

The NEW

FEBRUARY 1969

SQUARE DANCE



THE



EDITORS' PAGE



In this issue you'll find a double page advertising the 18th National Convention in Seattle, Washington, the biggest "shindig" of the square dance season. From all points of the compass, dancers and callers gather to renew acquaintances and friendships, visit new locations and most importantly to enjoy all the square and round dancing that can be packed into three days.

If you've ever worked on an area or state festival, then you know how much work, planning, time and effort is required of any national convention committee. And lest we forget, this is volunteer time, not paid by the hour or even by the job. To cite just the recent gatherings, the conventions in Philadelphia and Omaha certainly showed the results of many minds and hands at work. Last year at a weekend, Roy Davis of the publicity committee, was already at work inviting attendance at Louisville in 70. Bob Augustin writes from Louisiana that the Deep Dixie Square Dancers, Inc. are meeting and planning now for 1971. When we know what has gone in to each of these successful ventures, aren't we sometimes a little quick to criticize the conventions and their committees? Appreciation of the

hospitality and friendship shown by these tireless workers, seems to be more in order.

Recently a letter came to our attention concerning a group of state representatives meeting with the eventual goal of holding a National Convention. One reason for this, they state, would be: better publicity and understanding of what square dancing is, "so that the S/D National would take its place with the Elks & Moose as a National organization." We question the validity of this; what kind of impression would any organization make which must split its membership by having two National Conventions? We are not aware of all the background for this new plan but on the surface of things, it appears to be an unnecessary duplication of what square dancing already has. Let's work to make the existing set-up better and more enjoyable for all; let's not split square dancing into factions.



The NEW

SQUARE DANCE

Formerly American Squares

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MAIL



Dear Stan Burdick:

...One comment regarding the December issue — THANK YOU, thank you for the simpler mixer rounds you printed. We who have been square dancing where rounds are not taught have great difficulty in finding such dances. They are available, but we don't know what to ask for.

May we wish you good luck with your publication - you have started off very well!

Sincerely,
Joyce Besson
Alexandria, La.

Dear Sir:

Please renew my subscription to the new SQUARE DANCE magazine.

I was thinking of dropping my subscription, but after receiving the new issues, I think it is one of the finest magazines, not only for callers but for dancers. It is helping to promote our hobby of square dancing. I highly recommend the new SQUARE DANCE magazine.

Chuck Willbur, caller
Battle Creek, Mich.

Hi Stan:

I have been receiving your new magazine, SQUARE DANCE, and I like it very much and hope you keep up the good work..

I am new at calling and I am now with my second class and your easy level page of December sure helped me out for a mixer for the holidays.

.....Will look forward to getting the new SQUARE DANCE every month now.

Squarely yours,
Wally Hale
North Hampton, N. H.

For another reader's thoughts, see **Feedback**

—GRENN—

Our objective is to be well "rounded". We are revising our catalog to make material more readily available:

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—TOP—

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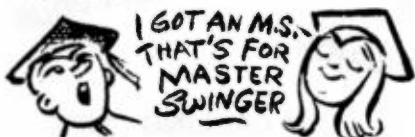
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Meanderings...

On the front end of last week I kicked off another new callers class with a full covey of wing-testers in the Cleveland area. Great bunch (and there might be a Marshall Flippo among 'em - who knows!) After ten weeks of intensive work (that's only the beginning) we intend to graduate 'em magna cum loud-y, with a major in choreography and a minor in circulate. Years ago at a callers course I flunked "catch all eight". I only caught five.



Did you know that old callers never die - they just fold and bend.

An innovation to follow this class will be a "Wing-testers" (new callers) club, meeting regularly, which gives these fellows continuous stage experience, follow-thru evaluation, and a sympathetic "dancer-guinea pig" group to work with (on). This might be a tip for other areas and new callers who could benefit by setting up a similar club.

In my wanderings since a month ago, I picked up a sharp idea at the Precision Squares in Muskegon, Mich.. They have a complete pictorial record of their club history, events, callers, all of it - in a beautifully bound scrapbook which becomes an excellent conversation piece at the club dances.



A club photographer, using a polaroid, is the key man in the picture. I'll be saying more about this club later on. They are one of the few company-sponsored clubs in the country. They have produced a talented youth exhibition group through the efforts of caller Gene Maycroft. Watch for more.

Down in Lexington, Ky., I was yakkin' with caller Jack Scott and we both agreed on two points about programming. Point one: Generally a caller doing a one night stand to "sell" western style square dancing has a tendency to throw too much newer western patter at the impressionable folks, whereas he ought to rely on the unlimited variety offered in some of the traditional, danceable, directional material that abounds. See S/D Mag. Easy Level Page each month, for example. Point two: There should be more INTERMEDIATE clubs who never aspire to becoming higher level clubs. The old idea of "20-basic" clubs, promoted by Joe Lewis and others, ought to be more prominent. In these clubs the membership could add a basic by vote, but at that same time they must drop a basic by vote, to retain only 20. Sound good? Please

...by STAN BURDICK

read and consider our 90/10 proposal on page 15. Seriously, some things like this **MUST** be done or we may all wake up some morning and find the kind of western dancing we've enjoyed so long only a faint whisper.

Heavens sakes, I'm more serious than a groundhog setting his alarm



clock for February second. Say, do you like our heart-thumpin' tributes to pages 20 - 21? Thanks Yeesds.

I'm going to do a survey. I want to discover how many California twirls there are in California? Or how much dough there is in a dopaso? I've already contacted a researcher to explore the subject - a fellow named Runn. Well, Runn is more appropriate for a square dance project than Gallup! As a matter of fact, Runn is the guy who achieved some kind of



notoriety a few years back trying to ascertain whether or not geese get goose bumps. Things went pretty good for the first ten thousand geese, but

then he just got too tired and feathered, and they rode Runn right out of the pen on his own poll.

After that one, if you're still reading me, I'd better close quickly. One more morsel.

Our friend, Tom Tarleton, in the mid-Ohio area, sent us an interesting anecdote that is so good I think readers will get a kick out of it. In fact, other readers may have had similar experiences, and in forthcoming issues we'd like to do a series entitled "A Funny Thing Happened On the Way to the Dance", using this kind of story.



Tom and "Pete", his wife, were in a restaurant in Detroit while participating at the Michigan S/D Convention. A lady sitting nearby noticed the western attire and began asking questions about square dancing. Later she said to Tom, "Oh, you won, didn't you?" Tom, not understanding, but wishing to be pleasantly agreeable, said "Yes" and nodded toward her table. Both Tom and Pete pondered the mysterious remark for some time. Finally they both broke out laughing (discreetly) when they realized the lady had noticed the caller's ribbon

hanging from Tom's badge. Perhaps the lady remembered back to the days when prizes were awarded at square dance contests. Tom said he felt a little like a prize heifer at a county fair, and since the ribbon was red, he blushfully came in a poor "second".

Vaughn Parrish sends a cute remark to end on, taken from a Texas paper: "A mule's like some people - they don't need a reason to kick - just somethin' to kick at."



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IS YOUR SQUARE DANCE CLUB
CREATIVE?



CREATIVE

Today research on social groups and how they operate is as scientific and as much "big business" as industrial fact-finding was some years ago. Many of the findings seem to be just common sense put into words; some give new insights into our activities.

When we look at what makes a group "creative", we are convinced that square dance clubs need this quality in order to survive. And looking the other way 'round, at clubs that have continued over the years, we see that they are "creative". As always, there is no way to pinpoint one facet, and say "Doing this will make our club successful". A great deal depends on the attitudes of dancers in the club - having officers who vow to view proposals with an open mind is one big step. Chances are that if every reader takes one suggestion for creative clubs to work on, the quality of square dance organizations everywhere will improve.

