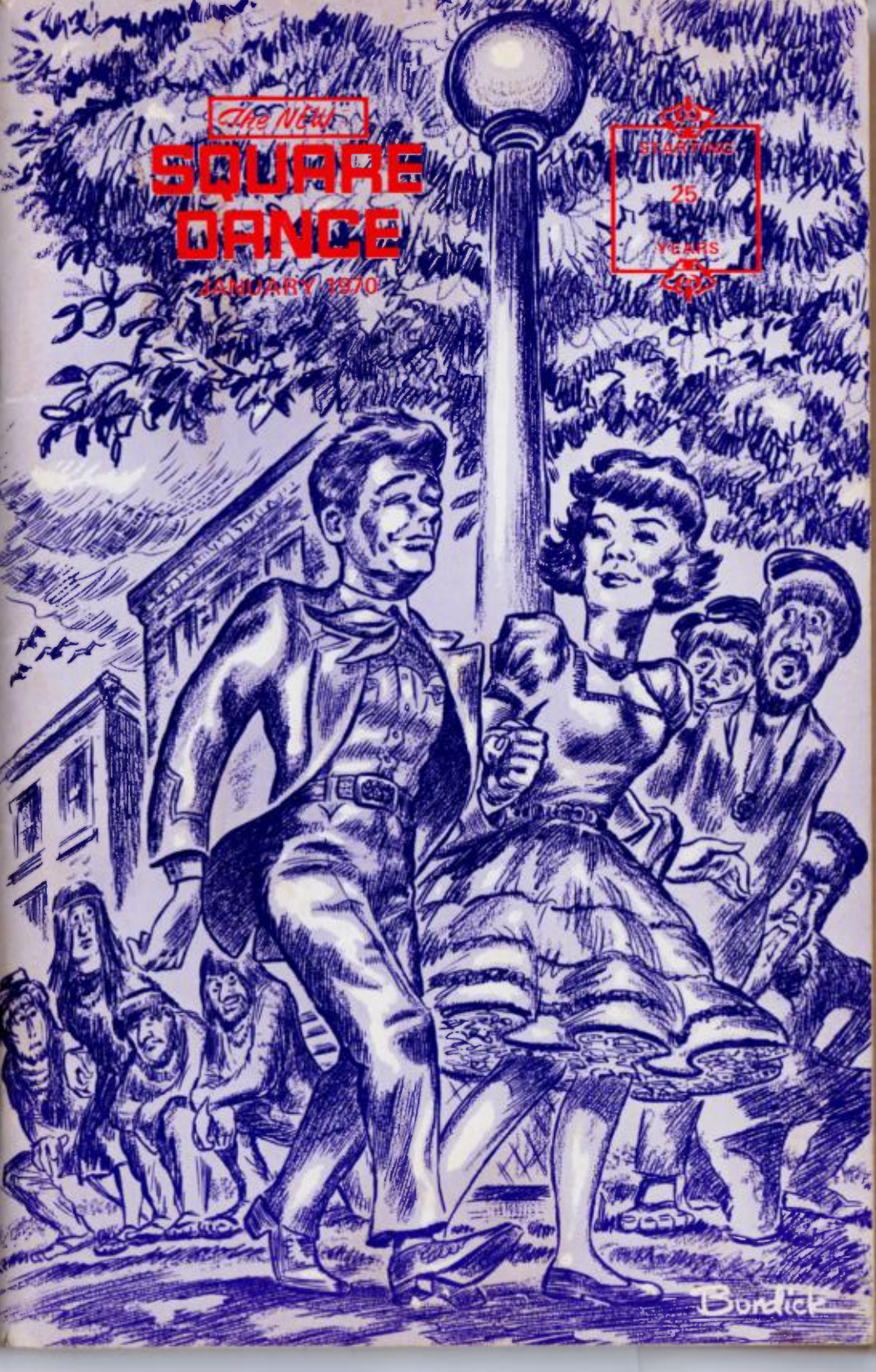


The New
**SQUARE
DANCE**

JANUARY 1970

STARTING
25
YEARS

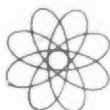


Bondice

THE



EDITORS' PAGE



Change, change, change!

The beginning of a New Year, and a whole new decade, is upon us. It looks rosy, from our view (and not just because our rough copy is being scratched out with a red felt pen). With this first issue of 1970, SQUARE DANCE begins its twenty-fifth year of publishing a magazine for dancers. Although we are relatively new editors (15 months) we are proud of its long tradition and we pledge our efforts to implement its position as a leading publication in the field, constantly improving its quality and content.

We have been hearing discussion about improving the teaching and leadership techniques of callers; we are offering a step along the way. It is not THE answer, but it is an answer, to the problems. Don't miss "One Giant Step."

This season we have been caught up in teaching an active beginners' group and find that, in contrast to some groups, they are selling us on square dancing as fun, as a "together" activity all over again. They are so enthused! It's a shot in the arm we recommend for any experienced caller — and his wife!

Signs show that, in spite of reports that square dancing is dropping, there is lots of life in the old hobby yet. And that's where we come in — for the 70s, let's nurture the enthusiasm and watch it grow, let's welcome all dancers to the hobby and recognize that it's one activity with many levels and facets, let's strengthen the calling and teaching leadership, let's become a major pastime before we welcome the 80s, ten years hence.

We have been receiving some accounts from all over the country of clubs, which have some unique characteristic, or which have been unusually successful. We welcome these, as helps to others who are looking for answers, and as encouragement to all of us. Again, at the beginning of the year, we encourage you to send all success stories, opinions, feedback, dance material to us at any time. Won't you become contributors this year?

The NEW
**SQUARE
 DANCE**

"THE NATIONAL MAGAZINE
 WITH THE SWINGING LINES"

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 JANUARY, 1970

25
 YEARS

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MAIL

A very warm and sincere word of congratulations to you, Cathie and Stan, on the occasion of SQUARE DANCE'S (American Squares) 25th year of publication. Undoubtedly Charlie Thomas, who started it all with the original American Squares, had little idea how both the activity and the publication would influence so many lives over the years. The high mark of quality that you folks are carrying on and the sincerity of your purpose deserves a great big "well done" from us all. Congratulations and may your second quarter century be just as successful.

Bob Osgood
Editor, Sets In Order

About a year ago, a torch was passed, and you accepted a real challenge, when you acquired SQUARE DANCE magazine. Since Charlie Thomas, Woodbury, N.J. founded SQUARE DANCE (then known as American Squares) twenty-four years ago, and within your own experience of twenty years, the square dance has gone through a considerable upheaval. In some respects, improvements have become a reality; on the other hand, many detours have been encountered. In retrospect, it is difficult to determine whether or not our square dance program is presently in balance.

As you enter your second year of editorial stewardship, and SQUARE DANCE its twenty-fifth year of publication, your abilities are going to be challenged to the limit, extending leadership which will insure a balance in the square dance program. We cannot afford any detours away from the precept that square dancing is recreation, and not the perfection of an art or science.

Square dancing is a mass recreation that grows in all directions and detours

in just as many. History is a tailor who stitches a medley of patterns, some of good quality and some inferior. The square dance needs leadership that will prevent our detours from destroying us and insure that our medley of patterns will be of benefit to all concerned. As an old friend, I believe you have the qualities of leadership we require, and the consciousness to recognize our needs.

Not so long ago square dancers were one big society. Sorry to say, it is no longer true. Today, we are a fragmented society, broken up into levels of compatibility and interest. We need to bring all existing groups into closer relationship with each other. I would hope as leaders and editors of SQUARE DANCE you would bend an effort in that direction.

The 1970s are going to require Boldness, Tenacity, and Confidence: Boldness enough to dare, with Confidence to inspire and the Tenacity to accomplish. Our square dance program requires all of the foregoing and that is the challenge you two have accepted.

Speaking for your legion of friends in New England we wish you Health, Happiness and Success as leaders of the greatest dance movement ever known to man.

Charlie Baldwin
Editor, N.E. Caller

Congratulations to all the editors who have nursed my infant to its present pre-eminent status.

Charles Thomas
Camden, N.J.

Congratulations on a quarter of a century of service to square dancers everywhere. During the next twenty-five years I know that SQUARE DANCE magazine will continue to grow and be first in square dancing.

Arvid Olson
Arlington Hts., Ill.



The NEW
**SQUARE
DANCE**
MAGAZINE
**WANTS
YOU**



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Meanderings...

Another year has now passed into oblivion and we're now peering straight into the bright eye of 1970. In fact, we're now facing the great Soaring Seventies, by jumpin' Gemini! (Contrary to what you may be thinking, "Gemini" was a bullfrog entered in the International Amphibiology Finals in Hannibal in 1910 who couldn't quite rise to the occasion — he had taken too many pre-match warm-up "slugs.")



We approach 1970 and the front door of a new decade with few misgivings but rather with a sense of pride and confidence in the healthy future of square dancing. Wish we had ten pages and/or a couple of hours of your time to develop this point. In making your resolutions for the new year, take into account what you will read in our "One Giant Step" feature. In my own personal resolutions for this column in 1970 I've resolved to be more profound and less frivolous. In fact, I've made a pact to this end, signed it, and sealed it with hot sealing wax. I call it my "kookier non-proliferation pact." (Ugh!)

Now, may I blushing suggest — (last time I blushed while strolling through a pasture a large bull really went for me) — that you might enjoy

reading my Dolores cartoon book or maybe you could "sock it" to a friend next Christmas. Dolores is no stranger to S/D readers. She's been hanging around the back cover of this magazine for a long time, performing in a kind of pretty, nit-witty way.



I met a fellow down in the mountain state who hails from ODD, W. Va. I suppose it is no odder to be from ODD than to be from Bald Knob or Turkey Run, really. We had a lot in common. He respects the great earlier leaders of square dancing in New England, like Lawrence Loy, as I do, and I have a healthy regard for West Virginia, too, having spent two years there in Salem College, near Clarksburg, by Cracky. (Cracky is not a town — that's Cracky McCracken — he was a prospector who coined that famous phrase: "All that glitters is not gold, and I've got fifteen tons of sifted glitter to prove it.")



...by STAN BURDICK

The mountains in West Virginia are different — not like the 'gator-backs of Ohio, or the whale-backs of upstate New York, or the walrus-back ripples of New England — these W. Va. hills are more like camel backs!

Then there's something special about those square dance folks there—fun-lovin, sincere, non-stuffy, and they seem to thoroughly enjoy their hobby. It may seem presumptuous for me to say that I never saw a plain gal in plaid or a colorless gal in calico in the whole wide Southland, but it is a fact, so help me Hannah. (Hannah Jeffries, that is — she was burned at a steak barbecue in Charleston in 1903.) So, Harry McColgan, you've got a great clan, man. (Princeton, W. Va.)



