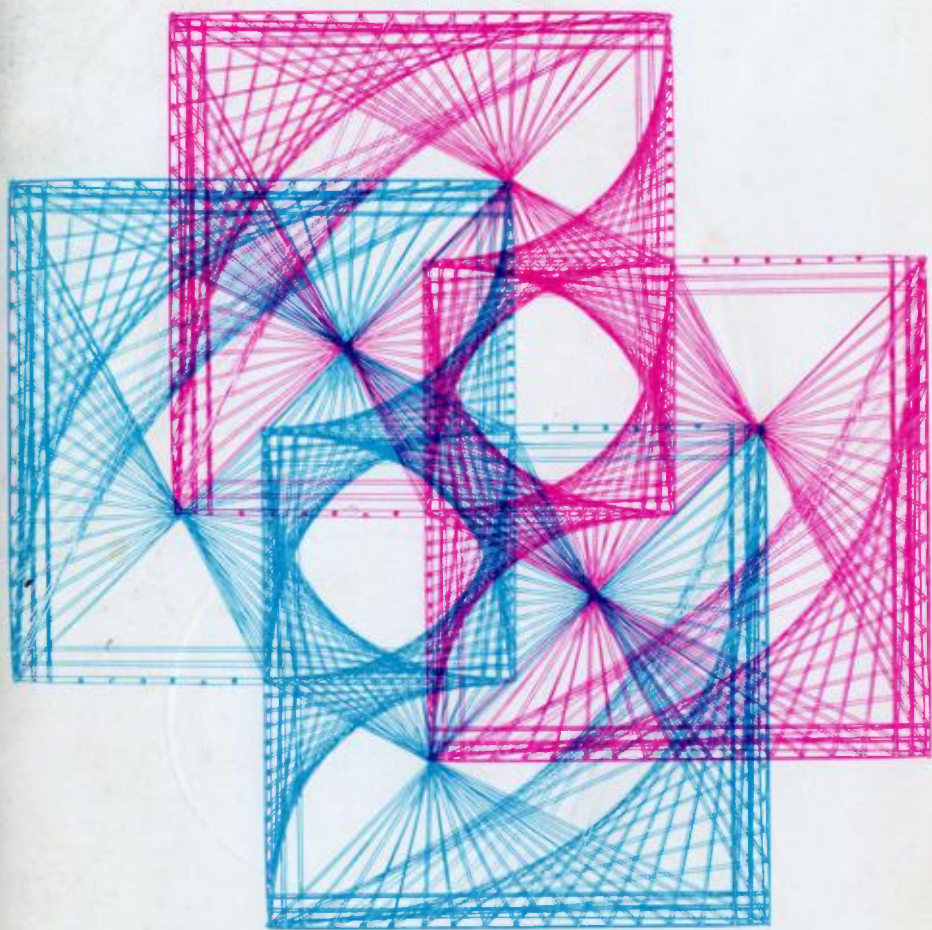




The **NEW SQUARE DANCE**



MARCH 1971



THE



EDITORS' PAGE



For several months, we have aired differing opinions concerning the recent Challenge Convention in the Feedback column. The most recent, in January, was written by an observer as he saw it, and has been the cause of many letters written by non-subscribers who saw only that published page.

We wish to state once more our editorial policy. Any national magazine must have some sort of open forum, where readers may express their ideas, suggestions and criticisms. Such a column is Feedback, in which are published readers' reactions to previously published articles and statements. Another such column is "Straight Talk" which premieres in this issue, and will contain random opinions and comments about the square dance scene, which are not really articles but are too lengthy for the Mail column. We may or may not agree with the writers, but we will print their statements anyway. And we think this is as it should be!

Now and then we may seem to be lining ourselves up on one side or another. For instance, because we include much recent and involved material in Willard Orlich's workshop, we have been accused of being pro-workshop, pro-challenge and pro-hash-trash. We also print "easy level" pages which are scoffed at by others. We have been accused of being too slanted toward callers because of the number of articles printed for teachers and leaders. Some folks ask why we need an article

on rounds in every issue. We like to think of our magazine as a smorgasbord of information for a variety of tastes.

In the future, a paragraph of explanation of "Feedback" and "Straight Talk" will appear on those pages, for those who see a single issue and fail to realize what has preceded each write-up.

Let us state, too, that we feel square dancing is for all who love dancing — the young, the old, the in-between, the high-level dancer, the intermediate, the easy-level, the five-night a week dancer, the one who whoops it up once a month. Everyone is free to choose his place in the activity, but nothing is ever gained by snobbishness, exclusiveness or name-calling. These are some of the things against which we as editors will take a stand.

Our editorial policy could be stated in the words of Voltaire: We may not agree with what you say, but we'll defend to the death your right to say it. That's democracy, and as truly American as square dancing!

The NEW SQUARE DANCE

"THE NATIONAL MAGAZINE WITH THE SWINGING LINES"

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MARCH, 1971



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MAIL

We really enjoy your magazine. Paul is a caller and uses a lot of your workshop material. I read every article in it. We have been calling and dancing for 16 years now so are truly interested in all aspects. We have our own square dance hall and Paul is manager of a western shop in Omaha, so you see we are involved in square dancing.

*Mr. & Mrs. Paul Callahan
Crescent, Iowa*

Really enjoyed the December issue of SQUARE DANCE. The "Is Your Halo On Straight" article was very timely for our club. We have just graduated a class and are starting another. Plan to insure that all prospective angels have an opportunity to read it.

*Alton Douglass
Japan*

Enclosed find subscription to your square dance magazine. It was a pleasant surprise to see my article, "Building a Floor" in your magazine. Thanks very much.

*John Winton
W. Vancouver, B.C.*

Ed. Note: Thank you!

Kindly extend my subscription for another two years. I was very pleased with your articles in this month's issue, namely "I Swing With The Squares" and "Should Rounds Be Cued," by Walt Bobb. They certainly make an impression of what people are thinking and doing in our square and round dance movement. You help bring us this news directly through your magazine.

*Ed Vache
Philadelphia, Pa.*

I was just recently back home to Tennessee and spent some time with Don Belvin. At his home I saw and got a couple of copies of SQUARE DANCE. I like your publication and would like to subscribe.....

Here on Guam square dancing is about as it is everywhere, but we have such a turn-over in the club (it is mostly military) that we can barely keep anything other than a low-level club. We keep a class going all the time and about as fast as they finish 15-18 week courses, they start rotating stateside. There is one caller here, John Scott, who is rotating in June, and one budding (?) caller, me. If no experienced caller shows up before June and I can keep my schedule arranged to have the right nights free, I do have my work cut out.

Keep 'em smiling and dancing.
*Rupert B. Maxwell
Agana, Guam*

I know I am early but enclosed is my renewal fee for two years. I enjoy the magazine very much and find it an invaluable aid as a caller. Each issue contributes tips, ideas for investigation, and of course, the Workshop edited by Willard Orlich is terrific. Keep up the good work.

*Frank Holyoake
Ottawa, Ontario*

Thank you for sending me the rush copy of February 1971 issue. In regards to the article "With Tongue In Cheek" on page 16, since I did not write this article, I would not want to take credit for it. You must have gotten my name crossed with the author's in your file. However, it is a nice article and I do agree with it.

*Cliff Long
Mars Hill, Maine*

ED. NOTE: Will the real author of "With Tongue In Cheek" please stand up? (And drop us a card so this error may be corrected publicly.)

COVER TALK

Our cover design, commissioned especially for the magazine, features the familiar interlocked squares known to square dancers everywhere, and was delicately fashioned with lengths of thread on a plaque for hanging, by Wade Moreland, a craftsman from southern Ohio. Similar plaques for distinctive decorating are available from Moreland, the "Spider." Write this magazine.

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Meanderings...

by STAN BURDICK



I'm going to start out on a serious note this month (shouts of "He can't be serious!") and recount some events that have come cascading into my life within the last two weeks, cresting to a resounding crescendo that leaves me literally breathless (mutterings of "He's never been literally breathless.")

I have undergone a career alteration again. This time I'm jumping with both feet into full time square dance business (traveling, calling, clinics and magazine affairs). Regular Meanderings readers (Could there be one or two regulars?) will recall previous allusions to my career (September '69 and February, 1970).

Thanks to you, dear readers, for response that has made the magazine grow to the proportions that influenced the decision. A little Lionel choo-choo has suddenly become an unlimited Railway Liner, criss-crossing the country with passengers a-plenty.

An esteemed gent on the west coast once advised me that "if you want to do something — do it! After all, we all pass only once, fleetingly, through this 'valley'." He's right. Do it! I "done" it!

Peanuts fans will recall the little chick sitting on top of the American flag pole trying hard to be an eagle. I

trust my efforts in the direction of total square dance enterprise will be less futile than those of that chick, and my determination as strong. "Have CON-FER-DANCE," says Frannie Heintz.

Fleeting thoughts about whether or not I had an unusually large and more vulnerable Achilles Heel than most, vocation-wise, were quickly obliterated by an outpouring of overwhelming support and reassurance from those close to me, at the point of decision. And CON-FER-DANCE sallied forth like a knight on a charging steed.



It occurs to me that being a half-time caller is like being a "little bit in love." For the luvva the Mike, if one is going to be in love he might as well be up to his neck in the blessed situation.

I already travel a lot, so why not become a traveling caller? One needs only to look at my pear shape to know I travel a lot. If traveling "broadens one," I'm the living, broadening truth of it! I'm "hippie" in the anatomical department (and not-with-standing).

There's a popular bread commercial that boasts that that productive product can "build strong bodies twelve ways." One wonders what the ways are. Out? Up? Mentally? Physically?

I've a notion I'll write the company sometime to find out. They'll probably laugh so hard I'll get a roll in the eye'll. Ugh!

Meanwhile, back to the subject at hand. Travel. There was a time when 20,000 miles on my speedometer in one year seemed fantastic. Now, 45,000 in the year 1970 came as no shock. I also clicked off over 8000 air miles. (Please don't tell my Providence insurance man about that high mileage folks, or mighty Providence will come a-calling and seek restitution for my wayward wanderings).

There are rewards to the traveling game, however. Toll collectors are getting prettier (maybe that's the highway department's way of compensating for the unsightliness of increasing highway litter. Strange as it seems, WOMEN are even seen hitch-hiking these days. (I THINK they're women, and maybe even LADIES!)

When one is driving home from a dance a thousand miles away, certainly there is a little loneliness, but there are new sights and sounds confronting one, too. One has more time to enjoy, as I did, a descending orange sun, magnificently fluorescent, against the soft blue of the sky, turning to aqua. Clouds, lavender and tinted by yellow, become the "wings" of this "stage," and the whole panorama is etched by a jet vapor trail, as MAN, the "ham" he'll always be, gets in the act and becomes part of the drama of nature.



Best of all, the real joy of traveling and calling is the PEOPLE one encounters. They're very "specialissimo." They're DOWNRIGHT UPRIGHT. Lincoln said, "God must have loved the PLAIN people — he made so many of them." The plain people are the square

dancers, scattered over the globe. Ego-centered "great" people aren't square dancers — how could they possibly stoop to join hands and circle left with just ANYBODY?

Staying overnight in homes of dancers as I do so often on calling trips is a happy bonus for me. Recently at the most hospitable home of Adolph and Anne Weinstock in Rolling Prairie, Indiana, I discovered a fascinating little book, printed by Drake & Co. in 1902. It is the "Modern Quadrille Call Book and Dancing Master," written by Professor A.C. Wirth, ex-president of the National Association of Masters of Dancing (there's a mouthful).

Three excerpts may lend a little class to this column and cause you to smile at the extremely dogmatic pronouncements therein:



"It is the duty of a gentleman having a place in a quadrille to have his lady with him; otherwise he forfeits his place.

"Round dancing cannot be learned by the public from print. Only one person in 5000 can learn it from printed description.

"Dancing quadrilles without a prompter or caller is the correct style of dancing, and will, in the future, be the only way that society will entertain them. The bane of dancing is 'calling.' The figures of quadrilles have been preyed upon to such an extent by the so-called callers that persons dancing a quadrille never know what absurd, improper, impolite figures they may be called upon to perform."

Poor Mr. Wirth would really see square dancing as a Wirth-less pastime

if he could see it today (assuming he's no longer with us).

Even Louis XIV would be a bit shook if he could see the lively antics of today's dancers, but he probably never had that much fun.



So I'm poised with plaid carpet bag and Victrola and megaphone and quadrille book ready for a heap o' travelin' in the years to come. (It's March and I gotta get some Irish flavor in there.) There is a theory around that traveling callers must be a little bit off their rockers, but I assure you I'm as well-grounded as old Whistler's mom. "Hey, wajter, double that order of black coffee — and give me two LUMPS — for the ROAD!"

March is an anniversary month for us — reminiscent of our unforgettable sojourn to Alaska exactly one year ago — probably the wanderlust bug was greatly nourished by that experience.

Tis said that some folks pursue happiness. Others create it. Thank heavens for those who create it every day in my lucky life. Thanks to all those who, through our pleasant activity, are creating it for their fellow men to help keep the whole world bouncing like a happy rubber ball!

"Have CON-FER-DANCE, little chick, you could become an EAGLE!"



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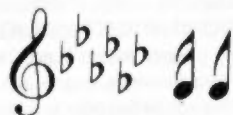
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An active leader in his home area of Rochester, N.Y., and instrumental in the formation of a Callers Cooperative there, Tom calls regularly for five clubs in central and western New York. He started calling while with the Air Force in Japan in 1957, and has been on the staff of several major festivals in his area. He also travels from New England to Florida, and west to Illinois, bring-

ing enjoyment to dancers with his exciting styling and cheerful way of calling.

In addition to calling as a full-time professional, he has returned to study for a degree in English and TV writing at the State University of New York. He resides in Rochester with his wife, Marilyn, and his four children, all of whom square dance.



THE CALLER

AS A RECREATION LEADER

by Tom Trainor



What is a square dance caller? To many he is an entertainer. To others he may be a teacher, a leader or a director. But what is he, and where does he fit into the recreational picture?

I will try to acquaint you with the many characteristics that go into the makeup of that strange breed of cat, known as the caller. While much is based upon thirteen years of actual experience through the various levels of calling and teaching of square dancing, I will try to reference my notes with material from articles by leaders in recreation and square dancing that have been published in national square dance publications.

It is hoped that the reader will begin to understand that the activity of square dance calling not only involves three or four hours before a group at a

dance, but also many years of study and practice, in order to be successful.

Ed Gilmore says that the most important function of a caller is to serve as a social recreation director. He is continually directing people in a unique form of social recreation. It cannot be compared with any other recreational form, with the possible exception of group singing or folk dancing. To say a caller is an entertainer would not be correct, for his talent is demonstrated by his ability to make people enjoy themselves. Their entertainment comes from the satisfaction they derive from dancing and self-entertainment.

