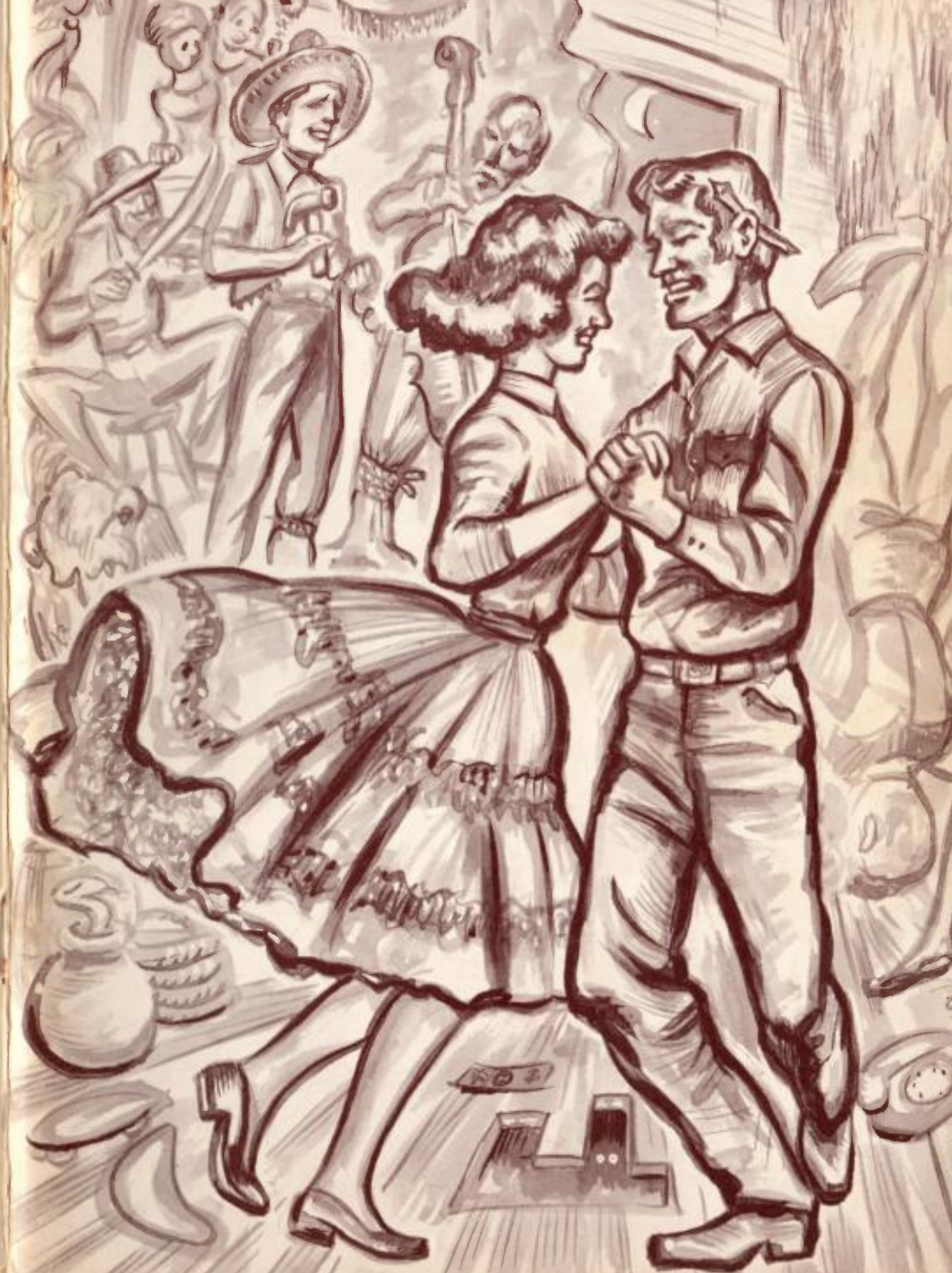


AMERICAN

APRIL 1973



SQUARE DANCE



THE

EDITORS' PAGE



Have you ever made several visits to a place that seems to welcome you back each time? Perhaps it's the memory of good times or the appreciation for natural beauty that makes each return almost a "homecoming."

We've had some favorite square dance vacations over the years. There was Camp Becket-in-the-Berkshires, a site long on beauty and short on plush accommodations. It was long on fun, fellowship and food, too, and we with several hundred east-coast dancers returned year after year until the close of the New England Square and Folk Dance Camp.

Fontana Village is another spot that lures the dancer back time and again. After our first visit, we made many more through the 29-mile torturous mountain route leading to great fun-filled happy days in that North Carolina resort.

Maybe we just like mountains mixed with our dancing — not to climb, but to look at. Silver Bay, New York, where we hosted a Labor Day weekend for several years, became a favorite; after a visit to Infantino's in Asheville, North Carolina last summer, we'll be happy to return again.

Other folks have found their own ideal vacation locations — Kirkwood, Asilomar, Squaw Valley, Peaceful Valley, Fun Valley, Estes Park — familiar names to square dancers.

Perhaps it's as well, too, to have one more spot in mind that we'd like to visit. Folk Valley is one for us. We received its bulletin, Cabin Candle, on an exchange, and have often thought it would be fun, or exciting, or interesting to participate in the Folk Valley fellowship. Bob Howell's article this month tells of its 25 years under the direction of Kirby Todd, who has done much to promote dancing in the Illinois area. We've never met Kirby Todd, but his personality and his philosophy shine from the Cabin Candle pages. He is the kind of man who has promoted the best of square dancing over the years.

Another vacation spot highlighted this month is Chestnut Lake, which reflects the ever-increasing interest in and growth of camper/dancer vacations.

Finally, let us mention the pages of vacation listings — pick a date and a location, and you can probably find something in the right area and time.

Write for information now, make your plans, and have a happy holiday!

AMERICAN
**SQUARE
 DANCE**

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 WITH THE SWINGING LINES"

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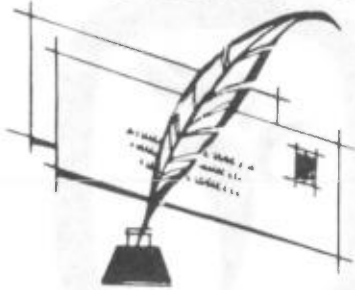
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Grand Zip



What a nice surprise to open your "perty" Valentine issue and find my "oration" in "Straight Talk"! Thanks much.

Your publication gets better with each issue — and I know that's what an Editor likes to hear. We get quite a few magazines, newsletters, etc. — and I try to scan thru all to see what the dancers are thinking—and feeling—these days.

Soon now (end of July) Bud will be retired and "Round Dancer" will be our "full time job" — we look forward so enthusiastically to this!

Best wishes to you both!

*Bud & Lil Knowland
Tucson, Arizona*

February 15, 1973

The copy of American Squaredance I received the other day was the January, 1973 issue. I have not received my February issue yet.

Where is it? *C.D. Mandeville
Lithonia, Georgia*

Ed. Note: We have received many complaints about the January issue, which was mailed Dec. 22, 1972. Mail was held up 3-4 weeks over the holidays. Our local postmaster states that the only way to effect a change for better service is to file complaints at every possible post office. Readers, if you'd like your mail and magazines sooner than you now receive them, PLEASE file a complaint at your P.O. and write to your congressman.

Just want to write and let you know how very much we enjoy American Squaredance — and what a full time job it must be just to get the

magazine to press on time. And to call on top of it all — you're a busy couple, aren't you?

Enclosed is a photostat of an article that I feel was very worthwhile (Best Club Trick, December, 1972), and I wonder if it might be possible to publish it in our local Council paper, Square 'Em Up? We feel it has value for many clubs, and that perhaps it might wake up a few "inactive" members.

Keep up the good work!

*Barbara Horn
Traverse City, Michigan*

Enclosed is our check for renewal. Thanks for reminding us. It would be a calamity if we missed an issue. We especially enjoyed the articles by Bob Wickers on CB radio. We've danced to Bob and are also CB fans. I always enjoy the Ladies' Choice. In fact, the publication gets better with every issue, thanks to you all. Keep up the good work.

*Tom & Dorothy Dawson
Ottawa, Kansas*

We really enjoy our subscription to your magazine and look forward to it each month. My wife and I have settled, easily, the decision as to who reads it first: she does — unless I can run faster! Jokes aside, we are fairly new to square dancing; we love it — and your magazine has given us a better insight and understanding than we could have had without it.

*J. O. Klutz
Lexington, South Carolina*

Really enjoy your magazine. The "Open Letter to Sally on Valentine's Day" was great. So true for most of us; also the CB Radio article.

*Judy of the Ironda Shoppe
Rochester, New York*

We are so thankful we were able to attend your subscription dance in Topeka in 1972, because we were introduced to your fine magazine. We enjoy every copy and use it so much in our teaching and calling.

*Bill & Jerry Abbott
Ottawa, Kansas*

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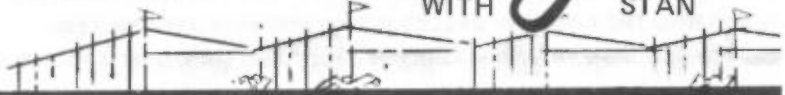
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Meanderings...

WITH STAN



Hold on to your derbies, Stetsons, bonnets and caps, kids; here comes another olde fable with innumerable innuendos for piles of people of today.

It is called the Parable of the Geese, and it is adapted with apologies to the editors of the MONDAY MORNING publication.

Once upon a time there was a large flock of barnyard geese. The enclosure in which they pecked out a living was a large one with a fence around its outer perimeter which they called their fowl boundary. For many years they were very happy in this enclosure, but then with the passing of time it began to be noted that the geese in the south enjoyed corn more than bugs and tended to stay by themselves, while the geese in the north with their penchant for bugs also tended to isolate themselves. While this was going on the geese in the east end of the enclosure discovered that they neither liked corn nor bugs and that their tastes ran to lettuce and other garden stuff.

One day a very wise old gander called the geese together for a conference. "Look," he said, "we are all geese and thus respect our goosehood but we have different tastes so why don't we appoint a head goose in the Land o' Gooshen and get a Council, and then divide ourselves into three flocks instead of one?" The head goose would be the one who could honk the loudest.

One goose moved it, another seconded it, and the gooserator put the motion. The geese crackled approval and the request was sent to the newly-appointed head goose. The head goose

approved the request and now there were three flocks where before there had been one. Each flock immediately created councils, task forces and committees to study ways of getting better corn, bugs and lettuce.

The head goose got himself a Council, which busied itself with setting up subcouncils, associations, mandates, laws and edicts. Great sophistication and activity spread over the flocks.

They were able to identify better brands of corn, bugs and lettuce. They became more concerned about subtle types of discrimination between the white and black geese and those others with feather shades in between. They began a concerted effort to give everyone a proper piece of the action. All in all there was considerable joy felt by all the geese over their new divisions and their super organization.

One day however, the serenity was broken rudely by a mandate that came down from the head goose and his council of eight ganders. The mandate read, "As of January 1, all the geese in the Land o' Gooshen are to be divided into 13 or 14 flocks. You are to tear down the present fences and get together with neighboring flocks and when you have discovered what flocks you can get along with you are to build new fowl boundaries. Furthermore, all geese will eat only the well-balanced diet hereby prescribed by the Council."

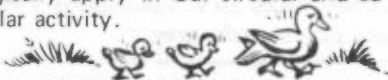
Well, this created instantaneous consternation. Even some of the most placid geese stretched out their necks, flapped their wings and hissed at each other.

It wasn't long though before they realized that all the hissing and flapping in the world wouldn't change things because once the powerful Goose Council decided something, it remained decided until another Goose Council undecided it, if ever.

The geese had been caught flat-footed. They presumed that high organization and stong control at the top would make the pastures greener, but it only produced ruffled feathers. They had reasoned that a loud honk is better than a dozen hisses. They should have put their eggs in the basket of sensible, minimal, local autonomy, but then it was too late.

MORAL: Beware — great governing geese get greedy, and often cook the goose of the grassroots gosling!

Don't point the finger (or a webbed toe) too quickly, dear reader, but let that little fable apply wherever it may logically apply in our circular and cubular activity.



All those who have seen the ultra-modern new 4,600 acre Kansas City airport raise your hands, please, and say "Wheee."

I landed there for a brief stretch a fortnight ago and was very impressed. The genius of it is in those five semi-circular terminal structures. It took a full fifteen minutes of steady walking to stroll around just one of them. The unique design ought to erase jam-ups and delays experienced so often in the more conventional airports. Keen idea.

Speaking of airports, I've had some hair-raising experiences at O'Hare. It would scare the wits out of you if I told you about one experience in which the pilot was making his final approach and veered off, sputtering that a plane was on the runway. So I won't tell it. But recently, I ran a mile at O'Hare in five minutes flat, carrying two bags, from a terminal on one side of it to a terminal on the other side, as far away as it could be. And I was searched in that time, too. The first plane had been



delayed, and the other was my last possible connection in order to get to my destination to call a dance. Somehow I made it, puffing more noisily than the roar of the jet engines.

You'll never find a witch-y law in Wichita, by golly. The gals are sensational. So is the dancing and the hospitality. The League (area dance federation) out there ran a Leadership Seminar (these seem to be getting more popular all over) and a subscription dance, and pulled in a record crowd for both. I hated to leave. There was more "Well, come!" in their welcome and more ado in their "adieu" than you'll find in a thousand other spots. That exemplary organization knows where it's going and has a way of making us in-and-out-fly-guys proud we can be in touch with the top notch area leadership of our great hobby.

The thrill of my life came hardly a month ago as I called for the wonderful big Lake Promenaders Club Jamboree in Grayslake, Illinois, with the finest live band a caller could yearn to work with. While I was on the staff for many sessions at Fontana and called with the Ramblers there, this group was equally superb. I'd simply place my favorite singing call on the turntable and start calling to it. Within a few measures, the band would pick it up, same key, same rhythm, and I'd turn off the volume on the phono. It was a "SWING-sational" experience—they never missed a note. Keep brightening your corner, Lenny Roos, and you others just north of Chicago.

Whoever said "It never rains in southern California?" It did. It did. It did. It did. (Proofreader — please note that is meant to be — not a typographical error). Nevertheless, I had a memorable trip and loved every minute of those recent five days. The main reason for the winter western excursion was to meet with a fine bunch of dedicated



leaders at Asilomar Conference Grounds on the Monterey Peninsula. It was Callerlab, and others attending were Don Armstrong, Marshall Flipppo, Cal Golden, C.O. Guest, Lee Helsel, Jerry Helt, Bruce Johnson, Arnie Kronenberger, Frank Lane, Jack Lasry, Johnny LeClair, Melton Luttrell, Bob Osgood, Bob Page, Bill Peters, Dave Taylor, and Bob Van Antwerp. Standards for callers schools were developed and the new organization was refined, strengthened, and aimed especially toward projects for caller development.

Asilomar, itself was a beautiful sight for my long-anticipated first-time inspection. The breaking waves, the var-

ied shoreline and rustic elegance, and the well-operated square dance vacation made me pause. What memories those buildings must hold for many thousands of dancers! Asilomar is a legend, like Kirkwood and Fontana! Now I must visit the other of the Big Three sometime — Kirkwood.

I saw several friends in the Los Angeles area and called a dance there: Dot McLaren (had features both last month and this); Ted Wegener (see p. 24, March); and Larry Jack (see "Steal A Peek," this issue), one of those energetic young callers who actually learned to call at the same time he learned to dance.

I met veteran record-maker Ed Lowry of Windsor Records. Say, I got a revelation! Have you noticed how Windsor has done some music revamping and is making a new splash in the mainstream of square dance recordings? Take another look.

CONFUSION SAY: Spendthrift is man who turn his heirs gray.

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CALLER RECALLED



by Marie Grant
Jamesburg, New Jersey

"I hear you're leaving us today, Mr. Barry," the young nurse said, as she settled the elderly man in his chair, and began to strip his bed.

"Yes, today is the day," Mr. Barry answered, as he looked out the hospital's room window. It was another rainy day and Mr. Barry felt as gloomy as the weather.

"You don't sound too happy about it," the nurse said, as she, skillfully, tucked the sheet under the mattress.

"Not too much to be happy about," Ken Barry answered. "I'm not going back to my home, you know. My daughter found me a place at that retirement mobile home park. The one

they built outside of town. I haven't seen it yet," Ken went on, "but she assures me that I'll like it. I hope so."

Mr. Barry was recovering from a heart attack. His family had decided that it was time for him to give up the big house where he and his wife had lived most of their lives.

"I'm alone now, you know," Mr. Barry told the nurse. "My wife passed away six months ago. I guess my family is right. It doesn't make sense for an old man to be rattling around in that big house."

"You're not an old man, Mr. Barry," the nurse said, as she gathered up the soiled linen. "You've made a fine re-

covery. Dr. Lerman is very pleased with your progress. Check out time is ten o'clock. I'll be back to help you get dressed."

Mr. Barry looked, appreciatively, at the nurse's back, as she left the room. I must be well, he thought. I still enjoy looking at the young ladies. But his light-hearted mood was short-lived, as he thought of the bleakness of his future.

Mr. Barry had been a square dance caller. He had lived a full and happy life traveling from place to place, and doing the thing he liked best. Yet, never going far enough away that he wasn't able to be home week-ends with his wife and family. Ken thought of the really good times when, after the children were grown and on their own, his wife, Evelyn, traveled with him. Evelyn didn't go with him every week, but when she did it made the week seem like a mini vacation. Now his career was at an end. Mr. Barry had been told, by his doctor, that he could live a full and useful life, but traveling around the country was out of the question.

The trip from the hospital tired Ken, and he was glad when his daughter left for home, and he was alone. Maria is a good girl, he thought, but what a fuss-budget! She wouldn't leave until she was certain that he was comfortable. The mobile park had nurses on duty twenty four hours a day, so there was no worry about him getting help at any time. Maria had alerted the nurses, and made sure that the telephone was within easy reach.

