

American

JANUARY 1973



SQUARE DANCE



THE

EDITORS' PAGE



**HAPPY
NEW YEAR**

"I was so tired until the music started, but then we danced every tip." We'll wager you've all heard some form of this statement. What is the magic that makes your foot tap if you're sitting, and then propels you into a square on the dance floor? Is all square dance music the same, or does some have more of the magic ingredient than other selections? We asked the advisory board this year to comment on today's music and the changes we have seen over the years. The board members also responded to such debatable topics as the use of gospel tunes and the growing prevalence of slightly risqué lyrics. This issue of a new volume of American Squaredance Magazine contains their answers.

A companion article might be John Jones' article on noise, a topic which

has been discussed in local magazines in Kansas and Australia. And while we've moved from "music" to "listening," we think you'll enjoy Bob Wickers' account of his travels with CB radio. Its length meant that it must be continued, but we wanted to share his stories without cutting.

January is always time for a beginning, so we are glad to introduce to you a new writer for Challenge Chatter, Jim Kassel of Clarion, Pa. Many thanks are due to Dewey Berry for over two years of articles on challenge dancing. We're sorry to take his name from the masthead due to job pressures but welcome our new addition. Send any news items and challenge articles to the magazine for use in Jim's column.

That's the January lineup. Happy 1973!

AMERICAN
**SQUARE
 DANCE**

"THE NATIONAL MAGAZINE
 WITH THE SWINGING LINES"

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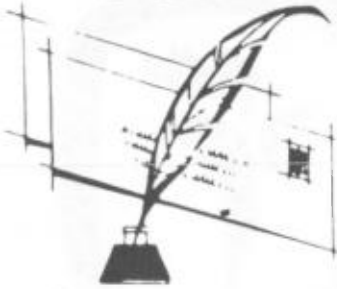
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Grand Zip



May I add my tribute to the others you have received for your feature on Bob Osgood in your August number. I had a short chat with Becky and Bob when they were in London recently; they certainly are a grand couple.

In closing may I congratulate you on an excellent magazine.....

Charles Tottle
Editor, *Let's Square Dance, England*

Please start a subscription for 1 year to the Center Moriches Free Public Library.

I am a member of the Friends of the Library and after reading the current issue of *Squaredance*, thought it would be a good idea. Maybe it will start the local kids doing something to use their un-spent energy. We do have a problem as the Moriches are small villages with absolutely nothing to do. This year the school is on an austerity budget so they don't even have sports.

Thanks for your time and I hope the magazine inspires a new interest.

Fannie Huggler
Center Moriches, N. Y.

Thanks for the note reminding us that the American *Squaredance* is due for renewal. Would hate to get along without it! Please find a check for \$9.00 enclosed.

We enjoy *Squaredance* a lot and use it for reference a great deal. As they say, "You've come a long way, baby!"

Best Wishes for continued success!

Jess & Nell Miller
North Platte, Nebraska

This letter should have been written some time ago — just kept putting it off. I want to thank you folks for using so much of my material from the Valley Circle and the Canadian Dancers News..... I get a real charge out of seeing myself in print in your very fine magazine.

We are planning a trip to South America next summer visiting Lima, Santiago, Buenos Aires, Montevideo and Rio de Janeiro with a side trip to Sao Paulo and Iguasu Falls. Know any square dance clubs down that way?

We do enjoy your magazine so much and truly appreciate your sending it to me. Thanks again for brightening my days so often by seeing my name on your pages when I open it up!

Elisabeth Evans
Burnaby, B.C.

Enclosed is our check for subscription renewal and our congratulations on the production of this fine book. It is just jam packed with helpful square dance information.

Arnold & Nobuko Strebs
Okinawa, Japan

From 1955 to 1964 the late Mr. Fred Honerkamp published a National Callers Directory for each of those years. For those of you who haven't seen a copy the last Edition was a 4" by 6" 138 page book with over 6000 world wide listings. His wife Joyce is now going to spearhead the printing of the Eleventh Edition.

The Eleventh Edition will be larger and have more entries, perhaps 10,000 of the 19,000 active callers and round dance teachers in the nation. This will be the first printing in eight years, so the interest should be great. To make this issue a really outstanding Publication, one of which American Folk Dancing can be proud, your help is earnestly solicited.

Your way, if you will is to provide us a list of all callers and round dancers in your area. Everyone is invited to be listed: professional and amateur, full time and part time, experienced and

Continued on Page 64



SOME FOLKS DON'T REALLY CARE

ABOUT THE REST OF THE SQUARE
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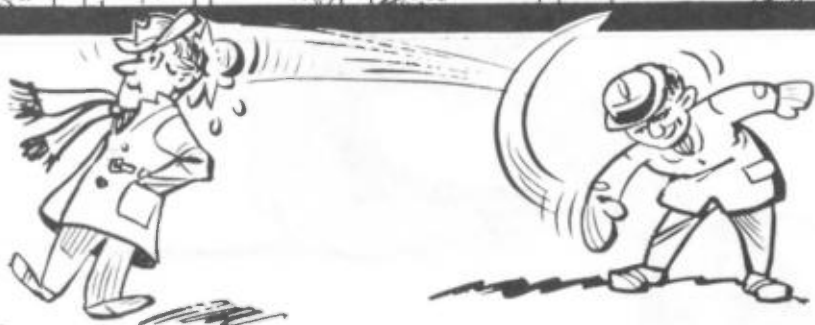
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Meanderings...

WITH STAN



Consider this scene. It happened in a quarter of a jiffy, just a few weeks ago, in the city of Cleveland. Bob Os-good, illustrious editor of that other great national magazine from sunny California, scooped up a fistfull of snow (which he sees very little of in the golden state), took careful aim, and fired away at Charlie Baldwin, editor of the voluminous New England Caller magazine. Charlie is no stranger to the fluffy white stuff, which hits him up around Boston in quantities far greater than a snowballfull.

It was a spontaneous moment of levity, stolen from three days of deep deliberation and discussion, as the three of us set the stage for LEGACY meetings, coming up in early May (A-S/D, Dec. '72, p. 26) right in my "back-yard." More will be said about the big event from time to time, but at this particular planning session we three editors had the proverbial "good time that was had by all," and tossed more of that kind of editorial cliché at each other than snowballs, I reckon.

If LEGACY isn't an historical event for any other reason, it will be an historical event from this standpoint — over 100 key leaders in the square and round dance activity from all over

North America will gather in Cleveland, including some very well-known callers, and NOT ONE STEP of square dancing is planned for the three day conference! Strange, isn't it? Delegates will be spending so many hours "spinning their mental gears" to solve some common problems found in today's activity there will hardly be a minute left over to spin any choreographical gears, by golly.

CONFUSION SAY: Caller who pretend to be great glowing star of the East often has moon rocks in his head.



OK, chillun, it's story time again. Gather 'round in your long collar-bone to ankle-bone night gowns and stocking caps, pull up close to the fire with a big bowl of popcorn and listen in. . . .

Once upon a time there was a mild-mannered traveling caller who wore glasses, worked in a publishing establishment, and often changed clothes in a phone booth or similar enclosure, since he was "on the road" so much and didn't have all the comforts of home.

It was Thanksgiving time, and time for that mild-mannered caller to go over the river and through the woods to his grandmother's house far away in a northern province to call a dance.

Little did he know that when he would cross the dreaded border line between his land and that great northern land there would be a fierce wolfish border guard waiting to pounce on the mild-mannered caller and tear up his composure and his itinerary and cover him with bloody red tape.

We'll call the caller Little-Urban-Red-Riding-Calling-Hood because he came from a little city (very little), and he was wearing his red pants, and he was riding in his big blue bomber as usual, and he was a caller, and he was thought to be a "hood" by the fierce wolfish border guard, who stood there, at the border, waiting to cover him with bloody red tape, and to rip up his composure and his itinerary.

Henceforth, throughout this satirical piece, we will refer to Little-Urban-Red-Riding-Calling-Hood simply as LURRCH, in order to save printing so many words and wasting so much paper which ultimately will fill so many waste cans in so many homes of readers which would cause both ecologists and garbage truck drivers to sigh and sputter through their beards.

LURRCH drove joyfully through the woods and over the river on a northerly course toward his grandma's house, where many dancers waited to hear his musical intonations and excitable exhortations and feast their eyes on the published goodies he had carried to them in his basket. Even grandma herself would leap from her bed with a joyful expression and an arthritic groan and jog jovially around the dance floor when he came.

But alas, there would be a great and terrible encounter that would cause much gnashing of teeth before LURRCH could reach that northern province.

LURRCH was naive about crossing the border into the great northern

country and he had no idea that a fierce wolfish border guard would be waiting to sieze him and his basket. Furthermore, the basket was so full of printed goodies the border guard's natural wolfish instincts told him that LURRCH ought to be gobbled up like a blueplate special, because one with such a full basket of goodies could certainly be up to no good.

Furthermore, there were many many electrical and electronic devices and strange cases and contrivances and unusual clothing in the blue bomber to make the suspicious border guard's jawbone fairly drop to his anklebone. LURRCH had to be the number one victim to be scrutinized so intently it would make the great Inquisition look like a tea party. The FWBG (fierce, wolfish, etc.) was fairly frothing at the mouth when he asked:

"Where do you think you're going?"

"To grandmother's house," said LURRCH.

"Well, what have you got in the basket?"

"Nothing but a few goodies to give to grandma and to the dancers."

"Goodies, my foot! I believe you're a door-to-door traveling salesman or a dreaded tooty-fruity rose bug, or some other undesirable alien which I'll gobble up, and if you're a lowdown hijacker I'll get a handsome commission for doing it," thought the FWBG.

The FWBG took LURRCH into the inner wolf lair for the Inquisition. It was intense. Other FWBG's got into the act and asked probing questions. Finally LURRCH was sent to the inner inner wolf lair for more probing questions.

"Pretend I'm your grandma at the dance," said one FWBG, "so what are you going to say to me and do with all those goodies?"

"I'd say, courteously and kindly, that here are some free goodies - absolutely free - no charge - no duty - for you, grandma, and please, grandma, stop gnashing those big teeth at me. . ."

The FWBG's then really pounced on



poor LURRCH and pulled his composure completely loose from his itinerary, and covered him with bloody red tape. The goodies were taxable to the tune of \$19 since they were full of printed advertisements. The infernal machines and evil contrivances required a deposit of \$50 which would be waived this time within 24 hours at the same checkpoint if all were listed in detailed data and not bought or sold or traded or bartered and if LURRCH exhibited exemplary behavior (oops — behaviour). The \$19 couldn't be waived. The printed goodies couldn't be thrown in the trash can to avoid the payment, at least on the soil of that land. They could be thrown in a trash can a quarter of a mile back on the soil of that other land.

LURRCH grabbed that latter loophole in the law and flung himself out of the wolf lair and back to the other country. Then he waited briefly and turned around and came back to the gate, holding only a handful of the goodies from the basket. Lo and behold, a friendly farmer-type border guard was at the gate. He smiled as LURRCH held the few goodies in a trembling hand, and the FFBG (friendly farmer etc.) said:

"Go on through to your grandma's house. I heard the whole story. The other FWBG has gone for his cup of coffee. Have a good time." Moral: Thank God that 99 and 100ths% of the people in that great northern province are as nice as can be, and that

there are far more FFBG's than FWBG's at the border, we're certain. LURRCH lived happily ever after, no matter where he traveled, hoping all the while that what few FWBG's there are in the world would go out for a cup of coffee far more often, in order to improve their dispositions.

A FEW FINAL WORDS: From the bottom or our hearts, friends (gut-level genesis) we wish you all a very pleasant "good night, good dreams, and happy New Year" until we gather for another foolish fable. Take care of yourselves—you're all the readers we've got. You know — it is better to cause happiness where you go than to cause happiness WHEN you go. Someone said that if Moses were to come down from Mt. Sinai today, the tablets he would bring and dispense to the people would probably be ASPIRIN.

"Let's go Dancing"

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COLUMBIA, S.C., Thursday, Jan. 18
Contact Carroll & Virginia Frick

ADVISORY BOARD REPORT:

What do you think of the square dance music in use today?

Advisory board members this year were asked to comment on square dance music, how it has changed over the years, including the use of country-western tunes, gospel hymns, songs with risqué lyrics, waltz tunes converted to square dance rhythm, and square dances written to already popular round dance terms.

Here, divided into general categories, are the answers from several of the advisory board members:

CHANGES IN S/D MUSIC:

Orphie Easson: I can remember when being selective in choosing square dance music was unheard of. You took whatever you could get and growled on the low notes and screeched on the high, and were delighted to have something new. The abundant supply and great variety of both hoedowns and singing calls signifies the most noticeable change in 20 years of square dancing.

Ken Oppenlander: The greatest feature of our music is the great variety available. The wide selection allows the caller to project his individual talents and personality through the selection of music. This same variety provides greater enjoyment for the dancers.

The quality of today's square dance music is excellent. There are some bad

arrangements released, but music quality remains high.

Bob Augustin: I think the trend away from "hayseed" music has been a boon to the recruitment program of clubs and callers. Slowly, but surely, the public is finding out that square dance music embraces all kinds of songs and rhythms.

Edna & Gene Arnfield: Music is steadily improving and has a definite beat. Re-releases are very popular with new dancers as well as old. Some of the medleys on singing calls are receiving terrific response. Hoedowns have improved. There is that "let's get up and dance" feeling to many of the hoedowns these days. Instrumentations are not monotonous.

Bob Wickers: The record companies are doing a great job and music has improved tremendously over the last 10 years. Records are of better quality and a caller can use one over a longer period of time today than years ago.

Sam Mitchell: When I started recording 12 years ago, I did so to a bass, fiddle, and guitar. Anything added to these has to be an improvement.

I think that it is not the caller that sells a record, it's the music.

In the past five years, the up-dating of square dance recording bands has given dancing a much-needed lift. Specialty instruments are now being featured on recordings that give a lift to both dancers and callers: vibes, celeste, coconut shells, wooden blocks, ching rings and various muted horns. These add a little echo and a little reverb. I anticipate even more changes to come.

Phyl & Frank Lehnert: There definitely has been great improvement both in quality and variety. The changing of keys, changing of melodies, addition of sounds, such as hand clapping, tambourines, ping pong taps, etc., show great imagination and variety in both singing calls and hoedowns.

John Hendron: Square dance music has changed over the last 15 years, just the same as dancing has. The image in years past was "barn dancing," with visions of bib overalls, heavy checked shirts, and long calico gowns, to the music of old-time fiddle variety.

Today's dress is more modern and the music reflects the change because it is written to all the top pop and western tunes of the day. The musical arrangements are for the most part exceptionally well done, with a variety of experienced good singing callers.

On the influence of country-western gospel tunes, risqué lyrics and waltzes:

Orphie Easson: I like country-western music. Popular music is strongly influenced by it, and it keeps square dancing contemporary. Most gospel hymns come from folk music and seem to be treated with good taste. I use a few and like what they do for my program. I've not had success with waltz tunes converted to square dance tunes.

John Hendron: Numbers such as "Glory Glory" are fine, but I wouldn't use the "Old Rugged Cross." As far as risqué lyrics are concerned, I cannot see anything wrong with numbers such as "Help Me Make It Through The Night" or "Another Night Of Love." The lyrics are the same as those being broad-

cast over the radio and TV networks.

Phyl & Frank Lehnert: Country-western music is always good especially when done well. I feel risqué lyrics are definitely out of place in our field, even if the music is great, which it often is.

Sam Mitchell: I enjoy both country-western and gospel tunes but too much of either would not only be unnecessary but foolish for recording companies. I'm happy to see some popular R/D dunes converted to square dance tunes. I dislike both risqué lyrics and waltz tunes converted to square dances.

Bob Wickers: I personally like country-western tunes in square dance tempo; they just seem to go together.

