

AMERICAN



MAY 1973

SQUARE DANCE



FAIRS & SQUARES
FRIENDSHIP DOLLS

THE



EDITORS' PAGE



A friend told us not too long ago that we made things sound too good, and never mentioned the bad. We have to admit to our effort to "accentuate the positive" in these pages.

But sad things happen, too. This issue may be late reaching you because Cathie was called to Florida during the critical illness of her dad. He did not recover.

Since he was a square dancer, we hope you'll share with us our small tribute to him. There are many things we could say about the way he lived his seventy-four years but we'll try to relate them to square dancing.

Arthur Brelsford was a man who liked rhythm and music. He sang the old songs, like "Bird in a Gilded Cage" and "In the Shade of the Old Apple Tree" while he did the household chores. He was a whistler. He could always bring tears to Cathie's eyes if he sang "Dear Old Dad." She was his on-

ly child.

In the days of vaudeville, he was a tap dance fan. And when he became a square dancer, he'd add a little clog step of his own to the grand right and left, when the music really got to him. Cathie's mom worried about this exertion after the first news of his heart difficulty but he couldn't suppress his exuberance.

That square dance friends are tried and true was evidenced after his death. Two companions of 25 years' dancing were bearers. Visitor after visitor spoke about his humor, his enthusiasm, and his love of dancing.

He never lost the humor. The old familiar glint in his eye shone even from the hospital bed. He died, as he had lived, with a joke on his lips. That was what he had wished. And we know that his years of dancing made his life fuller in enjoyment and richer in friendships.

AMERICAN
**SQUARE
DANCE**

"THE NATIONAL MAGAZINE
WITH THE SWINGING LINES"

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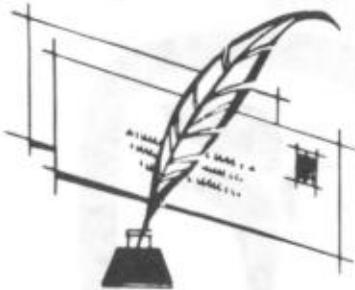
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MAY, 1973



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Grand Zip



Enclosed is check for \$2.00 covering the cost of your booklet "Teaching Tots to Dance". If you have any more information available to help me with a group of mildly retarded youngsters (dancewise i.e.), I would appreciate it. My husband, Bob, is the caller in the family, but I worked a little with our daughter's class for an hour once a week last year. I did this with a one to one set-up with normal kids and it worked real well, but I just used "Eastern" and novelty stuff. This year our little girl is in a Camp Fire Group of Educable Retarded children and I would like to give them some Square Dance "fun".

We thoroughly enjoy your magazine and look forward to its arrival each month.

We are the caller couple for Westland Parks and Rec with a beginners class, an intermediate class, a workshop and two clubs (Totem Trotters and 2x4's) as well as a chapter of National Square Dance Campers in the summer, Tee Pee Twirlers.

With 5 children still at home, this really keeps us out of trouble. However, we wouldn't change things if we had the chance, as where else in this world so full of trouble do you meet such happy, clean-cut people as in Square Dancing?

Mary Brennan
Livonia, Mich. 48150

Just want to tell you how thoroughly we enjoy American Squaredance and also to thank you for the renewal reminder. Enclosed find check for \$9.00 and application for renewal for two

years.

Don & Rene Wilcox
Gretna, La.

We enjoy the magazine very much and Don finds the workshop material very good. I wish it could be taken out of the book without ruining the rest of the book. Don & Jean Healy
Windsor, Ontario

Ed. Note: A new book, "The Best of Will Orlich, containing 5 years of his workshop notes from this magazine, is on the market. See ad in this issue.

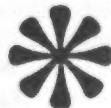
Let me first congratulate you on your magazine. Each month the articles get better and better. Will Orlich's section on workshop is a tremendous asset to us beginning callers. He helps us out a lot.

I don't know if this is proper or not, but I have a class graduating in March, and if you could spare about 20 copies of your magazine for me to distribute at graduation, maybe you might get some new recruits. I would highly recommend it to them.

Al Cappetti
Delanson, New York

Please renew my subscription. Enclosed is my check for \$5.00. Magazine is great; enjoy the record reviews.

Dick Topping
Toledo, Ohio



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Rx

PRESCRIPTION OR SUBSCRIPTION?

Recently someone asked for a "prescription" to our magazine. Whether they were kidding us a bit or using the word incorrectly without realizing it, we're not sure. But, as we thought it over, the word "prescription" is descriptive of the health and happiness that are recommended by our many "physician" feature writers, and dispensed to you by your friendly neighborhood "druggist" editors. Toss out your pills and powders, and make sure you take a dose of AMERICAN SQUAREDANCE once a month for twelve months. Then see if you don't feel better.

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Meanderings...

WITH STAN



"Heavenly days, McGee," I hear the old time radio voice ringing in my ear, "slow down or you'll meet yourself going the other way..."

Lately I've felt a bit like a "dingaling — next stop — pull the rope" kind of a commuter from Ohio to New England, since I've traveled from here to there three times within the past four weeks, only taking time out for "local" dates in between, such as a quick hop to Biloxi, Miss. Well, one New England trip was by plane, and so was the one to Biloxi, so I saved 1/16th of an inch of tire tread that way (do I sound more like a computer than a commuter?).

New England, like Florida, is a self-contained square dance unit, featuring good callers internally, good organization, and plentiful activity. Every town, hamlet, suburb and junction has its junket. The "bible" for square dancers up there is the New England Caller (as we've said before) and we marvel every time we get our copy. They tell me one fellow read every word of

it one month in a 30-day period between issues. Believe it or not, he was made a Fellow in the Journalism School at Harvard for his marathon achievement. You know I'm pulling an editorial leg there, but just compare your own area square dance bulletin to the Brooklyn phone directory, and you'll dig the comparative narrative.

New England pays a realistic wage to its callers. That accounts for the reason many callers from New England do not travel, though they have superior talents to many who do. Why travel, when you can make more at home? By the same token, touring callers coming to the area had better be topnotch—the dancers are conditioned to a high performance level at every dance they attend. The emphasis is on smoothness rather than fantastic new composite basics that one can introduce. A touch of the traditional style remains, but the tools of space age technology are employed, so as to make New England a coveted corner for taller callers. Heavens to Henry, I could draw myself around another steaming bowl of New England clam chowder and chew about New England longer than Frost could write a sonnet upon-it, or quicker than Hancock could underwrite the underpinnings on the House of the Seven Gables!

Speaking of extensive traveling, I got called a "pilgrim" the other day. That's appropriate in a way. I'm a displaced New Englander, myself. Also... (Are you ready for this, punsters?)... I'm like a pilgrim because I'm OFTEN PLAGUED BY A BUCK HALF-SPENT....(ugh!)

Out of the great heart of New England comes a great new record label, in our opinion — Elite Records, conceived by a smooth “hash” dispenser named Joe Prystupa and the old master himself — Sam Mitchell. Their first two releases hit the top o’ the charts. Keep it up, men. They have a dentist friend backing them, and we’re sure the label is going to fill an important cavity in the activity.

Huron and Lorain and Cleveland were the hors d’oeuvres this month. Next I was served Springfield, Ohio; Minerva, N.Y.; Holyoke, Mass.; Biloxi, Miss.; Vergennes, Vt.; Rome, N.Y.; Windsor, Conn.; Skowhegan, Maine; Bloomfield, Conn.; Kennebunkport, Maine; Jackson, Ohio; and other assorted delicacies. I missed my dates in Denver and Newark, Ohio, because of a freak snowstorm.

Maine-iacs have a wry sense of humor going for them. Some of the local names up there are pure Rube Goldberg contrivances — Cat-Mousam Road is one. There’s also Rowdoinham, Woolwich, Wiscasset, Androscoggin, Damariscotta, Limerick, Mattawamkeag, and Oquossoc. Though the names may sound embellished, there are no copper-plated personalities up there. They’ve got hearts of pure gold, “Down East.”

Not a great distance from Boston, the untiring promoters of good dancing, Chet and Barbara Smith, operate that great stable fortress of the Barn League, Bay Path Barn, and they’ve hosted all the “name” callers in our business as well as a covey of “comers” over an eighteen year period.

Why is it, I wondered, that Bay Path has always succeeded where other barns for square dancing have failed over this same period? Here are the reasons for that success:

A. Chet, himself, is an excellent caller, and Barbara handles rounds most efficiently.

B. They have devised a “balanced program,” offering easy “75” basics every Friday, and a little more “go-go” approach every Saturday evening, fea-

turing mostly out-of-area callers. Weeknights are filled with classes and workshops.

C. “Grow your own dancers,” Chet says. “Stay home and work at it.” He feels other barns have failed because they assumed they could fill the hall with dancers from other clubs. It just doesn’t work that way.



This really happened at Bay Path. Consider the setting. Rocky, rolling land, with a tremendous rock ledge twenty feet high and one hundred feet long emerging from the ground between the Smith’s home and barn. Flowers and shrubbery planted all around it. Now, picture that tall Texan, C.O. Guest, hands on hips, leaning back to take in the great mass of rock, covetously drawling the words: “Gosh, it S-U-R-E is beautiful! How much did it cost you to have it put there?”

There’s something special about a special dance where decorations are splashed liberally around the hall. A festive mood is set. Dancers seem to dance better. The caller seems to call better. Such an occasion was the

"Rainbow Stroll" in Springfield, Ohio (Dayton area). Open umbrellas were strung from the ceiling. Crepe paper and plastic flowers were everywhere. There was a trellis arch. Everything said "Spring." From my slightly prejudiced eye (jaundiced eye - co-ed) I'd say it was a memorable event for all. Even if it takes the resourcefulness of some lovin' dollars and livin' dolls to accomplish this feat, the fete is well worth it, friends.

Rain has been falling constantly wherever I go. It must follow me. Why, my very own neighbor here in northern Ohio (along the unpredictable Lake Erie shores) is building a huge boat of gopher wood 300 cubits long and covered with pitch.

In Biloxi, Mississippi, it rained cats and dogs and a few poodles. In Rome, New York, the next weekend it rained snails and pails and alewives. Around home the natives worry about the next flood. In the Gulfport-Biloxi area they talked about their "beds" getting too wet. I was a bit shook when I heard this (punctures in their waterbeds, maybe?) but I bit my tongue (I bite it often - meat is so dear!) and didn't say a word. Finally I realized they were talking about oyster and shrimp "beds" in relation to swollen bayous. Well, that's how travel expands one's knowledge, folks.

The eve of Legacy in Cleveland (see previous forecasts) has arrived, as you read this, where 100 leaders of all facets of square dancing have converged to isolate, analyze and prescribe for the ailments of the activity. Watch for a report next month.

Now, if you've managed to jog through this jumble of jaded jargon to this point - congratulations.

Keep a smile on your face. It will baffle your opponents. And besides, my friend CONFUSION would say:

HE WHO LAUGHS, LASTS!



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



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Contact Mal Minshall

MINERVA, N.Y., Wednesday, Aug. 8

Contact Bill & Mary Jenkins

HARRISBURG, ARKANSAS; Monday, Aug. 13

Contact: Glen Turpin

TOLEDO, Ohio area Sun. Sept. 9

Contact Jim & Mary Batema

CARTHAGE, N.C., Friday, Oct. 12

Contact Walter Spivey

BELLEVILLE, ONTARIO, CANADA

Monday, Nov. 12, Contact Garnet May

APPLETON, WISCONSIN, Sat. Jan. 5, 1974

Contact Bruce & Bonnie Busch

OAK RIDGE, TENN., Friday, Mar. 29, 1974

Contact Bob Baker

SALT LAKE CITY, UTAH area

Fri. Oct. 4 '74, Contact Israel Wilson

PETERBOROUGH, ONTARIO, CANADA

Sat., Mar. 1, 1975, Bob & Jane Jaffray

ASK HOW YOU CAN BE A
ROOSTER-BOOSTER

WHO'S LEFT?



by Al Brownlee
Fontana, N.C.

"Shall we go square dancing, Sue?"

"Yes, John, I love to square dance and I know you do too. I'm sorry for what I said on the way home the last time. But please, John, let's try our best to stay out of the set with that big ox with all the badges on his shirt who jumped and kicked and pulled, pushed, and jerked me around the last time."

' How many times have we heard this conversation after a dance?

The above has nothing to do with the subjects I would like to bring up.... or does it??

The longer I stay in the calling busi-

ness I find myself paying more and more attention to the little remarks that are made by our clients, the dancers. I don't believe a caller should ever get to the point where he thinks he knows it all. I go to other dances and I could write a book on some of the short, quick comments that I hear from the dancers. Some are funny, some are not. I know that some of them are said seriously, as I was there dancing in the square.

"Why does he run the music so loud?" This is one that is used quite frequently. "He is playing the record so fast I can't keep in time with it."

"That was a beautiful singing call that time but I don't care for the risqué lyrics he used in the one before." "I'd just as soon he'd wait until Sunday to do gospel hymns." "I just can't bring myself to enjoy that singing call. I guess it's because it has been such a beautiful round dance." "(Thinking: Boy, this has been a good tip.) What in the --- is Zoom?"

Most of these little quick questions or statements come from dancers at open dances, and I think if we total them up, they might tell us something of value.

In everyday life, we have laws, — city, county, state and federal - to protect the innocent from bodily harm, abuse, and many other things. We have duly authorized officers to see these laws are carried out. We do not go this far in square dance circles so we, as callers and teachers, have to assume the responsibility for teaching finesse to our dancers. Whatever hap-

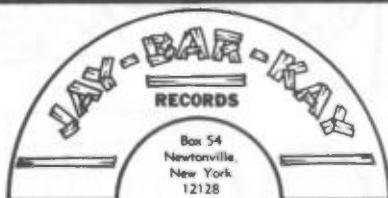
pened to the styling we used to teach in beginner classes?

