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JANUARY, 1961

VOL. 16 — NO. 5 — 25c



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Feb. 25: Winter Haven, Fla. Joint Jamboree. Nora Mayo Auditorium.

Feb. 26: San Francisco, Calif. Folk Dance and Square Dance Festival. Eureka Gym.

### THOUGHT FOR THE DAY

*By Pat Pending*

Smoke signals talked in language plain

On clear and pleasant days

Now — signals lost in clouds of words

Create unpleasant daze.

March 3-4: Needles, Calif. Festival.

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2514 - 16th Street, Moline, Illinois

Volume 16      JANUARY, 1961      Number 5

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# Cobo Hall Site of

JUNE 29, 30 and JULY 1

The "Fabulous Fifties" was certainly the decade for spectaculars. Almost each week TV viewers were offered their choice of these spectaculars. The new decade of the "Swinging Sixties," however, is not to be out-done, as this past year TV spectaculars have gotten off to a good start.

Let's not, however, limit the term spectacular to television. The square dance field is scheduled to produce its own spectacular June 29, 30 and July 1, titled the 10th National Square Dance Convention. Let's go backstage and look at the evolution of this event.

The co-authors of this square dance spectacular are the Michigan square dancers. They obtained their original "brain storm" about seven years ago at the Dallas, Texas Convention. However, it was not put on paper at that

time as adequate facilities for the Convention did not exist in Michigan. After much thinking the story line evolved in 1958, as the completion of adequate facilities, Cobo Hall, could now be tied down to a definite date.

The producers and backers of this spectacular, the Michigan Square Dance Leaders Association and the Michigan square dancers, formed a working committee of seven persons to arrange for the use of Cobo Hall. Following this the Executive Committee headed by Harold Erickson was formed.

In view of the competition always present for future convention sites, it was important to sell Detroit's bid to the Executive Committee of the National Conventions. To do this a group of Detroit dancers decided to stage an exhibition at the Denver,



# *Dynamic Detroit*

## **10th National Convention**

IN DETROIT, MICHIGAN

Colorado Convention in 1959. The dancers planned to represent the revival of square dancing in the United States under the instigation of the late Henry Ford. They performed several dances including varsouviennes, schottisches and gavottes.

Along with this exhibition a picture of Cobo Hall and a map of the Michigan area showing the locations of all square and round dance clubs in a 300 mile radius of Detroit was presented.

Needless to say, Detroit was the recipient of the 10th National Square Dance Convention site, and this step in the production of the square dance spectacular was completed.

The cast was easily obtained. The Michigan dancers are behind the Convention 100 per cent. Many other dancers throughout the country have already registered to participate in the

successful production of the spectacular.

The first "dress rehearsal" for the spectacular was held on November 12th. This square dance, called by Max Forsyth and Arnie Kronenberger, and sponsored by the Michigan Council of Square and Round Dance Clubs, was the test run for the 1961 National. While only a portion of the facilities was used, the floors, sound, and other features were tested. Each proved adequate and the spectacular is now ready for the First Act Curtain which will be raised June 29, 30 and July 1.

Will you be there to participate in this square dance spectacular? If you want to and haven't already registered, write to the Registration Committee, Tenth National Square Dance Convention, Box 2314, Detroit 31, Michigan, for your registration blanks.

# Long Island Callers Association

For an activity to grow in our present "mad-cap" paced generation, it must be organized. Dancers and callers are quickly climbing on the "association" bandwagon. More and more square dance associations, both for dancers and callers, are being formed throughout the United States and Europe to promote square dancing. Without such organizations square dancing could not have grown as it has and will not continue to grow.

One such organization is the Long Island Square Dance Callers Association. This organization, formed in 1947, has served as a clearing house for square and folk dance ideas, provided a source of new ideas, dances, teaching techniques, calling techniques, and new programming ideas. Additional benefits of organizations of this type are the many friendships formed and the free exchange of ideas at meetings. Callers cooperate with

each other in the promotion of their favorite recreational activity.

This association does not keep looking back to see what it has done, but looks forward to see what it will do. "Looking to the future" seems to be a modern trend in this generation. One of the purposes of L.I.S.D.C.A. is to encourage and assist the professional development of the beginning callers. Too many "ole timers" leave the fledgling to stand on his own unsteady feet and don't realize that this does more harm to square dancing than good. In addition to helping the beginners, keeping the "ole timers" from growing stale by an exchange of new techniques, calls, ideas and the like is a major project.

The members of this Association have the responsibility to each other and to the dancing public to strive for the objectives which in turn will fulfill their pledge to work toward the "betterment of square dancing."

—Curt Cheney.

## WHY SQUARE DANCE?

While pondering the need of the average American for exercise, i.e., walking, running, stretching, climbing, jumping and etc., it occurred to me that a great many people apply these activities in the wrong direction.

Perhaps you know someone who is always "walking" into trouble. And how about that certain someone who is always "running" up bills? We all know those who "jump" to conclusions, not to mention some who just "creep" into debt! There are always the social "climbers," as well as those who back "slide." And at times, we may even "stretch" the truth ourselves.

If you know someone who needs a more worthwhile "direction," why not invite them to become square dancers? The fun, exercise, fellowship, enjoyment and relaxation afforded by square dancing from daily tensions must not be underestimated! You can't do your non-dancing friends a greater favor, than to start them square dancing!

Certainly no one believes that square dancing will cure all of ones' problems, but it surely brings happiness and friendship to all who become "square dancers!"

—Allen Hatfield.

# Are You Willing?

Are you willing to forget what you have done for other people and remember what other people have done for you, to ignore what the world owes you and think what you owe the world, to put your rights to the background and your duties in the foreground, to see that your fellowmen are just as real as you are and try to look behind their faces into their own hearts?

Are you willing to confess that prob-

ably the only good reason for your existence is not what you are going to get out of life but what you are going to give to life, to close your book of complaints against the universe and look around you for a place where you can sow a few seeds of happiness?

Are you willing to do these things for even a day?

If so, you are a SQUARE DANCER!

—Orlan Darnall.

## CLUB ORGANIZATION

Ever wish that you could form your own square dance club? Tired of traveling those miles to dances in other towns? Well, it really isn't that difficult to organize a successful club of your own.

The key word in the paragraph above is "organize." You must find the right consistency of "organize," to be successful. Avoid over-organization and under-organization.