Edna & Gene: Objections have been raised by a majority on risqué lyrics and gospel tunes, although "Put Your Hand in the Hand" was a favorite this past year. Most callers we have worked with have eliminated the "naughty and suggestive" lyrics from their programs.

Square dance arrangements of waltz tunes are only acceptable according to the quality of the arrangement and instrumentation. Familiarity of the melody plays a great part in its acceptance.

When square dance tunes are used for rounds, or vice versa, neither lasts for very long, with a few exceptions.

Bob Augustin: I disagree with those who contend that any song can be effectively put to square dance tempo. Any song can be transposed, but all will not be danceable or effective. I don't think square dance music should be disrespectful, but I see nothing wrong with such songs as "I See The Light" or "When the Saints Go Marchin' In."

As long as we interest those who know music, such as Don Franklin and C.O. Guest, and others in the square dance music field, in producing records, we can look for continued improvement in the field of square dance music.

Sam Mitchell: I hope my prediction for even better music in the future is correct, as I feel that good music makes better callers and better dancers.

The Squared Circle

by Frank Lehnert
Toledo, Ohio

The appearance of many international dance figures in round dancing the past few years has caused a great deal of discussion, concern, (and would you believe,) even some differences of opinion.

The first period of invasion caused some people to "choose up sides" as to whether we would allow it to happen. For the most part, the greatest resistance has subsided, and some figures are generally accepted as part of the movement. As a matter of fact, the Des Moines National Choreography Panel even standardized such figures as the fishtail, spin turn and telemark plus others.

One of the greatest battles, still being waged, is the extent of the complete acceptances of all parts of these figures, such as contra body, diagonal movement, and rise and fall. So far, the National Panel has only defined the steps and leaves the styling up to the individual teacher or dancer.

It appears to me that a middle of the road attitude seems to be prevailing right now. First off, the majority of dancers that participate in these two types of dancing are dancing for vastly different personal goals. The international dancers are striving for perfection which will extend their personal image, especially in competition dancing. They are willing to drill and work hard to achieve this goal with a great deal of practice.

The vast majority of round dancers want to look good doing their thing, but primarily want fun, fellowship and relaxation from their dancing. Many do not practice at all from one dance to the next. . .or very little. So to do these intricate international figures in a way that will satisfy the personal goals of both types of dancers would seem impossible. Therefore, the middle road may be the eventual answer. The im-

portant thing is understanding by those who can handle these figures with ease that they must not force the issue, but let what happens just develop.

There is obvious interest in learning this new phase, since workshops, clinics and weekends are being devoted to international dance instruction. As in so many other fields, there is disagreement at the top level. I have been told by one authority in the field, that he took lessons from the three top men in the world, and they all had different ideas on execution. His final styling was a composite of the three plus his own. Multiply this by the times this is passed down thru the teaching ranks, and you can easily see some real basis for non-basic differences.

The second period of invasion occurred a year or two ago when the market was flooded with international type dances. The good old round dance waltz was almost lost and most of the challenge dances were "quicksteps". This caused a rebellion and adverse feelings toward international dancing. I feel this crisis has passed and a more equitable balance of choreography is being published.

There will be problems, such as small steps vs. international long gliding steps; diagonal figures cause circle problems where others go straight down LOD; the diagonal fishtail, where originally teachers were teaching the step back and side; contra body and modified banjo position developing as the steps demand; individual styling vs. school figure type competition styling.

The whole situation is much the same as when Latins appeared on the scene. Let's hope that when the dust clears, that international dancing will blend with round dancing as well as the Latins did. Just be happy in what you are doing and all else will take care of itself.



CONSIDER

by Murray Horne
Sunnyside, New York

As square dancers we engage in an evening's recreation and fun without being cognizant of the various relationships arising from the activity and the possible dangers and liabilities.

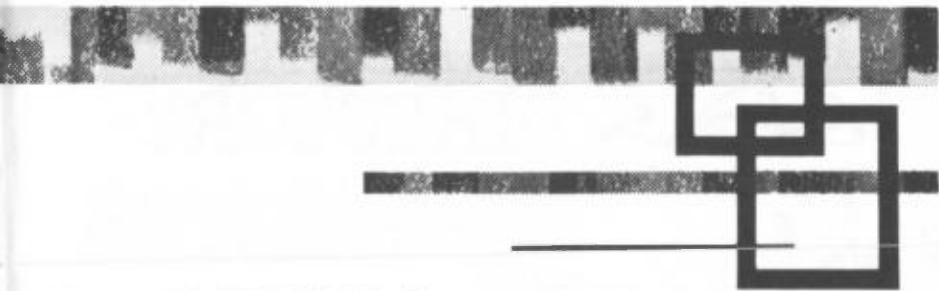
The informality of what we do and the facts that we are participants, and that there are small financial elements of admissions and expenses, militate against our thinking that our gyrations give rise to important legal situations.

But we should consider the relationship of the Caller and the sponsoring Organization. The agreement for calling may take the form of a written contract evidenced by an exchange of letters, or a contract may be made in the course of telephone calls. If there is written correspondence, then of course, the rights and liabilities of caller and club should be clearly defined; if they are not, there will be room for argument with resulting rancor and destruction of empathy. If the agreement is made orally, there are always open questions dependent upon memories and the desire to remember which will be certain to cause difficulty. There should be clear and definite understandings upon the fee to be paid, its method of determination (i.e. basic fee or minimum, bonus calculated upon number of squares, or variations of

these, compensation for traveling expenses, furnishing of equipment) and the rights and method of cancellation with or without partial compensation.

We should also consider the safety of the caller. Depending upon the location of the dance, conditions will vary from well-built and well-lighted halls to those which are makeshift. The place of operations of the caller must be safe for him. Not only should his stand be properly constructed but it should allow him freedom of movement and be adequate for his equipment. If he uses the equipment of the club, it should be in good working order so that there is no danger from electrical or other agencies or conditions.

Another safety-wise thought must be for the caller and the dancers. We are engaging in a group activity of eight people with possibilities of collision and bodily contact and injury. These may be caused by our own ineptness. But suppose they are the result of a mistake of the caller or by his inadequacy in preparation or training. Thus lawsuits against the caller may occur and he should protect himself against financial liability by obtaining insurance covering personal injury and property damage. Such insurance is



the LEGAL ANGLE

Murray Horne is a "caller's law" (or whatever the proper title may be). Wife Charlotte is the caller, actively teaching in the New York City area, to all ages. Murray is a lawyer and here presents some aspects of the activity long neglected in organizational thinking.

obtainable through caller organizations or directly from insurance companies.

The safety of the environment must be assured for those who dance. If they are defective and there is injury the club, if it is sponsoring the dance, would be responsible along with the owner of the hall. If, however, the caller is the sponsor, he would be liable. For instance, while it is true that the dancers accept the ordinary risks (just as in any other activity) in dancing on a floor prepared in the customary manner the sponsor would be liable if it were excessively slippery. The refreshments served must be edible and without risk of injury. Care should be taken to prevent spoilage which might react unfavorably. Dishes, receptacles, and seating arrangements must be safe.

Basically we have always relied upon good manners to regulate us. But suppose some of the dancers pull or push each other, or misdirect by voice, and someone as a result is hurt. The person doing such would then become liable. If we did not pull or push or direct, the dancers would not be susceptible to liability, and we would have a well-mannered and more enjoyable dance.

In these days of skyrocketing taxes, we must look forward to increasing

government participation by way of additional taxation. Some states have already taken a position that the "donation" or fee is taxable under their sales or admissions tax laws. Some participant activities like bowling or swimming pool attendance have been exempted and attempts are now being made to exempt square dancing on the same basis. There is also a good likelihood that there may be income tax liability. Of course, the "donation" admission charge is a paradox. It may be so titled to circumvent certain laws or characterize the event as being different from what it really represents. Basically and legally a gift or donation is a voluntary act. If a sign at the entry of the hall states the amount of the donation, then it cannot be voluntary. It ceases to be a donation and becomes a regular admission charge with its resultant complications.

I have discussed the liability of the club. If it is merely an informal organization of people then in a proper case, all of the members personally would be liable. It would seem advisable that the Club protect itself with insurance or incorporate.

These observations should encourage the dancers to be more interested in what they do and become better dancers to fortify their pleasure.

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TOO

Jim White, South Pacific S/D Review:
Although I have been square dancing for 22 years, circumstances have resulted in a temporary reduction in my square dance activities during the last six months. These six months have helped to confirm something I have suspected for many years, namely: that square dancing is far too noisy and that probably this is one of the main factors in people leaving square dancing.

MUCH

Travel On:

Dr. Jack C. Westman, Professor of Psychiatry at the University of Wisconsin Medical School said a study conducted by the Environmental Design Department at Wisconsin University showed: Noise from kitchen appliances, television and other electronic entertainment sources increases physical and nervous tension.

NOISE

John Jones
Glendale, California

Squaredancing is too loud. It doesn't have to be. Before the days of the public - address (PA) system, callers (and, before them, prompters) got along quite well, usually, with nothing more than good voice projection, perhaps aided occasionally by a mechanical megaphone.

Now that the PA system is available, there is nothing wrong with using it, since it is a device helpful to both caller and dancer. But there is no need to overdo its use, and we most assuredly are doing so at the moment.

It has become fashionable of late to write articles about how the young people are harming their hearing with the din of electronically amplified rock "music." The articles are true. But it is high time someone woke up to the

fact that we in squaredancing are doing much the same thing to ourselves in the same manner. I don't think we regularly hit the 110-decibel (db) level common in rock sessions. But I would hazard a guess that 90 db is not at all uncommon - and friends, 90 db is *loud* - way too loud.

If someone were forcing that level of sound upon us, we would complain bitterly about "cruel and inhuman treatment." But since we inflict it upon ourselves, under the delusion that it is adding to our enjoyment of the dancing, we see nothing at all wrong with it.

Well, there is something wrong with it - badly wrong with it. It is doing grave harm to our ears. Worse yet, we set up for ourselves a vicious circle. The more damage we do to our hear-

ing mechanism, the less well we can hear. To compensate for our hearing loss, we go on to even higher levels of sound, thus doing greater harm to our auditory apparatus,... Do you get the picture? I said "DO YOU GET THE PICTURE?" Eh?

Currently it is standard practice, in connection with almost any kind of sound system (hi-fi, PA, movies, etc), to "surround oneself with sound" or "immerse oneself in sound." It is the 'in' thing — and it is stupid. Let's stop being stupid and instead use our heads. If we do, then I can stop being "the Kleenex Kid."

Until now I have had a practice that most people consider peculiar. When the first tip begins, I pack my ears chock full of small wads of Kleenex. With that in place, the sound of the music and calling usually is still a bit too loud, but bearable. I remove the packing at "the half" and replace it when the dancing is resumed.

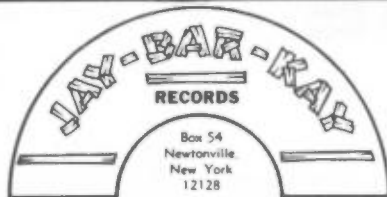
No, I do not have supersensitive ears. To the contrary, recent auditory tests showed that a considerable range of frequencies come thru my right ear quite poorly. Not hearing-aid badly, but definitely down from normal.

So it stands to reason that a person with really keen ears would be acutely uncomfortable when subjected to the blast of noise almost universally encountered at squaredances. It also follows that if such a person attended very many such events and did not imitate "the Kleenex Kid," he shortly would no longer enjoy keen hearing, because part of it would be destroyed.

Do you think I am exaggerating in my description of the loudness of squaredancing? Next time you go dancing, take careful note, with what could be called "the stranger's ear," and see (or hear) for yourself how loud it really is. It is absurdly loud. It is unnecessarily loud. It is unconscionably loud. Let's cut it down — way down.



Ken Anderson



John Hendron

NEW RELEASES

JK-601 Hoedown
FOXHILL/FIRESIDE

JK-140 MAMA BEAR
Caller: Curley Custer

RECENT RELEASES

JK-139 STREET FAIR
Caller: Ken Anderson

JK-138 CLOSE TO YOU
Caller: Randy Anderson

JK-119 SANTA CLAUS IS COMING TO TOWN

Caller: Dick Jones

NEW ROUNDS

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by Ted & Lois Mack

JK-509C
CLOSE TO YOU
by Howard & Phyllis Swanson

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TEAL'S TIPS

Last Installment

by Jim Teal
Columbus, Ohio

Singing call records that are suitable for one night stands are very hard to find and for many of the old favorites, they are completely unavailable. Luckily, western style figures have been written for many of the old standards, and these records can be adapted to one night stands. Since the visiting couple figures are much longer than the western style, it is usually necessary to start the record over again after the first two couples have completed the figure. Sometimes it is necessary to slightly change the original figure, but this usually tends to make the figure more danceable. The following dance is a good example:

HOT TIME IN OLD TOWN—TOP RECORD NO. 25046

OPENER

Now you all join hands and you circle to the left
Break that ring and swing with the one you love the best.
Promenade back home with the sweetest girl in town
There'll be a square dance in the old town tonight.

FIGURE.....

The first couple right and circle four hands round
Break with the left and pick up two and circle six hands round
Open up that gate and you circle eight hands round
There'll be a square dance in the old town tonight.
Allemande left with that lady on the left — swing,
Swing with your own (call this quickly or they will pull partner by)
She's the one you love the best
Now allemande left, that lady on the left.
Grand right and left go two times around.
That's two times around that ring, you pull your partner by
Keep on goin' round that ring, you meet her on the fly
Promenade back home with the great big handsome guy
There'll be a square dance in the old town tonight.
(repeat with couples 2, 3 & 4 leading out)

CLOSER

All join hands and you spread that ring way out
Let's all go into middle and give a great big shout (hey)
Right back home and swing with the sweetest girl around.
There'll be a square dance in the old town tonight.

MARCHING THRU GEORGIA—WINDSOR NO. 4112

OPENER—BREAK—

Everybody swing your partner, swing her round and round
(Go to the corner) allemande left, grand right and left around
When you meet your honey, promenade the town
That's the way we do it down in Georgia.....
The first ol' lady promenade, walk inside the ring
Then hurry home and give your man a great big healthy swing
Now everybody raise right hands and march around the ring
(Everyone face right to form single file circle, raise right hands, place left hand on
Shoulder of one in front (optional) and march counterclockwise)
Hip, Hip, Hooray, you're going the wrong way (reverse directions & hands) (Cont.)

Hip, Hip, Hooray, go back the other way (reverse directions & hands)

Now when you get to your backdoor

Stop and take a swing, that's the way we do it down in Georgia.

(Repeat with first two ladies, then three ladies, then four ladies promenading inside ring).

Note—For variety have dancers march right way at times and have them help out on the Hip Hip Hoorays. The call furnished with the record can be used, but I feel it is too difficult to teach.

SPANISH CABALLERO—OLD TIMER NO. 8055

OPENER—BREAK—CLOSER

It's allemande left with the lady on the left

A grand old right and left around that ring-o

When you meet your own promenade her home

Promenade that gay caballero.

FIGURE.....

The first lady lead to the gent on your right

*Swing, won't you swing with your hero

After you have swung, go back where you began

Swing with your Spanish caballero

The same lady lead to the gent across the way

The same lady lead to the gent on the left (Repeat * - ending with everybody swing)

BREAK

Repeat figure with first 2 ladies, then no. 3 lady only, then four ladies leading out in turn.

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CITIZEN BAND RADIO

Right now I'm riding along the turnpike between Oklahoma City and Tulsa. . . stopped and picked up a tape and thought I'd give you the information about the CB radio that you asked for. I guess the best thing to do is to start at the beginning and tell you how I got started in it, what I use it for, and what not.

It sure has been great as far as entertaining me as I go along, especially traveling alone. There are CB radios all over this country and Canada. I talked to several people in Canada when I called up there.