All Maria's worries were in vain, however. Mr. Barry fell asleep almost immediately, and didn't awaken until the nurse came to the door, the next morning, to check on him.

Life in the mobile park was not too difficult for Ken to adjust to, and he was surprised at how fast the days passed. Maria came almost every day, and his next door neighbor, Harry Kelly, stopped in every so often. He had his radio, and television, and his

books. With his health returning he felt as though he had much to be thankful for. But with all of this he couldn't help missing the excitement of his work. He thought, sometimes, he would give all he possessed to be in a room of laughing, dancing people, and to hear the sound of foot pounding music. He wanted to be there calling the turns, and the circles, and the squares. He used to feel like a giant puppeteer pulling the strings that were attached to the dancer's feet. But that was all over now, and he could only dream about the past.

It had been a blistering hot day, but with dusk a breeze had come up, and the evening was beautiful with a promise of a cool day to come. Ken decided to take advantage of the coolness, and go for a walk.

In the month that he had lived in the park, Mr. Barry had never gone to the recreation hall. He thought he would look in tonight, and see what was going on. I might find a card game in progress, he thought, or maybe play some billiards.

As Ken entered the hall, he could see there were no card games going on, or no one playing billiards. There were just a group of dejected looking people standing around in groups. Harry Kelly came over to Ken.

"Did you come to dance, Ken?" Harry asked.

"No," Ken answered. "I thought I might find a card game going on."

"Not tonight, Ken. This was supposed to be our square dancing night, but we just got news that our caller won't be coming back. He was just here temporarily. He's a young fellow and has decided to go back to school. We're a bunch of very disappointed people.

Ken Barry heard bells ringing and cymbals crashing. Within the hour the music was set up, the squares were formed and Ken was back where he belonged. He was, again, the happy puppeteer pulling the strings with his voice.

FOLK VALLEY'S TWENTY-FIFTH

By Bob Howell
(With excerpts from the
Daily Times, Ottawa, Illinois)



This past fall I had the opportunity of journeying to Ottawa, Illinois and help celebrate a joyous evening with Kirby Todd and 120 members of Folk Valley. It was a 25th anniversary dance and one of sheer delight for Phyllis and me.

The evening began with a potluck dinner, a spread that was a feast to one's eyes as well as to one's palate. Kirby, acting as master of ceremonies, then made a few introductions after which he presented me to his friends to talk on the subject of "Family Fun". I tried to keep my remarks on the lighter side, for the subject that the audience needed to hear about least was family fun as these people were living and practicing daily the very essence of the subject. Before me sat those as young as 4 or 5 years of age as well as senior citizens who had passed their 80th birthday. It was indeed a family evening and they were assembled to have fun. Kirby then reminisced about the past quarter century and displayed a poster that had been used 25 years ago to invite folks to the 1st annual square dance. Gertrude Meyers of Springfield, Illinois talked to the group about chair caning, showing examples of various methods used and then Phyllis, my law, shared many of her holiday ideas with a display of crafty Christmas samples created from castoffs. The tables and chairs were cleared in a matter of minutes and the next three hours were spent in ecstatic movement by all those present.

Kirby Todd founded Folk Valley back in 1947. It is located in Marseilles, Illinois and is a unique prototype of later similar nonprofit corporations in that state. Its uniqueness lies in the purposes behind its formation — preservation of the art of square dancing as a family form of recreation along with the preservation of other rural arts.

The anniversary dance commemorated this year of the first square dance classes conducted by Todd in the Grand Ridge Community Hall. The classes have been held continuously since each fall and winter by Folk Valley, starting in 1948 in the Knights of Columbus Hall in Ottawa because of their size have already outgrown the Grand Ridge building, then in the County Farm Bureau building north of Ottawa after its construction several years ago.

At the time the classes were originated, Todd recalled for his audience, he was music instructor in the rural schools of La Salle County, most of which have now been phased out of existence.

"The idea for Folk Valley came to me while teaching in Grand Ridge," he said. "We had a real go-getter of a principal that year who used the Community Hall for classes and dancing. Then, Mr. and Mrs. Melvin Goodwin of Grand Ridge requested that I teach several couples in the area of the art of square dancing."

Todd explained the "homework" which went into formation of the classes:

"The Goodwins and I went in that summer of 1948 to see an exhibition of square dancing in St. Louis, Mo., which featured a group from the Cheyenne Mountain School in Cheyenne, Colorado. Dr. Lloyd Shaw was their instructor.

"Dr. Shaw had discovered folk dancing was a wonderful form of family recreation. He went into the mountains and found old fiddlers who knew how to play the authentic square dance tunes and others who knew the real calls. The professor devoted the rest of his life to square dancing and also authored two college textbooks which are still used today to teach the art."

Dr. Shaw, nicknamed "Pappy" by his devotees, died in 1958. While still on the staff of Illinois State University, from which he recently retired, Todd organized an exhibition group, the Lloyd Shaw Dancers in honor of the late professor, which performed limited engagements in the Bloomington-Normal, Illinois area.

Todd, through the years, has also instructed other teachers from throughout the United States in the art of square dancing.

Folk Valley itself is located on 47 acres of wooded land along U.S. 6 about a mile east of the Marseilles in the bluffs area. The land was purchased in 1949 by the corporation from an estate and in 1952, foundations for a lodge were begun on a bluff which overlooks the Illinois Valley.

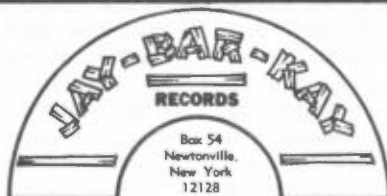
Construction time on the lodge took four years with many of its materials donated by area persons. Todd moved into the lodge as Folk Valley caretaker in 1956 and has resided there continuously since.

"Folk Valley's purpose is to do an effective recreational program locally," he pointed out. "It was organized to keep alive the native folk arts of dancing, calling, tunes, games, art and handcraft."

Although not a public area, anyone can become a Folk Valley member by



Ken Anderson



John Hendron

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attending the organization's meetings and displaying an interest in the work being done. There are no dues paying members and officers of the corporation are selected in an unusual fashion — they volunteer. The organization remains solvent through the annual sale of Christmas trees grown on Folk Valley property.

"People are at kind of a loss to explain Folk Valley," Norville Love of Ottawa, president of the corporation's present officers, explained.

"But, it's not a cult," he went on. "It's merely a place for family recreation where no intoxicants or the telling of off-color stories are allowed."

Several years ago, Todd had lamented the loss of the pure form of square dancing.

"Square dancing today is becoming corrupted," he said. "People do the dance the same as they work. . . hurry, hurry, hurry. The beautiful dancing is being kept alive in basement gatherings and by groups like Folk Valley."

Groups similar to the Folk Valley corporation have been formed after its pattern in various parts of Illinois and the rest of the nation. Visitors from across the United States and from several foreign countries have come to Folk Valley to appraise its work and study its structure.

"Folk Valley is known nationally and internationally much better than it is locally," Todd remarked.

"Twenty-five years is a long-long time for the continuity of a square dance group in America today," Todd concluded. "Perhaps it is because the dance is an 'excuse' for neighbors to get together, for friends to meet again and for old joys to be remembered."

What fun I had that evening, calling for beautiful people who know how to dance beautifully. Kirby invited Phyllis and me to return and call for the 50th anniversary dance, and the good Lord willin', we'll be back, for I am sure that the same folk art and extension of love will still abound.

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Santa Monica, California



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The "Square"

Square Dancer

Am I a "square" square dancer — a four-sided individual — teachable, dependable, understanding and lovable? Am I a "head" man or woman in thoughtfulness, kindness and a sense of humor? Am I childish enough to think I am a finished adult, or am I adult enough to remain childlike in attitudes

of listening, of learning and of letting-live?

Have I put away childish things? Have I let go of babyish "me-me" attitudes? Have I grown up into a gracious, helpful, understanding, and happy adult?

What is a "square" square dancer? Let's consider the following:

THE CHILD SAYS:

1. But the caller did not say that!

THE CHILD SAYS:

2. It's the teacher-caller's fault! He should have told me!

The caller didn't tell me what to do when I had come to the end of the line.

THE CHILD SAYS:

3. The caller didn't explain what to do with my corner, or my opposite, or my right hand lady!

THE CHILD SAYS:

4. I quit!

THE CHILD SAYS:

5. My partners and the others should help me!

THE CHILD SAYS:

6. Boy, if I were the caller I'd do things right. He should give me more time. He knows I am a new square dancer.

THE ADULT THINKS:

1. I wasn't listening carefully. I missed that point. I'd better apologize.

THE ADULT THINKS:

2. In the light of what I have learned, how can I work this out myself? I must turn around somehow, and a courtesy turn is the logical movement. i.e. Learning the eight chain through:

THE ADULT THINKS:

3. If I look at the whole picture I can see that I should do each step with each lady in the square.

THE ADULT THINKS:

4. It is up to me to be a good dancer. I have the ability to think, to improve and to use my head.

THE ADULT THINKS:

5. How can I help my partners and the others in my set?

THE ADULT THINKS:

6. I'm grateful to the caller for his patience, his time, his expertise. His job is far from easy. How much time and work he had to put in to be able to teach! Could I think ahead and call while watching dancers doing some-

THE CHILD SAYS:

7. If I were a caller, I'd make the dancers snap to in military precision.

THE CHILD SAYS:

8. We're paying the caller. We call the shots. If he can't teach that's his problem.

THE CHILD SAYS:

9. It won't make any difference if I miss a few classes. The others need more practice than I do.

THE CHILD SAYS:

10. I'm right; the others are all wrong.

THE CHILD SAYS:

11. Ha! Ha! You made a mistake!

THE CHILD SAYS:

12. What fun is there in this for me? Why doesn't someone make an effort to keep things gay?

thing else? I don't think I can do as well as he is doing. If I pay attention and study the figures at home I will be a better student.

THE ADULT THINKS:

7. The caller has the unenviable job of keeping all dancers happy—the slow learners, and those who are experienced. He knows no person must dance, and no one can be coerced.

THE ADULT THINKS:

8. The caller has earned his place. We respect his knowledge, and let him guide us in workable ways that he has learned through years of dancing and calling experience.

THE ADULT THINKS:

9. If I miss one class I hold the others back. I know that one dancer can completely confuse the square and I don't want to be that dancer!

THE ADULT THINKS:

10. The others are doing something different. I must be wrong. How can I get myself back into the figure?

THE ADULT THINKS:

11. "I understand and empathize. We all make mistakes. Even in mistakes we have fun!"

THE ADULT THINKS:

12. Are the others having fun? Can I be more cheerful, more thoughtful, more willing, more understanding? Is there someone who looks lonesome or out of sorts? Maybe he's had a bad day, needs a lift. Maybe I can make him laugh. I'll try.

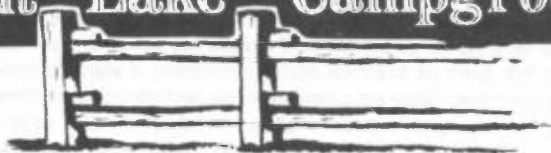
As a lady dancer I appreciate the firm touch of a man's hand as he guides me, the quick work, the smile of encouragement. I am grateful for his help when I falter, or begin to make a mistake. I am thankful for his understanding, his willingness to let me learn.

As a male dancer, I will treat all my partners as intelligent ladies. I appreciate her soft helpful word, her corrective touch when I am wrong, her cooperation.

As a square dancer I will do all I

can to be the kind of dancer that keeps the set moving in proper order. I will be happy to help my partner if I can, but wise enough to refrain from being too aggressive. My first duty is to be a good listener; my next to follow directions carefully, keeping my partner's welfare in mind; and my third is to be happy and help others enjoy themselves. Before the next session I will give thought to changes I can make in myself to insure a happier time for all.

Chestnut Lake Campground



In the early part of 1969 two square dance callers, Al Brundage and Dave Platt, got together with an idea to open a campground that would cater to their many square dance-camping friends.

On Memorial Day 1970 this idea became a reality. Given the name of Chestnut Lake Campground, it is located on Route 575 (Old New York Road) Port Republic, New Jersey.

Opening day, Chestnut Lake was a part-time operation under the management of one person. Today it has grown to be a full-time operation with 200 sites — 185 with electric and water or electric, water, and sewerage and 15 tent sites.

Everybody can camp or dance at Chestnut Lake Campground through the Trailer Rental Service. Just a ring provides a trailer ready for you upon your arrival.

How many times have you gone camping and, after it was too late, realized you forgot something? No need to worry about it — just browse around the camp store full of groceries, camping supplies and gifts for everyone, and you will be sure to find what you are looking for. There also is an automatic laundry adjoining our store for those of you with children who "just happen" to get dirty (and who doesn't?).

The biggest attraction at Chestnut Lake is the square dance program geared for square dancers of all levels, featuring weekends with National Callers such as Al Brundage, Curley Custer, Jack Lasry and Deuce Williams, just to mention a few. Our program also includes two "All Nighters" (this year's falling on July 8th and August 12th) which have proven to be very successful

with square dancers from all areas. After the "All Nighter," there is swimming, after-parties, and everything that makes a great square dance-camping weekend.

To enable square dancers, with children, to enjoy their dancing to the fullest, we have a children's program with full time counselors who conduct games, sporting events, swimming and boat races, hay rides, etc.

Need a new dress, shirt, shoes? Whatever the need be, visit the Do-C-Do Shoppe, owned and operated by Alma and Bob Scott, for complete square dance and western apparel.

Want to relax? How about taking a dip in the olympic-sized pool or visit the recreation hall and have a game of pool, table tennis, or bowling. Want to go fishing or boating? At Chestnut Lake Campground you can do that too! Worried where the children are? Don't! You can rest assured that they are at our playground (located in a safe area) on the swings or see-saws, up in the tree house, or in the sand box having fun!

If you want to take an afternoon drive, why not visit the restored village of Smithville Inn, Batsto, Brigantine Wild Life, or Atlantic City — all are within 2 to 15 miles.

Instead of just reading about how great Chestnut Lake Campground is, why don't you come and visit? Find out for yourself why it is the "HAPPIEST CAMPGROUND AROUND" — Try it — You'll like it!

For further information write to:
Chestnut Lake Campground
c/o Gary & Vernice Sanger
Old New York Road
Port Republic, New Jersey 08241

Beginner square dancers come in assorted sizes and varying ages. One could be a portly grandfather and another the skinny kid next door. Most of the males are good-looking and all of the females are pretty. Some beginners take up square dancing to stop being pestered by their friends, even though they know it isn't for them. However they are good enough sports to admit they were wrong. A beginner still thinks his caller is wonderful, never objects to taking his turn at kitchen duty, considers a visit to another club an outstanding event and finds an evening of square dancing at three dollars a couple a bargain. If his square breaks down a beginner will often apologize rather than start telling the other seven people where they went wrong. Most beginners confess that they have one disability — two left feet. Oddly enough they do not seem to notice that this is offset by their two right hands! Both handicaps disappear around the twelfth lesson. Beginners are a hardy species rarely needing a rest and only sitting down at regular breaks unless there are not enough couples to form even squares. A beginner quickly develops a fierce possessiveness and will often fight his way across a square to get his original partner. On the other hand he loves to swing and will do so with anyone handy at every available opportunity! A beginner can listen to the Colonel Bogey March and never think of a grand colonel spin. A beginner is old-fashioned. He thinks he should attend class as regularly as possible, arrive on time and stop talking when the caller is explaining something. A beginner has the enthusiasm of a press agent, the dedication of the Pony Express, the spontaneity of a surprise party and the eagerness of a puppy. A beginner was no doubt the original inspiration for the expression "Square dancers are nice people."

by Elisabeth Evans
from Valley Circle, British Columbia



Cherry Ridge

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R. D. 3
Honesdale,
Pennsylvania 18431

1973 Square Dance Schedule

- | | |
|------------------------------------|--------------------------------|
| May 25 — Red Correll | July 13-15 — Dave Hass |
| May 26-28 — Manny Amor | July 20-11 — Keith Gullett |
| June 15-17 — Jerry Helt | July 22-24 — Deuce Williams |
| June 23 — Jim Adams, Red Correll | July 25-27 — Ed Foote |
| John Kalthenthaler, Chuck Taylor | July 27-29 — Lee Kopman |
| Murray & Dot Truax | Aug. 17-19 — Kerry Stutzman |
| June 29 — Jerry Salisbury | Aug. 24-26 — Curley Custer |
| June 30 — July 2 — Jerry Salisbury | Aug. 31-Sept. 3 — Ken Anderson |
| July 4 — Jerry Salisbury | Red Bates, Judy & Bob Smith |
| July 6 - 8 — Ken Anderson | Murray & Dot Truax |
| Singin' Sam Mitchell | |
| Judy & Bob Smith | |

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22ND

NATIONAL SQUARE DANCE CONVENTION

SALT PALACE

SALT LAKE CITY, UTAH

JUNE 28, 29, 30, 1973

Any National Square Dance Convention is a unique experience — a gathering of 15-thousand-plus where fun and friendliness are the watchwords. Add to this, a setting like Salt Lake City, dance facilities like the Salt Palace, and all the scenery, sites and special events to see and hear, and there's a vacation package to please every dancer.

Enticing highlights range from the great June weather to the free callers' seminar. Just consider that the average maximum Utah temperature in June is 82°, with an average minimum of 52°, and rainfall practically nil, with low humidity in the 20s. And if you don't care for the out-door weather, the Salt Palace is completely air-conditioned.

Most visitors want to hear the Mormon Choir and they may attend the rehearsal on Thursday evening at no charge. At 8:30 Sunday morning, they may see the CBS Radio and TV broadcast at the Mormon Tabernacle.