Some dancers, when they really get going, are comparable to some drivers of automobiles. There is no courtesy, no smoothness, — nobody has any right, but them! When a dancer says, "I wonder what's going on. We don't have visitors at our club any more and the club is getting smaller all the time," how do we explain to the faithful dancers who turn out to be rough bruisers, that they are hurting the ladies' arms and backs, or stepping on their feet? Should I dare say there is a right and a wrong and we should try to correct the wrong...or should we?

Perhaps we could compare a square dance club, which is people, to our automobile wreck, which also involves people. Somebody has to be wrong. A highway patrolman once made this statement: "After a bad collision, it is too late to say who's wrong or right — it's who's left!"



Ken Anderson



John Hendron

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JK-144
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JK-141
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Caller: Red Bates

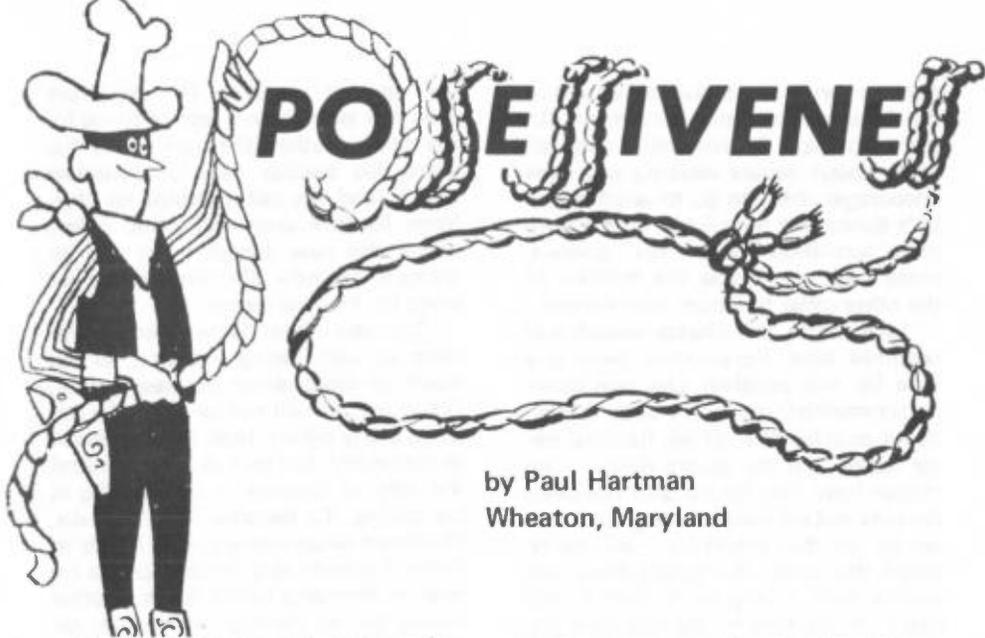
JK-140
MAMA BEAR
Caller: Curley Custer

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by Paul Hartman
Wheaton, Maryland

How often have you heard a caller refer to "my dancers" or "my club(s)"? With slavery having been abolished many years ago, nobody really owns anyone or has a right to such a claim. And the caller who uses this phraseology betrays, not only his stupidity, but also a deep-seated psychological hang-up which will cause him many problems. His continued dependence on such expressions will ultimately result in heartache, and could eventually lead to his demise as a caller and leader. Virtually no caller is immune to this potential disease; there have been a few who recognized it quickly and took the necessary steps to overcome it. Many callers succumb to it and have to engage in a rather stiff fight to ward it off successfully. With some, it remains a continual threat, just as alcohol does for the alcoholic. And many — far too many — callers never do rid themselves of it.

The beginning of the callers' illness known as Possessiveness is traceable to the very, very beginning of his entry into calling. Callers begin their careers in front of the mike teaching a small class of beginner dancers. Often the initial group is composed of the caller's non-dancing friends, whom he has managed to cajole into learning to

square dance under his instruction. Some people in this newly-formed beginners' class will also be very close non-dancing friends of square dancers who are close friends of the budding caller. As a result of these relationships, a great spirit develops in the group. Our new caller quite naturally feels very, very close to the members of this informal group. Frequently at the caller's instigation, this group will form a club upon completion of their lessons. Shortly after, the members of the new club will in turn manage to persuade their non-dancing friends to get into a new beginners' class taught by the new caller. This will help to swell the ranks of the new club.

It is no wonder then that our new caller becomes infected with Possessiveness concerning his brood. He also falls prey to another very human feeling: pride. The mix of the two can be simply devastating. The group becomes "my club," although there is a club constitution, and every member pays club dues, has a vote, and elects duly constituted officers who run the club. The dancers become "my dancers," and woe to any caller who so much as smiles at one of them. What makes things even worse, is the fact that our new caller tells "his" (or "her") new

dancers very little about the extent of the local square dance movement. (In some instances the new caller does tell them about square dancing and even encourages them to go to another caller's dance, but he quickly does a complete turn-about when "his" dancers come back and praise the abilities of the other caller to whom then danced.

Like cancer, this disease spreads and becomes fatal. Fortunately there is a cure for this problem. Our new caller must remember some very basic things about people. First of all, he must never forget that the square dancer — no matter how long he (or she) has been dancing and no matter how good a dancer he (or she) might be — will never forget the caller who taught them, will always have a very fond place in his heart for the fellow, and will leave the fold very, very reluctantly. It will usually be the fault of the possessive caller when the dancer does leave the fold. In a social activity, most people resent being directed where to go and where not to go, even though the dictating may be veiled and couched in all sorts of attractive terms. The greatest sin is not telling new dancers about the square dance movement in its entirety, both from a national as well as a local standpoint.

The best thing a new caller can do is resign himself to the fact that he owns nobody and nothing, and that sooner or later, the dancers he has taught will leave him and his calling. Each dancer he teaches will eventually

seek greener pastures. This departure does not stem from a lack of liking for the caller. Rather, the new dancer has heard his teacher call for countless weeks, and his calling holds no challenge for him anymore. Other callers whom the new dancer hears will do things differently. Therein lies the challenge for the new dancer.

Our new caller faces another problem as well. Being a novice, he has much to learn about his new hobby. Obviously, he will not be as good a caller as many others, both locally as well as nationally. But he can improve. And the way to improve is by working at his calling. To become bitter and disillusioned when dancers leave him is to commit suicide at a tender age. To engage in throwing verbal barbs at other callers and to develop animosities toward them is to use the rubber glove cure for a leaky fountain pen. The real answer lies in sheer hard work, improving the ability to call.

The new caller must never forget, in the final analysis, that the only thing that attracts dancers to a caller is his calling ability. No manner of false attention, party nights, or free dances, will cause a dancer to leave one caller for another. These extraneous and ephemeral trappings will enhance a dance and result in favorable comments from dancers but nothing will draw a dancer to a caller more quickly than the enthusiastic and honest comment: "Boy, he is the best caller I ever heard."

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74-76 Calendar Available—vinyl cover

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FAIRS 'N SQUARES



The grand march of the Massachusetts Presidents' Ball is led by State Representative and Mrs. Larry Golden, Fairs 'n Squares President and First Lady Dick and Alice Moore, State Representative and Mrs. Bob Belmonte, and club vice presidents Bob and Ruth Marsh.



Charlie Baldwin at the Town 'n Country Jubilee (originated by this club in '68) introduces square dancing to spectators. Below, Charlie is flanked by President's Ball chairmen Bob & Alma Gould of F & S S/D/C.



The Fairs 'N Squares of Framingham, Massachusetts, are a club that features both square dance and round dance programs. They dance three nights every week, including workshops, classes, and a Saturday night dance. Membership numbers about 240, and in May 1972, the club celebrated its tenth anniversary. The club caller-teacher is Paul Pratt and he has been at the mike since the club's inception nearly eleven years ago. Fairs 'N Squares hosts the annual Massachusetts Presidents Ball, an all day seminar-dinner-dance program that brings together most of this state's chief executives from clubs of all sizes. Another Fairs 'N Squares innovation is the Town 'N Country Jubilee at Boston's Prudential Center. The club started the jubilee in 1967, an event that attracts dancers from every New England state, New York and Canada. The official club attire is much like that shown on the cover photograph of the Friendship Dolls. The only difference is the men wear solid white shirts with



Above: At the Presidents' Ball are honored guests Paul Pratt (caller), co-chairmen Bob and Marilyn Payton, State Rep. Larry Golden with wife Roberta, Eleanor and State Rep. Bob Belmonte, chairmen Alma & Bob Gould, and First Lady Alice Moore with F & S president Dick Moore. Below: Members do some camping, dancing and frolicking with callers Earl Johnston and Frannie Heintz at a New York state dance spot.



Teacher-caller Paul Pratt at the mike has called for this club for 11 years and for two other clubs 10 years each!



polka-dot neckwear.

Fairs 'N Squares is not a traveling banner club, per se. It is not club policy to give out and retrieve banners although they do present token banners. Since dancers are active three days a week, they felt that banner chasing would put too much strain on the membership. Instead they sought a better way to convey what their foremost ingredient — friendliness. Unable to accomplish this with banners it was decided to adopt something more appropriate and different. Thus, the Friendship Dolls were conceived. (Their popularity is evidenced by the numerous inquiries received; for example, a night's dance might be attended by at least three clubs who will be attempting to make off with the prize, who have inquired to make certain that the trophy is in the club's possession, and who know of each other's impending visit!) To make the trophy even more meaningful the club's board of directors decided to construct only one set, not only to reduce complications but also to ensure exclusivity.



Not only do the F & S members have two sets dancing on a float in the annual Framingham, Mass., 4th of July parade; their members also walk the parade route distributing S/D promotional literature.



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Caller-Dancer Relationships



So much information came from the 21st National in Des Moines, that it will be published right up until the new panels meet at Salt Lake City. Here are notes taken by Colleen Hedges and printed in the Hooleyann Whirl, South Dakota, from the panel on Caller/Dancer Relationships.

LAVINA GRETTER Denver, Colorado

Officers should plan parties well in advance. Committees should be set up well in advance for a good program. A good caller, good hall (preferably wood floor), good acoustics, good ventilation and good parking are all contributing factors to a successful dance. You need a host and hostess at the door at club dances (two or three if the club is

large) to greet guests, as well as members of the club. Someone should be appointed to see that the hall is open and ready for the caller when he comes and help him unload his equipment. Come with a smile and greet everybody. Try to see the caller before or after the dance. Do not take up his time during the dance. Each member should accept responsibility for any committee he is asked to be on. There is no harmony in cliques being formed in a club. "Freeloaders" who don't belong to any club, but just come to dance and don't have to do any work are not good.

Thank the caller for a good dance. He likes to hear that he has done a good job. Also thank your host and hostess. They should also thank you for coming.

Stan Burdick, Huron, Ohio:

How do you provide continuity in leadership in clubs? There should be a

book for each office which lists duties of this particular office, and each officer should keep track of things while they are in office so that the new incoming officer will know what to do. One thing that a lot of clubs in Texas are doing is that the president and vice-president act as automatic advisors to the new officers. You should be booking 2 or 3 years in advance for national callers. Any club that is really interested in planning this far in advance will usually be a good club. The one who hires should work and support the caller who is hired. A board of directors is great (3 or 4) — it is a very good system. You have a better chance of being successful because you have more people working in support of things. Some clubs elect their officers in May and they take office in September. In California, a new dancer is not allowed to hold office. You must belong to a club one full year before you can become an officer.

Question and Answer Period:

Question: How do you keep people from taking members of your beginner's class out dancing before they are ready to go out and therefore losing them?

Answer: It depends on how your class is run. Officers should run the club, and the caller should run the class on a friendly basis so that caller sets rules for the class members until graduation. And he shouldn't hold them any longer than he has to. Don't

go out dancing until you feel you are ready to, because you are reflecting on your teacher as well as yourselves.

Question: What can be done if some of the people can't keep up with the level of the class?

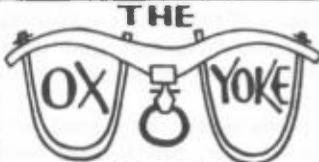
Answer: The caller should take the responsibility for asking the people if they would like to start over. But before he does, he should talk to the people who brought them in the first place. Then talk to the ones who are having difficulty in the class and ask them if they would like to start over in the next class free — as the caller's guests.

Question: How do you keep your older club members from getting discouraged about learning new things?

Answer: This depends upon how far you bring the dancers in the first place. 26–30 weeks is average. Learn all the current basics and all the things that they are dancing in the area. Generally, have one tip where they bring in something new each night. No two classes are the same and probably run from 26 to 30 weeks, but it depends upon the group. If you want to keep up with a higher level, then join another club that dances at a higher level.

Question: How do you get people to more readily accept an office in the club?

Answer: You could elect officers for a 6-month period instead of a year. You would get more people to accept office than you would for the whole

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year. If you have a good president, let him serve again. A well-run club should pass on duties to committee members—delegate authority. Maybe it will eliminate begging people to accept office. When you join a club you agree to accept office. (If you have 6-month terms, it works out well for vacations, etc.) In Texas many clubs have 4 officers: President, vice-president, secretary and treasurer, and then move them up: the vice-president becomes president, etc. It is a good idea if you elect your officers at the same time of year as your federation officers.

Question: How do you keep a caller from being biased after inviting him to club meeting?

Answer: If you are talking about a caller that calls for only one club, he would be interested only in that club and the betterment of that club. He should never get involved in politics and should try to stay out unless he is asked for opinions.

