dancing at its best.

ALL THIS PLUS!

INTERNATIONALLY KNOWN GLORIA RIOS ROTH

As Fernwood's Winter Resident Caller for Deluxe Weekends, Classes in Squares and Rounds, Hostess for Once-a-Month National 'Star Trek' Caller's Series, And More To Come!

For Information, write:

**Gloria Roth
Fernwood, Rte. 209
Bushkill PA 18324**



ANNOUNCING

A NEW BOOK IN THE CALLER-AID SERIES.....

HOEDOWN HERITAGE

Every club should have this booklet in the club library. Will help the dancer appreciate the richness of our dance heritage.

by Martin Rossoff



\$3.00

Burdick Enterprises

P.O. Box 788, Sandusky, Ohio 44870



THE GENERATION GAP

by Steve Dudas

Twirling skirts, frills and laces,
Performers on the calls rely,
As in rhythm changing places
Dancing feet go flashing by.

Nimble stepping fathers, greying,
Youngsters on each end of teen;
Neatly dressed grandmothers swaying,
Revelers of all ages seen.

Less or more years do not matter,
No distinction is there shown.
Assorted voices heard in chatter;
None are left to sit alone.

The world is rampant with confusion.
Old and young views disagree.
Calm coexistence an illusion.
Each "does his own thing", separately.

But here the scene is one harmonious,
None ridicule the others' views,
Or proclaim his ways erroneous.
They're here to dance, not to abuse.

The outside world may be demanding—
Here ties of friendship closely bind—
Old and young, in understanding.
No warmer gathering could one find.



BLUE STAR ALBUMS:

- 1039— **CONTRA DANCES**, Jerry Helt*
1032— **QUADRILLE DANCES**, Jerry Helt*

MERRBACH

PRESENTS

*Flip instrumentals

BLUE STAR RELEASES:

- 2047— **BLUE STAR SPECIAL/TEXAS MAID (Hoedowns)**
2046— **LET THE REST OF THE WORLD GO BY**, Johnny Wykoff*
2045— **YOU CALL EVERYBODY DARLING**, Marshall Flippo*
2044— **BILL BAILEY**, Caller: Johnny Wykoff*
2043— **ROSE OF SAN ANTONIO**, Marshall Flippo*

DANCE RANCH RELEASES:

- 642— **LISTEN TO A COUNTRY SONG**, Ron Schneider*
641— **YOU'RE EVERYTHING**, Caller: Ron Schneider*
640— **SECOND FLING**, Caller: Ron Schneider*
637— **BABY FACE**, Caller: Frank Lane*

BOGAN RELEASES:

- 1296— **MR. PIANO MAN**, Caller: Lem Smith*
1295— **UNION TRUCKING MAN**, Caller: Sleepy Browning*
1294— **SAVE YOUR KISSES FOR ME**, Caller: Lem Smith*
1293— **I Can't Get Used to Sleeping Without You**, Andy Petrere*

LORE RELEASES:

- 1160— **IT'S A SIN TO TELL A LIE**, Caller: Dwight Burger*
1159— **LAS VEGAS LIL**, Caller: Harold Bausch*
1158— **HONKY TONK SONG**, Caller: Dave Johnson*
1157— **JANIE**, Caller: Johnny Creel*

SWINGING SQUARE RELEASES:

- 2375— **ALL BY MYSELF**, Caller: Harold Finney*
2374— **ONE TIME TOO MANY**, Caller: Harold Finney*
2373— **MISTER PIANO MAN**, Caller: Foggy Thompson*

ROCKING A RELEASES:

- 1367— **I'LL BE WAITING FOR YOU**, Caller: Otis Getts*
1366— **WALKIN' OVER YONDER**, Caller: Doyce Massey*

BEE SHARP:

- 107— **DO WHAT YOU DO DO WELL**, Caller: Dave Taylor*
106— **I'LL LOVE YOU FOR EVER IF I CAN**, Dave Taylor*
105— **CHEROKEE MAIDEN**, Caller: Jack Ritter*

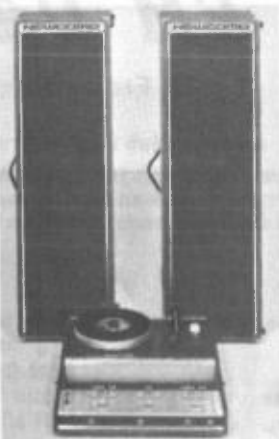
BEE SHARP INSTRUCTIONAL RECORDS:

- 211— **Teacup Chain, Instructions**; Caller: Dave Taylor
210— **Breaker One, Two, Three**; Caller: Dave Taylor
209— **Breaker Three**; Caller: Dave Taylor
208— **Square Chain Thru**; Caller: Dave Taylor

NEW NEWCOMB P.A. SYSTEMS for Every Purpose



T-40-2461
\$826.00

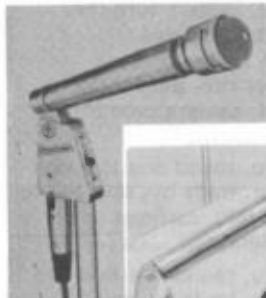


T-50-2461
\$934.93

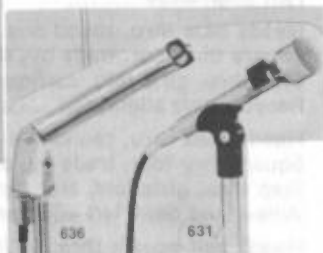
CARRYING CASES FOR RECORDS



RC7W \$14.95
PP. \$2.50



T-100-482
[Not Shown]
\$1122.26



T-40-Amplifier only \$574.01

T-50-Amplifier only \$698.50

T-100 Amplifier only \$786.97



RC 7-BW \$19.95
PP. \$4.00

RC712W \$29.95
PP. \$5.00



SHOCK CORD

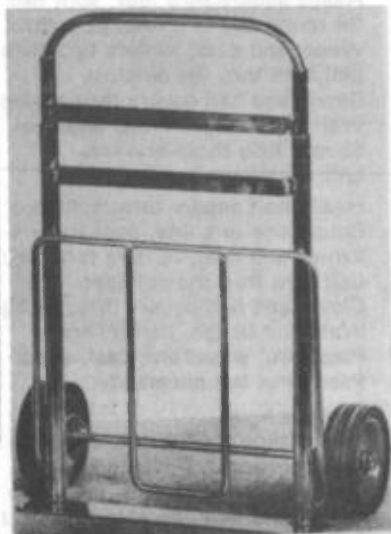
Braided, with plastic coated hooks 5/16" dia
16" long stretches to 28"
24" long stretches to 48"
\$2.00 each.

CALIFONE CASSETTE TAPE RECORDERS:

We carry Ashton Record Cases
Price \$19.95 plus \$4. postage

CAR CADDY

Collapsible hand-truck.
Carries up to 100 lbs.
40" high, folds to 20".
\$27.50 plus \$3 postage.



MERRBACH RECORD SERVICE. P.O. Box 7308, Houston, Texas 77008

KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks
Interesting choreography arrangements
using no more than Mainstream Basics
plus Callerlab-endorsed Experimentals



Heads lead right and circle to a line
Pass thru, wheel and deal
Centers turn thru
Left turn thru with outsides
Clover and half square thru
Swing thru, boys run, pass thru
Wheel and deal, centers turn thru
Left turn thru the outsides
Clover and half square thru, swing thru
Boys run, left allemande.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal
Centers turn thru
Left turn thru the outsides
Clover and half square thru
Split two, go round one to a line
Pass thru, girls crossfold, star thru
Wheel and deal, left allemande.....

Heads square thru four, split two
Go round one to a line, pass thru
Wheel and deal, centers turn thru
Left turn thru the outsides
Clover and half square thru, swing thru
Walk and dodge, wheel and deal
Square thru three-quarters
Left allemande.....

Heads half square thru, split two
Round one to a line, pass thru
Wheel and deal, centers turn thru
Left turn thru the outsides
Clover and half square thru, swing thru
Walk and dodge, partner trade
Pass thru, wheel and deal, zoom
Pass thru, left allemande.....

(Careful here)

Heads slide thru, turn thru, slide thru
Centers turn thru, centers in
Cast off three-quarters, pass thru
Wheel and deal, centers turn thru
Left turn thru the outsides
Clover and half square thru, swing thru

Ends circulate, centers run,
Tag the line, leads turn back
Pass thru, clover and half square thru
Circle four to a line, crosstrail thru
Left allemande.....

Heads square thru four, swing thru
Boys run, bend the line, pass thru
Wheel and deal, centers turn thru
Left turn thru the outsides
Clover and half square thru
Swing thru, boys run, pass thru
Wheel and deal, centers pass thru
Left allemande.....

Heads pass thru, round one to a line
Square thru four, trade by, spin the top
Step thru, girls fold, curlique
Recycle, left allemande.....

Heads pass thru, round one to a line
Square thru four, trade by, spin the top
Step thru, girls fold, star thru
Wheel and deal, left allemande.....

Heads half square thru, split two
Line up four, square thru four, trade by
Spin the top, right and left thru
Pass thru, wheel and deal, zoom
Pass thru, left allemande.....

Heads half square thru, split two
Line up four, square thru four, trade by
Spin the top, recycle, half square thru
Trade by, square thru three-quarters
Trade by, left allemande.....

Heads square thru four, split two
Line up four, square thru four
Trade by, swing thru, boys run
Cast off three-quarters, pass thru
Wheel and deal, centers square thru $\frac{3}{4}$
Left allemande.....

Heads half square thru, split two
Line up four, square thru four, trade by
Swing thru, boys run, cast off $\frac{3}{4}$

Pass thru, wheel and deal
Centers pass thru, left allemande.....

Heads pass thru round one to a line
Square thru four, trade by, swing thru
Boys run, partner trade
Pass thru, wheel and deal
Centers square thru three-quarters
Left allemande.....

Heads pass thru, round one to a line
Square thru four, trade by, swing thru
Boys run, centers run
Same two star thru, clover and pass thru
Star thru, pass thru, wheel and deal
Zoom and square thru three-quarters
Left allemande.....

Heads pass thru round one to a line
Square thru four, trade by, swing thru
Girls run, pass thru, tag the line in
Pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads pass thru round one to a line
Square thru four, trade by, swing thru
Walk and dodge, boys run
Walk and dodge, partner trade
Pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads square thru four, split two
Line up four, square thru four, trade by
Swing thru, recycle, square thru $\frac{3}{4}$
Trade by, left allemande.....

Heads square thru four, split two
Line up four, square thru four
Trade by, swing thru, right and left thru
Square thru three-quarters, trade by
Star thru, pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads half square thru, split two
Line up four, square thru four
Trade by, swing thru, recycle
Left allemande.....

Heads half square thru, split two
Line up four, square thru four, trade by
Swing thru, pass thru, trade by
Star thru, pass thru, wheel and deal
Centers pass thru, left allemande.....

Heads pass thru round one to a line
Square thru, trade by, spin the top
Step thru, tag the line in, pass thru
Boys fold, star thru, wheel and deal
Right and left thru, left allemande.....

Heads pass thru round one to a line
Square thru, trade by, spin the top
Swing thru, step thru, wheel and deal
Centers pass thru, star thru
Wheel and deal, square thru $\frac{3}{4}$
Trade by, left allemande.....

Heads square thru four, split two
Line up four, square thru, trade by
Spin the top, recycle, half square thru
Trade by, left allemande.....

Heads square thru four, split two
Line up four, square thru, trade by
Spin the top, right and left thru
Pass thru, wheel and deal, zoom
Square thru three-quarters
Left allemande.....



Dick
Parrish



Shelby
Dawson

Windsor Records
JUST FOR DANCING

Distributed by Corsair Continental
& Twelgrena



Warren
Rowles



Al
Stevens



Nelson
Watkins

5073 AIN'T IT GOOD by Warren Rowles
5072 WAIT TILL THE SUN SHINES by Al Stevens
5071 GYPSY by Shelby Dawson
5070 THE DOOR IS ALWAYS OPEN by Nelson Watkins
5069 HEARTACHES by Al Stevens
5064 MELODY OF LOVE by Dick Parrish

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



Bob
Parrish



Marlin
Hull

Dancing Tips

by Gene Trimmer

Occasionally a monstrous inadequacy rears its ugly head to let me know I need more comprehensive methods of teaching, not only in teaching the basics themselves, but in an assurance that the new dancers understand square positions. For a dancer to know how to execute a basic is not really enough, he or she must also know what position one should assume upon completion of that basic. Goals in teaching far too often fall short of that comprehension and new dancers meld into club level dancing lacking this necessary position knowledge.

Within the list of Mainstream Basics alone, there are at least sixteen basic square positions. These should be understood by club level dancers before they can be expected to execute the Mainstream Basics in an adequate manner with at least a hint of automatic reaction. Give yourselves a little test to determine your own comprehension of the positions of: 1. Static Square, 2. Circle facing In/Out/Right and Left Grand/Wrong Way Grand), 3. Promenade (Couples and Single File/Right and Wrong Way), 4. Alamo Style, 5. Thar Stars (Right and Wrong Way), 6. Eight Chain Thru, 7. Trade By, 8. Double Pass Thru (and completed Double Pass Thru), 9. Ocean Waves (Left and Right Hand), 10. Two-faced lines, 11. Columns, 12. Lines of Four (Facing and Back to Back), 13. Fractional Tags, 14. Centers In/Out Lines, 15. Stars/Star Promenade, 16. Tidal Waves/Lines.

If you are not satisfied with your own knowledge of these positions, then ask your caller to explain them. It is perhaps even better to have a workshop type session on these positions and what leads to them.

Do not form the opinion that I am setting myself up as judge and jury regarding what is right and wrong with teaching and calling methods employed by anyone. I am far from satisfied with my own methods and learn much more with each class or calling session than the dancers learn. What I do maintain is that *without* an adequate knowledge of position, within the framework of the square, the dance can never really be smooth, comfortable and flowing as it should be.

Let us look at just a couple of examples to emphasize our point. A *wheel and deal* from two-faced lines should come to an *eight chain thru* position. From a *tidal* two-faced line, you will come to facing lines of four. From facing out lines of four, you come to a *double pass thru* position. From facing lines of four, you end in a completed *double pass thru* position. From a *quarter tag two-faced line*, the figure ends in a *double pass thru* and from a *three-quarter tag two-faced line*, it comes to a *trade by* position, and so on. Please note that we have used only one basic here. Try to picture subsequent positions using other basics such as *sweep one quarter* after a *flutter-wheel*.

It needs to be emphasized here that there is a world of difference between exposing dancers to figures and really teaching them. If this difference didn't exist we would have no need for the term "All Position Dancing" (APD). For a few cases in point, and moving to

Continued on Page 61

CROSS TRAIL

DUB HAYES **NEW RELEASES:** Mal Minshall

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

SONG AND DANCE MAN
CR 103 Mal Minshall **BUTCH/**

LONNIE/LITTLE DIXIE **PAL MAL**
CT 104 Hoedowns CR 101

720 N. Kansas St., Springdale, AR 72764



by Stanton Bryan

Standardization, club levels, mainstream program. What do these things mean, and how can we use them for the betterment of square dancing? For years we have talked about better standardization on the part of square dance calling, and now for the first time we have a tool that can make this possible, if we will use it. The tool, of course, is the Callerlab Mainstream Program.

Now that we have the Callerlab Mainstream Program, the big question is, how do we use it? The answer is not as simple as it might seem. In talking with different callers I find many variations in how they intend to use the program, which provides three plateaus for beginner classes and six levels above that, so there is a well-planned progression from beginners on up to and including challenge.

I feel that perhaps the first question is, regardless of the level that you are at with your group, what do you do about any other figures, whether old or new, that are not on the list? One caller I talked with, stated that he felt that it was all right to add a few additional calls. O.K., how many are "a few"? Another caller stated that he feels free to add anything, so long as he workshops it before calling it. Another caller feels that he should feel free to workshop anything new at his own club, but just not call it any place else. So, it is plain to see that we do not agree as to how to use the tool at hand.

In considering how much material we can use, let's look at the time element. Just suppose your club is designated *Mainstream Plus One*, which would mean that would use Mainstream, Callerlab Experimental Figures and Mainstream Plus One, which represent

about ninety figures, many of which have several variations. Now add some various variations of set-ups for figures such as *coordinate*, *track two*, etc., and you have quite a few figures at hand. Suppose that your club dances once a week for two hours. Now subtract time for singing calls and rest breaks and you are left with about 45 minutes for all your patter calls. I believe that any time taken away from the above for additional figures would only weaken the dancers' ability to really know the basics.

What about all of the new material that comes out every month in note services and magazines? We can't control it, but as callers we can make a judgment as to whether there is time in our program to use it. How about the people who write new material working on exciting variations within the program? Instead of coming out with a new figure with a new name, bring out new combinations that can be called directionally without giving it a new name. You may say, what is wrong with giving it a name, if the caller can cue the dancers through it? I believe that if a figure has a name and you use it, you should teach it to your dancers so they have the satisfaction of dancing it without a cue.

So now that we have the program, and it will work, we must decide how to use it? I am sure that if any caller were to take a good look at the Mainstream list of the first 68 basics, he or she would find figures not being used. How about using everything in one level before moving on to the next? Your dancers can't dance what you don't call.

It is so easy for a caller to omit a figure that he or she does not especially like, but surely it is the responsibility of every caller to be sure that his dancers have the chance to hear and dance every figure, including the variations that are in the Mainstream list, before going on to more advanced dancing. The 68 basics in the Mainstream program are the foundation of our square dancing program, and to make this foundation as solid as possible will make for better dances and happier dancers.

Continued on Page 90



by Bob Howell

easy level

GOOD OLD DAYS

RECORD: HI-Hat 831

With the revival of "Spaghetti Rag" in the round dance field, here is a little gem that Kirby Todd of Marseilles, Illinois, sends along. It is another version of "Good Old Days" that he learned from Vyts Beliajus of Detroit and it is on the flip side of "Spaghetti Rag."

POSITION: Double circle in open position, facing LOD.

FOOTWORK: Identical

- 1-2 L heel-toe; R heel-toe: Heels out, in, out, in (raise on toes with heels going out, in, etc.)
- 3-4 Strut, 2, 3, 4
- 5-8 Repeat 1-4
- 9-16 Charleston: Step on L, point R fwd; back on R, point L back; Repeat; L heel-toe, R heel-toe, heels out-in-out-in
Man rolls back in 4 steps to woman behind, while woman rolls ahead.

Lois Blaine of Richmond Heights, Ohio, presented me with a copy of "Old Square Dances of America" published in 1932, and in it I found one of my old favorites that I hadn't used in several years. September is still a warm month, abundant with butterflies; why not try.....

BUTTERFLY WHIRL

All eight balance and all eight swing
 Allemande left on the corner of the ring
 And a grand right and left
 Meet your honey and do-sa-do
 Promenade back home you know.

First couple balance and swing
 Lead right out to the right of the ring
 Circle up four and two ladies whirl

(As the four circle left, the ladies do a 360° spin, left face to avoid dizziness)

Two men whirl (Men repeat ladies' action)

All four whirl with a butterfly whirl (All four repeat the same action)

Then couple #1 lead on to the next.....

Repeat the routine as you visit each couple. Second couple then leads out to repeat sequence.

I vary the dance as follows: After couple #1 has worked with #2, they take couple #2 along with them and circle six hands with couple #3. They then whirl in a six-hand ring. Couple #1 then picks up couple #4 and the routine is done in an eight-hand ring. I follow this with an allemande left, grand right and left and a promenade home. Then couple #2 leads out and involves all the other couples. It is a fun dance.