Hotel and camp sites are available, but must be arranged through the housing committee. One fabulous campground, with a 4-star Woodall rating, offers camp sites under the trees of a cherry orchard, with free cherries in season at Convention time. Campers here will have a bonus in addition to the swimming pool, playground and movies.

Tours will include the Timpanogas Cave National Monument, one of the U.S.'s finest and most interestingly developed caverns. Both adults and kids will like this one.

"Something extra" has been promised for single dancers at Salt Lake.

Their program includes a Solo Trail-in Dance, get-acquainted breakfast, solo after-party and a special solo booth. Reservations should be sent to Dennis Knight, 75 W. 250 N, No. 64, Clearfield, Utah 84105, for the breakfast.

Youthful dancers will also have their after-parties and dance programs and a special style-show. Anyone wishing to participate in the show should write Fay LeFevre, 968 Colorado St., Salt Lake City, Utah 84116. If you have a birthday during the convention, and can prove it, the publicity chairman will tell you where to get a free sundae. One more incentive to go to Utah!

The free callers seminar, June 28, 29, 30, will be conducted by Vaughn Parrish, Jerry Helt and Bob Van Antwerp.

A clinic on publicity ideas will be presented.

Morning sessions of round dancing for square dancers under leading instructors are scheduled.

Demonstrations of teaching techniques with children and conducting S/D parties will be shown.

Special clinics of interest to round and square dancers are on the agenda. In addition to the dancing fun, it's great to pack new ideas and interest in your suitcase for the trip home. You'll have something to share besides home movies and "Utah was great," if you take advantage of all the panels and clinics offered at the convention.

If you haven't signed up, write now to Advance Registration Director, P.O. Box 09073, Mill Creek Station, Salt Lake City, Utah, 84109.



Encore

by Mef Merrell

25 YEARS AGO – APRIL 1948

The second in a series of articles on the history of state federations is contributed by Walter Grothe, President of the Folk Dance Federation of California. He traces the beginnings of folk dancing from 1937, when a few isolated groups were meeting, through 1942, when the Federation was formed at a festival instigated by Henry (Buzz) Glass of Lodi, who had invited the twelve groups existing then in the San Francisco Bay region. At this time (1948) 115 groups including over 10,000 active dancers meet in monthly festivals where a thousand or more costumed dancers attend, and five to ten thousand spectators watch.

In Lesson Three of Larrupin Lou Harrington's sequence on "Teaching Square Dancing", it at last becomes clear why so much time is necessary to teach the six basics. Do-sa-do and right and left thru are the calls for this lesson - and each one is taught differently for different parts of the country. In North Jersey, dosido partner, dosido corner would be executed first passing right shoulders, then passing left shoulders. Larrupin Lou himself, advocates this maneuver as being easier and more graceful. The editor notes, however, that the "usual manner" is to pass right shoulders with both partner and corner or opposite. (Imagine the confusion and collisions when someone from North Jersey met someone from South Jersey in the middle of a dosido!) Similarly, right and left thru is taught "Western" style and "Eastern" (now pass thru), and there is no clear directive as to when the call is completed concerning courtesy turn.

Thank goodness for all the efforts toward standardization. We've come a long way toward making this an all American activity.

Paul Hunt writes his defense of Singing Calls and gives this advice in deciding how many to use along with Patter Calls: "I believe it's a matter of keeping your dancers happy by giving them the things they like best," and he stresses this varies with the locale.

From the Callers Corner come hints for the Play Party (games often used in pioneer days and later in churches where dancing was frowned upon, not today's After Party). Some of the favorites included were Ring Toss and Darts, Pin the Tail on the Donkey, and Wind-up games.

TEN YEARS AGO – APRIL 1963

Johnny Schultz of Phoenix, Arizona, offers "Six Good Ways to Improve Your Club":

1. Help beginner dancers
2. Welcome every dancer
3. Be enthusiastic
4. Decorate for warmth
5. Plan gimmicks
6. Follow a code of ethics

Al Brundage, in "Why a Square Dance Vacation?", discusses the down to earth pleasure of vacationing with dancers from every section of the country while they swim, golf, after-party, and best of all DANCE.

Under new basics, Vern Smith of Dearborn, Michigan, explains centers run and ends run. Round dancers are dancing "Lucky".

Larry Sloan of Cleveland, Ohio, stresses, "The Importance of Dress in a Hobby", and ends his article with, "Look sharp, feel sharp, be sharp. Dress like a square dancer!"

square line



"Are we not just a little hypocritical when we go before Congress and ask that square dancing be accepted as the American folk dance? A large percentage of the members of Congress come from ethnic groups with native folk dances..... remained unchanged for centuries..... pattern, rhythm, styling, costume and music remain the same.... heritage (remains) intact. Can we say the same for square dancing? Is it the same as the smooth flowing, happy dance danced by the settlers and pioneers?" A reader

First of all, the writer of the question is taking a very narrow view of square dancing. The request to Congress is not to accept modern western dancing, (or contemporary square dancing, or club level dancing) as the American folk dance, but square dan-

cing, which even today embraces some of the original pioneer music and the traditional basics as well as country-western tunes of the 70's and that new figure just choreographed last week. In many parts of the country, there are groups dancing weekly or monthly, who thoroughly enjoy "old tyme" dancing and these groups carry on the heritage of the pioneers.

Perhaps the fact that square dancing has both remained the same, in part, and changed a great deal, reflects our American heritage as well as anything. From the days of the early settlers and the pioneers, America has been a dynamic country with tremendous changes occurring at an ever-increasing pace. Yet Americans are justly proud of their early traditions. Doesn't this describe square dancing, in its broadest sense, too?

We think square dancing should be named the American folk dance! If today's dancing is a blend of many influences, so is today's America!

If you agree that square dancing should be the American folk dance, write your Congressman at House Office Building, Washington, D.C. 20515, and tell him so.

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BROWN COUNTY, INDIANA

Many clubs are featured in news articles, with pictures of smiling faces and swirling petticoats, and stories about today's western-style square dancing. After publication, some of this publicity is sent to us. We cannot reprint it all, but by featuring one club, recently written up in the "Republic Weekender" of Columbus, Indiana, we honor all those clubs who attempt to tell the square dance story through newspaper publicity.

Seldom do we see misinformation, as in the past, so we conclude that club officers and dancers, as well as callers, are well-prepared with the pertinent facts and the points to be stressed concerning smooth dancing, costuming, friendliness and lack of alcoholic beverages. It happens, in spite of every effort made, that sometimes a reporter will embellish a small item, or write the story from his "observation" and ignore given information, but this seems to be happening less and less.

The Brown County Bucks and Does were featured last December with two

color photos, and the headline, "You Bet Square Dancing is Growing, Caller Says." The caller is Bud Henson, who helped form the club. Mentioned by reporter Parker Sams were the "dancing to rhythmical strains of American western music;" "the dancers seemed to converge on the gym all at once, right at eight o'clock;" "dress style was western..... dresses bright and fancy." He explained traveling banners, lessons, and callers' fees clearly and concisely, and ended with a great service to the dancers and readers. He listed all the area clubs, their locations and dates, and gave Bud Henson's address and phone number. Anyone wishing to contact a club need only call Bud for assistance.

Kudos this month belong to Bud Henson, who must have provided the copy, since he is the person quoted throughout, and to Parker Sams, who wrote the facts and still managed to capture the spirit in the square dancing he observed.



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Denver, Colo.



Dean Hood
Wheatridge,
Colo.



Jack & Darlene
Chaffee
Aurora, Colo.

WEEK-END MAY 25-26-27:



Roy Johnson
Amarillo,
Texas



Sid Perkins
Cedar Crest,
N. M.



Fred & Kay
Hairy
Albuquerque

MAY 27 TO JUNE 2:



Bob Parrish
Rawlins, Wyo.



Dick Parrish
Hobbs, N.M.

Bob
&
Doris
Parrish
(Rounds)

JUNE 3 TO JUNE 9:



Harper Smith
Celina, Tex.



Johnny LeClair
Riverton, Wyo.



Bill & Joan
Montney
Yuma, Ariz.

JUNE 10 TO JUNE 16:



Don Franklin
Arvada, Colo.



Ernie Kinney
Cantua Creek,
Calif.

To be
Announced
Later

From June 18th to August 20th we do not have institute dancing. We will have an open square dance every night. Write us for information concerning our mid-summer program.

AUGUST 19 TO AUGUST 25:



Jon Jones
Arlington, Tex.



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Browning
Jayton, Tex.



Charles & Fran
Maris
Hurst, Tex.

AUGUST 26 TO SEPTEMBER 1:



Cal Golden
Hot Springs,
Ark.



Chuck Bryant
San Antonio,
Texas



Ernie & Naomi
Gross
Syracuse, Nebr.

SEPTEMBER 2 TO 8:



Bailey Campbell
Allen,
Texas



Cliff Smith
Littlefield, Tex.



Dave & Nita
Smith
Lubbock, Tex.

SEPTEMBER 9 TO 15:



Jim Booton
Louisburg,
Kan.



Jim Hayes
Wichita,
Kan.



Tom & Kay
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Wichita, Ks.

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C. O. Guest
Mesquite,
Texas



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Conroe,
Texas



Bob & Wilma
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APRIL

13 14, Las Vegas Extravaganza, University of Nevada at Las Vegas. Write Frank & Betty Jean Garren, P.O. Box 700, Las Vegas, Nev. 89101.

13 14, 8th Ann. Piedmont S & R/D Festival, South Fork School Gymnasium, Winston Salem, N.C. Write Bob Kennedy, 812 Branchwood Dr., Kernersville, N.C. 27284.

13 15, 14th Kentuckiana Spring Festival. Write Russ & Roberta Carty, 9903 National Turnpike, Fairdale, Ky. 40118.

14, Akron Festival, U. of Akron Memorial Hall. Write Bert Greer, 1408 Lipton SW, North Canton, O. 44720

14 21, Caribbean Cruise, Al & Bea Brundlage, 83 Michael Rd., Stamford, Conn. 06903

15, State Association Dance, Eppley Care Center, Omaha, Neb. Write Glenn Lapham, 4971 So. 42nd St., Omaha, Neb. 68107.

20 22, Bunny Hop at Disneyland. Write Marv Lindner, 16704 Monte Cristo, Cerritos, Cal. 90701

26, Caribbean Cruise. Write Hawaiian Polynesia Tours, 2020 N. Broadway, Santa Ana, Cal. 92706.

27, 4th Ann. Azalea Fest., S/D. Write Bud Blanchard, 535 Draper Dr., Norfolk, Va. 23505

27 28, Spring Festival, Convention Hall, Wichita, Ks. Write Gerald Rawlins, 1214 N. Westview, Derby, Ks. 67037

27 28, 6th Ann. Festival, Lynchburg, Va. Write Dutch & Bea Detchemendy, 857 V E S Rd., Lynchburg, Va.

27 28, 10th Anniversary Dance of Ten Mile Twirlers, Pigeon Forge, Tenn. Write Jack Ogle, 7504 Oaken Dr., Knoxville, Tn. 37918

27 28, 14th New England S & R/D Convention, Providence, R.I. Write Box 6127, Providence, R.I. 02904

27 29, Pocono Prowl, Mo nam o nock Inn, Pa. Write Regina Anderson, Box 3218, Millersville, Md. 21108

27 29, May 4 6, May 18 20, Weekends at Jug End Barn, So. Egremont, Mass. Write Al & Bea Brundlage, 83 Michael Rd., Stamford, Conn. 06903

27 29, Lake Superior Weekend, Duluth, Minn. Write Sherry Haag, 920 Pike St., Cheyenne, Wyo. 82001

27 29, 12th Ann. Spring Fling, La Crosse, Wis. Write Jim & Mary Boots, 2885 S. 31st St., LaCrosse, Wis. 54601

28, 4th Ann. Cumberland Spring Festival, Allegany H.S., Cumberland, Md. Write Chuck & Ida Stinchcomb, 10911 Fleetwood Dr., Beltsville, Md. 20705

28, Lloyd Shaw One Day Dance Fellowship, Students from U. of Colo., Colo. State U., Northern Colo. U., U. of New Mexico. Write Mrs. Lloyd Shaw, 1527 Winfield Ave., Colorado Springs, Colo. 80906

28, Barrie's 5th Ann. Promenade, Write Howard & Isobel Fairweather, 15 Tower Crescent, Barrie, Ontario. 28, 10th Ann. Spring Squareade Teen Festival, Newport Jr. H.S., Kensington, Md. Write Tom Sellner, 3519 Harrell St., Wheaton, Md. 20906

28, Dixie Fed. Callers Assoc. Spring Dances, Tallahassee, Fl. and Albany, Ga. Write Aurlie Lowe, P.O. Box 26, Quitman, Ga. 31643

28, Singles S/D, Oklahoma City, Ok. Write Joe Ellis, 3926 SE 11th, Okla. City, Ok. 73115

28, 10 day Caribbean Cruise. Write Betty Mitchell, 2700 Eaton Rapids Rd., Lot 114, Lansing, Mi. 48910

28 May 6, May 6 13, May 20 27, May 26 June 3, Spring dance vacations. Write Fontana Village Resort, Fontana Dam, N.C. 28733

29, 7th Spring Fling, Robinson H.S., Burlington, Ontario. Write Ruth Urbasik, 2043 Mountain Grove Rd., Burlington, Ont.

29, 10th R/D Festival, Bar None Ranch. Write Fay & Nettie Maitre, 935 Rosa Ave., Metairie, La. 70005

MAY

May Aug., Sat. nights experienced dancing, Bridge north United Church, Bridgenorth, Ont. Call 292 8063 or 742 2831 (Jane Jaffray)

May Sept., Fun Valley, South Fork, Colorado 81154. Write Mack & Jean Henson at Fun Valley after May 1

4 Oct. 7, Weekends and special dances at Spring Gulch Square Barn, New Holland, Pa. 17557

4 5, May Festival, Big Spring, Texas. Contact Ted & Deloris Breska, 222 Goodhue, San Antonio, Tex. 78218

4 5, Mid Tex Spring Festival, Austin, Tx. Write Ted & Deloris Breska, 222 Goodhue, San Antonio, Tx. 78218

4 6, 7th Ann. Gallia S/D Festival. Write Cecil Sayre, Rte. 1, Letart, WV 25253

4 6, Manning Park Weekend. Write Vic Harris, 20086 Gracie Cres., Langley, B.C.

4.6. 26th Silver State S/D Festival, Centennial Coliseum, Reno, Nev. Write Ben & Marilyn Tryon, 6550 Pyramid Lake Rd., Sparks, Nev. 89431.

4.6. 14th Buckeye State Convention, Exhibition Center, Dayton, Ohio. Write Rose Graziano, 609 David Rd., Dayton, O. 45429.

4.6. Grandview Weekend, Montgomery Ala. Write Manning Smith, VIP Institute, 113 Walton Dr., College Station, Texas 77840.

5. Official Night Owl, First Methodist Church, Cheyenne, Wyo. Write Jack Teague, 713 Custer St., Cheyenne, Wyo. 82001.

10.12. 12th International S/D Convention, McMaster Univ., Hamilton, Ontario. Write Jane Jaffrey, H.R. 1, Ennismore, Ont. K0J 1T0.

11.12. Silver Anniversary Festival, Albert Thomas Hall, Houston, Texas. Write Harry Finer, P.O. Box 52432, Houston, Texas. 77052.

11.13. 18th Ann. S/D Festival, H.S. Gym, Traverse City, Michigan. Write Darrel Egg, P.O. Box 879, Traverse City, Mi. 49684.

12. Border Boosters New Dancers Jamboree, McDonald College, Point Claire, Quebec. Write Bernard Baker, P.O. Box 443, Lake Placid, N.Y. 12946.

12. Central N.Y. 11th Festival, Rome, N.Y. Write Bob & Marie Powers, 8604 Elm Hill Rd., Rome, N.Y. 13440.

16 Sept. 5. Wed. nights relaxed dancing, Chemung Yacht Haven, Ennismore, Ont. Phone 292-8063 or 742-2831. Jane Jaffrey.

18.19. Tulip Time Festival, S/D, Holland, Michigan. Write the Festival, c/o Civic Center, 150 W. 8th St., Holland, Mi. 49427.

18.20. Spring Fling, Pokagon State Park, Angola, Ind. Write Bill Peterson, 30230 Oakview, Livonia, Mi. 48154.

20. 24th Spring Festival, Civic Center, Lansing, Mi. No tickets at door. Write Mich. S/D Leaders Assoc., P.O. Box 28, Dearborn, Mi. 48121.

25 Sept. 30. S/D Weekends at Glenacres Camp & Dance Hall. Write Glenn Zeno, Sinnott Rd., Kennebrinkport, Me. 04046.

25.27. Spring River Festival, Cherokee Village, Arkansas. Write to Leita Ruehlen, Cherokee Village, Ark.

25.28. Memorial Day Weekend at Association Island, Henderson Harbor, N.Y. Write Betty Lou & Paul Lawrence, 319 DeForest Rd., Syracuse, N.Y. 13214.

25.28. Memorial Day Camping W/nd, Jean's Place, Ashland, N.Y. Write Joe Prystupa, 42 Wilbert Terrace, Feeding Hills, Mass. 01030.

25.28. Butler Lake Memorial Day Weekend, Utica Boys' Club Camp, Ohio, N.Y. Write John Deitch, RD 2, Johnstown, N.Y. 12095.

26.28. Spring S/D Vacation at Peaceful Valley. Write Karl Boehm, Peaceful Valley Lodge, Star Rt. Lyons, Colo. 80540.

26. Peach Blossom Festival, Canojoharie, N.Y. Write C. Everett Dievendorf, 92 Reed St., Canojoharie, N.Y. 13317.

26.27. 20th Florida State Convention, Curtis Hixon Convention Center, Tampa, Florida. Write Box 11675, Tampa, Fl. 33610.