"In order to become a good caller, a person must possess a deep love of people, enthusiasm, knowledge and creativity," state Gene and Edna Arnfield in a 1965 article in this magazine.

These are the major ingredients for leadership, not only in square dancing, but in all other forms of recreation. Let us look at each one and examine it to find out what it really means.

When a person has a deep love for people, he has a desire to serve them. He shows a willingness to make sacrifices on their behalf and forget his own personal needs and problems, so that he may help others. I know that many of the things I would rather do are set aside, because I have committed myself to the wants of people who want to dance. Even in case of sickness, not only will I, but other callers with whom I am acquainted, go and call a dance, teach a class, or serve as advisor to a square dance group. It is the obligation we have placed on ourselves. We know that many times our families are neglected, our children's activities are missed, that a better income could be made in another field. But callers derive a sense of satisfaction from being able to serve those who need them and want them. They may never become rich in the activity, but money is not the prime consideration of most callers. Service is.

What is enthusiasm? Webster defines enthusiasm as "a strong and pleasurable emotion manifested by approval or eager interest." Enthusiasm is the one item that sells square dancing, not only to the new dancer, but to the accomplished dancer. A caller has to have this intangible ingredient, in order to reflect the joy and fun of this activity. It may be manifested in the manner of his calling, clear and sparkling, causing the dancers to react with a smooth soft shuffling of feet to the beat of the music. It may be reflected in the dancers' faces on the floor, smiling, laughing and enjoying themselves. It may be brought out by the caller's showmanship, his use of music and his calling ability. To make a dance a success, a caller has to work to keep his enthusiasm high. His response from the dancers on the floor will tell him he is successful. One ex-

ample of caller enthusiasm that I can vividly recall was the example set by Lee Helsel of California at the Fifth International Square Dance Festival in Toronto several years ago. At one point during the evening session, Lee was calling a rather quiet type of singing call, and all during the call the music got softer and softer until the only sound heard in the large hall was the soft shuffle of four thousand feet, and the whispered voice of the caller. The music boomed out, and the dancers in the excitement and peak of the evening shouted and laughed and danced as though they were six feet off the ground. And all because one man carried them to this peak with his own enthusiasm, and his desire to see the dancers smile and enjoy themselves. Indeed, it is amazing what the enthusiasm of one person can do. But, in many cases, this has to be acquired, for we all don't have it for the activities we work in. And it takes time, practice and devotion. We provide, so that others may enjoy our activity.

"Knowledge, which is necessary not only with calling, but in all other activities is, by far, the most accessible and easiest asset to develop," another quote from the Arnfield's article. Education is available to anyone, either through formal schooling, observation, or self-education. In square dancing today there are many institutes to which one can go to learn the basic fundamentals for calling, leadership and personality development as they relate to a square dance caller. Most callers find, as I did, that the knowledge received from institutes and seminars we attend, can only help us strengthen the foundations of our profession. We are primarily self-taught, and attend institutes at different stages of our development. Many started as I did, by wanting to call and getting records and teaching a small group, in a learn-and-grow environment. Some callers quit during this stage. For here is where you find your weaknesses laid bare, and disappointments

Continued on page 49



Basics vs Routines

by Frank Lehnert Toledo, Ohio

Do you teach basics or routines in round dance classes? This question was sent to SQUARE DANCE by a round dance teacher and referred to us for answering. Being an author of a book on round dance basics, the obvious answer for me would be, "Basics." For the past ten years, we have been practicing what we preach — teaching basics. In 1960, it seemed that many teachers were teaching their new dancers primarily with routines. As a result, the dancers were coming away from these classes with little knowledge of what they were doing, but rather just having the ability to do certain routines.

This bothered us to the point that when we set up new dancer classes, we went clear to the opposite side of the fence, and taught ten complete lessons with basics only and NO routines. We stayed with this idea for several years and had great success with graduating happy dancers with sound basics.

As the round dance activity in our area grew and clubs were developing sound and strong programs, we found it increasingly hard to incorporate new dancers (with no routines) into these clubs. Therefore, we modified the "hard line basic" idea by working in two or three rounds during the course. We still do not teach a round until about the fifth class. Since we teach basics in the summer when other dancing activity cuts back, the clubs that

the new dancers enter in the fall are a bit "rusty." This makes it easier to incorporate the new dancers. If time allows after the ten-basic classes, we have one or two extra sessions before the fall, and in this way the new dancers have about four or five rounds to work with on their first night at a round dance club.

The first night is the most important for these new dancers. The level should be cut way back to fit this very necessary need: to make the new dancers comfortable and to make them feel that they want to come back. Mixers and helper dances help to do this, and to get the two groups, experienced and new, better acquainted. We teach a dance on the first night that is new to everyone, yet easy enough for the new folks to accomplish, without too much of a struggle. No matter how good an area round dance program is, it just won't survive without new dancers coming into the program.

Basics can be fun without teaching complete dances. Many teachers feel that dancers can't get satisfaction unless they are learning dances. We estimate that we have taught over 500 couples and feel that when these folks were learning basics they were having the most fun. Many of the dancers come back and take the basics two or three times just for fun or as helpers.

We use short exercises and drills in basics; many are those we use year af-

ter year. But in order to prepare for routines, we add exercises that are parts of dances we plan to teach later. Usually beginners can dance some of the new dances almost from cues, with any unusual gimmicks being the exceptions.

This brings up another point — cueing. We do use lots of cues for beginners. After drilling an exercise thoroughly, we then let them do it without cues and they feel they have conquered the world.

Each area has different problems and yet many of the same ones. Some need solutions pertinent to their special needs. However, we definitely feel, as most teachers do, that basics should come before the routines.

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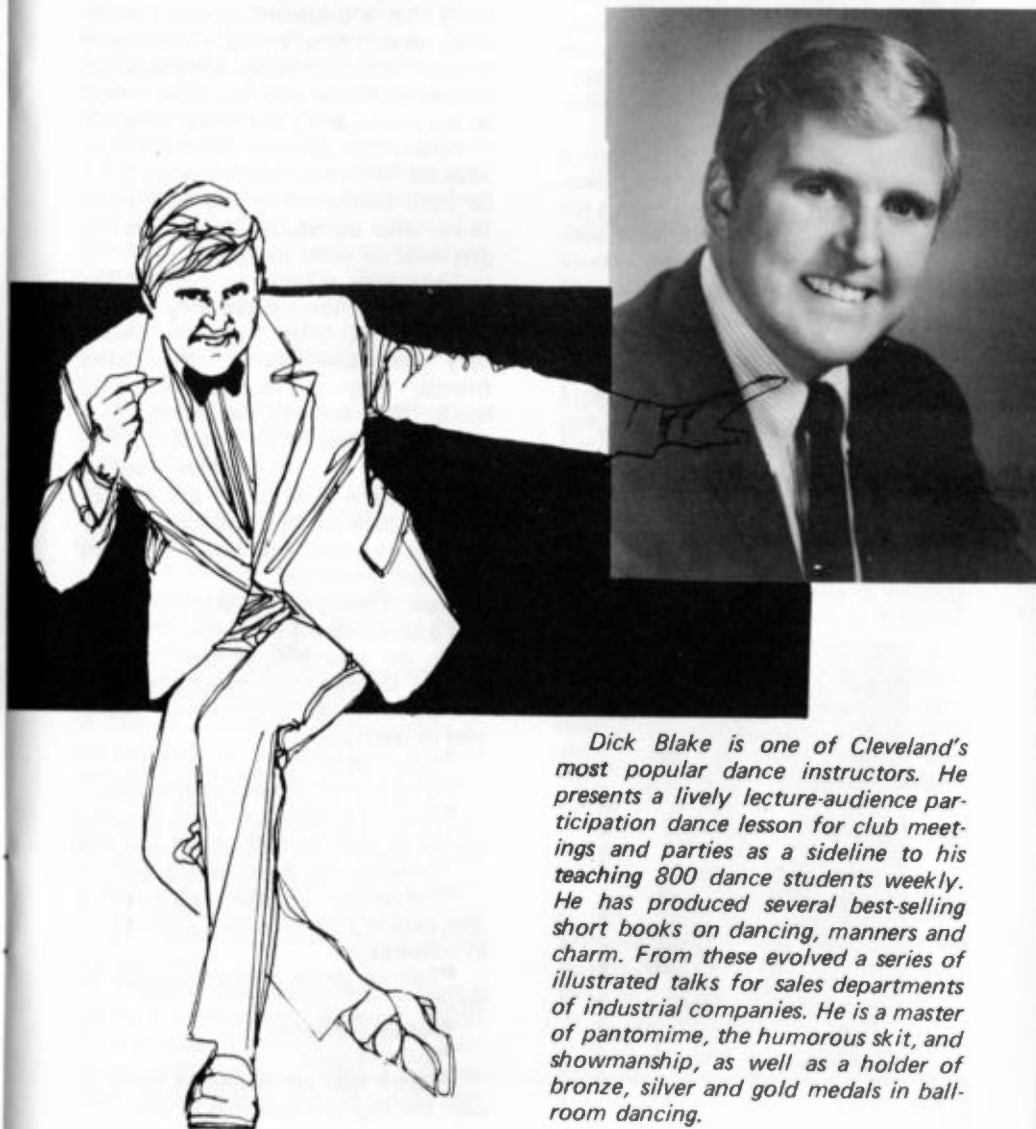
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TRIUMPH EQUALS TRY & A LITTLE OOMPH!



Dick Blake is one of Cleveland's most popular dance instructors. He presents a lively lecture-audience participation dance lesson for club meetings and parties as a sideline to his teaching 800 dance students weekly. He has produced several best-selling short books on dancing, manners and charm. From these evolved a series of illustrated talks for sales departments of industrial companies. He is a master of pantomime, the humorous skit, and showmanship, as well as a holder of bronze, silver and gold medals in ball-room dancing.

At a recent meeting of the Cleveland callers' association, Dick sparked the imaginations of the area square dance leaders with suggestions for a more modern approach and up-to-the minute promotion. Let us listen in on his talk:

There are certain fundamentals that are just as important in teaching ballroom dancing or square dancing or any other kind of dancing. I'm not so concerned about the ability of a dance teacher to teach steps. That's a technical matter. In my classes, for my students, for my instructors, I want to see some other things happening.

At one time I won a national dance contest. I was the best from a technical standpoint. But I had yet to learn a lot about people — about their needs, socially — their fears — and how I could best relate to people in the setting of the dance studio. The steps of the dance are only a small part of this.

A good friend told me once that I would never be a good teacher unless I stopped thinking about myself and started thinking about the students I worked with. This advice has paid for

Dick Blake teaches a step to Cleveland's Mayor Carl Stokes.



"I ask you, do you give someone

itself over and over again as I began to realize the wisdom of that remark. I've built a very thriving business involving more than a thousand students every week on that good advice. I've become a "nut" on motivation, salesmanship, human relations and the like. I read all the books, and I put it into practice.

Ninety-five percent of us think about ourselves too much, and we can't be good teachers this way. We've got to ask what our students want and not just what we want for them.

Let's take a look at some of the things people want when they sign up for dance lessons: They are bored; they want excitement; they want friends; they are looking for fun; health; they want to feel young; they want to forget their troubles; they want a date or a mate; they want to wear western clothes (in the case of square dancers); they are lonely; they need to be loved; attention; they want to be complimented.

Now, I ask you, do you give someone a compliment every day? Furthermore, do you give creative compliments? Constructive compliments?

Follow these fundamental principles in teaching:

- Never criticize.
- Give honest, sincere appreciation.
- Around a need or want in the other person in order to make them like you.
- Be genuinely interested in them.
- Remember the sweetest sound is that person's name called back to him in conversation.
- Talk in terms of the student's interests.
- Avoid argument.
- Show respect.
- Admit you are wrong, if there is even the slightest question of error.

a compliment every day?"

It is a strange phenomenon, but those students don't want you to be absolutely infallible. They want to see you make a mistake now and then, and admit it, with apologies. That makes you believable to them — human like them. And it makes you much more personable to them.

When teaching a new class, begin in a friendly way. Know something personal (family, etc.) about each student. Get the student to saying "Yes." Let him talk. Be sympathetic to his ideas. Dramatize your lessons. Throw a challenge at the dancers, such as: "Now this step may look difficult as I demonstrate it, but I'll bet each one of you can do it."

Begin with praise, no matter how badly they goof. Praise first, then criticize. For instance, say: "With your natural rhythm, you should be able to get this step, but you haven't quite got it yet."

Ask questions instead of giving direct orders. Let the other person "save face." A real difficult situation must be discussed privately.

I have not done a lot of square dancing, but after seeing one of your clubs in Cleveland I have a strong desire to get involved in it. Unfortunately, not enough people know about your hobby. You've got a great thing going, but you don't seem to package it right to sell it to the public. When I saw the fun and the costumes and the laughter I became "sold," but why must people like me stumble on it almost by accident?

I believe that people today want to go back to simplicity, decency, friendly activities. They are tired of over-sexed films and over-rated TV shows. The atmosphere is ripe for square dan-



...and Hubert Humphrey gets into the act.

cing. It is modern and yet wholesome and genuine. We have proved that ballroom dancing can be more popular than ever if it is modernized and humanized. We've found a way to appeal to the young people by working in some of the newer dance steps they "dig." You can do it in square dancing.

Remember, the telephone is the best promotional tool you've got. People want to be coaxed. If they are missing from a class, they need an immediate call to find out why, in a friendly way. Are you doing this?

Other methods of selling your hobby are through participation in parades, displays in big stores, exhibitions, giving scholarships, and going to corporations for sponsorship. Many bigger companies want to add recreational outlets for their employees as a fringe benefit.