Question: In California we have a lot of senior citizens who dance. They object very strongly to the strenuous kicking that has become prevalent. How can we stop this trend?

Answer: Kicking and square dancing don't mix. Senior citizens don't like it. A do—sa—do should not be done with a waist swing. Four ladies chain should not be done as a star thru. Hand clapping shouldn't be done in the weave the ring. Don't do these things and you will discourage others from doing it. Callers should try to discourage it. If

they don't then the dancers should try to discourage it.

Question: How can you get more people to round dance?

Answer: Round dancing makes better square dancers out of you. Cueing really helps round dancing so that people don't have to memorize so much. It takes less time from your square dancing if you have a good round dance instructor who will cue the round rather than having the caller talk it on the floor. Cueing is done more now than it used to be. Many round dancing clubs have been started in Texas by as few as 4 or 5 couples.

Question: What is a caller's responsibility to a club?

Answer: The caller's responsibility to the club he calls for is to: (1) provide the entertainment that they are looking for (75%)

(2) advisory capacity to help them solve some problem that they might come across (25%).

The dancers' responsibility is for the program and hospitality. The caller should cue the dancers through the figures. The caller's responsibility is to give the best dance possible.

Question: Should a caller be able to cancel out a dance a year and a half in advance without a reason?

Answer: Not without just cause.

Question: Should a club be able to cancel out a caller well in advance without a good reason?

Answer: Not without a very good reason.

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Encore

by Mef Merrell

25 YEARS AGO, MAY 1948

The first state wide Arizona Square Dance Festival was reported by Jimmy Clossin. All out of town dancers were guests of local dancers during their stay. One feature was a street dance held in downtown Phoenix, but rain forced a change of location in the middle of the dance. The evening dance at the Shrine Auditorium was so crowded that one side of the hall danced and then sat down while the other side danced. Even then it was too crowded for comfort. Clossin praised "enthusiastic dancers, good callers and a variety of pattern that is not known to my knowledge in any other section of the country". 3000 attended.

Betty Grey discussed "Square Dancing at its worst" in describing three experiences: a square dance at a church, a dance in a barnyard after a hayride, and a dance held at the State Hospital at the request of the occupational therapists. Though each of these dances were a good idea and everyone even managed to have a good time, the quality of the dancing was "at its worst" because of the lack of good leadership—so necessary to keep a group under control.

Cal Moore listed fifteen observations of clubs in the Fort Worth area to give clues to "What Makes Square Dancing Click" in local areas and communities. Many make good sense today: good music with the square dance rhythm, variety in patterns, no race track stuff, an occasional couple dance, no drinking, appropriate apparel, some singing calls, no long business meetings, fun — not work. Also listed was: only "good"

callers at club dances, "ham" callers must get their practice at private parties; clubs dance only once a month; new members are "screened" by a secret membership committee to pass on their dancing ability.

Definitions were given by Wayne Rich of N.H. for jigs, reels, hornpipes and the hop-jig.

In Letters to the Editor, the do-sa-do was in the limelight again — or was it dosido, or doseydoe, or even dopase or sashay? Again in different parts of the country each one of these terms might mean different figures, and in some cases, some or all of them might be used interchangeably. The general cry was for standardization of terms and elimination of confusing, sound-alike calls.

10 YEARS AGO, MAY 1963

An echo of the call for good leadership was made by Stan Burdick in an article about the many faces of our leaders. Stan declared that a caller had to be competent in at least eight professions; diplomat, salesman, comedian, actor, student, teacher, musician, and businessman. He quoted from Dale Carnegie and Cicero, but this one was best: "Just because you think you've gained an inch, don't think you're a ruler".

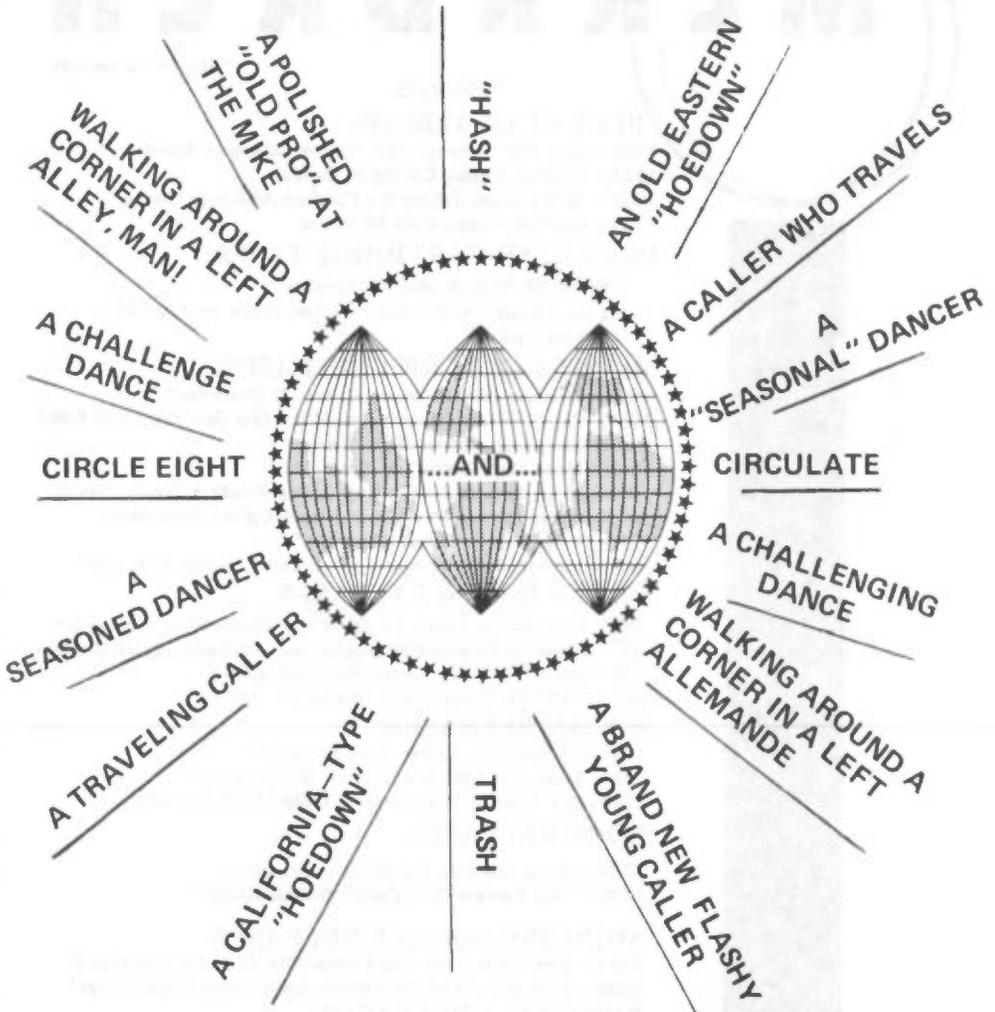
A preview of the 12th annual National Square Dance Convention to be held in St. Paul, Minnesota was included.

Jean and Roger Knapp, Corpus Christi, Texas, (teachers, composers, performers), made a plea for "balancing your round dancing and square dancing". While they realized round dancing was growing away from square dancing in

Continued on Page 29

Sketchpad Commentary

THERE'S A WORLD OF DIFFERENCE
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TEENS IN ACTION

by Jean Stevenson
Hinckley, Ohio



In order to keep square dancing alive in many areas, we need to look toward the young generation, the teen dancers.

Some of today's teens drop out of dancing after high school graduation because of other aspects of the life they will enter. But, if introduced to the activity properly in their early years, they will return after they have become adults and settled down to their own life style.

One club, "The Square Wheels" of Salem, Ohio, has looked far into the future of their club and formed a program to insure themselves of future members.

The board voted to invite the children of their club members and prospective adult students to join the club-sponsored beginners' class in 1971. Certain stipulations were put into effect pertaining to the teenagers. These were: 1. No charge for the lessons, 2. Age limit of twelve to nineteen years of age, 3. Two consecutive lessons could not be missed or they would be dropped from the roster. There were many discussions about whether the adults would want to dance with the teens and vice versa.

Wisely, the club enlisted the help of their members and had one experienced dancer for every beginner couple. During the first few weeks, the helpers danced with the new students. After this period the age of the students was never thought about. Everyone regardless of age was a student. This created a good and compatible communication between adults and the youth.

After graduation ceremonies, (and

again no mention was made of Mr. or Mrs., or child of so and so), the teenagers were again invited to join the club and also the club workshop. A minimal fee of \$.25 was charged for each teenager. They ALL attended the workshops.

A satellite club was formed by these younger "adults" and became known as the "Spare Square Wheels". Their parent club "Square Wheels" advanced them \$100.00 to help them become organized and have their first dance. In the meantime the young dancers travel to Canton, Ohio, to dance with the "Swinging Teens", which was originally formed by Don Rand, an accomplished caller, who has since moved to Florida.

As of this writing, the President of the "Swinging Teens" is the son of Square Wheels past president, Tom Coe. The two teen clubs have their own government and operate on their own. Constructive advice is given to them by their parent club when requested. The most important thing in this organization is the fact that adults and teens dance with each other and support one another.

When beginner classes started in 1972, more teenagers joined the class. Some were children of experienced dancers, friends of teens who were students last year and some who had only been spectators last year. When you travel to the Salem, Canton, and Warren, Ohio area, you will see these young dancers in every tip. Don't short change them; they have learned exactly the same way you have and dance very well.

Now your imaginary journey is completed, but your real journey as a club member is just beginning. Welcome to Square Dancing –

Mary Jenkins, of Olmstedville, New York, sent us the same graduation ceremony, but with the additional explanation of the five stages of a square dancer's life.

There are five stages of a square dancer's life. Stage One is known as the Beginner Square Dancer and this square dancer dances for fun, is willing to dance with anybody, and applauds enthusiastically. You are in this category right now. We sincerely hope you will stay this way.

Stage Two – As you become better dancers, you will be known as intermediate dancers. You will dance for fun and challenge, prefer to dance with folks who dance better than you, so they can pull you through, and avoid beginners and applause.

Stage Three – As an advanced dancer, you will dance for challenge but will only dance with dancers who do as well as you. You may add extra kicks, twirls, butterflies to help fill up the gaps due to the caller's "poor timing." You will be unable to tolerate beginners, will applaud only when your set finishes slightly ahead of the caller.

Stage Four is the high level "go-go" dancer who dances for the gallery, not for himself. This dancer must have the latest hot-hash choreography and the music speeded up. It is hard for him to find anyone as good as he is to dance with, but somehow, he manages to establish a clique who can always keep up with his talents. He cannot tolerate Stage Two dancers, and beginners shouldn't even belong to the club. He seldom applauds at the completion of a figure but smiles and looks everywhere to accept whatever applause there is.

Finally, after going through four stages, you go to Stage Five – the complete square dancer who dances for fun, is willing to dance with anybody and applauds enthusiastically.

Right now, you do not realize that this can possibly take place. It does, believe us, and as you go through life square dancing, remember that even though you sometimes cannot tolerate other people, smile, grit your teeth, and applaud, then dance with them again sometime. Because, these people whom you avoid now, will a couple of years from now, appear on the dance floor as accomplished dancers, and they may not dance with you because you avoided them in the past. Remember, square dancing is for everybody; you are the people who are going to keep it that way!

COVER TALK

In search of a means to convey in a more unique manner their club's most distinguishable ingredient – friendliness – a group of Fairs 'N Squares conceived the idea of Friendship Dolls. Enclosed in a beautiful case, the Square Dance Friendship Dolls Traveling Trophy is presented to the first club to sign in the guest book enough couples to make up at least two squares. At a later date an equivalent number of Fairs 'N Squares return the visit to recover the trophy. These arrangements

are coordinated by Sig and Olive Hedin. Originally inspired by Ed and Ginny Kinter, the friendship dolls were donated by Don and Bunny Carr, and attired in our club costume by Bill and Alice Jewell. The dancing figures are securely mounted to an oak base similar in finish to a dance floor. The protective cover is constructed of plexiglass and a handle at the top makes for easy portability. A bakelite plaque at the lower front of the case identifies the club. Construction and finish was the expert handiwork of past president Ed Kinter.

DIET, DANCING, AND DEATH -



by Dr. T.S. Pennington
Bradenton, Florida

A WORD TO THE WISE

There are many reasons why square dancing and round dancing have achieved such a nationwide popularity. The wonderful association between people of similar interests is in itself enough to attract people. The obvious entertainment we enjoy helps keep us happy and entertained and interested in life. Perhaps the most important reason is the healthful exercise we receive. The chance to maintain a healthy and mobile body as we grow older is a matter foremost in all of our minds. The energy we burn dancing helps to keep us young and active physically and the obvious need to be attentive to the calls helps keep us mentally alert. With all of these good points in favor of dancing one might assume that there are no problems associated with square dancing and round dancing. There are many minor dangers inherent in our dance, but there is one which may lead to a dance of

death. This I wish to discuss.

Several circumstances are common to most square dancers. First and foremost is the fact that most are over 45 years of age. Secondly, we dance mostly at night after a full day of activity. And lastly, we usually dance after eating dinner. It is this last fact that can be the "straw that breaks the camel's back." How? Let me explain. Most of us are already in the "coronary age"; most of us lead active daily lives and are proud and happy to be able to be active; and most of us enjoy eating. Coronaries and heart attacks occur when there is an inadequate blood supply to all or part of the heart muscles. This may come about in many ways but I want you to be aware of one. Everything we do each day adds to the load on the heart. Mild coronary artery insufficiency is a condition of which a person is usually unaware. Now take this person and a particularly active

day, and add to that a large meal, high in fat and starch, and put him or her on the dance floor, and this person is flirting with a dire fate.