We all agree that square dance clubs are formed for the purpose of dancing, and many members shy from being

"involved" or serving in an administrative capacity. But we also can see that unless "someone" steps in to be an officer or program chairman or hostess, there will be many nice touches lacking at the dances. So, let's start on the premise that a creative club has the support of its members, and that increased creativity will increase that support.

What do we expect from a creative organization? There are several things, which we didn't always call creative; sometimes we used the words progressive or dynamic; at any rate, here they are:

First, we expect creative groups to attract active recruits as members. Secondly, a creative organization will produce income, over and above the average. Translated to terms of a square dance club, this means a healthy treasury built by attendance close to capacity at regular as well as special dances. The attendance figures are built by dancers who are made to feel welcome at dances, who enjoy a variety of programs and callers, and

clubs



who find the members of the creative group fun to be with. These latter reasons are the third thing we expect from a creative group — something worthwhile to offer to individuals and the community. **In our generation, good healthy recreation is a definite asset to any community — a benefit we overlook in considering individual dancers in a club.**

Creative people, and remember we're encouraging club officers to be or become this type, are decision makers, who are aware of the consequences of each decision; are long-range planners; can see beyond obvious solutions to immediate problems, can examine practices and habits, continuing good ones and discarding others. In doing these things, they take certain risks for the group.

First they risk money — for a special caller's fee, or a hall, or flyers, or decorations, or refreshments, any of the things that make a square dance a gala occasion. Second, they risk the time to do a number of things — to

plan, to listen to others, to allow people to contribute to the club and its projects. Third, they risk self-examination and criticism by others. Anyone who shoulders responsibility may be blamed for decisions, but will be able to see the future goal for which the decision was made, and stand firm on that ground.

Clubs look over their programs and aims, and then decide what kind of group they will be — advanced, fun, guest caller, — whatever they can successfully be and attract dancers and have fun. The most creative groups seem to be united behind a single goal, really united. Every club consists of groups of friends, but we've all seen what domineering cliques can do to a group. Creative groups also give great importance to the individual member, so that each feels a vital part of the whole, needed for every fun dance and special project, even for helping the new beginner learn to dance.

What can YOU do to help make yours a "creative" club in every sense of the word?

gracious dancing

By - Alma Miller

1. Caller s_v when you teach a new group-On that first lesson teach them men palms up girls palms down with elbows bent and held up to girls shoulder height . Call it often. Use this method in promenades; circles; in every movement possible.

2. Ladies Chain: MEN! WATCH WHERE YOU PUT YOUR HANDS! Girls merely touch right hands; walk by and give left hand to gent. Place your right hand palm out on your right hip. Men - put your right hand in the girls right hand and courtesy turn her. Don't put your hand under her arm-pits!

3. SWING THROUGH AND SPIN THE TOP: Again with bent elbows and using an open palm execute these figures gracefully. Grabbing hands or arms any old way is very improper. See how nicely this works.

4. PASS THROUGH: On the Call "Pass through go around one come into the middle.....", Dancers NEED NO HELP AROUND. Do not put your arm around the dancers waist and help turn her or (him). Let dancers walk around alone.

5. CAST-OFF: OH! Here's a dandy! This figure is used often and badly executed. Never crook your arm and jerk and pull the dancer around. Instead, bend elbow if you are waiting for center's in and with proper hand hold turn gracefully. Try it. It will wear off on the other dancers.

6. SWING AND TWIRL: If you cannot properly execute and pivot or (scooter) swing use the walk around. And-always take the ballroom position when swinging. Do not twirl unnecessarily. Too often couples are still twirling while the corner is waiting with hand extended for the allemande left. Swing and whirl at home position and whenever you have time.

NOTE: Girls - Use Skirtwork in Weave the Ring; Stars or wherever possible.

These are just a few of the beautiful figures being executed improperly. Remember-the smoother you dance the longer you can dance. Let's not go back to the "olden days" of rough jerking and kicking. Remember the person you have as a partner or someone in the set may have arthritis; a bad shoulder, etc. KEEP IT SMOOTH AND GRACIOUS.



SQUARE DANCING AND CAMPING



There could scarcely be two recreational activities more compatible than square dancing and camping; and this was the underlying cause in the formation of the National Square Dance Campers Association, Inc. At its inception its name belied its true status—the association camped and danced but once a year at the time of its annual meeting, usually the third weekend in July.

The idea basically has such merit, however, that the membership grew at a rapid rate. Recently, an awareness of the really great potential inherent in this concept has come to the surface along with the realization that merely displaying a most attractive badge and attending one dance campout a year is only a beginning.

Obviously, a truly national membership cannot attend en masse one affair, once a year, no matter where or when it might be scheduled. The logical progression then is a network of chapters with several square dance campouts yearly. This opens up visions of hundreds of such get togethers across the country each year all centrally listed for the edification of the entire national membership, through newsletters.

Now, not only attending more than one is possible but it can be accomplished in many locations, wherever your travels take you.

Chapters are springing up all around the country and if there is an interest in square dance camping in your area, by all means talk it up. A few interested parties can soon build to the fifteen couples needed to form a chapter. Enthusiasm is the principal ingredient required, thereafter necessary help is available from the national organization. Briefly, a permanent mailing address is needed, some sort of by-laws to adapt your club to your area desires and requirements, an annual dues set-up sufficient to cover the costs of stationery, postage, miscellaneous organizational expenses, and a bar or badge to compliment the national badge if desired to wear at other chapter campouts along the way.

The association welcomes new members. For individual membership forms mail request to N.S.D.C.A.Inc., and for chapter information write Chapter Formation Committee Chairman, N.S.D.C.A.Inc., both at P.O. Box 721, Appleton, Wisconsin 54911. They're waiting to hear from you! !



Calling Is a Family Affair

(One of a Series)

In this day and age when individuals are charged to "do your own thing", we'd like to point out a coo-some two-some who are well-known in northern Ohio for their novel duet calling.

Harry started calling "swap and swing" square dancing for small groups in 1951, and at the Park and Recreation Center in Norwalk, Ohio, his home town, in 1957. In 1962, his twin brother Verne began calling duets with him, and they called at the Ohio State Convention in Dayton and at the National Convention in Miami Beach. Since then they have been on the program for other conventions, festivals and jamborees. Although they had sung duets in public practically all their lives, it still took hard work and concentration to achieve a calling duet.

These calls make a nice change of pace at club dances. The Gordons plan one or two in an evening, but are frequently requested to do more.

They choose singing calls for their melody, which should be easy to harmonize, have a good rhythm, and an easily recognizable tune. They eliminate the small words such as the, and, a and always use the same figure and break that comes with the record. Commands must be short and clear; for example, "do-si-do your corner" would be changed to "docey your corner." To emphasize the command, "allemande left your corner" would be changed to "left allemande your corner."

The Gordons feel that the best way to call duets is with another live caller, although duet calling may be accomplished with your one voice on tape or on the flip side of a record.

Callers: Proposal



Editors of magazines have a tendency to take stands on issues and problems confronting their public, which in our case is the square dancing public.

It is generally recognized by leaders in the field that a problem exists, which, if not checked, could cause more numbers loss than gain, at least for western style square dancing. In some areas the depletion of clubs is a serious problem.

We believe the antidote for "drop-outs" is most often a need for evaluation of the best level or pace or programming for most dancers in a given area. We believe a closer evaluation will ordinarily point to a slow down rather than a speed up in material that should be programmed, other than in specific workshop groups.

We suspect the tendency has been for callers to expect the average dancer to absorb too much material (basics)

too quickly. Most likely, then, the problem we face today rests squarely with the caller, who is in the driver's seat, program-wise.

Therefore, we direct this challenge to every caller reading these words: Slow up a bit, even under pressure from a vocal minority to speed up. Assess the needs of 90% of the dancers, rather than 10%.

As a visual reminder that you subscribe to the philosophy of catering to the best interest of 90% of the dancers, rather than 10% in your good judgement, we challenge you to wear this badge at all your dances.