We are in an age of teamwork. Look at the tremendous amount of teamwork it took to put the men on the moon. That same kind of teamwork can do even more fantastic things for us as we work together in our organizations, such as this callers' organization, to show the world what we've got right here at our feet. Thank you. ■

GRENN

Newest Rounds Gr 14144

MORE AND MORE

Two-step by Harry & Kay Hartz

GYPSY EYES

Two-step by Al & Carmen Coutu

Newest Flip Square Gr 12125

TOMORROW

by Ron Schneider

Recent LP's

43014 PHRASE CRAZE SQUARES by Dick Leger

43015 LET 'EM DANCE by Ron Schneider

TOP

Newest Flip Squares TOP 25228

BIG T WATER

by Reath Blickenderfer of Massilon, Ohio

Newest Hoedowns TOP 25229

THUNDERBIRD

STERLING

INSTRUMENTAL ONLY

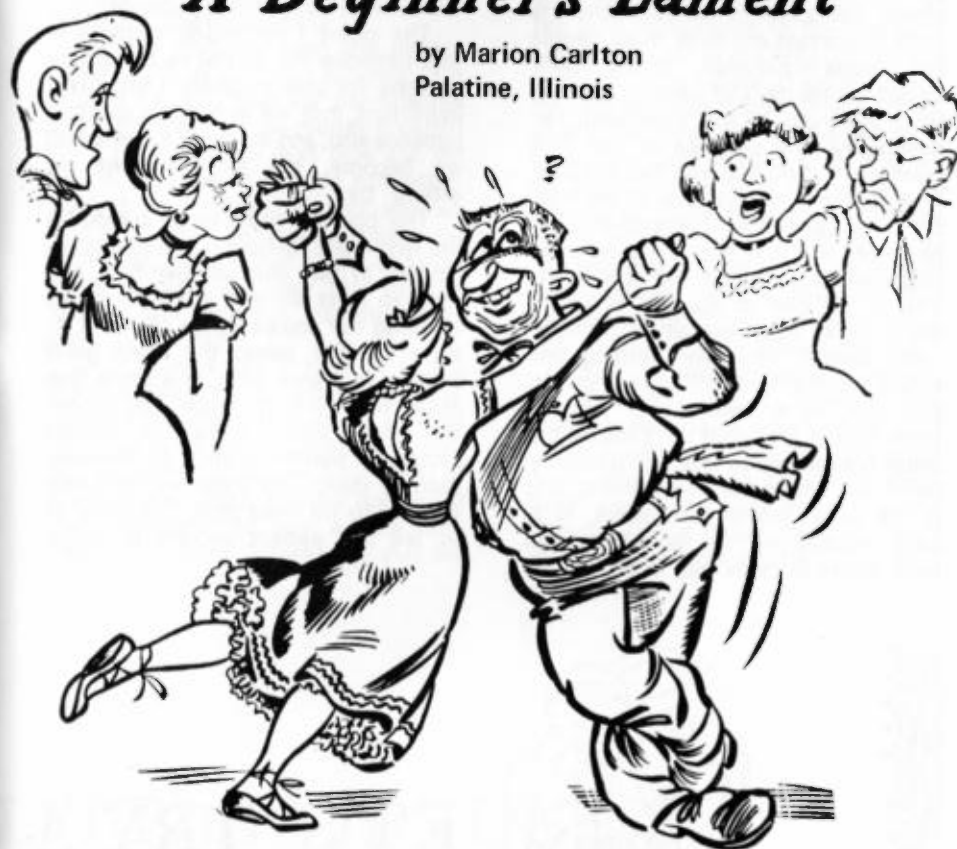
REPRESSED BY POPULAR DEMAND

25116 GREEN GREEN by Chip Hendrickson

25184 RED RIVER VALLEY with new, easy version of dance.

A Beginner's Lament

by Marion Carlton
Palatine, Illinois



Took the lessons from an expert,
Bought the shoes and underpants,
Sewed myself some dresses,
And hoped that I could dance.

Fresh out of graduation
I stood in my first square,
I could feel my knees aknockin'
Down in my underwear.

Left Allemande went nicely,
The promenade and all,
Until he yelled the "Spin chain thru!"
And I forgot the call!

'Twas then the trouble started,
I spun across the square,
And when I stopped my twirling round,
My partner wasn't there!

They all had nice new faces,
With mine, I counted nine,
But that did not deter me,
The dancing was sublime.

Until I saw one lady,
Standing there a-fumin',
Everyone makes mistakes, they say,
And I am only human.

My other square was waiting,
The dog-house was there, too,
And they had just one comment,
And that one was "P.U."

So, now I'm back in class,
And my badge the club has junked,
For I am unique and special,
The basics I have flunked!

At a recent clinic for callers, teachers and leaders a great deal of emphasis was given to the fact that the most important attribute these people can possess is patience. I thought back to our earlier days of dancing and realized the truth of this statement. Remembering the patience of our first teachers I found that you had to qualify it. There is no evidence of the martyr in this patience. It is good-natured patience, one that allows the caller to laugh with his dancers and at himself. This is not easy at the end of a hard day's work, after explaining a movement several times and finding one square on the floor still hasn't got it. Did you, as a dancer, ever stop to think that if you goof up a square the caller is expected to stop and patiently point out where you went wrong, but if the caller makes a mistake, it is carte blanche for the floor? You can (and in many cases, do) hoot, stamp,

deride him and laugh at him to your heart's content. Usually he laughs more loudly than you. That is patience.

The point I am trying to make is that patience should not be something we look for only in callers. I think it is important that we as dancers exercise patience also, and the more experienced we become, the more patient we should be.

The obvious night to be patient is the first night we have our graduate beginners in our club as members. We seem to float along in a blissful hiatus thinking our square dance club will always be the same; the same good friends to dance with, the same fine caller we enjoy so much and so on. But every year there are changes caused by people moving, by illnesses, even by death. We know we need new dancers to fill these gaps. Yet many of us are not patient enough to spend

those first few evenings of the season making them welcome and helping them over the rough spots.

We are probably even less patient when it comes to round dancing. If it is your habit to head for the sidelines when the round-of-the-month is taught try a little patience next time and get up on the floor. You were not letter-perfect the first time you squared up, and you won't be a round dancer the first time you join that circle. But your patience combined with that of your teacher will have you step-close-stepping in no time!

It is always sad to hear of a club folding. Most clubs disband because membership has dropped to a point where it is no longer possible to carry on. I sometimes wonder how many of these clubs would still be dancing if their members had been a little more patient. It seems unfortunate that the

large increase in square dance clubs and callers over the past few years has not only contributed to the success of square dancing in our area, but, in many cases, to its failure. If we are unhappy with the situation in Club X for example, we need only travel a few extra blocks the same night to Club Y where we are welcomed with open arms. No need to be patient and try to improve things at Club X. You don't even have to miss your friends. They are equally unwilling to become involved (not patient enough?) and will soon follow you to Club Y. Club X bites the dust.

The next time something gets under your skin at club, when a newcomer breaks down your square, your caller goofs, your two left feet get in each other's way on the round dance floor, count ten, smile and try a little patience. It's a virtue, they say. Isn't it time we became a little virtuous?



LET'S TRY A

By Elisabeth Evans

LITTLE VIRTUE

From the VALLEY CIRCLE
Surrey, B.C.



Playground of The Great Smokies!

North Carolina's

Fontana Village

DANCE VACATIONS

SWAP SHOP: April 24—May 2, 1971

REBEL ROUNDUP: May 5-9, 1971

ACCENT ON ROUNDS with SQUARES:
May 16-23, 1971

FUN FEST: May 22-30, 1971

PACKAGE RATE LOW Total Cost

- 1 day — \$16.00 per person, including tax
- 2 day — \$32.00 per person, including tax
- 3 day — \$48.00 per person, including tax
- 4 day —
- 4 day — \$62.00 per person, including tax
- 5 day — \$74.00 per person, including tax
- 6 day — \$85.00 per person, including tax
- 7 day — \$95.00 per person, including tax
- 8 day — \$104.00 per person, including tax

Each additional day, \$13.00 per person incl. tax.
Only dancers registered on the Package Plan may participate in any festival.



STAFF

Every caller, leader and teacher who attends is invited to contribute to the total program, to help actually "swap" calls, dances, ideas, and fun. In addition, there is an advisory program staff, specially selected to arrange programs, workshops, parties, and special events.

Live music by the FONTANA RAMBLERS

AL (TEX) BROWNLEE

HOST CALLER, ALL FESTIVALS

Recreation Director



Fontana Village Resort

FONTANA DAM, NORTH CAROLINA 28733

SILVER SPINNERS SEQUEL



The November issue of SQUARE DANCE told, in the article "Coast To Coast Cooperation" of the Riptides Square Dance Club of Virginia Beach who were launching a campaign to bring the Silver Spinners Club from Seattle to the New Orleans 20th National Convention. The Silver Spinners are square dancers confined to wheelchairs. Jim and Liz Kirkman sent a progress report on the project. Raleigh Copeland, who with his wife Allie, was the spark-plug for the plan, has been on the sick list recently, but the work has continued toward its goal.

When the November article was printed, the Virginia Beach club was already in full swing on local money raising projects. The goal was \$2500, and this loomed as a gigantic goal. The Riptides have sold square dance stamps, first aid kits, badge holders, decorative magnets, handmade capes and ponchos, and Christmas items. Local dancers sold raffle tickets on everything from a car battery to a living Christmas tree! These were in addition to a continuing paper drive and several benefit dances.

By January 25, \$1838 had been raised toward the goal. Contributions

from national publicity brought direct responses of somewhat over \$200 from seven cities: Denver; Kansas City, Mo., Minoa, N.Y.; Tacoma; Fostoria, O., Janesville, Wisc.; and Wilton Manors, Fla.

It occurred to the committee that the Silver Spinners would enjoy identifying their benefactors at the National, so attractive Silver Spinner Sponsor badges have been designed and ordered. These are available to all who are interested at \$2.50 each; the proceeds go toward the Convention Fund. If you would like to help the project and order a badge, write to Mr. W. T. Berglund, 345 Lynn Shores Drive, Virginia Beach, Va. 23452. Be sure to enclose payment for the badges and your return address.

Club and personal donations may still be directed to Jim and Liz Kirkman, 3109 E. Cheltenham Place, Virginia Beach, Virginia 23452.

This is a project of which square dancers can be justly proud. Remember, a journey of a thousand miles for the Silver Spinners begins with you taking the first step.

FEED—BACK

These opinions are written by readers in reply to articles and thoughts already published in previous issues and do not necessarily reflect those of the editors.

Feedback and Straight Talk (new in this issue) are open-forum columns. Feedback will continue to contain answers to already published material, and Straight Talk will include random thoughts and opinions of readers. Both are attempts to offer a wider range of ideas and opinions from you, the reader.

This month's Feedback is a collection of positive statements about challenge dancing from letters received in answer to Feedback, January 1971.

Challenge dancers love what they are doing and it is really a thrill to get through a series of difficult calls.

*Joan & Bill Chaplin
Alliance, Ohio*

If it were not for challenge dancing I would have to play challenge bridge and I would much rather dance.

My husband does not want every evening of dancing to be only those calls so well known and practiced that they can be executed by eight people with constant "smoothness and grace." The people with whom we dance in Ohio, New York, Florida, etc., are enjoying the "mind teasers" that have been carefully geared to create a situation in which the dancers can expend to the utmost their mental and physical abilities.

Move over, Mr. W., square dancing is holding out its arms to both of us.

*Evelyn Freese
Kettering, Ohio*

If you would be honestly interested in presenting a challenge dancer's views we would be happy to oblige.

*Vernon Rush
Steubenville, Ohio*

Ed. Note: Mr. Rush has been invited to write an article of this nature for publication.

It is a shame that people cannot accept the fact that all levels of dancing exist,

and that while challenge dancing may not be their cup of tea, accept the fact that some people enjoy it and not downgrade the activity. Challenge dancers do not downgrade club-level dancing; on the contrary most challenge dancers are active at club-level and are officers in many clubs. So why must non-challenge dancers criticize challenge when they are not even a part of it?

*Ed Foote
Wexford, Pa.*

Square dancing is a wonderful pastime at any level; personally, we look forward to every Challenge Convention as "the" event of the year.

*Tillie & Martin Block
Old Bethpage, N.Y.*

We went (to the Challenge Convention) to dance and have fun and this we did.

*Willard & Alma Christman
Bridgeport, Ohio*

Any one who dances knows that there are a certain number of people who will never, or do not desire to, dance anything but fun level. That is their privilege, and more power to them. They make many friends, and benefit from the exercise they get. The biggest percentage want to try to advance a little higher. They like to learn a new basic now and then, and enjoy being able to dance well enough to go to most club level dances. Then there are the few of us who like anything that is a challenge. We are not inferring that we all reach our goal, but only that we like to try! We enjoy our regular club dances, and we do try to support three of them. It does require extra workshop to try the challenge, but we look forward to these as much as any of the dances.

What many do not know about a challenge dance is that we expect to be stopped. If we were able to do every-

thing that was called it would not be a challenge. What's more not one dancer would expect the caller to throw in a left allemande as long as there was one square moving. Those standing watch, and are pulling for those matching wits with the caller. If you think not you should hear the applause when they finally do break down. Of course, not all squares are smooth, but the fun is still there in trying! There is time to do all that is called, and there are always some squares moving that are a real pleasure to watch.

*Ruth & Al Weishaar
Bradenton, Florida*

Every form of recreation has various levels of achievement and there should be opportunity for all to support the level they enjoy, without condemnation from others, be they in agreement or not. "Live and let live," "to each his own," and let's square up!

*Mr. & Mrs. Sven Ljungberg
Riverside, Illinois*

The first thing that should be said about challenge dancing is that it is thinking dancing. As a rule the challenge callers do not try to use calls that the dancers don't know, but rather they try to use calls that the dancers do know in unusual and unexpected combinations. Secondly, challenge dancing at its best flows as smoothly as any other kind of square dancing. Of course if someone starts out the wrong way and has to reverse himself, the result is quite jerky — the same thing is true of a grand right and left. Finally, as Lee Kopman has noted in SQUARE DANCE, the real key to challenge dancing is variety. No matter how many calls are used, if they are always called from the same position it is not true challenge.

*Bill & Joan Mills
Princeton, N.J.*

Have you ever seen a pro-golf match with beginners in it? I'm sure you haven't, and this is what National Challenge is — no place for any but the few (30 sets of dancers) that along with dan-

cing everything, like something for themselves.

*Helen O'Brien
Hollywood, Florida*

If it were not for the high level dancers that work out and test the new figures: the fun and intermediate level dancers might not be enjoying such calls as: spin the top, spin chain thru, circulate, tag the line (series), teacup chain, barge thru, couple hinge and trade, boomerang, Dixie daisy, flutter wheel, fan the top, change a web, Dixie chain, explode the line and many others.

Out of the 50 or more new calls which challenge dancers learn and dance to each year, only a very few will be good enough to stay with us. So you see, challenge dancers do render a very vital service to square dancing.

*Paul Kubik
Norridge, Illinois*

The challenge square dancer does a lot of dancing and it is not unusual for the same dancer to meet at different square dancing events in New York, Florida, Pennsylvania, Ohio, etc. in a six month period.

*Herb Johnson
Chicago, Illinois*

The observer is certainly entitled to his opinion, but unless he has tried the challenge level of dancing, and knows what it is all about, he cannot be an informed critic. It would be about the same as calling in an Eskimo and asking his opinion of a pro-football game!

