

# AMERICAN *Squares*

DECEMBER 1961 VOL. 17 NO. 4  
35¢



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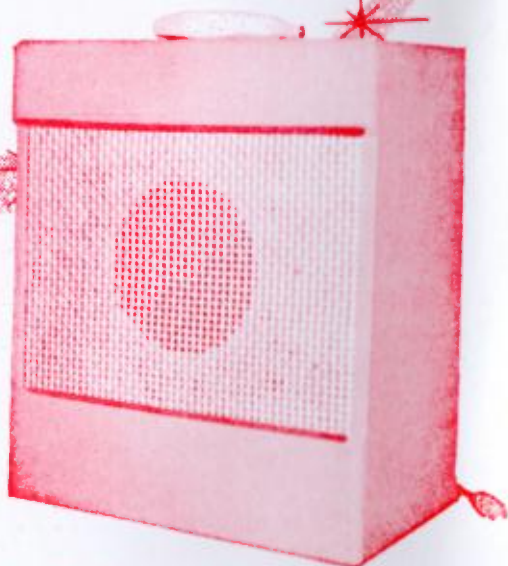
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## OUT of the MAIL BAG

Dear Arvid:

The "New Basic" section is interesting and usually quite amusing. One wonders, from month to month, what will be next. I believe it was Joe Lewis who said that it was easier to create a new basic than a new figure using standard basics. However, now and then one comes along which merits adoption, then it is overworked to the point of monotony.

In my estimation, the "Star Thru" is the most versatile new basic, with the possible exception of "Square Thru," when properly used and not over-worked. At present there seems to be an epidemic of "Star Thru, Right or Left Thru", "Star Thru, Square Thru" and on and on. These are very "unsmooth" combinations and contrary to the old established "never use the same hand twice in succession." These combinations can and should be avoided, resulting in smoother, more relaxed dancing.

Another gripe is that they refuse to accept a good basic and leave it alone. I welcomed "Star Thru" as a good basic, but predicted at the time of its introduction that it would have to be messed up at an early age. What happened? "Star Twirl," "Double Star Thru," "Triple Star Thru," etc. Time and square dancing marches on!

Roger Welch  
Independence, Mo.

Dear Arvid:

. . . Don't see how I've missed subscribing to your fine magazine on Square Dancing but I have . . . Please enter my check, enclosed, for a paid-up three year subscription.

As past president (1958) of the Northern California Callers Assn. and currently calling for two clubs in the area, I find your publication very helpful.

Mark Dunn,  
Graton, Calif.

Dear Arvid:

I have subscribed to AMERICAN SQUARES and have just received my first copy. I think the magazine is great! . . . I started subscribing because I read a May issue, and found it was the magazine I've been looking for. . . .

Frank E. Sawyer,  
So. Wales, N.Y.

Dear Arvid:

I have been wanting to write for several weeks and tell you how much I liked the Sept. issue of AMERICAN SQUARES. The article on Styling was excellent . . .

Mrs. Jack Cramer,  
Forest, Ohio

Dear Arvid:

I enjoy your selections in "Square Dance Figures and Breaks" articles very much.

O. Mac McKenrick,  
Kulpsville, Pa.

Dear Arvid:

I have taken AMERICAN SQUARES since the days of Charlie Thomas . . . I have always looked forward, especially, to the Record Review each month.

Robt. Hazlett,  
Kearney, Neb.

Dear Arvid:

We have been enjoying SQUARES for quite some time and suddenly realized it's about time we did something about showing our appreciation. In your September "Message" we were thrilled to learn you are commencing your 17th year of publication. Therefore, may we be included in the chain of good wishes. And may you continue in your stride of revealing the joys of our heritage "Square Dancing" to all our "non-dancing friends."