26.28. 10th Ann. Memorial Day R/D Weekend, Fease's Shady Rest Lodge, Rhineland, Wisc. Write Elmer & Rosemarie Elias, 5106 S. Menard Dr., New Berlin, Wi. 53151.

31 June 2. Tennessee Squares Up, Gatlinburg, Tn. Write Curt & Dale Payne, 101 Vernon Rd., Oak Ridge, Tn. 37830.

JUNE

1.3. State S/D Convention, Fresno, Cal. Write Don & Charlotte Ubben, 287 W. Indian Rock Road, Vista, Ca. 92083.

1.3. 10th Ann. Honeyland S & R/D Festival, Concord

College, Athens, W.V. Write Zell McGuff, Beckley College, Beckley, W.V. 25801.

1.3. June Weekend, Turkey Run Park; Marshall, Ind. Write Max Forsyth, 3201 E. Tulip Dr., Indianapolis, Ind. 46227.

2. 11th Ann. Texas S & R/D Festival, El Paso Convention Center, El Paso, Tex. Write SWASDA, P.O. Box 3693, El Paso, Texas 79923.

2. Ice Cream Social, Fremont, Nb. Write Mrs. William Reilley, 5320 Wilshire Blvd., Lincoln, Nb. 68504.

3 Aug. 25. Summer S/D Vacation Weeks at Peaceful Valley. Write Karl Boehm, Peaceful Valley Lodge, Star Rt. Lyons, Colo. 80540.

3.22. 3 weeks at Kirkwood Lodge, Osage Beach, Mo. 65065. Write Pat & Joyce Munn, at Kirkwood for info.

4.8. Univ. of Algonquin, N.M. Two week-long teachers workshops (graduate credit) 1. Elementary level. 2. General recreation level. Write The Lloyd Shaw Foundation, P.O. Box 203, Colo Springs, Co.80901.

8.8. 6th Ann. Star Twirlers Campout, Huntsville, Ala. Write Bill & Bona Furbusch, 2903 Broadview Dr., Huntsville, Ala. 35810.

8.9. 19th Colorado State S & R/D Festival, Adams County Fairgrounds, Denver, Colo. Write Claude & Polly Kater, 1447 So. Wolff St. Denver, Colo. 80219.

8.10. Great M S/D Camping Weekend, Galt, Ont. Write Johnny Davidson, Box 62, Hamilton, Ontario.

8.10. 3rd Ann. Campers Delight, Fairgrounds, Old Washington. Write Dale & Marnie Edlin, 110 Sunset Lane, Marietta, O. 45750.

8.10. 1st Ann. June Day, Fease's Shady Rest Lodge, Rhineland, Wisc. Write Elmer Elias, 5106 S. Menard Dr., New Berlin, Wis. 53151.

8.10. R/D Weekend, Yankee Drummer Inn, Auburn, Ma. Write Al & Bea Brundage, 83 Michael Rd., Stamford, Conn. 06903.

11 Sept. 2. S/D Vacations at Frank Lane's Dance Ranch, P.O. Box 1382, Estes Park, Co. 80517.

15.17. Hawaiian Weekend Camping, Jean's Place, Ashland, N.Y. Write Sam Mitchell, 2700 Eaton Rapids Rd., Lansing, Mi.

15.17. R/D Festival, Convention Center, San Antonio, Texas. Write Ted & Deloris Breske, 222 Goodhue, San Antonio, Tx. 78218.

15.17. 22nd Minnesota State S/D Convention, John Marshall High School, Rochester, Mn. Write Bob & Ann Milbrandt, 1801 26th St. N.W., Rochester, Mn. 55901.

15.17. 23rd Ann. S/D Festival, Tacoma, Wa. Write Stewart & Gerrie Foreman, 5414 S. Junette St., Tacoma, Wa. 98409.

15.17. July 20/22; Aug. 10/12; Sept. 7/9. Holiday Ranch weekends. Write Jim Hopkins, Box 206, Innisfil, Alberta.

16. Northway Squares S/D Festival, Olympic Arena, Lake Placid, N.Y. Write Mary & Bill Jenkins, Mockingbird Hill in Allegria, Olmstedville, N.Y. 12857.

16. Zane's Trace Commemoration Dance, Zaneshville, Ohio. Write Bob Snyder, 1539 Wheeling Ave., Zaneshville, Ohio 43701.

16.30. Hawaiian Holiday. Write Ray & Louise Bohn, 4611 Dover Rd., Louisville, Ky. 40216.

17.23. Banff Institute, Banff, Alberta. Write Bob & Gena Spray, 10009 106 St., Box 1962, Fort Saskatchewan, Alberta TOB 1P0.

22.24. Beaux and Belles S/D Weekend, Bangor Lodge, Bracebridge, Ontario. Write Mrs. Jean Freeman, 452 Palmer Ave., Richmond Hill, Ontario.

22.24. Northfield Inn Weekend, Northfield, Ma. Write Joe Prystupa, 42 Wilbert Terrace, Feeding Hills, Ma. 01030.

22.24. 5th Ann. S & R/D Weekend, Scott's Oquaga Lake House, Deposit, N.Y. Write 31 Squares, 136 Seelye Av., Syracuse, N.Y. 13205.

22-24; 2nd Ann. Rio Summer Fling, Rio Grande, Ohio. Write Billy Gene Evans, Rt. 2 Box 381, Gallipolis, O. 45631

22-24; Pre-cade R/D Weekend; June 24-28; Dance-A-Cade; Mt. Summit Resort Hotel, Uniontown, Pa. Write Joe & Es Turner, 7409 Mastero Dr., Potomac, Md. 20854.

23; 3rd Mid-summer Hoedown, U. of Alabama, Tuscaloosa, Ala. Write Mel Estes, 4113 14th Pl. E., Tuscaloosa, Ala. 35401.

22-23; Kameska Kapers, Lake Kameska, Water town, South Dakota. Write Clayton Carlson, 515 9th St. N.E., Watertown, S.D. 57201.

24; Ann. Kelley's Island Cruise and Dance, Kelleys Island, Ohio. Write Stan Burdick, Box 788, Sandusky, O. 44870.

28-30, 22nd Nat. Convention, Salt Lake City, Utah. Write P.O. Box 09073, Millcreek Station, Salt Lake City, Utah 84109.

29 July 1; Teen S/D Weekend, Scotts Oquaga Lake House, Deposit, N.Y. Write P.O. Box 36, Elmwood Station, Syracuse, N.Y. 13207.

29 July 5; Week of Fun in the Sun, Pinehurst Tent & Trailer Resort, Oregon Ave. Old Orchard Beach, Me. 04064.

29 July 1; Alaska's State S/D Festival, Fairbanks. Write Jack & Joan Bovee, 1845 Caribou Way, Fairbanks, Ak. 99701.

29 July 8; All American Week, Jean's Place, Ashland, N.Y. Write Dan Hill, P.O. Box 5, E. Hampton, Ct. 06424.

JULY

1-6; Summer S & R/D Vacation, Hayloft, Alderwood Manor, Wa. 98035. Write Bob & Bea Wright at the Hayloft for info.

1-15; Square Dance in Hawaii, Write Irwin Dorfman, 14 Cedarbrook Crescent, Whitesboro, N.Y. 13492

6-8; Pocono Party Weekend, Cherry Ridge, Honesdale, Pa. Write Dave Hess, P.O. Box 5, East Hampton, Ct. 06424.

6-14; 7th Ann. Calgary Stampede S/D Roundup, Calgary, Alberta. Write Don Conroy, 3540 Beaver Rd. NW, Calgary, Alberta T2L 1X1.

6-7; Pikes' Peak of Bust S/D Weekend, Colorado Springs, Colo. Write Ruth Starling, P.O. Box 446, Palmer Lake, Colo. 80137.

6-8; S/D For Fun Weekend, Wagon Wheel Lodge, Roodton, Ill. Contact Bill Ramey, 5320 Wilshire Blvd., Lincoln, Neb. 68504.

6-8; 18th Ann. Intermountain S/D Council Institute, Ponderosa St. Pz., McCall, Idaho. Write Ed Moore, Rt. 1, Nampa, Id. 83651.

6-8; 2nd Ann. College Campus Weekend, Hiram College, Hiram, Ohio. Write Edna Adams, 1985 Maple Rd., Stow, O. 44224.

7; Australia-Island Tour. Write Stan Burdick, P.O. Box 788, Sandusky, O. 44870.

7-8; Wash. State 5th Ann. Leadership Seminar. Write Millie Amundson, 3615 Sunset Way, Longview, Wa. 98362.

7-21; Greece, with Al & Bea Brundage, 83 Michael Rd., Stamford, Conn. 06903.

13-14; Atwood Lake Lodge Week end, Delroy, O. Write Betty Mitchell, 2700 Eaton Rapids Rd., Lot 114, Lansing, Mi. 48910.

14; 4th All Nighter, Gallipolis, Ohio. Write Cecil Sayre, Rt. 1, Letart, WV 25253.

14; Southern Texas Assoc. Summer Dance, Victoria, Tx. Write Ted & Deloris Breske, 222 Goodhue, San Antonio, Tx. 78218.

15-19; 22-26 Callers College, Frank Lane's Dance Ranch, P.O. Box 1382, Estes Park, Colo. 80517.

20-22; New Years in July, Jean's Place, Ashland, N.Y. Write Jean's Place, Windham, N.Y. 12498.

20-22; 27-29; Shades Campers Weekend, Shades State Park, Waveland, Ind. Write Max Forsyth, 3201 E. Tulip Dr., Indianapolis, In. 46227.

20-28; Hawaii Tour. Write Jeanne Stevenson, 948 State Rd., Hinckley, Ohio 44233.

21; Golden Triangle Assoc. Summer Dance, Beaumont, Tx. Write Ted & Deloris Breske, 222 Goodhue, San Antonio, Tx. 78218.

21-27; S/D Week Spring Gulch, New Holland, Pa. 17557. Write Pete & Grate Kaiser at above address.

22-23; Space City Fling, Houston, Tx. Write Ted & Deloris Breske, 222 Goodhue, San Antonio, Tx. 78218.

22-27; Aug. 12-17; Aug. 19-24, Callers Colleges (third week for experienced callers.) Write Sharon Gairlen, P.O. Box 2280, Hot Springs, Ark. 71901.

22-27; Summer Asilomar. Write Sets in-Order American S/D Soc., 462 N. Robertson Blvd., Los Angeles, Cal. 90048.

26-28; Oregon State S/D Festival, Coos Bay, Ore. Write Box 326, Coos Bay, Ore. 97420.

26-29; 5th Ann. Bloomsburg Camporee, Bloomsburg, Pa. Write Lin & Barbara Daughy, 213 Elkins Rd., Cherry Hill, N.J. 08034.

27; Frontier Dance, Ft. Warren AFB, Cheyenne, Wyo. Write Jack & Margb Teague, P.O. Box 9543 FEW Cheyenne, Wyo. 82001.

27-28; Atwood Lake Lodge Weekend, Delroy, O. Write Betty Mitchell, 2700 Eaton Rapids Rd., Lot 114, Lansing, Mi. 48910.

27-29; S/D Camping Weekend, Indian Brave Campground, Harmony, Pa. Write John R. Steckman, 1535 Brighton Rd., Ellwood City, Pa. 16117.

27-29; S & R/D Festival, Huntington, W.V. Write Soiny & Mary Bess, 646 Adams Ave., Huntington, W.V. 25701.

28 Aug. 3; Colo. State U., Fort Collins. Two week-long teachers' workshops (graduate credit). 1. Elementary level, 2. General/recreation level. Write the Lloyd Shaw Foundation, P.O. Box 203, Colo. Springs, Co. 80901.

29 Aug. 4; Sierra S/D Vacation, Feather River Camp. Write Office of Parks & Recreation, 1520 Lakeside Dr., Oakland, Cal. 94612.

AUGUST

3-4; Idaho State Festival, Rexburg, Idaho. Write Clyde Anderson, 561 Gemini St., Rexburg, Id. 83440.

3-4; S/D Festival, Dogpatch USA Convention Center, Dogpatch, Ark. Write Box 354, Harrison, Ark. 72601.

3-5; Campers Special, Will Co. Fairgrounds, Peotone, Ill. Write Fred & Irene Pachol, RR 1 Box 882, Chicago Hgts. Ill. 60411.

3-6; S/D Camping Holiday, Galt, Ontario. Write Johnny Davidson, P.O. Box 52, Hanna, Ont.

5-10; Central Mich. Univ., Mt. Pleasant. Two week-long teachers' workshops (graduate credit). 1. Elementary level, 2. General/recreation level. Write the Lloyd Shaw Foundation, P.O. Box 203, Colo. Springs, Co.

5-12; Square Dancing Week. Write Mary & Bill Jenkins, Mockingbird Hill in Minerva, Olmstedville, N.Y. 12857.

10-12; Squaw Valley S/D Vacation. Write Nita Page, 31855 Veril Way, Hayward, Cal. 94544.

6-11; 20th Ann. B.C. S/D Jamboree, Penticon, B.C. Contact Mary Dorni, Box 66, Penticon, B.C.

9-11; Overseas Dancers Reunion, Hot Springs, Ark. Write Cal & Sharon Golden, P.O. Box 2280, Hot Springs, Ark. 71901.

10-12; Trailer & Camp Weekend, Coldwater, Michigan. Write Bill & Cathi Peterson, 30230 Oakview, Livonia, Mi. 48154.

10-12, 13-18; Squaw Valley S/D Vacation. Write Nita Page, 31855 Veril Way, Hayward, Cal. 94544.

11-12; S/D Weekend, Ruidoso, New Mexico. Write Ted & Deloris Breske, 222 Goodhue, San Antonio, Tx. 78218.

11 17. Lloyd Shaw Dance Fellowship, Colo. Springs. Filled, but events at Cheyenne Mt. Schools campuses open to observers (free). Write Mrs. Lloyd Shaw, 1527 Winfield Ave., Colo. Springs, Colo. 80906.

17 18. 10th Star Spangled Banner Festival, Hunt Valley Inn, Baltimore, Md. Write Joe & Cheri Mobley, 3418 Kimble Rd., Baltimore, Md. 21207.

17 19. Three Nights of Fun, Pinehurst Tent & Trailer Resort, Oregon Ave., Old Orchard Beach, Me. 04064.

17 19. Jekyll Island Jamboree, Jekyll Island, Ga. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta, Ga. 31601.

18 19. ISDCA Weekend Institute, Fischers' Hyatt Lodge, Belleville, Ill. Write Dave Allen, 5017A Grover Ave., Scott AFB, Ill. 62225.

19 Oct. 13. 8 weeks at Kirkwood Lodge, Osage Beach, Mo. 65065. Write Pat & Joyce Munn at Kirkwood for info.

19 24. MSC Institute, Stillwater, Ok. Write Manning Smith VIP Institute, 113 Walton Dr., College Station, Texas 77840.

19 24. Dance Week at Estes Park, Colo. Write Bill & Cathi Peterson, 30230 Oakview, Livonia, Mi. 48154.

23 Sept. 6. Trip to Europe, American S/D Workshop, 462 N. Robertson Blvd., Los Angeles, Cal. 90048.

24 20. Summer Festival & Summer S/D, Spokane, Wa. Write Bob & Claudia Amstutz, 3327 Harry, Spokane, Wa.

25 Sept. 2. 9th S/D Fiesta, Pappoose Point, No. Watertord, Me. Write Pappoose Point, Rt. 118, No. Watertord, Me. 04262.

26 31. Bangor Lodge S & R/D Vacation, Lake Muskoka, Ontario. Write Marge Hough, 33 Kell Ave., Scarborough, Ontario.

26 Sept. 8. Fall S/D Roundup, Peaceful Valley Lodge, Karl Boehm, Peaceful Valley Lodge, Star Rt., Lyons, Colo. 80540.

27 31. Callers College, Inland Empire Roundup, Asheville, N.C. Write Stan Burtlick, P.O. Box 288, Sandusky, O. 44870.

31 Sept. 2. Hog Capital Festival, Kewanee Kickers, P.O. Box 74, Kewanee, Illinois, 61447.

31 Sept. 2. 2nd Ann. S/D Convention, Camp Dawson, 2 miles east of Kingsford, W.V. 26537. Contact City Hall, Kingsford for info.

31 Sept. 1. 5th Ann. Land of the Sky Festival, Asheville, N.C. Write John & Mary Jordan, 317 Foxcroft Dr., Asheville, N.C. 28806.

31 Sept. 2. Labor Day Weekend, Turkey Run Park, Marshall, Ind. Write Max Forsyth, 3201 East Tenth Dr., Indianapolis, In. 46227.

31 Sept. 3. 2nd Labor Day Weekend, Royal Oak Park, Pomeroy, O. Write Cecil Sny, Rt. 1, Letart, W.V. 25253.

31 Sept. 3. Mt. View Camp, Labor Day Weekend, Cummington, Ma. Write Joe Prystupa, 42 Wilbert Terrace, Feeding Hills, Ma. 01030.

31 Sept. 3. Labor Day Weekend, Binghamton, N.Y. Write Manning Smith VIP Institute, 113 Walton Dr., College Station, Texas 77840.

31 Sept. 3. Butler Lake Labor Day Weekend, Utica Boys' Club Camp, Ohio, N.Y. Write John Deitch, RD 2, Johnstown, N.Y. 12095.

SEPTEMBER

1 3. 13th Ann. TMFM Weekend, Fease's Shaky Rest Lodge, Rhineland, Wis. Write Elmer Elias, 5106 S. Menard Dr., New Berlin, Wis. 53151.

1 3. Dance A Rama, Singles S/D, USA. Contact Joe B. Ellis, 3926 SE 11th, Okla. City, Ok. 73115.

1 9. 9 16. 16 23. 27 30. Fall S/D weekends, Fontana Village Resort, Fontana Dam, N.C. 28733.