*Harry Ebers
St. Ann, Missouri*

It is true there are only a few of us. But we love challenge dancing, although we still attend club level dances and enjoy those for a change of pace occasionally. If more local, club level callers would give their dancers something new, something exciting, at each dance, perhaps they could hold the interest of dancers longer than a few short months or a few years. Instead, callers are always teaching new classes, and cater continually to the "new dancers." That is a good point;

Continued on page 35



MEET SOME CUTIES

To offset the doldrums of sameness often encountered in a lot of our "chicken plucker" type of hash choreography, let's spark it now and then with a "cutie" out of a new bag of tricks. For instance, instead of always doing a Bend the line, do a "cutie" equivalent once a night, such as "men run and a quarter more, girls bend." They may be startled, smile, and "fudge" into position in turn, but that's the fun of it. You'd better follow that with "take her hand, go forward and back" just for security.

Again, set up an arrangement with couples facing couples in an 8-chain thru position and call "take your partner's hand, lead to the right, there's nobody there, so California twirl, circle left, etc.

Maybe you can get away with an oldie-cutie such as "Circle left, DOODLEY-SQUAT (down and up), circle left, DOODLEY-SQUAT AND A QUARTER MORE, allemande left, etc.

There are many others:

"Circle left, heads wherever you are, right and left thru, sides do it too, circle left....." (Zero)

"Square thru ten hands, minus five" (equals pass thru).

"California twirl— DOUBLE" (zero)

"Bend the line, bend it again" (zero)

"Right and left thru, FULL TURN" (pass thru).

Don't wear out a good gimmick, however.

HELP, THEY'RE SINKING!

HELP THEIR THINKING!

Callers who really care will insert "help" phrases throughout their patter sequences and are literally able to pull

dancers through material that would otherwise be impossible to do, sometimes. Some examples are: "Check your wave/ check your line/ allemande thar—BOYS BACK UP, GIRLS PUSH/ you're facing out/ centers in, HOOK ON, cast off/ clover leaf, FOLLOW THOSE TWO/ y'got a two-faced line/ do it ARKY-STYLE/ box the gnat and LOOK 'ER IN THE EYE/ circle left—DON'T FIX A THING (boy-boy-girl-girl), etc.

A popular traveling caller once said that the only difference between his program for an average level club and a challenge level club is that in the former he uses "help" phrases plus ocean wave balances plus rocking lines, and in the latter he simply leaves them out. Maybe that's oversimplification, but it is an interesting theory.

HOT LIP LOUIE VERSUS HOT HASH HARRY

A caller said he recently called "against" Joe Schmo and Al Lemande on a festival program. He DID mean to say "against," we discovered, since he went on to talk about his attempts to "go them one better" in a sort of competitive calling session. We wonder about that attitude and the resulting experience for the dancers. Do you think the dancers got a fair shake or a jousting? There's a point to ponder.

SQUARE JOTTINGS

- Have you tried the Grand spin in your workshop?

- Have you sent your VACATION EVENTS to this magazine for your free listing this spring?

- Do you subscribe to a callers' note service yet?

- Take a good look at our book review this month and the ad for this book on page 52.

- Is your club interested in conducting a SUBSCRIPTION DANCE so that all members can receive a low-cost subscription to SQUARE DANCE magazine?

- Is your Callers Association interested in a clinic?



Original writeups on unique and successful clubs are solicited from readers for use on this page.



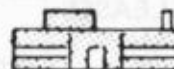
Smoothies club dancers, left to right: Bob & Ann Mellon, Fran & Faye Braun (background), Glenn & Lydia Solomon (foreground), and Louis & Barbara Dennis (background).

It is not only the big clubs that do imaginative things. The Smoothies of Huron, Ohio, are the focal point for a new square dance show on Cable TV, Channel 7, which the studio director enjoyed so much he wants to produce a weekly series. The Smoothies average two or three sets of dancers. Most Cable TV studios, springing up here and there, are anxious to do local programming, so check it out and reach a wider audience for the activity.

John Kingan writes that his small club near Canton, Ohio, finally found an ideal place to eat and dance regularly — the Ponderosa Restaurant (a chain) which has a beautiful western decor. Tables are moved for dance space at closing time. Roy Overmier is the caller.

places

to dance



SEPTEMBERFEST

Sept. 25 - Oct. 2, 1971
90/10 dancing in two halls at
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Write: Box 190, Murray, Ky. 42071

8th ANNUAL ROUND-O-RAMA

Fease's Shady Rest Lodge, Rhinelander, Wis.
Contact: Rose Marie & Elmer Elias, instructors;
5106 S. Menard Dr., New Berlin, Wis. 53151.

SHIN-DIG

May 28, 29, 30, 31, 1971
AMERICANA HOTEL, Miami Beach
For Brochure: Do Schmidt, 200 N.E. 169th,
North Miami Beach, Fla. 33162.

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Fun Fest, Swap Shop, Rebel Roundup,
Accent on Rounds w/Squares, Spring &
Fall 1971. Write Fontana Village Resort
Fontana Dam, North Carolina 28733

MONTEREY S/D FESTIVAL, Aug. 13-15

Callers: C.O. Guest, Harley Smith, Burlin
Davis; rounds: Ray & Jean Hanna. Cool
camper space available. Contact: E.J. Butler,
1216 Circle, Seaside, Ca. 93955.

Mix & Match

At a recent Glass City Travelers club dance in Toledo, Ohio, "Singin' Sam" Mitchell used many adaptations and "switch figures" to popular singing calls to keep the higher-than-average-level dancers on their toes. Quite often Sam called two or three different figure arrangements for the same singing call. For instance, he used a barge thru in the figure for "Mary Ann" (Kalox 1107) twice, then borrowed a tag the line sequence from "Travel On" (Grenn 12122) and used it about like this:

Head couples square thru, four hands you go
 Get to the corner, do-sa-do all around you know
 Swing thru, and then, boys run right again
 Tag the line across the land, turn RIGHT, take her hand
 Wheel and deal, turn thru, left allemande, promenade

 Goodnight my love, goodnight my sweet Mary Ann.

THE SOUND WITH THE SOLID BEAT



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PIL- 1004

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Callers: SUE WATSON
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**AT YOUR
DEALERS NOW**

Puzzle Page

by PAB

LOGIC PROBLEM

Eight friends squared up at a dance. The four couples' names were Smith, Brown, Jones, and Johnson. The four ladies are named Ann, Barb, Carol, and Dora. Using the facts given below about the couples, you should be able to deduce each couple's last name, their given names, and their position in the square.

1. Dan and Barb are heads but not part of the same couple.
2. Mr. Smith, Dan and Bob are in a caller's class.
3. Mr. Brown, Bob, and the man in the fourth couple work at the Ford plant in town.
4. Abe, Mr. Brown, and Mr. Smith went to school together, in the same school in which they dance now.
5. Ann, Carol, and the lady in No. 2 couple will serve refreshments.
6. Abe and the third couple live on the same block.
7. The Johnsons just moved in from out of state a year ago.
8. Bob, Cal, and Barb's husband subscribe to SQUARE DANCE magazine.
9. Dan's wife and Carol are in a bridge club together.

LAST MONTH'S PUZZLE

t	o	p	s	l	i	d	e	s	p	y
e	w	e	c	a	r	o	l	h	o	p
a	l	a	b	a	m	a	d	r	o	p
s	a	p	e	r	e	a	p			
s	p	a	r	e	c	a	s	t	s	o
c	a	m	e	c	e	n	t	l	a	p
a	r	i	d	h	a	g	r	i	l	e
r	e	d	c	a	s	e	a	m	e	n
e	d	f	a	t	e	b	r	a	s	s
m	a	i	n	e	f	l	o	r	i	d
u	r	n	s	w	e	e	t	c	o	d
g	e	t	s	e	e	d	s	e	n	d



Edited by Bob Howell

easy level

IRISH WASHERWOMAN

RECORD: RCA Victor 41 6178

CIRCLE MIXER. Couples with lady on the right.

MEASURES:

- 1-2 Oh, we all join our hands and it's into the middle.
3-4 And we tap our foot to the tune of the fiddle.
(Tap either foot four times!)
5-6 Back out and swing your corner man.
7-8 Swing her once and promenade.
9-16 Promenade.

WEARING OF THE GREEN

As called by BILL CASTNER, Alameda, California

RECORD: Old Time 8071

INTRO:

Now honor to your partner and to your corners all
You all join hands and circle left, just circle left the hall
You circle left go all the way round and then what do you do when there
You circle back right the other way round, go round and round that square
You circle right til you get home and swing your partner round
It's swing your partner any old way, any old way but upside down
Now allemande left your corner and a grand right and left around
And when you meet your pretty little girl you promenade her around.

FIGURE:

Now the gentlemen swing with the corner girl, just swing her round and round
You go back home and swing your partner round and up and down
Now you allemande left on your corner, just turn her twice around
And you allemande right with your partner and you turn her twice around
Now do-sa-do on your corner on your corner do-sa-do
It's see-saw round your partner, oh your partner see-saw round
Now you swing the corner girl again you swing her round and round
You take that same little corner girl and you promenade the town.
Repeat figure three more times. Ending is same as introduction.

page

Bob Howell is the new editor of Easy-Level Page. He is a junior high school principal in Cleveland, Ohio, a member of the Cleveland Heights recreation department, a member of the Board of Directors of the Lloyd Shaw Foundation, and a specialist in square dancing fun and easy-level material. Readers submitting material for publication on these pages should send their dances to Bob, c/o SQUARE DANCE Magazine, P.O. Box 788, Sandusky, Ohio 44870.

IRISH WASHERWOMAN

SIMPLE SQUARE DANCE

All four gents to the right of the ring.
And when you get there you balance and swing.

(Boys step behind their own partners and to the next girl on the right, balance (short step forward and back in an "honor" position) and swing once around in place so that the new partners are on boys' right.)

Now allemande left with your corners all.
And promenade go round the hall.

Repeat the dance until gents meet original partners.
"Four ladies to the right" can be used as a variation, as can a "grand right and left" be used after the allemande left.

BACK TO DONEGAL

SINGING SQUARE DANCE by Don Armstrong, Port Richey, Fla.

RECORD: Windol 4183

OPENER, MIDDLE BREAK, AND CLOSER:

Head two couples go forward and back, the sides the same old thing
The heads pass thru and separate, go round the outside ring
The side two couples go forward and back, the heads the same old thing
The sides pass thru and separate, go round the outside ring
One and three a right and left thru, and two and four the same
One and three a right and left home, and two and four the same
Then promenade around the ring, yes — promenade 'em all
Swinging down the lane you go, back to Donegal.

FIGURE:

Number one swing and number three split — to the left and right in lines
One sashay down the hall, right elbow reel, and you reel 'em all
Your partner now with a right hand round, the first in line with a left
Your partner then with a right hand round, the middle one with a left
Your partner then with a right hand round, the last one by the left
Your partner next, a right hand round, then sashay down the set
All the way down and back you go, forward six and four fall back
And swing your lassies one and all, back to Donegal.

The figure for a delightful contra to this same music may be found in the February, 1970 Easy Level Page, under the title Becket Reel, as originally written by Herbie Gaudreau, Holbrook, Mass.

*
"Wagon wheel," Tom called hoarsely.

*
"Next we'll dance 'Turn Out The Lights,'" Tom said delightedly.
"Here's the Crowdad Song," he said shellfishly.

*
"Spin the top," Tom called dizzily.

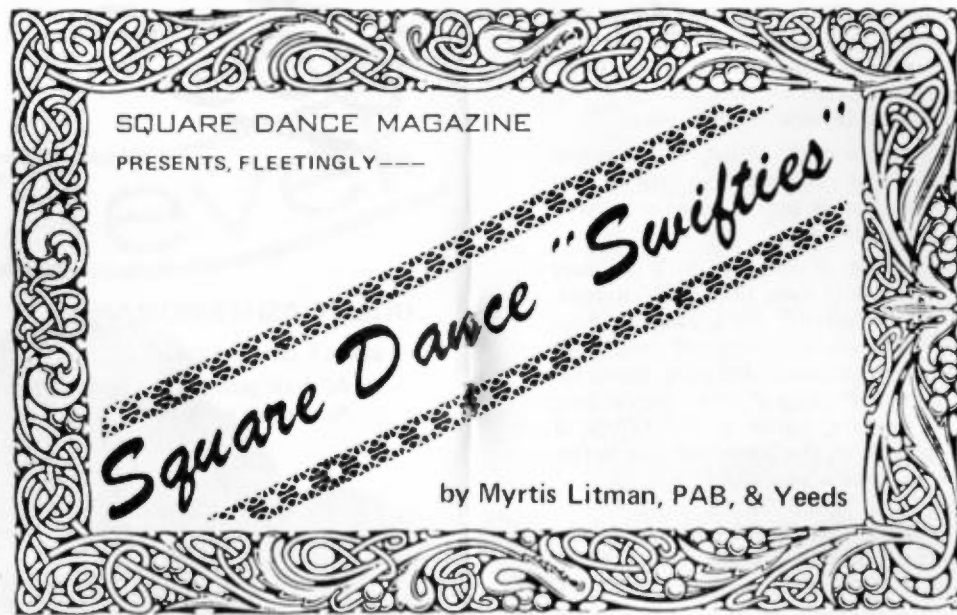
*
"Square the barge," Tom called sternly.

*
"Double swing thru," Tom called repeatedly.

*
"Sets in order," Tom called squarely.

*
"Bend the line," Tom called crookedly.

*
"Let's do 'Mack The Knife,'" Tom said sharply.



Tom Swift has become a caller. Here's a collection of "swifties" based on the pattern that has amused hundreds of readers since the Tom Swift books for boys were first published.

*
"Cloverleaf," Tom called luckily.

*
"Weave the ring," Tom called offhandedly.

*
"U-turn back," Tom called sheepishly.

*
"Ocean wave," Tom called foamingly.

*
"Go red hot," Tom called warmly.

*
"Circle left," Tom called roundly.

*
"Do-sa-do," Tom called richly.

*
"Tag the line — zig zag," Tom called unevenly.

*
"Pull by," Tom called wrenchingly.

*
"The sizzle of a hot dog at a Barbecue means Happy Summer Sounds," he crooned frankly.

*
"Keeno," he said finally.

*
"Cast off three quarters," Tom called lavishly.

*
"Peel off," Tom called barely.

*
"There're 5 couples in that square," Tom said tensely.

*
"Catch all eight," Tom called outrightly.

*
"Star thru," Tom called brightly.

*
"Box the gnat," Tom called flea-tingly.

*
"Do-sa-do," Tom called richly.

*
"Tag the line — zig zag," Tom called unevenly.

*
"Keeno," he said finally.

*
"The sizzle of a hot dog at a Barbecue means Happy Summer Sounds," he crooned frankly.

*
"Cast off three quarters," Tom called lavishly.

square line



We are members of a small club which needs every member and guest to make expenses. We work hard every year to get it built up, then the holidays come along and we have to start over again, hoping every dance to break even. We feel we have to go to every dance - it is a duty, not fun anymore, and I'm about ready to give up square dancing because I don't feel I can desert our club.