Square Dance magazine will send you a badge for 50 cents including mailing, or you can order one from your favorite badge maker, but WEAR IT and spread the message widely. Stamp out drop outs. Keep square dancing popular. Be sensitive. Drop the nonsense. Face it. Pace it. Be a "90/10" caller!

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COVER TALK

For our cover design this time we have picked a favorite from past issues and at the same time we wish to salute the memory of "Wib" Lievens, long-time SQUARE DANCE staff artist and talented commercial artist in the Chicago area.

WANTED: Self-contained mobile unit or camper truck to sleep five for last two weeks of June, first two weeks in July, 1969. Write Irv & Betty Easterday, Rte.2, Boonsboro, Md

Wagon Wheel 207 GONNA HAVE TO CATCH ME, c. Jerry Haag.

A fine record that comes close to being the tune TIGER BY THE TAIL. Music is real good and the record as a whole makes you wanta dance.

FIGURE: One and three Promenade half way, Lead right and circle to a line, up and back, Star Thru, Right and Left Thru, Square Thru three Quarters, Swing corner, Left Allemande, Come back and Promenade.

TEXAS RAG Hi Hat 368 c. Lee Schmidt

Hi Hat has been putting out some swingin records lately. Most of these records coming out of Hi Hat are real good and this one is

FIGURE: Heads Right and Left Thru, Side two ladies chair, Heads Do-Sa-Do Spin The Top, Turn Tury, Swing corner, Left Allemande new corner, Come back and Do-Sa-Do, Same lady Promenade.

ANITA, YOU'RE DREAMING Square L 129 c. Jon Jones Key C

This is one of the better than average records put out by Square L Records. FIGURE: Walk around corner, see saw partner, Men Star right, Left Allemande and Weave the ring, Do-Sa-Do, Corner swing, Left Allemande and Promenade home. Sides Face Grand Square.

HERE'S TO YOU AND ME, Kalox 1088 c. Harper Smith, Key E Flat Harper Smith doesn't make many records but usually the ones he makes are very good. The tune, music and figure of this dance makes you want to pick 'em up and lay 'em down.

FIGURE: Heads Promenade half way, down the middle right and left Thru, Square Thru four hands, Do-Sa-Do the corner, Swing Thru, Boys Run, Wheel and Deal, Swing corner and Promenade.

CRY BABY CRY Windsor 4910 c. Dave Abbott

A new recording caller who does a bang up job on his first attempt. Tune is YOU DON'T HAVE TO BE A BABY TO CRY, Dave won't need to cry about this one.

FIGURE: One and three lead right and circle to a line, Right and left Thru, Pass Thru and Wheel and Deal, Centers Substitute, Swing Thru and Turn Thru, Allemande left, Do-Sa-Do your own, Swing corner and Promenade.

LOAD THE WAGON, Long Horn 173 c. Bob Bennett Key F

Another new caller with another goodie. We loved this record.

FIGURE: One and three square Thru four hands, Do-Sa-Do the corner, Swing Thru, boys Trade, Swing, Corner Allemande and Weave the ring, Do-Sa-Do and Promenade.



SINGING CALLS

HAVE A LITTLE FAITH Top 25181 c. Jim Cargill

We believe that this record will become a hit and will stay around for quite a spell. Frankie Lane made the tune popular as a pop and Jim Cargill is about to make it popular as a square dance.

FIGURE: Head couples Promenade three quarters, Sides Square Three left Quarters, Do-Sa-Do the outside pair, Rock It, Swing Thru, Turn Thru, Left Allemande. Come back and Do-Sa-Do, Swing corner and Promenade.

WHERE YOU'RE GONNA BE Top 25102 c. George Peterson

Another fine record by George Peterson and Top Records. Have you noticed how many good records are being put out lately by Top and Grenn labels. They seem to have discarded their callers who are not real good choreographers and have retained and added to their good recording artists. This coupled with fine music is making Top and Grenn standout labels.

FIGURE: One and Three Promenade half way, down the middle, Half Square Thru, Swing Thru, Boys Run, Couples Circulate, Wheel and Deal, Dive Thru, Pass Thru, Corner Swing, Allemande new Corner and Promenade.

LOOK AT ME NOW Hi Hat 371 c. Dan Schmelzer

Here is one of the very best records in this months selections. Our dancers in the workshop really went for this one. FIGURE: One and Three up and back, Roll a half Sashay, Star Thru, Right and Left Thru, Do-Sa-Do and make a wave, Spin Chain Thru, Meet your partner Turn Thru, Corner Swing, Promenade.

PAPA JOE'S
Top 25179

c "Happy" Harry Pearcey

The caller is "Happy" the dance is a happy one and this makes the dancers happy, so where can you go wrong. All happy tracks leads to Papa Joe's.

FIGURE: One and three right and left Thru, Lead right and circle four' Break to a line, Forward eight and back, Pass Thru and bend the Line, Right and Left Thru, and Dixie Chain, Lady left, Gent right, Swing corner, Allemande new corner, come back and Promenade.

LONG ROCKY ROAD
Grenn 12107

c Singin' Sam Mitchell

The road can't be so rocky for Singin' Sam when he can put out good numbers like this and his last one, YANKEE DOODLE BOY.

FIGURE: One and three promenade half way, come down the middle and square thru four hands, Then Do-Sa-Do, Star Thru, in and back, Barge Thru, Swing the corner and Promenade.

TEXAS RAG
Hi Hat 368
c Lee Schmidt

FIGURE: Heads Right and left Thru, side Ladies Chain, Heads Do-Sa-Do, Spin The Top, Turn Thru and Swing corner, Left Allemande new corner, come back and Do-Sa-Do, Same lady Promenade.

HOW COME BLUES

Hi Hat 367
c Bob Wickers

FIGURE: One and three up and back, Swing Thru, Box the Gnat, Square Thru four hands, Do-Sa-Do, Balance, Swing Thru, Turn Thru, Swing corner, Promenade.



ALL SINGING CALLS

ARE REVIEWED AND

WORKSHOPPED BY AND

MAY BE PURCHASED

FROM

Edward's Record Service,

P.O. Box 194,

Park Ridge, Ill. 60068



Singing Call records voted most likely to succeed in the judgement of a hall full of veteran dancers at the last Akron area SQUARE DANCE WORKSHOP are listed below. Check them out at or through your favorite record store and see if they are "swingers" or "bell-ringers" for you.

JINGLE BELLS - MacGregor 2046 - Bruck Johnson

EVERY LITTLE ROSEBUD - Grenn 12186 - Earl Johnson

GONNA HAVE TO CATCH ME - Wagon Wheel - 207 - Jerry Haag

UP A LAZY RIVER - MacGregor 2044 - Bruce Johnson

TEXAS RAG - Hi Hat 368 - Lee Schmidt

KEEP SMILING - MacGregor 2045 - Stu Robertson

RECORDS

ROUND DANCES

By Frank and Phyl Lehnert

TANGO MAYA - Grenn 14117
Choreography by Bunny & Nello Bondi
Good music & an interesting strong intermediate to challenge tango routine.

MADONNA - Grenn 14117
Choreography by Bob & Betty Dean
Good music (Beautiful Lady) a flowing easy intermediate waltz routine.

HERE COMES CHARLIE-Hi Hat 856
Choreography by Al & Mildred Boutillier
Good "Charlie My Boy" music - an interesting intermediate two step.

SOCK IT TO ME - Hi Hat 857
Choreography by Opal & Joe Cohen
Catchy music to "How Come You Do Me Like You Do" - good intermediate two step.

JUST PRETEND - Hi Hat 857
Choreography by Archie & Nora Murrell
Pleasant music - a good flowing intermediate waltz routine with two heel pivots.

RHUMBA MAGIC - Windsor 4736
Choreography by Oscar & Fran Schwartz
Good music "Magic is the Moonlight" a comfortable rhumba.