I'll tell you about a few of the experiences I've had with CB radio. On one occasion I ran out of gas. It was late at night, coming back from Illinois to St. Louis. I hadn't even checked the gas tank, when it ran out. Nothing was open, so I got on the radio, asked if anyone could hear me. This fellow answered me almost immediately and wanted to know the problem. I told him I was out of gas, and asked if there were stations near by, gave him my location, and wondered if he could help me out. He said he had a five gallon can in his garage and he would run it right over to me. And he did! Within eight or nine minutes, he was there. We poured the gas in the car and got it started. I offered him some money, and he said, "No, just pay me for the gas. I'll fill the can up again, and put it in my garage." He was glad to do it, because someday he hoped if he ran out, someone would help him out and just charge him for the gas. That's the way that little story went.

On three or four different occasions I've come upon accidents, some of them serious. Immediately, I pulled up, got on the radio, started asking for someone to come in. To get help, I

give the location of the accident, and ask the listener to get help. Someone who is sitting at a base in his home can immediately pick up his phone and contact the police or state patrol, who will send a police car or ambulance or both, depending on what has happened. This has saved a lot of time. Many Cbers will do the same thing.

In many many cities as I travel, especially cities in which I call three or four times a year, I have friends now that I talk to every time I go through that city. After first meeting them on the radio, and talking several times passing through they ask you to stop by and have a cup of coffee and a chat, if you have time. If I don't, sometimes I catch them on the way back. These are towns like Lansing and Battle Creek, Michigan; Evansville, Indiana; Kansas City and Springfield, Missouri; —places two or three hundred miles from my house that I go through quite often, getting to other locations on my tour.

I think I told you about the blind fellow in Battle Creek, Michigan who sits at the radio all day, waiting for someone like me to come by and say something, so he'll have something to do and someone to talk to. I've talked to him every time I go up there, and sometimes when I've passed by and am getting out of range, I pull off so I can talk to him a little longer, before I get out of his range. To a person like this, it means a lot to have someone entertain them. He really gets a big kick out of it, and after you start talking to him, you can hear his voice change to, not really laughter, but a happy tone of voice.

Last year, a year after I got the CB radio, I was heading for California again. It was really late at night and we

by Bob Wickers
Manchester, Missouri

AND THE CALLER

were rolling into Kingman, Arizona. We decided to hunt for a motel, so we got on the radio. The other couple, the Carters, were along, and Shirley and myself. We asked anyone who was sitting up listening to answer, and turned two or three channels. Some fellow came right back to us and wanted to know what the problem was. We told him there was no big problem, but we were approaching Kingman and wanted to know if there were motels on the road or close to the road, and could he recommend one. He said, "I'll do better than that. There's a Roadway Inn." He gave us the location, and told us to stand by a minute. He phoned the Roadway, and made reservations for both couples. When we arrived there ten minutes later, we just pulled up, with our reservations already made over the radio before we ever reached town. I thought that was pretty nice.

In my travels around, I usually park by the front doors of halls, to carry in equipment. I find there are numerous square dancers who have CB units, who never mention it to anyone until they discover you have one. With my car at the front doors, the CBers who walk by notice the antenna and come up to talk about CB radio.

There are several traveling callers who have CB radios. I can't name them all, but know for sure Tex Brownlee has one in his car and I have talked to him on it when approaching Fontana. Don Franklin has one, I've been told, but I don't know that for a fact. In my three clubs around St. Louis, there must be eight or nine good friends of mine, who are square dancers, who have CB, and it gets to be quite interesting on the way to a dance when we all have our radios on. In that area we all stay on the same channel, in case

one wants to contact another or has trouble going to or from a dance. Just driving to a dance we have a good conversation most of the time, with everyone chatting back and forth. Everyone can hear everyone else, so all know what is going on. It's the same after a dance. You get in your car and pull away, and someone will holler and say, "Are we going to stop somewhere for a sandwich and coffee?" and pretty soon we all head down the same road and stop together. You don't have to stand around in a parking lot and make plans; you make them after you're in your car moving down the road.

I have a base unit in my house, which has come in handy many times. If I've left to go out of town, within ten minutes or so, if I've forgotten something, Shirley gets right on the radio and calls me.

I can't even tell you the number of times that I've come into a strange town that I have never called in before. I have a contact's name to get hold of, but before I even do that, sometimes as I approach, I'll ask on the radio for the hall location and am guided from where I am to the right side of town, the right number of blocks, the right road or expressway, until I am right in front of the hall. I thank the contact a whole lot, and can then backtrack from the hall, find a motel that is close to the dance. On other occasions, if I get into town real late, possibly without time to get checked into a motel before the dance, I can use the radio to locate the hall in a hurry. This happened to me in Ohio, when I arrived later than I would like to be, and a fellow answered my radio call, led me right to the hall and at ten minutes to eight, I was set up ready to call at eight o'clock.

To be continued next month

STRAIGHT TALK

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

We have a few thoughts to share with you concerning new dancers. This is mainly for callers who do workshop and seminars for callers or prospective callers.

This past summer a nationally known caller did a week seminar for phys. ed. teachers at a college in our state. Two of the teachers in attendance were from our immediate area. Neither had much exposure to square dancing as the clubs were doing it up to that point. Both came back extremely interested in taking square dance lessons. One of them is now dancing with us in our new dancers class and another is in the class of another caller from our area. The frosting on this cake is not of course, that we have two new square dance couples but that these fellas are going to be teaching square dancing in their schools the way it's taught in local clubs. One of them has already started a teen group and has 4 squares of enthusiastic teen-agers.

One of the main problems we feel has been that Physical Education Teachers have not been aware of the num-

erous changes that have been made in our activity. We feel very strongly that these fine people will be making a very large contribution to Square Dancing as we know it in the years to come. We also feel that the contribution a caller who gives these seminars is extremely invaluable. We thank all callers who take time to go into the schools and give instruction to teachers.


*Bruce & Bonnie Busch
Appleton, Wis.*

Reports still flow steadily to this corner regarding callers being cancelled, for nebulous reasons, on short notice, after being firmly booked at clubs, halls, and resorts. This procedure is reaching alarming proportions.

Examples:

*Two well-known callers were cancelled (with six month's notice) from a resort program because of "too few registrations." Other similar cases were reported.

*A well-known caller was cancelled (with two week's notice) from a popular S/D hall enterprise because of a

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management oversight in having another leading caller booked "too close to the date." A subsequent bill sent by the caller was never paid.

*A club on the east coast of Florida cancelled a whole series of callers (two of whom were full-time traveling callers given one week and one month notice respectively) because of "internal problems." Both callers in question felt honor-bound to fill other obligations in the area and each made week-long, 2,000-mile "washout" trips in the name of professional honor.

Other inexcusable incidents such as callers cancelling clubs to take alternate dates and callers cancelling callers are being reported. What can be done about it? A callers' union? Boycotts for listed offenders? Better contracts? Twenty-five percent "earnest" fee paid to the caller in advance? Send us your ideas and experiences. Also send a stamped, return envelope for 3 pages of suggestions, courtesy of this magazine.

by Yeeds

TO: ALL CLUB MEMBERS
SUBJECT: ABSENTEEISM

It has been brought to our attention that the attendance record of this club is a disgrace to our gracious club officers, who at your own request, did allow you to join this club. Due to your lack of consideration for such a fine club, as shown by your frequent absenteeism, it has been necessary to revise some of our club policies. The following changes are in effect as of

today:

Sickness: No Excuse. We will no longer accept your doctor's statement as proof, as we believe if you are able to go to the doctor, you are able to come to the club.

Death: (Other Than Your Own) This is no excuse—there is nothing you can do for them and we are sure that someone else can attend to the arrangements. However if you feel you must go you will be excused only if you send someone to dance in your place.

Leave Of Absence: (For An Operation) We are no longer allowing this practice. We wish to discourage any thought that you may need an operation as we believe that as long as you are a member of this club you will need all of whatever you have and you should not consider having anything removed. We accepted you as you are, and for you to have anything removed would certainly make you less than what we bargained for.

Death: (Your Own) This will be accepted as an excuse but we would like to have two weeks notice, as we feel you should help find someone to take your place.

Also too much time is spent on smoke and coke breaks. In the future we will follow the practice of taking breaks in alphabetical order. For instance those whose names start with "A" will have the first break at 9:00 p.m., "B" will break at 9:15, etc. If you miss your break you will have to wait until the next club dance.

Recordings by

RED BOOT – FLUTTER WHEEL – STARDUST

- RB133 THANKS FOR THE MEM'RIES by Bill Volner
- RB134 ALL I HAVE TO OFFER YOU IS ME by Don Williamson
- RB135 JUST ENOUGH TO KEEP ME HANGING ON
by Ralph Silvius
- RB136 GOOD MORNING COUNTRY RAIN by Elmer Sheffield
- RB137 JUST LIKE WALKING IN THE SUNSHINE by Ted Frye



Don Williamson

ROUTE 8, GREENEVILLE, TENNESSEE 37743 PHONE (615) 638-7784

I am a little nylon flag, about 14x8, with square dance figures painted on my face. I am attached to car antennas and oh, the places I have been. My corners are somewhat frayed, my color a little faded. I have flown in snow, rain, hail, and sunshine, but always my purpose has been to extend the hand of friendship.

One day I played a very important role as I flew about in the breeze. I was on my way home to Longview from Seattle. My master was towing his brand new travel trailer home, when what should happen but a flat tire on that new rig. Here we all sit on Interstate 5, several miles from you know what. Cars coming and going but none stopping. Aha, I spy another

fellow flag coming down the highway. My master and his wife see it too. They wave, as it passes, but in my secret code I send out the distress signal. It sees! It hears! It stops! My master goes with this other flag while his wife and I sit and wait for their return. For over an hour we sit, with no other help even offered. Soon my master returns and informs us that help is on the way. A few minutes later the State Patrol shows up.

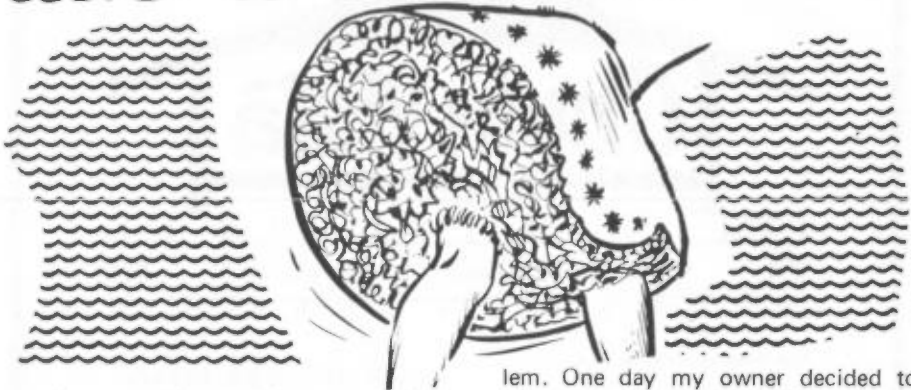
ME! I'm as proud as a Scout who has done his good deed for the day. And I know my master is very proud of me. But best of all I have created another friendship.

*Harvey and Betty Cliffton
Wash. Footnotes*



A WAVE

AND A FLUTTER



I am a petticoat. My owner and I do lots of things together. Whenever we travel, she puts me in a great big plastic bag so I won't get squashed or dirty. Since it is clear plastic, passers-by often stare at me. Most frequently, they think I'm some kind of laundry-ugh! Those who get close enough to see my net think I'm a wedding dress or veil. No one who hasn't already met me guesses what I really am. Actually, most people just look, but never dare say anything. We travel in many ways. When I go on her bicycle, we ride tandem with me in the back in my big plastic bag. The only problem with that is the bumpy Boston roads. I really have to hold on tight sometimes. I remember one evening a couple of months ago when we were coming home from Tech Sqs. The Harvard Bridge on Mass. Ave., had some badly dug out spots at its joinings. It was a pleasant evening and the air felt good, but all of a sudden we hit one of those spots and I completely lost my grip. I fell right out into the roadway. Besides being afraid of the cars (luckily, there was very little traffic) I was afraid of the wind. Imagine being swooped up by the wind and dumped into the Charles River! But luck was with me—two students walking across the bridge rescued me and brought me back to my owner. We were both quite relieved.

The wind really is my biggest prob-

lem. One day my owner decided to bring all of us (dress, pettipants and shoes, too) to work and go straight to the dance instead of coming home for us first. Well, riding on the subway is always a bit terrifying because I never know what's going to happen, and it can be almost suffocating and very squashing during the rush hours. But this time, we almost didn't make it to the subway. My owner had decided to try out her new wig that day, and had a hat pinned on, too. Besides carrying all of us, she had to take some other packages with her, so her hands were full. Suddenly, the wind swooped down and soon her hat was bobbing by her ear, held on only by the hat pin. Being quite annoyed and half blinded and worried that she'd lose her wig, she put down the packages and us to save her hat, wig and composure. Another gust of wind carried me away — what a time we had getting back together. On one flight we took, the ticket agent gave me an empty seat, but next time I was snuggled at my owner's feet. If we are in a car, and there's room enough, my owner spreads me out on the back seat. Gas station attendants make eyes at me. Usually, I pretend not to notice, but I make sure I'm fluffed out as nicely as possible. So you see, life's pretty good — if you are a petticoat, I hope you're as lucky as I am.

*Veronica McClure
From N.E. Caller*



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1973 Schedule

<i>May</i>	<i>4, 5, and 6</i>	<i>Jack Lasry of Florida</i>
	<i>11, 12, and 13</i>	<i>Jim Coppinger of Tennessee</i>
	<i>18, 19, and 20</i>	<i>"Singin' Sam" Mitchell of Michigan</i>
	<i>25, 26, and 27</i>	<i>Ken Anderson of New York</i>
<i>June</i>	<i>1, 2, and 3</i>	<i>Bob Wickers of Missouri</i>
	<i>8, 9, and 10</i>	<i>Bob Yerington of Iowa</i>
<i>September</i>	<i>7, 8, and 9</i>	<i>Johnny Wykoff of Indiana</i>
	<i>14, 15, and 16</i>	<i>Ken Anderson of New York</i>
	<i>21, 22, and 23</i>	<i>Louis Calboun of Kentucky</i>
	<i>28, 29, and 30</i>	<i>John Hendron of Massachusetts</i>
<i>October</i>	<i>5, 6, and 7</i>	<i>Bob Fisk of California</i>
	<i>19, 20, and 21</i>	<i>(To be announced)</i>
	<i>26, 27, and 28</i>	<i>(To be announced)</i>
<i>November</i>	<i>2, 3, and 4</i>	<i>Johnny Creel of Louisiana</i>
	<i>9, 10, and 11</i>	<i>Allen Tipton of Tennessee</i>

*Round Dance and After Parties with Edna and Gene Arnfield
 from Skokie, Illinois*

Dancing Tips

by Harold & Lill Bausch

Much responsibility is put on the callers to show everyone a good time, to keep up on the new, but keep everyone dancing. Perhaps it is time for club officers and the members of the club to sit down and say, "Whoa! What are we trying to do? What do we want? Do we want an easy level club where any dancer of most any level can come in and dance with us, or do we want to have a medium level club where we do some of the more complicated figures but not the newest or way out, or do we want an advanced level club where only those of the ability to dance advanced level calls can come in to dance? Just what do we want?"

I believe the club officers after consultation with their members should decide which they want and then label their club as such, and ask the caller to call that type program. It should not be up to the caller to try to bridge the gap between beginners and advanced

dancers, and then be blamed because dancers are being lost. I do believe that there should be a place for all levels, but that it is next to impossible to bring all levels together and to please them all — all of the time.

Clubs would have to be ready to lose dancers that are not of their level, but this might be the most honest and straightforward approach. After all, if guests come in and pay their money, the caller will want to see them have their money's worth of fun, too; and most callers want to keep the whole floor dancing. For this reason, a caller must call to his floor, and sometimes just cannot call some of the new or more-complicated things that some dancers desire. If you have a club open to all levels, don't begrudge the caller helping others with talk-thrus and walk-thrus when necessary.