Some folks from some corners of the square may consider me rather big on Pollyanna-ish predictions, but he who doesn't dream big dreams gets little results, by Golly. (Holly Golly, that is — Holly was a midget dancer who tried hard, but didn't quite make it to his corner for a supporting hand at a big festival and got trampled in an arky spin chain through).

To put it another way, Buddy Hackett challenges us to "Accentuate the probable and unscrew the unscrutable."



A book published just after the turn of the century entitled "Putnam's Handbook of Etiquette" (Manners and Customs of the 20th Century) might be of interest to today's "leaders of the dance." Did you know that.....

"A gentleman who accepts the position of cotillon leader must understand his duties thoroughly. As there are no reliable, printed guides to the ramifications of this subject, the author can only recommend a reader who may be ambitious to perfect himself in this graceful art to go to a high-class dancing-school and take a few lessons. The leader of a cotillon must be gay, good-tempered, a capable dancer, and one who insists mildly but firmly on having his orders respected.

"Having selected, in advance by note, or at the last moment in the ballroom, the lady with whom he desires to dance the cotillon, a masculine guest takes her, at the beginning of the dance, to their chairs, on the blank

tickets of which he writes their names, leads her out, and favors her more than once.

"It is hardly a successful, or graceful experiment for a woman to attempt to enter the cotillon alone.

"She may, if well provided with this world's goods (well-endowed?) invite her cotillon partner to accept a seat in her cab or motorcar to and from the ball.

"A lady may, at a cotillon, call up any gentleman she chooses to dance.

"At a dance, punctilious men dress exactly as for a ball, but at a quite informal country dance, the dinner coat and black tie sometimes appear in place or the long-skirted claw-hammer coat and white lawn tie."

Well, there it is, dancers and callers. Rustle your bustles and flip your long-skirted claw-hammer coats — see you at the country dance! Girls, don't enter a dance alone, but grab any guy you please to dance a figure. You gay good-tempered and firm dance leaders, go get some training at a high class dance school. And don't sit with a lady in her motorcar unless she is well-endowed!

Throughout my dizzy dissertation this month you may find some good serious thoughts, by George. (George didn't write them. That's George Grogins. Old George had to be removed when Urban Renewal came and demolished the town of Cold Springs, N.J.)

Trouble is, you may not readily recognize the serious thoughts from the foolish.

So, here's a fool-proof wise-dumb unscrambler for you to use right now. Clip out all the paragraphs above. Scramble them up into neat balls. Throw them high over a hard floor. The ones that bounce are the unimportant, light dribble, and it wouldn't matter a bit if they roll off into a rat hole. The ones that go kerplunk and just set there are worth reading again, by Thunder. (Thunder was a strolling fish merchant's nag in Baltimore who thought the Kentucky Derby was a flat hat for low brow Colonels.) Happy New Year!

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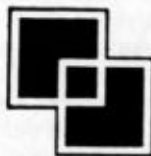
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One Giant Step



Remember the excitement each one of us felt last July when a U.S. astronaut put a booted foot on the face of the moon for the first time? That was one small step for man, but for mankind the consequences of that step are limitless, and in fact, unfathomable!

Similarly, remember that childhood game that contained the directive to "take a baby step," "a lady step" or a "giant step" along a good length of sidewalk to the "it" point, where one could feel a flutter of excitement in winning the contest?

On the occasion of our launching this magazine into its 25th year of service to square dancers, we feel a sense of excitement as well as anticipation, pride, and humility, too. Recognizing the former name was American Squares, the magazine is the oldest of its kind within the square dance movement. Much has been accomplished by this vehicle, but the space for exploration ahead is limitless. We are indeed poised for One Giant Step in the direction of upgrading, perpetuating, and keeping well-informed in every aspect of the great hobby of western square dancing.

We take this opportunity to hand a bouquet to Charlie Thomas, who planned the first issue about a quarter of a century ago. There were also Rick-

ey Holden, Frank Kaltman and Arvid Olson who provided "thrust" at different stages.

As we enter a new decade and a new quarter century for the magazine, your present editors would like to pledge themselves to the following goals:



Continue to bring you helpful features in lively style through the coming decade and beyond, with better than half a hundred pages each month.



Join every effort that is practical to promote our hobby everywhere, acting as a center of information, publish useful related literature, and cooperate with all individuals and organizations with similar aims.



Cooperate actively with similar magazines in the field, never attempting to become THE national and international square dance resource but merely striving to be as valuable as any other to the benefit of you, the reader.

(CONTINUED TO PAGE 26)

WASCA PRESENTS

Sold Out!

The

Thanks

TO OUR MANY SQUARE
DANCING FRIENDS---
HOPE TO SEE YOU NEXT
YEAR---

11th Annual

SPRING SQUARE DANCE FESTIVAL



MARCH 12 - 14, 1970

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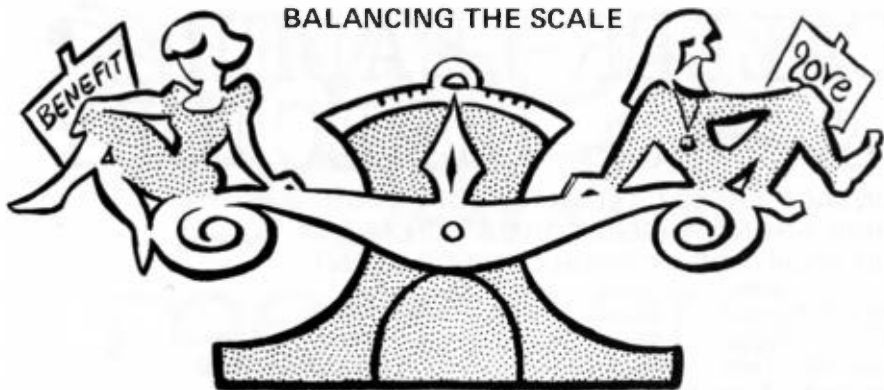
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No ADVANCE REGISTRATIONS at the 11th Festival
Registrations for the 12th now being circulated. For info, write to
Charles & Dorothy Coulter, 4013 Lawrence Ave., Kensington, Md. 20795

BALANCING THE SCALE



We're over thirty — and proud of it!

We're busy working on projects that have significance for us, we enjoy our leisure time in a hobby that involves the physical and the mental and the emotional all at once, and we're reasonably mature. Not for a minute would we return to the insecurities of the teens, the searchings of the twenties.

Why don't we say this — loudly and clearly? Why are we surrounded by youth-worship, by youth-take-overs, by adults who have abdicated their positions of authority and relinquished their beliefs and ways of living to the young?

We accept change, and will see much more of it in the coming decade of the 70s. But for us to embrace it, the change must be gradual, reasonable, rational and purposeful, not just change for the sake of change or to repudiate the "establishment."

This is assuming, of course, in the word "we" that only a small percent of SQUARE DANCE readers are under thirty, and very few under twenty. Probably no hippie or yippie exists among our readership — we mail no copies to Haight-Ashbury. Hence, the use of the word "we" includes all of us 30+ year-old dancers. And what "we" want to plug is that our way of life has something — many good things — to offer. Let's not be convinced that a "Hippie" takeover is inevitable in the 70s.

Many dancers feel that they have good lives, and that square dance activity has added something special, a new dimension, to their lives. Along with the friendships formed through dancing, comes a willingness to help individually and collectively. Innumerable are the accounts of dance groups who have helped neighbors and communities. Witness the tragic explosion victims in Keokuk, the dance families who have lost a member or had one crippled or stricken by disease, the lonely shut-ins in mental hospitals and nursing homes, who have been helped in large and small measure by dancers. Witness the Blood Bank maintained by a dance association (see News, this issue), the benefit dances, the special camps and other projects which benefit from the sale of used square dance clothing. Witness the everyday neighborliness of dancers in any club.

These are square dance demonstrations, which protest the "I don't want to get involved" attitude we sometimes meet.

Square dancers in these ways enrich the lives of other people and make their neighborhoods better places to live in — they're making their mark on the world! And, they are leaving it a little better because they live and dance in it.

How many hippies can say the same for their demonstrations?

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ADVISORY BOARD members

The National Advisory Board of SQUARE DANCE has two new members—Orphie Easson of St. Catharine's, Ontario and Ken Oppenlander of Manhattan, Kansas. In addition to Ken's many activities listed below, he is engaged in researching some vital questions in dancing, which will soon be reported in these pages. Orphie will increase the representation of the Advisory Board, being a distaff caller from Canada. We welcome both to the 1970 Advisory Board.

KEN OPPENLANDER

Ken and Betty Oppenlander started dancing seven years ago, and Ken has been calling for five. Ken is the club caller for two groups and teaches two classes a year, and calculates that square dance calling keeps him out 175 to 200 nights a year.

Ken is president of the North Central Kansas Callers Association and past secretary of the Kansas Callers Association. He was program chairman of the 1969 Kansas S/D Convention, and is presently on the board of directors of the Kansas Callers.

He is on the editorial staff of Travel-On magazine which is published by the Kansas S/D Association, and has been a contributor to SQUARE DANCE.

He was a caller and M.C. at the 1968 National Convention in Omaha, and served on the panel "Ideas and Methods For the Beginning Caller." He teaches callers clinics designed for new callers, and has written special material for helping the new or beginning caller. He has served on numerous panels at conventions and other events, and is deeply interested and involved in proper training of future leaders and callers.

ORPHIE EASSON

Orphie Easson has been dancing since childhood, and in rural youth groups she became interested in leading play-party games and simple square and couple dances.

Since Orphie and Wray moved to St. Catharines in 1959, she has been involved in an active program. Orphie calls for two clubs and teaches a class at home, as well as calling for other clubs throughout Ontario.

Orphie was one of four women callers featured in a SQUARE DANCE article in July, 1969. Her thoughts on being a "lady caller" are contained in that issue.

Orphie and Wray have worked on the staff of several weekend camps in Ontario, helped to organize a very successful Canadian Winter Weekend, called at the Toronto Convention, and teach courses for community programs, playground leaders training and work with the mentally retarded. Both are talented after-party performers.

Orphie and Wray have two boys, Ken and Mark. In addition to calling and homemaking, Orphie designs and sews her own square dance clothes.

BOARD REPORT:

Improving SQUARE DANCING

What do you feel is the one thing that would most improve square dancing in the seventies? Such was the nature of the loaded question we tossed to the National Advisory Board. Here are some of the provocative answers expressed by members:

Smooth dancing, more precise execution and better comprehension of calls and movements by dancers and callers was the suggestion of Vaughn Parrish. His full explanation of why he felt this was important to dancing was so worthwhile that it will appear as a full article in a coming issue; its length kept us from including it this time.