7 9. 4th Ann. Holiday Holiday, Fease's Shaky Rest Lodge, Rhineland, Wis. Write Elmer Elias, 5106 S. Menard Dr., New Berlin, Wis. 53151.

7 9. Indiana Beach Weekend, Monticello, Indiana. Write Manning Smith VIP Institute, 113 Walton Dr., College Station, Texas 77840.

14 15. Nebraska S & R/D Convention, Scottsbluff. Write Les Bendickson, 1707 Avenue N, Scottsbluff, Neb. 69361.

14 16. Mountain Lake Festival, Write Mt. Lake Hotel, Mt. Lake, Va. 24136.

16 Oct. 3. Germany, Austria, Switzerland S/D Tour. Write Jeanne Stevenson, 948 State Rd., Hindckley, O. 44233.

17 23. 1st Caribbean Roundup, San Juan, Puerto Rico. Write S/D Federation of PR, Box 122, Carolina, P.R. 00630.

20 22. Gatlinburg Roundup, Gatlinburg, Tn. Write Curt & Dale Payne, 101 Vernon Rd., Oak Ridge, Tn. 37830.

26 30. Big D Weekend, Oquaga Lake, Deposit, N.Y. Write Doc & Peg Threlk, 3 Church Rd., Cresskill, N.J. 07626.

28 30. 1st Flaming Leaves Festival, Olympic Arena, Lake Placid, N.Y. Write Bernard Baker, P.O. Box 443, Lake Placid, N.Y. 12846.

28 30. Corona Cade, Park Motor Inn, Niagara Falls, Ont. Write John & Es Turner, 7409 Masters Dr., Potomac, Md. 20854.

28 30. Beach Ball, Indiana Beach, Monticello, Ind. Write Dick Har, 517 S. Bluff St., Monticello, Ind. 47900.

30. 7th Ann. Rockwood Festival, Camp Dawson, W.V. Write Frank Sledge, Kingswood, W.V. 26537.

30. Doubleheader, Marysville, O. Write Martin & Carol Stambaugh, 2644 Mason, Marysville Rd., Marion, O. 43302.

OCTOBER

5 6. S & R/D Festival, San Angelo, Texas. Write Ted & Delia Beske, 222 Goodhue, San Angelo, Tx. 78218.

5 6. Maingline Swingers S/D Festival, Sheraton Hotel, Bloom, Mt. Write Jim Bruce, 2201 O'Donnell Blvd., Clarks Summit, Pa. 39501.

5 7. Funstitute, Hotel Flayer, West Point, N.Y. Write Al & Bea Brundage, 83 Michael Rd., Stamford, Conn. 06063.

5 9. Octoberama Weekend, Transition, P.O. Box Ron & Donna Schneider, 55 Barrett Rd., Berea, O. 44017.

7. 12th Ann. Free Jamboree, H. Myers, Lincoln, Neb. Write Mrs. William Heiler, 5200 Wishes Blvd., Lincoln, Neb. 68514.

12 13. 9th Ann. International Fall Festival, Onandaga Win Memorial, Syracuse, N.Y. Write Robert Hurley, 116 Single Dr., N. Syracuse, N.Y. 14212.

19 20. Border Boosters Fall Festival, Plattsburgh, N.Y. Write Bernard Baker, P.O. Box 443, Lake Placid, N.Y. 12846.

26 27. Autumn Homestead, Gatlinburg, Tn. Write Curt & Dale Payne, 101 Vernon Rd., Oak Ridge, Tn. 37830.

26 28. S & R/D Leadership Conference, Corona Motor Hotel, Yorkton, Sask. Write Earle Park, 148 2nd Ave N., Yorkton, Sask.

26 28. Nov. 24. Nov. 9 11. Weekends at Jug End Barn, So. Egremont, Ma. Write Al & Bea Brundage, 83 Michael Rd., Stamford, Conn. 06903.

NOVEMBER

2 4. Fall Fling, Tritusville, Pa. Write Ron & Donna Schneider, 55 Barrett Rd., Berea, O. 44017.

2 4. Potawatomi Pow wow, Pokagon State Park, Angola, Ind. Write Bill Peterson, 30230 Oakview, Livonia, Mi. 48134.

3. Annual Western Mardi Gras, Livestock Exchange Bldg., Omaha, Neb. Write Glenn Lajtham, 4971 So. 42nd St., Omaha, Neb. 68107.

9 11. Funarama Weekend, Silver Pines Lodge, Idyll

wild, Cal. Write Ken Reid, 503 No. 1st St. 42B, El Cajon, Ca. 92021.

10-11; Fall Frolic, Rockport, Texas. Write Ted & Deloris Breske, 222 Goodhue, San Antonio, Tx. 78218.

16-18; S/D Vacation, Park Pl. Motor Inn, Traverse City, Mi. Write Sharon Golden, 300 Elmhurst, Hot Springs, Ark. 71901.

22-25, Thanksgiving Weekend, Dennis Hotel, Atlantic City. Write Al & Bea Brundage, 83 Michael Rd., Stamford, Conn. 06903.

23-24; Bull Roast Thanksgiving Weekend. Write Chuck & Ida Stinchcomb, 10911 Fleetwood Dr., Beltsville, Md. 20705.

DECEMBER

1, Dixie Fed. Callers Assoc. Fall Dance, Tallahassee, Fl. and Albany, Ga. Write Audie Lowe, P.O. Box 26, Quitman, Ga. 31643.

ABOUT THE VACATION LISTING

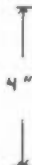
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by Harold & Lill Bausch

They say a person is getting old when he starts looking back instead of planning ahead. I propose that the same is true of square dance clubs. When a club starts living on its past laurels and fails to make plans for the future, that club is getting old and could be on its last legs.

A meeting of club officers and the club caller could do much to instill new life in the club. A rap session where everyone is talking and trying to get new ideas for the club is the best medicine I know for any club. New officers often mean new ideas, so get everyone together and have coffee and cookies, and talk — talk — talk.

How long has it been since your club did something for publicity? Made a float, danced to entertain the public, entertained old folks, or the handicapped, sent in an article to the papers about a special dance, etc. You know most any dance can become a "special dance" if you use a little imagination. The publicity helps you get

new people into classes later.

Try something far out — roast a pig at an open air dance, have a Christmas dance in the summer, have a couple of your club members call a number, have a Night Owl dance, have the club dance at an unusual location, etc. Get ideas of your own and work them out—then see that you have good publicity on them. Oh, by the way, don't ask us how to do these things. We're just trying to give you ideas and hope you will carry through. The roast pig dance we have done, and the night owl dances we have regularly, but if I have given you food for thought then that is my aim. Of course, this magazine and yours truly would be interested in whatever results you achieve. Let us hear your success stories.

IN MEMORIAM

Bobbie Mason, wife of caller Howard Mason of San Antonio, Texas, died on February 12, 1973. Our sympathy is extended to Howard and their son, Greg, and to all the square dancing friends who will miss her.

Edith Abernathy, of Marion, Iowa, passed away on February 11, 1973, after a short illness. She is missed by husband Melvin, and the square dance friends they made in traveling all over the country.



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Perhaps it is high time we attempted to dissolve some popular misconceptions about "traveling callers." Just as dancers often think it must be as easy as "duck soup" to stand up there on that stage and call dances, so an area caller and area dancers may see only the surface impression made by the circuit headliner, and fail to examine the whole picture. Here's the first misconception, and our answer.

1. Traveling callers are lucky. They get paid twice as much as area callers.

True, but when heavy road expenses are figured, the traveler will most likely clear LESS than a good area caller.

2. It's easy to be a traveling caller. A fellow simply packs up, hits the road, and seems to get booked everywhere.

False. First of all, a caller must be an exceptionally popular area caller, in demand in ever-widening circles, especially at festivals, where he begins to get a "name." This usually takes years. He's fooling himself to do it any other way. We know callers out on the road this minute trying to shortcut the process, and they are literally STARVING. Many have gone "home," disillusioned.

Secondly, proper scheduling of multiple stop LOOP TOURS on the road (with minimum zig-zagging and layovers) demands the patience of Job, the strength of Samson, the economic reserves of Solomon, and the popularity of Moses for survival!

3. But if a caller can once hit the BIG TIME, his troubles are over. He'll simply ride comfortably on the crest of his reputation.

Hogwash! The day of the superstar among callers is gone. The Les Gotcher

Ed Gilmore era has vanished forever. Reasons: high costs have greatly narrowed the profit margin; good area callers are often about as sharp as the best of the travelers; and the appearance of a NAME in an area today generally evokes an "OK - What else is new?" attitude, or a "We danced to him last week" comment, instead of shouts of jubilation and frenzied dancing in the streets.

4. But we know dozens and dozens of callers who are making a substantial income from full-time traveling!

Really? Ask again. Most of them brag a lot to impress you and to keep depression from setting in. Examine the facts. How many of them also have supplemental income (record company, sale of merchandise, books, repair service, other part-time business, wife employed, etc.) to help keep the wolf from the door? How many hit the road, come home for months, hit it again, come home, etc.? How many maintain a very active "home" program between tours? Most of them do. The "road" hardly sustains a caller on a full-time basis!

5. Well, why are there HUNDREDS of full-time callers out on the road, then?

Brace yourself - this fact may really burst your bubble. You can number on your FINGERS AND TOES the total who are bona fide FULL-TIME TRAVELING CALLERS! The others you see or hear about are usually festival headliners, recording artists, summer tourists, vacationers, and occasional TOUR-LOOPERS who SURVIVE only because of a concentrated AREA following of clubs and groups. When you boil it all down, these pseudo-traveling callers are only AREA-CALLERS, who are able to travel some distance away now and then.

6. But at least a caller on the road doesn't have to work as hard to hold the dancers' interest, since he can use basically the same program everywhere he goes.

Continued on Page 62



easy level

NARCISSUS (An April flower)

An easy mixer taken from Roy Olson's book, "50 Musical Mixers," published by Square Your Sets, Moline, Illinois.

RECORD: Windsor 4601

POSITION: Couples in circle facing partner with man's back to center. Both hands are joined.

FOOTWORK: Opposite. Directions are for the man.

TAP, TAP, TAP, TAP; SLIDE, SLIDE, SLIDE, SLIDE;

(Touch left toe out to the side and back to place. Repeat. Side four steps to left.)

TAP, TAP, TAP, TAP; SLIDE, SLIDE, SLIDE, SLIDE;

(Repeat above but tap right foot and slide to the right)

STEP-TOUCH, STEP-TOUCH; STEP-SWING, STEP-SWING;

(Step left and touch right behind left. Step right and touch left behind right. Step left and swing right foot across in front. Step right and swing left foot across in front.)

TWO-STEP, TWO-STEP; WALK, 2, 3, 4;

(In closed position, do two turning two-steps. Break and walk forward to a new partner.)

These next two patterns come from Holland. Jac Fransen submitted them. If you don't have the record, you might just use some of his delightful patter.

TOAD IN THE HOLE

RECORD: Riviera 121446, The Popcorn Makers

Allemande the corner, go right and left around Oh

Right and left around the ring meet and swing your maid Oh

Swing and twirl that cutest girl and promenade to Heilo

Home you go with pretty Joe and settle down the square Oh.

Head two couples forward up and back, square on thru four hands you do

A do-sa-do the corner girl, swing and twirl, take home that girl ---

Side two couples forward up and back, square on thru four hands you do

A do-sa-do the corner girl, swing and twirl, take home that girl ---

Heads pass thru and separate around two, go around two and don't be late mate

In the middle cross trail around one, down the center crosstrail around one corner

Sides pass thru and separate around two, go around two and don't be late mate

In the middle crosstrail around one you go, down the center cross trail around

Allemande left the corner girl, right and left around the world

You meet and swing that little girl, promenade and don't be late around that gate.

Head two couples forward up and back, square on thru four hands you do

A do-sa-do the corner girl, swing and twirl, take home that girl ---

Side two couples forward up and back, square on thru four hands you do

A do-sa-do the corner girl, swing and twirl, take home that girl

All join hands and circle left around the ring

Go home around the rondo, swing and twirl that cutest girl

And promenade to Heilo, promenade and when you leave

Kiss the caller if you please.

page

POP CORN

Same record as above: Riviera 121446



One, two, three and four take your lady to the floor
 Square your sets around the hall, settle down and then I'll call
 - - - - Bow and join your hands
 Circle left with little Joe, face your own and do-sa-do
 Do-sa-do around your maid, step right up and promenade
 Promenade your little maid, home you go now don't be late
 Swing and twirl your little girl, square your sets around the world.
 Heads go forward up and back, sides the same old little track
 Heads pass thru you separate around two and don't be late
 To the middle one more time, right and left thru you're doing fine
 Turn that girl around you do, star thru, now pass on thru
 Right and left thru the outside two, turn that girl is what you do
 Dive thru, pass on thru, right and left thru the next will do
 Turn that girl around you do, dive thru, pass on thru
 A do-sa-do the outside two, it's back to back with little Joe
 Swing that corner twice around, swing her high and off the ground
 Allemande left new corner girl, now weave around that little world
 Out and in now meet your maid, step right up and don't be late
 Promenade your lady fair, home you go around the square.
 Walk around your corner girl, she's lady, you the earl
 Seesaw that pretty little thing, gents star right in the middle of the ring
 And when you meet your corner there, swing her home it's isn't fair
 Walk around next corner maid, she's the one you have a date
 Seesaw that pretty little maid, gents star right in the middle of the gate
 And when you meet that corner there swing and twirl that lady fair
 And promenade her round the square, promenade now and you share
 Popcorn, peanuts everything, home you go now round the ring
 Don't stop now, don't slow down, keep on going round the town
 Popcorn sold I have no dime, the dance is over now this time.

And here is another "goodie" sent in by John Fogg of Altadena, Cal.

RECORD: Grenn 12136

INTRO - BREAK - ENDING

(Music: Merry Oldsmobile, Every Street's A Boulevard, Sitting On Top of the World)

Circle to the left

Won't you come with me Lucille, in my merry Oldsmobile

Allemande the corner go home do a do-sa-do

The men star left one time around you go

Turn your partner by the right and go left allemande

Come home you swing your girl and promenade again

You can go as far as you'd like with me

In my merry Oldsmobile.

FIGURE:

(Music: I Don't Know Why, When You're Smilin', I'm Forever Blowing Bubbles,
 Good Old Summertime)

Head (side) two couples promenade, go half way round

Come down the middle and do the right and left thru

Side (heads) pass thru, separate go round two

Come in to the middle and make a right hand star

Turn that star once around, allemande left your corner

Your partner do-sa-do, take your corner lady

Promenade and sing a long, I don't know why

I love you like I do, I don't know why but I do.

SEQUENCE: Opener, figure twice, break, figure twice, closer.

FEEDBACK

I want to compliment you on your fine magazine to which I have been a subscriber for several years, but at this time I must take exception to the story you ran in the January and February issue regarding Citizen Band Radio and the Caller.

As much as I dislike saying so the story is typical of the average CB operator. He has no idea of the purpose of CB radio. He buys a set, sticks it in his car, then thinks he is a ham operator or miniature broadcast station. When a CB license is applied for, the applicant must certify he or she has a copy of the applicable FCC laws and understands them. I would be interested in knowing how many CB operators actually ever saw a copy of the laws. Visiting over CB radio is not permitted, and neither is long distance communication. And above all, no broadcasting of music is permitted — even for the benefit of square dancing friends, as Wickers indicated he did. This wholesale disre-

gard for FCC regulations is what is going to kill CB radio very soon, and cause it to be moved to a frequency that will not be good for much more than line-of-sight.

I don't want to create the impression of being a prude, but it would be very interesting if you would send the FCC a copy of Wickers' article for their comments. I suspect the young man might lose his license or at least get a warning citation from them. I have been a ham operator since 1928, and held A First Class Radio Telephone License since 1934, and of course just last year retired from a local radio station. There have been many times I would have installed a CB in my car to use for its intended purpose, but after listening to the unauthorized communications crowding the CB channels by the illegal CB operators I have given up the idea. Having lived 45 years of my life trying to observe the FCC regu-

Continued on Page 38

CAROLINA DANCIN'
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Rounds

RAINBOW HOLIDAY
June 17-23
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John Saunders
Irv and Betty Easterday
Rounds

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Hal Greenlee
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Rounds

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Jack Lasry
Ralph Pavlik
Art and Joanne Davis
Rounds

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George and Eileen Eberhart
Rounds

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Puzzle Page

We've cooked up a real puzzle-con-
test for you this month. Take a good
look at our cover, and get your pencil
and paper ready. Now jot down every-
thing that looks strange or unusual to
you. It's all in the spirit of April
Foolishness. When you've listed every-
thing that looks wrong or bizarre, send
us your list, and we'll provide some
prizes to the winners who've listed all
the items our artist has listed.

LAST MONTH'S ANSWERS

George Hobson originated
"Sides grand teacup, heads spin the saucer"
Tom McLaine originated
"Grand right, left, and head."
Fred Bauman originated
"Grand Colonel spin the Dixie daisy"
Jim Morse originated
"Twist the line"
Karl Bates originated
"Exterminate the gnats"

Infantinos

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Jack and Carolyn Lasry recently built the new Square Dance Center, a beautiful modern building with dance clubs, workshops and classes....and cap...

After ten years in the old "Trails End" building, the new hall is a dream come true....

Planned with the dancers' comfort in mind, the new hall is in an ideal 12 by 12 foot sets, on a beautiful floor. Perfect sound and a large lighted stage make it perfect for the hall. A balanced program of "plateaus" dancing most every night.

Located in Hollywood, Fla., the hall is on Stirling Road, a main connector between Hollywood and Ft. Lauderdale. The Lasrys tried to think of all the comforts for the dancers with the help of a square dancing architect. With the encouragement of the dancers, Jack and Carolyn received the Home Federal Savings and Loan Association's help. "We have a long way to go," says Jack, but the dancers are long to Jack's clubs and workshops throughout the state.