Enjoy yourself with whatever group you are dancing with, but above all, take time to be friendly, for friendliness is the road to happiness in square dancing.



Dave & Jean Stevenson present



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RAISE THE DO-CI-DOUGH LEVEL

We've always "sold" square dancing to our prospects as a very economical package, and bragged of the value one gets for so little. But sometimes a closer look at this practice is called for. Maybe the economy kick is a detriment in disguise. For instance, do our class members really appreciate what they are getting for their dollars? Would attendance and continuity be strengthened if the activity generally had a slightly higher price tag? Are callers adequately paid for their services, or are they playing the "good guys" with clubs that could pay more if those clubs charged more? Would a comprehensive quality factor be enhanced for both the club and the caller if more money became available?

This may be a coincidence, but the most successful class in several years, one caller reported, is one he's now conducting in a college setting, with first class facilities, which costs the participants \$30. per couple for the first ten weeks, paid in advance. There are few absentees. Another caller is now getting \$2.50 per couple per night in advance, while other callers in his area still charge the old standard dollar-a-person-a-night. That caller has the biggest class, strangely enough.

In club situations, many clubs in New England and elsewhere that now charge \$3.00 and more for a club dance are flourishing, while clubs in some locations who've charged \$2.00 per couple per night for the past five or ten years are hurting badly. The cost of living is changing rapidly — let's get out of the nickel and dime doldrums and price our form of entertainment with the best form of entertainment, if we

believe it is just that.

We believe a move to more realistic rates must start with callers. So we'll put the burden squarely on your shoulders, "brothers." Perhaps you might start by rejecting those jobs where no minimum guarantee is made, where only a percentage is promised. Have you ever traveled several hours to visit a club which paid you only \$50 for the night, had ten sets in attendance, and charged each couple only \$1.50 admission? Does this seem equitable? In tune with the times? Do you still work for only \$35 per night for your local club, which charges members \$2.00 a couple per night, just as they did five years ago, and the treasurer keeps the club surplus in his baby's ankle sock at home? Think about it.

VIEWPOINT

We like this thought by Jack Lasry as printed in his notes to callers: "Not long ago I was on staff at one of the major festivals along the East Coast. Like all large programs the main ballroom was for FESTIVAL LEVEL dancing. Which to most of us on the staff was the basic 75 plus what ever the floor would handle. . . We were able to call Flutter Wheel and sweep ¼, Curliques as well as Spin Chain the Gears and the dancers did just great. HOWEVER if we called an all eight circulate after a swing thru, or from a Dixie Style to a wave set up, the floor went to pot. There are other examples *but what I want to impress you with is the dancers are well up on the "latest and greatest" but really are not well founded on their basics. What's the rush???* Teach them well and give them a good foundation on which to grow and they will dance much better and a lot longer. . ."

THE BEAT OF LIFE

A bit of sage advice from one of the all-time great callers of the past was recalled when a new caller asked recently: "What is the single most important qualification of a caller?" Certainly few would dispute the word of

Continued on Page 64

easy level

WALK, DON'T RUN MIXER

(This one was given to me by Dr. Wm. Litchman from the U. of New Mexico at Albuquerque.)

RECORD: Liberty 54518

INTRO: Drum roll and 16 beats of music.

Formation: Circle - couples facing line of direction in open position opposite footwork. Men begin on left foot.

COUNTS

- 1-4 Walk forward three steps and kick right foot
5-8 Back up three steps and face partner on the last count.
9-12 Side-close, side-touch. (moving to man's left, step left-close with right, step left-touch toe of right foot to the instep of left foot.
13-16 Repeat counts 9-12 in reverse direction.
17-20 Back away from each other (man toward center of hall, lady towards wall)
Away - 2 - 3 - touch.
21-24 Together - 2 - 3 - touch.
25-32 Solo turn away from each other in four slow steps, gents moving to the lady behind him and taking her as new partner. Dance is repeated 8 times thru.

Here is one by Marshall Flippo, that is not only easy, but a well written, smooth flowing dance.

TRAVELING MINSTREL MAN

RECORD: Blue Star 1901

INTRO: BREAK: ENDING:

Circle left

My life is measured by the telephone poles
The mileage lines are on my face
Left allemande then do-sa-do with your own
Gents star left around to place
Turn thru with the partner, with the corner allemande
You'll do si do and promenade her when you can
I'll sing my song and move along I'm just a traveling minstrel man

FIGURE:

- * Head two go right and left thru and turn with that Jane
Crosstrail thru go round just one (make a line)
You circle eight go walking round that old ring
Left allemande and weave around that ring you run
I'm just a traveling minstrel man
You do si do and promenade her when you can
I'll sing my song and move along I'm just a traveling minstrel man
Note: If dancers have too much time on right and left thru, have head (side) couples promenade half way around that ring, then crosstrail

* Substitute phrase might be:

Head two go right and left thru and roll a half sashay
Pass thru go round just one, (makes it a little easier.)

MACGREGOR STEAL

RECORD: Scope SC312B

Here's another suggestion from Andy Andersen of the Record Center in Chicago. Use the MacGregor Steal to the new hoedown "Handy" on Scope record SC312B.

There is no call for this dance. A set is squared up the same as for a Square dance. Everybody is active, also all movements are done in 8 counts. The dance starts out with the head couples going forward and back while the side couples are swinging.

Explaining the head couples first.

Forward 1 2 3 4 Back up 1 2 3 4

Forward, split your corner and come back to your partner 1 2 3 4 5 6 7 8

Then swing your partners 1 2 3 4 5 6 7 8

Then separate and do-sa-do your corners 1 2 3 4 5 6 7 8

And back up to the home position.

You are now ready to start from the beginning.

Now for the sides.

While the heads are going forward and back

The sides will swing 1 2 3 4 5 6 7 8

Then separate and do-sa-do your corners 1 2 3 4 5 6 7 8

Backing up to the home position

Then forward 1 2 3 4 And back 1 2 3 4

Forward again and split their corners and come back

To home position 1 2 3 4 5 6 7 8

Now they are back to swing as they did to start the dance

The swing is done in 8 counts.

This is the complete figure, everyone is active at all times and now comes the stealing part. The people who are not in the square can get in by stealing a position. A gent or a lady can steal in or they can steal in as a couple. Stealing can only be done when one of the dancing couples is returning to home position to swing. If a lady is stealing one of the dancing ladies' partner, she will stop in front of the active lady and swing with her partner and this puts the other lady out who is then free to steal right back in, or steal any other ladies position. This also goes for the gent. If a couple is stealing in, they stand in back of the couple that is going forward and back. As soon as this couple leaves their position to split their corners, the stealing couple steps into their position and starts to swing. When the active returns to position they find a couple in their place and they have been cut out.

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Since the High Peaks Squares were formed last April its members have really been very much involved. Their involvement really began the first time modern western square dancing was introduced to the beautiful resort village of Lake Placid on Oct. 13, 1971. Ralph Hoag, a retired Professor from Plattsburg State College was the caller, assisted by his wife, Carol, and several square dancers.

Spectators soon became dancers, and were quite surprised at and fascinated with this smooth, graceful new kind of square dancing. Dancing in the floor-to-ceiling glass-fronted convention room of the Olympic Arena was a pleasure for us and attracted the attention of both pedestrians and motorists.

Actually less than 9 months old, the club has already joined the Capital District Association and has applied for membership in the Border Booster Square Dance Association. Since the class was graduated last April, not to see a few couples from High Peaks Squares at dances far and near is most unusual. Miles and late hours mean nothing to most members.

On October 1, less than a year from the first Fun Night, High Peaks Squares held its first Annual Flaming Leaves Festival with Dave Hass of Connecticut calling.

Exhibitions, demonstrations, a

booth at the Home Show, a column of news of square dance activities published weekly in the local newspaper as "High Peaks Hearsay," a good representation at a meeting of square dancers from N.Y. State to discuss a State Federation and an even bigger group to work on Constitution and Bylaws, a full page article by Presidents Dot and Bernie Baker about Lake Placid and the newly formed club in June Issue of American Squaredance are only a few of the many worthwhile happenings in High Peaks Squares.

Courtesy and friendliness seem to be ever present among the members of this club. They meet and greet everyone when they come; they introduce guests, dancers and non-dancers to one another and welcome them during the President's announcements. Neither spectator nor dancer leaves without a "thank you for coming," "come back again," "safe journey," and "good-night." One leaves the great Olympic Arena with the feeling that his presence was truly enjoyed and appreciated. "Greetings and farewells" are not just given by an appointed committee. Everybody makes it their own responsibility to welcome everybody else and to dance with everybody. We have yet to see a "set up" square get on the floor. Club members make sure that

Continued on Page 50



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- North, South, East or West, the natural beauty of the mountain states is worth a full vacation.
- For callers, round dancers, and square dancers, the National Convention will be an education.
- The local people are friendly; they understand dancing; and Mormons don't rely on having two heads (or two wives).

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City/State/Zip

**USE NAMES YOU WISH
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Advance registration fees per delegate are:

\$2.00 for 1 day; \$3.75 for 2 days; \$5.25 for 3 days;

(twenty-five cents per day higher at the convention).

Make checks or money order payable to:

22ND NATIONAL SQUARE DANCE
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May 1, 1973 is the deadline for refunds.

No confirmations by mail after May 1, 1973.

Please fill out complete form.

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ADVANCE REGISTRATION DIRECTOR
 P. O. BOX 09073
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 SALT LAKE CITY, UTAH 84109

CHECK CONVENTIONS ATTENDED:

- | | |
|---|--|
| <input type="checkbox"/> 1952 Riverside | <input type="checkbox"/> 1963 St. Paul |
| <input type="checkbox"/> 1953 Kansas City | <input type="checkbox"/> 1964 Long Beach |
| <input type="checkbox"/> 1954 Dallas | <input type="checkbox"/> 1965 Dallas |
| <input type="checkbox"/> 1955 Oklahoma City | <input type="checkbox"/> 1966 Indianapolis |
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| <input type="checkbox"/> 1957 St. Louis | <input type="checkbox"/> 1968 Omaha |
| <input type="checkbox"/> 1958 Louisville | <input type="checkbox"/> 1969 Seattle |
| <input type="checkbox"/> 1959 Denver | <input type="checkbox"/> 1970 Louisville |
| <input type="checkbox"/> 1960 Des Moines | <input type="checkbox"/> 1971 New Orleans |
| <input type="checkbox"/> 1961 Detroit | <input type="checkbox"/> 1972 Des Moines |
| <input type="checkbox"/> 1962 Miami Beach | |

TOTAL

Check X for days attending

Thursday Friday Saturday

FEE

His First Name	\$
Her First Name	\$
Child's Name and Age	\$
Child's Name and Age	\$
Child's Name and Age	\$
Convention Programs TH \$1.00 each	\$
Cook Book TH \$2.50 each	\$
Make total remittance for this amount only	\$

MARCH 1, 1973 DEADLINE FOR PROGRAMMING IN CONVENTION PROGRAM

I WILL BE AVAILABLE FOR PROGRAMMING: THURS. FRI. SAT. ARRIVAL TIME
 Please consider us for Programming as a SQUARE DANCE CALLER ROUND DANCE LEADER
 CONTRA DANCE LEADER PANELIST EXHIBITION YOUTH SQUARE DANCE CALLER

FOR PROGRAMMING

FOR PROGRAMMING PURPOSES

Please consider us for Programming as a SQUARE DANCE CALLER ROUND DANCE LEADER
CONTRA DANCE LEADER PANELIST EXHIBITION YOUTH SQUARE DANCE CALLER
CALLERS COLLEGE OTHER
I am an: Adult Youth Male Female

Last Name _____ His First _____ Her First _____
Address _____ City _____ State _____ Zip _____

HOTEL AND MOTEL RESERVATIONS

Indicate your preference for accommodations *now*. Hotels and Motels will make reservations through our Housing Director *only*. Please refer to the reverse side for hotel names, rates, and locations. Indicate four choices. Your selections will be honored if possible, otherwise, comparable accommodations will be arranged.

Ages of Children _____
1st Choice _____ 2nd Choice _____
3rd Choice _____ 4th Choice _____
ROOM RATE DESIRED \$ _____ to \$ _____

Type of accommodations desired:

- Room(s) with one double bed for two persons
- Room(s) with two double beds for four persons
- Room(s) with full size bed for one person (Single) Suite(s) with one bedroom with two
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CONFIRMED HOUSING THROUGH MAY 1, 1973 ONLY

IMPORTANT!

WILL ARRIVE _____ Day _____ Date _____ at _____ Hour _____ AM/PM ARRIVING BY — Circle one:
(Air - Bus - Train - Auto)

WILL DEPART _____ Day _____ Date _____ at _____ Hour _____ AM/PM

PLEASE DO NOT SEND A HOUSING DEPOSIT WITH THIS APPLICATION. RESERVATIONS MADE ON A FIRST COME, FIRST SERVE BASIS. NO MINIMUM RATES CAN BE GUARANTEED.

CONFIRM HOUSING RESERVATION TO: (THIS WILL BE DONE STARTING JANUARY 1ST)

Your Name _____ Street Address _____
City _____ State _____ Zip _____

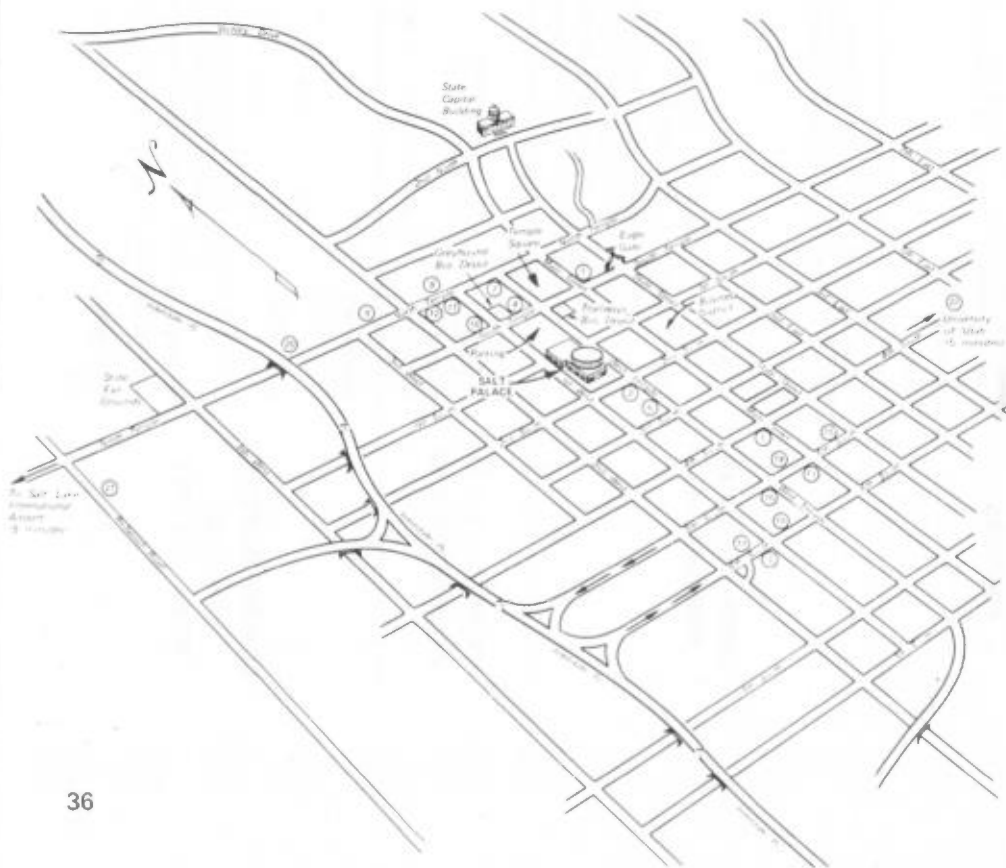
The following are hotels and motels in Salt Lake City at which reservations are available. Please refer to map for locations. Rates listed as of January 1, 1972.