Chet Jazak of Garfield Heights, Ohio, recalled this simple little old routine one evening recently. It is a quick-teach dance and provides a great deal of fast-moving fun.

TURN THE RIGHT HAND LADY

All eight bow and all eight swing, promenade, go round the ring
Take a little walk with the pretty little thing, then get back home and hear me sing.
First gent lead out to the ring, swing the right hand lady with the right elbow
Now the left (original left) hand lady with the left elbow
Opposite lady give a two-hand swing, then run away home to your own sweet thing
And give your lady a run-around swing.

Repeat for each gent in the set. The dance can also be done with the ladies in turn.

Ted Sannella of Wellesley Hills, Massachusetts, shared this delightful little contra with all his many friends at the New England after-party at the National Convention in Atlantic City this past June. Ted indeed wrote a smooth-flowing dance.

BICENTENNIAL REEL

Alternate couples active and crossed over.

Right hand star below (8)

Ladies do-sa-do (8)

Circle four to the left (8)

Everybody swing your own in the middle (8)

Both couples down center, turn as a couple (8)

Up center, actives cast and others wheel (8)

Circle left, go half way round (4), pass thru (4)

Do-sa-do the one you meet (8)

INTRODUCING THE REVOLUNTIONARY

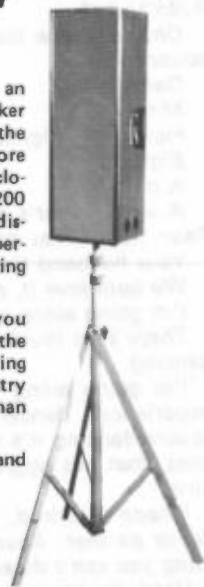
**GC
OO
LL
DU
EM
NN**

The GOLDEN COLUMN speaker system is an outstanding advance in square dance speaker design. Independent tests have shown that the GOLDEN COLUMN outperforms two or more regular speaker columns or folded horn enclosures. Its clarity and presence of sound, 200 watt plus peak power handling capability, undistorted base, brilliant highs and wide sound dispersion are unmatched by speaker systems costing well over twice as much.

Whether new at the game or an "old pro", you owe it to yourself to investigate what the GOLDEN COLUMN can do for your calling image. Many of the top callers in the country did and are now enthusiastic users. Ask the man who owns one!

For the complete GOLDEN COLUMN story and specifications with no obligation, write:

Halpo Industries
1483 Cobblegate Lane
Reynoldsburg, Ohio 43068



FOR THE FINEST IN SQUARE DANCE SOUND, THE GOLDEN COLUMN IS THE BEST AROUND!!

INTERMISSION



by Nina Robbins
New York, New York

You don't round dance, too?
Somebody wanted to talk to my husband.

I'm glad to sit out between tips.
Aren't you?

Oh, no, I love them both, round and square.

Dance a lot?

Mm.

How many nights?

Eight.

A month?

A week. That's a joke. A poor one. Four, sometimes more.

Your husband like it?

We both love it, don't you?

I'm going along with it.

There's so much to enjoy in square dancing.

I'm going along with it because an experienced dancer told me that in square dancing it's the men, the single ones, that are aggressive, chasing the girls.

I hadn't noticed, but it's only for a dance partner. Square dancing is one thing you can't do alone.

Used to be you couldn't get my husband out of the house for a movie. Plenty movies on TV, he'd say, and fall asleep watching them.

Now he's yelling before you start the dishes, "Aren't you ready yet?"

And, "Why can't you ever get the dishes done in time?"

And you say, "Did you have your supper on time?"

Yeah, and he says, "Why do you always lose time after eating?"

"You eat too much", he says.

"And, that's why you can't do the dishes fast."

"And you oughtn't overstuff yourself before a dance."

Yeah, and before, he'd hit the ceiling if I said I needed a new dress.

"What's in the closet?" he'd say, "Am I buying dresses to fill up the closet?"

Now he says, "C'mon I need a shirt".

And, "I haven't got an orange tie".

Orange?

That's what he said last time.

So you have to get something too.

You have to open your mouth some time.

Besides, you do need a dress.

I sure do.

And shoes to match.

And a petticoat and pettipants.

So he says, "How come every time

we go to the square dance shop we never come out with less than a hundred dollars worth of stuff?"

And he's happy to pay out the money. Gets the cash the day before.

Except he's into the travelers' checks. Us into travelers' checks.

You never know what you can do till you square dance.

And he comes out of that store high.

As if they gave him something for nothing.

Sometimes I think they give him some kind of injection while I'm in the fitting room.

Ever look at his arms, or anything, when you got home?

Since you started square dancing, time to look at your husband? Always going to a dance or coming from a dance, all tucked out, and you don't even wash your face. I used to put cream and things on my face.

And a chin strap.

I don't need a chin strap.

Curlers in your hair and toilet tissue around them.

And he'd yell, "How do you expect me to sleep next to toilet tissue?"

But now he doesn't notice it.

Dead to the world.

Says he never slept as well as since he started to dance.

On the dance floor you'd never think he yells.

He's so nice to all the girls.

A real cavalier. We used to see our kids on Saturday and Sunday.

Like clockwork.

Now I say to him, "We don't know how our kids are bringing up their kids."

And he says, "They're living their life and I'm living mine."

All he says is, "That's living. We dance in all kinds of weather. Once the snow was snowing up to here, who'd go out in that weather?"

You went and everybody else was there.

All the crazies square dance. We used to go to a nice place in the country for his vacation. For thirty years two weeks every year in that place.

Now he breaks up his vacation into little weekends.

For square dancing.

And it takes you half a week to get used to a new bed.

At the children's they have a special bed for me. Say, how do you know all this? Your husband says the same to you?

I say it to him.

You say it to him?

He does the dishes, so I have to hurry him up.

He does the dishes?

He's retired and he'd rather do the dishes than make the supper. Hands too big, he says, 'specially if he has to eat watercress, it's got to be sliced up tiny.

And you're the one says, "Let's go to the square dance shop."

We don't have to go to the square dance shop.

You're wearing clothes. I see with my own eyes that you are wearing clothes.

He got a sewing machine.

Is your husband a man?

He designed this dress. And made it. And his shirt that matches.

Did he work in a dress factory before he retired?

My husband was a plumber.

And he can design dresses and shirts. And petticoats and Pettipants and ties.

But not bolos.

He's taking a course in jewelry making. In the daytime. There's my husband coming in the door. And just in time, this second round dance is almost over.

That big man with the shirt that matches your dress, with my husband, he uses a sewing machine?

Oh, your husband was the one who wanted to talk to him about a trailer.

A trailer!

That way you can sleep in your own bed all the time. No matter where you are.

A double bed?

There are no double beds in trailers.

You sure?

I never saw or heard of a double bed in a trailer.

Okay, let him get a trailer. It'll serve him right.

You, too, maybe. Square dancing is full of surprises.

Traffitti

DUN BY HAND BY DANCERS



PEEL OFF



PEAR OFF



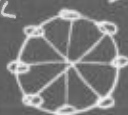
CAST THREE QUARTERS



PONG

REVOLVE

FERRIS WHEEL



JANE HENSEL



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

CHALLENGE CHALLENGER

by Jim Kassel

SUPERSCOPE

While we normally do not endorse specific products in this column, occasionally an item appears which can be very helpful to advanced and challenge dancers and is worth noting. The Superscope cassette recorder fits this category.

The one characteristic which distinguishes the Superscope from other cassette recorders is a variable speed control, which enables the tape to be speeded up or slowed down. This is a great help to tape groups which have received tapes that are recorded either too fast or too slow, or tapes which may have been recorded correctly but do not play at a proper speed because the tape group's recorder is running at a different speed than the recorder on which the copy was made.

In the past such tapes either had to be discarded or tolerated for incorrect speed. No more! With the Superscope the correct speed can be dialed by the turn of a knob.

Many tape groups use reel-to-reel tapes, not cassettes. Where a reel-to-reel tape with incorrect speed is received, all that is necessary is to re-record it on a cassette, and then play this cassette on the Superscope and adjust the speed. Tape groups which are using the Superscope are very pleased with it.

There are two models of the Superscope. One costs \$130. and has a monitor channel, the other costs \$80 and has no monitor channel. The problem is being able to find the machine. Dealers are often sold out and a two-month wait is not unusual.

MINNESOTA

Advanced and challenge dancing has come to the Minneapolis-St. Paul area, thanks to caller Rex Sterns, who moved there three years ago from Chicago. Rex has two groups meeting each week, dancing at an advanced level and working the Basic Challenge calls. Both groups comprise Crown Squares, which combine periodically for larger dances with Rex or guest callers. In addition, many members of Crown Squares belong to tape groups for additional practice.

NAT'L CHALLENGE CONVENTION

The 11th National Challenge Square Dance Convention was held in Butler, Pennsylvania (just north of Pittsburgh) in June. Attendance was the highest ever, with dancers from eighteen states, Canada and Japan attending.

There were twenty-seven hours of challenge provided during the three-day event, and the majority of the dancers attended a trail-end dance the day before the convention began.

The eight staff callers, who were chosen by a vote of dance leaders from various challenge areas, were: Dewey Berry, Jim Davis, Ed Foote, Keith Gulley, Dave Hodson, Ross Howell, Lee Kopman, and Norm Poisson. In addition, six other challenge callers who attended the event were given the opportunity to call.

Special recognition was given to the four dancers attending from Japan. One was a caller, Kohtaro Nakamori, who regularly calls challenge level in Japan, and he called several tips at the convention.

A change in caller selection procedure for future Challenge Conventions was announced. All dancers attending the convention will vote on the staff callers for the following year's event. For 1978 the dancers selected the same staff shown above, plus Ron Libby. John Preston was voted associate caller for the convention. The 1978 Convention will be held again in Butler, Pennsylvania.

It was also announced that the Convention will experiment in 1978 with having two halls going continuously, one at a C-2½ level, the other at a C-1½ level.

RANCH HOUSE

RECORDS

NEW RELEASES

RH-502 TEXAS WOMAN by Tony Oxendine
RH-402 RAGGED BUT RIGHT by Johnny Walter
RH-207 SOLITAIRE by Darryl McMillan
RH-208 NIGHTTIME AND MY BABY by Darryl McMillan

RECENT RELEASES

RH-302 IT'S ENOUGH by Bill Terrell
RH-401 SITTING ON TOP OF THE WORLD by Johnny Walter
RH-501 HITCH HIKE by Tony Oxendine
RH-206 ON THE REBOUND by Darryl McMillan

BEST SELLERS

RH-204 SOMETIMES GOODTIMES by Darryl McMillan
RH-202 SAN ANTONIO STROLL by Darryl McMillan
RH-201 MOVING ON by Darryl McMillan



Produced by RANCH HOUSE RECORDS

Darryl L. McMillan

PO Drawer 880, Lynn Haven FL 32444

Darryl McMillan



C.R.O.W.D.

Central Registry of
World Dancers

FREE

Information on
SPECIFIED CITIES OR AREAS
(No Directory is printed.)

WRITE TO . . .

Marv & Syl Leibowitz
213 Winn Ave.
Universal City, Tex.
78148

Send self-addressed, stamped envelope for prompt reply.

Mainstream Plus

ONE & TWO

AVAILABLE THIS MONTH.....

A booklet containing the CALLERLAB-approved
MAINSTREAM PLUS ONE & PLUS TWO PROGRAMS

The first two steps toward advanced square dancing. Complete with all explanations of the 24 movements using over 250 figures in Standard and Teaching positions.....

Also contains CALLERLAB Experimentals with a page of figures for each, and complete lists of all square plateaus: Beginning, Mainstream, Advanced and Beginning Challenge.

\$4. Each

**CALLER
AID SERIES**

ORDER YOUR COPY TODAY AND BE RIGHT!

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

WILL ORLICH
BOX 8577
BAYSHORE GARDENS
BRADENTON, FLA. 33505

WORK-SHOP

□ □ □ □ EDITED BY
WILLARD ORLICH

CHOREOGRAPHY

The term *pass in* means to "Pass thru and face to the middle." From a line of four people facing another line of four people (Figure # 1, any combo of sex identities), an *arky star thru* gives us an *eight-chain-thru* set-up always. If the *arky star thru* were to be eliminated from use for Mainstream dancing, a *pass thru*, *quarter in* would give the same end results. A *pass in* would result in a *double pass thru* formation according to definition. (See Figure #2.)

Figure #1

Heads box the gnat, back out and
 Circle eight, four boys pass thru
 Around one to a line,
 (Arky star thru or)
Pass thru and quarter in



Star thru (two-faced lines)
 Couples hinge and bend the line
 Pass thru to left allemande.....

Figure #2

Head couples star thru
 Double pass thru, peel off, *pass in*
 Double pass thru, peel off
Pass thru and quarter in
 Pass to center, zoom and turn thru
 Left allemande.....

SEQUENCE FINDER

BY Mac Parker, Arlington, Virginia

If you ever get lost and don't know whether the men are in or out of sequence, here is a little routine that will enable any caller to determine the sequence. You don't have to know anyone in the square or who are the heads and sides.

(From a promenade)

Heads wheel around, pass thru
 Bend the line, couples 1 and 2 half
 sashay (if two men are side by side in
 the middle of either line, they are out
 of sequence; if they are not, the men
 are in sequence. Go on..)

Pass thru, boys fold, star thru
 Bend the line (Now all are in facing lines
 of four, each man with same lady in
 promenade. The last pass thru

changed sequence if you needed it)

ONE BIG ZERO

(From any kind of parallel two-faced lines)

*Ferris wheel, double pass thru
Track two, swing thru, centers run*

Example:

Heads lead right and circle half

Veer left to a two-faced line

*Ferris wheel, double pass thru

Track two, swing thru, centers run*

Bend the line, left allemande.....

Actually this is a "technical" zero, i.e., dancers are in identical starting positions relating to each other but not on the same standing spot on the dance floor. The five movements must be used in the same sequence but not necessarily with the same starting point. One could start the sequence from any parallel waves, or from a *track two* start on or any one of five spots. The big Zero is non-sex-oriented (uses *centers run*) and can thus be used.

Example:

Heads curlique, same girls run
(Center couples are half sashayed,
trailing couple normal)

*Double pass thru, track two,
Swing thru, centers run, ferris wheel*
(* to * equals technical zero)

Turn thru to left allemande.....

The whole idea comes from the geometric rule that *things equal to the same thing are equal to each other*. Put another way:

Johnny is a preacher.

Preachers like chicken.

Therefore, Johnny likes chicken.

All of which is probably incorrect because *people* don't follow mathematical rules; they are *not* predictable!

American Squaredance Magazine's Workshop features original material submitted to the editor. New ideas are presented each month. Mail new and creative material to Willard Orlich, Workshop Ed., American Squaredance, PO Box 788, Sandusky OH 44870.

CALLERS' QUESTIONS



How can you *roll* after a *scootback*?

Everybody can't. From parallel waves, on call to *scootback and roll*, only the "flippers" (into the vacated spots of their neighbors) can *roll*. They have body flow direction (right or left) after their "flip" into the new spot. The "scooters," those moving into the center for the turn thru (or left turn thru), come back to the wave moving straight ahead with no right or left body flow momentum. The *scoot and roll* movement should technically end in a phantom circulate set-up. Repeating again, dancers cannot *roll* after moving forward; they must *roll* in body flow direction immediately and in the spot from a previous body flow movement. It is a *quarter more* individual movement.

Eleanor Means, St. Charles, Missouri:
I enjoy the APD system but believe at the present time we have "the cart before the horse." In teaching square dancing, why don't callers start the beginners with an All Person Concept?

The first day of a new class, treat each man or woman as an individual, a person. The caller wouldn't have to match males and females into couples or tell some lone women to come back when they could find male partners. Instead, teach them that two persons are a couple. After all, the first definition in the dictionary for couple is: "two of a kind, a pair."

Explain that a couple is composed of a left partner and a right partner. In due time explain the set rules for *star thru*, *slide thru*, *courtesy turn*. For waves, call the outside person an end, the inner person a center.

I believe if the above were taught, 1.

Everyone would be ready for APD, 2. Everyone who wanted to learn could, and most important, 3. This would open up a whole new field of beginners found in schools, scouting, churches, recreation centers, retirement centers, widows, single women and women whose husbands do not care to dance, also any unattached males (a rare species).

This isn't taking sex out of square dancing, just personalizing the square.



SHUTTLE— IN/OUT/RIGHT/LEFT

by Kip Garvey, Shrewsbury, Mass.

A no-hand command which can be used at Mainstream or advanced level dependent upon the set-up.

From an eight-chain-thru formation, all pass thru, new centers slide thru, while the dancers facing out will remain that way unless directed to take the next command of *in*, *out*, *right* (face) or *left* (face) turn. Thirty different endings are possible from the six possible starting spots.

EXAMPLES by Will Orlich:

Heads curlique, boys run, *shuttle in*
Star thru, zoom, centers pass thru
Left allemande.....

Heads square thru, square thru $\frac{3}{4}$
Trade by, *shuttle* and cloverleaf
Sides pass thru, left allemande.....

Heads slide thru, turn thru
Shuttle in, half square thru, trade by
Shuttle out, wheel and deal
Girls turn thru, *shuttle right*
Wheel and deal, everybody half sashay
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, peel off, pass thru
Wheel and deal, boys square thru $\frac{3}{4}$
Shuttle right, pass to center
Swing thru, turn thru, left allemande....

Heads half square thru, *shuttle right*
Center four trade and roll, pass thru
Ends pass in and swing thru
Turn thru, left allemande.....

Heads swing star thru
Circle four to a line, right and left thru
Half square thru, trade by
Shuttle and cloverleaf
All double pass thru, track two
Swing thru, *shuttle out*, wheel and deal
Girls square thru four, make it five
Shuttle out, boys walk and dodge
Girls crossfold, left allemande.....

Heads curlique, boys run, *shuttle*
Trade by, boys run, Alamo swing thru
Boys run right, those who can
Square thru, others U-turn back
Shuttle out, bend the line, star thru
Trade by, left allemande.....



FOLLOW YOUR NEIGHBOR FIGURES

by Lloyd Priest, Toronto, Canada

Heads half square thru, touch a quarter
Follow your neighbor, eight circulate
Trade the wave, follow your neighbor
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers pass thru, curlique
Follow your neighbor, left swing thru
Girls trade, bend the line
Crosstrail thru to left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers pass thru, curlique
Follow your neighbor, trade the wave
Recycle, slide thru, right and left thru
Left allemande.....

Four ladies chain, heads lead right
Circle to a line, lines pass thru
Wheel and deal, plus two
Follow your neighbor, boys trade

Left allemande.....

Heads square thru four hands
Follow your neighbor, girls trade
Tag the line in, pass thru
Wheel and deal, zoom, square thru $\frac{3}{4}$
Left allemande.....

Half square thru, swing thru
Follow your neighbor, split circulate
Follow your neighbor, all eight circulate
Pass to the center, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal plus two
Follow your neighbor, boys trade
Repeat all to left allemande.....

Heads square thru four to a wave
Follow your neighbor, boys trade
Pass thru, wheel and deal, zoom
Centers pass thru, left allemande.....

Heads square thru to a wave
Follow your neighbor, centers circulate
Left swing thru, boys trade
Left allemande.....

TRADE THE WAVE FIGURES

Heads lead right and circle to a line
Right and left thru, Dixie style to a wave
Trade the wave, recycle
Square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Right and left thru, Dixie style to a wave
Boys trade, trade the wave, girls trade
Swing thru, turn thru, left allemande....

Heads lead right and circle to a line
Right and left thru, Dixie style to a wave
Girls circulate, boys trade
Trade the wave, swing thru, boys run
Half tag, trade and roll
Left allemande.....