...  
Beryl and Peggy Lewis,  
Redway, California



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# AMERICAN Squares

Square Dance • Round Dance • Folk Dance

"17th YEAR OF PUBLICATION"

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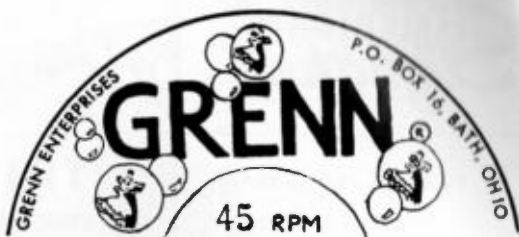


VOLUME 17

DECEMBER, 1961

NUMBER 4

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# ETHICS

by Johnny Schultz

In any group—whether it be Square or Round Dance clubs, PTA's, lodges or civic organizations—people act and react in relation to the particular environment of their group. In order to have an effective group, one which can work together, each member must learn how to get along with the other members. People act according to a set of personal convictions or principles which are called "ETHICS." The basis of this article is ethics in Square and Round Dance clubs.

Webster defines ethics as "the science of human behavior; the systematized principles of morally correct conduct." After you have read this article from beginning to end, don't try to attach these thoughts to someone else. If you do, the article will not have accomplished a thing. Just keep looking toward yourself as you read — and see if the shoe fits.

The main interest anyone should have when they enter into Square, Folk, and Round dancing is having fun and projecting fun, which in turn creates fun for everyone. As I have often said, "If you're having fun (true fun), you have no problems."

When little problems arise, which is almost inevitable, and a majority decides they can be overcome, then let the minority work in that same direction and the little problem will be licked, and will never develop into a big problem.

What makes big problems? Usually it's a small minority within a group who aren't satisfied with a decision the majority made, and refuse to cooperate with the plan of action.

In my travels around the country, I often sit in on meetings of different dance organizations and hear them discuss their virtues and their problems. The last couple of years it seems their problems are greater than their virtues. As an out-sider, listening to the problems that are discussed, it seems that when two solutions are offered, either of them would solve the problem.

The only difficulty is one solution is offered by the majority, and another by the minority. Trouble results when the minority just won't quit.

The reason these individuals won't quit trying to force their opinions on the rest of the group stems from petty jealousies or self egotism. Let good ethics and fellowship preside *at* the meetings and *after* the meetings, and you'll have no problems.

Teachers that call for more than one club can do much to keep problems from existing within their clubs if they teach each club as if it were their only club. Give each club the impression that they are the most important club — and they should be, that night! Then do the same thing for the next club tomorrow night.

Most dancers enjoy their home club

(continued on page 38)

# WALTZ COUNTRY DANCE

by HUGH THURSTON

About the only waltz in the repertoire of the ordinary Scottish country dancer is "Waltz Country Dance." This is one of those dances in which each couple faces another, the groups of four so formed being arranged in a large circle round the dance floor, just as in the American "Soldier's Joy."

The figures are very simple. First, each dancer balances to the dancer opposite; and then these two change places. As a result, each dancer has traversed one side of the square; three times move, and all are home.

The four then all join hands in a ring and swing them in and out; then the men let go of their partners but keep the hand of the "other woman," and the women change places. All this is done four times.

Finally the couples "pousette:" that is, in ballroom hold they waltz past each other to form a new square.

Up until quite recently the pousette would have been done with the waist-shoulder hold (known in the Scottish border country as "grappit") rather than the modern ballroom hold.

There is also an older variation in the figures of the dance which is still remembered by Scots in Western Canada though I have not met anyone in Scotland who knows of it. In this, the second part of the second figure is varied; instead of the women changing places, each man executes a half-turn (using both hands) with the woman on his left.

There is another variation which ought to be mentioned, though it did

not arise naturally, as the others presumably did. The Royal Scottish Country Dance Society, which has published the dance, has replaced the waltz balance and also the *pas-de-valse* in pousette by a *pas-de-basque*, and describes the pousette as being danced with a two-hand hold. At least, that is how their written description goes, though their members do not always dance it, nor their teachers teach it, in this way. It is not, in fact, a very suitable or successful version.

However, the tune which the R.S.C. D.S. chose — "Come O'er the Stream, Charlie" has been most successful. It is an old Jacobite song in triple rhythm which makes a fine waltz. When the English Folk Dance and Song Society revived the dance, they used the same tune.