Limit the offices and the committees to the minimum necessary for the smooth and successful operation of your club. Each club needs a certain number of officers, but with too many you soon will be stepping on each other's toes and getting into each other's way. Rotate those officers that you find necessary often enough to avoid policy control, politics, and clique control. New people usually have new ideas. Here is a suggestion for the choice of officers, and their rotation:

*Place all members' names in a hat and draw three. The first drawn becomes Floor Manager, the second drawn becomes Secretary and the third drawn becomes President. The officers for all purposes should serve as couples and also compose the Board of Directors. At the end of the first month the President steps down, the Secretary becomes President*

*and the Floor Manager moves up to Secretary. A new name is drawn for the position of Floor Manager.*

Divide the responsibility for serving as a committee member evenly between the club members. Keep a chart for the entire year indicating on it the various positions each member has held during that year. This chart makes it easy to see that no one gets burdened too much and no one gets slighted.

Don't hold an election for each minor decision that arises. Leave the minor decisions to the Board of Directors. But the major ones, such as caller, hall, night and the like, should be voted upon by all the members meeting as a Committee of the Whole.

At each dance plan for guests. And make sure that guests do come for they soon become avid square dancers and club members. Launch a publicity campaign to obtain more members, and when they come "just to look," make sure that you keep the following points in mind: hospitality, friendliness, pride in your club, and enthusiasm in your favorite activity—square dancing. If you keep these in mind, your club will soon be overflowing with members.

—Ed Gilmore.



By MARY and BILL LYNN, Brentwood, Missouri

The number of Rounds continues to grow and grow—TOO MANY ROUNDS! Yes there are far too many ROUTINES for any Round Dancer or leader to assimilate. However, we seldom hear this particular criticism from Round Dancers themselves. Most often, this criticism originates from the dancer who participates in maybe one or two routines per season. The more interested dancer accepts the patterns that please him and keeps busy with his hobby. Granted there are far more routines that he does not know, than he does, but this does not interfere with his pleasure. His prime concern is dancing together for enjoyment.

This question of quantity of Round Dances brings to mind also the responsibility of the leaders. Each leader who is sincere gives hours of mulling over many, many routines preparing for a single hour of teaching a new pattern. As we all know there certainly are promotionals going on in Round Dancing as in all other activities.

But, unfortunately these recommendations many times fall short of their intention—for after all, the leaders make the selection but the dancer will make the acceptance.

Along this same line, it is the responsibility of the Round Dance originator to present his routine written in a clear, explicit manner. He should record his dance in acceptable notes in such a manner that the dancer may read it and understand it.

With the introduction of the foreign and domestic compacts, the automobile markets are swelled with new cars. New names and new products

are met each day. The consumer is in a most beneficial position. What a wonderful selection — something for each need! It's a buyers market! TOO MANY ROUNDS—not at all—just a wonderful, diversified selection. Leaders introduce new material wisely—Dancers have fun!

#### SPOTLIGHT ON STYLE:

There is hardly anyone in the Square and Round Dance picture who has not been charmed by Manning and Nita Smith from College Station, Texas.

The Smiths have this to say about Styling: "In workshops everywhere this question is asked of us, 'Will you please help us improve our styling?' We're always delighted to answer in the affirmative, but we wonder if they know what they're asking for. *Styling* to the Manning Smiths can be answered in two words—*Good Dancing*. But the achievement is another thing. Only through hours of practice of basic steps and basic rhythms can the things which make for styling be accomplished. Balance and poise and rhythm are some of the main ingredients of styling. These you achieve through proper step patterns and step lengths, through proper positioning of the body, through proper weight distribution and many little things which take time to accomplish, but which make for beautiful, comfortable and smooth dancing. *TEACHERS*, drill your dancers each and every meeting for ten to twenty minutes on some one basic pattern of steps and music, and the natural styling of good dancing will be the final result."

See You 'Round.

# CONTRAS

## FOR SQUARE DANCERS

Mr. and Mrs. Square Dancer—this article is for you. Plenty of good technical books and articles have been written on CONTRA DANCING. But most of them are aimed at the already experienced Contra Dancer. If you are already well versed in the art of square dancing but want to look for broader fields in which to enjoy yourself, follow this series on Contra Dancing monthly for the next few months. You'll find — as many, many people are finding — that CONTRAS are fun! This month we'll discuss music for contras.

In CONTRAS the *FIDDLER* runs the show. This is a fundamental fact that is the basis for Contra music.

The caller becomes a prompter. He merely walks you through the sequence of routines that makes up one complete cycle as he reads them off the instruction sheet. Then he prompts (or cues) you through the first couple of complete cycles to the music and tempo of the *FIDDLER*.

Contra music, as played by a Yankee Fiddler, has two outstanding features. **FIRST** — It is musical and sharply punctuated. **SECOND** — About 99% of all Contras enjoy a complete cycle of 32 measures of music or 64 counts or steps without ever a tag or variation. They are played as follows:

- A—Verse... 16 counts (8 measures)
  - A—Verse... 16 counts (8 measures)
  - B—Chorus... 16 counts (8 measures)
  - B—Chorus... 16 counts (8 measures)
- 
- 64 counts (32 measures)

Each Verse or "A" part is played twice. Then each Chorus or "B" part

is played twice. Special attention is given to Contras that do not follow this general rule or routine.

The accent is placed on the 16th, 32nd, 48th, and 64th counts of music to advise the dancers that they have reached the end of that particular routine. The accent on the 64th count is the most pronounced to advise that the end of the complete cycle has occurred.

In the old days, nearly every Contra had its own tune. The *FIDDLER* merely named the dance and started to saw away with his bow. All the dancers, who had attended junket after junket since childhood, automatically moved through the routines of the dance. The fiddle was playing a language they understood.

Today a few Contras are still danced to their own particular tunes. "Petronella," "Hull's Victory," "Beaux of Albany," "Rorey O'Moore," and "Monie Musk" are outstanding examples. Practically all of the rest can be done to any Contra music, such as "Fisher's Hornpipe," "Glise A Sherbrooke," and "Wright's Quick Step."

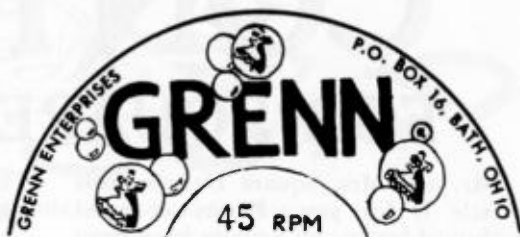
Fortunately these, and other, tunes are available beautifully executed on records. With four or five records a good prompter can work a whole evening on both Contras and Squares. Good music is essential for good dancing.

Next month we'll dance a few easy Contras.