A solution to the drop-out problem concerned Ken Oppenlander and Phyl & Frank Lehnert. Ken recommends that 1970 be a "year of analysis" for square dancing. He says "There are far too many folding clubs, dancer drop-outs and dwindling crowds in our great hobby. We are overpopulated with dancers, leaders and callers who refuse to look at the entire picture of square dancing instead of just their own little choice of ideas and activities. We have to do what is needed to satisfy the large majority even though it may not be what we personally desire. Let's not be one of the 'guilty ones' who refuse

to look beyond our personal likes and dislikes, but instead let's do what is BEST FOR SQUARE DANCING. Think and then do something about our weak points instead of leaving it up to 'the other guy!'"

The Lehnerts suggest that the prime contribution would be the establishment of a successful intermediate dance that would attract occasional dancers as well as providing a place where drop-out couples could make their comebacks to dancing. If this club is a proven success and dancers know about it while they are active, it would seem that when they become less active, they would not hesitate to attend this type of dance. In squares, the calls could be limited to the basic commands of the recent years; in rounds, the classics could be a prime part of the program.

The problem, of course, is to make this successful. The active dancers are also the active workers and they want an active club. "Active" unfortunately seems to have a connotation of new and/or challenge. So often the case arises when some drop outs are on the verge of returning for occasional dancing, but there seems to be no place or way except to get back into the mainstream of the activity, which in some cases was the reason they left. No doubt somewhere someone has an answer and they should "shout it to



the world." If all the dancers that ever were active become active again, we'll be a "real swinging country."

Louis Calhoun writes in the same vein, with some additions:

"I think we as leaders are too often guilty of teaching folks to dance and telling them what they should enjoy and seek as far as their own interests are concerned. My feeling is that if we teach people to dance we can very honestly tell them where our emphasis is BUT at the same time let them feel free to seek out all other available opportunities for dance recreation. I feel if given a free rein, dancers will seek their own level in their free choice. In other words, I feel we run some folks out of dancing with continued challenge, BUT I feel we run others out with boredom.

Let's publicize the level of our clubs in some type of dancing level — I don't care about the nomenclature— so that a fun level will be known as such, etc. Let's quit trying to force all dancers into some vague category of club dancer. What is a club dancer? An intermediate dancer? An upper intermediate, and so on?

Louis also has another concrete suggestion: Let's quit "stirring the bucket." This idea was admirable when we did "one couple visiting" and "two couple

active" dances, but now everyone is active exactly in the same length of time in 99% of patter or singing. So why have a good floor dance thru five minutes of patter, then mess up on the first 32 beats of a singing call just because the "heads wheel around" and nobody knows who's who after stirring the bucket?

"The flood of new material during this past year," writes John Hendron, "has been overwhelming. However, this time I feel the quality of new material is falling off considerably compared to past years. I firmly believe in the advancement of our activity, but I also feel we as callers and leaders can do the most good if we impose a personal stand and requirement on all material: it must be a basic we can call directionally to the floor no matter what level. In this way we can better insure more people dancing at all times, and still give them the taste of new material that will enable our activity to grow."

Surprisingly, the togetherness of square and round dancing concerned not one of the round dance leader couples, but Sing-in' Sam Mitchell, who writes: "Let me start by saying that I have been getting more and more worried about the togetherness of the two activities (or the lack of it). If I were to diagnose the problem

Continued on page 44.



Tribute to Rosebuds

Rosebud Squares dance in Springfield, Delaware County, Penn. not far from Philadelphia. Their name comes from the combined names of Bud Weisen, their caller, and his wife, Rose.

In January, Rosebuds celebrate their sixth anniversary. The club meets twice monthly, year round, with 20 or more squares in attendance.

Here is a tribute to the club, written by Clarence G. Scholtz, a regular contributor to SQUARE DANCE:

On this memorable evening we gather together to celebrate another anniversary of Rosebud Squares. The number of years is immaterial for these annual events will go on and on and on, with the same crowds of happy dancers.

Why has Rosebud Squares become a perpetual factor in life's enjoyment? There are three outstanding reasons, the first of which is the Rosebud Squares themselves, for the members are the finest and most wonderful persons to be found anywhere. Look around you if you doubt this, note your partner, your corner, the lady or gent across the square. Where will you find better? Secondly, Bud, our caller, is the best in the entire Delaware Valley. Thirdly, and by no means last, we have our caller's wife, Rose, a lady of

great charm and graciousness with a personality best explained by saying she is simply out of this world. She is princess and queen combined and we are her loyal and proud subjects.

For three and one-half hours, twice a month, the clan gathers to smile, joke, shake hands with meaning, and to forget all of life's trials, tribulations, and problems. How many of us have had the experience of being in low spirits, disillusioned, disappointed, and possibly slightly ill, when we have to drag ourselves out or be dragged out to the dance only to find that when we enter the door to the hall, everything changes and soon we are smiling, joking and laughing, without a care in the world? Such is the magic of Rosebud Squares.

In this imperfect world of ours, nothing is guaranteed, nothing sure, and often the best of things must end long before they should. If, somehow, sometime, we no longer can dance the light fantastic, one sure thing will remain—the memories of the magic spirit of Rosebuds, which will continue to the end of time, yea, even to eternity where there is no time.

How bright the square dance picture would be if every club inspired this enthusiasm in its members. Congratulations to the Rosebuds!



GRENN

NEWEST ROUNDS GR 14130

ALL MY LOVE

Waltz by Chet & Barbara Smith

MY GOOD LADY

by Lou & Mary Lucius

NEWEST FLIP SQUARE GR 12117

L.O.V.E.

by Earl Johnston

RECENT ROUNDS

14129 Falling in Love Again /
Who's Sorry Now

14128 Sparklin Melody / Takes 2 To Tango

14127 Till Another Day / Adore

14126 Melanie / Sunshine

RECENT SQUARES

12114 Green Grass of Home - Davis

12113 Walkin' Back to Birmingham-
Schneider

12112 Dear World - Johnston

12111 Blue Eyes - Schneider

TOP

NEWEST FLIP SQUARES

TOP25200

ROUND AND ROUND

by Dick Leger

TOP 25201

GONNA CHANGE EVERYTHING

by George Peterson

RECENT SQUARES

25198 Oblah-di Oblah-da - Leger

25197 Squaws Along The Yukon - Ryan

25195 Rose of San Antone - Baldwin

25193 Shanty In Old Shanty-town - Hartman

RECENT HOEDOWNS

25199 Flatrock / Rehash

25196 Diesel Power / Big Logger

25194 Tank Train / Monorail

25192 Beaver Dam / Stockade Special

Old-new FIGURES

(SQUARE DANCE FIGURES)

By Larry Brockett
Los Alamitos, California



For the past several years there has been a tendency to blame all of square dancing's problems and troubles on the fact that there are "too many new figures." Are there in fact any "new" figures? I think not. Our really basic figures consist of promenades, arm swings, walking around a person passing right or left shoulders, pulling by someone using right or left hands, courtesy turn, turnback, right and left hand stars, and the balance forward and back. Our so-called "new" moves actually consist of traffic patterns us-

ing these same basics that have been around over a hundred years.

Thirty years or so ago there was a radical change in square dancing brought about by improvements in public address systems and a great need for a change. This change didn't involve a change in dance traffic patterns; it was a change much greater than that. It was that change from "traditional" to "modern," which meant changing from a memorized traffic pattern to one where the caller "cued" you from one move to another and you never knew what was coming next. This change

was far greater than the change from "right and left grand by fours" to "square thru" and yet the result of this change was to spread square dancing all around the world. I wonder what happened to all the people who must have been saying "This new type of square dancing will kill all the beautiful old figures and everyone will quit dancing."

This new type of calling and dancing opened up a whole new vista to the callers. No longer were they tied down to the memorized dances that just a few people knew. They could invent new movements and teach them at a dance in just a few minutes. Workshops became interesting because there was something different for the dancers every time. We in square dancing were able at last to engage in the All-American game of "innovation." Look what we did with the old English game of Rounders. We changed the rules and the whole game and even the name and called it Baseball and exported it all over the western hemisphere. We took the game of Rugby, a game of the English leisure class, changed the rules, added the forward pass and made it the greatest spectator sport we have. We took the old Dutch game of lawn bowling, changed the name and rules, equipment and skills and are now exporting it right back to Holland where they call it "American Bowling." If square dancing is indeed American folk dancing it must live or fall by the unwritten rules we follow in all of our activities. The first of the unwritten rules is simple, "Change it, make it better, improve it any way you can, experiment" and if square dancing stands still and doesn't change it will fall by the wayside as surely as the day follows the night.

Are new traffic patterns driving people out of square dancing? I think not. Perhaps one or two new moves stay around and are added to square dancing each year. These one or two moves could be learned in one or two nights of workshop. If a dancer isn't

willing to take one or two nights of brushing up to improve his rusty skills after disuse for a time, we aren't running him out of square dancing; it's a very short walk!

Are the newer movements really improvements? Let's compare those that have "stuck" in the past with some of the "Old time" moves. Compare "Swing Thru" with "Dive For The Oyster, etc." or better yet with "Arch and the Ends Turn In." Swing thru is smoooooth; it flows from one part to the next; it's easy to teach; it has plenty of hand holds; the better dancer may guide (help? assist? drag?) the poorer dancer thru the move. It has no clumsy parts, if a tall man is dancing with a short woman. Contrast it with "Arch in the Middle, etc." Here is a figure that has been danced for at least twenty years. If the people on the end of the line happen to be tall and the centers short, it becomes a mess. If the two people in the center happen to be in a rollaway position (girl on man's left) hardly anybody knows what to do (do you?) If you were to start an arch in the middle, ends turn in with four men or four girls in the line chaos would result. Contrast "Partner trade" with "California twirl." They both do the same thing, but partner trade leaves the caller with many options as the call is finished. For example, when you have finished a call such as "dive thru, California twirl" what options do you have? You must, if you want a smooth flowing dance, use a move that doesn't use hands and this limits what you call. On the other hand, if you used "Pass thru and partners trade" you could then go on with any move that used facing couples without regard to which hand is free.

In order for any new move to last, it must flow, be smooth and not take over four minutes to teach. Swing thru is a perfect example. It came out in December of 1964 and was an overnight success. Spin the Top, which came out a short time later took much longer to gain a hold because it was

more difficult and took longer to learn. The dancers in the center could not gauge how far $\frac{3}{4}$ round was, and it still causes trouble because of this. Swing Thru accomplishes many things in dance figures. When the men trade in the center, they change sequence, when the girls swing to the outside, they change partners so the swing thru becomes a good lead-in move. If the caller puts together swing thru, circulate, spin chain thru, spin the top, trades, wheel and deal, he can call several tips of flowing material without being repetitious.

Contrast today's dancing with the dancing of ten years ago. Today's dancing is ever so much smoother. Just one little item will prove it to you. In the late fifties every male dancer carried with him a little hand towel tucked under his belt to wipe the sweat from his brow and many dancers carried an extra shirt to a dance to change at break time. This was at a time when callers were calling figures that alternately used the heads and the sides, so that dancers were dancing only half the time. Contrast that with today. Dancers no longer carry sweat cloths and the callers are all calling figures that involve all eight dancers ninety percent of the time. And add to that the fact that the tempo hasn't changed at all, we are still using music that in the main is 132 beats to the minute. So nothing has changed except that the dancers aren't getting as warm as they used to, because we have changed our figures to more flowing patterns that take less physical effort. To make a long story short, dancing today is smoother and less effort.