<u>HOTELS</u>		<u>SINGLES*</u>	<u>DOUBLES*</u>	<u>TWINS*</u>	<u>DOUBLE/ DOUBLE*</u>	<u>SUITES*</u> 1 Bdrm/2 Bdrm
1.	Hotel Utah	\$14-\$22	\$18-\$23	\$20-\$26	\$24-\$28	\$50-\$75
2.	Royal Inns of America	\$16-\$20	\$18-\$22	\$20-\$24	\$28-\$32	\$50-\$85
3.	Tri-Arc Travelodge	\$17.00	\$19.00	\$22.00	\$26.00	
4.	Temple Square Hotel	\$9-\$12	\$11-\$16	\$12-\$16	\$16.00	
5.	Newhouse Hotel	\$16.50	\$16.50	\$21.00		\$35.00
6.	Hotel Miles	\$6.30	\$8.40	\$9.45	\$10.50	

<u>MOTELS</u>		<u>SINGLES*</u>	<u>DOUBLES*</u>	<u>TWINS*</u>	<u>DOUBLE/ DOUBLE*</u>	<u>SUITES*</u> 1 Bdrm/2 Bdrm
7.	Hotel Utah Motor Lodge	\$12-\$16	\$15-\$21	\$16-\$22	\$20-\$24	\$35-\$50
8.	Salt Lake Travelodge	\$14.84	\$16.96	\$18-\$19	\$21.20	\$26.50 (Family Unit)
9.	Royal Executive Inn		\$18.00	\$20.00	\$26.00	
10.	Imperial 400	\$13.00	\$16.00	\$19.00	\$21.00	
11.	Salt Palace Travelodge		\$16.00	\$18.00	\$24.00	\$28.00 (Family Unit)
12.	Friendship Inn Townhouse		\$18.00	\$18-\$20	\$18-\$22	\$34.00
13.	Little America	\$20.00	\$22.00	\$22.00	\$26.00	\$22-\$24 (Petite Suite)
14.	Deseret Inn		\$19.00	\$19.00	\$25.00	
15.	Imperial 400	\$10.00	\$12.00	\$15.00	\$19.00	
16.	Downtown Travelodge		\$14.00	\$17.00	\$23.00	
17.	Holiday Inn			\$21.50	\$29.50	
18.	Rodeway Inn	\$18.50	\$21.50		\$27.50	
19.	Ramada Inn	\$12.25	\$16.00	\$20.00	\$26.00	
20.	SeRancho Motor Hotel		\$16.50	\$22.50	\$22.50	
21.	Holiday Inn (Airport)	\$21.00	\$21.00	\$21.00	\$29.00	

22 Dormitories available at the University of Utah

*Prices are subject to change and do not include taxes.



A GRAND SQUARE dancer



Eight years ago, a New Zealander who had spent some 20 years in Canada decided to return to his homeland with his Canadian wife and the result is that hundreds of people in this South Pacific country have been brought together in the square dance movement.

Art and Blanche Shepherd have been responsible for the revival of some 30 to 40 clubs throughout the country, giving assistance by way of tapes and traveling to distant cities and towns to help get dancing started.

Art has also been encouraging young callers, the lack of which was the reason why an upsurge in square dancing twenty years ago faded out very quickly.

Art first became associated with square dancing some 17 years ago while a member of the R.C.A.F. and was encouraged to try calling. He is quick to give great credit to two great teachers, Earl Park and Ed Gilmore, for his rapid progress as a caller who is now well-known internationally.

Art and Blanche as conveners have gathered an organizing committee around them to prepare for the Southern Hemisphere Convention which will be held in Christchurch, Feb. 8-10, 1974. They are determined that this will be one of the biggest events of its kind held outside the North American continent, and expect a large overseas attendance of 500 or more. Art asks that any caller or round dance instructor who wants to participate should confirm his intention by Nov. 1973. New Zealand businessmen are on annual holidays from Dec. 24 to Jan. 14 and the program must be completed and in the printers' hands in November. Participants should also send a 2" x 2" photo and a short resume.

We wish Art and Blanche much success in their efforts to stage the New Zealand Convention in 1974. This is a fitting climax to their years of building square dancing to its present peak in their area. *by Gordon Nuttall*

From time to time, AMERICAN SQUAREDANCE will publish stories of dancers who have had unusual experiences or accomplishments through the activity. Be newshounds; when you hear such a story at a dance, send it in for publication.

WORK- SHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHOREOGRAPHY

The Dixie Chain has been around for quite awhile and is part of our basic square dance training. In spite of this, it seems that the average dancer still doesn't know where it starts and how it ends. Perhaps this is the reason today's callers don't use the movement very much. We used to crosstrail thru to our corner many times with the command "Dixie Chain, lady go left, gent go right to a left allemande". We do use the Dixie style variation to form ocean waves or even into a Dixie Grand to a left allemande much more often, it seems.

The single file set up of two people meeting another single file of two people seems to present no problem. The first two give right hands and pull by. All give left hands and pull by, the trailing two give right hands again and pull by. All finish single file back to back with those pulled by. From

here the next command tells the dancers what to do. From couples facing each other, on command to Dixie chain, the right hand person leads out ahead with the right to pull by, all then use left hands and pull by, the trailers right hand pull by again finishing single file. This rule also applies if two men as partners face two girls as partners (or any couple combination). The person on the right starts the Dixie chain movement. The ending is always a back to back single file position ready for the next command.

The all-8 Dixie chain is very seldom used but it is a good advanced club level figure with interesting results. In this case the four ladies would right-hand star across to the opposite man, give him a left and pull him into the middle while she remains facing out. The four boys now in the middle will right-hand star across the set to stop standing single file behind their partners. From above, the set would look like four spokes of a wheel. The next command could be varied in many ways.

Examples:

All around the left-hand lady

Partner left, allemande thar,
Boys back up right-hand star
Shoot the star about once and a half
Four ladies lead all-8 Dixie chain
(Girls star, boys follow)
Ladies go left, gents go right
To left allemande

All four ladies chain across
Chain them back with might & main
Ladies lead, all-8 Dixie chain
The ladies zig ($\frac{1}{4}$ right), men zag ($\frac{1}{4}$ left)
Swing thru across the set
Again swing thru and when you do
Turn thru to the corner, allemande left

All around the left-hand lady
Partners left, allemande thar
Boys back up in a star
Shoot the star full around
With corner all-8 chain
(right pull by, left to next, courtesy turn)
Four ladies chain across the set
Send 'em back, a Dixie chain, boys follow
Heads turn left, sides turn right
Single file, walk pass two
(right & shoulders)

With the next a Dixie chain
Lady go left, gent go right
Left allemande

CALLERS' QUESTIONS

RALPH SWEET, Enfield, Conn: Isn't Zoom (new idea Dec. S/D mag) the same thing as the old loop the loop?

ED NOTE: Not exactly. The command to zoom is given to a lead couple standing in front of another couple as in a wheel and deal position or in a finished double pass thru position. The lead couple separates and rolls back 360 degrees to end facing the backs of the trailing couple who have stepped forward without changing their facing

direction unless told to do otherwise. Zoom and partner trade (for the trailers) would be the same as a boomerang.

A loop the loop starts from a line of four. The center couple archs as the ends turn in and then loop back 360 degrees to stand facing the arching couple who have "dishragged" under to reverse facing direction. In effect this is an "ends turn in and substitute" from lines of four facing out. A loop the loop done from a line of four with the centers facing north and the two ends facing south would end up with these two couples facing each other.

COLIN WALTON, Eau Gallie, Fla.: Dixie Chain seems to be very little used in today's club dancing.

ED NOTE: The trend does seem to be no-hands pass by single files these days (tag the line, double pass thru, etc.). We have a hunch that perhaps our callers aren't sure where the movement ends because so many of their dancers break down if it is used from other than Dixie style ocean waves or to a left allemande. With this in mind, we have reviewed the Dixie Chain in the choreography section this month.

MANY SOURCES: Why are dancers so weak in dancing Spin the Top? It's been around for a long time now.

ED NOTE: Like many other "basic" movements, callers have fallen into a trap of using it the same way all the time. Dancers reach the point of forgetting the basic rule when they dance it the same way every dance, i.e., two boys on ends of right-hand wave to start. Even the square thru equivalent of a swing thru plus spin the top breaks down because the boys forget to move up to the wave ends unless told to do so. Very few figures use a spin the top starting with a boy at one end and a girl at the other end. When is the last time you used a figure with a spin the top from a left-hand ocean wave? The rule is still the same — ends swing half, new centers $\frac{3}{4}$ and ends move up.

MARV KEPPLER, St. Louis, Mo.: Is there material available about the tim-

ing of figures to singing calls?

ED NOTE: Yes, several sources. **SQUAREDANCE** magazine has a manual, *Easy Sing-a-long* calls which adapt patterns to a given singing call record with breakdowns to show how to do it. *Sets in Order* also has several helpful manuals with material geared to singing calls.

RON NELSON, Norfolk, Va.: Are there any guidelines for instituting advanced level lessons and forming an advanced level club?

ED NOTE: There sure are but we're sorry to say very few callers properly prepare their dancers for this fun level; therefore, it doesn't seem like fun to the unprepared. Today's so called advanced dancer will breeze thru relay the deucey but break down on a crosstrail thru. They dream thru a spin chain the gears but fail to know who their "partner" is when not the original.

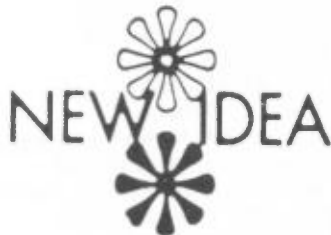
Example:

Head couples pass thru, separate around one

Into the middle and swing your partner
Face the sides, allemande left
(it DOES work)

Advance club level dancing means different things in different areas. What could be "advanced" dancing in one area is considered low intermediate in another area. To your editor, advanced club level dancing means that the participants can dance the 75 basic program from any angle with all variations included. They can also dance the "+50" experimental group which would mean that 15 or 20 of these would be constantly changing until they found a permanent place in our choreography or were dropped in favor of new ideas. The probable number of square dance terms could reach 150 which can be danced with instant recall and dancer reaction. Beyond this the average person becomes a "movement-maker" with very few dancing qualities left in the picture. Constant workshoping, short-cutting and an abundance of time is the name of the game after this plateau.

An advanced club level group whose participants dance about six times a month (4 club dances and 2 advance level open dances) must first be well prepared. Their knowledge of the first 75 basics must be well entrenched for proper reaction. Exposure to and use of the +50 so-called experimental basics must eventually be part of their program. The goal is possible and a good one for the interested parties but — preparation time and practice is a must to be successful. There are no short cuts to this goal without causing frustration and drop-outs.



FAN BACK

by Bill Davis, Menlo Park, California

From an ocean wave, two-faced line or diamond circulate set-up, the centers cast $\frac{3}{4}$ while ends do a U-turn back.

EXAMPLES by Will Orlich

Heads square thru four hands

Swing thru, centers run

FAN BACK

Girls swing thru and cast off $\frac{3}{4}$

Boys circulate, girls run

Bend the line, slide thru

Left allemande.....

Heads lead right circle to a line

Star thru, swing thru

FAN BACK

Six circulate one notch

Center boys trade and cast off $\frac{3}{4}$

Bend the line, star thru, substitute

Swing thru and turn thru to

Left allemande.....

Head couples spin the top

Swing thru, FAN BACK

Diamond circulate, FAN BACK

Turn thru, circle four

Head gents break to a line

Spin the top, swing thru

FAN BACK, diamond circulate

FAN BACK, boys run
 Wheel and deal
 Left allemande.....
 Heads lead right circle to a line
 Pass thru, tag the line right
FAN BACK, centers swing thru
 Diamond circulate, **FAN BACK**
 Bend the line, star thru
 Centers square thru $\frac{3}{4}$
 Left allemande.....
 Heads square thru four hands
 Swing thru, boys trade
 Girls circulate, all scoot back
FAN BACK, diamond circulate
FAN BACK, right and left grand.....
 Head couples right and circle to two-
 faced line
 Boys run, **FAN BACK**
 Six circulate, diamond circulate
FAN BACK, all-8-circulate
FAN BACK, six circulate
 Diamond circulate, **FAN BACK**
 Swing thru, boys run
 California twirl, crosstrail thru to
 Left allemande.....

by Bill Barton, Acutney, Vermont

ROLL BACK VARIATIONS

Promenade, heads roll back
 Promenade, sides roll back
 Promenade, men roll back
 Left allemande.....
 Promenade, heads roll back
 Sides wheel around
 Cross trail thru, to the corner
 Left allemande.....
 Promenade, heads roll back
 Sides backtrack, pass thru
 Wheel and deal, double pass thru
 First pair left, next pair **LEFT**
 Promenade, sides roll back,
 Heads backtrack, pass thru
 Wheel and deal, double pass thru
 First pair left, next pair **LEFT**
 Promenade, four couples backtrack
 Four couples wheel around
 Promenade, heads roll back
 Sides wheel around
 Cross trail thru, to the corner
 Left allemande.....
 Promenade, heads roll back
 Sides backtrack, square thru
 Boys roll back, star thru

Promenade, sides roll back
 Heads backtrack, half square thru
 Girls roll back, star thru
 Frontier whirl, promenade
 Heads wheel around
 Cross trail thru to the corner
 Left allemande.....
 Heads lead right, circle to a line
 Star thru, frontier whirl
 Centers roll back square thru
 Frontier whirl, right and left thru
 Star thru, frontier whirl
 Centers roll back, square thru
 Frontier whirl, cross trail thru
 To the corner, left allemande.....
 Heads lead right, circle to a line
 Pass thru, wheel and deal
 Centers roll back, new centers backtrack
 Square thru, wheel and deal
 Girls roll back, boys backtrack
 Square thru, wheel and deal
 Centers roll back, new centers backtrack
 Square thru $\frac{3}{4}$
 Left allemande.....

CROSSING IN AND OUT

Four ladies chain, promenade
 Heads wheel around, pass thru
 Wheel and deal, double pass thru
 Centers cross in, cast off $\frac{3}{4}$
 Pass thru, wheel and deal
 Double pass thru, centers cross in
 Cast off $\frac{3}{4}$, star thru, square thru $\frac{3}{4}$
 Left allemande.....
 Heads lead right, circle to a line
 Pass thru, wheel and deal
 Double pass thru, centers cross out
 Bend the line, pass thru
 Wheel and deal, double pass thru
 Centers cross out, bend the line
 Star thru, eight chain three
 Left allemande.....
 Heads half square thru
 Right and left thru, star thru
 Pass thru, wheel and deal
 Double pass thru, centers cross in
 Cast off $\frac{3}{4}$, pass thru
 Wheel and deal, double pass thru
 Centers cross out, bend the line
 Pass thru, centers arch, ends turn in
 Square thru $\frac{3}{4}$
 Left allemande.....

by Jack Lasry, Miami, Florida

Heads square thru four hands
Swing thru, boys run
Girls cast off $\frac{3}{4}$, diamond circulate
Boys swing thru, cast off $\frac{3}{4}$
Girls circulate once, girls run
Girls trade, scoot back, boys run
Girls trade, wheel and deal
Left allemande.....
Heads lead right circle to a line
Pass thru, wheel and deal
Centers square thru four
Others divide and star thru
Do-sa-do to a wave, 8-circulate
Girls trade, spin chain the gears
Eight circulate to a curlique
Scoot back, boys run
Left allemande.....
Heads rollaway half sashay, circle eight
Boys pass thru, around one to a line
Pass thru, tag the line, cloverleaf
Boys square thru $\frac{3}{4}$
Do-sa-do to a wave, boys run
Left allemande.....