---

*This article is the first in a series based on the Contra book SWING BELOW, by Ed Moody. SWING BELOW will be released in May. Mr. Moody, a native New Englander, is an authority on dances of that region.*

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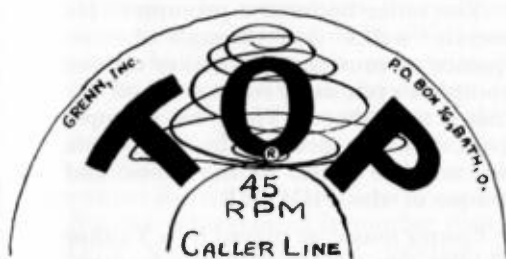
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# Square Dance Workshop

EDITED BY FRED BAILEY



## MARINA

By Dick Leger, Providence, R. I.

Record: Top Record No. 25003—Instrumental/calls by Dick Leger.

### Figure:

Allemande left and dos-sa-dos Marina  
Head two couples promenade half way  
round the ring

Sides—right and left through then  
turn them

Four little ladies chain across the ring  
Join those hands and circle with Marina

Hey! Corner swing, corner swing  
Allemande left and dos-sa-dos Marina  
Bow to her, check in and weave the  
ring

(I want to hear you sing)

Marina, Marina, Marina  
Dos-sa-dos and promenade  
Marina, Marina, Marina

Swing and whirl — you've got your  
maid.

### Middle Break:

Join your hands and circle with Marina

All the way around that ring you're  
gonna go

Allemande left and dos-sa-dos Marina  
Men star left in the middle you know  
Put your arm around your pretty Marina

Four ladies backtrack twice around  
you go

Second time you meet him dos-sa-dos  
him

Allemande left your corner weave the  
ring

(I want to hear you sing)

Marina, Marina, Marina  
Dos-sa-dos and promenade  
Marina, Marina, Marina

Swing and whirl—you've got your  
maid.

(Sequence: Figure twice for heads,  
Middle break, Figure twice for  
sides.)

## SQUARE HALF BACK

By Willard Orlich, Akron, Ohio

One and three go forward and back  
Then half square thru, box the gnat  
(with the outside two)

Half square thru right where you're at  
You turn back and box the gnat

Half square thru, then everybody

Half sashay (she's on your left!), Cal-  
if. twirl

Half square thru the opposite two

You turn back and box the gnat

Half square thru, then everybody

Half sashay, then turn alone

Half square thru the opposite two

You turn back, center two cross-trail

Find the corner, left allemande, etc. . .

## LOW BRIDGE

By Clarence Watson, Blue Springs, Mo.

Four ladies chain, a grand chain four  
Turn 'em, boys, we'll dance some more  
Number one couple stand back to  
back

And with your corner box the gnat  
Square 'em up, we'll dance like that

New couple one go down the floor

Split that couple to a line of four

Forward four and back with you

The new side couples pass on thru

Gents go left, ladies go right

Make a line behind, don't take all  
night

Forward eight and back once more

Forward again, go 'cross the floor

Both lines arch, the ends duck thru

Go all the way thru, then U turn back

The inside couples will pass thru

Face the outside, cross-trail thru

U turn back, a right and left thru

Then dive thru and square thru

Three-quarters round, look-out, man

Here comes the corner, left allemande,  
etc. . . .

### CRAZY WHEELING

By Bill Peterson, Detroit, Mich.

The side two couples a right and left thru  
Turn your girl two by two  
Four ladies chain a grand chain four  
Turn 'em, boys, we'll dance some more  
One and three you square thru  
Three-quarters round, that's all you do  
Then separate, go round one  
And line up four just for fun  
Forward eight and back you peel  
Pass thru and wheel and deal  
The gals cross-trail to a left allemande,  
etc. . .

### PERPETUAL MOTION

By Milton Lease, Palm Springs, Calif.

Heads to the center, half square thru  
Then square thru with the outside two  
Three-quarters 'round, don't be late  
Outside couples separate, 'round one  
Go down the center, half square thru  
Then square thru with the outside two  
Three-quarters 'round, don't be late  
Outside couples separate, 'round one  
Go down the center, half square thru  
Then square thru with the outside two  
Three-quarters 'round, don't hesitate  
Outside couples separate, 'round one  
Go down the center, half square thru  
Then square thru with the outside two  
Three-quarters 'round, don't hesitate  
Outside couples separate, 'round one  
Go into the center and double the gnat  
Gonna box it over and box it back  
Face the sides, left allemande, etc. . .

### DIXIE GNAT

By Myron "Doc" Redd, Marceline, Mo.

The side ladies chain across the way  
Finish it off with a half sashay  
One and three cross-trail thru  
Go up the outside around just two  
Box the gnat at your own back door  
Back right into two lines of four  
Forward eight and back you reel  
Pass thru and wheel and deal  
The gents pass thru and box the gnat  
The four ladies U turn back  
Dixie chain that double track  
Ladies go left, gents turn right  
Allemande left, etc. . . .

### TEASER

By Fred Christopher,  
St. Petersburg, Florida

The two head ladies chain across  
Turn 'em, boys, and don't get lost  
The two head gents with your corner girls  
Go up to the middle and back to the world  
Go forward again and box the gnat  
Half square thru the other way back  
Circle up four with the outside two  
Go all the way 'round, that's what you do  
Two ladies break to form your lines  
Go forward and back, you're doing fine  
Now eight pass thru and U turn back  
Just the men pass thru and U turn back  
Go forward eight and back  
As you stand, shuffle the deck  
Then quarter in and box the gnat  
Change girls, allemande left, etc. . .

### QUEEN OF THE SQUARE DANCE HALL

By Andy Andrus, Port Arthur, Texas

Record: Blue Star Record No. 1561—  
Instrumental/calls by Andy Andrus.

#### Opener, Break and Closer:

Join hands circle left go round that ring  
Circle left and then four ladies chain  
Turn 'em left  
Four ladies chain three quarters round  
You better turn 'em left  
Chain those girls across that town  
Left allemande then a grand old right and left  
Right and left around that ring till you meet your pet  
Promenade around that hall  
Get back home and swing your taw  
She's the queen of the square dance hall.

#### Figure:

One and three forward up, come back again  
Right and left thru and the two head ladies chain  
Two and four cross trail, travel round just one  
Go in to the middle you do  
And you do a half square thru



Turn left single file, while the heads  
 pass thru  
 You swing your corner there, promen-  
 ade her too  
 Promenade around that ring  
 Take that lady home and swing  
 With the queen of the square dance  
 hall.  
 (Sequence: Opener, Figure twice for  
 heads, Break, Figure twice for sides,  
 Closer.)