And about five years ago I came across a German troupe who had in their repertoire a dance which they called "Duvchgangswalzer." They were not aware that this was not a traditional German dance — all they could say was that the older members of the group remembered this dance (and all the others in their repertoire) from before the war. The dance was, in fact, "Waltz Country Dance," and the tune was "Come O'er the Stream, Charlie."

The original tune was a mock-Spanish waltz called "La Cuaracha," which can be found in Scottish tune-books of around 1900. In fact, the original name of the dance was "La Quaracha," though most of its life it has been known as "The Spanish Waltz."

The name "Spanish Waltz" is an interesting one, but probably has no connection with Spain. About 1820 a number of new kinds of dances were coming into the English repertoire, which for over 100 years had been dominated by the longwise country-dance (i.e., dances like the New England *contras*). They were given fanciful names: there were for example,

some called "Swedish Dances" and some called "Circassian Circles," quite unlike anything ever seen in Sweden or Circassia. One lot — all danced in the groups of four formation and all to waltz tunes — were called "Spanish Dances." They were not very successful and only one survived. This one became known as "The Spanish Dance" or "The Spanish Waltz" when the others faded away.

The one that survived is to be found not only in the 19th century Scottish dance manuals, but also in English ones, which is much more surprising, because only two or three country dances did so.

Whether or not it survived the English village I am not sure. The fact that the E.F.D.S.S. include it in their books seems to indicate that it did, because for the historical dances from Playford which Cecil Sharp reconstructed, and a few others, all of which are clearly distinguished from traditional dances, the E.F.D.S.S. does not take dances from books. However, they do give a reference to the R.S.C.D.S. book, and they do quote the Scottish tune.

Whether or not the dance came down traditionally, the English do perform it in a somewhat different way from the Scots: they usually join right hands while balancing (very much as in New England), and often the women twirl under the men's raised arms when they change places in the second figure. This proves that it is not only in California that extra twirls creep into folk dances.

The dance is also to be found in American 19th Century dance manuals, mostly under the same name of "Spanish Waltz." But in nearly every American version the second figure is a star. It does not appear to be popular today: at least, I spent a year in New England without dancing it, or coming across anyone who had ever danced it.

# EIGHT PROVEN WAYS



## Regular participation

Come every week or at least average every other week in your attendance. Remember, you can quickly pull down the level of the group by being "rusty." The club needs you and every member to remain strong and active.



## Tell others about the club

The best possible promotion of a club is each member personally advertising it to his friends. If they dance, bring them as guests to a club dance. Encourage them to join. If they don't dance, bring them to the next beginner's class. To survive, a club needs new blood constantly. There's a real thrill in being responsible for your friends learning to square dance. You'll see!



## Offer to lend a hand in club duties

A square dance club, unlike other clubs, needs few officers, but many workers. In a sense every member should be on every committee without the formal organization necessary in other clubs. For instance, be a greeter of newcomers; speak to each member; promote the club to outsiders at every opportunity; help with refreshments; sell tickets when needed; accept a regular publicity job where there is no coverage; make a large welcome sign or a club banner, favors, stunt name tags, or table decorations. There are many more ways you can help.



## Remain loyal to your original club

There is a natural tendency to want to visit or join other clubs after awhile. And this is well and good, but, remember that your *home club* needs your support just as much as the others, and you owe it to that club to devote your best efforts to its growth and improvement. Many folks in their initial fervor for the activity get so wound up dancing so often they "burn out" and everyone suffers. Sometimes upon closer inspection, the "grass that looked greener" elsewhere was full of "crab grass" too!

# TO HELP YOUR CLUB

by STAN and CATHIE BURDICK

## Examine your attitude to the club at intervals

Incidents and changing values tend to change the course of a club constantly, and as long as human behavior is variable, there will be ups and downs in your interest and attitude. Try to ride along cheerfully when people or the club in general isn't up to snuff. Your club needs your constant help to change it. Feel free to talk to the caller and the officers about dissatisfaction. They need your advice and opinions. Look for the positive side. There may be more good than you think!