Heads square thru four hands
Swing thru, spin the top
Right and left thru, Dixie style to a wave
Girls circulate, boys trade
Trade the wave, pass thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, Bend the line
Square thru three-quarters
Courtesy turn, Dixie style to a wave
Boys trade, left swing thru
Trade the wave, boys run,
Wheel and deal, pass thru
Left allemande.....

Heads square thru four hands
Spin the top, box the gnat
Right and left thru, Dixie style to a wave
Boys trade, left swing thru
Trade the wave, boys run
Bend the line, slide thru
Left allemande.....

Heads rollaway half sashay
Pass thru, around one to a line
Square thru three-quarters
Courtesy turn, Dixie style to a wave
Girls circulate, boys trade
Left swing thru, trade the wave
Boys trade, turn thru
Left allemande.....

Heads square thru four hands
Do-sa-do to a wave, trade the wave
Boys cross run, recycle, dive thru
Square thru three-quarters
Left allemande.....

Heads square thru four hands
Do-sa-do to a wave, trade the wave
Boys trade, boys cross run, girls trade
Recycle, left allemande.....

by Deuce Williams, Detroit, Michigan

Sides half square thru
Swing thru with outside two
Spin chain thru, men circulate two
Recycle, pass to the center
Pass thru, square thru three-quarters
Left allemande.....

Heads half square thru, pass to center
Swing thru in the middle, extend
Single hinge, centers trade
Men trade, all pass thru, tag the line
Leaders U-turn back
Right and left grand.....

Heads pass the ocean, same ladies trade
Extend, spin chain thru
Ladies circulate one, ladies backtrack
All promenade, heads wheel around
Fan the top, all eight fold
Right and left grand.....

Sides swing thru and spin the top
Heads rollaway half sashay, extend
Split circulate, men circulate
Ladies backtrack, promenade
Heads zoom, promenade.....

Sides swing thru, those ladies fold
Peel the top, extend, fan the top
Ladies run, triple trade
Each four half tag the line
Men backtrack, right and left grand.....

Heads curlique, box circulate double
 Side men run, coordinate
 Couples hinge, each four half tag
 Face in.....(1P2P lines facing in)
 Heads swing thru, explode the wave
 Swing thru with the outside two
 Follow your neighbor, trade the wave
 Men run, promenade.....
 Sides curli-cross, single circle to a wave
 Couples cross run, all eight circulate
 Men trade, curli-cross, all partner trade
 And roll, crosstrail thru
 Left allemande.....

HINGE FIGURES

by Ken Dibble, SCVSDCA Notes

Heads lead right, veer left
 Couples hinge, wheel and deal
 Left allemande.....
 Heads lead right and circle to a line
 Tag the line, partner hinge
 Single hinge, boys run and roll
 Girls quarter in, pass thru
 Bend the line.....1P2P
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Swing thru, single hinge and roll
 Pass thru, left allemande.....
 Heads square thru, pass thru
 Partner hinge, single hinge
 Coordinate, girls circulate double
 Bend the line.....1P2P
 Heads lead right and circle to a line
 Pass thru, half tag, single hinge
 Extend, centers single hinge and roll
 Outsides partner trade
 Centers pass thru
 Circle to a line of four.....1P2P
 Heads lead right and circle to a line
 Touch a quarter, single hinge and roll
 Star thru, couples hinge, girls trade
 Ferris trade and wheel, pass thru
 Left allemande.....
 Heads square thru four hands
 Swing thru, girls circulate, boys trade
 Single hinge, boys run.....1P2P
 Allemande left to allemande thar
 Single hinge (left), Alamo ring
 Heads scoot back, sides scoot back
 Heads walk and dodge
 Sides walk and dodge
 With girl on right, partner hinge
 Turn thru, left pull by
 Right and left grand.....

Heads lead right, circle to a line
 Pass thru, chase right, single hinge
 Girls run, wheel and deal, touch
 Single hinge, walk and dodge
 Backtrack, left allemande.....
 Heads lead right and circle to a line
 Square thru three-quarters
 Courtesy turn, flutterwheel, pass thru
 Chase right, centers trade
 Single hinge, extend,
 Centers single hinge, walk and dodge
 Outsides partner tag, centers arch
 Ends duck in, centers pass thru
 Outsides California twirl
 Left allemande.....
 Heads square thru four to a wave
 Recycle, outsides partner trade
 Pass thru, spin the top, boys run
 Couples hinge, girls trade
 Circulate double, bend the line
 Left allemande.....
 Heads lead right and circle to a line
 Touch a quarter, single hinge and roll
 Star thru, couples hinge, girls trade
 Ferris trade and wheel, pass thru
 Left allemande.....
 Heads square thru four hands
 Pass to the center, zoom
 Centers swing thru, single hinge
 And roll, double pass thru
 First couple right, next left.....1P2P
 Heads lead right circle to a line
 Slide thru, touch a quarter
 Centers trade, single hinge
 Walk and dodge, partner hinge
 Boys run.....1P2P
 Heads lead right and circle to a line
 Pass the ocean, single hinge
 Centers trade, single hinge
 Walk and dodge, partner hinge
 Single hinge, girls circulate
 Recycle, dive thru, square thru $\frac{3}{4}$
 Left allemande.....
 Heads lead right and circle to a line
 Pass the ocean, swing thru, boys run
 Couples hinge and roll, girls pass thru
 Touch a quarter, boys run
 Couples hinge, ferris trade and wheel
 Pass thru, left allemande.....
 Heads square thru four hands, touch
 Extend, centers single hinge
 Walk and dodge, outsides cloverleaf
 All spin the top, boys run
 Couples hinge, girls trade

Bend the line, left allemande.....

Heads lead right and circle to a line
Pass thru, partner hinge, recycle
Pass to center, pass thru
Right and left thru, swing thru
Turn thru, left allemande.....

Heads square thru four, touch
All circulate once and a half
Single hinge to Alamo ring, boys run
Partner tag, left allemande.....

COVER TALK

We've got a lot of people to thank for the outstanding color cover of square dancers this month. Some of you will recognize the scene as the one printed on the jacket of Betty Casey's book, "The Complete Book of Square Dancing," and we wish to thank Betty, first of all, for her quality project. Thanks to the publisher, Doubleday, in New York, for permission to use it, as well as the photographer, Shelly Katz, and the photographer's agent, Black Star.

ENCORE, Continued

The 16th National S/D Convention held in Philadelphia was attended by 9,729 dancers from 44 states, Canada and several foreign countries. See you next year in Omaha.

What's being round danced? Reports from over the country indicate the most popular rounds during the summer months — those being danced in the most areas by the most people — are "Ballin' the Jack," "Lara," "Tango Mannita," "Road Runner Two-Step," and "In The Arms of Love." Others in the top ten are "Silver Dollar," "Mexicali Rose," "Pennsylvania Polka," "Darling," and "Spaghetti Rag."

Meg Simkins

119 Allen Street
Hampden, Mass. 01036

Everything
for Square Dancers

Please send for our
Free Catalog

P - 700. *Nylon Ruffles*

100 yards of soft nylon Tricot Ruffling is used to trim this very full three skirt nylon "horse hair" bouffant. This is not only a very durable, but beautiful garment. Heavy elastic waistline is double stitched for comfort and long wear.

\$17.00

Colors: White/White ruffle
White/Pink Ruffle
White/Blue Ruffle
White/Green ruffle
White/Multi-colored ruffles
Pink, Blue & Yellow
White/Multi-colored ruffles
Red, White, Navy
Red/Red ruffles
Soft Pink/Soft Pink Ruffles
Yellow/WYellow ruffles
Blue/Blue ruffles
Brown/Brown ruffles
Orange/Orange ruffles

Sizes: Small, medium & large

Length: 19" 21" 23"

Please give waist size & length desired

\$1.25 Handling



LEGACY, Continued

square dance world. However, its more than 200 active members agree that the accomplishments to date are "only the beginning."

The LEGACY idea is catching on. To date there have been three international biannual LEGACY meetings. The first two were in Cleveland, Ohio; the most recent, this past May, in Memphis, Tennessee. The next convention, which is slated for Louisville, Kentucky, will be in May, 1979.

The LEGACY idea expands far beyond these once-every-other year meetings. Mini-LEGACIES are being sponsored by LEGACY members all across North America. A Mini-LEGACY quite frequently follows the format of the international meetings, but it is geared more to the needs of the immediate area and involves square dance leaders in every phase of the activity within an accessible geographical radius. Those interested in setting up Mini-LEGACIES may get information by writing to the Burdicks.

DANCING TIPS, Continued

experimental figures, just try a *coordinate* after first getting the dancers into columns with the boys leading. Try *crossfire* from a *tidal two-faced line* or a *chase right* from a *trade* by position. To argue that these positions and associated body flow can be taught in classes alone is sheer folly. Classes are the starting points, to be sure, and position should be taught there but the process of Position Comprehension should continue through at least the first year of post-graduate dancing and quite probably much further than that. It is most certainly one of the prerequisites of automatic reaction that is the experienced dancers' trademark.

During the process of discussing and learning these figures and their related positions, if you see someone without a smile, give them one of yours.....



Mac
Letson



Harold
Kelley



Bob
Augustin

Lou Mac
SQUARE
DANCES

& **Bob Cat** RECORDS

NEW ON LOU-MAC

- LM 126 ALL THE SWEET by Bill Barner
- LM 125 YOU CAN HAVE HER by Harold
- LM 124 ALL THE TIMES by Mac Letson
- LM 123 LIVING IN THE SUNSHINE by Bill

RECENT RELEASES

- LM 122 SHE'S MY ROCK by Jim Coppinger
- LM 121 LAST FAREWELL by Mac Letson
- LM 120 TENNESSEE SATURDAY NIGHT by Bill
- LM 119 POLLY ANN by Harold
- LM 118 NELLIE by Mac
- LM 117 YOU CALL EVERYBODY DARLING

by Mac & Bill

- LM 116 EIGHT MORE MILES by Bill
- LM 115 SOMEWHERE MY LOVE by Mac

NEW ON BOB-CAT

- BC-104 EVERYTHING I TOUCH, Bill Barner
- BC-103 MAGIC OF THE RAIN, by Bob
- BC-102 SQUARE DANCE MAN, by Larry
- BC-101 BOBCAT RAMBLE by Bob

P.O. Box 2406, Muscle Shoals, Alabama 35660



Bill
Claywell



Jim
Coppinger



Larry
Letson

Sketchpad Commentary



IS THIS PRETTY?

CAN WE REALLY SAY THAT KICKING AND BUMPING AND HOPPING IN SQUARE DANCING IS GRACEFUL? JOIN THE CAMPAIGN FOR SMOOTHER DANCING, ESPECIALLY AS NEW CLASSES/WORKSHOPS START THIS FALL....

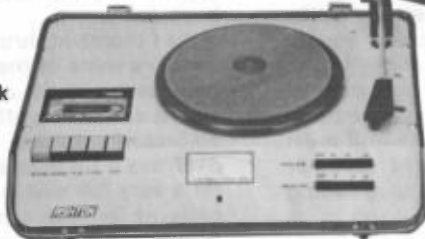
ASHTON

amplifier

THREE MODELS AVAILABLE
ALL INCLUDE MONITORS
50 Watt-100 Watt-200 Watt

Options Available
On Any Model:

Automatic Arm
Tape Recorder
Automatic Break
Time Control
Speed Meter



30 Day Delivery
Send for Prices &
Specifications

An **ASHTON**
Quality Product

ASHTON

sound directors



ASHTON

QUALITY PRODUCTS

AMPLIFIERS
SOUND DIRECTORS
SPEAKER STANDS
RECORD CASES
VOLUME CONTROLS
COILED MIKE CORDS

BROCHURES AVAILABLE

AS SPLIT COLUMNS

ASHTON 
ELECTRONICS

1367 E. Taylor St., San Jose CA 95133
(408)-292-6455

HEM-LINE

PEASANT BLOUSES IN THE PATTERN BOOKS

For a long time the pattern books have had so little to offer us square dancers, except for Simplicity's one good S/D dress, and the Bicentennial patterns. There still are no new fitted dress bodices to offer, so we still must go back to our old patterns of other years to find a flattering snug fitting bodice. However, this does seem to be the year of the **peasant blouse**. Every book shows many variations and adaptations. Many offer embroidery transfers with the patterns, and the majority have long sleeves, which seems to be a definite trend in our square dance dresses today. If you want to make an easy blouse, here is your chance.

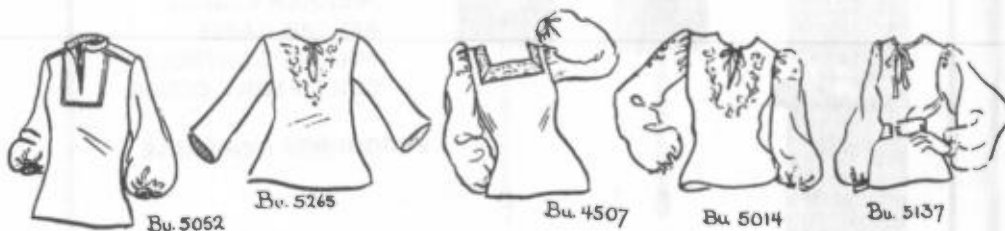
The main feature that makes a blouse "peasant" seems to be that it fits very loosely, and that it looks home-made. Embroidery enhances it, and can be crude or delicate. The Indian cottons

available in the fabric stores today are ideal for these blouses, as they have a home-woven look and are very comfortable to wear.

Whatever you purchase for fabric or trim, **please pre-wash**. Today's materials do shrink and that includes polyesters and dacrons. Nylon is the only fabric in which I have found no shrinkage. I would also suggest you dry these fabrics in the dryer at this time if you plan to dry the finished article that way later. The few times I have not followed my own advise on this, I have been sorry.

As I thumbed thru the pattern books, here are some of the blouses I found:

Butterick #5265, a very simple blouse with a drawstring effect, and a transfer embroidery pattern included. Number **5137** has a tie neck and a good pattern for a very full sleeve, and also includes patterns for vest, skirt, shawl, and belt. Number **5052** includes four different versions: one with a hood. Number **4507** is the classic square neck peasant blouse, the neck edge of which could be done in wide braid or coarse lace. Number **5014** is nice and simple and includes a four color iron-on transfer. Others noted but not sketched include: **#4491** which is long sleeved and collared, **#5152** another blouse with set-in sleeve, and includes a vest, skirt, and stole, **#5209** more of a tunic, and includes skirt and pants. And there are more.

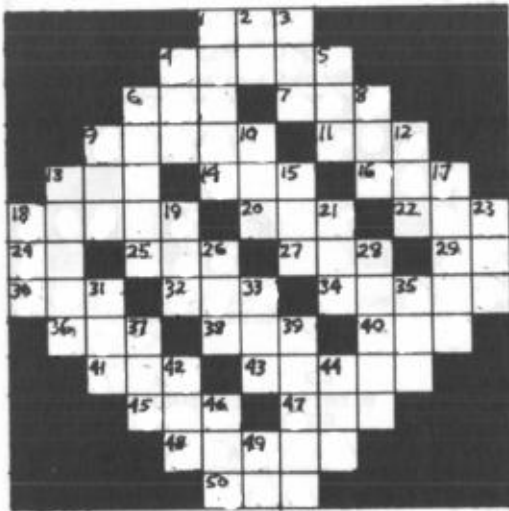


McCall's #5392 is a good peasant style, with decorative trim shown, and includes patterns for skirt, pants and shorts (try the shorts made to match your S/D dress and use as sissy britches). Number **5246** is a variation on the peasant style— more than one version included. Number **5236** is a

variation on the peasant style— more than one version included. Number **5236** can look peasant or non-peasant, depending on how you trim it. Number **5021** offers three others as well as the one shown, and includes an embroidery transfer.

Continued on Page 89

Puzzle Page



ACROSS

1. "Bunny ----"
4. No. of dancers in a set
6. Swing your ---
7. Electrified particle
9. ---- thru
11. "---- Goes the Weasel"
13. Another kind of caller
14. ---s turn in
16. "I Don't Know ----"
18. "When the Red Red ---- Comes
Bob-bob-bobbin' Along"
20. Heavy drinker
22. Comparative suffix
24. Do -- allemande thar
25. Central Illinois Squares (Abbr.)
27. Two or three square dances
29. Two-toed sloth
30. "I've --- Rhythm"
32. "I Only Want A Buddy Not A ----"
34. Adjective for petticoats
36. "---- River Valley"
38. Astrological sign
40. Have refreshments
41. "I Only Want A Buddy --- A Pal"
43. "Sailing Down the Old ---- River"
45. Caller --- Trainor
47. Caller --- Franklin
48. Actor David ----
50. "Yes--- That's My Baby"

DOWN

1. ---- and trade
2. Pots fo etisoppo
3. Greek letter
4. Sense of hearing
5. Spin the ---
6. "Puff the ---- Dragon"
8. "---- Is The Hour"
9. Caller --- Fisk
12. See #3
13. ---- your partner
15. "Polka --- Bikini"
17. Leavening agent
18. "A ---, A Bone & A hank of Hair"
19. --- and tuck
21. Nervous twitch
23. --- and snort
25. "My Gal ----"
28. Dress for the dance
31. "---- Little Indians"
33. What we dance with (sing.)
35. Man's name (Scots)
37. Girl's nickname
39. Sets in ----
42. "Sixteen ----s"
44. Long time
46. Mid-Indiana Squares (Abbr.)
49. Six (Roman)

People

IN THE NEWS

Bob Howell, genial ASD "Easy Level" editor, has resigned his career as principal of Monticello Junior High School in Cleveland to embark on a new full time career of calling, dancing and relaxing, he says.

Johnny Davidson of Hannon, Ontario Canada, phoned our offices the other day to say he had applied and received from the government of Ontario a grant to put square dancing before the public via books, tapes, records and educational material in libraries, as well as other projects. Congratulations, **Johnny**. Perhaps this will open the door to other such government grants.

Ann Calhoun, wife of the late **Louis Calhoun** of Madisonville, Kentucky, is involved in business as a health and weight-reduction consultant for Seyforth Laboratories, producers of the well-known Slender-Now products. Her address is 635 Suthard Dr., Madisonville KY 42431. **Cal Golden** is also a part-time representative of the same company.

The **Choctaw Plain Dealer** reports that **Helen Fulgham** of Ackerman, Mississippi, has created quite a stir in a wide area with her original square dance dress designs, which she creates from ordinary window curtains. A large Outlet store in Ackerman, Ashley's, has taken such an interest in the dresses that they are helping her promote sales via posters and fashion shows not only in the Ackerman store but in a number of their 140 stores elsewhere in the USA. Congratulations on your enterprise, **Helen**.

Bob and Mary Brennan of Livonia, Michigan, LEGACY trustees, are going



1 line "Slim Jim" 85¢
Name only
regular size 95¢
Name and town
or design \$1.10
Name and town
and design \$1.25
State shape \$2.00

We Design Club Badges

Order Any Badge In Any Color— Black, White
Blue, Green, Brown, Red, Yellow, Walnut, Birch

Send Check, We Pay Postage

PAT'S PLASTICS

Box 847 Rifle, CO 81650 [303] 625-1718



Jim
Congleton

C BAR C



NEW RELEASES
ALL I'LL EVER NEED
CC525 Jim

DIXIE
CC527 Jim

IN THE MIDDLE OF THE NIGHT
CC528 Bob



Bob
Christian

1409 Sheffield Dr. Sheffield AL 35660 (205)383-3675

Calling/Traveling

Full Time

Mike Callahan



147 NORTH AVENUE
HILTON, NEW YORK 14468
(716) 392-3807

NEW!