A great caller once told me, "When you are through changing, you are through." When a caller refuses to use new figures and material he should be calling for a church group that takes in new dancers every dance or some six or eight week level club that does not want to progress. Ask yourself this question "Would I go to a bowling coach who wouldn't teach me any-

thing new or try to improve my average score?" The better dancers and the dedicated dancers (those who dance more than once or twice a month) constantly strive to improve their dancing, to make it smoother, more exciting, more graceful and more fun. If a caller doesn't give these people the better new figures and help them to move forward in square dancing, they will go to some caller who will, and the first caller will be left with those people who either can't learn to dance well, or who square dance only when they haven't anything better to do.

In closing I would like to say that I hold these truths to be self-evident:

1. Dancers do not drop out of square dancing because there are too many new moves. If they did we wouldn't be able to run beginners classes where everything is new.
2. Dancers tend to blame all on the caller. "He calls too fast," "Too many new figures," "Not enough new figures" "Same old stuff every week," etc. etc.
3. It is normal for dancers to drop out of square dancing, as they drop out of bowling, bridge, camping, wood-working or any other hobby.
4. Dancers drop out because: they are bored, their friends have quit, their feet hurt, bad hearts, pregnancy, family troubles, hurt feelings, lack of friendliness in clubs, fights in clubs and so on.
5. New calls keep dancers in square dancing. Just look at the most successful clubs and callers in any area. Go dance with them. Do they refuse to call or learn new moves?
6. The only thing wrong with square dancing today is that we are not recruiting new dancers for our classes fast enough; our classes are too small. Our drop-out rate is no greater than it ever was. Probably a third of the dancers or less leave each year, and "twas ever thus," but as long as we have beginner classes of one, two, and three squares, we will have dances of one, two and three squares.

easy level

HOT TIME MIXER

By Phyl & Frank Lehnert

FOOTWORK: Opposite
RECORD: GRENN 15001

- 1-4 WAIT; WAIT; APART,-, POINT,-; TOG,-, TCH,-;
In open facing pos M facing wall step apart on L, point R twd ptr; step together on R turning to face LOD in open pos & tch L;
- 1-4 WALK, 2,3, FACE; (Balance) SIDE, TCH, SIDE, TCH;
WALK,2,3, FACE; SIDE,TCH, SIDE, tc TCH;
In open pos and facing LOD starting on M's L walk fwd L,R,L & R blending to facing in butterfly pos M facing wall; balance each way by stepping to side on L, tch R, step to side on R & tch L; repeat action of meas. 1 & 2.
- 5-8 BACK AWAY, 2,3,-; TOG (to new partner), 2,3, TCH;
(Balance) SIDE, TCH, SIDE, TCH; TWIRL, 2,3,4 to open pos;
In butterfly pos M facing wall, drop handhold & back away M twd COH L,R,L, & hold 1 ct (or point toe twd new ptr); move together to new ptr (everyone moves to the right R,L,R, & tch L ending in butterfly pos with this new partner M facing wall; step to side on L, tch R, step to side on R & tch L; as M walks forward twd LOD, L,R, L,R, (W does a RF twirl under her joined R M's L in 4 steps) changing hand hold on the last step to join M's R & W's L to end in open pos. facing LOD;

Mixer dances through 8 times and the final twirl is done in 2 steps followed by an Apart, Point;

page

THE GUN WAS LOADED

Old Timer 8201 or Windsor (78)-7147

As used by Elsie Jaffe, Cleveland, Ohio

INTRO:

Circle left now in a ring
Circle left and hear me sing
About a lady and a gun
That wasn't loaded (no, not much)
Four little ladies chain, turn them over there
Chain them back across the square
Left allemande, grand right and left, go
Hand over hand, you'll meet you own
Promenade, her gun is loaded
So swing her so gently round at home.

FIGURE:

With your corner do-sa-do, back to back you go
See saw your pretty little taw, and all four ladies Go—
Walk inside the ring, one time around you go and then
SHOOT your man and swing the next one there.

* Step right back, watch her smile
Step right up and swing a while
Step right back, watch her grin
Step right up, promenade again
Promenade, this girl is loaded
Be careful or she'll shoot you again.

*Patter changes —

Step back, watch her wiggle
Step up and hear her giggle.
Step back if you please
Step up, give her a squeeze.

Step back like a jitterbug
Step up, give her a hug.

Ed. Note: This "oldie" with its "step back and watch her smile" specialty is a one-night-stand type and especially appropriate for vigorous teens, but not so well recommended for class or club dancers.

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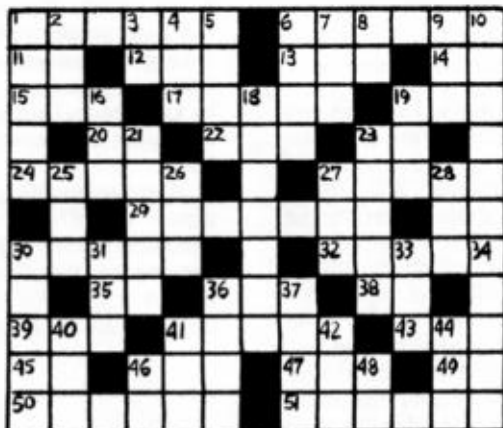
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THE NEW ENGLAND CALLER.

Puzzle Page



ACROSS

1. Current season
6. "----- Sounds"
11. Stature (abbr.)
12. --- more time.....
13. Avail oneself of
14. Musical note
15. Letter
17. Saturday night event
19. To wiretap (slang)
20. "Rose -- San Antone"
22. Cheer
23. That man
24. ----- go forward and back
27. Chorale music
29. Most damp
30. Swing your ----
32. Meaning
35. Swing -- cheat (old call)
36. Astrological sign
38. Behold
39. John (Scotch)
41. ---- thru
43. -- the line
45. Northern Indiana (Abbr.)
46. Part of to be
47. "Glad --- Shuffle"
49. N-- degree
50. Says hello
51. Caller ----- Kinney

DOWN

1. ---- and deal
2. "--- Been A Long, Long Time"
3. "It Takes Two -- Tango"
4. ---- turn in (sing.)
5. Back
6. So much
7. Manipulate
8. "Take -- Along"
9. Australian bird
10. Circle ----
16. Caller Ken Ander---
18. Meaner
19. "My 2¢ --- is comin' in on a million dollar jet"
21. Less
23. Inn
25. Industrial Auto Workers { abbr. }
26. Four couples
27. Manuscripts (abbr.)
28. Printers' measures
31. Age
33. Negative
36. Girl
37. Monster
40. Breathing mixture
41. Nocturnal mammal
42. Sense organ
44. American Travel Service (abbr.)
46. --re Moving On"
48. Great Name (abbr.)

Encourage smoother dancing at all levels, maintaining a balance in programming, urge better caller-training and offer more resources toward this end.

Specifically, in early 1970 we will print another in the series of Caller Aid books, a book on Experimental Basics by choreographer Will Orlich. It will deal with those experimental basics generally used at advanced club level square dances around the square dance world in 1970. It is hoped that it will become a standard for 1970 and 1971, after which a new edition will appear. The book will describe and include sample choreography for about 50 basics that go beyond the 75 basic plateau. Thanks to those leaders who are helping to maintain the 75 basic plateau described fully in Sets In Order. We hope the further temporary standardization of about 50 basics in clubs that can appropriately incorporate them will be a realistic leveling force within our hobby.

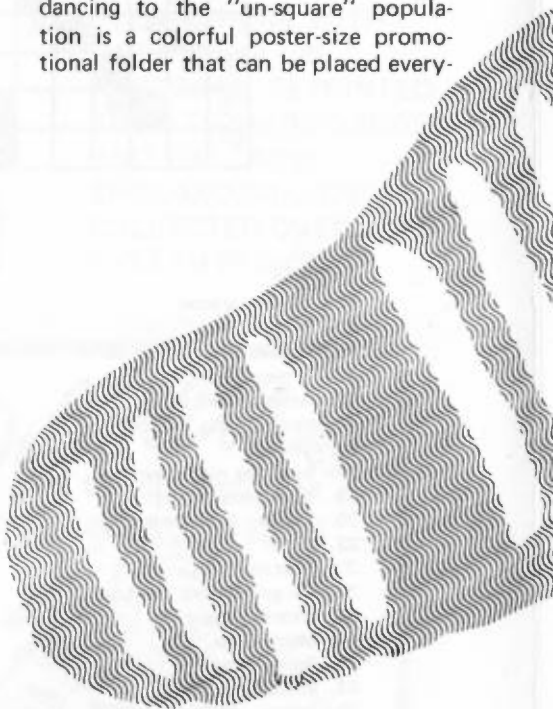
Presently, there is no standard reference for callers and dancers alike, containing the "post-75" movements found to be most popular in the more advanced square dance clubs in various areas. We have, instead, a bewildering hodge-podge of several hundred basics that less knowledgeable callers often assume to be standard.

Will Orlich points out that the "near 50" upper-level basics will be chosen with care directly from the pulse and program of today's square dancing — with the recommendations of hundreds of callers everywhere. You, as a SQUARE DANCE reader are invited to make your choices known to him at his Florida address or through the magazine address.

We believe the foregoing step to standardization and subsequent updating of 50 upper-level basics will be as important a pioneering step as the selec-

tion of the beginner-average club list of 75 by other leaders. At last, callers will have a reliable, authoritative, logically and periodically updated guide that, we hope, will produce a much-needed leveling-off influence. In today's fast-paced society the rate of change itself has been accelerating, often to the exclusion of dancers, who, for reasons of time and priorities, haven't been able to keep pace. This won't provide a cure-all, but it is a forward step, nevertheless.

Another specific production item to appear in 1970 which we hope will adequately interpret western square dancing to the "un-square" population is a colorful poster-size promotional folder that can be placed every-



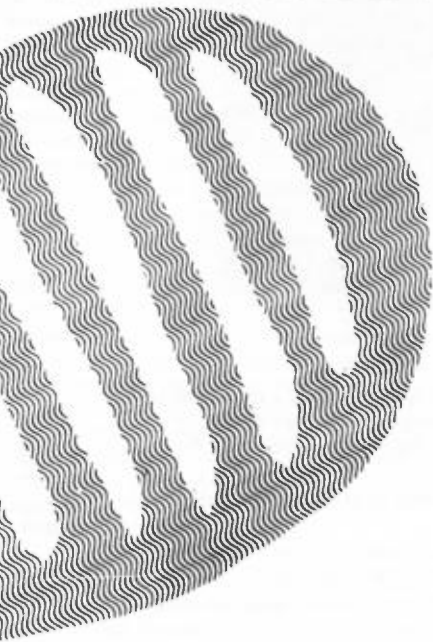
where to arouse curiosity. It will be eye-catching, fully informative, and have an open corner for localizing the "pitch." This same folder will be appropriate for interpretation within beginner classes, too. It is needed. It's another forward step.