### T-BENDER

By Jack Livingston,  
 Speedway City, Indiana

One and two a right and left thru  
 New two and four you do it, too  
 Same ladies chain across the way  
 All four couples a half sashay  
 New couple two go 'cross the floor  
 Around just one, you line up four  
 New number one, the same old thing  
 Go down the center and split the ring  
 Go 'round one to a line like that  
 The same four go forward and back  
 Go forward again and there stand pat  
 The four on the side bend your line  
 Left square thru, you're doing fine  
 The other four, you bend it, too  
 Forward and back, then pass on thru  
 Allemande left, etc. . . .

### A PROMENADE BREAK

By Max Engle, Indianapolis, Ind.

One and three wheel around, right  
 and left thru  
 With a full turn around, face a new  
 two  
 Do-sa-do all the way around, make an  
 ocean wave  
 Balance forward and back  
 Box the gnat, change girls half square  
 thru  
 Move on to the next, right and left  
 thru  
 With a full turn around, face a new  
 two  
 Do-sa-do all the way around, make an  
 ocean wave  
 Balance forward and back  
 Box the gnat, change girls, square  
 thru three-quarters-round  
 Find old corner, left allemande, etc. . .

### WHEW!

By Bill Hansen, Santa Barbara, Calif.  
 One and three cross-trail thru, go  
 'round one  
 Come into the middle and box the flea  
 Left square thru the other way back  
 Three-quarters round and box the  
 gnat with the sides  
 Go half square thru the other way  
 back  
 On to the next and box the gnat  
 Square thru the other way back  
 Three-quarters round, count 'em, man  
 There's old corner, left allemande, etc.

### YOU KNOW SHE LOVES YOU MOST OF ALL

By C. O. Guest, Dallas, Texas

Record: Bogan Record No. 1123 —  
 Instrumental/calls by C. O. Guest.

#### Opener, Break and Closer:

Allemande left your corners all  
 Do-si-do around your taw  
 Gents star right one time around (pass  
 your partner)  
 Allemande left just once again  
 Grand right and left and then  
 When you meet her box the gnat  
 Box the gnat girls  
 Star left it's once around the ring  
 Meet your honey swing him round  
 and round (promenade)  
 Promenade go round the ring  
 Take your lady home and swing  
 You know she loves you most of all.

#### Figure:

Heads (sides) to the middle and back  
 with you  
 Forward again go right and left thru  
 Turn the girl pass thru  
 Go round just one  
 Into the middle you do-si-do all the  
 way round to an ocean wave  
 Now balance go forward up and back  
 (pull her by)  
 Allemande left your corners all  
 Do-si-do around your taw  
 Take that corner gal and promenade  
 Promenade go round the ring  
 Take her home and hear her sing  
 You know I love you most of all.  
 (Sequence: Opener, Figure twice for  
 heads, Break, Figure twice for sides,  
 Closer.)



By  
FRED  
BAILEY

To whom should go the credit for creating the Star Thru basic is anyone's guess. Some say that it is a movement borrowed from contras at least a hundred years old. Others claim that Willard Orlich of Cleveland, Ohio should receive the credit for bringing it into being again. Ed Michl of Coshocton, Ohio received credit for it in the Workshop Notes published for the last National Convention (Des Moines).

The Star Thru is one of the easiest basics to teach (and to learn) that has come out in a long time. This, coupled with the number of ways in which it can be used, may insure its permanent acceptance. It all but eliminates the need for such sequences as "pass thru and quarter in" and "box the gnat, change girls."

*Here's how it's done.* Let's assume that the square is in their normal home positions and that the head couples will be working. On the command "Heads go forward and back with you, go forward again and Star Thru," the active couples (one and three) will go forward and back, then forward again. The Star Thru is done by two persons facing each other. Man No. One and Lady No. Three will join *his right and her left hand* palms touching and raise them to form an arch under which she walks and around behind which he walks. At the same time Man. No. Three and Lady No. One will complete the same movement (using his right and her left hand).

Upon completion of the basic each person of the two active couples will be facing his or her original partner.

Each of these four persons will be across the square from home and facing in towards the center of the square. The net result is the same as though the two active couples had done a "pass thru and quarter in" (or pass thru and face your partner).

The square will now be in double pass thru position with Man No. One standing in front of Man No. Four, Lady No. One standing in front of Lady No. Two, Man No. Three standing in front of Man No. Two, and Lady No. Three standing in front of Lady No. Four. This actually completes the basic. Simple, isn't it?

In the several months since Star Thru was introduced some additions to the original movement have appeared. They are the Double Star Thru, the Triple Star Thru and the Left Star Thru. Let's examine them.

The Double Star Thru is one Star Thru followed immediately by another *but in doing the second one hands are alternated so that the man uses his left and the lady her right*. For example, at the command "The heads go forward and back with you, forward again, Double Star Thru," the head couples would do a Star Thru as explained above. Immediately following completion of the first Star Thru and without additional command they would do another Star Thru *using the man's left and the opposite lady's (this lady would be the man's original partner) right hand*. With these joined hands raised, the lady would walk under the arch and the man around behind it to change their facing another 90°. At the completion of the Double Star Thru the head couples would be across the set from home, in

a half-sashayed position, and facing out of the square.

The Triple Star Thru means the addition of a third Star Thru to a Double Star Thru and must be done from a double pass thru position. Also, if a Triple Star Thru is not to become "arky," the outside couples will have to be in half-sashayed position. When the third Star Thru of the "triple" is done, *hands must again be alternated so that men will use their right and the ladies their left.* At the completion of a Triple Star Thru as used in the figures and breaks below, the square will be lined up in two lines of four facing out (or back-to-back). A Left Star Thru means that basic is executed using the man's left and the opposite lady's right hands.

One or two areas have changed the name Star Thru to something else. In parts of California it is known as Snap-a-roo. It is called Star Twirl in parts of the Midwest and the East, the only difference in execution being that the lady twirls three-quarters right face instead of walking under the arch. As of the writing of this article only two singing calls have been recorded using Star Thru: Buzz Brown's "Big Iron" on Lightning S label (No. 701) and "Charley, My Boy" by Don Anderson and Bob Van Antwerp, MacGregor (No. 8675).

## FIGURES and BREAKS

### STAR THRU BREAKS

By Ed Michl, Coshocton, Ohio

The head couples go forward and back  
Star thru on the inside track  
Pass thru, star thru the outside two  
Now cross-trail and skip one girl  
Allemande left, etc. . . .

The head couples go forward and back  
Cross-trail thru and U turn back  
Star thru, then pass thru  
Allemande left, etc. . . .

continued

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Go forward eight and back with you  
The head couples star thru  
Now square thru three-quarters round,  
start looking, man  
Allemande left, etc. . . .