CHINOOK RECORDS

NEW!

- C-001 FIRST HELLO, LAST GOODBYE
- C-002 GOODY, GOODY
- C-003 PAPER DOLL

Produced by Daryl Clendenin
7915 N. Clarendon, Portland OR 97203
Distributed by Corsair-Continental



- 512 Rocky Mt. Breakdown/Bitter Creek Hoedown
- 511 Put Your Hand
- 510 All I Can Do
- 509 Something About You Baby I Like
- 508 It Looks Like the Sun's Gonna Shine
- 507 Get It On/Sheb's Hoedown
- 506 America
- 505 Shelby's Banjo/Love Me Hoedown
- 504 Kindly Keep It Country

Distributed by Corsair & Twelgrenn



RAMON MARSCH

CLUBS WEEKENDS
LESSONS WEEKNIGHTS
WORKSHOPS

10222 BUNDYSBURG RD., N.W.
MIDDLEFIELD, OHIO 44062
PHONE [216] 632-1074

"Marsch-Mellow-Smooth"
Calling-Traveling Full Time



SPARKLING TIES

by Arlyn

4055 W. 163rd STREET
CLEVELAND, OHIO 44135



YOU GET A HALL—
I'LL DO THE CALL!

ED
FRAIDENBURG

1916 Poseyville Rd. Rt. 10
Midland, Michigan 48640

AVAILABLE TO CALL IN YOUR AREA

"all out" for promotion of square dancing this month during and previous to National Square Dance Week (Sept. 18-25). For one thing, they invite dancers everywhere to listen in at 11:00 a.m. (Detroit time) to a program with **Ted Strasser** entitled "Patterns in Music" on Sunday, September 11, over Detroit's radio station WJR, 760 on the dial (a 50,000 watt station, heard country-wide). Those who hear the program are urged to drop a note of encouragement to **Mr. Strasser** at WJR. Fisher Bldg., Detroit MI 48202, which might lead to other programs of its kind. This is the fourth year that the **Brennans** have helped write the show. They are also helping to promote three free dances in the area, have negotiated with the governor of Michigan, plus various local community mayors, to declare National Square Dance Week throughout the state. There are two busy people!

W.H. Crane of San Antonio, Texas, sends us another clipping, this time from the *San Antonio Express*, dated July 14, describing the success story of **Stanley R. Winn**, president of Selva Shoes, an advertiser in this magazine. Presently **Mr. Winn** has 175 people working for him making shoes of all kinds, including square dance shoes at the sprawling Selva factory across the East River into Long Island City. One of the reasons **Mr. Winn** bought the 52-year-old, family-owned Selva company a few years ago, he said, is because "An estimated five million (people) get all dressed up in western clothes, square up and spend several hours at a time 'allemande left-ing' just for the fun of it.... and people are dancing these days like they never danced before." We'll agree with that toe-tapping statement!

Roy and Lena Anders of Danville, Illinois, have volunteered to pass on information about dancing in their area to travelers and anyone interested. They are past presidents of the Illinois Square Dance Federation. Contact them at 210 So. State St., Danville, IL 61832 or phone (217) 442-3083.



SOONER SHOWCASE

People planning to attend the 27th Annual National Square Dance Convention, June 22-24, 1978 will have the opportunity to visit many Oklahoma sites of historical interest. Those driving and coming via Interstate Highway 35 will want to visit one of this nation's most famous mansions along with the well known statue of the Pioneer woman.

The home, known as the Marland Mansion, was constructed in 1928 at a cost of over one and one-half million

dollars. The owner was E. W. Marland, founder of what is today, Continental Oil Company. It was Mr. Marland's dream to live in a palace and thus the "Palace on the Prairie", designed by John Duncan Forsyth, came into being. It is fashioned on the Davanzati Palace located in Florence, Italy, with formal gardens designed to resemble the famous Hampton Court in England and the Palace of Versailles of France.

Craftsmen from Europe and America lived at the mansion during its construction, while installing ceilings of Chinese Chippendale and hand cut walnut panels in the formal dining room. This entire home, with its famous ballroom, spacious living quarters, as well as the grounds is open to the public, Tuesday through Sunday, at a nominal charge.

To reach the Marland Mansion and Pioneer Woman statue, you should exit I-35 at U.S. Highway 60, proceeding east just 12 miles to Ponca City, Oklahoma. Directional signs will lead visitors to this attraction. The Pioneer

B. & S. SQUARE DANCE SHOP

Billy and Sue Miller MAGNET, INDIANA 47555

WRITE FOR
A FREE CATALOG

Phone: 812-843-5491

If you want Service— Write us.

If you want Quality — Write us.

★ NEW ★

Nylon Sheer Organdy "Crisp" Petticoat

Easy on the nylons— very light weight— really comfortable to wear! Beautiful colors. Holds desired fullness longer. Colors available now: light pink, light blue, light yellow, mint, lilac, white, red or multi. Any four-color combination of listed colors

35 yd. — \$22.00	60 yd. — \$28.00
50 yd. — \$25.00	75 yd. — \$32.00

Multi-Colors — \$2.00 extra.

Petticoats have matching cotton blend tops 3" to 5" unless shorter than 18". All slips have four tiers. No returns on all specially made slips under 18" or over 23".

Why Pay More? Shop for Less at B&S.

Postage \$1.00 ea., \$1.50 West Coast; \$1.00 each for two or more

WRITE FOR FREE CATALOG
MOST ORDERS SHIPPED WITHIN THREE DAYS
WRITE FOR CLUB DISCOUNTS ON SLIPS

All specially ordered slips, less than 18" long or over 23" long, or having less than 35 yds. material
—NO RETURNS—

SATIN STRIPE NYLON MARQUISSETTE SLIPS

50 yards \$22.95
Special Order 35 yards
No return — \$20.95
Postage same as above.

23 INCH & UP BY ORDER ONLY— NO RETURN
Colors: white, red, lime, deep yellow, hot pink, black, purple, light blue, light pink, orange, navy and brown. Length 19 inch through 22 inch stocks
Add \$1.00 each for shipping

Also 18" & 23" thru 26" by Special Order

Now in Stock— #22 Round Toe Ringo. ½" heel.
Colors: Black & White, \$11.95; Silver & Gold, \$13.95
85¢ Postage

Woman statue is widely known throughout the United States. The statue, given to the State by E. W. Marland, was the result of a competition that attracted many of the world's great sculptors. Won by Bryant Baker, the statue memorializes the women pioneers who created homes on the American frontier. A small museum located at the statue is worthy of a visit to Ponca City. Visitors see exhibits of early pioneer life as well as history of some of the great ranches of the southwest and featuring the world famous 101 Ranch.

The first home of E. W. Marland, now known as Ponca City's Cultural Center, is located nearby.

IN MEMORIAM

Square & round dancers throughout Florida and Georgia were saddened by the untimely death of Mariann Hidding, caller of Jacksonville, Florida. Mariann, along with Tom, husband and caller, called regularly in Northeast Florida. They were callers for Drift-A-Round

Squares, camping club NSDCA Chapter 093. Mariann will be missed by all who knew her.

Fred Christopher of St. Petersburg, Florida, suffered a fatal heart attack on July 24. Chris was a caller of some forty years standing, the last twenty-two in the Golden Triangle area of Florida, St. Petersburg, Tampa and Clearwater. He was featured in the January, 1969, issue of *American Squaredance*, when one of his dancers lauded the fun and fellowship at his Florida dances.

OFFICIAL DANCE OF OREGON

The Oregon legislature gave final approval to SCR 8 on July 1 and made the square dance the "official dance" for the state of Oregon. Square dancing automatically goes in the Oregon Blue Book, where it will be listed with the Oregon tree, animal, fish, motto and other state symbols.

This "first" for Oregon has brought inquiries from other states, according to Chuck McDonald of Eugene who is

Mustang and Lightning S



Chuck Bryant



Dewayne Bridges



Dave Smith

NEW MUSTANG RELEASES

- MS 175 I WROTE A SONG by Art Springer
- MS 173 STAND BY MY WOMAN MAN by Chuck Bryant
- MS 172 AFTER THE LOVIN' by Chuck Bryant
- MS 170 BLANKET ON THE GROUND by Chuck Bryant
- MS 174 MISSY JEAN/BRUNO SPECIAL (Hoedown)



Johnny LeClair



Earl Rich

LIGHTNING S RELEASES

- LS 5033 GONE ON THE OTHER HAND by Earl Rich
- LS 5032 GOOD WOMAN BLUES by Dewayne Bridges
- LS 5031 COPPER KETTLE by Earl Rich
- S 5030 TONIGHT SOMEONE'S FALLING IN LOVE BY Art Springer
- LS 5029 A COUNTRY SONG IS A COUNTRY SONG BY Jack Cloe



Art Springer

1314 Kenrock Dr., San Antonio, TX 78227

president of the Oregon Federation. State Senator Blaine Whipple introduced the bill, and the promotion project was coordinated by Ed and Mary Warmoth, state publicity chairmen. Promotional efforts included dances in the state rotunda, testimony at two committee hearings, the generation of letters and petitions from all points in the state, mailing of the *Oregon Federation News* to all state representatives, and the creation by Dan McCormack of a special taped square dance call to be used by Senator Whipple when he presented the bill for a vote. Contacts on this legislation were heavier than on any other for 18 years.

*Ed & Mary Warmoth
Cornelius, Oregon*

DANCING AT THE WHITE HOUSE

The Georgia Caravan danced in seven states and Washington on its way to the National Convention in New Jersey. Hardly had the dancers returned home than the "caravan" was reconvened for a trip to a picnic at the White House. The Georgia dancers were

excited and thrilled about dancing with the Carters, and presented specially made badges to them and to Amy. This is the first White House dancing during the Carter administration, and the Georgia dancers think it's a first ever.

*Mac & Virginia McDonald
Macon, Georgia*

NEW OFFICERS IN DENVER

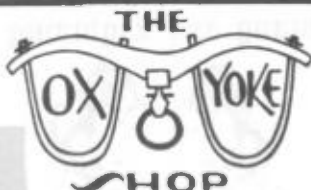
The Denver S/D Callers Association has elected Ben Coleman as president for the coming year. Working with Ben will be Jack Marshall, vice president; Gary Havens, secretary; Jack Baker, treasurer; and Ralph Hay, program chairman.

*G. D. Havens
Aurora, Colorado*

NOTE SERVICE CONTINUED

Subscribers to the note service published by the late Jay King will continue to receive monthly notes to fulfill their subscriptions. Will Orlich has voluntarily taken over the list of 360 names so that Jay's clients will receive caller's notes through the rest of 1977.

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.



A NEW SQUARE DANCE DRESS PATTERN

\$ **3.50**

Plus \$1.25 Post/Ins.

Offers the home sewer a choice of two different ways to make an outfit for this popular American pastime. From the same pattern one can make either a cape top to go with the full, circular skirt, or an open-neck bodice with an attractive dickey, as shown here. In either case, the use of eyelet lace is predominant as it is on the ruffle of the skirt. Gingham is the popular fabric for this project, but one can also try it in broadcloth or muslin. All sizes from 6 to 20 are included in the pattern and all you have to do is trace your own.

PENNSYLVANIA POWWOW

Killbuck Squares are having a "Powwow Dance" on Sunday, September 11, at the Holy Name Hall, 215 W. Horner Street, Ebensburg, Pa. with caller, Ron Schneider. Rounds will be cued by Margie & Sam Taylor.

For info, write to Polli Link, PO Box 6, Chest Springs, Pa. 16624.

SEATTLE AWARDED CONVENTION

Seattle, Washington, was announced as the convention site in 1981 at the 26th National Convention in Atlantic City, which had a second all-time high attendance of 24,568 from all 50 states, Canada, and several foreign countries. Thirty-five states had fifty or more dancers at Atlantic City and thirty-one had a hundred or more, indicating that it was truly a national convention.

Future convention dates are: Oklahoma City, June 22-24, 1978; Milwaukee, June 28-30, 1979; Memphis, June 26-28, 1980; and Seattle, June 25-27, 1981. The 1982 convention will be

awarded at Oklahoma City during the 1978 convention. Bid sessions are held Friday mornings and are open to all dancers and interested parties.

The 24,568 at Atlantic City included 3,825 from New Jersey, 4298, Pennsylvania; 1978, New York; 1537, Maryland, 1083, Michigan; 1053, Virginia; 999, Massachusetts; 879, California; 862, Connecticut; and 812, Ohio.

Future convention chairmen include: Pete and Ester Hughes, 1978; Don and Vera Chestnut, 1979; Roger and Mary Ann Reynolds, 1980; and Doc and Shirley Blanchard, 1981.

John and Vivian McCannon were elected chairmen of the 1977-78 National Executive Committee, with Chuck and Margie Teeple, vice-chairmen; Floyd and Clare Lively, secretaries, and Ken Parker, treasurer. Howard and Peggy Thornton will serve as directors of information. The Executive Committee will hold its pre-convention meeting in Milwaukee, April 14-16, 1978.

RECENT RELEASES

- C-101 TAKE ONE (Patter)
Called Side by Beryl Main
- C-102 ROADRUNNER ROMP (Patter)
Called Side by Jerry Haag
- C-201 SOMETHING ABOUT YOU BABY
I LIKE
Flip Inst. by Jerry Haag
- C-301 GONE AT LAST
Flip Inst. by Gary Shoemaker
- C-302 SOMEBODY LOVES YOU
Flip Inst. by Gary Shoemaker
- C-401 IF I HAD TO DO IT ALL OVER AGAIN
Flip Inst. by Beryl Main
- C-402 FLASH OF FIRE
Flip Inst. by Beryl Main
- C-501 I WRITE THE SONGS
Flip Inst. by Ken Bower
- C-601 ANN'S SONG (Round Dance)
by John and Wanda Winter



John and Wanda Winter

MUSIC PRODUCED BY JOHNNY GIMBLE and THE ROADRUNNERS



Beryl Main



Jerry Haag



Gary Shoemaker



Ken Bower

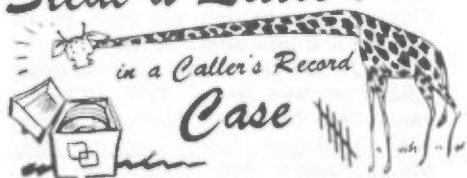
NEW RELEASES

- C-202 ROCKIN' IN ROSALIE'S BOAT
Flip Inst. by Jerry Haag
- C-103 EXCELORATOR SPECIAL
Patter/Called Side by Gary Shoemaker
- C-502 HONKY TONK HEROES
Flip Inst. by Ken Bower
- C-602 FIVE FOOT TWO
Round Dance by John & Wanda Winter

Write to:

CHAPARRAL RECORDS
366 San Miguel Dr. #200
Newport Beach CA 92660

Steal a Little Peek



Johnny Jones records on Red Boot Records. He is on the staff of three major festivals and travels extensively on the East Coast. He has been calling for 6 years. Johnny, his wife Libby and daughter Sabrina (10) enjoy the people they have met and wouldn't trade anything for the experiences they've had in square dancing.

HOEDOWNS

- Excelerator Special— Chaparral
- Trail's End— Square Tunes
- Lilith— Red Boot
- Thunderbird Romp— Thunderbird
- Sailing— Thunderbird
- Poppin— Mustang
- Take One— Chaparral
- Little Rebel— Thunderbird

SINGING CALLS

- Merry Go Round Of Love— Wagon Wheel
- El Paso City— Hi-Hat



- Sun Coming Up In The Morning— Wagon Wheel
- Say You'll Stay Until Tomorrow— Red Boot
- Cowboy— Hi-Hat
- Thinkin' Of A Rendezvous— Red Boot
- Livin' On Love Street— Wagon Wheel
- Rockin' In Rosalie's Boat— Chaparral

MAC GREGOR RECORDS

MGR#

OLDIES BUT GOODIES

- | | | |
|------|-----------------------|-----------------------|
| 2003 | SOLOMON LEVI | Caller: FENTON JONES |
| 2059 | I DON'T KNOW WHY | Caller: BRUCE JOHNSON |
| 1088 | ONE OF THOSE SONGS | Caller: WAYNE WEST |
| 2092 | WALKIN' THE FLOOR | Caller: MIKE HULL |
| 1033 | MY HEART SKIPS A BEAT | Caller: DON STEWART |

RECENT RELEASE

- | | | |
|------|------------------------------------|-----------------------------|
| 2211 | TILL MY GET UP HAS GOT UP AND GONE | Caller: Otto Dunn, Tulsa OK |
|------|------------------------------------|-----------------------------|

C.P. MacGregor Company 729 South Western Ave., Los Angeles, CA 90005 213-384-4191



**THE LLOYD SHAW FOUNDATION
SPECIAL EDUCATION KIT
DANCES FOR THE "EXCEPTIONAL"**

The Lloyd Shaw Foundation is a non-profit organization which has as its objective, "To recall, restore, and teach the folk rhythms of the American people in dance, music, song, and allied folk arts, as a tribute to the memory of Lloyd Shaw", who attracted international attention with his exploration of the nearly lost American Folk Dance.

Because of the increased number of requests for material and programs suitable for "exceptional" persons, the Lloyd Shaw Foundation adopted as one of its goals the development of a "Special Education Curriculum Kit" which would serve as a tool for the variety of persons who might be asked to work with these "special" persons. A grant from IBM helped fund the development, and the material is now

available.

The essence of the philosophy behind the Special Education Kit is best expressed in the words of Dorothy Shaw: "...through rhythm, through sound, through motion, and through reassurance, through newly-learned laughter, and through recognition of the Being who lives within...." and in the stated purpose of the kit: "to extend to exceptional persons the joys of dance, and to promote growth socially, academically, physically and emotionally".

The "Kit" consists of approximately 90 sequential dances and 34 records, plus an Instructor's Manual. It is divided into four levels of skill and development which are suitable to the many diverse skills and abilities of "exceptional" persons, ranging from Level I which is designed for those with an approximate mental age of 1-4 and the non-ambulatory, to Level IV which is directed to those who exhibit minor learning difficulties.

The "Kit" is designed for use by persons who do not have background experience in dance or a major in Special Education. Hence it is for practical use by the classroom teacher, music, physical education and dance teachers, as well as recreation leaders and community volunteers.

For more information, write: The Lloyd Shaw Foundation, Educational Mailings Division, 1890 Darlee Ct., Lakewood, Colorado 80215.

R/D RECORD REVIEWS, Continued

LOVE ME TONIGHT— TDR 162
Choreography by P.J. & Toni Martin
Pretty music; intermediate waltz with some different combinations.

TRAIL OF THE LONESOME PINE— Iota 44; Carolyn & Ed Raybuck
Good music for a three-part intermediate two step.

JAPANESE SHAG— Grenn 14251
Choreo by Charlie & Marge Carter

Good "Japanese Sandman" music; intermediate two step-foxtrot with lots of "points."

GROOVIN'— Grenn 14251
Choreography by Ginny & John Craven
Good music and a flowing easy two step.

SONG IN THE NIGHT— Columbia 310554; Choreo by Ray & Lillie Doyal
Good music with a Johnny Duncan vocal; a flowing easy-intermediate two step.

RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

HAPPY FEET— TDR 135

Choreography by John & Mary Macuci
Good solid music and a moving fun-to-do intermediate two step.

TANGO APOLLO— TDR 135

Choreography by Koit & Helen Tullus
International tango with pretty music.

LINDA— Grenn 14252

Choreo by Noriene & Harvey Weise
Good pleasant music; interesting 1, 2, 3/8, 4; intermediate routine.

DOUBLE EAGLE RAG— Grenn 14252

Choreography by Rose Zimmerman
Easy routine with lively music.