Next, we will offer a complete "package" for callers who want to be out front as leaders, interpreters and

promoters of the activity. More will be said about this later.

In the first few months of 1970 we will be conducting a popular vote contest to determine the best all-around singing call record produced in 1969. We will award "oscar" to the winning record company(s). This should generate interest and promote higher standards of record production if the idea catches on as an annual all-inclusive project. Another step in a significant area!

Now, readers, leaders, feeders of



data from mission control — we implore you to take a GIANT STEP with us into the '70s. In addition to generally promoting and interpreting the hobby in a better way, how about assuming responsibility for some specific actions as proposed below?

1. I will bring a beginner couple to the next beginner class in my area.

2. I will search out a "dropout" couple and try to "bring em back ALIVE."

3. I will be an active club member and offer to get involved in a larger association of dancers/ leaders.

4. I will support both an area S/D publication and SQUARE DANCE, which is national.

5. As a dancer, I will show this page to a caller (in case he hasn't seen it) and urge him to endorse the ideas presented here.

6. As a caller, I will seriously consider obtaining the "package" from SQUARE DANCE and take a good look at the "upper 50" basics plan, as soon as it is presented.

7. I will order free copies (back issues) of SQUARE DANCE magazine to place in dentists offices, other public offices, libraries (where appropriate) and give copies to fellow dancers who are non-subscribers. I will ask local librarians to accept a half rate subscription offer now available from SQUARE DANCE.

8. I will similarly order and place copies of the color folder where appropriate, if I can reasonably do this when details are given.

9. I will attempt, in every way possible, to be a western square dance booster.

10. I will immediately report my interest in the "One Giant Step" proposal and pledge to SQUARE DANCE, so that I can be further informed, and I understand I will be represented by a map tack on national and international maps to register all boosters.

By establishing specific goals for the 70s and beyond, we can set up targets for unlimited exploration, square-dance-wise. It is amazing how a one-to-one relationship can grow by chain reaction into a one-to-ten and a ten-to-ten thousand relationship!

And you'll have a certain satisfaction that merely

—socks a little sunshine into a "hohum" housewife's life.

—blinks a fresh moonbeam back into the once-romantic eye of a chubby hubby.

—helps you, yourself, to reach for the STARS and THARS, to maintain a FERVOR that might become a giant stride towards FOREVER!

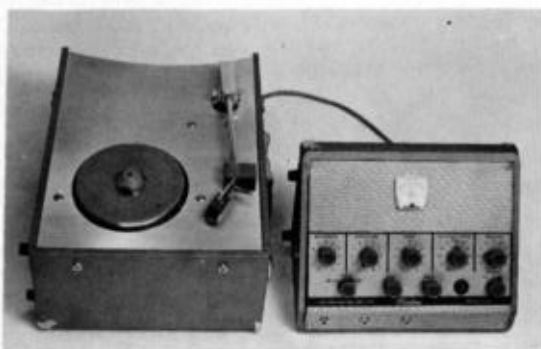
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RECORDS

SINGING CALLS

TO THINK YOU'VE CHOSEN ME— Blue Star 1857. Caller: Marshall Flippo

This record has just got to enter the Hall of Fame along with Summer Sounds and some or the other great records of the past. The tune and the music are beautiful and the dance is Flippo smooth. What more can any caller ask for \$1.60? Figure: Head two couples promenade half way, come down the middle and do-sa-do, square thru four hands, do-sa-do the outside two, ocean wave, double swing thru, right and left thru, dive thru, substitute, star thru, square thru four hands, swing corner, left allemande, do-sa-do, promenade.

WAITIN' FOR BABY — Hi Hat 384
Caller: Dick Houlton

Good tune, fine music and a good dance add up to a better than average record. This is probably the best HiHat record to come out in several months. Figure: Head ladies chain, sides promenade three-quarters, heads right and left thru, sides squeeze in, eight to the middle and back, slide thru, centers right and left thru, square thru three hands, swing corner and promenade.

ROSE OF SAN ANTONIO — Top 25195
Caller: Ben Baldwin, Jr.

Rose of San Antonio on the Top label has not been available for some time so we do not have a copy of the old number to check the instrumental, but we think that it may be the same music with a new call. New or not, the music is really great, and Top records are to be complimented in their effort to keep these fine old tunes in circulation. We can do well without some of the tunes put out by recording companies but not the Rose of San Antonio. This one we need. The figure of the dance goes through four times, and is real good, but then comes the ending which is a mess in the middle of the floor. This is a cute figure if it could be called more directionally, but the men are told to walk across and the girls turn back in an Alamo and this is done with much head bumping and a pile-up. Frankie Lane first

used this figure on a Scope LP and it could be used successfully if the men and girls were to right hand star across without using a courtesy turn, but to tell them just to cross over and the opposite sex turn back creates a problem. Here is the ending in question: Allemande left, Alamo style, rock it up and back, gents cross over, girls turn around, rock it out and back, girls cross over, gents turn back, left allemande, do-sa-do partner, weave the ring, promenade.

Figure: Join hands circle left, left allemande, do-sa-do your own, four men star left once around, turn partner right, left allemande the corner and weave the ring, do-sa-do partner, corner swing, promenade, heads wheel around, right and left thru, crosstrail thru, left allemande and promenade partner.

DIXIE — Longhorn 179
Caller: Baley Campbell

The title tune "Are You From Dixie" has been done before on a lot of labels, but it is a good one that adapts well to square dancing, so here we go with a good recording of it. Figure: Head couples promenade half way while the sides swing thru, boys run right and wheel and deal, turn thru and clover leaf, new centers right and left thru, turn thru and swing corner, promenade.

OLD MONTEREY — Lore 1110
Caller: Emanuel Duming

Lore and Bogan labels are now putting out some very good records, so do not sell this one short because it is on a label that was not very prominent in the past. Figure: Head couples promenade half way, right and left thru, square thru four hands, split that pair around one, into the middle and make a right hand star, turn it once around, swing corner and promenade.

IT TAKES ALL KINDS OF PEOPLE — Kalex 1097. Caller: C.O. Guest

C.O. Guest can be depended on to give us good records and this one is no exception. Figure: Heads promenade all the way around side couples do-sa-do, swing thru and spin the top, right and left thru, square thru three quarters, corner swing, promenade.

BUT FOR LOVE — Wagon Wheel 601
Caller: Ken Bower

Callers have come to expect any record put out by Wagon Wheel to become a classic. Although this is a fairly good record, we do not believe it will ever become great by any standards. Ken sort of throws the dancers

by telling them to couples circulate and promenade. Figure: Four ladies chain three quarters, chain em straight across, heads square thru four hands, do-sa-do the corner, spin chain thru, girls turn back, couples circulate, promenade.

MA — Scope 530

Caller: Tommy Cavanaugh

God save the Queen! The queen's caller is back with us again, and it's a pretty fair record. Figure: One and three up and back, square thru four hands, half square thru with the outside two, partner trade, up and back, slide thru and swing, allemande the corner, come back and do-sa-do, promenade.

FOLLI

FOOLIN' AROUND — Capitol 2596

Caller: Don Stewart

It looks like Don Stewart and Capitol records have gotten into the square dance business and this combination has come up with some good records. Their first two records, LITTLE GIRL, Capitol 2270, and THE UNICORN, Capitol 2243, were real good numbers, and now FOOLIN is a fine recording. Figure: One and three lead right and circle to a line, up and back, right and left thru, pass thru, wheel and deal, centers star thru, square thru four hands round, corner swing, allemande new corner and promenade.

BE GLAD — Wagon Wheel 308

Caller: Beryl Main

This is a good record and the tune is just great for square dancing. As we make up this analysis, MacGregor has just come out with another BE GLAD and it is as good as this one. Figure: Four ladies chain three-quarters, one and three star thru and Califor-

nia twirl, swing thru and the men run, couples circulate, wheel and deal, dive thru, everybody swing, left allemande, come back and promenade.

GLAD RAG DOLL — Windsor 4926

Caller: Bill Snailum

Figure: One and three promenade half way, into the middle and square thru four hands, do-sa-do the outside two, all eight circulate, star thru, pass thru, partner trade, left allemande, do-sa-do your own, left allemande and promenade.

INDIANA — Scope 528

Caller: Bob Cone

Figure: One and three up and back, swing thru, spin the top, pass thru and swing thru again, boys run right, wheel and deal, swing corner, left allemande, come back do-sa-do and promenade.

NAUGHTY ANGELINE — Blue Star 1855

Caller: Al Brownlee

Angeline must really have been naughty because she ended up at the bottom of the rating. Figure: Head couples star thru, pass thru, circle four, break to a line, up and back, pass thru, California twirl, two ladies chain, send them back Dixie style, ocean wave, boys trade, left allemande, do-sa-do partner, swing the corner and promenade.

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TIP FOR WOMEN CALLERS

After writing my thoughts about women as callers for the July issue, I began to think very seriously about the mechanics of calling. Every course I have taken, the instructor (man) insisted that all callers should follow the number one man, etc. because the woman changes identity in the dance. This constantly confused me since Box 1-4 moves the number one man left and the number one woman (the part I dance) to the right. After reading the article to find that this is one problem we all have, I decided to switch and sight or visualize from my own position. I changed nothing else. When there is a partner change I become the partner of man one, two, three and four, and this keeps men in order as is necessary. My understanding of moving the dancers around the square has more than doubled, since our programs started in mid-Sept. So you see how much writing down thoughts has helped me already. What is more a woman caller could teach choreography because she is trained to understand the positions of men and women in the square.

Orphie Easson
St. Catharine's, Ontario

WORDS FROM THE KITCHEN CYNIC

Ain't it a cryin' shame some callers make a festival a contest arena, often trying to outshine each other with their prolific repertoires, and forgetting both the endurance level and the capabilities of the dancers. The same callers, on the other hand, working alone, generally show better judgment.



IN THE GROOVE DEPT.

Did you know that there are a number of little record companies, usually centered around one caller's enterprises, who often produce records relatively unknown to the big majority of callers, but which are often very interesting and usable? "Red Boot" records, produced by Don Williamson, College Hill, Greenville, Tenn. is an example. Don came out with "Beginning Square Dance" (RB 1000) a while ago, especially usable for beginners, right at the starting level, or with the mentally retarded. Teachers, take note. Write directly to Don for this 45 RPM record. Others by Don are "Brown Mt. Lights" (RB 108), a real dandy ballad-type, and "Wildwood Flower" (RB 106), a hoedown.