Try to analyze what might be hurting your club, such as a wrong night, dance location, attitude of the members, your caller, etc. See if you could cut expenses by moving to a smaller hall.

In the meantime, to maintain a positive attitude yourselves, try to get out to some large fun dances where you have no responsibility but to enjoy

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yourselves. Subscribe to your local and national publications to help you realize you are part of a big activity which is spread all over the world. Attend a big festival or convention.

Many areas or clubs have their ups and downs and while one area may be on a down, another area is going great. Try to "ride the waves."

Then when all else fails, let's be ready to admit that sometimes clubs do fold. If the interest isn't there, you may have to call it quits. There will always be people who want the club there for their convenience if they decide they have nothing better to do. Maybe if they miss it, they will become better members of a new club.

Aunt Dosi

Reprinted from the DENVER
AREA COUNCIL BULLETIN



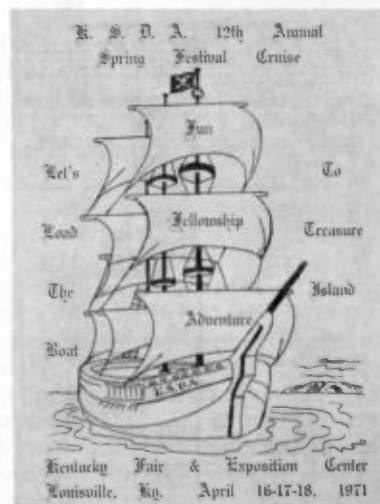
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DANDY IDEA



After their stint as publicity chairmen for the 19th National Convention in Louisville, George and Millie Boklage were given the theme of Pirates and Treasure Island for the Kentuckiana S/D Festival for 1971, and asked to continue in their capacity as promoters. Their fertile imaginations show in the lines of the publicity releases and in the drawing used for the flyers.

If you're looking for a new lift in promotion ideas or clever adaptations for publicity releases, study this example in carrying out a theme:

Haven't you really thought about a summer cruise and felt you would never be able to afford one. For just \$7.50 you and your partner can enjoy a full three days aboard the good ship K.S.D.A. From Castoff on Friday evening, April 16th, until we reach Port on Sunday, April 18th, you will be guided over smooth waters by able bodied seamen and skippers who have sailed the high seas for many years.

It is possible to get aboard ship in mid-stream but why take the chance of wet feet? Buy a ticket for the entire cruise and enjoy all the prizes and surprises. A special treasure awaits those

who purchase an early bird ribbon. It could be your name that will be pulled out of the treasure chest. Other treasure will be found on the Islands. Jeweled Squares will be found on Coliseum Island with Skippers John Hendron, Dick Jones and C.O. Guest reading the treasure maps. Round Pearls are sure to be treasured by everyone under the leadership of Nita and Manning Smith when they arrive on Savarin Island.

For those voyagers who want a little something extra, Sail Making and Knot Tying will be taught in the Quartermaster Sewing Clinic under the guiding hand of Nita Smith. We are sure Nita will not be taking you back to those old days so you can rely on Old Tricks with a New Twist.

Local Round Dance Instructors will be at the helm Friday night guiding you to Savarin Island. Fred and Alice Stanton have cast a spell over the sea and promise calm winds and smooth sailing. They have some authentic treasure maps and have taken a seaman's oath to find treasure for you.

Doris and Old Blue Beard Gene Wilson have charted a square course which they claim will bring you back to port after the treasure hunt. Local Skippers will be calling signals on Saturday afternoon on Coliseum Island. From all the skuttlebutt many a Skipper has stopped off at Coliseum Island and buried their Pirate Gold and other Treasures. Maps have been charted but sand has covered some of the landmarks. Blue Beard claims to have several authentic maps leading to these treasures.

The Launch and Shake Down Cruise to get the ship ready and to strengthen your sea legs will be Sunday afternoon, January 17, 1971 at Sacred Heart Academy. Be sure to attend and get your Cruise ticket and special entry in the treasure chest. Dancing on the Upper and Lower Deck.

George and Millie really expect to load the boat when the Spring Festival Cruise sets sail.

ladies' choice

AN ECONOMICAL PETTICOAT CONTAINER

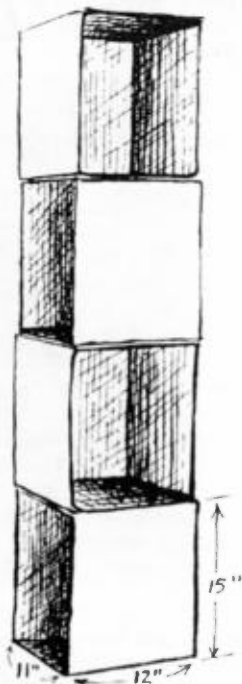
by Judy Ross Smith
As published in the New England Caller

One day I came up with this idea out of sheer desperation. My square dance petticoats had been draped over chairs in every corner of the room for many months. Not only was this very untidy, but it was ruining my petticoats, so I had to do something! I went down cellar and removed the bottles of ginger ale, which we order by the case, from their cases, and brought the boxes upstairs. At this point, I had three boxes of identical size, so I went to the grocery store and asked for two more empties of the same size. Then I got 9 1/3 yards of contact paper. I got a black and white design because it went well in the room, and also made a nice contrast for the colors of the petticoats.

I then covered each box, using a strip 40" by 18" to go around the two wide sides and overlap to turn on the inside of each end, and on all the edges of the box (trim as needed at the corners). Then with pieces 13 1/2" by 11" I covered the two smaller ends, overlapping to the inside 1 1/2". It takes 67" of Contact for the entire box.

If your room is wall-papered, you might also consider covering your boxes in matching paper.

When you are finished, stack your boxes in a corner of your room as shown in the sketch, roll your petticoats smoothly, fold over the tops and place in their containers with the hem edges facing out. This makes a handsome display, and a very neat storage arrangement.



ONE WORD OF WARNING: Place your container in a shaded corner of the room, as direct sunlight will fade your petticoats very quickly!

If you find your boxes a little unsteady, run a long pole down through the back corner of the boxes, and this will secure them.

Suggestion for husbands who are handy with hammer and nails: make a similar container of plywood, and paint to match the woodwork of the room. Of course, the container would be much easier to make if the openings were to face all the same way. It also would be great built into a large closet.

Watch these pages for the announcement — the New England Caller will soon have available a book containing patterns and ideas by Judy Ross Smith which have been printed monthly in that magazine. Her women's page is one of the best in the country, so the book will really be one that every square dance taw will want to have.

FEEDBACK, cont'd.

but why would they lose experienced dancers just to make new ones happy? Our thoughts are that there should be several different levels of dancing — for new dancers, intermediate dancers, high level dancers, and challenge dancers.

Ed & Audrey Ohlinger
Pekin, Illinois

With so many different appetities, we need beginner clubs, fun level clubs, eating clubs, party clubs, round dance clubs, camping clubs, intermediate level clubs and even challenge level clubs. Because each is different from the other does not mean any of them is wrong. There are very few dancers who have both the qualifications and the interest to attend this type of event. These 100-plus couples are invited by the grapevine which exists in every group of people with common interests. Mr. Wyman is correct in that this is not square dancing as the public should see it. His observations of the similarity to military drill, the intense concentration of the dancers, the lack of time to correct even a small mistake, the complexity of the choreography requiring the caller to use notes and the lack of twirls and bows are exactly what a challenge dancer finds fascinating, to say nothing of the complexity of the advanced basics used. I am surprised that Mr. Wyman did not comment on the number of tape recorders present and the lack of singing calls which are indications of the emphasis on workshopping that identifies all challenge dancers.

Richard E. Brown
Cincinnati, Ohio

It seems that square dancing, which is a many-faceted affair, certainly has room for all levels of interest, which ever suits the individual dancer, and that each of us should be tolerant of what others like and desire. I have no interest whatsoever in round dancing, but many of my friends think that there is nothing like it in all the world — so more power to them.

William Gale
Elmhurst, Illinois

It was a challenge for us to do the first 50 basic figures; after having danced a few years one wants to move onto a new plateau, and then even on to higher — either that or you may as well stay home and watch TV. Challenge dancing is what saved us from being "drop-outs;" however we still do enjoy club or fun-level dancing.

Bob & Isabelle DeBoer
Owasso, Oklahoma



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STRAIGHT TALK

Readers are invited to send opinions, suggestions and thoughts for publication in this new regular feature. Opinions expressed in this column do not necessarily reflect those of the editors.

HAVE GUM, WILL TRAVEL

You can be sure that when a group of square dancers gather to dance, the chewing gum stocks will soar. This is fine for Wrigleys and Adams, but not too good for the square dance image. Some dancers will say "Who cares about the square dance image as long as dancers have fun." However, others who have watched square dancing interest rise and fall over the years, will shout loud and clear, "We want the best image attainable." It is only fair that "image" and its value in square dancing be explored, before advancing on anything that might be detrimental.

First what is an image, and why do seasoned dancers believe a good image is important. Webster states that an image is the creation of the mind. This could be interpreted to mean that the appearance one makes establishes the image in others' minds. This can be especially true in the relationship between dancers and non-dancers.

Square dancers rely on non-dancers for a variety of items or services; to mention a few: places to dance, housing while away from home, square dance clothing, accessories, and of course, the most important item, a source for replacements. Non-dancers are the potential new dancers.

These are some of the reasons that seasoned dancers would like non-dancers to have a special image of the square dancing community. I believe that every dancer will and has put forth his or her best effort for the promotion of square dancing. I also believe that no dancer knowingly would hurt square dancing.

Now for the purpose of writing. It is a consensus that chewing gum, never

a part of the American social scene, attaches itself to the new square dancer during the early days of lessons, primarily to alleviate fear, timidity, anxiety and just plain terror.

I'm sure that gum at this time is chewed demurely and sedately. The open-jawed, slack-mouthed chomping which this writer is referring to does not occur until swing chain thru, tag the line, peel it—pair it, all turn back, and all four couples diagonal chain become old hat. Then these self-assured elegantly-groomed dancers forget that their dancing style and grooming can all be spoiled by one imperfection.

This writer does not wish in any way to suggest or tell anyone how to or how not to, grind, chew or masticate gum. All I ask is that at the next dance, gum chewers and non-gum chewers think of the "image." And then watch the "image" soar!

*Thomas F. Bales
San Antonio, Texas*

And two more thoughts about "image": How about a small item in the magazine about dress, such as callers and taws setting the style of wearing apparel? I know it has been written before, but it just doesn't sink in.....

*Trudy Fleming
Boucherville, Quebec*

And an answer from Val Lindenau, in Washington's Footnotes:

Perhaps we, as teachers, should stress our square dance image more clearly and more often. Callers and callers' wives should really give this special attention, because you more than anyone, help to guide our square dance population. As for the men—I feel that our dances are not so long that a collar can't stay buttoned and a tie in place, and the shirt sleeves down and not rolled up. Sorry, men!

WORKSHOP

EDITED BY
WILLARD ORLICH



CHOREOGRAPHY

Square Dancing is enjoyed to its fullest extent when properly *danced* each step of the way. This profound statement has more far reaching implications than might appear on the surface at first glance. We refer not only to a ladies chain with its body flow follow-thru of the courtesy turn, but also to the Relay the Top with its cooperative and synchronized movement of all eight of the participants moving in precise unison. But do all square dancers reach this point of complete satisfaction within their chosen recreational pastime? We think not.

Hypothetically, all of today's square dancers have completed a series of formal lessons, to learn not only the nomenclature but also HOW to do each of at least 75 basic movements. Let's also add the possibility that they have danced a minimum of two years, giving them ample time to practice and be-

come at ease moving through choreography using these learned maneuvers. Yet in fact, a group of dancers with the above two things in common will find themselves divided in their dancing *ability* in spite of the same *capability*. Why? Your editor believes the difference lies in each individual's ability to RECOVER. Since everyone in the activity makes "mistakes" in his or her dancing (except you and me), the "recovery" from making an error determines the success of the other seven people in our set to finish the figure. This is why it has been said that the mark of an experienced dancer is not the fact that he makes no mistakes, but that he can recover to go on with the dance without breaking down the set. You are then considered a "smooth" dancer which also includes some other attributes not discussed at this time.

In learning a square dance basic, you were taught where it *starts*, *how* it is done (traffic pattern) and where the movement *ends*. Most people remember how it starts, the traffic pattern is usually no problem once learned but the *how* deteriorates through short-cutting or bad habits acquired from others or in defensive dancing to clip-

timed calling. Example: A swing thru half by the right a full 180° to catch left and again swing a full 180° to reform the wave. In practice, one finds just a left hand pull by to catch the end with a right into an ocean wave. A swing thru in an Alamo style becomes a right and left grand motion. Choreography wise, the movement ends right shoulder to right shoulder where a precise box the gnat, or cast-off, etc. could follow. In practice, dancers are off spot 1/8 position. A repeat of the series of movements finds them ¼ off position which is the *starting* point of the next command. This spells trouble and could very well be the beginning of one side of the set not being in line with the other side with a resulting "breakdown" of the figure.

Also misunderstood many times is the exact *ending* of a basic. We become so accustomed to moving in a habit pattern of one command following another that we lose sight of this ending of one and the starting of another. Example: Box the gnat, right and left thru or square thru, etc. But how about a box the gnat, then partner trade or substitute, etc? Point of difference: the box the gnat does NOT end with hands remaining joined. It ends when participants have exchanged places and *dropped hands* ready for the next command.

To a smooth, experienced dancer, the one who is trained to recover, these little bits of extra knowledge are second nature. He also knows that a command to "Four men star" means a RIGHT hand star is to be used even though not mentioned. He knows that these same four men cross over in an Alamo ring in an orderly pattern, that the arching couple on an ends turn in ALWAYS dishrag under to face back to center of set, but do not do so when already facing in and the command is for "ends duck thru (or out)," etc. How well acquainted are you with EACH movement in its entirety? SQUARE DANCE magazine in collaboration with your workshop editor plans to release a dan-

cer's booklet containing such information in the near future. It should be most helpful to those learning, to the learned, and to every caller/teacher in the square dance world.

CALLERS' QUESTIONS

ED FRAIDENBURG, Midland, Mich.: Is it possible to do a TRADE BY from double pass thru set-up?