EVELYN— Telemark 921

Choreography by Flo & Ann Hart
Pretty music and an interesting high intermediate international waltz.

SECOND TIME— Dance A Long 6093

Choreography by Ed & Sharon Campbell
Good big band sound on "Second Time Around;" good moving foxtrot-two step with some different combinations.

WILDFLOWERS— Stoneway 1110-L

Choreography by Bob & Beth Foust
A pleasant easy-going easy two step with nice music.

LITTLE SNOW FLAKE— Belco B272

Choreo by Ken Croft/Elena DeZordo
Quiet music; easy two step.

I WANNA BE AROUND— Belco B272

Choreo by Ken Croft/Elena De Zordo
Good music and an easy-intermediate two step with mostly basic steps.

RIO DE LUNA WALTZ— RCA 447-0598

Choreo by Harvey & Noriene Wiese
Beautiful Henry Mancini "Moon River" intermediate waltz with a little international flavor.

YOU ALWAYS HURT THE ONE YOU LOVE — TDR 145

Choreo by LeVerne & Doris Reilly
Pretty music and a nice flowing intermediate waltz.

SMOKIE— HI5N-59015

Choreo by Charles & Dorothy DeMaine
Bill Black Combo music; busy intermediate two step.

COVER GIRL— HI-Hat 955

Choreography by Bud & Shirley Parrott
Quiet pretty music; intermediate two step with timing variations.

JAZZ ME BLUES— HI-Hat 955

Choreography by Stan & Ethel Bleda
Good music and good easy intermediate two step.

DOLLY— Grenn 14250

Choreo by Betty & Clancy Mueller
Great music and a good easy-intermediate foxtrot-two step.

ROUNDELAY WALTZ— Grenn 14250

Choreography by Bill & Evelyn Lantz
A little different music and an interesting intermediate waltz routine.

UNITED SWING— Carter 102575

Choreo by Charlie & Marge Carter
Very easy line or round dance with good music.

THE LATIN WIGGLE— Carter 102575

Choreo by Charlie & Marge Carter
Very similar routine to above but with Latin music. Record is available from the Carters.

YAKITY SAX— Iota 36

Choreo by Doris & LeVerne Reilly
Good peppy music and a fun-type easy-intermediate two step.

LOUISE— TDR 119

Choreo by Rick & Joyce McGlynn
Good music and a flowing three-part intermediate fox trot.

SYMPATHY— TDR 148

Choreography by Peter & Beryl Barton
Very pretty music for a challenging international waltz.

CALL ME IRRESPONSIBLE— TDR 162

Choreography by Homer & Vera Todd
Good solid music and a good intermediate foxtrot with a little part of "Elaine."

NEVER SAY GOODBYE— TDR 162

Choreography by P.J. & Toni Martin
Good music and a comfortable easy-intermediate two step.

WOULD YOU— TDR 162

Choreography by Roy & Phyllis Steir
Pretty music and a solid intermediate international waltz.

Please turn back to Page 73

RECORDS

SINGING CALLS

by Don Hanhurst

With the start of the square dance year, we will be ending our term as record reviewer for this magazine. We find that the press of business and calling doesn't allow us the time required to do the job effectively.

We would like to thank the dancers of our area who have helped us over the past two and a half years in the sometimes tedious job of reviewing all the records that come out in a month. Our thanks also to the editors, Stan and Cathie Burdick, for allowing us to state our opinions and those of the dancers with never any editorial censorship on their part.

We wish the new reviewer well and hope that you all continue to read the reviews as faithfully as you have over the past years.

We find that our last month of reviewing is a very small one with very little exciting to offer and no patter records at all. There was, however, one new label released this month, C Bar C, and while we found it different, we felt that it will take some developing before it becomes a major factor in the square dance music field. There were three releases this month on this new label.

THERE'S A KIND OF HUSH— HI-Hat 475; Caller: Ernie Kinney

A very relaxing "romantic" version of this melody. The figure, while very basic, seems to be enhanced by the music and the dancers enjoyed just moving to the music and singing along. Callers will find this an easy record to work with. FIGURE: Heads square thru, eight chain thru, swing corner, left allemande, promenade.

LAREDO— Red Boot 224

Caller: Ralph Silvius

This Red Boot features a strong beat with a "Spanish" flavor. The figure was one of the best we ran into this month

for dancing and offered a pleasant change from the ordinary. FIGURE: Four ladies chain, heads promenade half, sides right and left thru with a full turn around, separate around one and make two lines, pass thru, half tag, swing corner, promenade.

SAVE YOUR KISSES FOR ME—

Thunderbird 170; Caller: Bobby Keefe
Music on this newest Thunderbird has an organ lead which is very effective for this melody. The dance seemed particularly enjoyable because the figure flowed differently from the standard as most action occurred in the center between two inactives. FIGURE: Heads promenade half, sides do-sa-do, swing thru, boys run right, crossfire, walk and dodge, partner tag, swing corner, left allemande, promenade.

I REALLY HAD A BALL TONIGHT—

Thunderbird 169; Caller: Harold Thomas
Very good Thunderbird music with a unique four-beat rhythm change before the middle break and ending. The figure flowed well and was somewhat of a change from what has become standard. FIGURE: Four ladies chain three-quarters, square thru, do-sa-do, spin chain thru, girls circulate two times, swing corner, promenade.

LADIES LOVE OUTLAWS— Wild West 1-37; Caller: Bill Kramer

The melody on this latest Wild West has been done recently by another label and this will no doubt affect the sales of this release, which features female vocal harmony that is used by some callers very effectively. The cue sheet gives two figures, one basic and one intermediate, whatever that means. There is a key change in the end break. FIGURE: (Basic) Heads pass thru, cloverleaf, everybody double pass thru, cloverleaf, centers pass thru, swing corner, left allemande new corner, weave, do-sa-do, promenade. (Intermediate) Heads right and left thru, pass thru, chase right, hinge a quarter, ping pong circulate, extend, swing thru, boys run, half tag, trade and roll, swing, left allemande, promenade.

WE'LL SQUARE DANCE AGAIN TONIGHT— Top 25339; Dana Blood

The instrumental side of this release is

not your standard Top music, but a very lively beat featuring excellent fiddle and guitar work. The melody is Johnny Cash's "Man in Black." The figure has been done often and offered no challenge. **FIGURE:** Heads promenade half, down the middle square thru, swing thru, boys run, half tag, trade

and roll, pass thru, trade by, swing, promenade.

DIXIE— C Bar C 527

Caller: Jim Congleton

Every son, and would-be son, of the South will want to listen to this newest version of "Are You From Dixie?"

ONTARIO, CANADA

BUCKLES & BOWS

Serving the Square Dancers of Ontario
Vast Selection in Stock
320 Dundurn St. S., (416-522-4122)
Hamilton, Ont., Canada L8P 4L6

ARIZONA

DO SI DO DUDS (602-849-3508)

6838 N. 58th Drive
Glendale AZ 85031
Square and Round Dancers' Apparel Shop

FLORIDA

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

Quality Western Shop 813-446-8791
1894 Drew St., Clearwater FL 33515
"Florida's Oldest & Best"
Mail Orders Invited & GUARANTEED

PROMENADE SHOP

4200 F 62nd Ave. North
Pinellas Park FL 33565
Telephone: 813-522-4547
Everything For the Square Dancer

THE SQUARE FAIR SHOP

7408 Atlantic Blvd. (904-725-2511)
Jacksonville FL 32211
Square Dancers Serving Square Dancers!

GEORGIA

C & M WESTERN WEAR
3820 Stewart Rd (404-455-1265)
Doraville GA 30340
Your Satisfaction Guaranteed

THE ROADRUNNERS S D CENTER

3477 Chamblee-Dunwoody Road
Chamblee GA 30341 (404/455-3591)
*If you have it and don't need it — or need it
and don't have it... we'll handle it!*

ILLINOIS

OBIE'S WESTERN & S/D FASHIONS
614 South Lake (Rt. 45)
Mundelein IL 60060

KATHLEEN'S SQUARE DANCE SHOP

508 W. Chestnut St., Chatham IL 62629
*3 Ways — Stop in, Write or
Call 217-483-2627*

INDIANA

B-BAR-B SQUARE DANCE APPAREL
6313-15 Rockville Rd. (I-465 Exit 13B)
Indianapolis IN 46224
See our own dress designs (Sizes 3-24 1/2)

IOWA

MABON'S COUNTRY STORE
6450 Cutler (Hwy 63N)
Waterloo IA 50701 (319-234-3327)
Everything for Callers/Dancers

KANSAS

THE SQUARE DANCE SHOPPE
2527 West Pawnee (316-943-8594)
Wichita KS 67213
Everything for the Square Dancer

Le-Re Square Dance Shop
2601 E. Harry (316-262-5565)
Wichita KS 67211

Will Ship Anywhere — BAC & Mastercharge
The Shop Designed with the Dancer in Mind

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 ME 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

ALLEMANDE SHOP

1561 Haslett Road
Haslett MI 48840
The Place Designed with People in Mind

MISSOURI

THE BRIDLE SHOP
13530 Tesson Ferry Rd.
St. Louis MO 63128
Phone orders: 1-314-842-2278

NEW JERSEY

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

NEW MEXICO

ATCHISON'S SQUARES & FLARES
5600 McLeod NE Suite Q
Albuquerque NM 87109
We Ship World Wide

NEW YORK

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

Rhythm has a slight marching beat and instrumentation was varied. The figure is elementary. FIGURE: Heads promenade half, down the middle square thru, everybody swing thru, boys run, couples circulate, wheel and deal, dive thru, square thru three-quarters, swing corner, promenade.

BIG CITY— Gold Star 708

Caller: Cal Golden

This melody was released last month on another label and this will no doubt affect sales of this release. Music as a strong saxophone lead and figure is average mainstream. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, couples ferris wheel, right and left

Square Dance CLOTHING



DO-PASO

203 Vermont St.
Buffalo NY 14213
Phone Orders: 1-716-885-9473
Catalog Available

SKY RANCH SADDLERY

109-111 So. Main St. (668-2644)
Central Square NY 13036
Western Store & Gift Center
S/D Headquarters

NORTH CAROLINA

B & D WESTERN SHOP
2117 Highway 64 — 70 Southwest
Hickory NC 28601
Everything A Square Dancer Needs

OHIO

DART WESTERN SHOP
414 E. Market St.
Akron OH 44305
Everything for the Square Dancer

M & H WESTERN FASHIONS
13002 Lorain Ave. (216-671-5165)
Cleveland OH 44111
Dancer's Shopping Delight

SQUARE TOGS

11757 US 42
Sharonville OH 45241
Records Available Too!

PENNSYLVANIA

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

MARY'S BOUTIQUE

The Square Dance Shop
2715 Hershey Rd., Erie PA 16509
Erie & Surrounding Area's Newest Shop

SOUTH CAROLINA

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

McKesson Western Shop

104 Old Trolley Rd.
Summerville SC 29483
S/D Apparel & Centennial Dresses

TENNESSEE

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

Nick's Western Shop

245 E. Market & Cherokee
Kingsport TN 37660
Phone Orders: 1-615-245-6221

TEXAS

FAWCETT'S SQUARE DANCE SHOP

412 W. Sam Houston
Pharr TX 78577 (512-787-1116)
Everything for the Square Dancer

MarJac of Dallas

522 S. Montreal, Dallas TX 75208
Nylon Organdy Petticoats— Best Quality
Discount on Group Order
Wholesale Accounts Also Welcome

GENEVA' S/D APPAREL (806-296-5937)

Shop: 1407 W. 6th
Mail: 512 Nassau
Plainview TX 79072

SQUARE FASHIONS (817-666-6334)

1501 W. Hwy. 82
Gainesville TX 76240
Nylon Organdy Petticoats

THE CATCH ALL

Christine Owen (817-766-1612)
1009 Ninth
Wichita Falls TX 76301

THE SQUARE DANCE SHOP

1602 South Monroe
Amarillo TX 79102

UTAH

WAGON WHEEL HOUSE
720 So. State St.
PO Box 2574
Salt Lake City UT 84110

VIRGINIA

Ed & Cathy's Western Wear
1764 Independence Blvd.
Virginia Beach VA 23455
We're not largest but try the hardest!

CIRCLE 8, INC. (327-7392)

N. 2219 Monroe, Spokane WA 99205
Square Dancers Serving Square Dancers
Your satisfaction is our concern.
Mail orders welcome and guaranteed.

thru, square thru three-quarters, swing corner, promenade.

LOOK IN HER EYES— Wild West 1-35
Caller: Skip Stanley

The instrumental on this new Wild West incorporates a very effective hand-clapping on the off beat, combined with the usual vocal harmony. The music is lively and many callers will find it a pleasant change. FIGURE: Heads square thru, do-sa-do, recycle, swing thru, boys run, bend the line, right and left thru, slide thru, swing, left allemande, promenade.

TILL MY GET UP HAS GOT UP AND GONE—MacGregor 2211; Otto Dunn

Lyric line to this latest MacGregor is a little different and could be used by some callers effectively. FIGURES: Heads curlique, walk and dodge, circle to a line, pass thru, chase right, boys run, right and left thru, crosstrail, swing corner, promenade.

LEMON TREE— TNT 111

Caller: Larry Prior

A good square dance rendition of this tune with a figure that is different from the "normal." FIGURE: Heads square thru, corner girl do-sa-do, curlique, cast off three-quarters, girls trade, boys run, couples circulate, wheel and deal, box the gnat, swing lady and promenade.

BRINGING HOME THE BACON— Scope 613; Caller: Mac McCullar

An "updated" version of one of the oldest singing calls in the square dance world. FIGURE: Heads square thru, right and left thru, pass thru, trade by, curlique, scoot back, boys run, star thru, pass thru, trade by, swing, promenade.

ALL I'LL EVER NEED— C Bar C 525
Caller: Jim Congleton

Instrumental side features a saxophone lead and the figure was basic. FIGURE: Heads right and left thru, square thru, swing thru, boys run, wheel and deal, pass thru, trade by, swing corner, promenade.

IN THE MIDDLE OF THE NIGHT— C Bar C 528; Caller: Bob Christian

Intro features no lyrics and the *Grand Parade*. Figure would present no problem to a basic 50 club. Record danced better when speeded up two or three RPM. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, wheel and deal, right and left thru, dive thru, square thru three-quarters, swing corner, promenade.

FLY AWAY AGAIN— HI-Hat 478

Caller: Joe Johnston

FIGURE: Heads square thru, sides do-sa-do, swing thru, boys run, couples circulate, wheel and deal, dive thru, curlique, allemande left, do-sa-do, swing corner, promenade.

THUNDERBIRD RECORDS
INC



M.D. Howard PO Box 3745
Greenville SC 29608

Coming: Gold Diggin' Clementine,
Bob Bennett; Melody Of Love, Kip
Garvey; Brand New Pair of Walking
Shoes, Bob Bennett

Harold Thomas
Bobby Keefe
Bud Whitten
Kip Garvey
Bob Bennett



Singing Calls:

TB166 SHEIK OF CHICAGO by Kip Garvey

TB167 HOT TIME IN THE OLD TOWN TONIGHT

by Bud Whitten

TB168 I'LL PICK UP MY HEART AND GO HOME,

Bud Whitten

TB169 I REALLY HAD A BALL TONIGHT by Harold Thomas

TB170 SAVE YOUR KISSES FOR ME by Bobby Keefe

Speaking Of



Singles

Come on, solos, no more sitting on the sidelines. Time to get into the game!

Do solos really have to sit and watch? They have been doing it quite a bit in the past. There have always been those who are willing to share a partner with a solo for at least one dance during the evening, but that's not quite the same as having one's very own partner. Quite often, solo dancers get discouraged. Somehow, they feel as if they are interfering. That may be true about 10% of the time. Balancing that, however, is the other 90% of the time when they are welcomed because several regular partners in the "couples's world" are grateful for a rest! In spite of this, no solo wants to be just a fill-in. He or she needs to belong, to feel accepted by all.

One solution is a club for solos. We have that now in this area. Solos, visit the Lone Rangers club. It is designed for you. Dedicated workers are striving to make it a thriving, interesting,

good-dancing club. Couples, you are invited, too. Solos will, of course, want to visit other clubs also. What better way to do it than as a group committed to a pre-arranged visitation schedule? Other clubs will get to know the Lone Rangers and the Lone Rangers will have the added fun and challenge of meeting and dancing with more of the wonderful people in the Delaware Valley.

Jack Harkins

From Pen-Del Fed Facts

Ed. Note: While many readers will not attend a Lone Rangers dance, we reprint the column because it explains what a solo club is and why such a club enhances the dancing in a given area. Questions such as visitation by solos and the welcome for couples dancing with solo groups are also answered, giving others who may be interested in forming solo groups some insight into what solo groups might accomplish.

Thanks to you
it works...
FOR ALL OF US



United Way

advertising contributed
for the public good



GRENN

GR 14254

MILLIE PEABODY
by Irv & Betty Easterday

FTC

FTC 32021

STAIRWAY TO PARADISE
Flip Square by Ed Fraidenburg

OUR DREAM
Waltz by Ann 'n Andy Handy

TOP

TOP 25342

RED HOT SPINNING TOPS
Flip Square by Jack Lasry

PO BOX 216, BATH OH 44210

Badges

ARMETA — Dept. B
Original Fun Club Badges
PO Box 22221
Milwaukie OR 97222
Free List on Request

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

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

LORRY'S
1852 S. Reed St. (303-986-6446)
Lakewood, CO 80226
Activity & Club Badges

LUDLOW TROPHY & BADGE
Tom Curto & Sons
Box 71
Ludlow, MA 01056

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, WI 54401
Engraved and Jeweled Badges
H & R BADGE & STAMP CO.
Engraved Badges & Rubber Stamps from our
Design or Yours — Harold & Roberta Mercer
2585 Mock Rd., Columbus, OH 43219

GRAND SQUARE ENTERPRISES
288 NE 47th Street
Pompano Beach, FL 33064
Chuck Leamon, caller & owner.
Send for free flyer

BADGE MASTERS
2724 West Oak St.
Kissimmee FL 32741
Ed & Jackie Newton, Caller-Owner
Club & Activity Badges

HOLLY'S SQUARE DANCE SHOP
PO Box 3447
Albuquerque NM 87110
3D Club & Fun Badges
Free Catalogue



Quebec— Montreal Area S&R/D Convention, Sept. 9-10, Queen Elizabeth Hotel, Montreal; Don Hanhurst, Lee Kopman, Ralph O'Hara, Bob Jaffray, Clint & Rusty McLean, Bob Yerington, Tom & Lillian Bradt, Bill & Irene Morrison. Write MASDA, PO Box 175, Ste. Anne de Bellevue, Que. H9x 3L5.

Nebraska— Cornhusker Fall Festival, City Auditorium, Fremont; Sept. 10; Tom & Kay Pell, area callers, Gloria Roth. Write Lill Bausch, 2120 Jaynes St., Fremont NE 68025.

Virginia— Roanoke Valley Dance, Sept. 10, Wm. Fleming H.S., Roanoke; Chuck Stinchcomb, Ray & Bea Dowdy. Write Mary & Joe Greblunas, 6032 Oriole Lane, SW, Roanoke VA 24018.

Missouri— 4th Ann. Fall Weekend, Sept. 10-11, Silver Dollar City; Marshall Flippo, Virgil Gemeinhardt, Dave King, Ken Brandes. Write S/D City, Missouri 65616.

Georgia— 6th State S&R/D Convention, Sept. 15-17, Macon. Write Mac & Virginia McDonald, 183 Spring St., Macon GA 31201.