Promenade, but don't slow down  
One and three you wheel around  
And star thru, then square thru  
Four hands 'round and count 'em, too  
Go on to the next and cross-trail, man  
Allemande left, etc. . . .

Promenade, but don't slow down  
One and three you wheel around  
Star thru, then half square thru  
Go on to the next and star thru  
Then half square thru, go on to the  
next  
Cross-trail thru to a left allemande,  
etc. . . .

All join hands and form a ring  
Circle to the left with the pretty little  
thing  
Circle to the left, go 'round the track  
All eight star thru and balance back  
(face your corner, star thru, bal-  
ance back)  
Repeat three times, then  
Allemande left, etc. . . .

### WAGON TRAIN

By Fred Bailey, North Las Vegas, Nev.

Two and four go right and left thru  
Turn your girls two by two  
One and three lead to the right  
Circle up four, but not all night  
The head gents break, form two lines  
Go forward and back, you're doing  
fine

Star thru across from you  
Right and left thru, turn 'em, too  
Now eight chain thru across the land  
It's a mighty long trip so don't just  
stand

If you're counting the hands, don't  
listen to me

Just count to eight and then you'll see  
A star thru will do no harm  
Cross-trail, use your left arm  
Allemande left, etc. . . .

# Round Dance Workshop

EDITED BY MARY + BILL LYNN



## GOOD TIMES

By Irene and Doc Heimbach,  
Blue Island, Illinois

Record: MGM Record No. 12600.

Position: Closed, M facing LOD and partner.

Footwork: Opposite throughout. Directions for M.

### Introduction:

Meas

#### 1-2 Wait; W Turn R, 2, 3, 4;

In CP wait 1 meas; then the W makes a R-face turn in 4 steps under the joined M's L and W's R hands to resume CP. M takes 4 steps in place L, R, L, R;

### Dance:

## Part A

#### 1-2 Walk, 2, 3, Touch; Walk, 2, 3, Touch;

In CP starting M's L ft walk fwd in LOD L,R,L, touch R; continue to walk fwd R,L,R, touch L;

#### 3-4 Side, In Place, Together, -; Side, In Place, Together, -;

In CP step to side on M's L, in place on R, bring L to R and take weight on it (ct Quick, Quick, Slow); step to side on M's R in place on L, bring R to L and take weight on it (ct Quick, Quick, Slow); technically known as the "Charge Step."

#### 5-8 Repeat Meas 1-4

#### 9-12 Two-Step Turn; Two-Step Turn; Walk, -, 2, -, 3, 4;

In CP do two R-face turning two-steps down LOD to end in semi-closed pos; walk fwd in LOD 4 slow steps L, -, R, -, L, -, R;

#### 13-16 Repeat Meas 9-12

to end in open pos both facing LOD.

## Part B

#### 1-2 Two-Step Face to Face; Two-Step Back to Back;

In open pos starting M's L ft do a two-step face to face down LOD then swinging the joined hands thru twd LOD (M's R, W's L) do a two-step back to back;

#### 3-4 Side, In Place, Together, -; Side, In Place Together, -;

Retaining the back to back pos the M steps to side in RLOD on L, in place on R, bring L to R and take weight on it (ct Quick, Quick, Slow); step to side on M's R in LOD, in place on L, bring R to L and take weight on it (ct Quick, Quick, Slow); Charge Step.

#### 5-6 Two-Step Back to Back; Two-Step Face to Face;

Releasing the joined hands and joining M's L and W's R hands and starting M's L foot do a two-step back to back down RLOD; do a two-step face to face still moving in RLOD to end with M's back to COH;

#### 7-8 Side, In Place, Together, -; Side, In Place, Together, -;

Repeat action of meas 3-4, of part B stepping first to side on M's L in LOD; then to side on M's R in RLOD; "Charge Step."

#### 9-12 Two-Step Fwd; Two-Step Fwd; Walk Around, -, 2; 3, -, 4;

Taking open pos as you start the first two-step and starting with M's L ft do two two-steps fwd in LOD; releasing hand holds walk around in a circle in 4 slow steps (M turn L-face, W turn R-face) coming back to partner and resuming open pos;

### 13-16 Repeat Meas 9-12

of part B to end in butterfly pos M's back to COH.

#### Interlude

### 1-2 Side, Close, Cross, -; Side, Close, Cross, -;

In butterfly pos M's back to COH step to side on L, close R, cross L over R (W XIF also); step to side on R, close L, cross R over L (W XIF also); take CP with M's back to COH.

#### Part C

### 1-2 Side, Close, Fwd, -; Side, Close, Back, -;

Starting M's L ft and in CP step to side on L, close R to L, step fwd twd wall on L; step to side on R, close L to R, step back twd COH on R;

### 3-4 Cross, Walk, 2, 3, Touch; Walk, 2, 3, and Face;

With M's L and W's R hands joined, the W crosses to the inside of the circle under the joined hands as the M crosses to the outside of the circle stepping L, R, L, touch R, both moving fwd in LOD; continue in LOD stepping R, L, R, touch L to assume CP with M's back to wall;

### 5-8 Repeat Meas 1-4

except that meas 3-4 is done in RLOD.

### 9-10 Side, Close, Side, Close; Side, -; and Thru, -;

In CP M's back to COH step to side on L in LOD, close R, side L, close R; side L, -; and thru on R, -;

### 11-12 Repeat Meas 9-10

### 13-14 Two-Step Turn; Two-Step Turn;

In CP do two R-face turning two-steps down LOD;

### 15-16 Twirl, -, 2, -; 3, -, 4, -;

As the W makes two-R-face twirls (slow) in 4 steps down LOD the M walks alongside in 4 slow steps, L, -, R, -; L, -, R, -; the M manuv to take CP on the 4th step to repeat dance over again.

#### Sequence:

Introduction, A, B, Interlude, C, A, B, Interlude, Ending.

### TAILGATE BOUNCE

By Opal and Warren Otis,  
Kirkwood, Mo.

Record: Lore Record No. 1007.

Position: Facing, both hands joined, M's back to COH.

Footwork: Opposite, directions for the man.

#### Introduction:

Meas

### 1-12 Step, Slap, Step, Slap; Step, Slap, Step, Slap; etc.

Come from any place on the floor gradually working your way into a circle doing: STEP, SLAP, STEP, SLAP; with a bounce. Step fwd on L, bend knees swinging both hands to the L slapping front of legs and lifting R ft, step fwd R, bend knees swinging both hands to the R slapping front of legs and lifting L. The notes of the "hot fiddle" will cue you as to when the dance starts.