We cannot blame any one of these factors as the major cause because they each play their part. We can, however, do one thing to help break this possibly fatal chain of events. This is in the choice of what we eat prior to dancing, and when we eat it. You never heard of a swimmer, football player or any other athlete who consumed a large, hard to digest meal, just prior to his event. He would make sure his meal was low in calories, high in protein, high in liquids and timed to give him at least two hours to digest it. We can do no less if we are to be sensible. A heavy meal requires more energy from the body and heart than several tips of

dancing. Don't add this strain to your heart.

Let's all dance to health and happiness. A typical meal would be as follows: a green salad with a light dressing, a high protein but low in fat food such as beef, fish, fowl or cheese prepared by broiling, boiling or baking rather than frying; a low calorie vegetable (tomatoes, young string beans, squash, asparagus, etc.); a minimum of bread and starch, and plenty of water plus coffee or tea if desired. This meal should have 500 to 1000 calories depending upon the age, weight and caloric needs of the person eating.

We all want to enjoy dancing. Don't inadvertently bring disaster to the dance floor. Be active, be happy, and most of all be sensible, and you will enjoy many years of dancing.

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STRAIGHT TALK

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

CALLER'S FEES As Seen by A Caller

Joe Portelance Reprinted from the New England Caller

The most controversial topic in all square dancing is not level, or too many new basics, or too many clubs, or too many callers — but callers' fees—WOW! There must be as many opinions on this subject as there are callers and dancers combined, and it would seem with so many views that a solution is impossible that will be satisfactory to all.

I would like, as a caller, to submit a few of my personal feelings concerning this matter. First of all, a caller is in the entertainment business, and he, like any other business concern, must include overhead and expenses in the price he charges for his product or service. The most obvious expense would be his equipment, which you see on stage and which represents an actual cash outlay of from \$700 to \$1000, including records that are continuously being replaced, especially the singing calls. Now, how about that back-up equipment in the trunk of that car outside the hall. Did you ever attend a dance, and have to leave early because the equipment failed? There is money invested here to insure the caller he can provide the service he has contracted

for. And speaking of contracts, how many form letters does your club send to different callers requesting open dates? He has to answer everyone he receives — that involves time, postage, etc., and becomes another business expense. I find we average two or three letters when booking a date; one to list open dates, and one to confirm the date chosen by your club. Now this has to be entered on a calendar so that we show up on time and also for us to advertise this date. This advertising is another business expense, and you can see our overhead mounting.

Speaking of mounting overhead, let's not forget the car that carried the caller, his lovely taw, and his important equipment to the dance — it has to be in top notch shape, or he may not get to the dance on time or at all. The cost of a new car or the up-keep on an older one is known to all of us, but in business, transportation expenses have to be figured!

We could go on and on, and list the various seen and unseen business expenses incurred by the caller, i.e.; clothing, new material or new ways to use the existing basics to make square



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dancing more interesting and enjoyable. Let's not forget how many Sundays the caller spends at meetings to promote our favorite past time — this can't be measured in an hourly rate of pay.

This brings me to the point where a dancer estimates the hourly pay for the caller. This is truly an impractical method to arrive at a caller's fee, but I shouldn't knock it without offering another way to approach this troublesome matter — so here goes: The square dance club should first determine its own fixed expenses — hall rent, advertising, flyers, news letters, door prizes, association dues, postage, and everything else where the club MUST expend cash for a complete square dance year. Every successful business does this in order to fit its operating expense or overhead, and with this amount of actual cash to be expended known, you should add a mark-up percentage for the use of the club's money — try to use a bank's money without paying interest and see how far you get. This total amount should then be divided by the number of times your club will meet during this period for all classes, workshops and dances, and you now know the cost of opening the door of your hall each and every night!

When our expenses are known in this manner, and we know we can expect X number of squares from our own club at each dance, then we arrive at a figure at which we can AFFORD to engage a caller for a given night. A club should not contract to guarantee a caller more than the amount established. This in no way is meant to discourage the bonus incentive so that both the caller and

club can profit by a larger attendance at the dance.

So far, I have not mentioned the high priced caller who asks for — and gets — over \$100 as his fee. This fellow is probably a full-time caller, traveling the four corners of our great country, living in motels, restaurants, and airports, and with many lonely weeknights in his schedule. These fellows know how to call a great dance; they usually draw a large crowd, and your club should gamble and hire them from time to time, even if you can't afford it. Remember — square dancing is a non-profit activity, and when we make a profit, it is my personal belief that we should give it back to the nice people supporting our club by giving them a treat. Your high priced caller can be THAT even if the hard working treasurer has to write his check in red ink for one night!

ENCORE, Continued

some clubs, with a definite split developing, they felt a combination made the most entertaining program. They stressed the necessity for dances built on the wishes of the majority so that most dancers could be dancing most of the time, whether rounds or squares.

The cover pictured a proud couple graduating from square dance class. From Cover Talk comes this message: "New square dancers are the future of the movement. Now, while enthusiasm is high, encourage our new dancers to join a club so they can continue to enjoy their new hobby".

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LLOYD SHAW RECORDING No. 3-121

Music by Fred Bergin

Couples stand in a large circle around the room, all facing counter-clock-wise and taking the Varsouvianna position. That is – each gentlemen holds his lady's right just above her right shoulder, and holds her left in his left in front of him at shoulder level.

Two or three lone gentlemen wait in the center of the circle.

When the music starts each couple in the circle, beginning with the left foot, starts two-stepping forward, advancing side by side. The lone gentlemen cut in at as widely different points in the circle as possible, and each claims a girl. When one of them steps in front of a gentleman to claim his girl he must give her up instantly and roll back left-face to the next girl. Her gentleman must give her up and roll back to the next. Thus – a wave of rolling back progresses down the line. In rolling back, each gentlemen lets go his lady completely and turns left-face, still holding his right hand high. In this position it sweeps naturally around behind the next lady and falls instantly into the Varsouvianna position.

The trick is to roll back to the next girl so quickly and neatly that you are never caught without a girl.

When the waltz starts, grab that girl, or the nearest girl, in regular waltz position, and do a turning waltz with her around the circle. Once the waltz starts, you do NOT have to give up your girl, so don't let the man that is rolling back to you step in and take her. Fight for her, for the men who fail to get a girl have to step ignominiously into the center of the circle and wait for the waltz to end.

As soon as the music for another two-step begins, the lone men may jump into the circle again and claim a girl. It's a delightful battle of wits, and a good, clever dancer manages never to be without a girl.

page



CLIMBING UP THOSE GOLDEN STAIRS

Record: Golden Square 6018B

Intro & Middle Break:

Honor to your partner then honor your corner lady.
Join hands and circle left that ring.

You circle to the left now, go all way around.

When you get back home, circle right.

Circle to the right, home you go again.

And when your there you swing your lady fair.

Now promenade that pretty little thing

And everybody sing;

It's climbing up those golden stairs.

Figure:

(Everybody) Turn a left hand round your corner,

Then a right hand round your partner (Sing)

"Climbing up those golden stairs".

Then a right hand round your corner,

And a left hand round your partner (Sing)

"Climbing up those golden stairs".

Now two hand swing your corner,

And two hand swing your partner

"Climbing up those golden stairs".

It's a do-sa-do on the corner,

Seesaw round your partner

"Climbing up those golden stairs".

Swing your corner lady now

Swing her round then promenade.

You promenade the ring and everybody sing.

"It's climbing up the golden stairs".

Intro, Break Twice, Intro, Break Twice.

Tag - "Climbing up those golden, Climbing up those golden
Climbing up those golden stairs". (End with a long swing.)

From Herbie Gaudreau's book, "Modern Contra Dancing." This dance fits so nicely to the
Top Record No. 25088 "In The Evening By The Moonlight."

SATURDAY NIGHT REEL

Any number of even couples. 1st, 3rd, 5th, etc. cross over at beginning of dance.

"Everyone forward and back." (This call given during introduction or before the music starts.)

And with the left hand
lady swing

Then the ladies chain
across the floor.

Now take this lady,
promenade across.

Then chain 'em back
and don't get lost.

Now take this lady
and promenade home

Come back to the middle,
a right hand star.

*

Then a left hand star
the other way back.

And in your lines
go forward and back.



This month we want to pass some "bouquets" to a guy on the west coast who is doing a fine job calling, coordinating, writing and "systemizing" a whole lot of square dance choreography. We've just received his second book, entitled "Top Ten", which will be reviewed completely in our book review section, but we want to congratulate him in this column for helping to bring a "little order out of the chaos" and producing a very valuable resource for callers.

Today you'll hear callers say repeatedly "the situation of new 'basics' is chaotic — I don't know where to begin to sift through the mess to decide what I'm going to teach my workshop group." In our opinion, that statement is somewhat a "cop-out", (even though we admit there is an overabundance of material) because with Bill's book and other resources on the market, the SIFTING process has already been done for you. Here's what we mean:

A. If you're a caller who does no regular workshop, but merely includes workshop material in the club setting, you can utilize the "New Ideas" and "Gimmicks" and "Review Figures" found each month in the workshop section of this magazine. It has been sifted for you, and there's plenty there to serve and digest.

B. If you do one regular workshop in addition to club programs, first and foremost, make sure your dancers can do the 75 basics in every possible manner. If you need a resource to help you with this program, subscribe to Will Orlich's Choreo Guideline (5 times-a-year 75 basic choreo-note service). Be sure Will's "Set Up—Get Out" book is

on your reference shelf, in addition to the "Plus—50" book, published by this magazine every two years, to provide the BEST, SIFTED, SELECTED basics above the "75" which are current and generally still used during any biannual period. For instance, the most recent book was published in May, 1972, and the next book will be published in May 1974. In addition, use the workshop section sifted material provided in this magazine (as mentioned in A, above). "How to Be A Smooth Dancer" is another good reference to cover the 100 "FOUNDATION" basics in detail.

C. If you call for a number of workshops in addition to clubs, you'll need all the programs mentioned above, and in addition, you ought to have the Bill Davis book, which has SIFTED ALL THE BASICS OF 1972 DOWN TO THE TOP TEN for you. Bill's judgement is superb. Why get tangled with the "latest and greatest" stuff? Let Bill do it for you. He'll have a new book out at the end of 1973 to cover the 1973 basics. In addition, you'll need one of the dozen monthly note services; but again, editorially, we'd like to suggest that you DON'T DO ALL THE NEW basics shown each month. Start with the ESPECIALLY FEATURED basics each NOTE SERVICE provides (the full-page, extensively treated ones) and once again, you've got the BEST, SIFTED group, and you can ignore the others. Another resource you'll need is Bill Burleson's "Encyclopedia" of 1500 plus basics, not to use as a presentation program, but to carry as a reference ONLY, so that when someone says "How do you do so-and-so basic?"; you can look it up for him.

One of the top ten callers in the USA today (he's from a western state but he'll have to remain nameless, since we realize everyone has his own opinion on the Top Ten), said recently "I don't worry about what the latest basics are. I don't even subscribe to a note service. I wait until a basic begins

Continued on next page



Dancing Tips

by Harold & Lill Bausch

Do you understand your caller? Does he understand you? They say that to be a caller you must have a desire to entertain; that you must be a bit of a "ham" and enjoy the spotlight; that you must like people; etc., etc.

I would like to emphasize the part that you must *like people*. As a caller, I know that my greatest satisfaction is seeing the dancers having a good time. If the hall is buzzing and excitement is in the air, then I feel I am doing my job right, and my dancers are having a good time.

There are times that I wish I could be down there on the floor and making per-

sonal contact with all my friends, shaking hands, slapping each other on the back, joking with them and all that sort of thing and I do this during the breaks as much as possible. However, there is one other way that many callers try to join the crowd and that is by talking to you via the microphone before we start calling. Maybe talking of things that have happened — or maybe trying our best to tell a little joke. This is one way we try to join in the fun.

Now most crowds seem to enjoy this, but occasionally we run into a crowd that does not seem to want any contact other than for the caller to stay up there on the stage and do his job of calling. "If we wanted a comedian we would have hired one." To tell the truth, many of us aren't the best comedians; so they have a point there. However, I would suggest to you that the next time a caller starts visiting with you on the mike — or tries to tell a "funny", remember, he may just want to know you better and want to feel that he is calling for you because you are friends — not just because you can pay the price.

CALLING TIPS, Continued

to EMERGE, either in a singing call, or in one of the two national magazines, or as other callers and dancers begin to talk about it. Then I look at it. And I'm getting along fine that way." We might add that this particular caller is busy every night and one of the highest paid callers in the business. His theory may be well worth considering.

The books and note services mentioned above are listed in book ads toward the final pages of this magazine, but if you want a complete list, send a stamped, addressed envelope to us and ask for Bulletin 100 — "Everything for the Caller".



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Dean Hood
Wheatridge,
Colo.

Jack & Darlene
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Aurora, Colo.

WEEK-END MAY 25-26-27:



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Amarillo,
Texas

Sid Perkins
Cedar Crest,
N. M.

Fred & Kay
Haury
Albuquerque

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&
Doris
Parrish
(Rounds)

JUNE 3 TO JUNE 9:



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Johnny LeClair
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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.

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Chuck Bryant
San Antonio,
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Ernie & Naomi
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Littlefield, Tex.

Dave & Nita
Smith
Lubbock, Tex.