The dancers helped by raising money for the hall. The touches such as the entrance way, carpeting, and a "tape room" set up for those dancers who like to dance.

Jack and Carolyn are both proud of the new hall and thank all the dancers who make it "live".

S IS AT JACK BUILT

ntly opened their new "Trails End"
modern home for their square dance
d capacity crowds are common!
ils Ends", which consisted of a couple
olyn made into a square dance studio,

ort in mind, the hall dances 24 squares
beautiful hardwood floating floor. 35
dancers comfortable winter and sum-
mter parking lot make for a happy set-
gram is featured, with clubs of varying
ght.

he hall is easily reached as it is located
or between interstate 95 and U.S. 441.
he comforts of the dancers, and with
hitect very little was forgotten. With
s, Jack and Carolyn gained approval of
loan Association for a mortgage loan.
s Jack, but the happy dancers who be-
s think the hall is "The Greatest".

g money for many of the finishing
, carpet around the ball room, and the
dancers who wish to tape record the

roud of the Trails End and wish to
"live with happy left allemandes".....



FEEDBACK, Continued

lations as a ham and broadcast operator, I can't bring myself to join a group where the majority have no regard for our laws, although I know there are many thousands who do conform. I realize you published the story not realizing it was something that might lead dancers to disregard FCC regulations. Most of our square dancers are good law-abiding citizens and are not interested in disregarding the laws. For that reason I must express my disapproval of the story and let it be known there are laws to be observed.

*E.A. Peavy
Des Moines, Iowa*

I enjoyed Alma Miller's story very much (February issue, "Dancing - Country-Style"). I hope no one really believes that "square dancing originated in a barn." If they do, they should read Ralph Page's "A History of Square Dancing" series..... The motto of today's callers and dancers should be "out of the barnyard and back to the ballroom," even though I do run a square dance barn.

*Ralph Sweet
Enfield, Connecticut*

Many thanks for printing my "material" on teaching mentally retarded square dancers as a featured article in your great magazine. We are always looking for ways to publicize this activity and your magazine has done it far better than we have ourselves up to this time. Of course, I have to admit that I got a "kick" out of seeing my name in

print, too.

One thing I am afraid I omitted from my material, was the fact that although the dancing at Southwest Squares has been kept on a simple plain, it is not intended to mean that we do not think the mentally retarded cannot learn beyond what we dance. In fact, we met a group from Santa Ana, California, at the convention who dance quite well, up to and including the spin chain thru, and after two years' work, learned the Grand Colonel Spin. The keynote has to be infinite patience, and much of what we all have too little of, time. Here is where the caller must not have too much ambition for his handicapped dancers. The learning process is slow and the memory, too often, not as good as we pray it might become. The young mentally retarded adult is anxious to learn and very pleased, too, for their response exceeds that of many seasoned square dancers, on the floor, and after the dance. Appreciation cannot fully describe their reaction. After ten years plus, with many of these kids, and with the new dancers, too, I never fail to come away with a feeling of having really contributed to the well being and happiness of a wonderful group of people and their families, and of having been personally blessed by this association..... and this can be shared by anyone who would just take the time to give of themselves, for after all isn't this what Christ died for?

*Art Matthews
Chicago, Illinois*

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

THE LLOYD SHAW ONE-DAY DANCE FEL-
LOWSHIP, April 28, Students, U. of Colo.,
Colo. State U., Northern Colo. U., U. of New
Mexico. Write Mrs. Lloyd Shaw, 1527 Win-
field Ave., Colorado Springs, Colo. 80906.

7th Ann. PEACH BLOSSOM S/D FESTIVAL
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and black light dancers. Write: C. Everett Die-
vendorf, 92 Reed St., Canajoharie, N.Y. 13317.

Two week-long teachers' workshops (grad.
credit) run concurrently, June 4-8, U. of Al-
buquerque, N.M. 1. Elem. sch. level, 2. Gen.
rec. level. Write the Lloyd Shaw Foundation,
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5th Annual Weekend: OQUAGA '73; Scott's
Oquaga Lake House, Deposit, N.Y. w/Manny
Amor, Mo Howard, Dan Shattell, Wes Wood,
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ove. Write the Lloyd Shaw Foundation, P.
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10th Ann. Memorial R/D Wknd., May 26-28
1st Ann. June Daze S/D & R/D, June 8-10
Shady Rest Lodge, Rhinelander, Wisconsin.
Write Rosemarie & Elmer Elias, 5106 S. Me-
nard Dr., New Berlin, Wisconsin 53151.

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lorado Springs, Aug. 11-17; Space is filled but
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4th KINGSTON KAPERS, 401 Inn, Kingston,
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Reilly, Gene & Mary Knisely. Write Joe Reilly,
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CHALLENGE CHALLENGER

by Jim Kassel

Many eyes, especially those of challenge dancers, are focused on the Baltimore/Washington area movement with visions that the newly-formed Mid-Atlantic Challenge Association (MACA) will mark the birth of challenge development and coordination throughout the country.

The idea of a challenge association was conceived in early 1972 when the challenge callers and representatives from the area clubs got together to discuss the need for an association. All those who attended that first meeting unanimously agreed to form an association. Result: MACA was born in February, 1972. During its infancy, MACA was slowly molded into an organization with specific designs and definite goals. Under the guidance of a temporary Board of Directors, MACA adopted a working set of bylaws, promoted an "introduction to challenge" dance, generated a membership drive (48 couples joined), and rounded out the year with its first Election Dance. All in all, 1972 was a fruitful year and the members look to 1973 as a year of continual growth and development, a year in which the first elected Board of Directors will guide the group, and a year in which the overall goals will be conveyed to callers and dancers so that a better understanding of challenge will develop.

MACA's goals are many — too many to mention, but a few are high on the priority list: (1) to promote challenge by encouraging other dancers to join in the program; (2) to provide an outlet for cooperation and coordination be-

tween all those who participate; (3) to find a path to transmit information pertinent to challenge; (4) to promote challenge and the introduction of challenge at festivals, cotillions, and special dances; (5) to attempt to coordinate MACA activities with those of other area organizations.

MACA urges challenge dancers to become active in the overall square dance program, not just challenge. A firm and strong foundation in basic square dancing must be built in order to support the overall structure.

The above article is taken from the "Zipcoder," the challenge newspaper published by MACA. We think this is a giant step in the right direction, and could provide excellent leadership to both advanced and challenge dancers. Our hope is that when good leadership is provided and the opportunity exists, that others in the challenge and advanced field — clubs, callers and dancers — will cooperate to the fullest. Good luck, MACA, we are with you 100%.

There are a few other news items from other parts of the country. We hope to enlarge on these areas in future issues and present others. If your area hasn't been mentioned yet, please let us hear from you as soon as possible.

A year ago, Jack Lasry's Mavericks club in Florida cut back their challenge nights to two a month, but this year they are back every Wednesday at Jack's new dance hall. We listened to and danced the November tapes from Mavericks and it was announced that a near record 10 sets were in attendance. This is news we like to hear.

The spring Pittsburgh challenge weekend will have Jim Davis and Keith Gulley as featured callers. Jim Davis and Ed Foote both have challenge clubs in Pittsburgh; each at present are working with approximately four sets of challenge dancers. Our Salem Whirlways advanced club, dancing at Grove City, has over four squares on its membership list and has attracted some of the Pittsburgh challenge dancers.

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WORK- SHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHOREOGRAPHY

Never before has there been the abundance of material help for the learning and using of square dance choreography. If you are a beginning caller, there is a current text book or note service available to you for your use today. There is one thing that all who are involved keep hoping for — the use of GOOD JUDGMENT on the part of each individual leader. Most note services offer a full range of choice from the first 75 basics through the club level advanced figures right into the experimental stuff itself. They all do a good job as far as they go, but there is still a “gap” of good material to be used with only the first 75 basics as taught in class. This type of program is sorely needed in our square dancing picture today in order to help overcome the tendency to always use new ideas at every dance. Let your dancers DANCE the “basic” basics but

make them interesting. Complex variations of basics the dancers know are tough, but only because a chance hasn't been given for dancers to experience this type of program. Trained square dancers welcome this type of challenge to test their reactions to what they should know and be able to execute automatically. Even though they did miss the last two weeks of workshop and the new ideas presented there, they will be able to keep up with their friends and visitors to the dance. Write to your workshop editor for an example of the 75 basic program material; ask for Project “G.”

Several notes have been received regarding our current DIAMOND CIRCULATE patterns and the many supplementary movements involved with them. The difficulty seems to have been precipitated by the introduction of FAN BACK and SPIN BACK. The first question which came to us was the use of a cast off $\frac{3}{4}$ with dancers facing in opposite directions like the center two people in an ocean wave. While we know the teaching figures for cast

off start with people facing in the same direction, later figures use the ocean wave set-ups. Another variation encountered could be:

Heads square thru, centers in
Cast off $\frac{3}{4}$, ends fold
Double pass thru, etc.....

The next question to come with the Diamond Circulate idea concerns the fact that there are no centers in a diamond. This could be geometrically true, but a "center" position is established from the original wave, i.e. "centers cast $\frac{3}{4}$, ends turn back, diamond circulate." The two "points" of each diamond seem to be established as a position so that when you move out of that position, you would go into the "center" position. This of course could then be dissolved with the command "in your own diamond, fan back," etc. And don't tell me how much more directional figures used to be! I, too, danced the Quadruple Oxbow Loop and ducked back under for a Harlem Rosette - very directional, don't you think?



Each month for over ten years, your editor has answered callers' questions in these pages. This month as a change of pace, WE would like to ask questions in a TRUE or FALSE format so that you can check your replies quickly. All answers can be found in the "How To Be A Smooth Dancer" booklet as the course of information. However, to make it easier for you, the "T" and "F" listings will be found at the end of this month's Workshop section. Good luck:

1. All allemande thar stars use right hands in the center.
2. From an Alamo style position, the four boys can cross over to the other side in an orderly manner.
3. An all-8 chain is the same as an 8-chain thru.
4. All four couples curlique will find the dancers moving from a squared up set position into an Alamo style.
5. A couples backtrack is the same as couples wheel around.
6. A curlique movement uses the same hands as a star thru movement.
7. A couples circulate is an all-8 circulate movement with the ends remaining ends and the centers remaining centers.
8. To cast off always means to have the couples wheel about $\frac{3}{4}$ around.
9. A catch-all-8 must always start with a right hand.
10. A Dixie chain always starts with a right hand with the lady in the lead.
11. A crosstrail thru, U-turn back always half-sashays the dancers, as they end facing each other.
12. On call to "lead to the right," dancers always circle to a line.
13. If the heads lead to the right and California twirl, the dancers are in a double pass thru position.
14. If all eight dancers are told to fold from parallel ocean waves, they end in facing lines of four.
15. As above, if told to cross fold, they end in lines of four back to back.
16. Ends turn in always requires the arching couple to California twirl (dishrag under) to face back toward center of set.
17. From facing couples, a partner hinge command forms an ocean wave.
18. On call to half sashay, the ladies roll in front of men to the other side, still facing in the same direction.
19. From a circle of eight, on call for "gents center, ladies sashay," the men move to the center while the ladies all step to the left behind the men, men again back out and all circle eight once more.

20. Your partner in an ocean wave is the person in that wave facing in the same direction.
21. While promenading as couples, anybody who wants to do so can stop at home position anytime.
22. Trail off is a cross peel off.
23. During a "run" movement, the in-actives are supposed to fold into the vacated spots.
24. A scoot back means that those facing in always do a right-hand turn thru while those facing out fold into the vacated spots.
25. A double star thru means dancers alternate their hands from one star thru into the next.
26. A slide thru means that couples pass thru and men always $\frac{1}{4}$ right, ladies always $\frac{1}{4}$ left.
27. A spin the top always finds the men doing the $\frac{3}{4}$ arm turn in the center.
28. A tag the line command ends with all in a finished double pass thru set-up.
29. When couples wheel around from a wrong way star promenade (girls in middle), the men back up while their partners move forward to accomplish the movement.
30. A wheel and deal from a two faced line is the same as a couples hinge and bend the line.
31. A cross trail thru finds the dancers ending back to back.

If you did not miss any of these questions, you have been well trained and know your "basic" basics. If you missed more than three, you had better take time out to "read the rules" again. Learning new things then becomes so much easier and you can dance relaxed most of the time.

SQUAREDANCE magazine WORKSHOP features original material submitted to the editor. New ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, AMERICAN SQUAREDANCE, Box 788, Sandusky, Oh: o 44870.



CLOVER FLO

by Bill Davis, Menlo Park, California

From a trade by position, those facing out cloverleaf and then pass thru while those facing in the center will pass thru and then clover. Ends in 8-chain thru set-up.

AUTHOR'S EXAMPLES:

Head couples half square thru
Square thru three-quarters

CLOVERFLO

Left allemande.....

Heads square thru four hands
Right and left thru, pass thru

Trade by, right and left thru

Pass thru, CLOVERFLO

Left allemande.....

Heads lead right circle to a line

Square thru, CLOVERFLO

Turn thru, CLOVERFLO

Right and left grand.....

Head couples flutter wheel

Same two square thru

Centers in, cast off $\frac{3}{4}$

CLOVERFLO

Swing thru, turn thru

Left allemande.....

EXAMPLES by Will Orlich

Head couples pass thru, separate

Behind sides, star thru

CLOVERFLO

Turn thru, CLOVERFLO

Box the gnat and change hands

Left allemande.....

Heads lead right circle to a line

Star thru, swing thru and turn thru

CLOVERFLO

Swing thru and turn thru

CLOVERFLO

Star thru, cross trail thru to a

Left allemande.....

Heads square thru four hands

Centers in, cast off $\frac{3}{4}$ around
 CLOVERFLO
 Centers in, cast off $\frac{3}{4}$ around
 CLOVERFLO
 Left allemande.....
 Heads lead right circle to a line
 Pass thru, ends run
 CLOVERFLO
 Star thru, bend the line
 Pass thru, ends run
 CLOVERFLO
 Turn thru, Left allemande*.....
 *(Or right and left grand.....)
 Heads lead right circle to a line
 Turn thru, centers run
 CLOVERFLO
 Star thru, centers run
 CLOVERFLO
 Star thru (1P2P)
 Boys run, centers trade
 Swing thru, boys run
 Crosstrail thru to the corner
 Left allemande.....

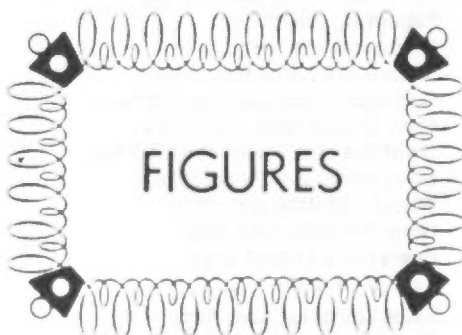
REVIEW

PARTNER WHEEL AND DEAL

Now that "partner trade" is being used, perhaps to the beginners a "partner wheel and deal" makes more sense since the traffic pattern of the right shoulder pass by is maintained. Using this term instead of the "single wheel and deal, here are some example figures in review.

Head couples pass thru
 PARTNER WHEEL AND DEAL
 Dixie style to wave, step thru
 And circle four to a line
 Right and left thru,
 Rollaway half sashay
 Pass thru, partner wheel and deal
 Boys turn thru and swat the flea
 Girls turn back, Dixie chain
 On to the next, Dixie chain
 Lady go left, gent go right to
 Left allemande.....
 Head couples star thru
 Double pass thru, peel off
 Pass thru, bend the line, pass thru
 PARTNER WHEEL AND DEAL

Double pass thru
 Centers in, cast off $\frac{3}{4}$, pass thru
 PARTNER WHEEL AND DEAL
 Face your partner, star thru
 Substitute, square thru $\frac{3}{4}$ to
 Left allemande.....
 Head couples pass thru
 PARTNER WHEEL AND DEAL
 And $\frac{1}{4}$ more to a wave
 Left swing thru, double and balance
 Left turn thru, box the gnat
 Pull by and roll promenade.....
 Head couples pass thru
 PARTNER WHEEL AND DEAL
 And $\frac{1}{4}$ more to a wave
 Left swing thru, step thru and circle
 Head gents break and line up four
 Right and left thru, rollaway half sashay
 Pass thru
 PARTNER WHEEL AND DEAL
 And $\frac{1}{4}$ more
 All eight circulate double
 Ladies run, cast off $\frac{3}{4}$
 Crosstrail thru to the corner
 Left allemande.....



FIGURES

SCOOTBACK VARIATIONS

by Willard Orlich, Bradenton, Florida

Head couples spin the top
 SCOOTBACK
 Clover and spin the top
 SCOOTBACK
 Clover and square thru
 Full around and $\frac{1}{4}$ more
 Crosstrail to the corner
 Left allemande.....
 Head couples slide thru, swing thru
 SCOOTBACK and turn thru
 Cloverleaf all eight of you
 Centers swing thru

SCOOTBACK and turn thru
Cloverleaf all eight of you
Substitute, square thru $\frac{3}{4}$ to
Left allemande.....

by Bill Darby, Beaver, West Virginia
Heads square thru four hands
Swing thru, boys run, wheel and deal
Sweep a quarter, flutter wheel
Sweep a quarter, star thru
Dixie style to an ocean wave
Left allemande.....

Sides lead right circle four to a line
Pass thru, wheel and deal
Double pass thru, partner tag
Ends fold, boy, boy, girl, girl
Swing thru, boys run
Pass thru, wheel and deal
Double pass thru, partner tag
Ends fold, swing thru
Boys run, right and left thru
Dixie style to ocean wave
Boys scoot back, girls circulate
Left allemande.....

Heads pass thru, partner tag
Pass thru, star thru
Right and left thru,
Square the barge four hands
Curlique, scoot back, scoot back
Girls U-turn back, pass thru
Bend the line, swing thru double
Boys trade, girls U-turn back
Wheel and deal, pass thru
Bend the line, pass thru
Everybody U-turn back
Left allemande.....