CHIT CHAT - Windsor 4736
Choreography by Al Rowland
Good music to "Let's Fall In Love" - a good easy intermediate two step.

WALKIN MY BABY BACK HOME - Mac Gregor 5002
Choreography by Mildred & Gene Stickney
East intermediate two step featuring escort position - familiar music.

WALTZ TOGETHER - Mac Gregor 5002
Choreography by Eva & Al Lampert
Nice quiet music & a flowing intermediate waltz routine.

MAN WITHOUT LOVE - Parrott 40027
Choreography by Bob & Jean Stowe
Good music (vocal by E. Humperdinck) - an unusual intermediate one step routine.

BUCKEYE POLL - The top ten rounds for January were 1. Molly and Me, 2. Just As Much As Ever, 3. Makin Whoopee, 4. Roses 5. Miss Frenchy Brown, 6. Because of You, 7. Tango Mannita, 8. Quintango, 9. Misty Eyes, 10. My Love.

SQUARE DANCE CLOTHING STORES



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WEST VIRGINIA

Square Dance & Western Shop
182-A-9 Wylie Ridge Rd.-Rt.1
Weirton, W.Va. 26062

"Newcombs and parts in stock"

In answer to requests for more easy mixer-rounds, here are two more. Also recommended is "Everywhere", one of the bands on the Grenn mixer record by the Bullocks (see ad this issue). This is one of the best rounds ever written for square dancers. Try Fleamarket for a change of pace, and Jiffy on a night when the crowd is feeling lively.

easy level

FLEAMARKET MIXER

By Bill & Mary Lynn

Record: SIO 3136

Promenade position, opposite footwork.
Meas.

- 1-4 Walk, 2,3; 4,5, Turn; Backup, 2,3;
4,5, Stop;
- 5-8 Walk (RLOD), 2,3; 4,5, Turn; Backup,
2,3; 4, Turn, Face;
- 9-12 Box the flea, 2,3; Side, touch,-;
Box it back, 2,3; Side, touch,-;
(End left hands still joined)
- 13-16 Star left, 2,3; 4,5,6; (Move to
next person on right)
- Star right, 2,3; 4,5, Keep her;
Repeat from beginning.

JIFFY MIXER

By Jerry & Kathy Helt

Record: Windsor 4684A

- Position: Butterfly or semi-closed,
opposite footwork
- Heel, Toe, Heel, Toe; Side, close,
side, touch; (To LOD)
- Heel, Toe, Heel, Toe; Side, close,
side, to uch; (To RLOD)
- Chug-apart, -, 2, -, 3,-,4,-; (Clap
on each chug)
- Diagonally right, -,2,-; 3,-,4,-;
(Strut to next partner)
- Repeat with new partner.



page

A lot of dancing pleasure can come from the Texas star family of movements, both simple and more involved. Use it with most every program.

MY BONNIE

Record: MacGregor 8975

Ladies into the middle, then come
on back again tonight -
Men, a right hand star, star by the
right —
Back by-the-left, left hand star,
pass your partner, pick-up-the
next
Star promenade, keep it movin',
don't get left - -
Inside out, outside in, turn it
once, ladies in
Star promenade, do the same old
thing again (men in)
Bring - back -, bring - back (get
home)
Bring back my bonnie to me
(and settle down now)

CARRY ME BACK TO OLD VIRGINNY

Record: Top 25101

Ladies center, move right in, back
right out, now the men
Star by-the-right, turn that star,
go a way around -
Back by-the-left, pick up partner,
arm around, star now
Inside out, the outside in, go the
other way around -
Turn it, then you do-it-again,
inside out, outside in
(But) back right out, make a ring,
circle left you know -
Circle left, then swing old corner,
swing and promenade 'em -
Back to old Virginny where the
corn and taters grow - .



Valentine

Tribute



MOST LOVABLE CALL
The caller stood before the "mike"
Lips pursed for the delivery
Ecstatic dancers wait, alike,
Aglow and all a-shivery,

His words are favored far and wide
His pear shaped tones beguiling
"Refreshment time, let's go," he cried;
En masse they exit, smiling.



THE FRIEND

He's the
You've o
Cheer up
With a w

Gay as a
He'll ligh
Using a v
Remark.

It's February, and
heartfelt respects to
and groups in the so
who sometimes a
-recognized. So, S
MAGAZINE says it v



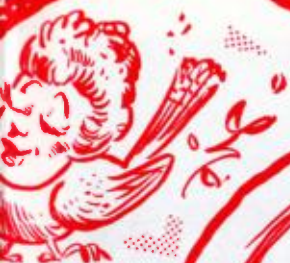
ACCOMMODATING CALLER

A caller, who, with equal bent
Will call for one or twenty
And waive his fee to pay the rent
Deserves our praise a-plenty



THE CLUB

Man, you've got
The club is on y
For every word
Another's throw



DLY DANCER

bird
often heard
p a set
word.

lark,
ht a spark
warm

d time to pay our
certain individuals
square dance world
aren't adequately
SQUARE DANCE
with love



UB PRESIDENT
t the problems, "prez",
our shoulders
of thanks one says
ving "boulders".

BY YEEDS

SEE,
GEORGE, THEY DID
SO REMEMBER US, TOO.



THE AREA S/D EDITORS

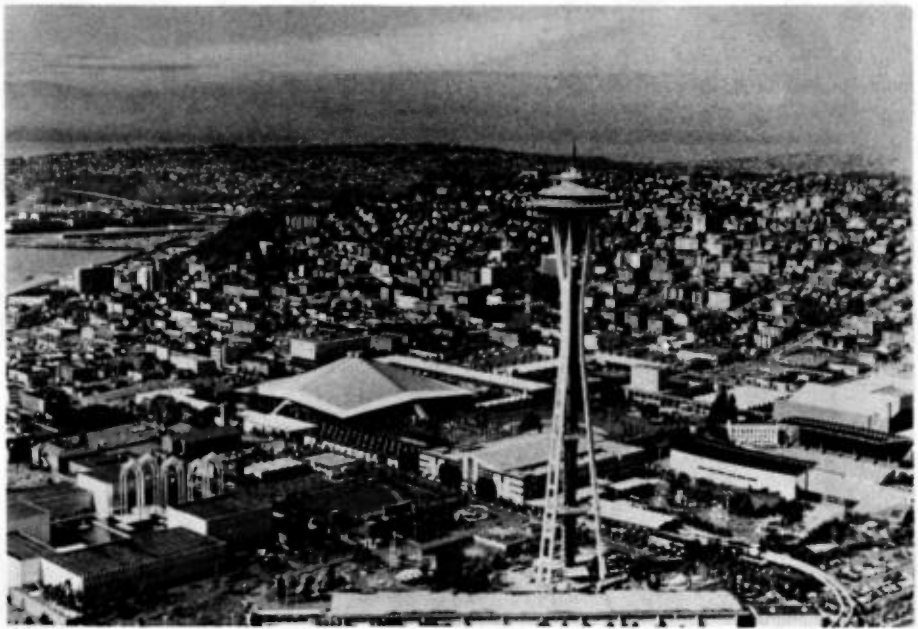
Nobody writes, nobody types
Nobody sends renewals,
Except a small devoted team
Of local square dance "jewels"

For, night and day, devoid of pay
They clip 'n paste 'n print,
And, aptly said, the word is spread;
Now, just suppose they di' n't?



THE CALLERS WIFE

Bless her kind, the caller's wife
Who smiles through thick 'n thin,
Though she'd rather swing, her life
Is one perpetual SIT-IN.