EDITOR'S NOTE: No, the rule to TRADE BY is for the two couples *facing each other* to do a pass thru while the two couples *facing out* from center of set do a partner trade to face back in. From a double pass thru position it is possible for the center two couples to pass thru BUT the outside couples are already facing in toward center of set and should not be expected to do a partner trade to end facing out. This is why it is possible to use the trade-by command from this set up: (Squared up set) "Head couples pass thru, ALL trade by." The side couples would be expected to pass thru (they faced each other) while the head couples do a partner trade (they were facing out). If we didn't maintain this rule, what would prevent the side couples from doing a partner trade instead of the pass thru? Therefore, the rule can't be stretched too far, giving dancers a choice of what is expected by the command to trade-by. We have seen figures written using this wrong interpretation and they are definitely N.G.

DON HANHURST, Hopewell Jct., NY: I would like to see you state once and for all the rule on some of the accepted basics such as SWING THRU, etc.

EDITOR'S NOTE: The command to SWING THRU means those who can swing half by the right and then those who can swing half by the left. A LEFT SWING THRU means those who can swing half by the left and then those who can swing half by the right. The command is NOT given to the ends or centers to do something in a swing thru. With this rule it is possible to do a swing thru in an Alamo style set-up where there are NO ENDS or CENTERS designated because it is a complete circle formation.

However, and *note this well*, a SPIN THE TOP command *does mean ENDS* swing half and then CENTERS swing $\frac{3}{4}$ while the new ends move up to rejoin the centers in another ocean wave. Technically, it is not necessary to call a LEFT spin the top — it is only used as a helping command for the dancers' sake. Since this rule to Spin the top involves ends and centers, it is NOT possible to Spin the top out of an Alamo style circle unless a starter is designated, i.e. "Head men start (they become ends) a spin the top," etc. A Spin the top from an allemande thar set-up DOES have ENDS to start the action even as any other ocean wave set-up.

With these two rules above now firmly established in your mind, visualize a THREE-handed ocean wave set-up. It is possible to swing thru, i.e. those who can right then those who can left. But it is NOT possible to Spin the top. If *both ends* start a swing thru, they would tear the center person in two pieces trying to get into the middle for the $\frac{3}{4}$ turn! If somehow one of the ends can be designated to start the action, all is well in the dancers' reaction to the command. The definite rules governing a swing thru and a spin the top can best be illustrated with figures used with your dancers, so here are a couple for your little black book — Good luck!

First couple back to back
Your corner box the gnat
New head couples pass thru
Separate go around two

Lines of four (4 boys facing 4 girls)
Barge thru, when you do slide thru
(4 boys in right-hand ocean wave and
4 girls in left-hand ocean wave)
Spin the top (all the ends start the action)
Again spin the top, you're doing fine
Those facing out trade, you got a line
Barge thru, star thru
Those who can right and left thru
And rollaway
Others turn back, go left allemande.....

Head ladies chain $\frac{3}{4}$ around
Side gents turn em and rollaway
Lines of three pass thru, boys turn back
Swing thru (those who can right, then
those who can left)
Again swing thru, ends fold
Lonesome ladies chain $\frac{3}{4}$ around
Head gents turn em and
Crosstrail thru to left allemande.....

REVIEW

WALK AND DODGE

by Holman Hudspeth (1968), Detroit, Michigan

A variation of Swap around, i.e. dancer facing in (or toward another couple) WALKS across while dancer facing out (with back to that couple) DODGES or slide-steps *without turning* into the vacated walker's spot. Movement ends with couples standing back to back with opposites for partners.

From two parallel right-hand (normal) ocean waves, the WALKERS cross over while the DODGERS slide-step right forming two lines of four standing back to back. Left hand ocean wave (Dixie style to ocean wave), WALKERS cross over, DODGERS slide left into vacated spot.

EXAMPLES by Will Orlich

Head couples pass thru, boys run
WALK & DODGE
(Boys walk, girls dodge)
U-turn back
Sides pass thru, boys run

WALK & DODGE
(Boys walk, girls dodge,
U-turn back
Head couples pass thru, girls run
WALK & DODGE
(Girls walk, boys dodge)
U-turn back
Side couples pass thru, girls run
WALK & DODGE
(Girls walk, boys dodge)
U-turn back, left allemande.....

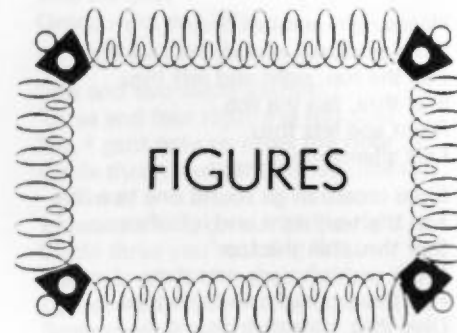
Head couples right and left thru
Rollaway half sashay
Boys run, WALK & DODGE
California twirl, spin the top
Turn thru to left allemande.....

Head couples square thru four hands
Swing thru, WALK & DODGE
Wheel and deal, centers pass thru
Swing thru, WALK AND DODGE
Wheel and deal, centers pass thru
Swing thru, WALK & DODGE
Wheel and deal, centers pass thru
Left allemande.....

Head couples square thru four hands
Curlique to ocean wave and balance
WALK & DODGE, California twirl
Swing thru, boys run, bend the line
Pass to the centers
Square thru three-quarters
To a left allemande.....

Head couples square thru four hands
Same boys run, WALK & DODGE
Circle up four to a line
Square thru, count four hands
All the boys run, with the outsides
WALK & DODGE (Box of 4 people)
Centers swing thru and turn thru
Outsides trade, left allemande.....

Head couples square thru four hands
Swing thru, WALK & DODGE
WALKERS run, swing thru
WALK & DODGE
WALKERS run, swing thru
WALK & DODGE
DODGERS run, left swing thru
WALK & DODGE
DODGERS run, swing thru
Boys run, star thru
Dive thru, square thru $\frac{3}{4}$
Left allemande.....



FIGURES

TRICKY QUICKIE

by Buford Evans, Prairie Village, Ks.
Heads pass thru
Partner trade and $\frac{1}{4}$ more
Spin the top, without a stop
Swing thru, slide thru
Left allemande.....

FIGURES & BREAKS

by Ed Fraidenburg, Midland, Michigan
Head ladies chain right
New side ladies chain $\frac{3}{4}$
Roll away, right hand ladies chain across
Other two ladies chain across
Pass thru, wheel and deal
Men crowd in between the girls and
Line up three, slide thru,
Left allemande.....
Heads half square thru
And VEER LEFT
Couples circulate
Wheel and deal, left allemande.....
Heads square thru and VEER LEFT
Fan the top, girls run
Left spin the top
Left allemande.....
Heads square thru and VEER RIGHT
Fan the top, men run
Spin the top
Box the gnat, change hands
Left allemande.....
Heads pass thru round one to a line
Do-sa-do, fan the top
Swing thru, fan the top
Step thru, wheel and deal
Centers turn thru
Left allemande.....

Heads right and left thru
Sides crosstrail round one to a line
Fan the top, right and left thru
Star thru, fan the top
Right and left thru
Left allemande.....

Sides crosstrail go round one to a line
Fan the top, right and left thru
Star thru, fan the top
Right and left thru, star thru
Fan the top, right and left thru
Dive thru, pass thru, star thru
Fan the top, pass to the center
Pass thru, left allemande.....

Heads spin the top and step thru
Do-sa-do, fan the top
Step thru, wheel and deal
Substitute, centers turn thru
Circle four, sides break to a line
Crosstrail, left allemande.....

Heads square thru, swing thru
Boys run and circulate double
Girls fan chain thru, wheel and deal
Pass thru, left allemande.....

Heads square thru, swing thru
Girls run and fan chain thru
Boys circulate twice, wheel and deal
Box the gnat, swing thru
Boys run and circulate twice
Girls fan chain thru
Wheel and deal
Left allemande.....

by Jack Lasry, Miami, Florida

DANCING THE ACCEPTED 75

Heads lead right, circle to a line
Rollaway, half sashay
Centers swing thru, ends box the gnat
(All) right and left thru, pass thru
Bend the line, swing thru
Boys run, bend the line,
Left allemande.....

Heads lead right, circle to a line
Pass thru, wheel and deal
Centers star thru, pass thru
Cloverleaf
New centers swing thru
Turn thru
Left allemande.....

Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru
Centers in, cast off $\frac{3}{4}$
New centers square thru four
Ends slide thru
Swing thru, turn thru
Left allemande.....

Heads pass thru, around one to a line
Pass thru, wheel and deal
Girls square thru four
Girls cloverleaf
Boys pass thru, star thru
Wheel and deal
Left allemande.....

Heads square thru four hands
Do-sa-do to an ocean wave
All eight circulate, swing thru
Boys run, couples circulate
Wheel and deal
Left allemande.....

Head ladies chain right
New side ladies chain across
Couples 1 & 2 right and left thru
Couples 3 & 4 square thru four
Couples 1 & 2 star thru, pass thru
All California twirl, right and left thru
Dive thru, pass thru
Left allemande.....

Heads lead right, circle to a line
Square thru four
Centers square thru $\frac{3}{4}$
Centers in cast off $\frac{3}{4}$
Star thru, double pass thru
Lead couple California twirl
Right and left thru
Star thru, cross trail
Left allemande.....

Heads lead right, circle to a line
Pass thru, tag the line
Girls right, boys left
Centers run, right and left thru
Rollaway, half sashay
Star thru, U-turn back
Grand right and left.....

Heads square thru four hands
Slide thru, spin the top
Boys run, couples circulate
Wheel and deal
Do-sa-do to a wave

Eight circulate
Spin chain thru, girls circulate once
Boys run, bend the line
Star thru, dive thru
Square thru $\frac{3}{4}$
Left allemande.....

DANCING NEWER BASICS

Heads square thru four hands
Circle to a two face line
Girls trade, boys circulate
Wheel and deal, pass thru
Roll right to a wave
Scoot back, fan the top
Right and left thru, crosstrail
Left allemande.....

Heads pass thru, partner tag
Circle to a two face line
Couples circulate, half tag the line
Balance, eight circulate, scoot back
Girls run, curlique
Boys run right, right and left thru
Dive thru, pass thru
Left allemande.....

Heads lead right, circle to a line
Pass thru, half tag the line right
Pass thru, roll right to a wave
Swing thru, boys run
Right and left thru, pass thru
Tag the line in, star thru
Left allemande.....

Heads lead right, circle to a line
Pass thru, half tag the line
Swing thru, cast off $\frac{3}{4}$, girls trade
Relay the top, spin the top
Boys run, bend the line
Right and left thru
Swing thru, turn thru
Left allemande.....

Head couples square thru four hands
Slide thru, spin the top
Boys run right, tag the line
Girls partner trade, curlique
Eight circulate, girls run
Couples circulate, bend the line
Left allemande.....

Heads lead right circle to a line
Star thru, do-sa-do to a wave
All eight circulate
Scoot back, boys run right
Bend the line, barge thru

Box the gnat
Grand right and left.....
by Vera Baerg, Los Alamitos, Calif.
One and two swing you do
Three and four right and left thru
No. 1 gent only go cross the floor
Circle three, two gents break, line up
three
Lonesome lady go out to the right
Circle three you're doing fine
Ladies break and make a line
Lonesome couple California twirl
Separate go round three
Allemande left.....

Heads to the right, circle four to a line
Forward eight and back with you
Arch in the middle ends duck out
Everybody make a U-turn back
Right and left thru across the track
Same ladies chain, circle just half
Outsides dive thru, two ladies chain
in the middle
Pass thru, right and left thru the out-
side two
Dive thru, right and left thru
Pass thru, split two line up four
Forward eight back right out
Arch in the middle, ends duck out
All eight turn back
Box the gnat, same girl
Allemande left.....

One and three star thru
Double pass thru
Centers in, BUT, ends trade
Boys run, those who can California
twirl
Same two right and left thru
Same ladies whirlaway half sashay
Allemande left.....

TRY TO REMEMBER

One and three California twirl
Separate go round one
Come into the middle, California twirl
Split those two go round one
Come into the middle, California twirl
Separate go round one
Come into the middle, California twirl
Allemande left.....
(This is tricky — the natural thing
to do is with the gal in front instead
of the lady on the right.)

Two and three swing you do
 Four and one do a right and left thru
 No. 2 go down the center
 Split two make lines of four
 Forward four, four fall back
 Line of four sashay to the right
 (Behind new couple No. 1)
 Forward six and back to the ring
 Couple No. 3 go down the center
 Split two line up four
 Forward eight and back you whirl
 Center four California twirl
 Gents star left
 Girls star right
 Make two stars in the middle of the night

Any old gent pick up your maid
 Star promenade
 Rest all follow, star promenade
 Girls turn back on the outside track
 Meet your own, right and left grand.....

First lady out to the right, circle three
 Ladies break make a line of three
 No. 3 do a half sashay
 One and three pass thru
 Both turn left and stand behind the line
 (Three on one side, five on the other)
 Forward eight and back with you
 Just the five in the center pass thru
 Circle four you're doing fine
 Side gents break make a line
 Star thru, eight chain one
 Allemande left.....

Head ladies chain
 Four ladies chain, grand chain four
 Two and four do a right and left thru
 Head ladies chain three quarters round
 Side gents turn em with an arm around
 Lonesome gents pass thru
 Turn right stand behind, line up three
 Forward eight and back with you
 Just the ends star thru
 Pass thru, California twirl
 Other four do a Dixie chain
 Lady go left, gent go right
 Allemande left.....

Two and four ladies chain
 Three and four right and left thru
 No. 2 bow and swing
 Promenade the outside ring
 Three quarters round that's what you do

Behind number one you stand
 New No. 4 go down the center
 Promenade left three quarters round
 Behind those four you stand (now)
 Those who can square thru
 Three quarters round
 Those who can Left square thru
 Three quarters round
 Those who can square thru
 Three quarters round
 Last couple (original No. 3)
 California twirl (now)
 Lead couple California twirl
 Then dive thru, centers star thru
 Allemande left.....

ANCHOR MAN

by Madeline Allen, Larkspur, California
 One and three right and left thru
 Crosstrail go round one, line up four
 Forward eight and back with you
 Pass thru, join hands
 Left gent arch, right lady pull the whole line thru
 Make lines of four
 Forward eight and back with you
 Right and couples do a right and left thru (diagonally)
 Everybody do a right and left thru across
 Pass thru, join hands and the
 Left gent arch, right lady pull the whole line thru
 Promenade left go single file
 Girls roll into a right hand star
 Meet the same girl, allemande left.....

STROLLING AROUND

One and three square thru four hands
 In the middle of the town
 Sides promenade one quarter round
 New heads square thru inside the town
 New sides promenade one quarter round
 Heads square thru in the middle of the town
 Sides promenade one quarter round
 New heads square thru inside the town
 New sides promenade one quarter round
 Circle up eight just as your are
 Girls facing out do a half sashay
 Allemande left.....