NOTE: The following "crazy" circulate figures are tough position teasers. Be careful where you use them as they may not be accepted by just any group:

Heads lead right circle to a line
Pass thru, bend the line
Curlique, eight circulate
Girls quarter right (right face turn)
Eight circulate
Girls quarter left, right and left thru
Swing thru, turn thru
Left allemande.....

Heads lead right circle to a line
Curlique, boys quarter right
Eight circulate, boys trade
Girls quarter right, barge thru
Left allemande.....

Heads lead right circle to a line
Curlique, boys quarter right
Eight circulate, eight circulate again
Girls quarter right, box the gnat,
Right and left thru, barge thru
Left allemande.....

by Larry Jack Marconette

Sides square thru, spin chain thru
Scoot back, girls trade
Right and left thru
Square thru three quarters, trade by

Spin chain thru, scoot back
Girls trade, right and left thru
Square thru three quarters, trade by
Do-sa-do, make ocean wave
Scoot back, boys trade
Spin the top, right and left thru
Square thru three quarters
Left allemande.....
Head ladies chain, heads pass thru
Separate, go round one, in the middle
Swing thru and swing thru again
Pass thru, spin chain thru
Swing thru, right and left thru
Dive thru, swing thru, swing thru
Pull by, allemande left.....
Side ladies chain
Heads right and left thru
Sides swing star thru
Do-sa-do, make ocean wave
Scoot back, boys trade, boys run
Wheel and deal, star thru
Square thru three quarters
Allemande left.....

by Clarence Rambo, Cuyahoga Falls, Ohio

OLE BUSTER

Head ladies chain and rollaway
Sides left square thru
Arky allemande, partners right and
Spin the top three-quarters
Eight rollaway half sashay
Allemande thar, shoot the star
Heads lead Dixie chain, boys go right
Girls go left, double star thru Dixie style
Zig, zag, spin the top, explode the wave
Swap around, centers in, cast off $\frac{3}{4}$
Pass thru on to the next
Crosstrail thru to arky allemande
Partners all, arky grand
Meet partners and swing, promenade....
by Ed Fraidenburg, Midland, Michigan
Heads square thru four hands
Curlique, ends trade
Same ends run, cast off $\frac{3}{4}$
Pass thru, ends trade, same ends run
Cast off $\frac{3}{4}$, pass thru, wheel and deal
Centers square thru three hands
Left allemande.....
Heads square thru four hands
Centers in, *cast off $\frac{3}{4}$, ends trade
Same ends run *
(Repeat twice more from * to *)
Cast off $\frac{3}{4}$, ends trade
Left allemande.....

Four ladies chain $\frac{3}{4}$
 Heads square thru four hands
 Centers in, cast off $\frac{3}{4}$
 Ends trade, same ends run
 Cast off $\frac{3}{4}$, ends trade
 Left allemande.....
 Sides half sashay
 Heads square thru four hands
 Centers in, cast off $\frac{3}{4}$
 Ends trade, same ends run
 Cast off $\frac{3}{4}$, centers square thru $\frac{3}{4}$
 Ends move up and slide thru
 Pass thru, trade by
 Left allemande.....
 Heads square thru four hands
 Circle half to a two-faced line
 Couples hinge and trade, all sweep $\frac{1}{4}$
 Heads pass thru, all tag the line right
 Sides pass thru, bend both lines
 Pass thru, wheel and deal
 Substitute, centers pass thru
 Left allemande.....
 Heads lead right circle to a line
 Pass thru, couples hinge and trade
 All sweep $\frac{1}{4}$, sides pass thru
 All promenade, heads wheel around
 Left allemande.....

REMAKES

Heads square thru four hands
 Swing thru to a wave, remake it ($\frac{1}{4}, \frac{1}{2}, \frac{3}{4}$)
 Men trade, girls trade
 Centers trade, men run
 Left allemande.....
 Heads square thru four hands
 Circle half to a two-faced line
 Girls remake ($\frac{1}{4}, \frac{1}{2}, \frac{3}{4}$), men circulate
 Men run, men remake ($\frac{1}{4}, \frac{1}{2}, \frac{3}{4}$)
 Girls circulate, all remake ($\frac{1}{4}, \frac{1}{2}, \frac{3}{4}$)
 Ends circulate, men run, square thru four
 Trade by, circle to a line
 Crosstrail, left allemande.....
 Heads lead right circle to a line
 Dixie style ocean wave, men remake it
 Girls turn back, girls circulate
 Men run, girls remake, men circulate
 Ends trade, same ends run, cast off $\frac{3}{4}$
 Box the gnat, crosstrail
 Left allemande.....
 Heads square thru four hands
 Circle half to a two-faced line
 Girls remake, all cast off $\frac{3}{4}$
 Crosstrail to a left allemande.....

Heads pass thru go round one to a line
 Spin the top, ocean wave, remake it
 Everybody fold, swat the flea
 Left allemande.....

Heads lead right circle to a line
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off $\frac{3}{4}$, pass thru
 Wheel and deal, substitute
 Centers pass thru, curlique
 Fan the top, right and left thru
 Flutter wheel, left allemande.....

Heads lead right circle to a line
 Fan the top, curlique
 Boys run, partner trade
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off $\frac{3}{4}$, pass thru
 Wheel and deal, centers pass thru
 Curlique, girls circulate
 Boys trade, boys run, bend the line
 Pass thru, wheel and deal,
 Centers curlique, single file circulate
 Boys run, flutter wheel, sweep $\frac{1}{4}$
 Pass thru, slide thru, crosstrail thru
 Left allemande.....

Heads swing thru, turn and left thru
 Flutter wheel, sweep $\frac{1}{4}$, and $\frac{1}{4}$ more
 Left allemande.....

Sides half sashay, heads square thru
 Swing thru, curlique, fan the top
 Step thru, partner trade
 Square thru four hands, trade by
 Left allemande.....

Heads square thru four hands
 Circle to a two-faced line
 Tag the line right, boys crossrun
 Fan the top, wheel and deal
 Sweep $\frac{1}{4}$, dive thru square thru $\frac{3}{4}$
 Left allemande.....

Heads square thru four hands
 Circle to a two faced line
 Tag the line left, boys crossrun
 Fan the top, wheel and deal
 Sweep $\frac{1}{4}$, star thru, partner trade
 Pass thru, left allemande.....

Heads square thru four hands
 Swing thru, boys crossrun
 Fan the top, step thru, tag the line in
 Spin the top, boys run, tag the line left
 Boys run, curlique, boys run

Partner trade, flutter wheel, sweep $\frac{1}{4}$
Left allemande.....

Eight roll away a half sashay
Heads square thru that way
Swing thru, girls cross run
Fan the top, step thru, partner trade
Right and left thru, flutter wheel
Square thru four hands, trade by
Left allemande.....

Heads lead right circle to a line
Spin the top, boys cross run
Fan the top, girls cross run
Fan the top, curlique
Scoot back, boys run, partner trade
Right and left thru, flutter wheel
Left allemande.....

Heads slide thru, pass thru
Slide thru, boys turn thru
Turn partner left $\frac{3}{4}$
Ocean wave, girls circulate, boys trade
Girls run, couples circulate
Wheel and deal, square thru $\frac{3}{4}$
Left allemande.....

by Bill Armstrong, Southern Calif. Callers
Heads slide thru, square thru $\frac{3}{4}$
Left square thru $\frac{3}{4}$,
Centerfour square thru, others cloverleaf
Square thru five hands, partner trade
Left allemande.....

Heads swing thru, spin the top
Right and left thru with a full turn
Swing thru, spin the top
Right and left thru with a full turn
Move on to the next, right and left thru
Slide thru, left allemande.....

Sides swing thru, box gnat
Swing thru, spin the top
Right and left thru with a full turn
Circle four, sides break to lines of four
Swing thru, spin the top
Right and left thru a full turn around
Left allemande.....

Heads swing thru, box the gnat
Face the sides, circle four
Heads break, square thru $\frac{3}{4}$
Crosstrail, left allemande.....

Promenade don't slow down
Heads wheel around, swing thru
Spin the top, right and left thru
With a full turn around
Left allemande.....

by Art Daniels, Southern Calif. Callers
Heads square thru, sides roll away,
Circle four, boys break make lines of 4
Four in line pass thru, wheel and deal
Double pass thru, first two single file
Promenade left, next California twirl
Pass thru, hello there!
Left allemande.....

by Larry Brockett, Los Alamitos, Cal.

SQUEEKY

Heads face partner back away
Four in line, pass thru
Tag the line, centers in, centers run
Ends circulate, wheel and deal
Centers pass thru and star thru
Boomerang, two ladies star to a
Left allemande.....

HUMPTY

Promenade, heads wheel around
Pass thru, tag the line
Peel off, pass thru, tag the line
Peel off, pass thru, bend the line
Bend it again, cross trail thru
Left allemande.....

Promenade, sides wheel around
Pass thru, tag the line
Boomerang, centers in, centers run
Pass thru, tag the line, boomerang
Star thru, slide thru, dive thru
Pass thru, star thru, cross trail thru
Left allemande.....

HOOPIE

Heads lead right and circle to a line
Pass thru, tag the line
Cloverleaf, double pass thru
Centers in, cast off $\frac{3}{4}$, tag the line right
All promenade the wrong way round
Sides back track, box the gnat
Turn thru, bend the line
Cross trail thru, left allemande.....

DOOPIE

Side ladies chain, heads star thru
Boomerang, two ladies chain
Slide thru, square thru $\frac{3}{4}$, tag the line
Boomerang, centers turn back, pass thru
Pass thru again, allemande left.....

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CHALLENGE CHALLENGE

by Jim Kassel

It is with a certain amount of joy and also some misgiving that I embark on this venture of editing and keeping this column going in the direction all of us who are interested in challenge and advanced material feel it should go.

When Stan called, he assured me the callers who have groups of this sort, and many interested dancers, would furnish me with (hopefully) more material than we might be able to print. So, those of you who have something for this department, please send it along to me or to the magazine.

I hope to be able to continue the fine job Dewey has done, and also from time to time, to give some attention to advanced groups. We will be particularly interested in advanced groups where dancers are being prepared for "Introduction to Challenge" or "Challenge" clubs.

It is my desire to print news of challenge and advanced dancing, and interesting stories and ideas associated with this activity. We will avoid controversial subjects and "ax gringing" as much as possible, but we do like constructive criticism as it often clears the air.

Most of us have no problem differentiating among club, advanced and challenge groups with the twilight zones in between. Let me give you my idea of this breakdown and then we will continue with some news items.

Today most club dancing includes 75 basics, plus about 25 additional calls. Roughly, then, good club dancers should have a working knowledge of about 100 movements, unless the club is definitely designated a 50 or 75

basic organization. Advanced dancers should be working on 200 or more calls. Challenge dancing just about doubles this with 400 or more calls in use. I do believe that there should be lists of booklets prepared by the callers for the dancers with whom these callers work regularly.

We do have such lists put out from time to time. A year ago, Jack Lasry in his callers' notes listed twenty calls beyond the 75 basics which he felt would be lasting and worth using in most clubs. Every two years Will Orlich issues his book of 50 experimental movements. Lee Kopman has a very fine book which is titled "Glossary of Square Dance Calls" that he uses in challenge clubs. Ed Foote prepares lists for his advanced group and his challenge club. In our advanced club, the Salem Whirlaways, we are adding some calls to our list of "200" that we used last year. Truly a little more coordination of lists is needed. Most clubs go beyond the "75" but many callers and dancers don't know where to go, so the material is often "hodge-podge," with too many new ideas with no lasting value. Your ideas on this are welcome.

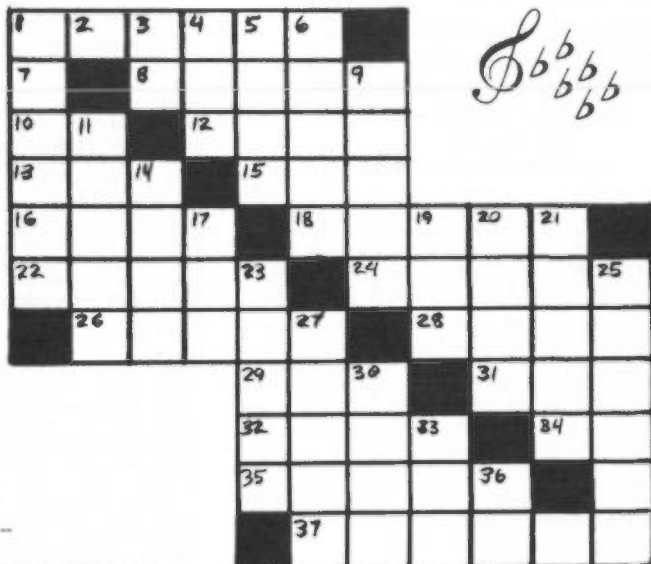
A new organization, Mid-Atlantic Challenge Association, (MACA) has been formed in the Baltimore-Washington area. The primary purpose of MACA is to promote, coordinate and foster challenge dancing in the Mid-Atlantic area. Presently MACA affairs are being handled by a temporary board of directors consisting of two members from each of the associated and recognized challenge clubs in the area.

The MACA promoted an "Introduction to Challenge" dance, featuring Keith Gulley, Jimmy Heatwole and Chuck Stinchcomb in the fall. These callers are members of MACA's Caller Advisory Board. The dance was open to all experienced dancers interested in this phase of square dancing. Good luck, MACA, and let us hear more!

Word has just reached us of the 7th Annual National Challenge Convention to be held June 14-16 at the Treadway

Continued on Page 64

Puzzle Page



ACROSS

1. Grand -----
8. Publish
10. Elevated railway (Abbr.)
12. Swing some ----
13. Swing ---ter Kate
15. Spin the ---
16. Against (prefix)
18. Permanent prisoner
22. ---- the ring
24. ---- chain
26. Laundry equipment
28. Old movie
29. Maker of western jeans
or caller Kopman
31. S/D clothes (sing.)
32. --- turn in
34. Hand that starts a Suzy
Q (Abbr.)
35. Queenly
37. Car models

DOWN

1. ----- your law
2. Suzy -
3. Square 'em --
4. Right --- turn
5. Melee
6. Sign up for classes
9. Lukewarm
11. Covered the inside of
14. ---- thru

17. Yale, Harvard, etc. =
--- League
19. Fruit
20. Way out
21. ---- mortis
23. Fisherman
25. S/D sets
27. Boys names (French)
30. Rim
33. Opposite of happy
36. Note of scale

CAB

LAST MONTH'S PUZZLE

T	I	P	M	O	O	N	S	W	A	T
O	N	A	E	N	D	S	W	A	S	H
P	A	R	T	R	I	D	R	I	N	K
H	O	N	E	Y	H	E	R	S	E	R
I	C	E	S	V	E	E	R	S	O	E
N	E	R	C	E	L	L	O	B	L	T
G	A	I	A	N	E	S	L	L	U	P
E	N	D	S	R	U	N	C	R	I	S
C	A	N	E	R	O	S	B	A	W	L
A	P	E	R	O	S	B	A	W	L	O
N	O	E	L	E	Y	E	S	E	L	A

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Well, well, two new hoedowns this month and both are good ones, but each in a different way. The Wagon Wheel hoedown is not quite the Billy John type. It has a solid beat, but is quite wild and indeed, it is something quite different in hoedown style. Many callers will climb the walls with this one. The other new hoedown this month is on the Hi-Hat label. It has a strong beat with a subdued fiddle lead all the way. It's a natural for callers who like fiddle. Here they are:

Wagon Wheel 124, DON'S DREAM/DON'S DILEMMA (No key given on record)

Hi-Hat 621 NEW STONE RAG/DEVIL JUMPED UP (No key given on record)

Here are the new singing calls:

STROLLIN— Dance Ranch 611

Caller: Frank Lane

A combination of great music, great figure, and of course, great calling by the old master makes this record a must. This has got to be the best record from a pile of really fine ones this month. FIGURE: Head ladies chain across, turn the girl and roll away, join hands, circle left, girls pass thru, turn left, keep on going single file, boys swing thru, then turn thru, allemande the corner, back home and do-sa-do, corner swing and promenade.