#### Dance:

### 1-4 Side, Behind, Side, Front; Side, Behind, Side, Stamp; Behind, Side, Front, Side; Behind, Side, Stamp, Stamp;

Both hands joined start M's L taking small steps moving to the side LOD step L, behind R, side L, front R; side L, behind R, side L pivoting to face LOD and swinging R ft thru, stamp on R; step back on L pivoting to face ptr and moving RLOD side R, front L, side R; behind L, side R, stamp L, then stamp R almost in place.

### 5-6 Side, Close, Side, Brush; Side, Close, Side, Brush;

Starting on M's L and W's R both do a two-step and brush to the side LOD; repeat two-step and brush starting M's R to side RLOD.

### 7-8 Cross Over, 2, 3, Touch; Cross Back, 2, 3, Touch;

Retain M's L and W's R hand changing places: M step L twd wall, step R turning to face COH, step back on L, point R as W twirls in front of M under joined hands to COH with R, L, R, touch; M steps R to COH, step L turning to face wall, step back R, touch L retaining

joined hands as W twirls L-face in front of M back to place L,R,L, touch.

**9-12 Roll Away, 2, 3, Clap; Roll Back, 2, 3, Touch; Two-Step Turn; Two-Step Turn;**

Drop hands rolling away from ptr making a full L-face turn to COH L,R,L, touch R (W rolls R-face R, L,R, touch L) to end facing ptr and clap hands on 4th count; repeat using opposite footwork rolling back to ptr with no clap to assume CP; complete one R-face turn in two turning two-steps ending in BUTTERFLY pos.

**13-16 Side, Close, Pivot, -; Point, Touch, Point, Touch; Side, Close, Pivot, -; Point, Touch, Point, Touch;** Drop leading hands step to side L, close R to L, step side L swinging trailing hands thru pivoting back to back, hold 1 ct; point R to side LOD, touch R beside L, point R to side again, touch R beside L; still back-to-back step side R, close L, step side R pivoting face-to-face, hold 1 ct; point L to side LOD, touch L beside R, point L to side, touch L to R.

**17-20 Repeat Meas 13-16**

**21-24 Repeat Meas 7-10**

End facing with both hands joined, M's back to COH.

**Ending:**

**4 cts. Walk Away, 2; Chug, -;**

Do dance two times. Then repeat Meas 1-12. End with two turning two-steps; drop hands and turn away from partner with two steps, l, r, (M turns L as W turns R) to end facing ptr with weight on both feet; chug apart (slide) on both feet with a slight bow.

## WHAT DOES IT TAKE?

By Pecos Pete

Let's look at both sides of the microphone, from the dancers and the callers viewpoint, to see just what it does take to answer the question, "What does it take?"

It has been stated, and I agree, that a caller should first have learned to dance well. That he should then become a student and delve as far as possible into the background of square dancing. Finally, he should promote dancing by teaching.

As a student, I once made the comment that the three cardinal virtues of a caller were: the Wisdom of Solomon, the Strength of Samson, and the Patience of Job. This was not the answer expected, but in the dealings I have had since, there have been times when a little bit of each one would have come in handy. Rugged individualism should be one of the things aspired, insofar as personality is concerned. To explain more fully—there are entirely too many mimics or copy cats who merely ape some other person.

As dancers, there are a great many things that we should observe. We have read reams and reams of qualifying remarks regarding the things dancers should do and should not do. The length of time it requires before we "dance with our FEET — instead of with our HEADS" sometimes is missed by the learners and is often disregarded by teachers. There is no such thing as a NINETY DAY WONDER in the teaching or learning of square dancing. Once we have established this as a fact, things should be easier to understand.

### COVER TALK

AMERICAN SQUARES is starting off the New Year with an abstract cover design. Webster defines the word "design" as a plan or a scheme. The main plan or scheme of all square dancers in the New Year of 1961

should be the promotion of square dancing, and selling non-dancers on the idea that square dancing is wholesome and social recreation. Start off your New Year right by bringing someone into the wonderful world of square dancing.

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L. M. FERGUSON, Editor

13224 Livernois, Detroit, Michigan

# 1860

Have you as a square dancer ever wished that you could rub the magic lamp of Aladdin and be magically whisked back through the years to an "old-fashioned dance."

This is just the trip that you and I are going to take. We are going to find ourselves transplanted to a dance hall somewhere in New England around the year 1860. The people will not be doing the modern concept of square dancing, but they will be doing the dances that form the basis of our modern square dance.

The first thing that we see upon entering an 1860 dance hall is the standard dance orchestra which is composed of a violin, a trumpet and a drum. This is quite different from our modern square dance band which though still equipped with a violin is quite heavy on the string instruments, such as the guitar.

The dress of that period is what you could see in any Civil War movie at your nearest theater. The ladies' skirts in 1860 brush the ground. (How many of you ladies could dance with your skirts that long?) Gentlemen of that period wear suits and white kid gloves are also required.

The dance technique of that period is definitely different from the modern square dancing technique. Even in their dancing, the men and women are gentlemen and ladies. On no occasion do the gentlemen touch more than the tips of the ladies' fingers. (How different from the modern method of doing the ladies chain, the right and left and swing!)

Three popular dances of that period are the Lancers, quadrilles, the Var-souviennne, couple dances, and the Virginia Reel (a contra). These dances are still very popular today, but in a different style and version than that danced in 1860.



# Dancing

There are a great many varied versions of the Lancers being done in 1860. This dance is so popular that various dance halls designed their own version, such as the Saratoga Lancers, the Military Lancers and the like.

Everyone dances the Varsouvienne but without the over-the-shoulder position that the Varsouvienne has given its name to. The proper position of that period of time is the waltz or ballroom position.

Probably the most popular dance is the Virginia Reel, originally known as the Sir Roger de Coverly. In the

◆◆◆

*Arthur Steele, Jr., John Zagoreiko and Charley Thomas, all New Jerseyites, gathered the material presented in this article and used it to recapture some of the flavor of the 1860's when putting on a dance demonstration at The Garden State Park Race Track in Camden, New Jersey, May, 1960.*

◆◆◆

original versions of this popular dance only the end dancers are active, rather than the whole line being active at once as we do it today. The style with everyone performing the figure originated about ten years before the dance we are attending. At this time the Republicans were often termed "Black Republicans" because of the Slave question. The party was strong in the rural sections where this style of dance developed and the Whig and Democratic dancing masters in derision termed the dance in which the whole line did the figure at once the "Black Republican Virginia Reel." In 1860 this style had not as yet reached the proper dance halls.

I wonder how many of our modern square dancers could attend a dance in 1860 and successfully "fit in."