SEPTEMBER 9 TO 15:



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Jim Hayes
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Tom & Kay
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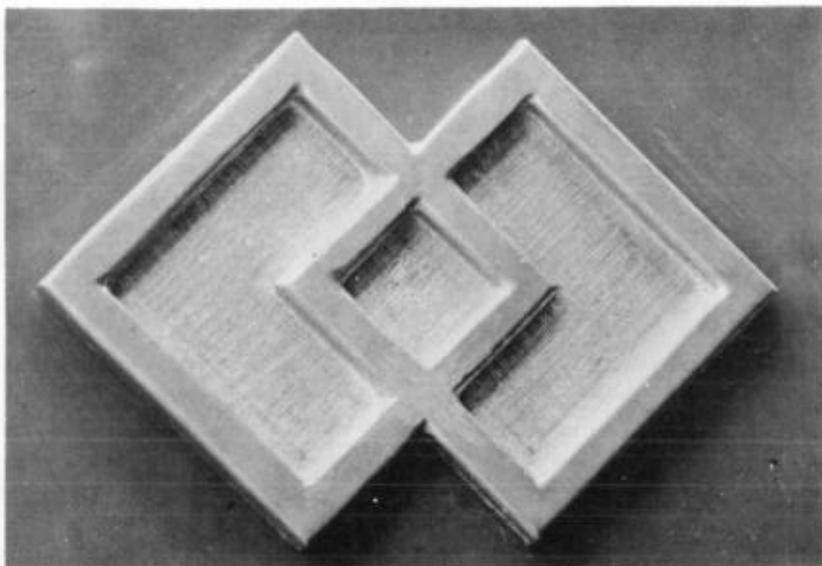
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CHALLENGE CHALLENGER

by Jim Kassel

From the pen of Dolores Fiegel writing in the Zip Coder comes the following:

"We in the challenge movement enjoy the excitement of participating in an intriguing facet of square dancing. It is reminiscent of those first few weeks in square dance lessons when each basic you learned gave you that wonderful gift, a sense of accomplishment. There are dancers who would no longer be square dancing if they could not continue to learn; challenge has offered them this opportunity and so they remain active in the square dance movement.

"Square dancing needs an influx of new dancers each year, just as we need new participants in challenge. If the flow of new dancers is stopped in either area, all is lost! We challenge dancers must promote square dancing itself whenever we have the opportunity and we must continue to be in touch with the club dancers to promote advance level and challenge dancing.

"Not all dancers have the desire, time, or ability to be challenge dancers. We have several advance level clubs that can be made available to them. As conditions change in the personal life of a square dancer, he may wish to enter challenge. The transition will be much easier for the advance level dancer than for the club level dancer. In our effort to promote challenge we should include the promotion of advance level dancing.

"New people will join up in our hobby of challenge dancing if we are

fun to be with and pleasant no matter how the square crumbles! We then will be afforded the opportunity to promote what we enjoy so much. This same attitude must be carried into our challenge clubs as newer less experienced dancers join us.

"If you enjoy challenge, you owe it to challenge, to your challenge caller, and to yourself to do all in your power to support it and promote it."

In each of our monthly columns we would like to turn our attention to events of special interest to challenge dancers so they might want to include some of these "specials" on their calendars.

Foremost, of course, is the Seventh Annual National Challenge S/D Convention to be held at the Treadway Inn at Niagara Falls, N.Y. The convention begins with a trail-end dance Wednesday, June 13 and finishes with the evening dance on June 16. Featured callers, in alphabetical order, are Dewey Berry, Jim Davis, Ed Foote, Keith Gullely and Lee Kopman. The convention promises something for everyone; there will be workshops, floor level challenge, and special advanced challenge sessions for those who want to try very difficult material.

Coming up May 18, 19, and 20 is the Second Capitol Capers week-end featuring Lee Kopman and Chuck Stinchcomb. This week-end will be held at Colony 7 Motor Inn at Annapolis Junction, Maryland. Challenge workshops, challenging dancing and advanced challenge sessions are a part of the offering. Contact is Luella Lytle, 8505 Grubb Rd., Silver Spring, Maryland 20910.

Cherry Ridge Campground at Honesdale, Pa., has a great offering for the week of July 20-29. On July 20-22, Keith Gullely; then July 22-24, Deuce Williams; July 25-27, Ed Foote; July 27-29, Lee Kopman.

Atwood Lake Lodge, Dellroy, Ohio will present Ed Foote and Ralph Pavlik on August 16, 17, and 18.

When we turn our attention to week-ends and festivals we find their commit-

tees and staff are showing a deeper interest in the total picture of square and round dancing; advanced and challenge levels have taken their places comfortably. The past two years, for example, have shown a rapid growth in the Baltimore Festival and changed its thinking accordingly. This year holds the promise equal to any super week-end. Keith Gulley and Jack Lasry will handle continuous challenging and challenge dancing at the beautiful Hunt Valley Inn, August 17 and 18.

And the final item of challenge news for this issue concerns the Pittsburgh weekend which was held at the Northway Mall on March 15 and 16. Jim Davis and Keith Gulley kept twelve sets in action. Dancers hailed from Pennsylvania New York, Ohio, Massachusetts, Connecticut, Virginia, Maryland, Illinois, Indiana, Michigan, and Missouri, with some dancers driving hundreds of miles to participate in this event which reportedly was a fine challenge dance and a great experience for all.

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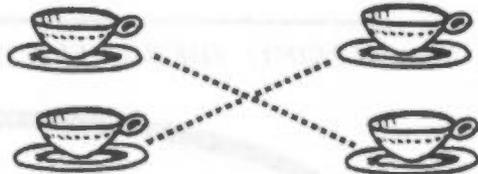
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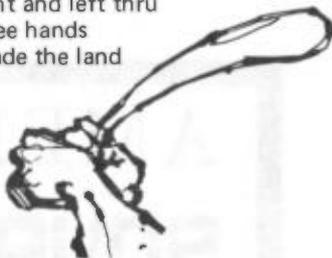
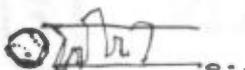
Edited by Fred Freuthal

ADAPTATIONS THAT FIT ANY STANDARD 64-BEAT TUNE,
TO GIVE VARIETY TO ANY CALLER'S REPETOIRE.

INTERESTING PATTERNS is the *NAME OF THE GAME* at least in the caller-dancer "game" as it is played today, and Fred has surely socked a couple of "home runs" out of the park this month....

One and three star thru, California twirl and then
Do a do-sa-do, go full around, make an ocean wave, my friend
All eight you circulate, but the girls go twice around
When you're there, do the right and left thru, turn the girls around
Square thru three hands now, to the corner lady - swing
Swing that girl twice around and promenade the ring
TAG (16 beats)

Head couples flutter wheel and move it round the land
Sweep a quarter more, you pass thru and then
Star thru, make lines, it's forward and back you do
The boys fold, do a curlique and then a right and left thru
Turn the girl and dive thru, square thru three hands
To the corner, swing that girl, and promenade the land
TAG (16 beats)



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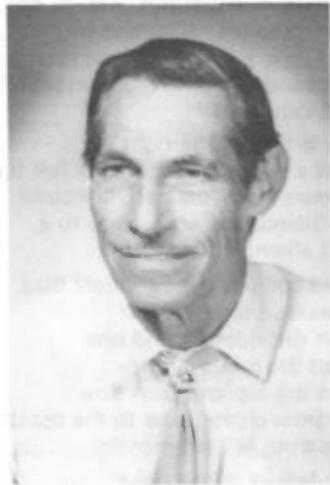
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CHOREOGRAPHY

Constant repetition breeds indifference! We don't know who said this but it sounds good, doesn't it? We refer this truism to things we do during a square dance. An example in point is the command for "heads lead to the right." Without further instructions the dancers will nine out of ten times circle and break to a line. Why? Because they hear and respond to this command dozens of times during one evening with no variation week after week. IF the dancer once knew where "lead to the right" ends, he has long forgotten to listen for any change of command from the club caller. Technically, if the heads lead to the right and stop, an 8-chain thru position is set up. So, whatever command can be executed from the 8-chain thru set up can also be executed from a lead to the right maneuver, i.e. split those two, right and left thru, swing thru, centers in, square

thru, etc.

After assuring himself that the reader understands fully the meaning of "lead to the right" command, your editor wants to point out the difference between the commands of "face" to the right and "lead" to the right from a squared-up set position. On command for "heads face to the right, no. 1 couple faces no. 2 couple, while no. 3 faces no. 4, and the side couples adjust to face the heads. Two lines of four are facing each other as the end result. The next command could then become one which lines could execute, i.e., "Pass thru and wheel and deal," etc. The value of this meaningful command interpretation by the dancer results in different square dance choreography situations. Compare the following end results using the same pattern as a follow up to the "lead" or "face" command, i.e.

(from a static square)

Heads lead to the right and turn thru
Trade by, etc.....

Heads face to the right and turn thru
Wheel and deal, etc.....

Had the terminology of "lead" and

"face" not been meaningful, the two geometric situations would not have been possible. With this in mind, here are a few example figures to prove our point and to excite the interest of your club dancers:

Heads face to the right
With a right and left thru a full turn
Centers trade, cast off $\frac{3}{4}$ around
All-8-circulate, ends trade to a
Left allemande.....

Head couples right and left thru
Then lead to the right
Split the sides around one
Bend the line, star thru
Spin the top and turn thru
Outsides clover, pass to the center
Pass thru, left allemande.....

Heads lead to the right
Right and left thru
8-chain-three, then partners trade
Spin the top and turn thru
California twirl (1P2P).
Left square thru, count four hands
Left allemande.....

Heads face to the right
With a right and left thru
Star thru, 8-chain-three
Then partners trade, star thru
Slide thru, 8-chain three to
Left allemande.....

Heads lead to the right and swing thru
Quarter right and swing thru
Wheel thru, ladies fold, star thru
Bend the line, crosstrail thru to
Left allemande.....

All four couples go forward and back
Four couples lead to the right
Boys run to an Alamo and balance
Swing thru, boys run right
California twirl
Head couples square thru $\frac{3}{4}$ around
Step forward, sides lead to the right
All cloverleaf, centers star thru
Lead to the right, left allemande.....

Heads face to the right and pass thru
Face down the line
Centers swing thru and turn thru
Others divide and turn thru
Wheel and deal
Boys swing thru and turn thru

Girls divide and turn thru,
Wheel and deal
Centers swing thru and turn thru
Others divide and turn thru
Wheel and deal
Girls swing thru and turn thru
Boys divide and turn thru
Wheel and deal
Slide thru in Dixie style
Left allemande.....

NOTE: Heads *face* to the right forms lines of four (sides adjust). Heads *lead* to the right forms an 8-chain thru set-up.

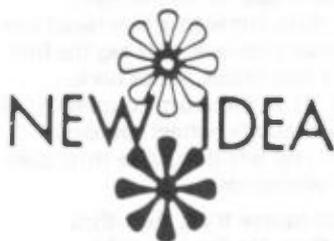


JIM DIFFEY, Fairfield, California:
All figures used at open dances are used only after our Callers Association workshops them and okays their use at club level. This cooperation among the callers is great to get the better figures taught and to discard the bad ones in order to keep the dancers happy. Question: Can something be done about the wildcat callers who do not belong to the association and teach the dancers things we never heard of, making our job even harder.

ED. NOTE: Callers not belonging to an association are those wanting to "do their own thing." Therefore, this includes using square dance movements that others do not use, even if they have to create new ones. This is exactly why it is so difficult to standardize a definite list of movements to be used in classes, clubs, and the square dance picture in general. Your editor feels that we have come a long way in this direction these past five years. The fact

that we have the Basic 50 program, the Extended 75 basic program and the Advanced Club level using the "Plus 50" idea speaks for itself. Beyond this, in the experimental area of the square dance picture, the variations of attitudes and practices begin. This is where dancers are taught ideas not generally known to everyone, or if known, not generally acceptable.

How do you stop it? Train all leaders as you do the dancers. You will not be able to change those already in the picture so concentrate on the new leadership coming up. They will eventually outnumber the old, and absorb them into a new mold of fun and friendship without frustration.



SCOOT AND TURN

by Fred Christopher, St. Petersburg, Fl.

From parallel ocean waves, do a normal scoot back, new facing dancers step forward and turn thru. Movement ends in a finished double pass thru position.

EXAMPLES by author

Heads square thru four hands
 Swing thru, SCOOT AND TURN
 Centers in, cast off $\frac{3}{4}$
 Reverse flutter wheel, slide thru
 Left allemande.....

by Will Orlich

Heads couples square thru four hands
 Swing thru, SCOOT AND TURN
 Peel off, turn thru
 Wheel and deal
 Centers square thru $\frac{3}{4}$ to the corner
 Left allemande.....

by Fred Christopher

Heads lead right circle to a line
 Spin the top, SCOOT AND TURN
 Peel off, tag the line, cloverleaf

Centers pass thru, swing thru
 SCOOT AND TURN, boys trade
 Slide thru, couples circulate
 Bend the line, flutter wheel
 Slide thru, square thru $\frac{3}{4}$
 Left allemande.....

by Will Orlich

Heads lead right circle to a line
 Pass thru, boys run
 SCOOT AND TURN, peel off
 Spin the top, SCOOT AND TURN
 Peel off and bend the line
 Star thru, first couple left
 Next one right, crosstrail thru
 Left allemande.....

SCOOT, TURN AND DODGE

Same as above except facing out dancers slide step to the right (dodge) to allow turn-thru dancers to join them. Movement ends in lines of four facing out.

EXAMPLES by Will Orlich

Heads square thru four hands
 Swing thru, SCOOT, TURN and DODGE
 Wheel and deal, centers pass thru
 Swing thru, SCOOT, TURN and DODGE
 Wheel and deal, centers pass thru
 Left allemande.....