SQUARE NUT

by Bill Hansen, California
 Head two gents go to the corner
 Line up three
 Forward six and back with you
 Gents go forward, half square thru
 Go round the gal you face
 Line up three
 Gents go forward half square thru
 Go round the gal you face
 Join up hands and circle eight
 When you're home swing that date
 Head gals go out to the corner
 Line up three
 Forward six and back with you
 Just the girls go half square thru
 Go round the man you face
 Line up three
 Girls go forward half square thru
 Go round the man you face
 Allemande left.....
 One and three do a half sashay
 Lead to the right, just face those two
 Half square thru, make a U-turn back
 Full square thru right after that
 Center four do a half sashay
 Same ladies chain across the way
 Outside two California twirl
 Inside two pass thru
 Split two go round one
 Star by the right in the middle of the land
 Allemande left.....

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Two and four California twirl
 One and three half square thru
 Centers in, cast off ¼ around
 Center two half square thru
 Other two star thru
 Allemande left.....

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

KALOX-Belco-Longhorn

New on Kalox
 K 1114 FLOWERS ON THE WALL
 Flip/ Inst. Caller: Bob Yerington
 New on Longhorn
 LH187 GEORGIA SUNSHINE
 Flip/Inst. Caller: Bill Barnett
 New Rounds on Belco
 B243A WHEN I TAKE MY SUGAR TO TEA — Two-step by Lu & Toni Delson
 B243A TAKE TIME OUT
 Two-step by Art 'n Evelyn Johnson
 New Square on Belco
 B118 ALONE WITH YOU
 Flip/ Inst. Caller: Walt McNell
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ERNIE KINNEY calls
BIG BLUE EYES
 FLIP INSTRUMENTAL
 Hi-Hat 401

Dance Records

RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

SHADOWS OF PARIS— Hi Hat 882
Choreography by Nora & Archie Murrell
Challenging waltz with several international figures.

IT'S SO GOOD— Hi Hat 882
Choreography by Joe & Opal Cohen
Good "C'est Si Bon" music, intermediate two step with unusual left and right box turns.

YOU TOOK ADVANTAGE OF ME— Hi Hat 883; Choreography by Gordon & Betty Moss
Strong intermediate two step with some "Moss gimmicks," familiar tune.

MIDNIGHT WALTZ— Hi Hat 883
Choreography by Gordon & Betty Moss
Beautiful music and flowing choreography; a slow-moving strong intermediate waltz routine.

MOON WALTZ— Hi Hat 884
Choreography by Louis & Lela Leon
"When The Moon Comes Over The Mountain" — nice music and a flowing easy intermediate routine.

WAGON WHEEL RECORDS

"THE RECORD DESIGNED... WITH THE CALLER IN MIND"



W W 120
CAN'T HELP BELIEVING

W W 119
BUMBLE BEE SQUARE

by DON FRANKLIN
and the WAGONMASTERS

P.O. Box 364 Arvada, Colorado

A TWIST OF LEMON— Hi Hat 884
Choreography by Ray & Phyllis Stier
Good "Hot Toddy" music, an easy moving intermediate two step with both banjo and sidecar fishtails.

PEEK A BOO — Grenn 14142
Choreography by Kevin Reid & Ruth Montijo

"Wolverton Mountain" music done with a Latin beat, a nice easy intermediate two step.

CHERRY TIME — Grenn 14142
Choreography by Glen & Beth McLeod
Good "Cherry Blossom Lane" music, an interesting three-part intermediate two step.

SOME OF THESE DAYS— Belco 242
Choreography by Pat & Louise Kimbley
Real swinging music and a good fun level cha cha routine.

NORMA LOVES ME— Belco 242
Choreography by Bud & Shirley Parrott
A good easy intermediate two step with the "sand step," good music.

CAROLINA— Jay Bar Kay 503
Choreography by Chet & Barbara Smith
Familiar music, intermediate two step with "a little Shortcake."

LUCKY ME POLKA— Jay Bar Kay 503
Choreography by Chet & Barbara Smith
Good music and a moving polka-two step, easy intermediate.

BUCKEYE POLL

1. Folsom Prison Blues
2. High Society
3. Birth Of The Blues
4. Pillow Talk
5. Tango Bongo
6. Shenandoah Waltz
7. Love For The Two Of Us
8. Lovin Cha Cha
9. In My Dreams
10. Dancing Shadows; Peppy & Love Makes The World Go Round



RECORDS

SINGING CALLS

ALL RECORDS ARE REVIEWED AND WORKSHOPPED BY DOUG EDWARDS.
THEY MAY BE PURCHASED FROM:

EDWARDS RECORD SERVICE
P.O. Box 358
Park Ridge, Illinois 60063

This month was a bad one for record reviews. With slow mails and slower label pressings we only received about nine new records all month to workshop, then after we had finished our last workshop for the month, on the last day of the month the roof fell in and fourteen new squares arrived. As we have no time to workshop these new ones and report them before the magazine dead line, we will describe the figures on all the ones that we have danced. We do not feel that we can honestly give an opinion on how good a record is if we have not danced to it, and we will not try. So that all the callers will know what the brand new ones are and what figures they contain, we will list the ones we have not workshopped.

BYE BYE BLUES— Pulse 1003
Caller: Bruce Johnson

The workshopppers had a ball with this one and they loved it. Still, this fellow Bruce can be a fooler and make any record sound good. We believe he could sell pork chops at a synagogue with a calling voice like that. FIGURE: Four ladies chain across, one and three promenade outside half way, pass thru, cloverleaf, sides square thru three quarters, left allemande, go home with a do-sa-do, corner swing and promenade.

ALONE WITH YOU — Belco 118
Caller: Walt McNeel

Music is very good. Although there was nothing very new in the record, the workshopppers liked it. The dance flows real well. FIGURE: Four ladies chain three quarters, new head ladies chain across, heads square thru four hands, meet the corner and do-sa-do, make a wave and balance, swing thru, girls trade, boys trade, swing and promenade.

IF THE WORLD KEEPS ON TURNING
Lore 1123, Caller: Bill Schute

This record was done before on the Merrbach label Blue Star but this time they changed the music, probably because the old music was not very good. This record is a great improvement over the old record and we believe that your dancers will like it.

FIGURE: Heads star thru, do-sa-do once around, spin the top, slide thru and circle four, make a line, right hand up and star the square one time, swing corner, left allemande and promenade.

THE MAN IN THE MOON— Kalox 1113
Caller: Vaughn Parrish

The music was very good and the dance also good. Same figures as many other records. FIGURE: Four ladies chain three quarters, heads lead right and circle to a line, up and back, right and left thru, slide thru, swing thru and the boys trade, swing corner and promenade.

RING OF FIRE— Swinging Square 2354
Caller: Harry Tucciarone, Jr.

This is the same music that was on Bogart 1158, and was originally called by Billy Dittmore. This was the Ring of Fire that everybody loved, and this re-run with the same music is no better and no worse. A different figure may sell it. FIGURE: Heads promenade all the way around while the sides square thru four hands, right and left thru, dive thru and square thru three quarters, allemande left, come home with a do-sa-do, promenade the corner.

SOMEBODY LOVES YOU— Blue Star 1885
Caller: John Johnson

This is a re-run of the original that came out on Blue Star 1579 and was called by Andy Andrus. The dance on this record may be good for beginners. Music the same as before. FIGURE: Head ladies chain across, roll away, up and back, star thru, do-sa-do the outside two, star thru and turn thru, corner allemande, come back and do-sa-do, swing corner and promenade.

I'LL NEVER LOVE ANOTHER—Rocking A 1351, Caller: Paul Childers

A re-run of the record by Vaughn Parrish on Blue Star 1747, same music. No improvement on the original. FIGURE: Four ladies chain three quarters, heads promenade three quarters, sides swing thru and turn thru, do-sa-do the outside two, square thru three quarters, corner allemande, walk by one, swing the next and promenade.

WALK RIGHT BACK— Lore 1122
Caller: Don Whitaker

This was done before on Blue Star by Marshall Flippo, and this one is not nearly as good as the Flippo version. There is no Joy in Mudville, for Whitaker has struck out. FIGURE: Heads promenade three quarters, sides right and left thru, pass thru and do-sa-do, swing thru, boys run, bend the line, star thru, square thru three quarters, swing the corner, promenade.

The following records have just arrived. We will describe the dances, but we have not workshopped them.

CAN'T HELP BELIEVING— Wagon Wheel 120, Caller: Don Franklin

FIGURE: Heads right and left thru, roll away, up and back, star thru and do an eight chain thru, do-sa-do, swing the girl and promenade.

YOU'RE NOBODY'S SWEETHEART NOW
MacGregor 2084, Caller: Mort Simpson

We just gotta say that this music is fantastic. FIGURE: Heads up and back, square thru four hands, swing thru, boys run right, bend the line, pass thru, wheel and deal, centers pass thru, eight chain five, allemande left, come back one and swing, promenade.

THE FIRST DAY— Blue Star 1888
Caller: Bob Fisk

Real fine music. FIGURE: Four ladies chain across, heads right and left thru and roll-away, join hands and circle left, four men pass thru and both turn right single file, girls pass thru, swing and promenade.

I GET THE BLUES— Scope 541
Caller: Ted Wegener

Best music yet on Scope records. FIGURE: Heads right and left thru, sides star thru and pass thru, sashay thru the outside two, bend the line, two ladies chain across, slide thru, corners allemande, do-sa-do and corner promenade.

CAJUN BABY— Top 25227
Caller: Jim Stewart

Real stomping music, the best. FIGURE: Heads lead right and circle to a line, without a stop pass thru, wheel and deal, center four do-sa-do, fan the top, step thru, partner trade, swing corner, left allemande, grand right and left, do-sa-do and promenade.

YOUNG MAGGIE— Top 25226
Caller: Joe Prystupa

Really great music. Top gives us an easy figure as well as a club level figure on this one. FIGURE (CLUB LEVEL): Heads square thru four hands, do-sa-do, ocean wave and balance, scoot back, men trade, men run, wheel and deal, swing partner, left allemande, come back and promenade.

MELODIES— Lightning S 5001
Caller: Dewaybe Bridges

This music has a different sound. Some callers will like it and some won't. FIGURE: Heads promenade half way, sides star thru, pass thru and circle four, break to a line, up and back, do-sa-do, spin the top and turn thru, left allemande and promenade.

WONDER COULD I LIVE THERE— Mustang 128, Caller: Bill Wright
FIGURE: Heads bow to partners, lead right, circle four and wring 'em out to a line,

pass thru, wheel and deal, double pass thru, clover leaf, centers do-sa-do, swing thru, box the gnat, pull by, swing girl and promenade.

EARLY MORNING RAIN— Blue Star 1890
Caller: Bob Fisk

FIGURE: One and three square thru, corner do-sa-do, swing thru and spin the top, slide thru, corner swing, left allemande and promenade.

ONE EVENING WITH YOU— MacGregor 2083, Caller: Kenny McNabb

FIGURE: Head ladies chain, sides promenade three quarters, one and three right and left thru, slide thru and pass thru, cloverleaf, sides square thru three hands, corner swing and promenade.

MY PRIDE— HiHat 400
Caller: Roger Morris

FIGURE: One and three up and back, half square thru, slide thru and pass thru, bend the line, square thru four hands, pull partner by, left allemande, do-sa-do your own, corner swing and promenade.

CALICO GIRL— Scope 540
Caller: Mac McCullar

FIGURE: Heads up and back, do-sa-do the opposite, into the middle a right and left thru, cross trail, U-turn back, make a right hand star, corners allemande, do-sa-do your own, swing the corner and promenade.

THE FIGHTIN' SIDE OF ME— Windsor 4961, Caller: Dave Abbott

FIGURE: Heads star thru, California twirl, do-sa-do and spin chain thru, girls circulate two times, turn thru left allemande, pass by one and promenade the next.

I'M A LOVER, NOT A FIGHTER— Windsor 4960, Caller: Dick Hoffman

FIGURE: Heads lead right and circle to a line, eight to the middle and back, star thru, do-sa-do, make an ocean wave, boys run around that girl, wheel and deal, dive thru, swing thru, turn thru, swing corner and promenade.

ONE NEW HOEDOWN — Scope 308
CALICO / ARTS MELODY

Caller As A Recreation Leader, Cont'd.

are many. To say learning to call is easy is definitely living in a dream world. To become a caller takes much time, not only in practice and study, which is continuous as long as a person is calling, but takes time away from your family. During this learning stage, you have to become an expert on voice training, music, electronics, choreography and psychology. This is a tall order for one person. But these are the tools of the trade, and they have to be sharp and ready for use.

Lorraine and Don Ellis in a 1964 article in this magazine stated that: "The ability to teach and pass on the knowledge that we have is the responsibility of every leader, square dance or recreational. In square dancing especially, if we are to expect the dancer to attain the maximum enjoyment possible, we must teach him the necessary basics for this activity. It is our responsibility as leaders in this field to prepare the dancer for what we hope to be many years of dancing pleasure. To do this, we ourselves must understand the basic movements, their various forms and how to teach them. It has been mentioned at various callers' clinics I have attended over the past few years that the club dancers, those who have considerable experience in dancing, want more complicated dance figures in their programs. Some callers try to teach the latest and more complicated figures to their classes. Their clubs do not grow, and their classes are subject to various degrees of frustration over the complexity of the dance. The new dancer quits before he ever really knows what is going on. I will always maintain that a caller's responsibility to his classes is to give the dancers a sound foundation in the basic figures of the dance. In this way, his dancers will stay with him and with the square dance activity for many years.

The ability to teach is not acquired overnight. It takes many years of practice, training and disappointment. It

will involve change, sometimes for the good, sometimes for the bad. I feel that the caller who does not adapt, not only in his teaching concepts, but in his educational pursuits, will stagnate and fail.

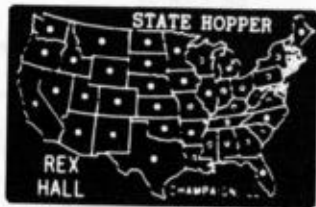
In order to teach any group new skills, whether it is dancing or recreation, a leader must be able to communicate with the people. He must be able to explain in easily understood terms what he wants them to do. There are several ways in which he can improve his communication techniques. Speech courses, of course, are of great help. These give the leader opportunity to express himself and to develop confidence in his own abilities. I doubt if there are as many activities as seemingly simple as that of a caller, yet as complicated under the surface.

Earlier I mentioned creativity. This is often misconstrued as the ability to arrange choreography. The Ellis' feel that creativity is "imagination.... the ability to do original thinking and the skill to cope with complexities with a sense of humor and graciousness." It is a vital element in any caller-instructor-leader combination. It can be the proficiency to carry the group through a scheduled course of dance basics, or the ability to organize basic classes in any activity.