Another label worthy of note is H.A.T. ("How About That") by Don Belvin, 1002 Oak Drive, Manchester, Tenn. Don probably came out with the first "Memories" release, ("Memories of My Mind" - HAT 203) and has an especially good "Ring of Fire" (HAT 204), plus "Walkin' Dream," (HAT 201).

We like "Diamonds" by Bob Wright on "Crossroad" label (6001) featuring a sashay thru pattern, available from "Kappie" at 10400 Renton Ave. So., Seattle, Wash.

Then there's Sashay Records in Toledo, Ohio, featuring Jack May, which we'll discuss in a later installment. We'd like to hear more from callers or producers of other "little" labels.

AMUSE OR ABUSE

Callers, remember that sometimes there is very little difference between AMUSE and ABUSE when it comes to making cute "cracks" about certain dancers between tips. Weigh your remarks.

WORKSHOP

□ □ □ □ EDITED BY

WILLARD ORLICH



CALLERS' QUESTIONS

LES BRATCHER, Longview, Texas: Some dancers complained about the RUN movement so we tried having the two that were to run just slide across and turn back. For example, from ocean wave, if centers run, they just slide across and turn. We wanted to call this slide and turn. Is there another movement called by this name?

ED. NOTE: Yes, we had TURNSLIDE in the experimental stage in June 1966. It was a turn thru with the opposite plus an individual one quarter right face turn for the men and a one quarter left turn for the ladies. We don't know why your dancers would prefer

to slide across and then make a U-turn back in place of the run movement. A "run" to a dancer is a forward moving direction for the body to flow into, i.e. "swing thru, centers run." This is a much smoother flow than what you are suggesting. Perhaps your dancers who are inactive are not closing (side-stepping) together or apart as the command would dictate? We are also willing to bet that these same dancers whirl the ladies across in front of the man on call to half sashay where they are supposed to slide across. Compare the flow of these two maneuvers.

GOOD — Swing thru, centers run, wheel and deal (bend line).

BAD — Swing thru, "slide and turn," wheel and deal (bend line).

The reaction is almost as bad as a "centers in, bend line." The dance effect has a lot to be desired. Stick to the run idea because complimentary movements like fold, bend, circulate, etc. flow well with it. And how about CROSS RUN?

LOUIS CALHOUN, Madisonville, Ky.: Where does "styling" stop and "prostitution of the basics" begin? Each season finds at least one more "cute" way of doing a basic catching on among dancers of varying levels. This sickness is not confined to club, open floor, festivals, etc. A certain few dancers "sell" these deviations under the misnomer of "styling" and others, less knowledgeable or indifferent, pick them up. Some local callers permit it because they don't have the guts to rock the boat — yes, they even dance it themselves. We've already had the multitude of "seesaws," then the turn under instead of courtesy turns and now this past year the "waist swing" or arm turn instead of the do-sa-do seems to be sweeping parts of the country. Where will this end? Will we do a cartwheel instead of a square thru someday? It is also a shame for callers to be frowned upon when they try to stick to an insistence on dancing basics the way they're written.

ED. NOTE: Amen! You put your finger on the sore spot when you mentioned the lack of guts for the caller to exert his leadership. The coach of a baseball team would be in real trouble if he allowed his players to set up their own club rules only to find that they would not apply to their advantage during the World Series play-offs.

MONTE HALE, Greenville, Ohio: Can you do a Spin the top from a circle of eight?

ED. NOTE: We assume you mean from an Alamo style circle, right? The rule to Spin the top is ENDS SWING HALF (with adjacent dancer either left OR right), CENTERS SWING THREE QUARTERS (again either left or right depending upon starting position), ENDS MOVE UP ONE QUARTER to rejoin into another wave. Since there are no ends in a circle, the rule could not be abided by unless an end were indicated, i.e. "Boys START a Spin the top" or "Head men START a

Spin the top," etc. They would still have the prerogative to start with a right or a left hand swing half. Since so many "IFS" exist, why not just confine all end starting movements with set-ups that clearly indicate ends, i.3. from an allemande thar, ocean wave, etc. Only swing thru has the starting rule of "those who can swing RIGHT half way," etc.

With the above Spin the top rule in mind, it would also taboo a three-hand ocean wave set-up. If both ends swing half, the center is torn into three quarter parts, right? Almost as bad as the call for "ends turn in" from a three handed line facing out. The only arch available is the one formed by the center person's two legs! One more thought — The rule of Spin Chain Thru is also for the ENDS to start unless otherwise indicated.

REVIEW

LEFT AND RIGHT THRU (traditional)

A variation of right and left thru — not an "arky" movement. It is a counterpart variation like left square thru, left swing thru, right allemande, wrong way thar, etc. The movement starts and ends in half sashayed position (from the norm).

EXAMPLES

by Willard Orlich, Bradenton, Fla.

Head couples half sashay

Left and right thru across the way

Slide thru to a left allemande.....

All four couples half sashay

Heads Left square thru

Count four hands,

Left and right thru the outside two

Insides arch, dive thru

Pass thru, left and right thru

Swat the flea, left allemande.....

All around the left-hand lady

See-saw partners too

Four couples Suzie Que, opposite right,
partner left

Opposite right, partner left and rollaway
Reverse the Que, Opposite left, partner
right

Opposite left, partner right
Four couples left and right thru
(Left shoulder, left hand, right shoulder,
right hand, courtesy turn)

Right to corner and pull by
Left allemande.....

FAN FIGURES

by Willard Orlich, Bradenton, Fla.

Heads lead to the right
And circle four to a line
Pass thru, Heads California twirl
*Fan Chain thru, ladies trade,
take 'em along

Fan chain thru, ladies trade, take 'em
along

Bend the line (with opposite out of
sequence)

Star thru, eight chain three,
Left allemande.....

*NOTE: Centers start with $\frac{3}{4}$ turn.

Heads lead to the right
And circle four to a line
Pass thru, boys run
Fan chain thru, ends circulate and fold
Peel off

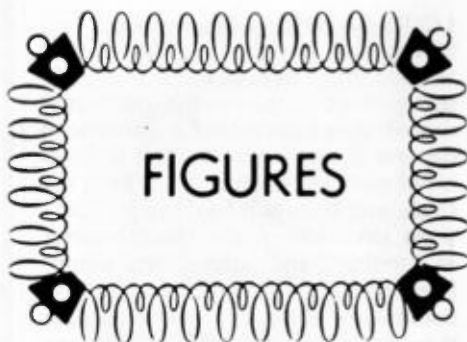
Fan chain thru, ends circulate and fold
Star thru, cast off $\frac{3}{4}$ around

Pass thru, girls run
Fan chain thru, ends circulate and fold
Peel off

Fan chain thru, ends circulate and fold
Star thru, cast off three quarters around
Left allemande.....

Heads square thru
Swing thru, ends circulate

Fan the top, turn thru, facing out
Crosstrail to a left allemande.....



FIGURES

FIGURES

by Chuck Besson, Alexandria, La.

SPINNING HINGE

Heads star thru, pass thru
Circle four, heads break to a line
Pass thru, wheel and deal
Centers pass thru
Spin chain thru
Girls turn back and circulate
Couples hinge and trade
Centers pass thru
Spin chain thru
Girls turn back and circulate
Couples hinge and trade
Centers square thru three quarters
Left allemande.....

WHIRLING HINGE

Heads square thru four hands around
Swing thru, men run
Couples hinge and trade
Outsides divide and star thru
Other four star thru and pass thru
Swing thru, men run
Couples hinge and trade
Outsides divide and star thru
Other four star thru and pass thru
Left allemande.....

SPINNING WHIRLING HINGE

Four ladies chain
Heads square thru four hands
Spin chain thru
Girls turn back and circulate
Couples hinge and trade
Outsides divide and star thru
Other four star thru and pass thru
Spin chain thru
Girls turn back and circulate
Couples hinge and trade

Outsides divide and star thru
Other four star thru and pass thru
Left allemande.....

TAG THE WHIRLING LINE

Heads square thru four hands around
Swing thru
Tag the line RIGHT
Couples hinge and trade
Outsides divide and star thru
Other four star thru and pass thru
Swing thru
Tag the line RIGHT
Couples hinge and trade
Outsides divide and star thru
Other four star thru and pass thru
Left allemande.....

FIGURES

by Hugh Armstrong, Regina, Sask., Can

Head two ladies chain
Send 'em back in a Dixie style
Make an ocean wave
Step thru, then star thru
Two ladies chain across
Send 'em back in a Dixie style
Make the wave
Boys run, wheel and deal
Swing thru, right and left thru
Allemande left.....

Heads go right and circle four
Head gents break to a line of four
Ladies lead, Dixie style
Make a wave and balance
Left swing thru
Cast off three quarters
Ends fold, peel off
Centers trade
Bend the line, star thru
Double pass thru, first couple go left
Next go right, on to the next
Swing thru, spin the top
Step thru, left allemande.....

FIGURES

by Don Bishop, Temple City, Cal.

HOT SHOT No. 1

Two and four right and left thru
One and three star thru
Same two ladies chain a full turn
Circle four,
One and three break make a line of four

Pass thru, wheel and deal
Star thru, lead to the right
Allemande left.....

SUPER SPORT No. 1

Sides square thru four hands round
Star thru, do-sa-do to an ocean wave
Swing thru two by two
Boys trade, star thru, right and left thru
Pass thru, centers in
Cast off three quarters
Star thru, substitute
Square thru three quarters
Allemande left.....

SUPER SPORT No. 2

Heads promenade half way round
Sides right and left thru
Heads half square thru
Swing thru two by two
Spin the top, right and left thru
Pass thru, on to the next, star thru
Do-sa-do to an ocean wave and balance
All eight circulate
Swing thru two by two, spin the top
Right and left thru, slide thru
Left allemande.....

HOT SHOT No.4

Heads half square thru
Swing thru two by two
Men run, bend the line
Star thru, dive thru, pass thru
Swing thru, two by two
Girls run
Cast off three quarters round
Box the gnat
Square thru three quarters round
Bend the line
Ladies chain
All eight California twirl
Bend the line
Ladies chain
Star thru
Allemande left.....

FIGURES

by Blaine Fitzpatrick, La Puente, Cal.

CAST OFF No.1

Head ladies chain across
Head men and corner girl
Go forward and back
Star thru
Circle four once around
And a little bit more

Two ladies break, then go forward and back

Girls pass thru

Men square thru three quarters round

Centers in

Cast off three quarters round

Go forward and back

Girls pass thru

Men square thru three quarters round

Centers in, cast off three quarters round

Go forward and back

Girls pass thru, U-turn back

Men square thru three quarters round

Allemande left.....

SPIN THE TOP BREAK

Heads right and left thru

Same two ladies chain

Same two spin the top

Turn thru to a left allemande.....