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**Square Dance — Called by Dick Leger.**

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**Square Dance — Called by Vern Smith.**

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by JACK MANN

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# STATUS

BART HAIGH LOOKS

One of the idiosyncrasies of the hu-  
man race is the almost universal trait  
of "not liking what one doesn't under-  
stand or know." Perhaps if more peo-  
ple realized this our world would be  
in a better state. This idiosyncrasy  
not only applies itself to general world  
affairs but to square dancers too.

Now you are probably asking your-  
self—how do square dancers get into  
the picture. Have you ever told a  
non-dancer that you were a square  
dancer and had him look at you as  
though you only had half a mustache?

This is happening less and less to-  
day, however, as square dancing is  
gradually finding its niche in the ros-  
ter of wholesome recreational activi-  
ties.

Why has square dancing been look-  
ed down upon? In many communities  
it still is considered an activity only  
for the "square" square dancer. The  
square dance movement seems to have  
little status among ballet, social danc-  
ing and other forms of the dance.

The majority of the public does not  
realize what square dancing is. Im-  
mediately upon hearing the term  
square dance, they conjur up the pic-  
ture of a dance held in someone's barn  
with hay on the floor and animal  
smell in your nose. The general pub-  
lic needs to be educated!

To give square dancing the raise in  
status that it needs, the dancers must  
realize the status potential of their ac-  
tivity.

How many people realize that  
square dancing today has the general  
acceptance of the wealthy folk. Many  
callers, including the author, have  
called at exclusive private parties  
where square dancing was the main  
event. These parties were attended by

# SEEKERS

## AT SQUARE DANCING

such people as Lowell Thomas, Norman Vincent Peale and former Governor Harriman of New York.

One of the best ways to get square dancing in front of the public is the square dance TV program. There is no doubt in anyone's mind as to the raise in status this medium of show business has given square dancing.

The stereotype of an inarticulate, mumbling, twanging caller with too much hard cider in him and tobacco juice dripping out of the corner of his mouth is hard to shake off. The non-square dancing public does not realize that the average square dance caller is well-educated, some even to the extent of having a master's or a doctor's degree, and often is employed in one of the higher status jobs.

Square dancing is used as therapy in mental hospitals and as social activity for people in wheel chairs, for the blind, and for the deaf.

Square dancing has gained more status in the last ten years. Many articles in magazines such as "Colliers," "The American Magazine" and "Today's Health," have given square dancing the nudge up the list.

Recently, the musical "Oklahoma!" featured square dancing prominently, as did the movie "Duel in the Sun." Agnes De Mille had a square dance ballet in her production "Rodeo," and only last year New York's City Center put on an entire production performance of square dancing in a ballet form.

Square dancing must achieve status in the recreational activity field. To do this square dancers must be status seekers, to a certain extent. Square dancers should try to elevate the status of square dancing in the minds of the non-dancing public by means of education and information.



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# NEWS

FROM  
HERE 

● **SQUARE DANCING IN OHIO**—Ohio certainly is a square dancing state! Fifty-two sets of happy square dancers danced to the calling of Bob Dawson at the Cleveland Federation's Third Annual Fall Festival October 29. September 18, the East Central Ohio Square Dance Association was initiated at a Charter Festival by two hundred dancers. Promoting good will and lots of fun, Mary Michl entertained seventy foreign exchange students in Coshocton. The students did circle dances and were entertained by the Gingham 'N' Swing 'Em performing square dances. The Cleveland Area Caller's Association is sponsoring a Benefit Dance, 7 to 11 p.m., January 15, in memory of the late Ivan Cressinger. Round dancing will also be featured on the program, conducted by the Cleveland Round Dance Teacher's Council.  
—*Tommie Jean and Berle Huffman*

● **ROUNDS**—Recent surveys completed throughout the United States show the following rounds to be on top in their categories: *Waltz* — Rainier Waltz (AQUA), Happy Waltz (LLOYD SHAW), Silk and Satin (WINDSOR), Piano Roll Waltz (GRENN), Sweetheart of Sigma Chi (GREEN), *Two-Steps* — Wonderful Rain (COLUMBIA), Shortcake (GRENN), Mack's Round (GRENN), Mickey (GRENN), It Had To Be You (MacGREGOR).

---

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● **ARIZONA'S FESTIVAL**—The square dance event of Arizona, the 13th Annual Southern Arizona Square Dance Festival, will be held January 20-22, at the new Ramada Inn Convention Hall, Tucson, Arizona. Feature caller will be George Vagtborg. Heading the round dance program will be Mary and Bill Lynn of Brentwood, Missouri. The general theme of the event will be "Indian." Write Mabel Barta, 1434 E. 7th Street, Tucson, Arizona, for further information.

—Mabel Barta

● **FOLK DANCING IN THE BIG CITIES**—The North Austin Folk Dancers of Chicago extend their hands of welcome to all those interested in attending their dances. If you want information write: Robert Abson, 3222 N. Natchez, Chicago 34, Illinois. If you are interested in the English Country, American Contra, Morris and Sword dances, classes are being offered now in New York City. For further information write the Country Dance Society of America, 55 Christopher Street, New York 14, N.Y.

● **LANSING NEWS**—If you'll be in the Lansing, Michigan area during the coming months you are in luck — square dance wise! February 12, the Michigan State University Promenaders present Dave Taylor at the American Legion Hall, East Lansing. The Rolling Squares Dance Club offers Bob Dawson, March 12 at the Lansing Artillery Armory, East Lansing. And on April 27, you can dance to the calling of Bob Page, again at the Lansing Artillery Armory. **HAVE FUN !!!**



## Happy Dancing In The New Year

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● **THE CENTURY CLUB**—In case you're wondering just what the Century Club is that was mentioned in the "Badge Craze" article in last month's AMERICAN SQUARES, here is more information about it. The Century Club, founded in August, 1960, has for its ultimate goal the advancement of square dancing through incentives. To become a member of this new club you must dance to one hundred different western style callers and obtain their autographs in the official Gold Century Club Book. This stimulates mixing, and better attendance at dances. If you're thinking of joining this club write: The Century Club, P.O. Box 57, Westfield, Massachusetts.

● **EUROPEAN NEWS**—Dates for the "Squarapean Holiday of 1961" have been changed to July 23 to the 28th. All who attended last year brought back such glowing reports that a capacity group is expected this year. The Annual Spanish Area Roundup was held the 2 and 3 of December at Torrejon Air Base, Madrid. Square dancing is growing by leaps and bounds in Europe. Cities boasting new clubs are Svesterberg, Holland; Metz, France; and two in Wiesbaden, Germany.