Sides star thru, pass thru
Circle four to a line
Girls step across
Left allemande.....
Heads right and left thru
Square thru and on the third hand
Curlique, boys run
(Equals heads square thru four hands)
Curlique, split circulate double
Cast off three quarters
Split circulate double, cast off $\frac{3}{4}$
Boys fold, girls U-turn back
Left allemande.....

Sides flutter wheel and square thru
Four hands, and circle to a line (1P2P)
Pass thru, bend the line

With the two in front of you
Circle three quarters to the left
Dive thru, double pass thru
Centers in, cast off three quarters
Star thru, double pass thru
First left, next right
Ladies lead Dixie style to ocean wave
Boys trade, boys circulate
Left allemande.....

Heads go up to the middle, pair off
Pair off again, bend line, pair off
Peel off, bend line, star thru
Partner trade, swing thru,
Boys run, bend the line
Sweep a quarter, star thru
Square thru three hands
Left allemande.....

by Trent Keith, Memphis, Tennessee
PASS, ZOOM, AND TURN

Head ladies chain, sides lead right
Circle to a line, right and left thru
Pass thru, bend the line
Two ladies chain, pass thru
Wheel and deal, double pass thru
Centers in, cast off $\frac{3}{4}$, pass thru
Wheel and deal, double pass thru
Centers in, cast off $\frac{3}{4}$, pass thru
Wheel and deal, double pass thru
Zoom, lead couple U-turn back
Left allemande.....

by Ralph Pavlik, Strongsville, Ohio

Allemande left like an allemande wheel
Go right, and left, and turn back three
Count 'em boys and have a little fun
Go 1,2,3, now turn back one
Catch this girl for an allemande thar
Gents in the middle with a right hand
star

Remake the set-up, $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$
Now the girls are in again
Remake the set-up, $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$
Now the men are in, slip the clutch
Left allemande, take the next
Promenade, 1 and 3 wheel around
Pass thru, on to the next, star thru
Left allemande.....

CIRCULATE AND CIRCLE TO A

TWO FACED LINE

Heads pass thru, partner tag
Circle to a two-faced line
Couples circulate, wheel and deal
Circle to a two-faced line

Wheel and deal, pass to the center
 Centers partner trade, swing thru
 Men run, wheel and deal
 Left allemande.....
 Head two ladies chain
 1 and 3 fan the top, step thru
 Circle to a two-faced line
 As couples circulate, girls circulate
 Couples circulate, men circulate
 Wheel and deal, circle to a two-faced line
 Wheel and deal, right and left thru
 Star thru, right and left thru
 Same two go..... right and
 Left allemande.....
 1 and 3 right and left thru, star thru
 Pass thru, circle to a two-faced line
 Couples circulate, centers circulate
 Boys circulate, couples circulate
 Tag the line right, couples circulate
 Tag the line, clover leaf
 All 8 pair off, centers in, cast off $\frac{3}{4}$
 Pass thru, bend the line, slide thru
 Those who can star thru
 The others do a U-turn back and star thru
 Couples circulate, wheel and deal
 Right and left thru
 Left allemande.....
 1 and 3 right and left thru
 Same two flutter wheel, square thru $\frac{3}{4}$
 U-turn back, star thru
 Circle to a two-faced line
 Couples hinge and trade, double pass thru
 Cloverleaf, centers pass thru
 Circle to a two-faced line
 Couples hinge and trade, double pass thru
 Clover leaf, zoom, right and left thru
 Swap around, left allemande.....
 Head ladies chain, 1 and 3 swing star thru
 Circle four with the outside two
 Head men break, spin the top
 Fan back, diamond circulate
 Girls left swing thru, in your diamond
 Fan back, swing thru, men run
 Couples circulate, girls circulate
 Wheel and deal, dive thru
 Centers right and left thru
 Same two curlique
 Left allemande.....
 Heads right and left thru
 Four ladies chain $\frac{3}{4}$
 One and three curlique, same men run
 Curlique with the outside,

Check your waves, all scoot back
 Swing thru, fan back, diamond circulate
 In your diamond, fan back, split circulate
 Swing thru, fan the top, triple trade
 Step thru, wheel and deal
 Girls run, cast off $\frac{3}{4}$
 Step thru, wheel and deal
 Girls pass thru, curlique
 Check your waves, all-8 circulate
 Men run, wheel and deal,
 Dive thru, centers pass thru
 Left allemande.....
 Heads flutter wheel, same two star thru
 Pass thru, circle four, break to a line
 Pass thru, tag the line right
 Couples circulate, half tag the new lines
 Check your waves and scoot back
 Swing thru, fan back
 Diamond circulate, trade that wave
 Swing thru, cast off $\frac{3}{4}$
 With the others cast off $\frac{3}{4}$
 Trade the new wave, scoot back
 Swing thru, centers run, wheel and deal
 Dive thru, zoom, double pass thru
 Cross-zoom and zoom
 All eight California twirl
 Centers pass thru
 Left allemande.....
 Heads curlique, all men run
 All partner trade, partners tag
 Partners trade, pass thru
 Tag the line, all face in
 Star thru, centers partner trade
 Left allemande.....
 Head ladies lead with a
 Dixie style to an ocean wave
 Fan the top, left swing thru
 Fan back, diamond circulate
 Boys cast off $\frac{3}{4}$, girls run
 Cast off $\frac{3}{4}$, men run
 Reverse flutter wheel, pass thru
 Left allemande.....
by Bill Barton, Ascutney, Vermont
SLIDE THRU
 Heads star right, pick up corner
 Star promenade, back out
 Circle left, girls cross trail thru
 Separate around one to the middle
 Swing thru, spin the top
 Ends trade, centers trade
 Slide thru, split the boys, single file
 Both turn left, around one

Into the middle
Dixie style to an ocean wave
Centers trade, walk straight ahead
Left allemande.....

Heads star right, pick up corner
Star promenade, back out
Circle left, boys cross trail thru
Separate around one to the middle
Swing thru, spin the top
Ends trade, centers trade
Slide thru, split the girls
Single file, both turn right
Around one into the middle
Dixie style to an ocean wave
Centers trade, behind you men
Left allemande.....

CROSS TRAIL THRU

Heads lead right circle to a line
Crosstrail thru, bend the line
Crosstrail thru, bend the line
Crosstrail thru, U-turn back
Crosstrail thru to the corner
Left allemande.....

Four ladies chain, promenade
Heads wheel around, crosstrail thru
Girls turn back, follow the men to the
next

Dixie chain, both turn left
Single file, men move up
Promenade, sides wheel around
Crosstrail thru, girls turn back
Follow the men to the next
Dixie chain, both turn left
Single file, girls step out
Turn back once around
Turn partner right
Left allemande.....

TRIPLE ALLEMANDE VARIATION

Allemande left, ladies star
Gents promenade, pass this girl
Turn partner left, turn corner right
Gents star, girls walk around
Pass this man, right and left grand.....

SNAKEWIND

Heads crosstrail thru, separate
Behind the sides star thru
Sides cross trail thru
U-turn back, square thru
Heads divide, and star thru
Right and left thru, dive thru
Star thru, crosstrail thru
Separate behind the heads star thru
Heads crosstrail thru, U-turn back

Square thru, sides divide and star thru
Right and left thru
Dive thru, pass thru
Left allemande.....

WHEEL AND SPREAD

Heads lead right, circle to a line
Pass thru, wheel and deal
Outsides crowd in, lines of four
Pass thru, wheel and deal
Girls pass thru, split the boys
Around one, line up four
Pass thru, wheel and deal
Outsides crowd in, lines of four
Pass thru, wheel and deal
Centers pass thru, split two
Around one, line up four
Pass thru, U-turn back
Left allemande.....

SNAPPY START

Bow to partner, corners all
Heads lead to the right, split two
Around one, line up four
Forward eight and back
Ends star thru, frontier whirl
Lead to the right
Left allemande.....

WHICH WAY

Head ladies chain $\frac{3}{4}$, rollaway
Line up three, pass thru
Girls trade, boys run right
Lines pass thru, wheel and deal (2x1)
Girls half square thru, circle three
Girls break, lines pass thru
Girls trade, boys run right
Lines pass thru, wheel and deal (2x1)
Girls half square thru
Circle three, girls break
Left allemande.....

Head girls take partner and corner
Forward six and back, pass thru
Boys trade, girls run right
Lines pass thru, wheel and deal (2x1)
Boys half square thru, circle three
Boys break, lines pass thru
Boys trade, girls run right
Lines pass thru, wheel and deal (2x1)
Boys half square thru, circle three
Boys break, left allemande.....

Heads lead right, circle four
Head men go home alone
Leave lines of three, lines pass thru
Girls trade, boys run left
Ends star thru, circle three

Side men break, line up three
Lines pass thru, boys trade
Girls run left, ends star thru
Frontier whirl, circle three
Side men break, lines of three
Head men pass thru, turn left
Around two, line up four, slide thru
Left allemande.....

SQUARE THRU FUN

Four ladies chain, sides rollaway
Heads square thru, circle four full around
Girls break, line up four
Boys left square thru, girls pass thru
Left allemande.....

Four ladies chain, sides rollaway
Heads square thru, circle four
Boys break, line up four
Girls left square thru, boys pass thru
Left allemande.....

ROTATES

Heads square thru, split two around one
Line up four, pass thru
Wheel and deal, centers pass thru
Circle four, head men break
Line up four, pass thru
Wheel and deal, centers star thru
Pass thru, frontier whirl
Then back away stand right there
For another square.....

Heads promenade half way
Sides right and left thru
Heads square thru
Sides divide and star thru
Heads frontier whirl, four ladies chain
Stand right there for another square.....

SHORT STINKER

Heads square thru, split two
Around one, line up four, pass thru
Ends trade, star thru,
Everybody crosstrail
Left allemande.....

VARIATIONS ON A THEME

Heads pass thru, separate around one
Line up four, pass thru
Wheel and deal, girls turn thru
Do-sa-do to an ocean wave
Girls fold, double pass thru
Cloverleaf, boys turn thru
Do-sa-do to an ocean wave, boys fold
Double pass thru, cloverleaf
Girls turn thru, star thru
Frontier whirl, cast off $\frac{3}{4}$
Right and left thru, slide thru

Left allemande.....
Heads crosstrail thru
Separate around one to the middle
Pass thru, swing thru
Girls cross fold, double pass thru
Peel off, pass thru, wheel and deal
Substitute, pass thru, swing thru
Boys cross fold, double pass thru
Peel off, pass thru, wheel and deal
Substitute, turn thru
Left allemande.....

WOW!

Heads square thru, curlique
Boys fold, girls quarter right
Girls circulate, girls quarter right
Curlique, right and left thru
Rollaway, curlique, girls fold
Boys quarter right, boys circulate
Boys quarter right, curlique
All eight fold, left allemande.....

INSIDE-OUTSIDE

Heads lead right circle to a line
Ends square thru outside
Centers box the gnat
Half square thru inside
Check your line, wheel and deal
Two ladies chain (double track)
Lines forward and back
Centers square thru inside
Ends box the gnat
Half square thru outside
Check your line, wheel and deal
Substitute, two ladies chain
Crosstrail thru to the corner
Left allemande.....

ARKIE FUN

Heads lead right circle to a line
One and two frontier whirl
Four girls turn back
Ocean wave and balance
Eight circulate, boys swing thru
Girls spin the top, boys spin the top
Girls swing thru, long ocean wave
Eight in line, grand swing thru
Ends trade, everybody pass thru
U-turn back, IF YOU CAN
Right and left thru
Same couples rollaway
Everybody box the gnat
Right and left thru
Crosstrail thru to the corner
Left allemande.....

Continued on Page 62



MERRBACH

* Flip instrumentals

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Sketchpad Commentary

MAMMAL MUMBLINGS.....

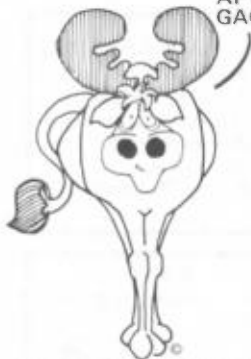
CAN ANYONE TELL ME WHY THIS SET IS MOVING SO SLOW?



HOW DO YOU REVERSE THE FLUTTER?



I GOTTA GOOD AFTER-PARTY GAG.....



GIMME BARE BASICS, MAN, BARE BASICS....



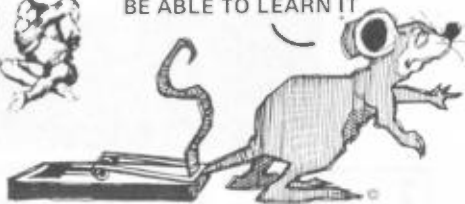
EVERYONE'S LOOKING AT MY NEW POLKA DOTS



SPEAKERS ARE BAD! CALLER'S BLIND! CALLER'S MUMBLIN'

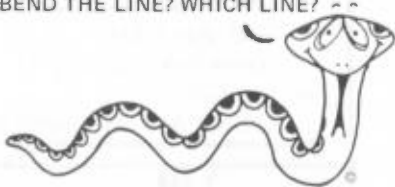


I TOLD YA I'D NEVER BE ABLE TO LEARN IT



BEND THE LINE? WHICH LINE?

WANNA PLAY TAG THE LINE?



MY FIRST MISTAKE WAS TO OPEN MY BIG MOUTH.....

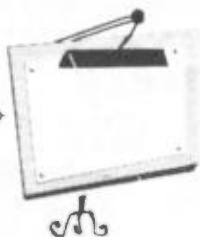


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BE PRESIDENT? ME?





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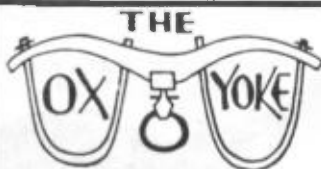


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No new hoedowns released this month.

ROLL OUT THE BARREL — Elite 102; Caller: Singin' Sam Mitchell

A brand new label starting out with two great callers, Singin' Sam and Joe Prystupa. This one by Sam is a great fun dance and our dancers voted it on top of the heap. Music is not great, but adequate. FIGURE: Heads right and left thru, roll away, star thru, do-sa-do, right and left thru, square thru three hands, on the third hand swing thru, boys trade, box the gnat and pull on by, left allemande, come back, promenade.

LOVE ISN'T LOVE— Mustang 151
Caller: Larry Jack

Again the Mustang label has come up with the best music of the month. The dance is not very complicated, but we just can't waste music like this. FIGURE: Heads promenade half way, down the middle right and left thru, sides square thru four hands, split the outside two and make a line, circle eight, rollaway, left allemande, promenade.

YOU CAN'T STOP MY LOVING YOU
Square Tunes 149, Caller: Bob Dubree
Here is a banjo lead at its very best, the very best cotton pickin' picking we have heard in many a moon. This is also a fine dance. Break has an all eight flutter wheel in it. FIGURE: Heads cross trail around one and make a line, up and back, pass thru, tag the line, turn in, star thru, trade by and go left allemande, go home and do-sa-do, swing corner and promenade.

MUCH OBLIGED — HiHat 422

Caller: Dick Houlton

The HiHat music is up to its usual good standards. We like the dance. FIGURE: Heads lead right and circle, break out to a line, up and back, pass thru, wheel and deal, double pass thru, reverse the pass, center two swing thru, turn thru and swing corner, left allemande, come back and promenade. (Reverse the pass is explained in the call sheet).

THEY DON'T MAKE 'EM— Top 25273
Caller: Ed Fraidenburg

Good music and a good dance make this a fine record. If you are getting tired of flutter wheel and sweep a quarter, Ed's alternate figure is very good. FIGURE: Heads flutter wheel and sweep a quarter, substitute, pass thru and circle to a line, pass thru, wheel and deal, center two square thru three quarters, swing corner and promenade. **DON'T SHE LOOK GOOD**— Pioneer 109; Caller: Tommy Russell

Two figures are written to the dance. Both figures are very good. When the choreographer took the time to write two figures to the dance, it is a pity that he could not have taken the time to explain "walk and dodge" on the call sheet. FIGURE: Heads square thru four hands, right and left thru, star thru, flutter wheel, slide thru, curlique, walk and dodge, swing corner, left allemande, promenade. FIGURE: Heads promenade half way, lead right and circle to a line, pass thru, round off, centers turn thru, split two, around one to a line, right and left thru, cross thru, swing corner, promenade.

BLUE TRAIN— Square Tunes 150
Caller: Bob Poyner

The dance is called by Bob, but written by Danny Robinson. This record has four grand squares and four eight-chain thrus in it. FIGURE: Heads curlique and boys run right, circle half to a two-faced line, wheel and deal, eight chain thru, corner swing and promenade.

THAT CERTAIN ONE — Lore 1136
Caller: Bobby Keefe

FIGURE: Heads square thru four

hands, corner do-sa-do, swing thru, boys trade, turn and left thru, dive thru, square thru three hands, swing and promenade.

WHO— Elite 101

Caller: Joe Prystupa

A very nice dance. FIGURE: Heads flutter wheel and sweep a quarter, pass thru, swing thru the outside two, men run, couples circulate one time, wheel and deal, dive thru and pass thru, left allemande, do-sa-do your own, swing corner and promenade.

LONESOME 7-7203 — Top 25274

Caller: Harry Tucciarone

Fine lively music, nice dance. This is the second time around for this number on Top, which does not alter the fact that it is still a good record to have around. FIGURE: Heads square thru four hands, make a star, right hand star with the outside two, heads star left in the middle once around, star promenade the corner, back out and circle left, swing the nearest girl and promenade.

HEAVEN IS MY WOMAN'S LOVE—

Blue Star 1941, Caller: Roger Chapman

FIGURE: Heads square thru, meet the sides, make a right hand star, heads star left in the middle once around, same two swing thru, men run right, wheel and deal, swing corner and promenade.