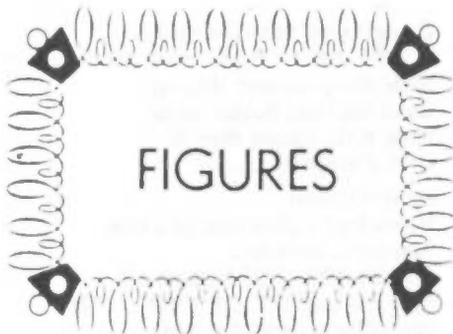
Heads lead right circle to a line

Fan the top,
 SCOOT, TURN AND DODGE

Cast right $\frac{3}{4}$, centers trade
 Bend the line, fan the top
 SCOOT, TURN AND DODGE
 Cast right $\frac{3}{4}$, centers trade, bend the line
 Box the gnat and change something
 Left allemande.....

Head couples star thru, pass thru
 Curlique, SCOOT, TURN AND DODGE
 Ends fold, curlique
 SCOOT, TURN AND DODGE
 Ends fold, centers trade
 Pass thru, left allemande.....

AMERICAN 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, Ohio 44870.



FIGURES

TRICKY CLUB FIGURES

by **Ralph Pavlik, Strongsville, Ohio**

Heads face your partners, turn thru

Join the others and cast off $\frac{3}{4}$

Centers run, slide thru

Make an ocean wave, scoot and turn

Cross-zoom, first couple left

Next one right, right and left thru

Pass thru, wheel and deal

Square thru $\frac{3}{4}$

Left allemande.....

Heads face your partners, back away

Make four in line, pass thru

Tag the line, centers in

Centers run, ends circulate

Wheel and deal, centers pass thru

Star thru, zoom and trade

Two ladies star to a

Left allemande.....

Promenade.....

Heads wheel around, pass thru

Tag the line, peel off, pass thru

Tag the line, peel off, pass thru

Bend the line, bend it again

Cross trail thru, left allemande.....

Heads lead right circle to a line

Pass thru, tag the line

Cloverleaf, double pass thru

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

Tag the line right, all eight circulate

Sides back track, box the gnat

Turn thru, bend the line

Crosstrail thru, left allemande.....

Side ladies chain, heads star thru

Zoom and trade, two ladies chain

Slide thru, square thru $\frac{3}{4}$

Tag the line, zoom and trade

Centers U-turn back, pass thru

Pass thru again, left allemande.....

Side ladies chain

Head two couples right and left thru

Same two star thru, pass thru

Spin the top, triple-trade

Cast off $\frac{3}{4}$, boys run, trade by

Star thru, pass thru, Dixie twirl

Right and left thru, pass thru

On to the next and star thru

Left allemande.....

Head couples swing slide thru

Right and left thru, dive thru

Center men lead reverse flutter wheel

Pass thru, spin chain the gears

Swing thru, men run, wheel and deal

Right and left thru, roll-away half sashay

Box the gnat, change hands

Left allemande.....

Head two couples right and left thru

Sweep a quarter to the right

Pass thru, circle to a two faced line

Couples circulate, half tag the line

Make two waves, scoot back

Cast off $\frac{3}{4}$, men run, couples circulate

Girls circulate, wheel and deal

Right and left thru, dive thru, pass thru

Left allemande.....

Heads square thru, slide thru

Pass thru, tag the line right

Couples circulate, $\frac{3}{4}$ tag the line

Centers spin the top, swing thru

Spin the top again, step thru

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

Centers reverse flutter wheel

Pass thru, *left allemande.....

*Or: right and left thru, roll $\frac{1}{2}$ sashay

Box the gnat, change girls, swat the flea

Change girls, box the gnat, change girls

Swat the flea, change girls, box the gnat

Change hands, left allemande.....

by **Ed Fraidenburg, Midland, Michigan**

Heads pass thru go round one to a line

Spin the top, men run,

Right and left thru, pass thru

Wheel and deal, centers pass thru

Left allemande.....

Heads square thru four hands

Curlique, fan the top

Step thru, wheel and deal

Men pass thru, curlique, fan the top

Step thru, wheel and deal

Centers pass thru, left allemande.....

Heads pass thru go round one to a line

Curlique, eight circulate single file
Two places, men run, double pass thru
First couple left, next couple right
Pass thru, wheel and deal
Substitute, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, peel off
Pass thru, tag the line right
Centers cross run, couples circulate
Bend the line, pass thru
Wheel and deal, centers pass thru
Swing thru, girls trade
Right and left thru, pass thru
Bend the line, square thru four
Trade by, circle four to a line
Left allemande.....

Heads lead right circle to a line
Pass thru, men run, centers trade
Swing thru, girls trade, pass thru
Men run, centers trade, swing thru
Girls trade, left allemande.....

Heads square thru four hands
Sides half sashay, swing thru
Men trade, square thru four hands
Clover and pass thru
Clover and square thru
Clover and star thru
Clover and cross trail thru
Left allemande.....

Heads square thru four hands
Ocean wave, men fold
Peel off, couples circulate
Men cross run, wheel and deal
Left allemande.....

Head ladies chain, heads lead right
Circle to a line, pass thru
Men run, girls fold
Double pass thru, peel off
Pass thru, girls cross run
Men cross fold, double pass thru
Peel off, pass thru, men cross run
Girls cross fold, men pass thru
Left allemande.....

Side ladies chain, head men and
New corner forward and back
Star thru, do-sa-do (ocean wave)
Swing thru, men fold
Double pass thru, peel off, pass thru
Wheel and deal, centers pass thru
Swing thru, ends fold, peel off

Couples circulate, tag the line out
Left allemande.....
Heads lead right circle to a line
Flutter wheel, sweep a quarter
Veer left to a two-faced line
Girls trade, couples circulate
Wheel and deal, sweep a quarter
Crosstrail thru, left allemande.....

by Bruce Welsh, New Orleans, La.

Heads square thru, curlique
Cast off $\frac{3}{4}$, fan the top
Spin back, diamond circulate
Fan back, boys run, wheel and deal
Left allemande.....

Heads square thru, curlique
Split circulate, cast off $\frac{3}{4}$
All-8 circulate, cast off $\frac{3}{4}$
Split circulate, cast off $\frac{3}{4}$
Boys trade, boys run, wheel and deal
Left allemande.....

Heads square thru, curlique
Walk and dodge, boys run
Scoot back, boys run, slide thru
Curlique, walk and dodge
Boys run, scoot back
Boys run, slide thru
Left allemande.....

Trade By Figures by Dan (?)

Heads slide thru, square thru $\frac{3}{4}$
Centers in, trade by, cast off $\frac{3}{4}$
Trade by, ends run, star thru
Trade by, right and left thru
Pass thru, trade by
Left allemande.....

Heads square thru four hands
Centers out, trade by
Centers U-turn back
Right and left thru, star thru
Dive thru, pass thru
Left allemande.....

Heads pass thru, trade by
Sides cloverleaf
Heads pass thru, dive thru
Square thru $\frac{3}{4}$
Left allemande.....

Heads right and left thru, pass thru
Trade by, sides cloverleaf
Zoom (substitute)
Square thru $\frac{3}{4}$, left allemande.....
Head ladies chain,
Heads California twirl, trade by

Heads curlique, boys run right
Go centers in, cast off $\frac{3}{4}$
Star thru, do-sa-do, spin the top
Slide thru, left allemande.....
Heads rollaway a half sashay
Star thru, pass thru, trade by
Pass thru, trade by
Square thru five hands, trade by
Slide thru, right and left thru
Half square thru, trade by
Center four turn back, box the gnat
Square thru $\frac{3}{4}$, left allemande.....

by Mac Parker, Arlington, Virginia

One and three go right and left thru
The other two ladies chain
New one and three right and left thru
The other two ladies chain
New one and four right and left thru
The other two ladies chain
Now sides face, grand square
One, two, three, turn
One, two, left allemande.....

One and two do a flutter wheel
New one and three do a flutter wheel
New one and four do a flutter wheel
The new heads do a flutter wheel
Now square thru four hands around
Count to four you're doing fine
Circle four and you make a line
Go forward and back, two ladies chain
Send 'em back, Dixie style to an ocean
wave

Rock up and back, all eight circulate
To a left allemande.....

One and two go right and left thru
Two and three go right and left thru
New side ladies chain across
Same couples do a half sashay
No. 2 couple go down the center
Go round one, make a line of four
One and three cross-trail thru
Find the corner, left allemande.....

by Bill Barton, Ascutney, Vermont

Heads curlique, boys run
Curlique, scoot back
Boys run, square thru, trade by
Curlique, scoot back, boys run
Square thru, trade by
Left allemande.....

Heads pass thru, partner trade
Half square thru, right and left thru

Rollaway, curlique, scoot back
Girls run, turn and left thru
Half square thru, trade by
Right and left thru, rollaway
Curlique, scoot back
Girls run, turn and left thru
Half square thru, trade by
Left allemande.....

Heads curlique, boys run
Curlique, split circulate
Boys run, reverse flutter wheel
Sweep a quarter, and a quarter more
Slide thru, eight chain two
Curlique, split circulate
Boys run, reverse flutter wheel
Sweep a quarter, and a quarter more
Slide thru, eight chain two
Curlique, girls run
Left allemande.....

Heads right and left thru
Rollaway, slide thru
Curlique, split circulate
Scoot back, girls run
Reverse flutter wheel
Slide thru, trade by
Curlique, split circulate
Scoot back, girls run
Reverse flutter wheel
Slide thru, trade by
Left allemande.....

Heads curlique, boys run
Curlique, scoot back
Curlique, scoot back
Curlique, scoot back
Curlique, scoot back
Curlique, girls run
Left allemande.....

Heads slide thru, curlique
Walk and dodge, cloverleaf
Sides slide thru, curlique
Walk and dodge,
Left allemande.....

Heads spin the top, sides divide
Everybody turn thru, tag the line in
Right and left thru, star thru, dive thru
Slide thru, spin the top, others divide
Everybody turn thru, tag the line in
Right and left thru, slide thru
Left allemande.....

Heads fan the top, spin the top
Turn and left thru, sweep a quarter
Pass thru, fan the top, spin the top

Turn and left thru, sweep a quarter
 Pass thru, partner tag
 Left allemande.....
 Heads right and left thru
 Rollaway, slide thru
 Curlique to a wave and balance
 Swing thru, spin chain thru
 Ends circulate one notch
 Boys trade, girls trade
 Centers trade, girls run
 Star thru, frontier whirl
 Right and left thru, dive thru, pass thru
 Left allemande.....
 Heads slide thru, right and left thru
 Pass thru, circle half to a two-faced line
 Tag the line, girls partner trade
 Curlique, eight circulate
 Swing thru, boys run
 Couples hinge and trade
 Centers right and left thru, pass thru
 Circle half to a two-faced line
 Tag the line, girls partner trade
 Curlique, eight circulate
 Swing thru, boys run
 Couples hinge and trade
 Centers square thru $\frac{3}{4}$
 Left allemande.....
 Heads right and left thru
 Two ladies chain
 Sides whirlaway a half sashay
 Heads star right, once around
 With the sides a left hand star
 Once around and a little bit more
 Men star right in the middle
 Once around, pass your partner
 Left allemande.....
 Promenade with opposite.....
 Heads wheel around, right and left thru
 Two ladies chain with a full turn
 Move on to the next, star thru
 Right and left thru, two ladies chain
 With a full turn, left allemande.....
 Promenade with corner.....
 Heads wheel around
 Half square thru
 Centers half square thru
 Everybody cross trail
 Left allemande.....
 Promenade with right hand lady.....
 Heads wheel around, star thru
 Circle four, once around
 Head men break, line up four

Pass thru, wheel and deal
 Centers pass thru
 Left allemande.....
 Four ladies chain, side ladies chain back
 Heads cross trail thru, separate
 Behind the sides star thru
 Double pass thru, lead two frontier whirl
 Dive thru, star thru, pass thru
 Promenade left, other ladies chain
 All promenade, heads wheel around
 Box the gnat, centers right and left thru
 Everybody pass thru, U-turn back
 Left allemande.....
 Heads star right, pick up corner
 Star promenade, back out, circle left
 Girls cross trail thru, separate
 Around one to the middle, pass thru
 U-turn back, half square thru
 Step forward out, boys cross trail thru
 Separate around one to the middle
 Pass thru, U-turn back
 Half square thru, step forward out
 All join hands, circle right "sunnyside
 out"
 Same sex cross trail
 Left allemande.....
 Head men with corners up and back
 Star thru, circle four
 Head men break, line up four
 Pass thru, wheel and deal
 Double pass thru, centers out
 Cast in $\frac{3}{4}$, frontier whirl
 Cross trail thru, to the corner
 Left allemande.....
 Heads lead right, circle to a line
 Pass thru, wheel and deal
 Face partner, bend the line
 Slide thru, centers star thru
 Back away, others lead to the left
 Left allemande.....
 Promenade, sides backtrack
 Pass thru, on to the next
 Circle four, head men break
 Line up four, girls arch, boys duck out
 U-turn back behind the girls
 Dixie chain on a double track
 Girls walk left, boys face right
 Left allemande.....
 Heads pass thru, promenade left
 Side ladies chain, all promenade
 Heads wheel around, pass thru

Continued on Page 53

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882, Chicago Heights, Illinois 60411.

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.

HOG CAPITAL FESTIVAL, Kewanee, Ill.
Aug. 31 — Sept. 2, Dave Friedlein, Jerry
Haag, Bob Wickers, Stan Burdick, Bud &
Win Cherry. Write Kewanee Kickers, P.O.
Box 74, Kewanee, Illinois 61443.