SEATTLE CIVIC CENTER

SEATTLE CENTER PHOTO



18th NATIONAL SQUARE DANCE CONVENTION
SEATTLE, WASHINGTON
JUNE 26, 27, 28, 1969

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- SQUARES
- ROUNDS
- CONTRAS
- PANELS
- CLINICS
- WORKSHOPS
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 A tribute to Lloyd and Dorothy Shaw
 WATCHING ALL THE GIRLS GO BY
 A musical fashion show



CAST OF HUNDREDS

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VACATIONLAND

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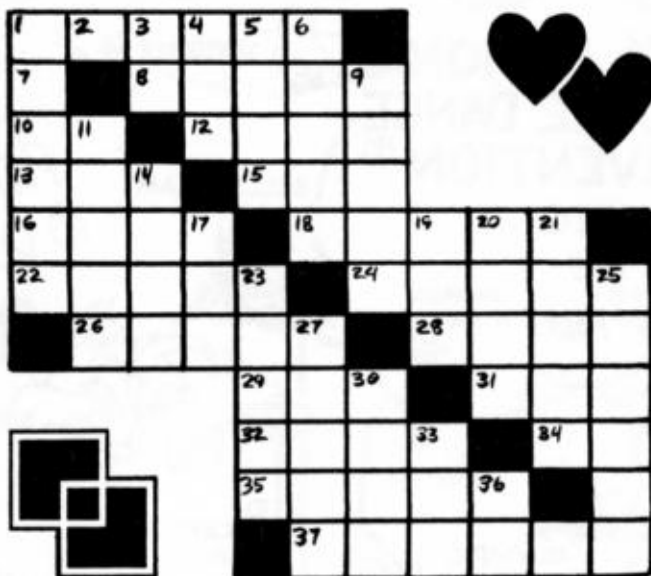
COME TO
THE GREAT
NORTH-
WEST

15 TO 20
THOUSAND
DANCERS
EXPECTED

MEMORIES
TO LAST
A
LIFETIME

SEATTLE
IS FINE
FOR
'69

Puzzle Page



ACROSS

1. GRAND _____
8. PUBLISH
10. ELEVATED RAILWAY (Abbr.)
12. SWING SOME _____
13. "SWING ...TER KATE"
15. SUMMIT
16. AGAINST (PREFIX)
18. PERMANENT PRISONER
22. _____THE RING
24. _____CHAIN
26. LAUNDRY EQUIPMENT
28. MOVIE (oldie)
29. MAKER OF WESTERN JEANS
31. CLOTHES (Sing.)
32. _____TURN IN
34. HAND TO START SUZY Q (Abbr.)
35. QUEENLY
37. CAR MODELS

DOWN

1. — YOUR TAW
2. SUZY —
3. SQUARE EM —
4. RIGHT — TURN
5. MELEE
6. SIGN UP FOR CLASSES
9. LUKE WARM
11. ALIGNED (with up)
14. _____THRU
17. YALE & HARVARD: — LEAGUE
19. FRUIT
20. WAY OUT
21. _____MORTIS
23. FISHERMAN
25. SETS
27. BOYS NAME (FRENCH, PL.)
30. RIM
33. OPP. OF HAPPY
36. NOTE OF SCALE

The BOOKSHELF

BY MYRTIS LITMAN

**LETS CREATE
"OLDE TYME"
SQUARE DANCING
By Ralph Sweet (1966)**

Ralph was prompted to write this book because he felt that Western dancing has some built in features which automatically cause a decline in the activity after a certain period. He proposes, as a remedy, a program termed Olde Tyme dancing, which combines the best features of all styles of square dancing in the past hundred years and assembles it in an original plan. There are forty five basics recommended, to be given in the twelve lessons described in detail. The first lesson is also suitable for a one night stand. Easy singing calls, patter calls, quadrilles, lancers, and contras are presented - enough material for

four full evenings of dancing without repeating anything. The author describes the growth and decline of western dancing in the Massachusetts and Connecticut area, surveying the situation accurately to come up with some amazing facts.

The Olde Tyme dancing would be a simple, less demanding form to exist alongside western dancing.

It could then serve the dropouts from western, the low frequency dancers, and the casual dancers who prefer the familiar and directional basics. Non dancers could learn it easily and beginners could practice there. Friendliness, smoothness, and high standard of conduct is required.



POWDER MILL BARN

Hazardville, Conn.

WORK- SHOP

□ □ □ □ EDITED BY

WILLARD ORLICH

CHOREOGRAPHY

It has been said that the WHEEL keeps our world progressing forward in industry and in life itself. This could also be said about the "wheel" in our Square Dance Choreography. Ever thought about how much the term "wheel" is used in an evening of square dancing? We wheel around, wheel and deal, wheel across, wagon wheel, wheel thru, spin a wheel (eight hand star), wheel chain, dixie wheel, single wheel, etc. In recent months, two of these "wheel" movements have been requested for review, ie, Wagon Wheel and Wheel Thru.

WHEEL THRU by Paul Moore, Columbus, Ohio, 1962. From two couples facing each other, on call to Wheel Thru, the right person wheels



one quarter to the right while their partner will pass right shoulders with the opposite person to again join their partner as a couple one quarter to the right. Active couples end up back to back. Left wheel thru couples wheel one quarter to the left ending up back to back.

EXAMPLES:

A

Head couples wheel thru and
circle up four

Head gents break to lines of four

Right and left thru - - same two
wheel thru

In the center wheel thru, all
California twirl

Heads cross trail thru to a
left allemande.....

* * * * *

B

Head couples wheel thru

Left wheel thru the outside two
California twirl-Cross trail thru

To a left allemande.....

* * * * *

C

All four couples half sashay
 At the heads, wheel thru
Left wheel thru the outside two
 U-turn back, cross trail thru
 To a left allemande.....

WAGON WHEEL by Lloyd Shaw, Colorado, 1939. A variation of the star promenade preceded by a wagon wheel spin. On call to meet your partner for a wagon wheel, man meets lady with a right forearm turn full around after which man gives lady a slight forearm shove for an extra spin which she does in about three steps traveling in line of direction (not in one spot). Man continues to move forward slowly inside making a left hand star with the other men. Upon completion of the extra spin, the lady hooks left arm thru man's right and the wheel is formed. All now progressing forward as couples.

A common progression to this movement would be with the call to "hub back out", the man backs out of the star holding lady's right hand in his right hand for leverage. He can guide her out and full around to the starting point, balance away as though, ready for a right and left grand. From here it could be a pull by, go left and right for another wagon wheel with a new girl. Many of today's calls end the wagon wheel at the spin to catch her with a left for a do-paso, etc. Here is a typical call:

Allemande left and a right to
 your girl

A wagon wheel and make it whirl
 Men star left, the gals hook on
 Roll that wagon right along
 Hub backs out, the rim flies in
 Balance out and gone again
 (pull by)

Left and right to the second girl
 Another wheel and another whirl—
 Hub backs out, the rim flies in

Balance out and gone again

(pull by)

Left and right to the second maid
 She's your own so promenade.....



ROY SPRAGUE, Miami, Florida:
 "Have thought of a new idea I call TRAILBACK; i.e., after a double pass thru the lead couple cross trails with a U-turn back while the second couple does a cross trail and U-turn back in between the lead couple to end in lines of four facing each others. My dancers liked the movement very much."

ED. NOTE: Thank you Roy for the idea and the figures using it. Your wife Olive was correct in thinking of the movement as CROSS PEEL because that's what it is. In the August 1967 issue of SQUARE DANCE, we had TRAIL OFF review using figures and with this explanation. TRAIL OFF could be considered a "cross peel off." Dancers cross trail before doing the peel off. Was originally introduced by Jim Gammalo, Olmsted Falls, Ohio (Sept. 1961) as Cross to a Line and later revised to Trail Off (Nov. 1962) as a variation of Peel Off itself. The following figure was used as a teaching example:

Heads right and circle four to a
 line

Pass thru, wheel and deal
 Double pass thru, TRAIL OFF
 Lines pass thru, wheel and deal
 Double pass thru, TRAIL OFF

Lines pass thru, wheel and deal
Double pass thru, TRAIL OFF
Left Allemande.