Tennessee— 3rd Annual Western S/D Festival, Sept. 17, Opryland, Nashville. Write Opryland, Dept. A, 2800 Opryland Dr., Nashville TN 37214.

Michigan— Hangar Dance, Berz-Macomb Airport, Utica; Sept. 18; Bob Beers, Bill Peterson, Larry Prior. Call 313-885-5740.

Japan— Tour with Steve Stephens & Al Albertson, Sept. 19-Oct. 3 and attend the 16th Ann. National S/D Convention, Kanzanji. Write S. Stephens, 151 Dryden, San Antonio TX 78213.

Ontario— Canada-Cade. Sept. 23-25, Park Motor Hotel, Niagara Falls. Write

Joe & Es Turner, 7409 Masters Dr., Potomac MD 20854. (Round dancing only.)

Pennsylvania— 16th Delaware Valley S&R/D Convention, Philadelphia Sheraton; Sept. 22-24; Red Bates, Johnny Davis, Don Franklin, Kip Garvey, Lill Kopman, Jerry Schatzer, Chuck Stinchcomb, Allen Tipton, The Easterdays, Palmquists & Wylies. Write Tom & Louise Pisano, 7003 Hilltop Rd., Upper Danbury PA 19082.

Tennessee— Gatlinburg Hoedown; Civic Auditorium, Sept. 23-24; Bill Claywell, John Smith, Bob Newman, Don Belvin, Ray & Bea Dowdy. Write Curt & Dale Payne, Rt. 2, Box 404, Kingston TN 37763.

Virginia— 2nd Fall Festival, Ingleside Auditorium, Staunton; Sept. 23-24; Jim Harlow, Harry McColgan, Jesse Shackelford. Write Square Dance, 7140 Meadowbrook Rd., Lynchburg VA 24502.

Minnesota— Double Barreled Jamboree, Hoover School, N. Mankato; Sept. 26; Cal Golden, Roger McGowan, Walt & Bev Homer. Write R. McGowan, PO Box 1967, Mankato MN 56001.

Nebraska— 7th S&R/D Convention, Grand Island; Sept. 30-Oct. 1; Al Horn, Dan Nordbye, Frank & Phyl Lehnert. Write Elmer & Arletta Hatch, 912 W. 4th, Grand Island NE 68801.

Georgia— 2nd Ann. Coffee Harvest Hoedown, Sept. 30-Oct. 1; Douglas; Dick Barker, Tommy Deem, Sonny Cook, The Blackfords.

Indiana— Potawatomi Dance Weekend, Angola; Sept. 30-Oct. 2; Glenn Lefever, Bill Peterson, Harley & Georgina Wood. Write Bill & Cathi Peterson, 30230 Oakview, Livonia MI 48154.

New York— Flaming Leaves Festival, Sept. 30-Oct. 2, Olympic Arena, Lake Placid; Frannie Heintz, Yikes Cameron, Dick Fleming, Tom Vititow, Dan Fulford, Armand Reandeu, Bob Labounty, Ken & Carol Guyre. Write Mary & Phil McKinney, Box 945, Lake Placid NY 12946.

Indiana— 27th Ann. Callers Festival,

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. Two sheets (50 ea.)-50¢; 6 sheets-\$1; 20 sheets-\$3; 40-\$5.

Write for details and sample. **NEW CONVENIENCE OFFERED!** 500 horizontally cut strips, 5 ea. totals 2500 SEALS. Ready to apply. Just \$7.50 ppd.

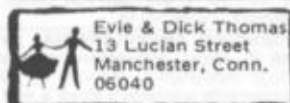
YAK STACK

Send Columns for Callers

Write: PO Box 184, Wenhams, MA01984

Call: 617-468-2533

15% Discount on ALL MERCHANDISE: Petticoats; Pettipants; Belt Buckles; Bola Ties, Decals; Flags, Stationary. Send for catalog. **C & J Western Wear, PO Box 178, Norge VA 23127.**



SQUARE DANCE LABELS with dancing couple: 500 for \$2.25. Order from Square Specialties, Box 1065, Manchester, CT 06040.

S/D Napkins— Beverage/Luncheon 80¢
Coasters 50¢ — Place Mats 80¢ — Stationery \$1.35
Ass't. Greeting or Christmas Cards — 10 for \$1.50
Dancing Couple Decal 45¢; Name Tags 50 for \$2.00
Please send 50¢ post. & Handling; labels excluded
Send for FREE Color Brochure.

REETING CARDS FOR DANCERS

GET WELL—BIRTHDAY—GENERAL

\$2.50/Box of 12, plus 4% tax in Indiana.

Order from CadoBrand, 3002 Schaper Dr.
Ft. Wayne IN 46806

SQUARE DANCE PATTERNS: JH-290 Dress w/2 necklines, gore skirt, vest & sissypants, (Sizes 6-20) \$3.50pp. Men's western shirt w/yokes, (sizes 14-18) \$2.00pp. Boy's (sizes 2-18) \$1.50pp.
CONFIRMATION PADS: 24 sets per pad, 2 pads for \$2.00pp. (Ind. add 4% tax) Canada add 50¢ postage. Mail check or M.O. to **B-BAR-B Square Dance Apparel Fabric & Trim Shop, 6313-15 Rockville Rd., Indianapolis IN 46224.**

NEW CALIFONE & NEWCOMB S/D SOUND SYSTEMS from \$173.00. Free details on request. Preview new S/D records on cassette tape. Send \$2.00 refundable deposit for sample and details. Bob Mason, Box 205, Almond NY 14804.

SQUARE DANCE DRESS PATTERN PIECES!

Interchangeable — choose your own! Bodice, Jumper top, Skirts, Sleeves. One size sleeve — 50¢ each style—Puff, Petal, Flare. Plus 35¢ pstg. Dress kits, trims and complete S/D apparel mail order catalog —25¢ postage. Shirley's Square Dance & Mail Order Shoppe, Route 9D, Hughsonville NY 12537

PEARL SNAP FASTENERS— 124 colors and styles Sewing Supplies. Most items not available anywhere else. Free Catalog. Bee Lee Company, Box 20558-AD, Dallas, Texas 75220.

Continued on Page 91

Books



SET-UP AND GET-OUT:

A manual to help callers create original choreography with infinite variations. \$6 ppd. Order from Will Orlich, PO Box 8577, Bradenton, FL 33505.

STEP-CLOSE-STEP/ROUND DANCE BASICS: (78 exercises) \$3.50 ppd. 10 week dancer-proven course, dance positions, R/D terminology, mixers, basic styling hints and helps on teaching. Order from Frank Lehnert, 2844 S. 109th St., Toledo, Ohio 43617.

AFTER PARTY FUN: \$3.00 plus 25¢ mailing. Contains two books combined into one, with new material that will put life into your club or festival. Edited by the man who originated after party fun at dances and festivals. Order from Ray Smith, Star Harbor, Malakoff, Texas 54148.

SQUARE DANCING ENCYCLOPEDIA: by Bill Burleson; \$6.00; Rapid, comprehensive reference for 2542 S/D movements. Results of 10-year survey. Supplements available 3 times a year.

DIAGRAMMED GUIDE to Better Square Dancing by Bill Burleson, \$3.50, 100 pages, 172 movements; a must for every dancer. Order from Bill Burleson, 2565 Fox Ave., Minerva OH 44657.

QUICK-TEACH FUN DANCES FOR RECREATIONAL GROUPS by Jack and Helen Todd. Retail \$5.00. This book is for callers and teachers, to help them attract new people to square dancing via one-night stands. Book is keyed to available records. Order from your local dealer, or from Twelgrena, Box 216, Bath OH 44210.

300+ COMBINATIONS OF STAR THRU EQUIVALENTS AND THEIR USES — Eight chapters with many examples. Resolve ocean waves, zero out routes, box and trade by set-ups. price \$7.50. Jim Gammalo, 228 W 6th, Garnett, KS 66032.

SEW WITH DISTINCTION: "Promenade" Guide to Better Sewing; published by Toledo Area S/D Callers Association. Cost: \$2.00 + 25¢ handling. Order from Clarence & Ruth Reneger, 136 N. McCord Rd., Toledo, OH 43615.

DANCE-A-ROUND AND HAVE FUN— \$3.60 by mail. Abbreviations, Positions, Symbols & Terms written in easy-to-understand words. Order from Betty & Clancy Mueller, 112 Hollybrook Dr., New Whiteland IN 46184.

MAINSTREAM PLUS S/D CALLS: The Callerlab-approved mainstream plus & experimental lists thoroughly defined & illustrated. Also 38 other very popular calls. \$4.95pp. Tech. Documentation Serv. 56 S. Patterson #108, Santa Barbara CA 93111.

THE 1977 TOP TEN featuring illustrated choreo-analysis of the top ten new moves of the year. Definitions of: 100 most-used Mainstream basics; 100 most interesting new moves of 1976; Basic and Extended moves of Challenge Dancing. Sight Calling technique for unsymmetric choreography. Order from BILL DAVIS, 180 N. Castanya, Menlo Park CA 94025. \$5. Also bi-monthly supplements, \$5. per year.

Directory of Singles Square Dance Clubs: Compiled especially for Single Dancers by *Single Square Dancers USA, Inc.* The Directory lists Singles Clubs throughout the USA, their places of dance, the day of the week and a telephone contact number. Price: \$1.00. Quantity discount to clubs and associations. Send order to: **Yellowrock Book, c/o Alice Lincoln, 4 Francis Lane, Voorheesville NY 12186.**

THE COMPLETE BOOK OF SQUARE DANCING (and Round Dancing)

"The most interesting and up-to-date book on square dancing," Marshall Flippo; "A must for teachers/callers/dancers," Stan Burdick
\$12.50 Autographed — Betty Casey
5 Cedar Way, Kerrville TX 78028

SOUTHERN S/D CALLERS & CLUB DIRECTORY \$6 + 4% tx, p.&h. Complete listing in 15 states: Ala. Ark. DC, Fla. Ga. Ky. La. Md. Miss. NC, SC, Tenn. Va. WV. Names, addresses, phone of Squares, Rounds, Clogging Clubs, Callers, Instructors, Leaders, Publications 9 Associations. Write So. SD C&C Directory, 3477 Chamblee-Dunwoody Rd., Chamblee GA 30341. A MUST for everyone! Greenville SC 29615

ROUND DANCE CUES FOR CALLERS— Easy to read cues written in plain English and listed in table form. Starter Set of the 50 most popular R/D's for \$3.95. Monthly Service of 6 or more for yearly subscription of \$10. These are rounds of the month. Both \$13.95. Technical Documentation Services, 56 SS. Patterson #108, Santa Barbara CA 93111.

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

NATIONAL CALLERS REPORT

Willard Orlich
P.O. Box 8577, Bayshore Gardens
Bradenton, FL 33505

S/D ASSOC. of SOUTHERN CALIFORNIA

Ted Wegener
16404 Ardath Avenue
Gardena, CA 90247

SQUARE DANCE DIGEST SERVICE

John & Evelyn Strong
750 Inglewood Street
Salinas, CA 93901

TORONTO & DIST. S/D ASSOCIATION

Dept. SDM 1
30 Kingswell Crescent
Scarborough, Ont. Can. M1L 3E1

NEWS 'N NOTES

Al Deuce Earl
PO Box 2223
Vernon CT 06066

SUPPLEMENTAL NOTES

Trent Keith, 3510 Denver St.
Memphis TN 38127
6 issues yearly, \$5.50 — Sample Copy

Record DEALERS

ARIZONA

Clay's Barn
PO Box 2154
Sierra Vista, AZ 85635
Dancer accessories, caller equipment

CALIFORNIA

Nancy Seelev's Records for Dancing
10351 Kenwood Drive
Grass Valley CA 95945
Robertson Dance Supplies
3600 33rd Ave.
Sacramento, CA 95824

GEORGIA

C & M WESTERN WEAR
3820 Stewart Road
Doraville, GA 30340

ILLINOIS

Jane's Record Service (312-823-5631)
PO Box 538
Park Ridge, IL 60068
Formerly Edward's Record Service

INDIANA

Whirlaway News & Records
CALLERS DREAM
13261 Chippewa Blvd.
Mishawaka, IN 46544
B-BAR-B RECORD SERVICE (317-241-0008)
6313-15 Rockville Rd. (I-465 Exit 13B)
Indianapolis, IN 46224
Order and Try Before You Buy!
Records Shipped same day.
RANCH RECORDS
PO Box 1054
Huntington IN 46750
Appointment or Mail Order
Phone 219-356-3561

MAINE

DAVE'S RECORD SERVICE
98 State St.
Augusta ME 04330

MASSACHUSETTS

SUE'S
US Rt. 1
Topsfield, MA 01983

MINNESOTA

FAIR N' SQUARE RECORD SHOP
150 Myrman (612-457-4217)
W. St. Paul, MN 55118
Fast, Friendly & Reliable Service
J-J RECORDS
1724 Hawthorne Ave., E.
St. Paul, MN 55106
612-774-5732
PALOMINO S/D SERVICE
2920 Washburn Circle (612-869-9501)
Minneapolis, MN 55423

MICHIGAN

THE ALLEMANDE SHOP
1561 Haslett Road
Haslett, MI 48840
The Place Designed With People In Mind

MARYLAND

GAN'L RECORD SVC.
7005 Groverton Dr.
Clinton, MD 20735 (301-868-9039)

MISSOURI

SKIP'S RECORD SERVICE
1908 Edgemont
Arnold, MO 63010

NORTH CAROLINA

Raybuck Record Service & Callers Supply
Route 1, Box 212
Advance, NC 27006

NEW JERSEY

DANCE RECORD CENTER
10 Fenwick St.
Newark, NJ 07114

OHIO

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

F & S WESTERN SHOP

1553 Western Ave.
Toledo, Ohio 43609

TEXAS

Eddie's & Bobbie's Records
Box 17688 — 1835 S. Buckner
Dallas, TX 75217
214-398-7508

WASHINGTON

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

Record DISTRIBUTORS

OHIO

TWELGRENN ENTERPRISES
PO Box 16
Bath, Ohio

CALIFORNIA

CORSAIR CONTINENTAL CORP.
1433 E. Mission Blvd.
Pomona, CA 91766

Tapes

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

♣ A	♣ K	♠ Q
<i>Best</i>	<i>Club</i>	<i>Trick</i>
♠ A	♣ K	♠ Q

"WAGONS.... GEORGIA SQUARE DANCE CARAVAN ON THE GO"



Humming the tune of "Sweet Georgia Brown", a group of Georgia square dancers dubbed "The Georgia Square Dance Caravan" rolled out of Atlanta on a chartered bus Tuesday, June 21, bound for Washington, D.C. for a special dance at the Pentagon, and the 26th National Convention in Atlantic City, N.J.

Bill and Ruth Starnes, Chamblee, Georgia, "dreamed up" a special dance at the Pentagon which would be hosted by Georgia dancers in their group traveling to the National Convention together.

With the assistance of Mac and Virginia MacDonald, Macon, Ga., presidents of the Georgia State Square Dancers Association, (see July, 1977 ASD article); Gene and Marty McCullough, Oxon Hill, Md., president of

the Washington Area Callers Association; and Herb and Betty Pennington, Rockville, Md. public relations chairmen of WASCA's 18th Annual Spring Square Dance Festival; the "Special Pentagon Dance" was scheduled for Wednesday evening, June 22. The Bachelors and Bachelorettes Square Dance Club, Washington, D.C., came to our aid by furnishing the refreshments.

Dancers and callers came from as far away as Wyoming and Texas in the west; Massachusetts, New York and New Jersey in the northeast; and Key West, Fla. in the south. The response and enthusiasm of square dancers from all over the USA attending our dance was a priceless reward for our efforts, Bill and Ruth said. "We'll never be able to thank everyone who assisted us."

Travelling with the group especially

to MC and call the Pentagon Dance was Georgia's own Rod Blaylock from Albany, Ga., who taught President and Mrs. Carter to square dance. Rod presented an outstanding program with Bob Bennett, Valdosta, Ga., assisting in the calling. Many fine callers who attended were introduced during the evening. Rounds and clogging also were included in the program.

The Starnes estimate fifty squares in attendance. Since their guest book was left at the White House, hopefully for the President's signature, they do not

have the final count.

One of the highlights of the evening was the group's gift of seed peanuts from the Carter warehouse in Plains, Ga., to everyone attending the dance. Rod's explanation of "how to plant your own peanut farm" brought the house down. For those who were there, just remember Rod said, "Be sure to pray over your newly planted seeds every day for at least 16 days!"

Thursday, the tired but happy

Continued on Page 90

OUR OWN DIXIE DAISY TRAVELING BAG



An unusually versatile and attractive garment bag of exceptionally strong, lightweight vinyl. It features a diagonal zipper for easy access, a convenient accessories pocket and even a little see-through window. Two sizes, 24"x40" for men, 24"x50" for ladies, in bold bright red, white and blue.

We're very pleased with this handsome bag; we think you will be, too. We hope you'll try it at only \$2.50 for the men's, \$2.75 for the lady's, postpaid.

.....

THE BEST IN DANCING COMFORT



MAJESTIC

1" heel, steel shank, glove leather, lined, 6 thru 12 narrow, 4 thru 12 med., half sizes

Black/White \$14.75

Red/Navy/Brown \$15.75

Gold/Silver \$16.75

Wide width— Special Order



SCOOP

3/4" heel, st shank, glove leather, lined, sizes 4 thru 10 med., 5 thru 10 narrow, half sizes

Black/White \$12.95

Red \$13.50

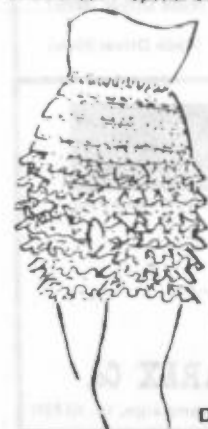
Gold/Silver \$13.95



CAPEZIO® U-SHELL

Leather, split-elm sole, 1/2" heel, rubber lift, N-(A-B) M (C-D) 4 thru 10, 1/2 sizes.

Black/White \$16.75



N-20
Nylon sissy
S-M-L-XL
\$6.50

N-21
Cotton/poly
Mid-thigh length
S-M-L-XL
\$7.50

N-24
Nylon, 3 rows lace
Length, S-M-L-XL
\$7.80

Panty-blouse,
cottonpoly broadcloth
Whit, Red, Blk,
H-Pink, Turquoise
P-S-M-L-XL
\$12.50



Add \$1.50 handling. Md. residents add 4% tax

DIXIE DAISY 1351 Odenton Rd., Odenton, Md. 21113

Sept. '77



EXPERIMENTAL BASIC PULSE POLL



MAINSTREAM
See center pages
this issue, or buy
"Mainstream" book
for \$4 from this
magazine to get
full descriptions.