An "Auf Wiedersehen" Party in honor of Ralph and VeVe Hay (October, 1960 AMERICAN SQUARES, "A Square Dance Family") was held December 10. Their new assignment will be Lackland Air Force Base, Texas.

Seven clubs in Germany have graduated new dancers in the past month. We here in the states say a big thank you to all the European square dancers for the wonderful job they have been doing in promoting the American folk dance — square dancing!  
—Donald Tobkin



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● **CALLERS INSTITUTE**—Interested in becoming a caller or becoming a better caller? A new way to do just that is the Square Dance Callers Institute, as presented by Bob Dawson and Don Bell. Those attending the sessions, which are held at specific locations throughout the country, are taught a completely new method of calling. It is easier, offers more variety and instills confidence. The sessions will be held this month in St. Louis, Chicago, Des Moines, Columbus, and Birmingham. If you want more information on these institutes write: Square Dance Callers Institute, 4715 Greenwich Drive, Sarasota, Florida.

● **THE ACTON PROMENADERS**—"Dancing is a common denominator and is understood by all peoples regardless of race, color, or creed." The preceding statement holds true of all types of dance, including square dancing. This was proved recently at a UN Day Observance in Newton, Mass.

The Acton Promenaders, under the leadership of Mr. and Mrs. Robert Treyz, participated in this observance by square dancing. Dancing with them that evening were over one hundred college foreign exchange students from countries such as Ethiopia, Ghana, Sweden and Italy.

The Acton Promenaders are juniors at the Acton-Boxborough Regional High School. These juniors started dancing with the Treyzs when they were fifth graders. They dance both contra and square dances, which are representative of New England's cultural heritage. These young dancers have done much to promote square dancing, not only by participating in the UN Day Observance, but by performing in the American Pavilion at the World's Fair in Brussels.

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# THE TREADMILL

BY DOROTHY STOTT SHAW

Americans are an inventive people. Ingenuity is our national genius. We are everlastingly resourceful—we can solve any little mechanical difficulty with another small, clever gadget; we can devise a new game for every faltering market; new equipment to brighten every humdrum activity.

This is wonderful, and would be more so, were it not for the fact that we have another equally compelling national trait that tends to counteract this useful one—we are a race of faddists. The ingenious new invention does not slip into its place in our social life or our economy quietly and normally. Everybody has to have it and to have it right now; everybody has to do it and do it all the time. And away with everything that went before! Toss out the old heart-hugging furniture and get Danish Modern. Down with Mah Jong and up with canasta and let's play it a dozen times a week. This year we're green; paint over that nice old sandalwood woodwork and never even mention it again. Let everyone of reasonable age squirm unbeautifully inside a hula hoop while the school-yard walk boasts nary the ghost of a chalked hop-scotch court!

So—our natural capacity for that wonderful life-spicing thing, variety, results in quite the opposite, *monotony*; because we insist on having our variety consecutively instead of all at once; like eating nothing but potatoes in February and nothing but broccoli in August. We are in danger of being left without a national folk-lore. For throwing out a great old song in favor of a shoddy new one, or a great old dance figure in favor of an endlessly repetitive new one is a much graver misfortune than a change of household furniture.

Fortunately for us we have made something of an exception of folk songs. A group around a camp-fire can still launch forth on the *Old Mill Stream* without fear of ridicule. And when we finally set a song like *Cool Water* alongside *Down in the Valley* in the scrap-books of our hearts it is a right and happy circumstance. (Imagine a camp-fire songfest limited to songs devised during the last six months!)

In many areas we are not so fortunate when it comes to American folk dances. We are complete faddists and only the current is acceptable. Because our inventiveness is largely imitative, the dance patterns of any given quarter are inclined to be variations on a theme and very much alike. Our long history of ingenuity has left us with a superb dance inventory but our social inclination to be faddists forbids us to use it! And so—we trudge doggedly around the square, doing the same thing, over and over. We really have ourselves in a bind.

The imaginative square dancer is often strongly drawn in the midst of all this to the charming variety of the international folk-dance repertory. Let us keep him in his square dance club also by out-lawing that depressing fellow—monotony. Surely we ingenious Americans can think of a gimmick with which to handle so simple a problem as this! Here's to trying — and good luck!

# LIVIN' HIGH!

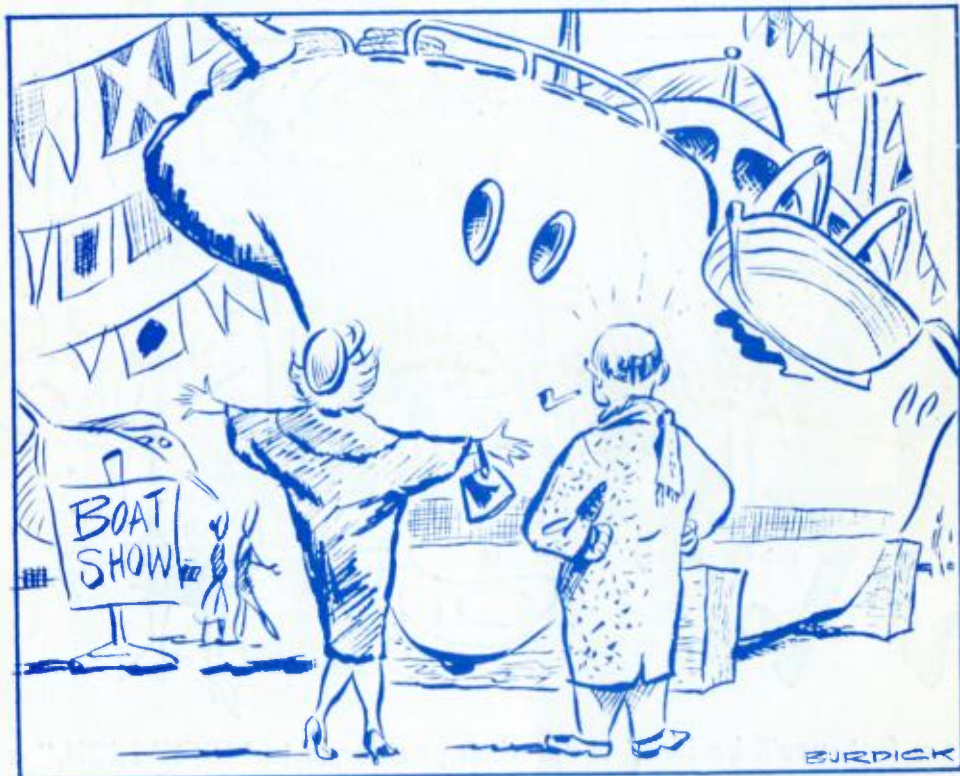


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