EIGHT CHAIN THRU VARIATION

by Lee Boswell, Gardena, California

One and three square thru

Meet the sides and eight chain three

Count to three

Centers count one more

Centers in, cast off three quarters

Star thru, centers square thru four hands

Sides divide and star thru

Eight chain three

Count three

Centers count one more

Centers in, cast off three quarters

Star thru, centers left square thru

Sides divide and star thru

Allemande left.....

SPIN CHAIN AND SLIDE

by Al Holmes, Pomona, California

One and three star thru, pass thru

Do-sa-do the outside two, an ocean wave

Balance, spin chain thru

Slide thru, wheel and deal

Two ladies chain

Heads divide and star thru

Allemande left.....



FIGURES

by Scotty Foggo, Seal Beach, California

SPINANSWING

Heads to the middle and spin the top

Box the gnat

Swing star thru

Separate go round one, make lines of four

Forward eight and back

Swing thru with the opposite sex

Without a stop, spin the top

Then turn and Q

Wheel and deal and substitute

Center four do-sa-do to an ocean wave

Swing thru, pass thru, star thru

Promenade two by two

One and three wheel around

Right and left thru with the couples you found

Chain the girls across the land

Turn them around, go left allemande.....

MICKSUP

Head ladies chain across

Side couples right and left thru

Head ladies chain three quarters round

Side gents turn 'em around

Then half sashay

Forward six and back you reel

Pass thru and wheel and deal

Lone gents pass thru, both turn left

BEHIND the lonesome lady stand

Center four pass thru

Circle three

Side gents break to lines of three

Forward six and back once more

Pass thru and circle four

Gents break and circle eight

If you can do right and left thru

The other four star thru

Everybody allemande left,

FIGURES

by Clyde Swinehart, Covina, California

TIMEX

Heads square thru four hands

Turn thru the outside two

Left turn thru

Centers in, cast off three quarters

Forward up and back, star thru

Centers square thru three quarters

Other four California twirl

Allemande left.....

SWINGING THREE

Head ladies chain three quarters
Side men turn them with arm around
Forward six and back
Pass thru,
Men run right to ocean wave
Swing thru and rock it there
Swing thru one more time
Center ladies chain three quarters round
Other four make a U-turn back
Star thru, right and left thru
A full turn, allemande left.....

SLIDING SIX

Head ladies chain three quarters round
Side men turn em, roll her left a half
sashay
Go forward six and back
Pass thru, U-turn back
Do-sa-do to an ocean wave
Swing thru, slide thru, pass thru
Allemande left.....

U-BET

Heads star right in the middle
Back by the left, not too far
Pick up your corner arm around
Star promenade
Back out and circle eight
Four boys up and back
Square thru go four hands round
Star thru and promenade wrong way
round
All four couples backtrack
With the girl on the left
Allemande left.....

TIMBER

Heads lead right and circle four
Heads break to a line of four
Forward up and back you reel
Wheel and deal (to face out)
First couple left, next go right
Star thru, square thru three quarters
Allemande left.....

FIGURES

by Lee Kopman, Wantagh, L.I., N.Y.

MIXED HASH

Two and four right and left thru
Head ladies chain
Heads split corners around one to a line
Star thru
Wheel and swing star thru

Dive thru
Square thru four hands
The others divide and curlique
Centers in and cast off three quarters
Circulate once and a half
Head girls, turn back and trade
Line of six, bend it
Left allemande.....

Heads star thru, pass thru
Circle to a line
Square turn thru four hands
Those coming into the middle curlique
All eight circulate
Centers quarter in
Pass thru to a grand right and left.....

Heads right and circle to a line of four
Centers circulate once and a half
All box the gnat
Centers square thru three quarters
Others box the gnat again and
Split square thru three quarters
All eight circulate once and a half
All grand swing thru
(Turn right and left where you can)
Curlique
Split circulate, peel off
Bend the line
Pass thru, wheel and deal
Square thru three quarters to a
Left allemande.....

Heads right and circle to a line
Spin the top
Cast off three quarters
Ends cross run, centers trade
Spin chain thru
Ends turn back and circulate
Tag the line -- right
Wheel and deal
Dive thru, turn back, pass thru
Left allemande.....

Four ladies chain
Chain star thru back
Boys circulate two positions
Girls turn back
Circulate one position
Swing right three quarters to an alamo
ring
Boys run right
Same girl partner trade and ¼ more
Pass thru, grand right and left.....

Sides half sashay
 Heads star thru
 Head men CROSS OVER
 Four men CROSS OVER
 Head ladies CROSS OVER
 Four ladies CROSS OVER
 Wheel and fan the top
 Step thru, pass to the center
 Pass thru, left allemande.....

All promenade
 Heads backtrack
 Boys swing thru, step thru and ¼ in
 Girls turn back
 All eight circulate
 Girls go two times and quarter in
 Star thru
 Centers trade, wheel and deal
 Centers trade and pass thru
 Left allemande.....

Heads right and circle to a line
 Centers spin the top and change the web
 Ends curlique (quick)
 Centers box the gnat to a
 Right hand star ¾ to same sex
 Left swing thru
 Men - Cross circulate
 Partner trade, left allemande.....

Heads right and circle to a line
 Pass thru, tag the line right
 Ends run
 Split circulate Cross the top
 Pass thru
 Tag the line right
 Ends run, split circulate
 Cross the top
 Pass thru, partner trade
 Pass thru, round off
 To a left allemande.....

BREAK

by Scotty Foggo, Seal Beach, California
 Allemande left and allemande thar
 Boys back up in a right hand star
 Shoot that star with a full turn round
 Give a right to the corner
 Turn once and a half to a wrong way thar
 And the men back up in a left hand star
 All eight spin chain thru
 Cue: swing half by the right, ladies star left three quarters, swing half by

the right, gents star left three-quarters.
 Meet your partner turn thru
 Left allemande.....

TRIPLE PASS

by Larry Brockett, Los Alamitos, Cal.

Head ladies chain
 Number one couple face number two
 Number three face number four
 Square thru three quarters round
 Bend the line
 Turn thru, bend the line, star thru
 Substitute, right and left thru
 Dive thru
 Pass thru, pass thru again
 Centers pass thru, centers in
 Ends cross fold, star thru
 Girls lead dixie style to an ocean wave
 Girls circulate twice, men trade twice
 Left allemande.....

LOOK

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FEED— BACK



By Pat & Louise Kimbley

How grateful we are for the opportunity of living in a country where "freedom of the press" is permitted. Congratulations to you on a fine job covering such a variety of subject vital to our activity.

On your Editors Page, Nov. 1969 issue, certain thoughts are expressed which should be of concern to all. We DO have the ability to make the "impossible dream" come true. We are more fortunate than the representatives of the various nations attempting to find peaceful solutions to world problems at the Paris round table. We have a universal language in music, and the medium of communicating in dancing that which can never be resolved on the battlefield.

Dancing the same steps to the same music enabled our forefathers to bear the hardships encountered in city life, rural homes, and along the wagon trails. The ancestors of some of our citizens were brought to this nation in chains because their strength was needed for the existence of others. They brought with them their culture, philosophies, recipes, fashions, rhythms songs and dances for all to enjoy. The American dances are of the people, by the people and for the people.

Today, there is a great need, among

some of our people, for what we have found. We can only keep what we give. How can we do our bit toward promoting peace at home? All anyone asks is respect and appreciation. Possibly the answer is to seek out leaders of so called "minority groups" and help them teach the less fortunate how to enjoy a place of their own in the American folk dance scene. And possibly we can learn something from them. Are we really trouble free?

Turn the page to Evelyn Johnson's article, in the same issue, expressing another aspect of our activity which needs clarification; the public image which has developed thru publicizing only the "barn dance" type of square dancing. (Ev is doing her part toward educating the public thru her weekly column in the Long Beach Herald-American and her radio program over KFOX.) And what about the 95% of the people who are not dancing at all?.....the great undeveloped potential in round dancing as a means of creating an interest among the general public in American folk dancing.

Thanks again, editors, for giving us the opportunity to express and exchange ideas and thereby progress. Only by sharing may we endure. There is much to be accomplished in 1970.





ROUNDS OF THE MONTH

The Rounds of the Month for the Maryland, Virginia and Washington, D.C. area are: December, Easy – Sas-y; Intermediate – Top Cat; Advanced-Mr. Sandman; January, Easy – Lilly's Back; Intermediate – Powder Your Face; Advanced – Two To Tango.

Jack & Ginny Carver



S/D BLOOD BANK

The Central Coast S/D Association sponsors a Blood Bank, formed to protect individuals against the cost of blood by having them donate blood in advance of the need. Like savings, banking blood is a financial protection, since most health insurance policies do not cover the cost of blood for transfusions. In order for a club to draw blood, they must first establish a reserve of 5 pints deposited 24 hours in advance of need. Anyone, not just the California Association's square dancers, may donate blood if he meets the requirements for donors.

Once the five pint reserve is established by his club, any active member of the C.C.S.D.A., his minor unmarried children, dependent children, or his parents if residing in his household, may draw blood from the reserve.

The bank contained, at the time of writing, 153 pints.

MAN ON THE MOVE

Mel Estes was recently written up in the house organ, *Druid Oak*, of the Tuscaloosa, Ala. hospital, under the above headline. The article featured Mel's activity in square dancing since he was first "tricked" into dancing by friends eight years ago, and the success of the *Druid Promenaders*, the club for which he calls, and in which many hospital staff members dance. The article also included an accurate description of western square dancing as the fast-moving kind where you pick 'em up and put 'em down in quick exact steps, and goes on to explain why lessons are necessary to learn the "scores of steps and calls."

This is the kind of publicity that is needed in the square dance field – honest, accurate and enthusiastic!



R/D AT 19TH CONVENTION

Upon arrival in Louisville, Wednesday night, June 24, you will be greeted by Joe & Virginia Dudley, directors of a special trail end round dance at the Brown Hotel in the beautiful Crystal Ballroom at 8 p.m.

After your morning coffee, you will be ready to GO on the second floor of the Kentucky Fair and Exposition Center. Spotlight on Rounds at 10:00 a.m.; round dance panels from 11:00 to 1:00 will be under the direction of John & Dink Ballwey. "Quicksies" will be taught each evening at 7, followed by round dance parties until you are ready to put your little round head on a soft pillow.

Ed and Loraine Flamm are directors of programmed rounds, while Phil & Norma Roberts are in charge of R/D afterparties. For special information on rounds, contact Larry & Nancy Brumleve, P.O. Box 1970, Louisville, 40202.

EVENTS

MICHIGAN— Jan. 11, 3-6 P.M. The Callers Club of Battle Creek will have a Callers Hoedown at Springfield Elementary School, Sunken Gym. They will also have a rummage sale of good used square dance clothes.

HAWAII— Calling all square dancers to Hawaii, Feb. 2-8, \$249 per person. For details and reservations, contact Dave Fletcher, 270 Umbarger Rd, Space 70, San Jose, Cal. 95111.