**CALLERLAB
APPROVED
EXPERIMENTALS**
Recycle
Coordinate
Ferris wheel
Pass the ocean
Chase right

Track two
Touch 1/4, 1/2, 3/4
Roll
Extend
Crossfire
Follow your neighbor

MAINSTREAM PLUS ONE

1. Roll (as an extension)
2. Cloverflow
3. Dixie grand
4. Pair off
5. Peel the top
6. Single circle to a wave
7. Spin chain the gears
8. Substitute
9. Tea cup chain (and variations)
10. Triple scoot
11. Triple trade
12. Turn and left thru

MAINSTREAM PLUS TWO

1. All eight spin the top
2. All eight swing thru
3. Curley cross
4. Explode the wave
5. Follow your neighbor
6. Relay the deucey
7. Remake the thar
8. Swap around
9. Trade the wave
10. Checkmate
11. Diamond circulate
12. Flip the diamond

PULSE POLL EXPERIMENTALS

- ✓1 Shuttle (In, Out, etc.)
- ✓2 Keep Busy
- ✓3 Turn Over
- ✓4 Chain Reaction
- ✓5 Ping Pong Circulate
- ✓6 Exchange the Diamond
- ✓7 By Golly
- ✓8 Mark Time
- ✓9 Ah So
- ✓10 Touch the top



Wade Driver



Bob Balar

RHYTHM RECORDS

RR401 SO YOU WANT TO LEARN TO CLOG
New Instructional Record by Wade Driver
HOEDOWNS
RR-301 RHYTHM SPECIAL by Wade Driver
RR-302 BRANDY by Pat Barbour (New)
SINGING CALLS
RR-111 IF YOU GOT THE MONEY by Wade Driver
RR-112 LUKENBACH, TEXAS by Bob Balar (New)
RR-113 IF WE'RE NOT BACK IN LOVE BY MONDAY by Wade Driver (New)
RR-114 TWO PAIRS OF LEVIS by Pat Barbour (New)
RR-115 SOME BROKEN HEARTS WILL NEVER MEND by Wade Driver (New)
CD-208 BABY BOY by Jim Jefferies (New)

2542
Palo Pinto
Houston,
Texas



Pat Barbour

CD-209 KELLY KEEP THE
LIGHTS A BURNING
by Les Main (New)

REX HALL
CHAMPAIGN, ILL.
25¢ PER LETTER

RHINESTONE BADGES

HAROLD GAITHER
CHAMPAIGN, ILL.
(NO CHARGE FOR TOWN & STATE)

WE USE CUP TYPE IMPORTED AUSTRALIAN RHINESTONES
BLACK OR WHITE BADGE WITH CHOICE OF STONE COLOR
CRYSTA. SAPPH. BLUE OLIVINE SAPPHIRE BLUE BLACK DIAMOND EMERALD GREEN PERIODOT GREEN
TOPAZ - RUBY RED - ROSE - JONQUIL - AMETHYST - AQUAMARINE OR AUREORE BOREAL
One Color Stone Per Badge
Letters Approx. 1/8" Tall - Badge Sized To Fit Name

Send for Free Catalogue on Badges,
Stickers, Accessories, etc.

MAREX Co.

Box 371, Champaign, Ill. 61820



Round Dance



PULSE POLL

ROUND DANCERS' ROUNDS

1. Alexander's Rag
2. Games That Lovers Play
3. Millionaire
4. Maria
5. Adios
6. Whoopee
7. April in Portugal
8. I Just Need Your Love
9. Dance
10. Manuela

CLASSICS

1. Birth Of the Blues
2. Folsom Prison Blues
3. Dancing Shadows
4. Spaghetti Rag
5. Feelin'
6. Moon Over Naples
7. Dream Awhile
8. Neopolitan Waltz
9. Arms Of Love
10. Tango Mannita

SQUARE DANCERS' ROUNDS

1. One More Time
2. Old Fashioned Love
3. Tips Of My Fingers
4. Four Walls
5. Apron Strings
6. Tuxedo Junction
7. Waltz With Me
8. Tic Toc
9. Walk Right Back
10. Deep Purple

TOP TEN ADVANCED ROUNDS

(Courtesy Carousel Clubs)

1. Dancing in the Dark (Roberts)
2. Maria Elena (Ward)
3. Elaine (Highburger)
4. Till (Moss)
5. Sunny Cha (Easterday)
6. Fascination Waltz (Moss)
7. Daniela (Britton)
8. Let's Dance (Stone)
9. Kiss Me Goodbye (Tullus)
10. Glenn's Adios (Morrison)



Square 'em up with HI-HAT Hoedowns & Singing Calls.....

Recent Releases on HI-HAT

- HH483— CHEROKEE MAIDEN by Ernie Kinney
- HH478— FLY AWAY AGAIN by Joe Johnston
- HH465— WAKE UP JACOB! by Dick Walbel

Recent Releases on Blue Ribbon

- BR218— ALL DAY SUCKER by Jerry Hightdwer
- BR217— TRUCK DRIVIN' MAN by Ernie Nation
- BR214— OLD MAN RIVER by Bill Stone

Recent Hoedowns on HI-HAT

- HH635— BREAK 1-9
Flip Hoedown, Dick Walbel
- HH634— TEN-FOUR
Flip by Dick Walbel
- HH633— 18 WHEELER
Flip by Dick Walbel
- HH632— HEAD EM UP/MOVE
EM OUT featuring Doug
Cornelius on Washboard

Distributed by Corsair-
Continental & Twelgren

New Releases on HI-HAT

- HH485— SMOKE ALONG THE TRACK
BY Mike Sikorsky

Produced by Ernie Kinney Enterprises, 3925 N. Tollhouse Rd. Fresno CA 93726

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 FOR CALLERS INCLUDED

Associate Memberships available to the Dancer
who wishes to extend his/her knowledge deeper into our activity

SQUARE DANCE CALLERS ASSOCIATION OF SOUTHERN CALIFORNIA
16404 Ardath Ave., Gardena CA 90247



Specials

ROYAL HOLIDAY Square/Round Dance weekends — Spring and Fall; National Callers; at Interlaken Resort Village, Lake Geneva, Wisconsin. WRITE: Bill & Jacque Blevins, 1257 Franklin Lane, Buffalo Grove, Illinois 60090.

RED ROCK RAMBLERS Summer Square Dancing, Lyons Colorado. Every Saturday, June 18-Sept. 3, 8:15 p.m. Popular Callers; Elementary Gym, 4th & Stickney. All Square Dancers Welcome — Our 19th Season. Contact: L. Johnson, 823-3381.

TEN GREAT WEEKS OF DANCING: Spring Fling, Swap Shop, Rebel Roundup, Accent on Rounds with Squares, Fun Fest and Fall Jubilee. For details write Tex Brownlee, Fontana Village Resort, Fontana Dam NC 28733.

A SUCCESSFUL CLUB, Continued

attendance and put them on edge, while too high a level will frustrate your dancers. This will often force the formation of set squares and seriously curtail the mingling of your crowd.

Club picnics, members-only dances, club trips and other club-only functions expose members to each other under congenial circumstances and encourage the formation of fellowship and friendship within the club. Banner raids, dances and functions with other clubs expose your membership to other aspects of square dancing, introducing new ideas and fellowship between clubs.

FEEDBACK, Continued

enjoying the activity, not because of the clothes they wear so proudly, but because we also taught them about square dancing and the heritage it holds for us all.

*Bob & Martha McNutt
Benton City, Washington*

Needless to say, the Convention held in Atlantic City was overwhelming and very well organized. Hats off to the National Convention Committee for a job well done. There is only one complaint and as a caller's wife, I am appalled at what is happening to our dress tradition. The callers at the convention are throwing away the western dress and bringing in hippy beads, calling it modern. First was the longer hair, now this, what next, and where will it stop? I certainly can't change the professional callers in the way they dress, but please couldn't they refrain from wearing such attire at a dance? They are encouraging new callers and dancers to dress the same way by setting the example. Callers like my husband and many more work so hard to encourage dancers to follow tradition. We must all stick together to keep our activity beautiful and traditional.

*Eileen Williamson
Altoona, Pennsylvania*

CUSTOM CHOREO CHECKERS

Check out Choreography and Body Flow



Each 1 1/4" x 1 1/4" x 1/2" Custom Choreo Checker is made from long-lasting clear lucite and is engraved with big and easily recognized identifications. Each set is color-coded to your specifications.

COLORS: White, Black, Blue, Green, Yellow & Red

TWO STYLES AVAILABLE:

A — Checkers (set only) \$14.00
B — Magnetic Checkers \$16.00

(Small Board Included)

Specify base color and lettering color for each checker when ordering. Any combination you want!

Example: 1 Man — Red base/white lettering

1 Lady — Red base/black lettering

Make checks payable to Charlie Trapp, 11 Brandeis Circle, Halifax MA 02338 Ph. 617-294-8344

DON ARMSTRONG CONTRA INSTITUTE

THANKSGIVING WEEKEND, NOVEMBER 24-27, 1977
RAMADA INN, BINGHAMTON, NEW YORK

Associate Staff: Bill Johnston, Penna.; Angus McMorran, Ottawa, Canada

Old, New, Easy, Advanced
Traditional Squares, Old Tyme Ballroom
English, Irish, Scottish, Folk

For information, write:
Bill and Janis Johnston
Box 523, Skippack PA 19474

HEMLINE, Continued



Mc. 5392



Mc. 5246



Mc. 5021



Mc. 5236

Simplicity #7477 gives you the classic square yoked blouse which is ideal for those who love to embroider. Number **7449** has the gathered neckline, but features a lower cut line than most, which makes it very cool for dancing. Number **7931** has a version of peasant blouse showing the use of print fabric, as well as a modern blouse with a large flowing cape sleeve. Number **7530** gives you the classic short sleeved, gathered blouse as well as the interesting one

sketched. This one also gives you an embroidery transfer. Number **7842** gives you a classic gathered blouse, **but also** a fine full gored skirt especially for square dancers. It looks like a good pattern, but possibly a little too long for the square dance, but this is easily remedied. It also would be improved with a good petticoat. Number **6452** is our good standard S/D dress, and I'm glad it is still available. You can't go wrong using that one.



Sim. 7530



Sim. 7931



Sim. 7842



Sim. 7449



Sim. 7477

Vogue #9604 is shown in the February Family Circle. It is the classic gathered, full long sleeved blouse. Vogue patterns are very fine, but usually more expensive than the others.

Many of these patterns that have the peasant look are suitable for daytime wear as part of a pants outfit and could therefore serve a dual purpose. If you

plan to use them for square dancing only, or expect them to tuck only into a full skirt, flare them out from the waistline to the bottom more than the pattern calls for, and you will find they will not pull out as easily when dancing.

Judy Ross Smith
New England Caller

**LET THE WORLD KNOW
you're a square dancer!**

Cotton T-shirt in yellow or
lite blue. Also white/navy.

Adult sizes S-M-L-XL \$5.50

Child 6-8, 10-12, 14-16 \$5.00

Add 50¢ ea. p&h Ill. add 5%

Check/money order, please

**SQUARE THINGS, dept jdl
P.O. Box 325**

Wilmette IL 60091

Send for our Thing Book



MORE THINGS

*crewel
balloons
tank tops
needlepoint
cross stitch
badge banners
cookie cutters
bumper stickers*

CALLING TIPS, Continued

An example of this is that dancers should know *half tag* before they try *track two*. Sometime ago, I saw a caller workshop *destroy the line*. To set it up, he had the center two of each wave do a *walk and dodge*, so before he could teach *destroy the line*, he had to teach *walk and dodge*, then he found that he had to teach *recycle*. So it was necessary for him to spend most of his time teaching the basics that the dancers should have already known.

The Mainstream program was created by Callerlab as the result of many hours of work on the part of many callers with just one purpose in mind. That was to benefit square dancing in general. As callers, let's explain the program to our dancers so they will understand it. Then let's all pull together and make it work.

BEST CLUB TRICK, Continued

Georgia dancers squared up in Lafayette Park in Washington, prior to a visit to the White House by special invitation. Of course, everyone wore their colorful state costumes of peach color with handpainted dogwood. Although we didn't see the President this time, the group's enthusiasm could not be dampened and we continued on our trip to Atlantic City for the convention. Needless to say, we danced at every stop we made and found everyone who hosted us very receptive to our performances.

Governor George Busbee proclaimed our group as "Goodwill Ambassadors" from the State of Georgia to the convention in Atlantic City, N.J., as did Mayor Woody Malone from the City of Chamblee, Georgia. Indeed, it was our pleasure to extend greetings from Georgia to everyone at the convention and although Georgia did not win the bid for the 1981 convention, we warmly extend an invitation to dancers through-



STIRRUP RECORDS

COMING RELEASES:

Singing Calls

S401 I'M HAPPY EVERY DAY I LIVE by Denny Lantz

S202 SILVER THREADS AND GOLDEN NEEDLES
by Roger Putzler

Contact Your
Record Dealer

Hoedown

S1101 SADDLE ROMP/CINCH

Produced by Stu Taylor Stirrup Records PO Box 3851 Eugene OR 97403

SQUARE TUNES

357 Seven Oak Dr.
Knoxville TN 37912
PH 615-693-5055



Ted Frye



Jack Lasry



Dick Jones



Johnny Davis

- 180 POOR RIGHT MAN by Dick Jones
- 179 TRAILS END WORKSHOP by Jack Lasry
- 178 TRACY, Workshop by Jack Lasry
- 177 DEAR WORLD, round by Dick Whaley
- 176 LISA, Workshop by Jack Lasry
- 175 LET YOUR LOVE FLOW by Ted Frye
- 174 KEEP ON THE SUNNY SIDE, J. Davis
- 173 TWILIGHT ON THE TRAIL, Ted Frye
- 172 JULIE ANNE by Jack Lasry
- 171 IF I HAD TO DO IT AGAIN, Bob Fisk

- 170 LYING EYES, by Paul Marcum
 - 169 CARIN', by Jack Lasry
 - 168 MANDY by Dick Jones
 - 167 DAVID by Jack Lasry
 - 166 ROSES AND LOVE SONGS Bob Fisk
 - 165 OLD FOLKS AT HOME Johnny Davis
- PIONEER:**
- 120 SECRET LOVE, Tom Godfrey

out the nation to visit Georgia any time. We'll always do our best to receive you with our own "special brand of Southern Hospitality".

To put the final touches on our eventful trip, the Georgia Square Dance Caravan, on our return trip to Georgia, danced in seven states and the District of Columbia in one day (a 24 hour period). We believe this is a record breaking feat for the six (6) squares who participated, and we are submitting this information to the Guinness World Book of Records because we believe it to be a first in the history of square dancing.

We arrived back in Atlanta Sunday night with memories of an unforgettable trip—and with Bill (affectionately known as "Trail Boss") and Ruth already planning their next trip to the 1978 convention in Oklahoma City. See you there!

*Bill & Ruth Starnes
Chamblee, Georgia*

EVENTS, Continued

Murat Temple, Indianapolis; Oct. 1; ISDCA members. Write Ruth Moody, 4926 Brehob Rd., Indianapolis IN 46217.

West Virginia— 11th Annual Buckwheat Festival S/D; Camp Dawson Nat'l. Guard Armory, Kingwood; Oct. 2; Allen Tipton. Write Frank Slagle, Kingwood WV 26537.

New Hampshire— Autumn Leaves Festival, Peabody Slopes, Franconia; Oct. 6&7; Dick Fleming, Jim Ford, Lloyd Lavalley. Write the Goodells, 94 Cottage St., Littleton NH 03561.

Arizona— London Bridge S&R/D Festival, Lake Havasu City; October 7-8; Jerry Haag, Edna & Ken Dye. Write Blue Water Swingers S/D Club, PO Box 22, Lake Havasu City AZ 86403.

Missouri— Fun Weekend, Granada Resort; Oct. 7-9. Write Jack & Becky Parthurst, Lake Ozark MO 65049.



- TNT 104 DON'T BE A BABY
Cued Round by Jeanne Heater
- TNT 105 RAZZLE DAZZLE
Cued Round by Dort Fuhrman
- TNT 106 FIDDLER'S FANCY/
PISTOL PACKIN' Hoedown
- TNT 107 FREIGHT TRAIN
Called by Singin' Sam Mitchell
- TNT 108 BABY BABY
Called by Joe Prystupa
- TNT 109 IT'S SO EASY TO LOVE YOU
Called by Joe Prystupa
- TNT 110 YOU'RE THE REASON
Cued Round by Jeanne Heater
- TNT 111 LEMON TREE
Called by Larry Prior
- TNT 112 MACK IS BACK
Called by Sam Mitchell



Joe Prystupa



Singing Sam Mitchell

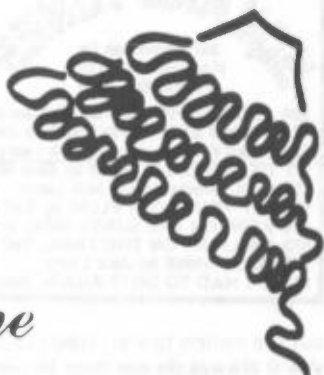


Larry Prior

Sheer Magic

Petticoat Kits

by AnnGene



LUXURIOUS "SHEER MAGIC" NYLON ORGANDY
LAYERED CONSTRUCTION FOR BETTER SKIRT CONTROL
A FLATTERING "STRAIGHT FROM THE WAIST PROFILE"
HEM BOUND WITH TAFFETA FOR ADDED FULLNESS
SIMPLIFIED DESIGN FOR EASIER SEWING

STYLE	SWEEP	KIT	CUSTOM MADE PETTICOAT
<i>not too full</i>	20 yards	\$11.95	\$16.95
<i>full look</i>	40 yards	\$19.95	\$26.95
<i>extra full</i>	60 yards	\$26.95	\$36.95

Colors: white, black, red, m. pink, hot pink,
gold, maize, yellow, eggshell, sand, brown,
mint, shamrock, coral, lt. orange, lt. blue,
aqua, royal, navy, lilac, orchid, purple.

State waist measurement and petticoat length.
Please add \$1.25 per kit for handling.

ORDERS ACKNOWLEDGED
WITH SHIPPING DATE

SPECIAL DISCOUNT
\$1.00 per kit for three
or more kits per order

Sewing Specialties

7429 4th Avenue South, Richfield, Minnesota 55423 (612) 869-6822

SEVENTEENTH ANNUAL MICHIGAN SQUARE AND ROUND DANCE CONVENTION

COBO HALL DETROIT, MICHIGAN NOVEMBER 4, 5, 1977

With
Talented Michigan
And
Out of State Callers

Presents
The Finest In
Squares

GENERAL CHAIRMAN:
Wilbur & Leona Seamster
214 Harold St.
Midland, Michigan 48640

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



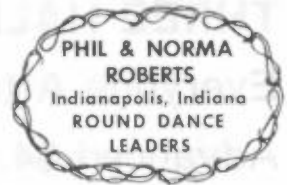
Thursday night Round Dance, will be held at Cobo Hall

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

After Parties, 11:00 p.m. to 1:00 a.m., Friday and Saturday
Cobo Hall



And Rounds



Convention Headquarters
Hotel Pontchartrain
2 Washington Blvd.
Detroit, Michigan 48226

"THE BIG 17th IN 77"

REGISTRATION FORM PLEASE PRINT

Last Name _____ His First _____ Her First _____

Street _____ City _____ State _____ Zip Code _____

I will attend: Friday Saturday Sq.-Dancers

Thursday Special Round Dance Party Rd.-Dancers

Enclosed \$ _____ for reservations for _____ persons.

I am: Caller He She Phone No. _____
Round Dance Leader He She Phone No. _____

MAKE CHECK OR MONEY ORDER
PAYABLE TO: MICHIGAN COUNCIL
OF SQUARE & ROUND DANCE CLUBS, INC.