SALLY SUNSHINE— Dance Ranch 612

Caller: Frank Lane

We hate to do this, putting two records by the same caller, No. 1 and 2, in the analysis, because callers will say we are working for him, but we've got to call them as we see them, and we see these as the two top records of the month. FIGURE: Heads slide thru, do-sa-do, curlique (or box the gnat) make a right hand star, star right half way, star left the other way, find corner girl, right and left thru, roll away and turn thru, left allemande and promenade.

MAMA BEAR— Jay Bar Kay 140

Caller: Curley Custer

This is the third Mama Bear to be released, but we have to call it the smoothy of the pack. It dances smoother than silk. The music is delightful. FIGURE: Heads promenade half way, down the middle, right and left thru, square thru four hands, right and left thru, dive thru, square thru three hands, corner swing, left allemande, promenade.

IF YOU'RE NOT GONE TOO LONG—Dance Ranch 613, Caller: Ron Schneider

Ron Schneider, for many years one of the king pins of the Grenn label, has gone over to Dance Ranch. His first record on this label is a fine one. FIGURE: Heads lead right and circle to a line, up and back, right and left thru, flutter wheel and sweep a quarter, square thru three quarters, left allemande, do-sa-do your own, swing corner, promenade.

AWARENESS OF NOTHING— Lightning S 5012, Caller: Lem Smith

A screwy title but the dance and music are great. FIGURE: Eight to the middle and back, heads promenade half around, side ladies chain, sides do-sa-do, sides swing thru, same two turn and left thru, slide thru, pass thru, swing corner twice around, promenade.

WAKE ME UP EARLY IN THE MORNING— Blue Star 1936, Caller: Marshall Flippo

Good music, good figure, and altogether a fine record. FIGURE: Heads pass thru and walk around one to a line, up and back, star thru and double pass thru, clover leaf, inside two right and left thru, pass thru and eight chain four, swing the next and promenade.

YOU'RE THE ONLY WORLD I KNOW— Kalox 1136, Caller: Vaughn Parrish

A real nice dance, not much "meat" in the figure but the break is a bit different than run-of-the-mill records. BREAK: Join hands circle left, left allemande, come back and do-sa-do, gents star left once around, box the gnat and weave the wrong way round, swing and promenade. FIGURE: Heads promenade half way, lead right and circle to a line, up and back, star thru and do-sa-do, pass thru and swing corner, left allemande and promenade.

SOFT SWEET AND WARM— Wagon Wheel 123, Caller: Don Franklin

A fine dance for baritone callers, but keyed a bit low for most. FIGURE: Heads flutter wheel and sweep a quarter, pass thru, right and left thru, flutter wheel and sweep a quarter, square thru three quarters, swing corner, left allemande, do-sa-do and promenade.

CLOSE TO YOU— Jay Bar Kay 138

Caller: Randy Anderson

A nice smooth dance that our workshopers liked very much. While doing the grand square in the break, the words of the song are inspiring. FIGURE: Heads promenade half way, side ladies chain, sides square thru four hands, swing thru, boys run, bend the line, slide thru, square thru three hands, corner swing, allemande new corner, come back and weave the ring, turn partner right, men star left, same girl promenade.

I SQUARE DANCED ALL NIGHT LONG— Lucky 016, Caller: Don Shotwell

A real nice dance with good Lucky music. The break is the interesting part of the dance. BREAK: Allemande left, Alamo style and balance, swing thru and balance, swing thru and turn thru, left allemande and weave the ring, do-sa-do and promenade. FIGURE: Heads crosstrail, around one to a line, up and back, star thru, pass thru, trade by, left allemande and do-sa-do, men star left once around, do-sa-do partner, corner promenade.

SANTO DOMINGO— Kalox 1135

Caller: Allen Tipton

Dance quite similar to the old "Tonight Carmen," but the entire record is a good one. Reminds one of gay caballeros and Spanish sombreros. **FIGURE:** Heads promenade half way, sides do-sa-do, square thru four hands, split the heads, around one to a line, up and back, star thru, trade by, swing corner lady and promenade.

THANKS FOR THE MEMORIES— Mustang 148, Caller: Johnny LeClair

A long time since we have heard from Johnny LeClair. This dance is good and the music is also good. Too bad that two others are already out and real good ones at that. **FIGURE:** Heads square thru four hands, corner do-sa-do, swing thru, girls circulate, boys trade, boys run, bend the line, up and back, star thru, square thru three quarters, swing corner and promenade.

LOVING YOU— Lore 1135

Caller: Johnny Creel

A nice dance with fine music and good calling by Johnny. **FIGURE:** Heads right and left thru, square thru four hands, swing thru, boys run, couples circulate, wheel and deal, dive thru, square thru three quarters, swing the corner and promenade.

LITTLE BLACK BOOK— Square Tunes 148

Caller: Bob Wickers

A good dance that does not have the drive that one would expect from a tune like "Little Black Book." **FIGURE:** Heads square thru four hands, corner do-sa-do, swing thru and boys run, four couples circulate, wheel and deal, pass thru, trade by, swing the corner, left allemande and promenade.

LONG WAY TO HOUSTON— Blue Star

1938, Caller: Jerry Helt

Cute tune, cute wording, and a fair dance, but the fair dances get lost this month with all the great records that have come out. **FIGURE:** Heads square thru four hands, corner do-sa-do, star thru, two ladies chain across, send them back, flutter wheel, slide thru, corner swing, left allemande, promenade.

GONE, GONE, GONE— HiHat 419

Caller: Glenn Zeno

The dance is good. **FIGURE:** Heads square thru four hands, do-sa-do the outside two, swing thru, boys run right, girls trade, wheel across, bend the line, right and left thru, slide thru, swing the corner and promenade.

STAIRWAY TO PARADISE— MacGregor

2115, Caller: Tommy Stoye

FIGURE: Four ladies chain, chain them back, join hands circle left, ladies center, men sashay, circle left, left allemande the corner, do-sa-do at home, left allemande and promenade.

WRANGLER JOE— MacGregor 2116

Caller: Tommy Stoye

FIGURE: Heads promenade half way, sides square thru three quarters, sides wheel around, all four ladies chain across, heads cross trail, swing the corner, left allemande, weave the ring, promenade.



COVER TALK

If we say that dancing is "moving rhythmically to the music," then it follows that without music, there would be no dancing. And, of course, without instruments there would be no music, at least for square dancing purposes. So the cover pays our respects to some of the instruments used in the music that makes us want to tap our toes, and our Advisory Board report explores the effectiveness of today's music.

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GENERATION GAP—Blue Star 1937

Callers: Charlie & Marge Carter
Good music. A flowing two part easy intermediate two step.

SENZA FINE—Blue Star 1937

Callers: Steve Carter & Cheri Edman
Pleasant Latin type music. Intermediate combination Latin routine.

GOODNIGHT IRENE—Hi Hat 905

Callers: Nita & Manning Smith
Good music to a familiar tune. A flowing easy waltz.

FOOLIN AROUND—Hi Hat 905

Callers: Alvin & Mildred Boutillier
Good lively music. A good peppy intermediate two step.

WALTZETTE—Windsor 4752

Callers: Ken & Dolly Walker
Good organ/accordion music. Easy intermediate fast moving waltz routine.

POLKA DOTS—Windsor 4752

Callers: Jess & May Sasseen
Good polka music. Fun type intermediate polka routine which includes "stacked hands" pos.

TURN IN ON—Barnaby Z57-2048

Callers: Joe & Diane Jennings
Good Gospel music with vocal. Intermediate two step.

BEST CLUB TRICK, Continued

guests are dancing before they fill up the squares.

High Peaks Squares is the youngest square dance club in the Adirondacks and yet has had more dancing experiences than many clubs much older and larger. It has "sold" square dancing and what it represents to the Lake Placid Chamber of Commerce, which has given its full support and 100% backing. Perhaps this is one of the secrets to success. Try it — it may help your club to not only survive but also flourish. *by Mary Jenkins*

Minerva, N.Y.



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New on Belco:

B253A NAOMI

Two-step by Bernard & Naomi Smith

B253B SMILE AWAY EACH RAINY DAY

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- 1935— Thanks For The Memories, Caller: Roger Chapman*

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- 612— Sally Sunshine, Caller: Frank Lane*
- 611— Strollin', Caller: Frank Lane*
- 610— Lookin Back To See, Caller: Barry Medford*

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- 1356— Broken Hearted Me, Caller: Mal Minshall*
- 1355— Countrified, Caller: Earl Wright*

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Flip is the only square dance caller who has received the gold record for production of 1,000,000 records. Since this is a first for a square dance caller, and a first for a square dance record company, Blue Star is very proud of the accomplishment.

NEW FEDERATION, NEW YORK

BIG NEWS! New York has an official state-wide federation!

After 15 years of trying, it has finally happened. The New York State Square & Round Dance Federation will not be a regulatory body; instead, it will be dedicated to spreading vital information to all areas of the state

concerning what all areas should know.

At the present time, our state is divided into, roughly, 11 geographical areas. Many of them do not even know the other 10 exist! This will change with the help of the NYSSRDF!

With membership open to all square and round dance organizations (dancer, club, caller, R/D'er, etc.) in the state, the organization will be devoted to spreading the word about all activities in the state.

"Founders' Fees" are \$5 per club, association, individual, etc. to obtain the money necessary for organization.

Twenty-three other state-wide organizations have aided the N.Y. Committee.

*Grant Johnson
Syracuse, N. Y.*

SEPTEMBERFEST WEDDING

The fourth annual Septemberfest was topped off this year by a marriage during the square and round dancing interlude. Married Thursday night, September 28, were Clayton Eckels and Mary Sue Shannon of Florida.

Brother Ed Glover, Murray, officiated at the ceremony.

More than 40 states were represented at the festival this year. Participants from California to New Jersey were interviewed.

In past festivals, as many as 25 states have been represented. This year's festival tended to draw an even larger crowd. Dancing was held throughout the week in the activities building and the cafeteria at Kentucky Dam Village. On Saturday night, the closing night, the halls were so crowded at times people had to stand in line to watch the dancers. *From the Tribune-Courier*

22ND NATIONAL CONVENTION

The registration of delegates for the 22nd National Square Dance Convention to be held in the Salt Palace in Salt Lake City, Utah on 28, 29 and 30 June 1973 is off to a roaring start. Over 3200 dancers who state that "I always wanted to visit Salt Lake City" were "signed up" by Sept. 1972.

The Publicity and Registration Com-

mittees have distributed over 70,000 registration forms and have completely exhausted the supply. The printers are working nights to give us 40,000 more. These forms have been sent to the various state and local square dance associations. If they do not have one for you, be sure to write for one from the Advance Registration Director, P.O. Box 09073, Millcreek Station, Salt Lake City, Utah 84109.

The Salt Palace is situated less than one block from the LDS (Mormon) Temple, right in the heart of Salt Lake City. It is completely air conditioned. Except for after party dances, etc., the entire convention program will be held under one roof, including round dancing.

Three main rooms will be used for dancing. The "little" one has room for 100 squares. It's called the Assembly Hall. The middle sized one is the Exhi-

bition Hall, which is used for car shows and the like. To test sound and lighting, the committee flew in Bob Fisk of Chino, Calif., and held a warmup dance. Over 200 squares were there. The lights in the south half of the hall weren't turned on and on the edges - plenty of room.

The big room remains untested by square dancers. It's big enough for professional hockey, basketball and rodeos, and the sound system is good enough to handle Elvis Presley or Glen Campbell. But how many squares will it hold? Come to Salt Lake City June 28, 29, 30 and find out.

The many rooms are large and spacious so that there will be ample room for all of the clinics without crowding. The Sew and Save Clinic has been assigned an especially large room to accommodate the crowds that are expected to attend. What lady

Continued on Page 64

Mustang and Lightning S



MUSTANG

- MS 149- KNOCK ON YOUR DOOR
 Caller: Dave Smith
- MS 148- THANKS FOR THE MEMORIES
 Caller: Johnny LeClair
- MS 147- MAMA BEAR
 Caller: Curtis Thompson
- MS 146- I WAS BORN ABOUT 10,000
 YEARS AGO by Chuck Bryant

LIGHTNING "S"

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 Caller: Dewayne Bridges
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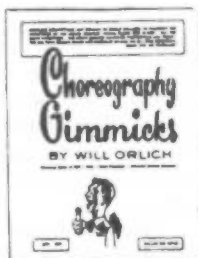
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EVENTS

TEXAS — 3rd Annual Winter Square Dance, sponsored by Sam Houston S & R/D Assoc., Jan. 6, Sam Houston State Univ. Student Center, Huntsville Texas; Joe Abbott & Dick Hedges. Write Harry Finer, P.O. Box 52432, Houston, Tx.

ARIZONA — 25th Annual Southern Ariz. S & R/D Festival, Jan. 18-21, Ken Bower, Don Franklin, Lou & Pat Barbee, Tucson Community Center, Arena and Exhibition Hall. Write Dick & Boots Schwark, 1350 Havasu Rd., Tucson, Az. 85718.

MEXICO TOUR — with the Rowlands, from Seattle, Jan. 20 - Feb. 2. Mexico City, Taxco, Acapulco. Write Ralph & Eleanor Rowland, 1755 South 108th, Tacoma, Wa. 98444.

HAWAII: Tour — leaving Tampa, Florida; Jan. 20. Write Cliff Hendricks, 2045 US Hwy. 19 North, Clearwater, Fl. 33515.

—leaving California, Jan. 29, attend Aloha State S/D Convention. Write John Campbell, 1040 Golf Ct., Mt. View, California.

—Aloha Convention, Feb. 8-11. For info, write S/D Convention Coordinator, Box 2198, Honolulu, Hawaii 96805

TEXAS — Sandollar Festival, Jan. 27-28, featuring Henry Thompson, Joe Young & Dick Hedges, Don & Anne Fuller; Paws & Taws S/D Hall, Fulton Beach. Write Dick & Dorothy Hedges, 414 Robmore, Houston, Texas 77022

OREGON — Mid Winter Festival, in Eugene, Feb. 3 & 4, with Al Berry

calling. Write Box 2624, Eugene, Oregon 97402 for information.

MISSISSIPPI — 18th Annual Sweetheart Festival, Hotel Heidelberg, Jackson, Feb. 9-10, with Harry Lackey & Louis Calhoun. Write Dr. & Mrs. L.A. Norville, Jr. 4736 Kings Hwy., Jackson, Miss. 39206.

NEW YORK — Fun 'n Frolic Weekend, Holiday Inn, Fishkill, Feb. 16-18. Write Earl Johnston, P.O. Box 2223, Vernon, Ct. 06066.