DON'T SHE LOOK GOOD— Lightning S 5013; Caller: Dewayne Bridges

Heads promenade half way, down the middle and do-sa-do, square thru four hands, with the sides right and left thru, pass thru, trade by, corner swing, promenade.

ANOTHER LONELY NIGHT— JayBar Kay 141; Caller: Red Bates

FIGURE: Heads promenade half way, lead right and circle to a line, up and back, right and left thru, ladies lead Dixie style ocean wave, boys trade, boys run, bend the line, box the gnat, right and left thru, star thru, pass thru, corner swing and promenade.

THE EASY WAY— Gold Star 706

Caller: Cal Golden

FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, boys run right, tag the line, clover leaf, girls in the lead, square thru three quarters, corner swing, promenade.

BORN TO LOSE— Pioneer 111

Caller: Ted Capman

FIGURE: Heads promenade, sides do-sa-do, heads go all the way around, sides square thru four hands, slide thru, swing thru, spin the top, swing that girl, left allemande and promenade.

ANOTHER LONELY NIGHT — D&ET 106; Caller: Jerry Hightower

FIGURE: Heads promenade all the way around, sides flutter wheel, sweep a quarter, pass thru, do-sa-do the outside two, star thru, flutter wheel again, sweep a quarter, swing the corner, promenade.

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Good catchy music and an easy fun-to-do two step.

TANGO CAPRICCIOSO— Telemark 8881
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Good snappy music and a good challenging international tango.

EVERY SATURDAY NIGHT— HiHat 909
Choreography by Carl & Clara Bruning
Good music and a good flowing easy intermediate two step.

TIME FOR LOVE — HiHat 909
Choreography by Leo & Peggy Landolf
Good music and a good unusual intermediate-plus waltz routine.

BUT I DO— Epic 5-10936
Choreography Lou & Ann Hartley
Good popular music (Bobby Vinton vocal); a good easy intermediate two step with a "gimmick step."

BOO HOO — Grenn 14170
Choreography by Chick & Eileen Stone
A good repress of an old favorite; a good fun-to-do fast-moving intermediate-plus two step.

SOUTHERN COMFORT— Grenn 14170
Choreography by Bill & Jean Filbert
Real swinging music and a good fast-moving intermediate two-step.

CHARMAINE— Grenn MCA 34896
Choreography by Hal & Louise Neitzel
Repressing of the good Guy Lombardo music; a flowing intermediate waltz routine.

GETTING TO KNOW YOU— Grenn MCA 34896; by Rick & Joyce McGlynn
Good Guy Lombardo music; a good interesting intermediate two-step.

CHERRY PINK— Hocror H673B
Choreography by Ray & Lillie Doyal
Good music; intermediate cha cha at a comfortable tempo.

SWEET SOMEONE— HiHat 908
Choreography by Pat & Lou Barbee
Pretty music; interesting intermediate-plus waltz featuring many international figures.

CINDERELLA — HiHat 908
Choreography by Peter & Beryl Barton
Cute music; easy two step.

NAOMI — Belco 253
Choreography by Bernard & Naomi Smith
Cute music and a good easy intermediate two step.

SMILE AWAY EACH RAINY DAY—Belco 253; Choreography by Ray & Ellen Mill
Good music; flowing easy intermediate two step.

SAY YOU LOVE HER— Belco 254
Choreography by C.O. & Chris Guest
Good music; a flowing easy intermediate two step.

FIFTY YEAR AGO WALTZ— Belco 254
Choreography by Vaughn & Jean Parrish
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COVER TALK

Your editors felt it would be fun to have a special April Fool cover this month, showing a square dance in progress with a few unusual things happening, or with dancers improperly dressed, etc., and see how observant readers can be to discover the discrepancies. See "Puzzle Page" for information on how we wish you to respond.

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- MS 151- LOVE ISN'T LOVE
Caller: Larry Jack
- MS 150- SQUARE DANCE BLUES
Caller: Dave Smith
- MS 149- KNOCK ON YOUR DOOR
Caller: Dave Smith
- MS 152A- POPPIN' IT/ 152B STRING-
ING ALONG (Hoedowns)

LIGHTNING "S"

- LS 5015- LET'S ALL GO DOWN TO THE
RIVER, Caller: Art Springer
- LS 5014- HEAVEN IS MY WOMAN'S
LOVE, Caller: Andy Petere
- LS 5013- DON'T SHE LOOK GOOD
Caller: Dewayne Bridges

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WISCONSIN WHIRL

Are you making vacation plans? Then plan on being in the area of Milwaukee, Wisconsin, on August 17, 18 and 19, 1973.

The 15th Wisconsin Square and Round Dance Convention will be held on those dates in Menomonee Falls, Wisconsin, which is only a few minutes drive northwest from Milwaukee.

Fine, large halls for Fun, Hash, Advanced, Teen and Round dancing will be utilized in two adjacent schools, which are within easy walking distance from each other. Shuttle buses will be available, so weather conditions will be no problem in getting from school to school.

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MAY DAY

On May 19, 1973, Earlham College, the Quaker co-educational institution located in Richmond, Indiana, will hold its colorful and entertaining quadrennial Old English May Day. Before an anticipated crowd of 8,000 people some 1,500 costumed students, faculty and staff members with their families will present an afternoon of Elizabethan plays, madrigals, English country dancing, and delightful antics

by jesters, tumblers, chimney sweeps and many other 16th century characters.

Reserve tickets are available by mail before April 30 at \$5.00 per seat. General admission prices are: adults \$3.50, students \$1.75, children under twelve, 75 cents. Write May Day Office, Box 13, Earlham College, Richmond, Indiana, 47374 for free flyer or to secure reserved seat tickets.

Richmond is located east of Indianapolis or west of Dayton, Ohio, by about one hour's driving time.

OLE SVENSON

"Ole Svenson" the traveling ambassador of "square dancing goodwill" wants all his ex-Godparents and friends to know that he's happy and very busy traveling with his newest Godparents, Gerry and Pete Pederson of Waukegan, Ill. Pete and Gerry are active members of the Country Squares Dance Club, Libertyville, Ill. and Ole visits all their dances, also helps them to steal and retrieve, plus just visiting at many other clubs in Chicagoland. The Pedersons 'won' him from the Skokie Squares by traveling the most miles to their dance. The Country Squares are planning a special "Ole Svenson" dance on April 29th from 3 to 6 p.m. at Butterfield school, Libertyville, Ill. to find Ole's new Godparents. According to Ole's rules of etiquette the dancers who travel the farthest will be his new godparents. Ole was created in Bergen, Norway 16 years ago. Since then he has traveled thru Norway, Sweden, Canada and along the East and West Coast of the U.S. This is his first visit to the midwest. He has been a member of 56 clubs and gained many friends. Incidentally Pete's grandfather had a bakery in the same town in which Ole first saw the light of day.

Dancers who may be in the Chicago area at this time are welcome to Ole's special dance—tickets available by calling 312-566-0620. "Foggy" Thompson will be guest caller and club caller Chuck Broad will assist and Helen and Bill Stairwalt will lead the rounds. See you there?

Books

HOW TO SQUARE DANCE contains Eastern and One-Nighter S/D Material. Send \$1.50 + 25¢ handling & postage to Harold L. Posey, Caller/Instructor, 5756 Riverton Road, Columbus, Ohio.

SEW WITH DISTINCTION, Promenade's Guide to Better Sewing, pub. by Toledo Area S/D Callers Assoc. \$1.25 + 25¢ hdlg. Clarence & Ruth Reneger, 136 N. McCord Rd., Toledo, O. 43615. Send check or MO.

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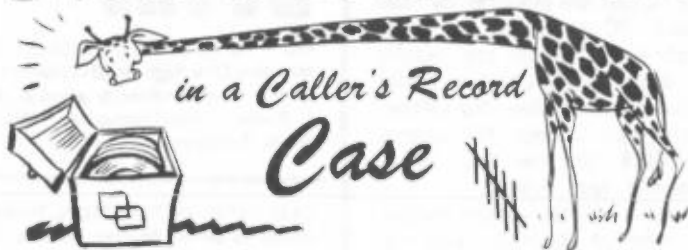
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Steal a Little Peek



Here's the list of records, some new, some old, used by Larry Jack, a young California caller who is calling full time locally and nationally, and presently working with Windsor Records.

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That Was Before I Met You - Red Boot
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SQUARE AND ROUND DANCE RECORDS BY MAIL

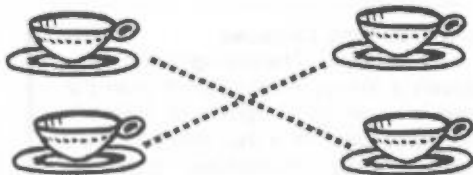
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Edited by Fred Freutbal

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Different facing directions require slightly different approaches to the CAST OFF basic, and a couple of these ways are combined in this little concoction by Fred this month:

One and three square thru, four hands around you go
Do a centers in and cast-off, three quarters round you know
The ends fold, a double pass thru, is what you do
Centers in, cast off three quarters round you go
All into the middle and come right back, star thru for me
Swing the corner lady, promenade just you and she.....
TAG (16 beats).....

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
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Waltz by Vaughn & Jean Parrish

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Two-step by C.O. & Chris Guest

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CALLING TIPS, Continued

Wrong again! The average caller who travels a lot works HARDER than the area guy on his program to maintain his reputation. It is true that all callers have favorite memorized gimmicks which can be used here and there. But the traveler has to be very up-to-date, very versatile, and just as non-repetitive as the area man, or he'll lose his reputation. Moving about, he must learn to cope with varied styles of dancing, variance in skill and experience levels in every dance, pace differences, attitude differences. He must mold these factors together successfully each night and come out "smelling like a rose" most every time, in order to get re-booked.



WORKSHOP, Continued

ANSWERS:		
1 - F	11 - F	22 - T
2 - T	12 - F	23 - F
3 - F	13 - T	24 - F
4 - T	14 - F	25 - T
5 - F	15 - F	26 - T
6 - F	16 - T	27 - F
7 - T	17 - T	28 - T
8 - F	18 - F	29 - F
9 - F	19 - T	30 - T
10 - F	20 - T	31 - T
	21 - F	

The American Squaredance tour to Australia-New Zealand leaves July 7, Henry-Hurry!



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PREPOSTEROUS (?) PROPOSITION

Please sit down comfortably in an easy chair before you read this. Think carefully as you read it – don't form an immediate opinion based on your first reaction to it, which will probably be a negative one. Remember that modern tastes, fashions, technology and life styles are changing more rapidly than at any time in recorded history. Think as a progressive P.R. man or Madison Avenue IMAGE-MAKER would think. Pretend you're in a "brainstorming" session where no idea is squelched no matter how "way out" it seems at first glance. Think ten to twenty years ahead, not in retrospect. Now read on. If the idea still strikes you as preposterous, just write it off as another April Fool spoof. But some day – let's say in twenty years – if it turns into reality – remember, friends, you saw it FIRST in American Squaredance!

FACT – THE GENERAL PUBLIC HAS AN OUTDATED IMAGE OF SQUARE DANCING.....

FACT – A NEW IMAGE COULD BE CREATED BY AN ENTIRELY NEW NAME.....

CONCLUSION – WHY NOT CHANGE THE NAME FROM SQUARE DANCE TO...

Q-DANCE

A MODERN NAME FOR A MODERN ACTIVITY..... A REVOLUTIONARY IDEA..... DO WE NEED IT?.....DO WE DARE ADOPT IT?

TAKE A LOOK AT THE ADVANTAGES THE NEW NAME OFFERS –

Q-DANCE (Cue-dance):

- retains the Q from sQuare (retains that much of the traditional).
- implies that the dancers are "cued" or "prompted" through dance movements, which is an adequate description of what actually happens.
- gives us a shorter name designed for instant recognition (when the word gets around), completely divorced from old stigmas and erroneous images.
- could imply that ROUNDS are part of the Q-DANCE picture also, since ROUNDS are truly CUED-DANCES done as an integral part of the Q-DANCE program. In this way these two related forms are drawn together as one.
- could generate considerable amounts of publicity (the name change itself) in the public media.... "New dance?".... "What is it?".... Let's go and see"....etc.
- is as different as the 20th century is from the 19th, and implies that there has been much change in the activity. We know our music is modern, our choreography is extensive, our callers are not "hayseed" characters, and dancers need LESSONS, not JUGS! A new name might assist us to say to the world "We're different – just as ROCK and ROLL is different from the LINDY HOP."
- could enable us to gain new recruits simply because of the need for them to ask questions when new Q-DANCE courses are announced.
- might particularly appeal to young people in this fast-moving "faddist" generation where catchy new names are common. How would you like to see thousands of teens and young adults suddenly adopt Q-DANCING, when they wouldn't touch "square dancing" with a ten-foot pole?

SEND YOUR REACTIONS (PRO OR CON) TO AMERICAN SQUAREDANCE

ladies' choice

DRESSING FOR THE SQUARE DANCE CLASS

Although this is primarily a sewing column, there comes a time when we must discuss what to and what not to wear at a square dance class. As our new classes are getting under way, we should start them off with some understanding of the kind of clothes they are expected to find most comfortable and suitable to the square dance activity. By getting this information out early, we can avoid later embarrassment for the caller, the square Angel and the new dancer. If a printed sheet is not available, it will be up to the caller and his wife to be sure that the angels understand what is expected of them, in order to set a happy example for the new dancer.

Unfortunately, in many cases, it has not worked out this way. Probably the callers and their wives are to blame for not stressing the need for proper attire soon enough, and for not insisting that the square angles always come to class in their square dance

clothes. For how can the new dancer know, if the example is not set for her? The ultimate error is for the caller's wife to arrive in a pants suit or other form of civilian wear. Every dancer looks to the caller's wife for answers to what is correct. She must set the right example! And the club dancers should follow her lead in not only dressing correctly, but in dancing correctly.



There is, of course, always an exception. If the caller's wife or club dancer is recuperating from illness and wants to be present but not dancing, she may very well wear slacks or a pants suit in order to sit around comfortably for several hours in what sometimes can be a very drafty and chilly hall. A brief word from the caller can explain this situation to everyone's satisfaction. Occasionally, a dancer will drop by after some other activity to see how things are going at class. Naturally, he or she will not be dressed for dancing, and will usually arrive rather late in the evening. A brief word of welcome over the mike from the caller would let the group know we are glad he cares enough to

Needle Notes

Judy Ross Smith
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stop by, and that we know he has had to be somewhere else earlier that evening.

Many a new dancer feels not ready to buy square dance clothes until she or he has become more accomplished as a dancer, feeling unsure about staying with the activity - therefore not wanting to spend extra money. This is understandable, and I feel very strongly that no one should feel forced into buying square dance clothes. If they feel real joy and pleasure in the activity, they will want to wear the clothes that go with it. Until that time, the ladies should be encouraged to wear cotton full-skirted dresses, such as the shirt-waist style, or flared skirts and cotton blouses and comfortable low heel shoes. Upon graduation, every dancer planning to continue dancing should be in square dance costume.

True, some square dance clothes may seem expensive, but they make great birthday and Christmas gifts, and they truly make the square dancer. The well dressed dancer, who looks

like a dancer, begins to feel like a dancer, and almost immediately becomes a better dancer. Square dance clothes are colorful and fun for both partners and are a part of this activity which takes the dancer out of the work-a-day world and puts him into the land of fun and fellowship.

As soon as any beginner dancer feels like wearing square dance clothes, he and she should certainly do so. Not only will the new dance feeling be evident to this person, but the effect will spread to the whole group, and as the costumes begin to blossom forth in each square, so the group begins to feel it is part of the whole square dance activity.



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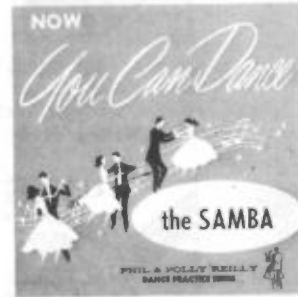
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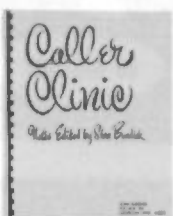
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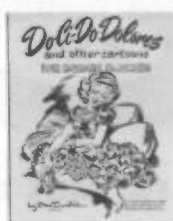
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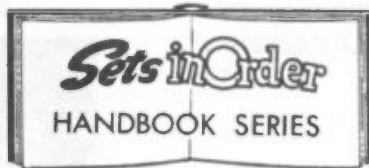
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The Basic Movements of Square Dancing contains explanations, diagrams, pictures, and styling points for the first fifty terms that the square dancer learns. It is designed to help the dancer remember what each basic is intended to accomplish.

Planning and Calling One-Night Stands is for the caller who is directing a square dance event for people who have never danced before and quite possibly never will again. Absolutely no prerequisites are needed. Twelve basics are suggested that are considered to be adequate for the program, some patter calls, a Virginia Reel, singing calls, mixers and one section is a continuous monologue that a caller could actually say to the crowd in presenting the program.

Square Dancer's Indoctrination Handbook gives a set of ground rules for square dancers that are based on consideration and courtesy for others.

The Extended Basic Movements of Square Dancing gives instructions for basics 51 through 75 in the same manner as the Basic Movements Handbook.

It is considered to be phase two in the dance program.

Publicity is designed to inform you of a number of ways to present the square dance story to the public. What is news, whom do you want to reach, the publicity chairman, square dance publications and columns, and speakers' bureaus are some of the topics discussed.

Square Dance Organization talks about the necessity for classes, clubs and associations. Sample club constitution and by-laws are given, with tips and suggestions on club operations and club finances.

Youth in Square Dancing has articles on the child's nature and square dancing, recruiting and publicity, tips on teaching young people, programming, discipline, a code of ethics, jamborees and organizations, etc.

The Story of Square Dancing — A Family Tree traces the American square dance back through history. The ancestry is mainly English and French and the story starts in the year 1450.

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