SHIRLEY NICKERSON,

Yarmouth, Nova Scotia: "Since getting into calling, I've always studied choreography from the position of No. 1 lady. My objective has been to develop the ability to call smooth flowing sequences not strictly from memory but by following mentally No. 1 lady - as the mental image becomes clearer, variety seems to take care of itself. However several callers have advised me that in order to know which lady the man has for a partner, whether or not the set is insequence, I must visualize from No. 1 man's position. I've tried this but it is so confusing. - Can not the same rules and guides apply equally well by mentally following No. 1 lady? Are not No. 1 lady and her partner a mirror image of No. 1 man and his partner? Is it not also possible to be aware of sequence in the same way?

ED. NOTE: Your problem certainly is a unique one not encountered very often. It is true that your following No. 1 lady is a mirror image of the normal follow by most of us with No. 1 man. As a lady you go to your right for a left allemande, a mirror image of your partner going to his left for the same allemande left. If we stand in front of a mirror and raise our right hand, the image looking back at us has lifted the left hand. So more visual power to you! Stay with your theory. I feel sure it works but only in your case! Please don't ever conduct a choreography session though, will you.

GEORGE LOWERY, JR.,

Undergraduate Program Director
College of Physical Education,
University of Illinois: "I am amazed at the change in the Square Dance since I dropped actively from the hobby

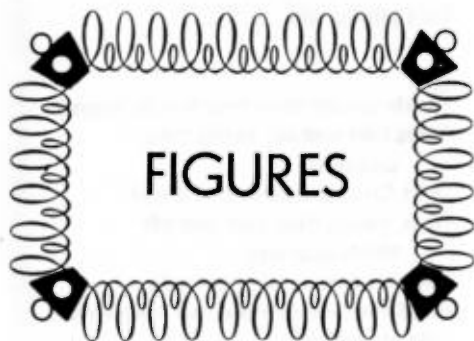
(1962). I was quite an active caller-teacher for almost fifteen years in the Central Texas area. However, after having been inactive for only six years, I look in the current edition and have never heard nor can I visualize the meanings of the following "basics":

CIRCULATE PAIR OFF
 SPIN THE TOP
 GRAND SWING THRU
SLIDE THRU CLOVERLEAF
 WHEEL AND DEAL
END FOLD CURLIQUE
 PARTNERS TRADE
 TRADE THE WAVE
SUBSTITUTE BARGE THRU
TURN THRU STAR THRU
 SQUARE TURN THRU
 SPIN CHAIN THRU
 SPIN A WEB
 FAN THE TOP
FAN THRU PEEL OFF
SWING THRU DIXIE SPIN
 GIRLS, BOYS RUN

Seems like "Old timers" are really up against it if they happen to wander into a square dance evening somewhere.

ED. NOTE: We don't think it quite likely that one would try to join a square dance group today or any other time after being away from it without a "brush up" session of some kind. Athletes who played basketball and football years ago tell me that their rules have had drastic changes too which would cause them to "foul" all over the playing field - so they learn the latest rules to abide by for good team cooperation. We also wonder why the "drop out" to begin with - was Square Dancing becoming boring? Were you in a "sameness" rut of routine dancing? Were you in 1960 being frustrated with new square dance terminology? The trend in sports today seems to be challenge and

action requiring full team work and a minimum of local stars. Today's sports take ten hours of preparation for every hour of action on the field by both leader and participant. Perhaps these old Timers will find a place again in the Square Dance picture when the suggested program of SQUARE DANCING with limited basics (50) is offered requiring only ten lessons for participation know-how. Then if the "bug" bits for further interest, more lessons including all of the above movements can be taken for eligibility to dance with Square Dance Clubs using the full group of basics.



FIGURES

ISLAND CHAIN

(by Paul Hunt, New York)

All around left hand lady
Partners left hand swing
Head ladies wheel chain
Side ladies to the right and
back again
Side ladies wheel chain
Head ladies to the right and
back again
Head ladies wheel chain
Side ladies to the right and
back again
Side ladies wheel chain
Head ladies to the right and
back again
Left allemande.....



INTRODUCTION

(by Willard Orlich, Cuyahoga Falls, Ohio)

First and third half sashay
Lead to the right and circle four
Ladies break to a line, pass thru
Ends fold, others turn around
SUBSTITUTE, dixie chain on a
double track
Lady left, gent right
Left allemande.....

ARCHING DANCERS

(by Willard Orlich, Cuyahoga Falls, Ohio)

Heads rollaway, lead right and circle
Ladies break, pass thru, ends fold
Others turn around, double pass thru
Peel off, arch the middle,
dixie twirl
Hold the arch, ends turn in
Double pass thru, peel off
Arch the middle, dixie twirl
Hold the arch, ends turn in
Double pass thru, centers in
Cast off three quarters
Pass thru, ends fold, others
turn around
Dixie chain on a double track
Lady left, gent right
Left allemande.....

FIGURES

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

1
Heads wheel thru
All quarter right
Ends circulate
Centers trade
All eight circulate
To a left allemande

* * * * *



2

Side ladies chain then half sashay
Heads square thru four hands around
Swing thru, box the gnat
Square thru, boys go three girls go
four

All partners trade and a quarter more
Girls wheel thru and trade
Grand square thru half way
All pass thru (check lines)
Wheel and deal, substitute
To a grand right and left.....

CROSS THE TOP

(by Lee Kopman, Wantagh, L.I., New York)

1

Heads star thru, pass thru
Circle four to a line
Right and left thru
Cross the Top to a left allemande.....

2

Heads right and circle to a line
Spin the top, Cross the Top
Trade the wave, slide thru
Square thru three quarters
To a left allemande.....

FIGURES

(by Lee Kopman, Wantagh, L.I.,

SPLIT CIRCULATE ONCE AND A HALF

To Split Circulate once and a half or two and a half, etc., couples do a Normal Split Circulate and then move HALF OF A FULL SPLIT CIRCULATE POSITION. Those moving into the center stop half way across, the others facing out - - turn one quarter, which is half of their full split circulate position.



1

Heads right and circle to a line
of four
Star thru to an ocean wave
Split circulate once and a half
Those who can swing thru and
Cast off three quarters
Wheel and deal, half square thru
Wheel and Deal, girls turn back
Left allemande.....

2

Heads square thru four hands
Swing thru, split circulate once
and a half
Those who can curlique, wheel and deal
Centers turn back and pass thru
Left allemande.....

3

Heads square thru four hands 'round
Sides half sashay, swing thru,
circulate
Split Circulate once and a half
Girls, swing thru and cast off
three quarters
Couples circulate, girls trade
Bend the line, fan the top, step thru
Left allemande.....

4

Side ladies chain
Heads right and circle to a line
Spin the top to a curlique
Split Circulate once and a half
Boys swing thru and cast off
three quarters
Wheel and deal, pass thru
Turn back, square thru three
quarters
Left allemande.....

INTRO

(by Willard Orlich, Cuy. Falls, Ohio)
Head couples spin the top
Turn thru, slide thru
Spin the top
Turn thru to a left allemande.....

SQUARE HEAD

(by Willard Orlich, Cuyahoga Falls, Ohio)

Heads to the right and circle four

Head gents break and line up four

Forward and back, centers box the
gnt and square thru

Ends half square thru, cast in three
quarters around

U-turn back, forward and back

Centers box the gnt and square thru

Ends half square thru

Cast in three quarters around,
California twirl

Cross trail thru to a left
allemande.....

* * * * *

BREAK

(by Willard Orlich, Cuyahoga Falls, Ohio)

All four ladies go forward and back

Chain star thru across the track

Boys run right and swing thru

Opposite turn thru to the corner

Left allemande.....