ILLINOIS — The Metropolitan Chicago Association of S/D will hold their annual Sweetheart Dance at Willowbrook Ballroom, Willow Springs, on Sunday, Feb. 15, 3-6 P.M. with Sing-in' Sam Mitchell, Gene Tidwell, Mel & Marge Rummel at the mike. Contact Ray Neal, 506 S. Lincoln, Park Ridge, Ill. 60068.

NEW YORK— Fun 'n Frolic Weekend, Feb. 27 - Mar. 1, with Al Brundage and Earl Johnston at the Holiday Inn, Fishkill. Write Al at 83 Michael Rd., Stamford, Conn. 06403.

INDIANA — Potawatomi Pow-wow S/D Weekend in Pokagon State Park, Angola, March 8-10 with Jerry Brecklen, Bill Peterson and the Lehnerts. Write Bill Peterson at 30230 Oakview, Livonia, Mich. 48154.

CALIFORNIA — Concord Weekend, April 17-19, at Concord Inn Garden Hotel features air-conditioned ballroom, gourmet food, workshops, dances and afterparties with Ken Bower, Bob & Nita Page, Ray & Jean Hanna. Write Dottie Kiefer, 45H Red Hill Circle Dr., Tiburon, Ca. 94920.

Weekends, institutes, festivals and holidays will be listed again in the special April vacation issue. Send information now for free listing of date and location. Why not consider placing an ad to give the special details of the event — callers, parties, food, facilities, etc. Write now for ad rates.



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(Special) — This is the revolutionary grapefruit diet that everyone is suddenly talking about. Literally thousands upon thousands of copies have been passed from hand to hand in factories, plants and offices throughout the U.S. and Canada.

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every two days thereafter until your weight is down to normal. The secret behind this new "quick weight loss" diet is simple. Fat does not form fat. And the grapefruit juice in this new diet acts as a catalyst (the "trigger"), to start the fat burning process. You stuff yourself on the permitted food listed in the diet plan, and still lose unsightly fat and excess body fluids. When the fat and bloat are gone you will cease to lose weight and your weight will remain constant. A copy of this new and startlingly successful diet plan can be obtained by sending \$2 to

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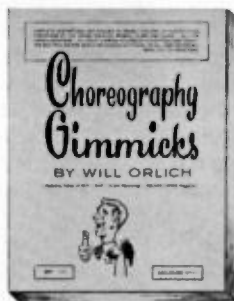
Money-back guarantee. If after trying the diet plan you have not lost 7 pounds in the first seven days, and 1½ pounds every two days thereafter, simply return the diet plan and your \$2 will be refunded promptly and without argument. Tear out this message as a reminder. Decide now to regain the trim, attractive figure of your youth, while enjoying hearty breakfasts, lunches and dinners.

The BOOKSHELF

BY MYRTIS LITMAN

CHOREOGRAPHY GIMMICKS

by Will Orlich



This book contains instructions and materials for the all time gimmick figures in square dancing. It is intended to be a reference book in the Caller Aid series enabling callers to use one good gimmick dance to balance out their programs. The figures outlined include something for different size groups, abilities, and different frequencies of participating in the activity — from occasionally to avidly. It should be noted, then, that the judgment and discretion of the caller is of utmost importance in presenting this type of dance material successfully. Hopefully each caller using this material will have been through each stage and phase of dancing himself to realize the needs of each particular group. The contents of the book are categorized as follows: Grand Square and twelve variations; T-Cup Chain and five variations; eight other Grand

Chain figures; twelve Miscellaneous Gimmick Figures such as "Who's On First," "Hey Down The Middle," the "If You Can" and "If You Want To" series; and the Multiple Squares series which includes progressive, tandem, hexagon, and triangle (six couples), and mini (two couples facing) squares. Throughout the book the author gives styling hints and rules that will help avoid the trouble spots and points out the advantages and benefits a square dance group can enjoy if a caller has this knowledge at his command.

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I would say the activity is suffering from a chronic case of the "splitz." There are too many people in both fields who would like to see one separated from the other. It's my feeling that we could all make a contribution in 1970 by doing our utmost to keep the "splitz" from becoming malignant. Couldn't we all try a little harder?"

To improve the overall image of square dancing in the minds of the average American is the goal suggested by Bob Augustin. "This is a big task, and to some extent, some headway has been made in this direction in the past few years. However, we have a long way to go. Square and round dancing has to be projected nationally to the reading and viewing public as it is actually done today, and not 100 years ago. SD/RD leaders need to use their enormous influence with others to get the modern S/D message across to John Q. Public. I spend more than half my first night with a prospective new class telling them square dancing is not what they think it is, and the music and people are not as hayseed as they might imagine. Enlightened and intelligent leaders must preach the modern S/D picture as we know it today at every opportunity."

And Orphie Eason emphasizes leader training: "I feel we have made growth in square dancing mainly in the program field. The new figures have improved over the past twenty years, and have made square dancing exciting and very contemporary. Our ability to maintain what we achieved hasn't kept pace in all areas. I feel steps have been taken to encourage leadership training to those responsible for the organizational part of our program. I think we are ready to move forward on this important program, and it will do much to stabilize the gains made in all other phases of square dancing. We've talked much about leadership qualities in callers but let's get on to understanding the community needs for such a program, helping the individual in and through our program, etc.

Edna & Gene Anfild have hit on a

thought basic not just to square and round dancing but to the whole world of the seventies. Here's an item where "a little bit will go a long way —"

- U** This is for U (YOU)
The dancer, it's true
Plus committees and callers
And round dance installers.
- N** New dancers are what
Keep our clubs on the move
Beginners soon learn
And are teachers in turn
- D** Determined to help
Is what you must be
If the Yearlin's be quick
To get the hang of it slick
- E** Education for all
And Enthusiasm too
Make every dance session
Wind up all too soon
- R** Recruiting new dancers
And bringing back the old
Keeps our groups growing
A real joy to behold
- S** Sincerely do your very best
To make each dance a treat
By helping others all you can
—And keeping off their feet
- T** Tolerance will help a lot
If some are slow to learn
It's better to be helpful
Than give way to a burn
- A** Accept as opportunity
Your chance to help our clubs
It's proof you have ability
So use it happily
- N** Need to work together
For dancers, callers, all
Is something well to keep in mind
If we're to really "have a ball"
- D** Division — it can cut us down
Let's talk it out together
Smooth things out and clear the air
and dance in balmy weather.
- I** Interest and integrity
They'll keep our programs alive
Something good for everyone
Will make our clubs survive
- N** New figures — both for square and round
Will keep us hard atryin'
And always up and on our toes
Alert to the callers cryin'
- G** Good gracious! What a bunch of corn!
We ought to be ashamed
How is it we know so much
And UNDERSTAND so little?

HAPPY DANCING IN '70!

TO CUE OR NOT TO CUE



Everett (Ev) and Amy Kuhn started square dancing fifteen years ago. Ev has been calling in Nelson, British Columbia, for 12 years. He is still calling every week for the adult group which was his first regular class in 1960, and continues to teach beginners.

The Kuhns have been teaching round dance classes for seven years and have created several rounds: Goldies Waltz and Sterling Silver for Windsor, Centennial Waltz for Scope and Kentucky Waltz for Grenn.

Ev calls regularly throughout British Columbia and northwestern United States and is a member of the West Kootenay Callers Association. Amy and Ev have been vacationing at square dance institutes at Banff and Lighted Lantern in Colorado for several years.

Ev is manager of a local tire shop, and is president of Kiwanis International this year. Amy is president of Kiwanis Hostess Club. Both are golf enthusiasts. They have two sons, Norm and Ken, both of whom square dance. Ev and Amy were also panelists at the 18th National Convention in Seattle last June.

by Ev & Amy Kuhn

We believe cueing is most important. How long to cue is the question. This, we feel, depends entirely on the group we are working with.

Dancers who are just beginning to round dance are accustomed to being talked through squares so they need to be cued through easy rounds and mixers until they know them thoroughly. Memory work is a problem with new dancers and if they are not prompted, they may steer away from round dancing.

How many times have you heard dancers say "I used to round dance, but there are so many dances I just couldn't keep up," or "I didn't have time to practice so I quit dancing."

It obviously wasn't because they couldn't dance or didn't enjoy dancing. It was remembering the sequence of the dance that bothered these peo-

ple. So, we suggest a round dance leader mention that he is going to cue the dance, and watch the floor fill up.

How long to cue — that is the question. A leader should cue until the majority of the dancers on the floor are certain of the routine and are enjoying it. Dancers are out for a night of FUN, not work.

Here is a good working procedure: Announce the name of the dance, put the needle on half-way through the record, get the dancers up and state that the dance will be cued once through the routine. The second time through the music, the prompting can be reduced to "Key-words" or a change in position or direction. Cue only what is absolutely necessary but be prepared to help if dancers falter.

Don't provide a crutch — don't over-cue. Instead, offer the dancers a few cues which will assist them in remembering the routine themselves, thus building up their own confidence. We feel this will increase participation and prevent drop-outs.

Now for cueing itself. One of the biggest faults of the teachers is in not learning to pre-cue. So many instructors cue "on the beat" which is of no use to the dancer and can be very annoying. Once the dance has been learned, cueing "on the beat" is of no

advantage. By the time dancers are ready to execute the maneuver, the music has gone by. Cueing on the beat is only useful in helping dancers with the timing of the dance. Once the timing is obtained, all the dancer needs is help with the memory work. The instructor should then revert to phrase cueing.

Timing is the most important part of cueing. If you cue too early the dancers will rush the beat and lose the rhythm of the dance. If you cue too late, the dancers will not have time to react to the cue.

Pre-cueing is not easy and will take a lot of practice. Pick the right words (as few as possible) and cue a few beats ahead, so the dancers can react in time to dance "to the music."

Once the dancers have mastered the routine, stop cueing and let them enjoy the dance.

Let's not make Round Dancing work. Let's put a little FUN in the dancing. Remember, FUN is a three letter word with U in the middle.

Cueing was one of the topics we spoke on at the National in Seattle. There was a lot of participation from the floor on this topic and it was quite evident that both teachers and dancers agreed that "to cue" was definitely necessary!

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JANUARY

COVER TALK

There are several contrasts apparent in the scene on our cover, reminiscent of often recurring encounters outside the coliseum at the National Convention in Seattle last summer. Note the costuming, the looks, and sense the difference in attitudes further explored on Page 11.

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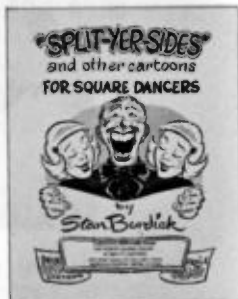
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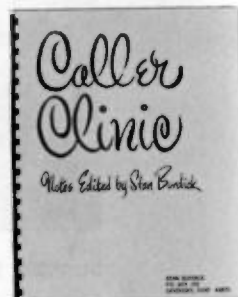
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