MAIL THIS FORM AND REGISTRATION
FEE TO:

Fred & Fran Ries
1285 Hendrick
Muskegon, Michigan 49441

Friday Only \$3.00 Per Person
Saturday Only \$3.50 Per Person
Both Days \$6.00 Per Person
\$0.25 Per Person Additional at the door.
Thursday, Rd. Dance \$4.00 Per Couple

Deadline for Refunds:
September 15, 1977

PROPER SQUARE DANCE ATTIRE IS REQUIRED AT ALL STATE CONVENTION ACTIVITIES

27th ANNUAL ISDCA CALLERS FESTIVAL
Saturday, October 1, 1977

501 N. New Jersey
Indianapolis, Indiana

Dance to your Favorite
Association Callers & Cuers

Murat
Temple

“Your Pleasure Is Our Purpose”



THREE HALLS OF DANCING

Everyone Attending Must Have Ticket
Advanced-\$4.00 per couple; At Door-\$5.00



1st PRIZE— 1978 Ford Granada

2nd PRIZE— 1978 Plymouth Volare

**3rd PRIZE— CB Radios, 40 Channel Mobil,
Base, Antennas**

Afternoon Session— Rounds 2-4 Squares 2-5

*Evening—Rounds 6-6:45; Grand March—
6:45 Squares 7-10:30*



SEE THE BEAUTIFUL
EGYPTIAN ROOM



A AMERICAN

SQUARE DANCE

SUBSCRIPTION DANCES

BEREA, OHIO; Monday, September 19
Contact: Al & Lou Jaworske, Dave Stevenson

CHARDON, OHIO; Friday, September 23
Contact: Ed & Klairé Martin

COLORADO SPRINGS, CO; Sunday, Sept. 25
Contact: Fred & Ruth Staeben

GRAND FORKS, N.D.; Wednesday, September 28
Contact: Virgil McCann

BELLEVILLE, IL (St. Louis area); September 30
Contact: Joe & Marilyn Obal

HAMILTON, ONT.; Thursday, October 6
Contact: Marge & Gerry Johnston

HASKINS, OHIO (Toledo area); Sunday, October 9
Contact: Mary & Jim Batema, Jack & LII May

PEORIA, ILLINOIS; Monday, October 10
Contact: Paul & Ruth Helmig

WYOMING, MI; Tuesday, October 11
Contact: Dale & Carole Looman

GRAND BLANC, MI (Flint); Wed., October 12
Contact: Jeff & Karen Keolor

SPRUCE PINE, N.C.; Thursday, October 13
Contact: Pittmans/Phillips

CHARLOTTE, N.C.; Friday, October 14
Contact: Bob & Jo Ferrell

CAMILLUS NY (Syracuse); Sunday, October 16
Contact: Tom & Faye Tomlinson

MARQUETTE, MI; Monday, October 30
Contact: Dale Bocklund

SIOUX CITY, IOWA; Monday, October 30
Contact: Chuck & Sandy Veldhuizen (Calling)

HUDSON, NY; Friday, November 4
Contact: William & Eleanor McIntyre

BIRMINGHAM, ALA.; Tuesday, November 8
Contact: Buddy James, Bobbie Bresnan

CARROLLTON, GA; Wednesday, November 9
Contact: Wayne Abbey

BOWLING GREEN, KY; Friday, November 11
Contact: Curtis & Barbara Pinson

FRANKFURT, GERMANY; Saturday, Nov. 28
Contact: G. Holger Willm

JOHNSTOWN, PA; Sunday, November 27
Contact: Charles, Stephy or Jim McNulty

STUART, FL; Friday, December 2
Contact: Jack & Betty Hoskens

COOTER, MO; Thursday, December 8

SAVANNAH, GA; Friday, December 9
Contact: Buzz & Helen Ruls

MONTGOMERY, ALA.; Saturday, January 7
Contact: Wayne Nicholson and Dewey Glass

GREENVILLE, NC; Sunday, January 8
Contact: Ralph Steele

GREENBORO, NC; Wednesday, January 11
Contact: Ray Pardue

AUGUSTA, GEORGIA; Thursday, January 12
Contact: Don Greer

VIRGINIA BEACH, VA; Friday, January 13
Contact: Warren & June Bergland

PISCATAWAY, NJ; Friday, January 20
Contact: Bob & Mary Rankin

LOS ALAMOS, NM; Friday, January 27
Contact: Bob Gill

SAN ANTONIO, TX; Saturday, January 28
Contact: Marv & Syl Liebowitz

CINCINNATI, OHIO; Tuesday, January 31
Contact: Flo Rohe

BECKLEY, WV; Wednesday, February 1
Contact: Fred & Jane Stacy

E. BRIDGEWATER, MA; Sunday, February 5
Contact: Pam Reed, Secy, OCCA

NEW BRIGHTON, PA; Saturday, February 11
Contact: Jim & Lola Hume

ATHENS, OHIO; Wednesday, March 1
Contact: Bob & Marilyn Ford

PARKERSBURG, WV; Friday, March 3
Contact: Kelth & Karen Rippeto

CHARLESTON, WV; Thursday, March 18
Contact: Erwin Lawson

CHATHAM, IL; Saturday, March 18
Contact: Larry Perks

CENTRAL CITY, KY; Saturday, March 25
Contact: Charles Ashby

EUREKA, CA; Wednesday, March 29
Contact: Al & Connie Whitfield

RENTON (Seattle) WA; Friday, March 31
Contact: LeVerne Riley

PHOENIX, AZ; Sunday, April 2
Contact: "Smockey" Snook or Dick Kenyon

NORFOLK, NEBRASKA; Wednesday, April 5
Contact: Ralph Middlestadt

ST. LOUIS (St. Ann) MO; Thursday, April 8
Contact: Bill & Dotty Stephenson

WHITE PLAINS, NY; Saturday, April 15
Contact: Richie Andrews

ALTOONA, PA; Thursday, April 20
Contact: Emil & Ruth Ann Corle

POTSDAM, NEW YORK; Sunday, April 23
Contact: Walt & Ruth Pharoah

MORGANTOWN, WV; Friday, April 28
Contact: Frank & Jean Slagle

CANANDAIGUA, NY; Sunday, April 30 (aft.)
Contact: Bob & Nancy Ellis

SPRINGDALE, AR; Tuesday, May 16
Contact: Dub & Maggie Hayes

KERRVILLE, TX; Wednesday, May 17
Contact: Louis Dominguez

WACO, TX; Saturday, May 20
Contact: Paul & Amanda Greer

RIALTO, CA; Monday, May 22
Contact: Johnnie & Lou Scott

PETERBORO, ONT.; Wednesday, May 24
Contact: Bob & Jayne Jaffray

KIRKLAND, OHIO; Tuesday, June 6
Contact: Russ & Ginny Perfors

MT. HOME, AR; Thursday, June 8
Contact: Murel & Almedia Partee

KINGSPORT, TN; Tuesday, June 13
Contact: Johnny & Lib Jones

MEMPHIS, TN; Wednesday, June 14
Contact: Ed & Sally Ramsey

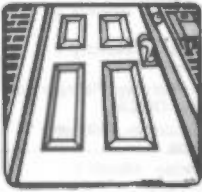
HILLSBORO, OHIO; Friday, June 16
Contact: Diane & Daryl Waits

MINERVA, NY; Wednesday, August 9 (Tent.)
Contact: Bill & Mary Jenkins

DILLARD, GA; Saturday, August 19
Contact: Jerry & Becky Cope

NOTE: Stan calls at all dances unless otherwise noted. Write this magazine for info on how YOU can sponsor a NO-RISK ASD Subscription Dance.

BE A ROOSTER BOOSTER!



Book Nook

by Mary Jenkins



MAINSTREAM SQUARE DANCING by Will Orlich

"A complete breakdown of each square dance basic from the beginning thru the advanced club level including the 1977 Callerlab approved Mainstream movement list; and Willard Orlich's explanation of what each movement does; how to do each with ease and comfort, where each starts and ends; pin-pointing trouble spots encountered in the traffic pattern of each square dance participant."

Major formations are well diagrammed and clearly shown on the inside of the covers of this book.

In his first chapter, Will says, "The why and how of a smooth flowing set of square dancers can be traced to their learning period. The ease of each dancer's body mechanics, the traffic patterns they follow, the recovery from a misunderstanding or wrong start, each dancer's **attitude** at that particular time and place, all reflect their personal experiences and knowledge of the game. All this reaction is sometimes called **styling** and it doesn't just happen! The dancers must be trained to respond in this way and it takes some practice on their part to make it effective".

"Styling in square dancing can mean many things to different people. It should include knowing how to do a movement comfortably, flowing with a minimum of effort. To do this the dancer **must** know the accepted traffic pattern to follow, how to turn his partner and still remain courteous. A ten-lesson dancer can be taught **what** to do on a hundred different commands, but that **how** to do them marks him apart from the experienced dancer in

timing, rhythm, comfort, courtesy, not to mention **recovery** from a wrong reaction. This is learning to be a smooth dancer — and it never ceases to be **fun**."

Perhaps those callers who say they have no time to teach styling would benefit by reading this chapter.

Callers, teachers, and dancers might improve the entire modern square dance picture if they were to read and think about the long list of "Do's and Don'ts for comfortable dancing. Many times dancers (callers are dancers, too!) forget some of these important things they have learned, and should be reminded often.

The chapter entitled "Dress For the Dance" contains very important information for the modern square dancer. "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 **dress**ing for the square dance.

The tentative Mainstream Square Dance Basics (as listed and approved at Callerlab 1975) are listed in order 1-68 and are fully explained in that order. It was interesting to see that the explanation or definition of "Flutter Wheel" — has not changed, in spite of the way so many callers teach and call it. "**Note**— The ladies do **not** "pick up" the opposite man as a couple to bring him along." How do you do a flutter wheel? You'll find it on page 20.

The index at the back of the book lists

the basics in alphabetical order and the page on which each can be found. This makes for quick and easy reference.

If one is to dance or teach the contras listed in the Contra Syllabus sold at the 26th National Square Dance Convention in June 1977, this booklet will explain *some* of the terms used that are not found in Contra Manuals or Contra Books. Those who dance contras and traditional squares and are not Modern Western Square Dancers might not be familiar with these basics found in the first contra "Atlantic City Contra" for example. In this contra alone we find basics #37 star thru, #15 California Twirl, #48 trade, #43 swing thru, #39 turn thru, and #44 flutterwheel. "Pass the ocean" used in this contra is not

listed or explained in "Mainstream Square Dancing" so another source of information would be needed.

In other contras in this syllabus we find #50 Spin the top, #51 Cloverleaf, #63 Partner tag. "Chase right" is not listed as a Mainstream basic so explanation of this term used in one of the contras would have to be found elsewhere.

Not only Modern Square Dancers and Callers but Contra Dancers and Prompters as well should find this 31 page booklet (3 empty pages for notes) useful and helpful.

Order from: American Squaredance
PO Box 788, Sandusky OH 44870



CALLER - EDUCATIONAL CONSULTANT - TEACHER

Specializing in Materials for The Mainstream Basic Program

Instructional Records - Singing Calls - Films - Books

"The Fundamentals of Square Dancing, Levels 1,2 and 3"

(Produced by The Sets In Order American Square Dance Society)

- ★ These instructional albums teach the 50 Basic Programs of square dancing. Over 5,000 colleges, libraries, and schools now use these records \$5.95 each plus 50c for mailing. Canada add \$1.00.
- ★ Singing calls help dancers in learning the extended basics. Bob Ruff has categorized existing records for use in this program. ★ Contra records and books can be ordered from Bob Ruff ★ Films Two 16mm color/sound films on how to teach level 1 can be rented ★ Special help extended to those learning in towns without a caller.
- ★ In-service training is available to all school districts.
- ★ College workshops for teachers and caller seminars can be scheduled.

★ For information, catalogs, consultant services, record orders, write: ★

SQUARE DANCE T-SHIRTS

BE A BOOSTER OF SQUARE DANCING - WEAR A P-NUT T-SHIRT
LIGHT BLUE OR YELLOW COLORS -
HEAVYWEIGHT QUALITY MATERIAL

Sizes: Men S,M,L,XL; Women S,M,L; Children S,M,L

\$5.95

Plus 75c Postage

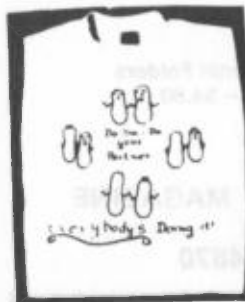
Calif. add 6% Sales Tax

All Orders
Must Be Prepaid

Discounts to clubs & teen groups. Write for information. Send check or money order and indicate color, size and quantity desired.

BOB RUFF

8459 Edmaru Ave., Whittier, Ca. 90605 (213) 693-5976



SQUARE DANCE BOOK SERVICE

CALLER'S AID SERIES

BOOKS

AVAILABLE ARE

EASY SING-A-LONG CALLS	\$2.00
PROGRESSIVE WORKSHOP	\$2.00
CALLER CLINIC	\$5.00
CHOREOGRAPHY GIMMICKS	\$6.00
SET UP AND GET OUT	\$6.00
ARKY SQUARE DANCING	\$5.00
MAINSTREAM SQUARE DANCING	\$4.00
MAINSTREAM PLUS ONE & TWO	\$4.00
MODERN CONTRA DANCING	\$3.00
TEACHING TOTS TO DANCE	\$2.00
WINDMILL SYSTEM	\$2.00
FIRST STEPS TO CONTRA	\$2.00
ACCOMPLISHING BETTER CALLING	\$4.00
WHEELING AND DEALING	\$2.00
HOEDOWN HERITAGE	\$3.00

CLIP ART \$3.00

CLOGGING \$4.00

THE FUNNY WORLD OF
SQUARE DANCING \$4.00

DIPLOMAS

Square/Round— 10¢; Clogging— 15¢

Promotional Folders

100— \$4.00

Inquire about Quantity Prices

ORDER FROM AMERICAN SQUAREDANCE MAGAZINE

P.O. BOX 788 SANDUSKY, OHIO 44870

FINISH LINE

*A square dance club is like a bank.
You can't draw out more than you put in.
Make your deposits by being willing to serve as an officer,
volunteer for refreshments, help on decorations, or invite a guest to the dance.
— Open Squares Magazine, California*

PALOMINO SQUARE DANCE SERVICE



OFFERS

RECORDS
JEWELRY
CANDLES
POTTERY
& S/D RELATED ITEMS

(Also used S/D Clothing on consignment)

NEWCOMB SOUND EQUIPMENT
CALIFONE SOUND EQUIPMENT
ELECTRO-VOICE & SHURE MICROPHONES
SQUARE DANCE ACCESSORIES
NEW S/D CLOTHING FOR MEN & WOMEN
COAST SQUARE DANCE SHOES & BOOTS

Judy Sappington
2920 Washburn Circle
Minneapolis, MN 55423
612-869-9501

*Mail and phone orders handled promptly. Please
include address, zip code and phone number when
ordering.....*

★ GOLD ★ STAR ★ RECORDS

New Singing Call Release

GS 708 BIG CITY

Flipside Called by CAL GOLDEN

CAL GOLDEN'S CALLERS COLLEGES
FOR NEW CALLERS
October 16-21, 1977

FOR EXPERIENCED CALLERS
Who want to become Full-time callers
November 13-18, 1977

SQUARE DANCE WEEKENDS

THE SIXTH YEAR

SQUARE DANCE VACATIONS

Seven Winter Wonderland Weekends

French Lick-Sheraton Hotel, French Lick, Indiana

January 13, 14, 15, 1978

ALOHA WEEKEND

January 20, 21, 22, 1978

WINTER GETAWAY

February 3, 4, 5, 1978

HONEYMOONERS WEEKEND

February 10, 11, 12, 1978

SWEETHEART SPECIAL

February 17, 18, 19, 1978

ADVANCED LEVEL WEEKEND

February 24, 25, 26, 1978

FRENCH LICK GET-TOGETHER

March 3, 4, 5, 1978

ADVANCED LEVEL WEEKEND

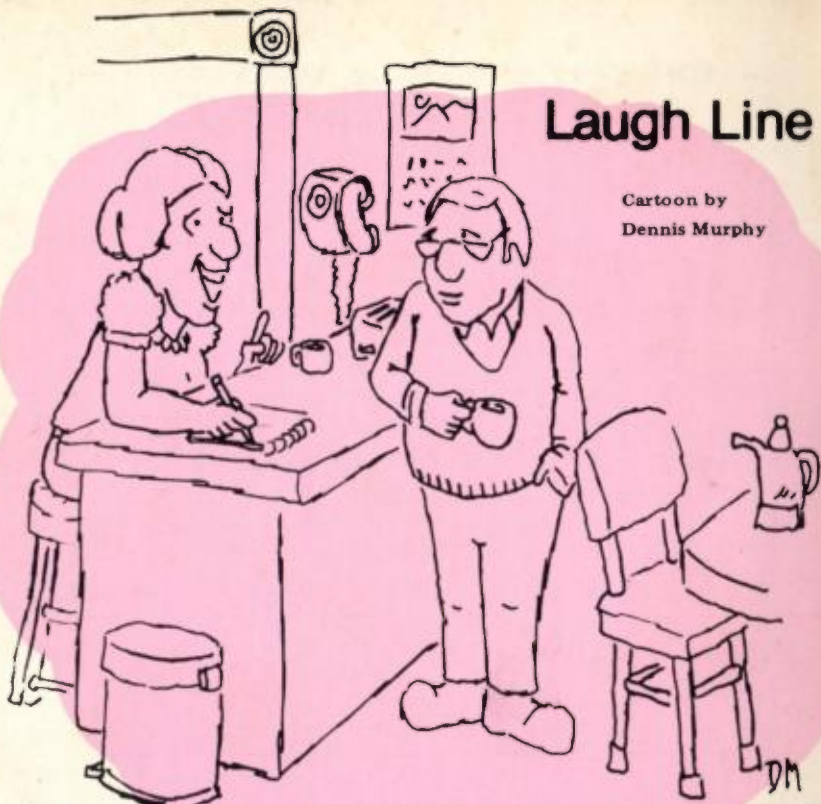
★ Outstanding staff each weekend: THIS IS A PACKAGE WEEKEND: 6 Meals (Fri-
day evening through Noon Sunday), 2 Nights Lodging, Dancing from 2 P.M. Friday
through Noon on Sunday.

Registration & Further Information, write:

★ SHARON GOLDEN, PO Box 2280, Hot Springs AR 71901 (501) 624-7274

Laugh Line

Cartoon by
Dennis Murphy



"OK, THE ALL-NIGHT SQUARE DANCE IS ALL SET...I'VE GOT A FIDDLER FOR THE MUSIC, COOKIES, PUNCH, FAVORS, AND ASPIRIN FOR YOU..."

**TIME VALUE
MAIL**

scope records

NEW RELEASE
SC 817

CLAP CLAP HERE COMES CHARLIE
Written by Jeanne Briccoe
Called by Mac McCullar

RECENT RELEASES

SC816 Best Things in Life Are Free
SC815 Hukilau
SC814 My Gypsy
SC813 Bringing Home The Bacon
SC812 April In Portugal
SC811 Moonlight and Shadows
SC810 Yes, Yes In Your Eyes
SC609 Basin Street Blues

WRITE FOR CATALOG

Box 1448 San Luis Obispo CA 93406
Tel. (805) 543-2827

SUM

Choreo-Graffiti

DUN BY HAND
BY DANCERS



ICE COLD



RED HOT



TWO-FACED LION



TEACUP CHAIN



CHECKMATE



CROSS THE TOP



BY "CROSSFIRE"
MARC SMITH
LAUNCESTON TASMANIA, AUST.



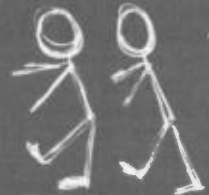
SHUTTLE THRU



PEEL OFF



PEAR OFF



FOLLOW YOUR NEIGHBOR



TURNOVER



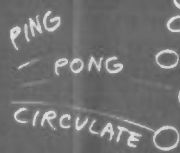
UGH HELP!

CAST A SHADOW

M.R.



GRAND PARADE



PING

PONG

CIRCULATE



CAST THREE QUARTERS



ROLL

FERRIS WHEEL



TRACK TWO



DESTROY THE LINE
JANE HENSEL



M. RIETBERG