* * * * *

ONE QUARTER BREAK

(by Willard Orlich, Cuyahoga Falls, Ohio)

Side ladies chain, head couples
square thru

Count four hands to the outside two

Pass thru, One Quarter Right,
swing thru, double

One quarter right, right and left thru

Centers trade, swing thru

Turn thru to the corner

Left allemande.....

* * * * *

DOUBLE PASS THRU AND

ONE QUARTER RIGHT

(by Willard Orlich, Cuyahoga Falls, Ohio)

Heads split your corner and
courtesy turn

Double pass thru, then

One Quarter Right

Centers trade, wheel and deal to
face those two

Dive thru, double pass thru

And One Quarter Right

Centers trade, wheel and deal to
face those two

Star thru, wheel and deal one
more time

Dive thru, pass thru to the corner

Left allemande.....

* * * * *

IN AND OUT OF TROUBLE

(by Willard Orlich, C.F., O.)

Promenade, head couples wheel around

Pass thru, One Quarter In

Pass thru, One Quarter Out

Cast off three quarters around

Pass thru, One Quarter In

Pass thru, One Quarter Right

Swing thru, One Quarter Right

Pass thru, One Quarter Out

Cast off three quarters around

ENDS only box the gnt and change
hands

Left allemande.....

* * * * *

WALK, WALK

(by Willard Orlich, C.F., Ohio)

Head couples square thru, count
four hands

Outsides pass thru two

Cloverleaf all eight of you

Insides pass thru two

Clover and square thru, count to four

Outsides pass thru two

Cloverleaf all eight of you

Insides pass thru two

Clover and left square thru

Count four hands to the corner

Left allemande.....

* * * * *

TURN BACK CRAZY

(by Willard Orlich, C.F., Ohio)

Heads right and left thru

Rollaway half sashay and slide thru

U-turn back, pass thru, slide thru

U-turn back, ends fold, peel off

U-turn back, wheel and deal

Pair off all eight of you

U-turn back, double pass thru

Centers in, U-turn back

Those who can left allemande

Others rollaway Right and left grand...

LONELY NO. 1

(by Willard Orlich, Cuy. Falls, O.)
Heads to the right and circle four
Head gents break and line up four
Pass thru, wheel and deal
Just the ladies dixie chain
Turn right into the middle
Dixie style to a wave and balance
Step thru, circle three
Boys break in front of lonely
Forward six and back, ends
star thru
Others dixie chain
Turn left behind others
Square thru three quarters around
Left allemande.....

* * * * *

FIGURES

(by Jack Lasry, Miami, Fla.)

Heads square thru
Do-sa-do the outsides to a wave
Head gents start a swing thru
Head gents start a spin the top
Boys trade, girls trade
Centers trade, centers run
Bend the line, dive thru
Square thru three quarters
Left allemande.....

* * * * *

LONELY NO. 2

(by Willard Orlich, Cuy. Falls, O.)

Head couples spin the top and
turn thru
Circle four, head gents break
Pass thru, wheel and deal
Just the ladies dixie chain
Turn right into the middle
Dixie style to a wave and
balance
Step thru, circle three
Boys break in front of lonely
Forward six and back
Lines pass thru, boys run
Swing thru, boys fold
Peel off two and one,
wheel and deal

Substitute, swing lonely
Then face to the middle
Double pass thru, centers in
Centers roll out half sashay
Cast off three quarters around
Left allemande (or right and
left grand)

* * * * *

CRAZY THAR

(by Jack Lasry, Miami, Fla.)

1
Heads square thru four hands
'round
Centers in cast off to a Crazy
Thar
Heads in the middle
Four boys back up, centers run
Star thru, California twirl
Left allemande.....

2
Heads square thru four hands
'round
Centers in, cast off to a
Crazy Thar
Heads in the middle
Four boys back up, centers run
Barge thru, box the gnat
Right and left thru
Dive in, pass thru
Left allemande.....



SQUARE TO A WAVE

(by Dean Dreyer, Tiffin, Ohio)

EXPLANATION: From either two couples facing or an ocean wave, square thru the number of hands directed and hold the last hand for an ocean wave. (Was used as "wave the square" several years ago.)

EXAMPLES:
(by author)

1
Heads square thru
Square to a wave three quarters
Right and left thru, dive thru, pass thru
Square to a wave three quarters
Right and left thru, dive thru, pass thru
Left allemande.....

2
Promenade, don't slow down
One and three wheel around
Square to a wave three quarters
Right and left thru, pass thru,
bend the line
Square to a wave three quarters
Right and left thru, pass thru, round
off
Left allemande.....

3
Four ladies chain
Heads square thru, do-sa-do to an
ocean wave
Square to a wave three quarters
Spin chain thru, ends circulate TWICE
Square to a wave three quarters
Spin chain thru, ends circulate TWICE
Square thru, count four hands
U-turn back and Left Allemande.....

4
Heads square thru and hear me say
Two and four half sashay
Square to a wave with the outside two
Center four trade the wave
Same four square to a wave
All eight spin the top
Slip the clutch, left allemande.....

5
Heads square to a wave
Left Spin a Web
Left Allemande.....



SQUARE TO A WAVE
(by Willard Orlich, Cuyahoga Falls, Ohio)

1
Head couples Square to a Wave
Spin the top then U-turn back
Swing slide thru, left allemande.

2
Head couples star thru, pass thru
Square to a wave three quarters
Swing thru, star thru, wheel and deal
Centers square thru three quarters
Left allemande.....

3
Head couples Square to a Wave
three quarters
Swing thru double, turn thru, separate
Behind the sides star thru
Double pass thru, centers in,
Cast off three quarters
Square to a wave, left swing thru
All eight circulate, roll promenade
Head couples wheel around, pass thru
Wheel and deal, centers square thru
Three quarters to Left Allemande.....

4
Head couples left Square to a Wave
Swing thru, turn thru
Left Square to a Wave, swing thru,
turn thru
Bend the line, centers arch
Ends duck out around one, left
allemande.....

TURN THRU

by Vern Churchill, Rohnert Park, Cal.

Four ladies chain across
Four ladies chain three quarters
Heads half sashay, pass thru
Separate and turn thru behind the sides
Sides star thru, pass thru
Everybody U-turn back
Allemande left.....





WANTED: News items of real interest for this column. Be sure you send a paragraph that answers the questions who, what, when, where, how. Special club projects and projects are of definite interest to club officers and members who are looking for new ideas for clubs, or for tips on building successful groups. Unusual little tidbits on club activities will be included in Kaleidoscope articles from time to time.

WANTED — Dancers to register for the 18th National from all 50 states. Registrations are coming in fast from all over the U.S., Canada and even Europe, but there are 10 states we haven't heard from as yet. Won't you help us out? If you know anyone from these states, who might not have received registration info, please write them and remind them. The 18th will be a good time and place to renew your friendships, too. Registrations are "wanted" from Arkansas, Georgia, Maine, Mississippi, New Mexico, South Carolina, South Dakota, North Dakota, Vermont and Delaware.

DOCEY AWARDS — The 10th Annual Cenla Festival, sponsored by the Square Rounders of Alexandria, La., will be held on March 22 at Convention Hall in that city. MC's are Jim Horn, Red Donaghe, Chuck Goodman and Red Warrick. At the time of their first festival, this group instituted the Docey Award, a trophy presented to callers and couples who had made outstanding contributions to

the furtherance of square dancing in their home areas. Included among award receivers are Al and Dudy Treppke of Houston, Alvin and Mildred Boutillier of New Orleans, as well as Chuck Goodman, Red Donaghe, and Red Warrick.