7th Ann. PEACH BLOSSOM S/D FESTIVAL
May 26, 1973; Canajoharie, N.Y. Top callers
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,
P.O. Box 203, Colorado Springs, Co. 80906.

SQUARE DANCE WEEKENDS from May
25 to Sept. 30. Glenacres, Camp & Dance
Hall. Sinnott Rd., Kennebunkport, Maine
04046. Send for summer schedule.

Two week-long teachers' workshops (gradu-
ate credit) run concurrently, July 29-Aug. 3,
Colo. State U., Fort Collins. Courses same as
above. Write the Lloyd Shaw Foundation, P.
O. Box 203, Colorado Springs, Co. 80906.

5th Annual Weekend: OQUAGA '73; Scott's
Oquaga Lake House, Deposit, N.Y. w/Manny
Amor, Mo Howard, Dan Shattell, Wes Wood,
Ken & Carol Guyre; June 22-24. Write: 31
Squares, 136 Seeley Av., Syracuse, NY 13205

Two week-long teachers' workshops (grad.
credit) run concurrently, Aug. 5-10, Central
Mich. U., Mt. Pleasant. Courses same as ab-
ove. Write the Lloyd Shaw Foundation, P.
O. Box 203, Colorado Springs, Co. 80906.

TRAIL DANCE — Friday & Saturday, June
22 & 23, 1973; Eastside YMCA, 501 North
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LLOYD SHAW DANCE FELLOWSHIP, Co-
lorado Springs, Aug. 11-17; Space is filled but
events on Cheyenne Mt. Schools campuses
open to guests at no charge. Write Mrs. Lloyd
Shaw, 1527 Winfield Ave., Colo. Springs, Co.

4th KINGSTON KAPERS, 401 Inn, Kingston,
Ontario, Can.; June 15-17, w/ Dick Bayer, Joe
Reilly, Gene & Mary Knisely. Write Joe Reilly,
S3670 Benzing Rd., Orchard Park, N.Y. 14127.

RECORDS

SINGING CALLS

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Even though the weather has been bad this last month, the new crop of hoedowns has been plentiful, and for once we can say "excellent." Six new hoedowns in one month will have to be put down as a record (no pun intended). This month we have about every type of hoedown that you could wish. If you prefer strong beat and no melody, we got 'em; if you prefer a lot of melody, we got that too! Good fiddle and banjo have been supplied by Blue Star if that is your kettle of fish. Anyway, here we go with the best hoedown records in many a moon—

Mustang 152 Poppin' It — Stringing Along

Both sides are practically devoid of tune but the big beat is there. It is our pick of the hoedowns of the month. If this reporter can use it successfully, then its gotta be a good one!

Top 25278 Hey Molly — Square Stone

Great beat with very little melody and much fine chord progression. If you like top hoedowns, this is for you.

Kalox 1140 Whup Whup — Big Stick

We do not believe that Kalox ever made a bad hoedown and this is no exception. It has all of the qualities that have made Kalox hoedowns great sellers. The big beat is there with some subdued melody.

Windsor 5012 Jumpin' Jack — Ed's Guitar Dandy

Here is a hoedown for the caller who prefers melody. It's about as melodious as a singing call instrumental, but has a big beat.

Last but not least are a couple of good un's on Blue Star; both of these records have the usual Blue Star fiddle, banjo and guitar lead with the fiddle predominating. If you like fiddle leads, you gotta like these two.

Blue Star 1944 Fiddlers Dream — Black Mountain Rag & Blue Star 1940 Old Joe Clark — Bill Cheatham

This month we have some very fine choreography but we have been unable to find much good music to go along with these fine dances. Seems like some of these labels have got back that guy in their square dance bands that plays on a G string stretched over a bed pan. We guess that the labels used up all their good talents this month on hoedowns.

Hand Clappin' — Windsor 5011

Caller: Larry Jack

Here is a fun dance, so buy it, kids, and have a ball. FIGURE: Heads do-sa-do and star thru, pass thru and circle four half way, dive thru, right & left thru, full turn star thru with corner, square thru three hands, swing corner, left allemande new corner and weave the ring (don't leave it). Do-sa-do and promenade.

Let's All Go Down to the River — Lightning S5015

Caller: Art Springer

OPENER: Break and ending feature the grand square. FIGURE: Heads square thru four hands, swing thru, boys run right, couples scoot back (explained in idiot sheet) wheel & deal, dive thru, square thru three hands, swing corner and promenade.

Time — Blue Star 1942

Caller: Roger Chapman

FIGURE: Heads square thru four hands, meet the corner, curlique, cast off three quarters, ladies trade and swing thru, boys run right and bend the line, slide thru, swing corner, left allemande and promenade.

Square Dance Music in My Soul—Blue Star 1943

Caller: Jerry Helt

FIGURE: Heads promenade half way, down the middle square thru four hands, split the outside two, round one to a line, bend the line, up and back, star thru, trade by, corner swing, left allemande and promenade.

Good Friends — Top 25275

Caller: Garnet May

FIGURE: Heads right & left thru, square thru four hands, spin chain thru girls circulate one time, boys run, bend the line, star thru, dive thru, pass thru and swing, promenade.

Let Me Call You Sweetheart — Scope 564

Caller: Dick Waibel

FIGURE: Heads flutter wheel, sweep a quarter, pass thru and swing the corner join hands, circle left, left allemande and weave the ring. Do-sa-do, Promenade.

You Were Meant for Me — MacGregor 2124

Caller: Kenny McNabb

This record has some breaks in the music which many callers can do without. FIGURE: Head ladies chain, sides promenade full around, heads square thru four hands, all swing thru, boys run right and tag the line, ladies left, men right, swing and promenade.

Don't You Believe It — Kalox 1139

Caller: Vaughn Parrish

FIGURE: Heads right & left thru, two ladies chain across, star thru and pass thru, do-sa-do the outside two, right & left thru, swing thru, turn thru, corner swing and promenade

Heaven is My Woman's Love — Lightening S5014

Caller: Andy Petrere

FIGURE: Heads square thru, corner do-sa-do, spin chain thru, boys run & Bend the line, slide thru and square thru three quarters, swing and promenade.

Your Kisses are Not Kisses Any More—Windsor 5014

Caller: Shelby Dawson

FIGURE: Heads promenade half way, lead right & circle to a line, up & back. Right & left thru, flut-

ter wheel, sweep a quarter, pass thru and swing. Swing this girl and promenade.

Katy's Dream - Scope 565

Caller: Al Cannon

Al does a great yodelling job on this record. FIGURE: Four ladies chain, heads flutter wheel, sweep a quarter, pass thru, Do-sa-do, ocean wave, swing thru, left allemande & promenade.

One More Time - Pioneer 112

Caller: George Jowdy

FIGURE: Head ladies chain, sides square thru four hands, make a right hand star with the outside two, turn it once around, heads star left in the middle full around, same two right & left thru, swing thru, boys run and do a wheel & deal, dive thru and square thru three quarters, swing corner, allemande new corner, grand right & left, promenade.

Fever - Windsor 5013

Caller: Nate Bliss

FIGURE: Heads promenade half way, down the middle right & left thru, square thru four hands, do-sa-do the outside two, swing thru, boys trade and turn thru, left allemande and promenade.

Champagne - Square Tunes 151

Caller: Jack Livingston

FIGURE: Heads square thru, swing thru, boys run, wheel & deal, slide thru, flutter wheel, sweep a quarter, swing corner & promenade her.

Shantytown - Top 25277

Caller: Gene McCullough

Called side has more music than voice, would be difficult to dance to called side of the record. FIGURE: Heads flutter wheel and sweep a quarter, pass thru and do-sa-do. Swing thru and the men run, couples circulate, wheel & deal. Dive thru, pass thru, swing corner, left allemande new corner, come back and promenade.

Don't Blame It On Rosie - Hi Hat 423

Caller: Bob Wickers

FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, boys run right, tag the line right, wheel & deal, swing corner, left allemande, come back and promenade.

Under The Sun - Top 25276

Caller: Emanuel Duming

FIGURE: Heads promenade half way, down the middle right and left thru, slide thru and square thru three hands round, corner do-sa-do make a wave. Swing thru, boys trade, turn thru, corner allemande and promenade.

Bells on My Heart - MacGregor 2123

Caller: Ray Flick

FIGURE: Heads right & left thru, cross trail thru, corner swing thru, boys trade, boys run, bend the line, right & left thru, slide thru, swing, promenade.

Kansas City - Bogan 1251

Caller: Red Donagne

FIGURE: Heads up & back, half sashay, slide thru, right & left thru, dive thru, pass thru, star thru, right & left thru, crosstrail, corner allemande. Come Back, do-sa-do, same lady swing and promenade.



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Pass thru, promenade left
Other ladies chain, all promenade
Sides wheel around, pass thru
Wheel and deal, centers pass thru
Left allemande.....

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2. If you want to be liked by others then you must pretend to be taught many things you already know.
3. Friendships are fragile, so handle them very carefully.
4. Even though your words may be kind, if they are spoken without sincerity they are wasted.

5. A little bit of concern is a good thing but constant worry will wear out a good heart.
6. Almost anyone can steer the ship if the sea is calm.
7. The most interesting people are not the good talkers but the good listeners.
8. Most of us can keep a secret but the people we tell it to can't.
9. The difference between an obstacle and an opportunity is just your attitude toward it.
10. A job worth doing and friends worth having make life worth living.
11. Don't be afraid to go out on a limb—that's where the fruit is found.
12. You cannot be responsible for what people think about you, but you are responsible for giving them reasons to think what they do.
13. Anyone who agrees with every-

Continued on Page 59

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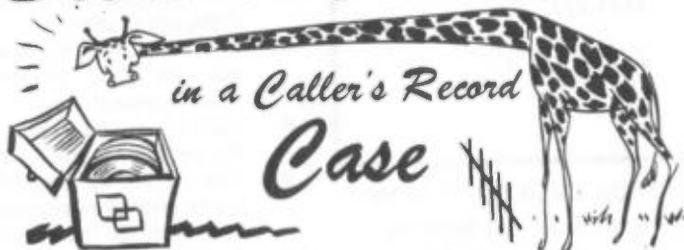
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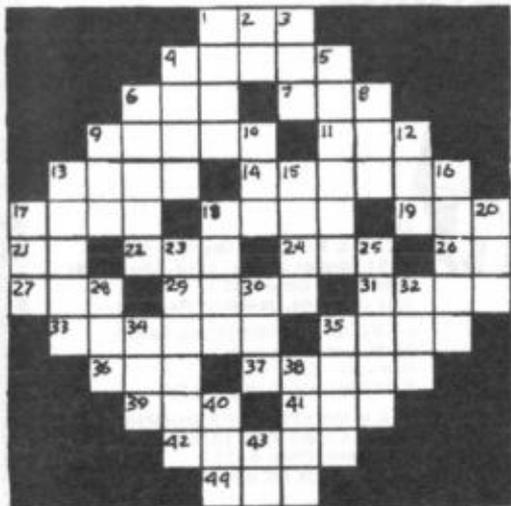
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Puzzle Page



ACROSS

1. --- the line
4. Have to (slang)
6. Square dancing lady
7. "--- Dan Tucker"—hoedown
9. Basic call
11. Worn on the head at a dance
13. Lure
14. Gathered in a crop
17. Name of a girl or flower
18. "--- Chic"
19. One set plus two dancers
21. Concerning
22. "--- Timing Blues"
24. Follower (suffix)
26. "--- One But You"
27. Ed & --- Mack, R/D teachers
29. Employ
31. Caller Bob ---- of Miami
33. Famous name in politics (var. sp.)
35. Bend the ----
36. "'ll --- You Again"
37. ---- a quarter
39. "Nellie ---"
41. "--- fold" (Singular form)
42. "---- face, grand square"
44. Soda

DOWN

1. "There'll Be a Hot Time in the Old --- Tonight"
2. "--- Two To Two Today"
3. Kind of car (abbrev.)
4. Walking pace
5. Irving Berlin hit
6. Grapevine ---- (old call)
8. --- and dive
9. Monkey
10. "Mountain ---ery"
12. "--- Me To The Dance On Time"
13. Figure and ---- are parts of a singing call
15. Lake near Huron, Ohio
16. Thick forest
17. Annoy
18. Make useless
20. "I'm --- Fooling"
23. ---- and deal (plural)
25. Attempted
28. "---, We Have No Bananas"
30. Red & Yellow Squares (Abbrev.)
32. United Nations Patrol (Abbrev.)
34. Bird's bill
35. Camera part
38. "---- no more, my lady"
40. Dog's sound
43. -- sa-do



Answers to April cover puzzle will be in the June issue.

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thing you say and do will bear watching.

14. Never judge anyone until you learn what they would like to be as well as what they are.
15. If it's true that we profit by our mistakes, then some people should be millionaires.
16. Habit or custom causes people to do more things today than does reason.
17. Some wives have a terrible memory—they never forget anything.
18. Someone defined income tax as "the fine you pay for thriving too fast".
19. You are young at any age if you are planning for tomorrow.
20. Searching for perfection is a good idea but it's seldom found by looking into a mirror.
21. One of the most difficult victories to gain is to beat a person at politeness.
22. If you make your job seem important then sooner or later it will return the favor.
23. One good way to be successful is to follow the advice you give to others.
24. Maybe some of us don't know exactly what we want in life, but we do know that we certainly don't have it.
25. Don't spend your entire life trying to understand your enemies or even your friends, just

spend time trying to love them more.