A caller, as well as a recreation leader, must take into consideration the age and abilities of the people with whom he is working. He must be prepared at all times to provide a program that is enjoyable, educational, and challenging to the participants. He must please, or at least make an effort to please, all those who have come to dance. Without these people, the program would cease to exist.

What can square dancing do for the recreation-minded public? What is its purpose? "Square dancing is definitely a needed activity in any recreation program. It provides people with relaxation. To some, it gives a chance to escape the pressures of our modern automated industrial society. But most of all, it gives all participants an opportu-

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nity to meet new friends and develop new skills," says Bob Van Antwerp, a professional in the recreation field as well as a square dance caller.

George Butler, in his Introduction To Community Recreation, writes that: "Square dancing is competing successfully with social dancing for the interest of the young people in several cities, and it is well adapted to participation by the entire family. Square dancing ranks high in popularity among older adults and, in modified forms among handicapped groups. The number of square dance groups is growing rapidly and in many cities regularly scheduled square dance nights are the best attended events in the entire (recreation) program."

In order to develop a sound square dance program in the local recreation system, Bob Van Antwerp proposes five steps: 1. Proper timing and knowing when to start a program so it will be accepted; 2. employment of capable, experienced caller-leaders; 3. ma-

king full use of community facilities; 4. keeping the public informed of the outlined dance program; and 5. producing and developing dancers who heartily approve of the program and, in turn, sell it to others.

We have in our square dancing activity, many capable and dedicated leaders, who are working diligently to put square dancing on a sound and lasting foundation. They are striving to attract more people and make square dancing so enjoyable that it will continue to grow year after year.

Today, with more and more free time available, the Arnfields have commented that there is a task ahead to develop men and women leaders who are morally disciplined, intellectually dedicated to truth, and guided in their judgment by kindness. It is through these leaders that square dancing, and all other recreational activities will succeed and grow, providing more and more people with relaxation and pleasure.

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THE LATEST FROM LOUISIANA

CALLERS

As of the middle of January, 309 callers were registered for the 20th National in New Orleans, with 37 states represented. To date, no callers have been programmed or assigned any spots. Assignments for those callers registered will be made March 1.

DORMITORY FACILITIES

Limited facilities will be available to the following: teenage and sub-teenage groups with chaperones (either exhibition groups or others traveling together) and adult exhibition groups who will be housed according to sexes. A girls' college has been obtained by the housing committee, at which boys may also be located on separate floors from the girls' groups, and with their own chaperones. Transportation from St. Mary's College to the convention center will be by streetcar (they still run in New Orleans) for 15¢ and 20 minutes time.

Make plans now to join the IN crowd in the City of Fun in '71!

SNO' FUN!

The evening scheduled for the Christmas dance of the North Stars Club of Altona in northern New York state was cold and snowy, with few of the area roads plowed out. Things looked pretty discouraging for the club committee which had planned the dance.

Whether the conclusion of the story proves that these north-country dancers are hardier than other folks, or that nothing keeps a square dancer away from a dance if he's determined, here it is: there were 12 squares at the

dance; caller Dick Fleming and his taw Trudy made it from Quebec, and another couple, Fern and Denise Du-bois, came 140 miles from even further north in Canada. Even the Altona snowplow made it, turning some of the winter's worst weather into a very beautiful night for all.

*Jerry & Lill Mahoney
Altona, N.Y.*

GOVERNOR'S BALL

Square dancing was spotlighted in Texas in January when a Square Dance Ball was scheduled as part of the inauguration festivities for Preston Smith. It was held at the Gregory Gym on the University of Texas campus, with Gary Shoemake and Marshall Flippo calling, and John and Wanda Winter leading the rounds.

All square dancers were invited. Official invitations were distributed to club presidents, but it was not necessary to have one of these in order to attend. There was no charge.

Chairman of the planning committee for this gala part of the Inaugural Festival was Mack Henson.

NEW ENGLAND S/D CONVENTION

Springfield, Massachusetts, has been chosen as the site for the 12th Annual New England S/D Convention, April 23 and 24. Asher Nesin of Westfield, chairman, promises all attending plenty of activities for enjoyment and active participation. Featured will be panel discussions, fashion show and luncheon, teen hall, hot hash hall, live music hall, two round dance halls and plenty of dance area for eight to ten thousand dancers, plus after-parties.

The Springfield Chamber of Commerce is planning a parade through downtown Springfield at noon on Friday. Over 200 callers and round dance instructors have registered, including some of New England's finest. For more information, contact the convention committee at P.O. Box 1809, Springfield, Mass. 01101.

*Russ & Bobbi Moorhouse
Enfield, Connecticut*

Continued on page 56

Books

THE OTHER SIDE OF THE MIKE (347 pages) The most complete caller textbook ever written. Ideal training guide for new or student callers — or for those who may be wondering what it's like "On The Other Side of the Mike." Order from Bill Peters, 5046 Amondo Dr., San Jose, Cal. 95129. (\$12.50 ppd.)

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

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SQUARE DANCE FUNDAMENTALS shows in 335 beautifully clear illustrations exactly how the dancer looks to himself while performing each of the 73 bedrock fundamentals from which all more complicated figures are constructed. Not just for beginners; also tells exactly what a fundamental is and why. Same for a classic, a basic, etc. The biggest names in square dancing have discovered new horizons through these 208 big power-packed pages; you can, too. A fantastic buy at \$7.50 ppd. from **FRONTIER PUBLISHERS, Box 44, Glendale, Cal. 91209.**



EVENTS

OKLAHOMA— Coffey's College of S & R/D, Fountainhead Lodge, Checotah, Ok., March 6-7. Squares: Don Burkholder, Ray Hegarty, Frank Lesperance, Harold Hartley, Jay Holmgren; rounds, Frank & Ruth Lanning. Write Coffey's, 4521 Meredith St., Dallas, Tex. 75211.

KANSAS— March 13, 7th Annual CK-SDA Jubilee, City Auditorium, Manhattan, Ka., with Don Ashworth, Tom & Kay Pell. Write Liza Grandstaff, 2423 Simmons, Salina, Ks. 67401.

NEW YORK— 9th Annual Spring Tonic, March 14, Treadway Inn, Niagara Falls, Dan Dedo & Bud Redmond calling; Laverne & Doris Reilly on rounds. Write Dan Dedo, 2505 Tonawanda Creek Rd., N. Tonawanda, N.Y. 14120.

WEST VIRGINIA— Cedar Lakes Festival, March 19-21, near Ripley with Bud Bleau, Denver Britton, Jack Miller, Cecil Sayre; the McClungs will lead rounds. Write Bud Bleau, 701 duPont Ave., Nitro, W. Va. 25143.

INDIANA— 6th Annual Spring Fling, March 19-21, Indiana University, Bloomington, with Frank Lane & Marshall Flippo. Write Spring Fling Weekend, P.O. Box 1382, Estes Park, Colo. 80517.

MISSISSIPPI— The 16th Annual Central Miss. S/D Festival, April 2-3, Downtown YWCA in Jackson, will feature Jim Coppinger, Bob Van Antwerp, with Stan & Wilt Spurlock on rounds. Write Roy Starnes, Rte. 2, Box 156, Raymond, Miss. 39154.

KANSAS— 21st Annual Southwest Ks. S/D Festival, Municipal Auditorium, Dodge City, April 2-3. Ken Bower will be featured caller and emcee, with a few local callers at the mike. Rounds will be led by Phil & Barbara Sterker. Write Les & Betty Houser, 2211 3rd., Dodge City, Ks. 67801.

ILLINOIS— 16th Decatur S/D Assn. Jamboree, April 3, at the YMCA. Dick Enderle will call, with rounds by Don & Pete Hickman. Contact Gladys Hawker, RFD 7, Decatur, Ill. 62521.

OHIO— Akron Area S & R/D Federation 11th Spring Festival, April 17, with Ralph Pavlik, Tom Tarleton, Danny Robinson, Lou & Mary Lucius. Write: Donna Long, 2494 Fourth St., Cuyahoga Falls, O 44221.

OHIO— 8th Annual Promenade Jamboree, April 18, Toledo Sports Arena, Write Shirley Johnson, 1250 Erie Rd., Erie, Mich. 48133.

CALIFORNIA — Concord Weekend, April 16-18 with Ken Bower, Bob Page, Ray & Jean Hanna. Write Dottie Kiefer, 4511 Red Hill Circle Dr., Tiburon, Ca. 94920.

FLORIDA— 11th Annual Square-O-Rama, April 16-17, Princess Martha Hotel, St. Petersburg, sponsored by Suncoast Callers Association. Contact any Suncoast Caller-members, one of whom is Art Springer, 3401 Taliaferro, Tampa, Florida.

VIRGINIA— Mountain Lake Festival, April 17, with Bob Fisk and Jim Harlow, at Holy Cross School, Lynchburg, Va. Write J. Harlow, Box 900, Lynchburg.

NEW YORK — Altamont Station Squares present Gloria & Johnnie Roth, for an April Shower S/D, April 18, at the LaSalette Seminary Gym, Altamont, N.Y. Write Al Capetti, Box 47, Rt. 1, Delanson, N.Y. 12053.

KENTUCKY— 12th Annual KSDA Spring Festival, Louisville, April 16-18, featuring Dick Jones, C.O. Guest, John Hendron, Manning & Nita Smith. Write Bill & Jo Moore, 804 Denmark Ave., Louisville, Ky. 40215.

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NEWS, Cont'd.

CHICAGO CALLERS ELECT

Recently elected president of the Chicago Area Callers Association is Gene Tidwell. Serving on the executive committee with him are: Boy Poyner, vice-president; John May, secretary; Warren Buchholz, treasurer; newly appointed committee chairmen are: Paul and Lorraine Thompson, internal services; Doc and Garnett Adams, public relations; Gus and Anne Homann, and Chuck Jaworski, social; Edna and Gene Arnfield, round dance; George and Jayne Sheldon, membership; and Ralph and Val Wakefield, dancer relations.

This association will sponsor its first new dancer jamboree, the Spring Collation, at the Northwest Area Boy Scout Building, Arlington Heights, Ill.
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JUNE

- 5 Colorado Springs, Co.
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- 18 Trail, B.C. Canada
- 19 Penticton, B.C.
- 24-26 20th National S/D Convention, New Orleans, La.
- 30 Hot Springs, Ark.

FOR INFORMATION, WRITE:

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SQUARE DANCE FUNDAMENTALS

by John W. Jones, Glendale, California (1970)

This book explains, visually and verbally, the 73 elementary procedures and maneuvers that make up the bed-rock base of modern square dancing. These 73 fundamentals were arrived at only after a long and hard study by the author, and after consulting such authorities as George Elliott, Ed Gilmore, Marshall Flippo, and Larry Ward. All other figures, the author claims, no matter how complex, or how late and great, are composed of these 73 "rudiments" and "other elements," and are not necessary at all.

Advocating descriptive calling, John Jones is presenting the activity in a radically new light, simply revealing its true nature. The book is beautifully illustrated and the action of the maneuvers are shown in series as viewed both from above and from the side. It is necessary to learn some new vocabulary terms in order to understand the main idea. For example, it is most important that you know and keep in mind throughout your reading of the book that the definition of "rudiment" is "an unembellished and a least-complicated process for accomplishing a most-elementary desired result: any simplest and distinctly unique action making up a fundamental unit of activity." Balance up, for instance, is a rudiment, while Balance back is listed as "other element," because by definition an "other element" is in some manner a duplication of some rudiment. It requires study and stick-with-it-ness, but the rewards, according to the theories put forth, are the solving of the major problems encountered in square dan-

cing today, with more and happier dancers.

The most unique idea in the book is the system of classification of the 73 elements — dividing them into 27 functional groups. The author believes that it is feasible to develop a teaching plan different from all previous ones, by using the material largely in the order presented. This system would have Square thru taught after Grand right and left, for they both fall in the "Pull-by" category. Similarly, right and left thru and two ladies chain are in the same category, Circle comes under Lines, and Weave the ring under the "Lone promenades" category.

The explanations of the basics contain the most complete and thorough styling points that can be found anywhere, making for comfortable dancing and courteous consideration of the others in the set. Paragraph after paragraph is given to describe the proper handholds for each procedure, and the author feels that the caller should teach the dancers the various choices so they may better cope with different situations.

In the last part of the book are four appendices written for the benefit of those who doubt or might be hostile to the new approach. The underlying philosophy is explained and the reasons and logic for the selection and method of presentation is given. The book ends with a dare for anyone to come up with a better system.

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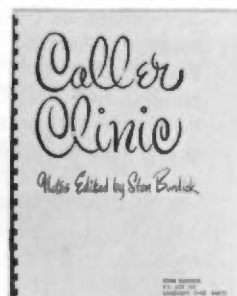
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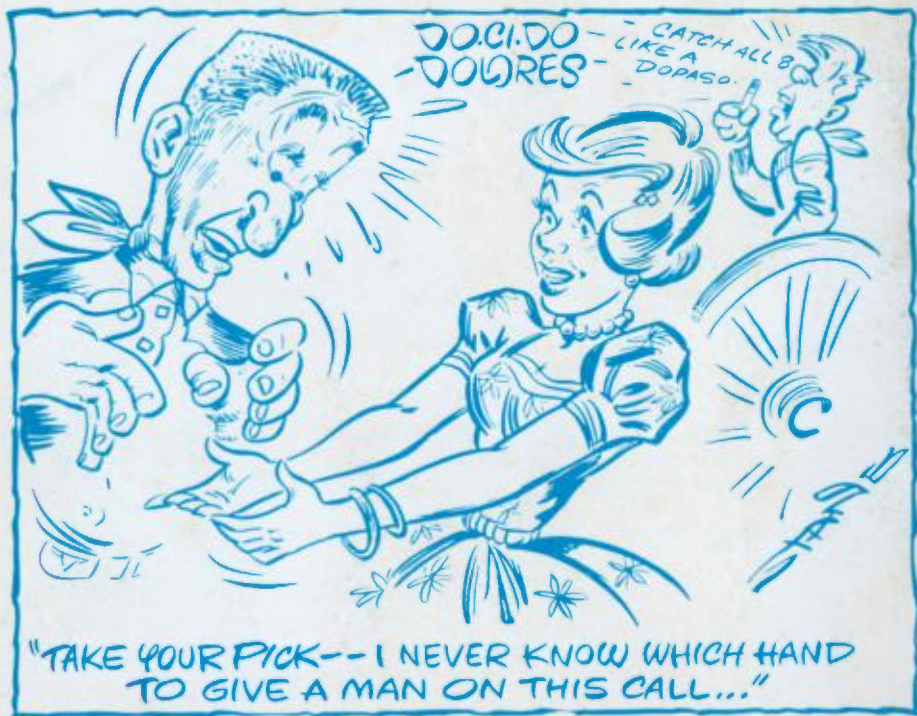
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