Joyce Besson

ALL SINGING CALL DANCE IN MARCH — Next Month the Homenoscitt Squares, of Conn. known as the friendly Indians, will hold their fourth All-Singing Call Dance, with Harry Tucciarone, whom they call "Chief" at the mike. He was presented with an Indian Chief's headdress in full color at the first Calico Ball of the club. At special pow-wow dances and when they travel, these dancers match their caller's headdress with beaded head bands, feathers. Needless to say, their hosts always know who is visiting. The all singing call dance, a popular annual event, will be held in conjunction with the club anniversary, at the Town Hall in Clinton, Conn.

Jim & Marh Harris

AREA CALLERS RALLY — Callers in the states of Ohio and Michigan, and those from western New York and eastern Indiana are urged to attend the GLACCA (that's Great Lakes Area Council of Callers' Associations) Open Caller' Clinic on Sunday, Feb. 2 from 2 to 5 p.m. at the Ramada Inn off the Ohio Tpk. near Sandusky. Featured discussion leader will be John Minton, a well known Lima area author of "Opinions" for square dancers, which appear in a number of regional S/D publications.

SEATTLE IS FINE FOR "69"

Address: News Editor, SQUARE DANCE Magazine, Box 788, Sandusky, Ohio 44870



EVENTS

KANSAS — The Pratt Promonaders present their Annual Jamboree at the Municipal Building, in Pratt, March 15, 8 p.m., with 12 area callers and MC, Charles Leet.

KANSAS — The Southwest Kansas S/D Festival will be held at the City Auditorium, Dodge City, on March 28 & 29 with MC Bob Yerington and rounds by Jack and Darlene Chaffee.

OHIO — Bill Volner, Johnny Davis, Dewey Berry, Ron Schneider, Wayne and Norma Wylie highlight the Akron Area Spring Festival, April 19, at Akron University.

MAINE — The New England S/D Convention squares up "downeast" on April 25 & 26. Information on the events in Portland is available from P.O. Box 1135, Portland 04104.

KANSAS — Another coming event in this state is the Spring Festival in Wichita at Holy Family Center, 619 South Maize Rd., April 25 & 26, with Dick Jones, and Wayne and Norma Wylie.

WISCONSIN — LaCrosse announces its 8th Annual Spring Fling, April 25-27, at the Mary E. Sawyer Auditorium with Jerry Helt, Bruce Johnson, Rosemarie and Elmer Elias. Write Leo Dohnal, 1080 Shorewood Dr., LaCrosse 54601.

NEW YORK — Another date for the April 25-26 weekend is the 7th Annual Festival at Mohawk Valley Community College with Lee Kopman, Deuce Williams, Al Brundage and Curley Custer. Contact Edward Marks, 1902 Roser Terrace, Rome. 16440.

TORONTO — "Come swing with us in '69", May 8-10, that is, at the Toronto International S/D Convention. Staff is Max Forsyth, John Hendron, Frank Lane, Johnny LeClair, Bob Yerington, Dottie and Jules Billiard, Ben & Vivian Highburger, assisted by Stu Robertson and Tom Trainor. Register with Lillian Chittick, 32 Ecker Dr. Toronto 14, Ontario.

THE NATIONAL SQUARE DANCE CAMPERS ASSOCIATION, INC. announces an excellent opportunity for the square dance camper at Pecatonica Fairgrounds, Pecatonica, Illinois, July 17, 18, 19, 20, 1969. Complete program, all committees busy to provide the Camporee with you in mind. Members only. You're not? Never heard of NSDCA, INC.? Just six cents will provide you with a membership brochure. Write NSDCA, INC., P.O. BOX 721, Appleton, Wis., 54911. Do join us and circle Pecatonica way. Chapters throughout the country, Tell your Friends.

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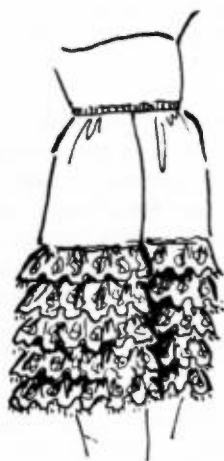
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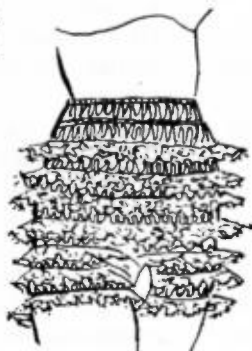
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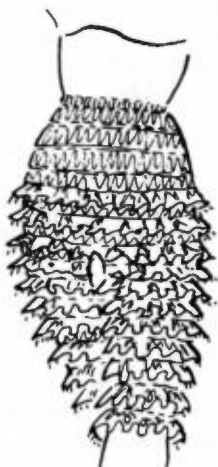
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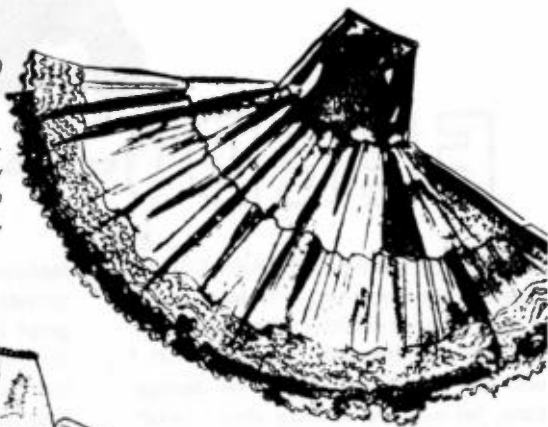


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FEED — BACK



Dear Editor, the new SQUARE DANCE: Right in the beginning it looks to me as if you need a critic. I have appointed myself, and because much of what I will say below is going to be derogatory, let me say quickly that I wish you great success.

I'll call my criticism "from the dancer's point of view"! It is, to wit:

Article by Dick Han, "Standardize Our Classes".....This man advocates standardization of the number of hours. He fails to consider the content of the lessons, the knowledge possessed by the caller-teachers, and/or their ability to teach. He implies that all callers can bring classes up to high level, an absolutely absurd assumption. Again, stop and think a moment...callers have not graduated from accredited colleges of square dance where for admittance they are required to meet minimum standards and where, after admittance they must undertake to learn their chosen subject in all its ramifications. It's a safe bet to assume that the average club caller never advances beyond the kindergarten stage in knowledge and never makes a close approach to pro-

fessionalism in ability to teach. Yes, proper standardization would be a great boon to square dancers in their formative stages and ideally throughout the levels, but let's face it...it's just a dream.

"Keep Them Together--Round 'n Square" the proof reader flunked the course here but it's a good article on an old yet current subject. I think we must bear in mind that though we sometimes do shake the rafters, the truth is that our dancing, whether it be square or round or both, is not really an earth shaking proposition. Except in the very high level clubs where both round dances and singing calls are generally considered time wasters, it is certainly a good idea to mix the two but it must be emphasized that square dancing is the more basic of the two.....

Now you're talking... Your piece "Growing Dancers Step by Step" is lovely. The big point of this article is a bit too dim, I think, and I hope you'll make it again and again in the future. It's the notion that a couple should not let square dancing become all consuming. The couples who let this happen, the ones who have no interest other than square (and round) dancing, are the ones who invariably burn out.

Leonard Solomon



SIGN-OFF WORD



THE BEATITUDES OF A LEADER

Blessed is the leader who has not sought the high places, but who has been drafted into service because of his ability and willingness to serve.

Blessed is the leader who knows no discouragement, who presents no alibi.

Blessed is the leader who knows where he is going, why he is going, and how to get there.

Blessed is the leader who knows how to lead without being dictatorial; true leaders are humble.

Blessed is the leader who seeks for the best for those he serves.

Blessed is the leader who leads for the good of the most concerned, and not for the personal gratification of his own ideas.

Blessed is the leader who develops leaders while leading.

Blessed is the leader who marches with the group; who interprets correctly the signs on the pathway that leads to success.

Blessed is the leader who has his head in the clouds but his feet on the ground.

Blessed is the leader who considers leadership an opportunity for service.

Melbourne's Manhood



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