26. No person can be a great leader unless he takes genuine joy in the successes of those under him.
27. The only reason some American families don't own an elephant is because they have never been offered one on the installment plan.
28. It is all right to swallow your pride occasionally because it is one of the few things today that is calorie-free.
29. Greatness lies not in just simply being strong but in the proper use of strength.
30. Isn't it strange how we find that so often small talk comes in large doses?
31. Some people not only expect the worst but they even go out and look for it.

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PENNSYLVANIA — Spring Gulch season opens May 4 Oct. 7. Write Pete Kaiser, New Holland, Pa. 17557.

INDIANA — Bi-State Steppers All-Nighter, May 5, Winchester, w/Cal Golden. Write Anson Tingley, Jr., 531 N. Howard St., Union City, Ind. 47390.

WISCONSIN — Chula Vista opens season, May 4-Nov. 4. Write Vera Kaminski, Chula Vista, Wisconsin Dells, Wi. 53965.

MASSACHUSETTS — Spring Jug End Barn II, May 4-6. So. Egremont, Mass.; Ill, May 18-20. Write Al & Bea Brundage, 83 Michael Rd., Stamford, Ct. 06903.

NORTH CAROLINA — Fontana Vacations: Rebel Roundup, May 6-13; Accent on Rounds, May 20-27, Fun Fest, May 26-June 3. Write Fontana Village Resort, Fontana Dam, N.C. 28733.

OHIO — 14th Buckeye Convention, May 4-6, Dayton Exhibition Center. Write Rose Graziano, 609 David Rd., Dayton, O. 45429.

WYOMING — Night Owl, May 5, Allison Hall, Cheyenne, w/Larry Alford & Frank Laymon. Write Jack Teague, 713, Custer, Cheyenne, Wyo. 82001.

TEXAS — Spring Festival, Big Spring, May 4-5; Mid-Tex Spring Festival, Austin, May 4-5; S & R/D Council Silver Anniversary, Houston, May 11-12. Write Tex & Delores Breske, 222 Goodhue, San Antonio, Tx. 78218.

NEVADA — Silver State S/D Festival, Reno, May 4-6, w/Bob Van Antwerp, Gary Shoemaker, Bob Fisk, Louis & Lela Leon, Ron Welsh. Write Ben & Marilyn Tryon, 6550 Pyramid Lake Rd., Sparks, Nev. 89431.

ONTARIO — 12th International S/D Convention, May 10-12, McMaster University, Hamilton, w/Dick Bayer, Jerry Helt, Bruce Johnson, Earl Johnston, Johnny LeClair, Lou & Pat Barbee, Phil & Norma Roberts. Write Mrs. Jane Jaffray, RR 1, Ennismore, Ont. K0I-1T0.

COLORADO — Fun Valley season opens May 11-Sept 29. Write Mack & Jean Henson, Box 208, South Fork, Colo. 81154.

NEW YORK — Border Booster New Dancers Jamboree, May 12, McDonald College, Montreal. Write Dorothy & Gordon Foss, 236 Borden Ave., Otterburn Park, Quebec.

WEST VIRGINIA — 21st Webster Springs Festival, May 11-13. Camp Caesar, Corvan, W.V., w/Bud

Beau, Bob Bennett, Andy Wamsley, Herb Zickafoose, Jack & Pat Gill. Write the Gills, Rt. 8 Box 36, Morgantown, W.V. 26505.

MICHIGAN - 18th S/D Festival, Traverse City High School, May 11-13, w/Dave Taylor, Beryl Main, Bud & Bette Potts, Jack & Pat Farmer. Write Darrell Figg, P.O. 879, Traverse City, Mi. 49684.

ARKANSAS - Harrison National Guard Armory, May 12, w/Jack Cloe. Write J. K. & Genevieve Fancher, 407 Skyline Terrace, Harrison, Ark. 72601.

INDIANA - Spring Fling - May 18-20, Pokagon St. Park, Angola. Write Bill Peterson, 30230 Oakview, Livonia, Mi. 48154.

MICHIGAN - Northern Michigan Holiday, May 18-20, Ranch Rudolph. Write Dick Kenyon, 598 Mayfield Dr., Lansing, Mi. 48906.

CALIFORNIA - Spring Kapers, May 19, Sacramento S/D Center, w/Eddie & Audrey Palmquist. Write Ray & Jeannette Gilbert, P. O. 13, Folson, Ca. 95630.

NEW YORK - Apple Blossom Festival, Plattsburgh May 19-20, w/Bob Cathcart, Dick Fleming, Tom Vititov. Write P.O. Box 305, Plattsburgh, N.Y. 12901.

MICHIGAN - 14th Tulip Time Festival, May 18-19, Holland, Michigan, w/C. O. Guest, Sam & Thelma Nay. Write Festival, Civic Center, 150 W. 8th St., Holland, Mi. 49423.

MICHIGAN - 24th Spring Festival, May 20, Civic Center, Lansing. Write Mich. S/D Leaders Assoc., PO' Box 28, Dearborn, Mich. 48121.

INDIANA - 10th Annual "500" Dance, May 25, Promenade Hall, Merrillville, Ind. Write Bob & Shirley Moritz, 5608 Homerlee Ave., East Chicago, Ind. 46312.

NEW YORK - Butler Lake Weekend, May 25-28, Utica Boys' Club Camp, N.Y. Write John Deitch, RD 2, Johnstown, N.Y. 12095.

WYOMING - Ann. Cowtown Hoedown, May 25-26, Sheridan, w/Bob Wright. Write Gary Richards, Buffalo Star Rte., Sheridan, Wyo. 82801.

COLORADO - Peaceful Valley season opens May 26-Sept. 8. Write P. V. Lodge, Star Rt., Lyons, Colo. 80540.

SOUTH DAKOTA - State Festival, May 26, Patrick Henry Jr. High, Sioux Falls. Write Rolland & Lucille Stuckey, 3205 S. West, Sioux Falls, S.D. 57104.

PENNSYLVANIA - Cherry Ridge Campground season opens, May 25-Sept. 3. Write Cherry Ridge, RD No. 3, Honesdale, Pa 18431

ARKANSAS - Spring River Festival, Cherokee Village, May 25-26, Cal Golden, Glen Turpin, Charles Butler & Dixie Tucker. Write Leita Ruehlen, Cherokee Village, Arkansas.

NEW YORK - Camping Weekend, Jean's Place, May 25-28. Ashland, N.Y. Frannie Heinz & Joe Prystupa. Write Joe Prystupa, 42 Wilbert Terrace, Feeding Hills, Ma. 01030.

FLORIDA - 20th Annual Florida State Convention, May 26-27. Curtis Hixon Convention Center, Tampa. Write Conv. Committee, P. O. Box 11675 Tampa, Fl. 33610.

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COUNTRY MUSIC AND SQUARE DANCE

At the Country Music Hall of Fame, the executive committee of the Tennessee State Square Dance Festival Association met to finalize plans for the "First Tennessee State Festival" to be held June 8 and 9, 1973.

During this same period, June 6-10, 1973, the Country Music Association has scheduled a great event, the "Second International Country Music Fan Fair". Included in the events is a fantastic square dance show.

The Country Music Association invited the Tennessee Square Dance Association to present an "Exhibition Square". To blend these two fantastic

events, the Country Music Association is offering a special ticket to all members of the Tennessee Square Dance Association to attend the Fan Fair along with the Tennessee Festival.

Enclosed are the details on these special tickets and should you need further information, please contact: Mrs. Jo Walker, Executive Director 700 16th Avenue South, Nashville, Tennessee 37203.

The Country Music Foundation is dedicated to preserving the history of Country Music. The history of the dance and the Heritage of Musical Americana is all part of this. Here at the Country Music Hall of Fame and Museum, one can view the past, present and future of Country Music. We hope you will attend Fan Fair and visit the Hall of Fame while in Nashville.

BOOM IN BEGINNERS' CLASS

Seventeen squares graduated from beginners' class in Clearwater, Florida, after 16 weeks in which 50 basics-plus were taught by Cliff Hendricks. The class is now continuing with the 50-75 basics.



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NEW LEADERS LINEUP

South Carolina has had a square dance federation for quite a few years now, but never a caller's association. "South Carolina Callers Association" became an official organization on December 30, 1972, after drawing up the Constitution & by-Laws. Jim Cosman of Hanahan, was elected President and John W. Inabinet, Jr., was elected Vice-President.

The New Orleans Callers Association has recently installed new officers: Joseph W. Hollier Jr., President; Stanley Viola, Vice-President; Ray Louvierre, Secretary; Jack Busche, Treasurer. The group will sponsor a callers' seminar with Jack Lasry on June 2, 1973. All callers are invited; for information contact Joseph Hollier at 2112 Metairie Ct., Metairie, La. 70001.

*Joseph W. Hollier Jr., President
New Orleans, La.*

The Cleveland Federation of Square and Round Dance Clubs, Inc. announces new officers for 1972: President, Donald Garris; Vice President, William H. DeWitt; Recording Secretary, Bill Richards; Treasurer, Earl Richards, Corresponding Secretary, June Gandy.

*June Gandy
Brookpark, Ohio*

The Chicago Area Callers Association meets on the third Sunday of every month at Sauganash Park, Chicago, Illinois. The officers for 1973

are: Chick Jaworski, President; Zenous Morang, Vice-President; Jonny May, Secretary; Don Stace, Treasurer. Committees are as follows: Round Dance, Warren & Kristine Buchholz; Membership, Ann & Gus Homann; Program, Zenous Morgan; Public Relations, Fred & Eleanor Ligman; Librarian, Lindle Jarvis.

The Chicago Area Callers Association sponsored a Fun and Friendship Frolic on January 28, 1973. This was a dance for all new dancers who had taken all or some of the basics.

The South Side location was at 55th and Western. They had a total of 27 squares. The following callers participated in the program: Jean Sedlack, Mary Kay Martin, Velma Larson, Swersie Dumetz, Zenous Morgan, Lester Marie, Ralph St. Pierre, Robery Berning, James Hardwick, Bob Roberts, H. Tolsom, Lowell Lathrop, and Marvin Labahn. Jean Sedlack and Mary Kay Martin presented a Hawaiian review.

The North Side location was at the B.S.A. Building, 1622 N. Rand Road, Arlington Heights, Ill., with 56 3/4 squares. The following callers participated in the program: Doc. Adams, Cliff Benson, Richard Brouillette, Harry Glass, Lindle Jarvis, C. Jaworski, Dan Larkin, Will Mills, Bob Poyner, George Sheldon, O. Smejkal, D. Stace, Jim Stewart, Foggy Thompson, Gene Tidwell, Vic Guttenfelder, and Jack Ketcher.

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BICENTENNIAL BULLETIN

For three days in June of 1976, our country's bicentennial year, 25,000 people from all 50 states and 13 foreign countries, including a contingent from Australia, will assemble in Anaheim, California, for the 25th National S/D Convention. This massive demonstration of world-wide interest in a traditionally American folk activity, late last year earned the convention the official recognition of the American Revolution Bicentennial Commission (ARBC), the national organization designated by the Congress and the President to plan, encourage and coordinate the observance of the country's 200th anniversary.

On the evening of St. Patrick's Day, March 17, country music star Charley Pride interrupted his spring training to present the certificate of recognition and a Bicentennial flag to Ken Parker, president of the California S/D Council, in San Diego. Charley Pride is a member of the ARBC. Assisting at the pre-

sentation were Richard Pourade, chairman of the California Bicentennial Commission, and Miles Mitchell, president of the San Diego S/D Association.

The 25th National S/D Convention is one of eighteen activities officially recognized during 1972 by the fifty-member ARBC.

IN MEMORIAM

Leota Erickson, of Lathrop Village, Michigan, passed away on March 30. She was the wife of Harold Erickson, a member of the Executive Committee of the National Square Dance Convention. Leota and Harold were general chairmen of the 1961 Convention.

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

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

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

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

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

Pattycake Polka; Swing Like Thunder; First Girl to the Right; Grapevine Twist; Dip and Dive;
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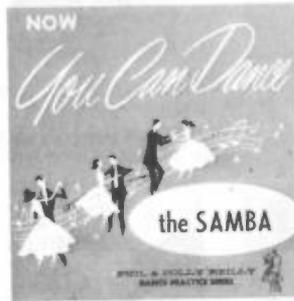
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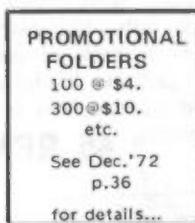
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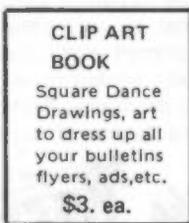
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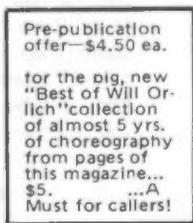
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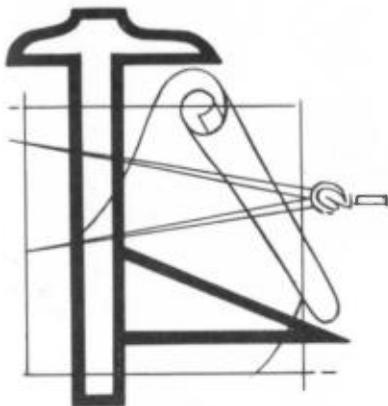
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 I asked the foreman, "Are these men skilled?"
 He gave a laugh and said, "No, indeed!"
 Just unskilled labor is all I need.
 I can easily wreck in a day or two,
 What builders have taken a year to do!"
 And I thought of myself as I went my way,
 Which of these roles have I tried to play?
 Am I a builder who works with care,
 Measuring life by a rule and square?
 Am I shaping my deeds to a well made plan,
 Patiently doing the best I can?
 Or am I a wrecker who walks the town
 Content with the labor of tearing down?

Author Unknown
 Submitted by Ed Fraidenburg
 Midland, Michigan



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