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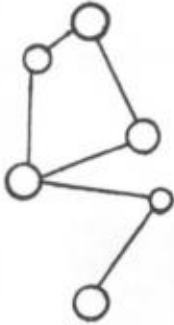
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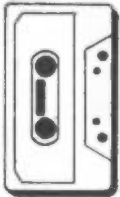
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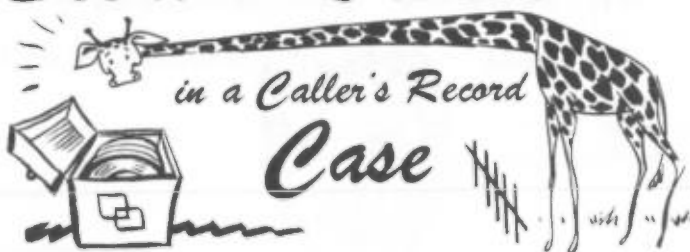
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Steal a Little Peek



Jim Horton is a newer caller hailing from Virginia Beach, Virginia. He recently called at the Richmond Festival. Here is a "peek" at his record case:

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So This is Love – Blue Star
Sunshine Follows You – MacGregor
Flat-Foot'n It – Wagon Wheel

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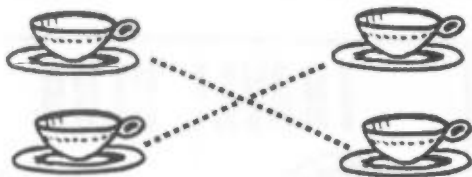
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Trade by to the corner (girl), swing that girl around
Left allemande new corners, promenade the town (Tag - 16 beats)

SWING THRU - U-TURN - LEFT SWING THRU

One and three square thru, four hands around you go
When you meet the corner, do-sa-do, all around you know
Swing thru go two by two, and then do a U-turn back
Left swing thru is what you do, and another U-turn back
Right and left thru, you turn the girl, your corner lady swing
Left allemande new corner, and promenade the ring (Tag - 16 beats)

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5th ANNUAL SEPTEMBER FEST, Kentucky Dam Village State Park, Sept. 22-29, 1973. Bob Wickers, Frank Bedell, Bob Rhinerson, Betty & Clancy Mueller. Air-conditioned. Write: Box 190, Murray, Ky. 42071.

NEW CALLERS— It is not too early to plan for the 2nd Annual Callers College, Aug. 27-31, 1973 at Round-dez-Vous Lodge, Asheville, N.C. Write this magazine for information.

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ODDS
AND
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Hi there!
I am your petticoat.
I like to help you look and feel pretty
when you go dancing — it helps if you keep
me clean. Wash me when I need it, but please
be gentle.... Use a gentle soap, not a detergent.
They are a real drag on me.
If I get limp and you want to use a stiffener, please
test it first. When you buy me I am flame resistant,
as required by federal law. We can have so much fun
together and I wouldn't want ot hurt you, but if you
spray me with an acrylic finish, it makes me highly
flammable, you see.
Even the tiniest spark could set me off, and there we would
go — up in flames. Is it really worth the risk? Tell me true,
wouldn't you rather build a happy memory?
from the Lansing, Michigan Newsletter

HOW TRUE IT IS, GALS:

'Tis a man's world,
and for men it's rosy.
For men INVESTIGATE,
while women are NOSY.
Men stand FIRM,
but women are MULISH.

The male is INDISCREET,
the female is FOOLISH.
A man takes CREDIT,
a woman is BRAGGING.
A man is only CRITICAL,
but a woman is NAGGING.
Men make CONCESSIONS,
women SURRENDER.
But nevertheless, the feminine gender
Has one advantage it well deserves:
Men have TEMPERs,
women have NERVES.

RECIPE FOR A SUCCESSFUL YEAR

Take 12 months and divide into equal portions, party night size. Don't mix the whole batch at once. Prepare one party night at a time, into each portion put a well-balanced measure of friendliness, enthusiasm and originality.... add a cup of good spirits, a dash of fun, a pinch of foolishness, a dollop of good humor, and a jigger or two of laughter. Stir in one caller and a handful of tips and rounds. Blend all the ingredients in a "mixer" with musical rhythm. Pour into a suitably decorated hall. Garnish with smiles and sprigs of joy. Serve unselfishly.

from Around The Squares, Peterborough, Ontario



LET'S SQUARE DANCE

These five albums are designed to be a "How-to-do-it" series in square dancing. The series is a graduating one, varying in difficulty from album to album, and also from selection to selection within each album. Each album includes one selection without calls, thus permitting the instructor or one of the dancers to obtain experience in calling.

Each album contains fully illustrated instructions, and is available separately at 45 rpm. The series was edited and recorded by Professor Richard Kraus, Teachers College, Columbia University.

ALBUM No. 1 (Ages 8 to 10; Grades 3 and 4)

Shoo Fly; Duck for the Oyster; Red River Valley; Girls to the Center; Take a Peek; Hinkey Dinkie Parlez-vous; Divide the Ring; The Noble Duke of York; Little Brown Jug (without calls)
EEB-3000 (45);

ALBUM No. 2 (Ages 10 to 12; Grades 5 and 6)

Skating Away; Life on the Ocean Wave; Swing at the Wall; Nellie Gray; Form an Arch; Uptown and Downtown; Double Sashay; Bow Belinda; Angelworm Wiggle (without calls)
EEB-3001 (45);

ALBUM No. 3 (Ages 12 to 14; Grades 7 and 8)

Sicilian Circle; Right Hand Star; Captain Jinks; Lady Go Halfway 'Round; Down the Line; Coming 'Round the Mountain; Pass the Left Hand Lady Under; Virginia Reel; Four and Twenty (without calls)
EEB-3002 (45);

ALBUM No. 4 (Ages 14 to 16; Grades 9 and 10)

Pattycake Polka; Swing Like Thunder; First Girl to the Right; Grapevine Twist; Dip and Dive; Texas Star; My Little Girl; Going to Boston; Ragtime Annie (without calls)
EEB-3003 (45);

ALBUM No. 5 (Ages 16 to 18; Grades 11 and 12)

Shake Them 'Simmons Down; When Johnny Comes Marching Home; Wearing of the Green; Quarter Sashay; Hot Time in the Old Town; Four Bachelor Boys; When the Work's All Done This Fall; Haymaker's Jig; Miss McLeod's Reel (without calls)
EEB-3004 (45);

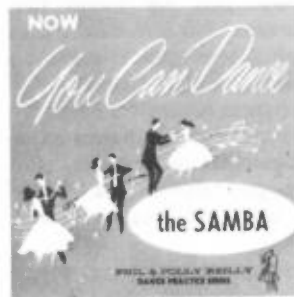
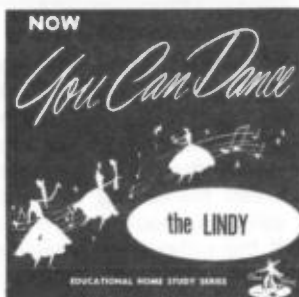
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GRAND ZIP, Continued

beginner or student; round dance teachers, experienced or beginner, even those who may start within the year.

As this is a non-profit venture, strictly to promote American Folk Dancing, please cooperate in what ever way you can. If you don't have an association roster please make one up. So many callers and teachers, particularly the newer ones have their feelings hurt if inadvertently omitted. Write to National Dancers Guild, 13455 Hadley St., Whittier, Calif. 90601.

NEWS, Continued

would travel to a National Convention without obtaining the latest "tricks" in sewing? Got a droopy petticoat? Consult one of the nation's best experts in the sewing clinic. The Contra Dance program has gained in popularity so that the space for this event has also been expanded. Did we forget the Teens and Singles? No Sir! But, more about them at a later date.

Utah is the State with five national parks, wide streets, no traffic jams, an abundance of new or nearly new motels and hotels, beautiful restaurants, and ample room for good dancing for everyone in the new and beautiful Salt Palace.

Who could ask for anything more? Register now and start planning to square dance and vacation in the Center of Scenic America. UTAH IS TRULY THE PLACE TO BE IN '73.

CHALLENGE CHATTER, Continued

Inn, Niagara Falls, N.Y. Callers for the '73 event will be Lee Kopman, Ed Foote, Dewey Berry, Jim Davis and Keith Gulley. There will be a Trail-end dance June 13, with regular convention dancing beginning Thursday afternoon. One objective of the convention will be to set a dance level that suits the majority of the floor. This means that any challenge dancer who is doing a reasonable amount of tape dancing should find the convention both rewarding and pleasant. The convention will have something for everyone: workshops, floor level challenge, and special advanced challenge sessions for those who wish to try very difficult material.

Those who have attended the convention in the past and are still active in challenge are being given first opportunity to register. Write Ed Foote, R.D. 3, McCandless Drive, Wexford, Pa.

CALLING TIPS, Continued

a master of the dance who said, "First, you've got to be MARRIED to the beat of the music." That prerequisite will withstand the test of time. If a caller is off the beat the dancers will not enjoy his calling, no matter what he calls. We could add the thought that if the caller is only half-committed, or merely enjoying a "flirtation" with any of the various aspects of calling, he ought to hang up the mike; and not pretend there's going to be a wedding unless he's serious.

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The BOOK SHELF

by MYRTIS LITMAN

PROMENADE ALL

by Janet Tobitt

Published by the Girl Scouts of the U.S.A. (1947)

This is a compilation of forty-nine "intermediate-type" dances, mostly folk, with several squares added. It is most helpful in working with children of elementary school age, and repeats only two dances used in "Teaching Tots To Dance," a book for pre-school and kindergarten children published by Burdick Enterprises.

Any instructor working as consultant to Girl Scout groups on folk dancing, will find everything he or she needs: a variety of dance formations from seventeen countries with complete directions for each. The book is useful, too, in finding ethnic dances for special events, and contains dances easy enough for use with retarded and handicapped groups of all ages.

Melody lines for each song are printed with the dance. Records for most of the dances are available from

dealers who stock folk dances. A few are unavailable, to our knowledge, such as the Norwegian, "Paul And His Chickens."

Some of the dances included are: Ach Ja (German), Bow Belinda and a Kentucky Mountain Dance (American), Crested Hen and Seven Jumps, (Danish), Igloo (Canadian, Noriu Miego (Lithuanian), Korobotchka (Russian), Cornish May Dance (English), Highland Schottische (Scottish), Komarno (Bohemian), Waves of Tory (Irish), Whirling Maiden (Czechoslovakia) and the Elephant (Frnech). More American dances are given, including a contra-type Pop Goes The Weasel.

This inexpensive booklet is a great addition to any teacher's library, and may be obtained at the Girl Scout department in a store near you for 75¢.

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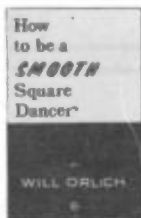
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*R. Moorhouse
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- 4 Adrian, Mi.
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- 6 Chillicothe, O
- 7 Indianapolis, In.
- 14 Danville, Ill.
- 19 Owatonna, Mn.
- 20 Cedar Rapids, Ia.
- 21 West Point, Ia.
- 22 Ottumwa, Ia.
- 26-28 French Lick, Indiana

FEBRUARY

- 2 Waukegan, Ill.
- 3 Morton Gr., Ill.
- 4 Trenton, Ill.
- 5-6 Monterey, Ca.
- 9 Birmingham, Al.
- 10 Opelika, Ala.
- 13 Jackson, Ohio
- 16-18 French Lick, In.
- 23 Washington CH, O
- 25 Plainview, Ill.

MARCH

- 3 Springfield, Mo.
- 4 Cape Girardeau, Mo.
- 9 Sturbridge, Mass.
- 10 Skowhegan, Me.
- 12 Hartford, Ct.
- 15 Frederickton, NB
- 16-17 Bay Path Barn, Boylston, Mass.
- 18 Woburn, Mass.
- 19 Hartford, Ct.
- 22 Ashland, Ky.
- 23 Merrillville, In.
- 25 Omaha, Neb.
- 26 Valentine, Neb.
- 27 Gillette, Wy.
- 28 Billings, Mont.
- 31 Vancouver, BC

APRIL

- 6 Hoquiam, Wa.
- 7 Coos Bay, Or.
- 8 Albany, Or.
- 9 Crescent Ct. Cal.
- 10 Crescent Ct, Cal.
- 11 Portland, Or.
- 12 Libby, Mt.
- 13 Libby, Mt.
- 14 Spokane, Wa.
- 17 Boise, Id.
- 18 Boise, Id.
- 20-21 Festival Great Falls, Mt.
- 23 Milk River, Alta.
- 25 Grand Forks AFB North Dakota
- 27-29 Spring Fling LaCrosse, Wisc.

FOR OPEN DATES AND RATES WRITE:

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JANUARY

26-28 French Lick, Indiana

FEBRUARY

10 Opelika, Alabama
16-18 French Lick, Indiana

MARCH

10 3rd Ann. Spring Fling Skowhegan, Maine
16-17 Bay Path Barn Boylston, Mass
18 2nd Show Your Colors Woburn, Mass.
31 Vancouver, BC, Canada

APRIL

14 Assoc., Spokane, Wa.
20-22 2nd Ann. Roundup Great Falls, Mont.
27-29 Spring Fling LaCrosse, Wisc.

MAY

5 All Nighter, Dance 8-7 Wksp, 2-4, Winchester, In
25-27 1st Ann. Festival Cherokee Vill., Arkansas

JUNE

8-9 Fest., London, Ontario

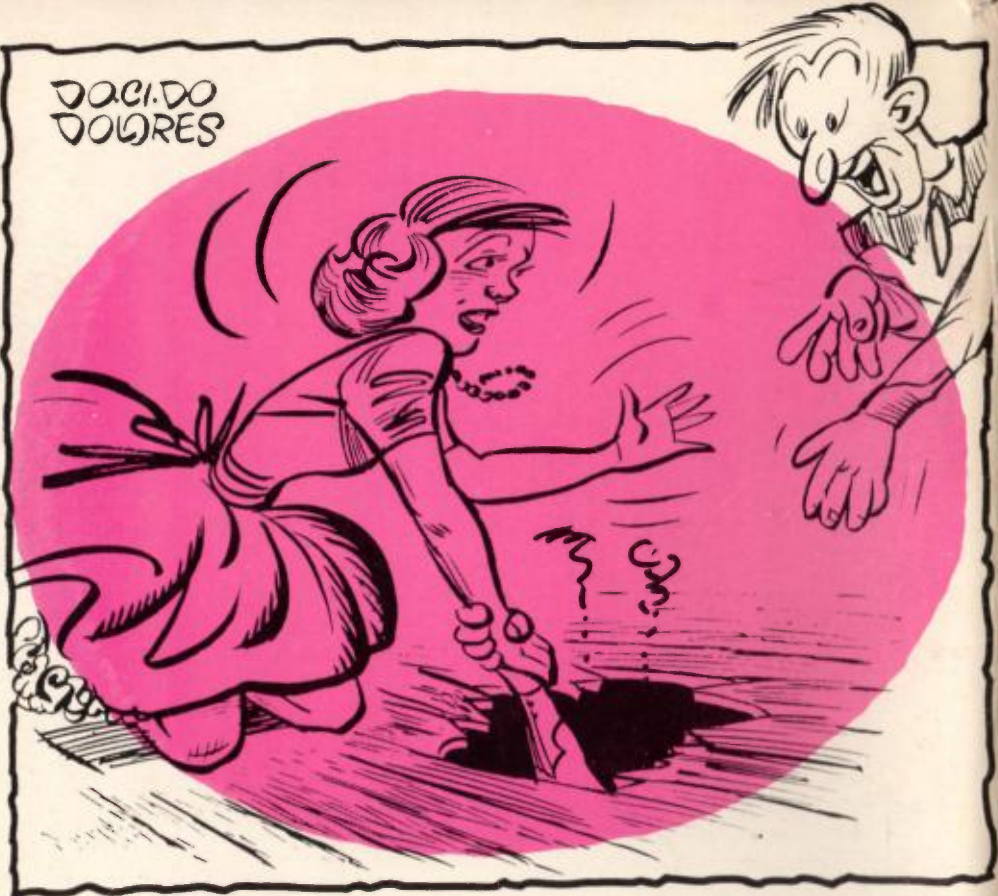
JULY

6-7 Pike's Peak or Bust Wknd Colorado Springs, Colo.
13-14 3rd Ann. Fun Fest, Jekyll Island, Georgia

AUGUST

3-4 1st Ann. Dog Patch Fest. Harrison, Ark.
9-11 Overseas Dan. Reunion Hot Springs, Arkansas
12-17 Callers College, Hot Springs, Arkansas (full)
26-31 Fun Valley, Colorado.

DOCI DO
DOLRES



"I don't understand it — he did a RUN AND A QUARTER, then a CURLIQUE, then a CAST OFF ONCE AND A QUARTER, and W-H-O-O-S-H!"

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