## Examine your attitude toward other dancers

Square dancing is and must always remain a "fun" activity that blends people of all professions, personalities, skills and levels of experience into one common recreational pursuit. There is no place for a person who by nature can't tolerate "goofs" and slower responses. Be patient, laugh off the set mixups, and appreciate that you had to learn, too. In fact, you may be the next to goof!



Be patient and tolerant. Laugh together and the differences will eventually be swallowed up in your dance fun and enthusiasm. The golden rule should always apply at your club.

## Where does "challenge" dancing fit in?

In varying degrees every dancer wants variety and challenge in his square dance menu. Some want more than is practical to keep the whole group at a comfortable rather than a "rat-race" pace. In this matter trust the caller's skill and perception to keep a good balance for your particular club. A good philosophy is that a couple of new or little-used traditional "revived" dance figures each night are enough to add variety to the dance, along with some unusual gimmicks or combinations of familiar figures. Also a few brand new dances should always be included. If you need more challenge than this, try perfecting your style and technique.



## The sky's the limit for future building

Double your efforts to expand and improve. Plan for a bigger club, bigger classes, and bring in a nationally known caller a couple of times a year and sell tickets. The sky's the limit, but you are the pilot.





*As Arthur Tufts looks on, Governor Wesley Powell presents Jean Tufts with a silver tea bell for presentation to Queen Elizabeth II from the state of New Hampshire.*

# THE TUFTS

*Queen Elizabeth II of England, autographs a picture of herself and Prince Phillip, for Jean Tufts during Jean's visit to Scotland for a meeting of the Royal Scottish Country Dance Society.*



What kind of people Folk Dance? All Kinds! Doctors, lawyers, politicians and chiefs — rich men, poor men, but surely no thieves. People from every walk of life find that Folk Dancing of some sort, (whether it be Square, Round, Scottish or Mazurka), is a beneficial and wholesome form of recreation. "People in the know" know that dancing is fun and enriching.

Arthur and Jean Tufts of Exeter, New Hampshire are just such people. Art and Jean are "in the know" about many things, including Folk Dancing.

Presently Art is serving as a Representative in the N.H. State Legislature. He has been active in community work for many years. Jean has been teaching in the N.H. area since 1950.

Art calls Square Dancing throughout the state, and Jean teaches Folk Dancing at several schools including the University of N.H. Both Tufts have held offices in the N.H. Folk Federation and the New England Folk Festival. For the past several years, they have also participated in the Boston Arts Festival.

AMERICAN SQUARES asked the Tufts for their opinions and views on Folk Dancing. We feel their views will be especially interesting to all dancers.

*Q. What is your attitude toward Square Dancing?*

A. "It can be done with a minimum of instruction and will continue to be enjoyable only if it is a recreation, not a competition."

*Q. What is your attitude toward Folk Dancing in general?*

A. "Folk Dancing has endured for many years and will still live long after phases of Round and Ballroom Dancing have disappeared. The music and figures of Folk Dancing fill a need for all phases of education, for personality growth, and for simple relaxation and recreation."

*Q. Has dancing helped you as a family?*

A. "Jean and I met at a Square Dance. We have been dancing togeth-

er since 1950 and our children are now dancing with us. We only go separate ways once in a while — some political sessions for me and school board meetings for her."

*Q. Why do you feel that Folk Dancing is an important part of your life?*

A. "This is an extension of the last answer, with this addition. We have met, entertained, and made our friends many of the wonderful people we have encountered in our various dance activities. We have fun together, we have no social drinking problem, and we do things with our children. The children are exposed to the nicest cities and hotels in New England. We feel we have helped remove Square Dancing from the barns and cowboys."

*Q. What satisfaction do you gain from your dancing?*

A. "Our satisfaction is immeasurable. From children and adults we receive so much appreciation that it carries us over the petty bickerings of life. We feel we are fortunate to teach people to dance. They are so grateful. We do not always find this so at all groups, yet, we do enjoy seeing the progress made with the folks we work with in any type of dancing. We find dancing makes people interested in the history and background of Folk Dancing, inciting further study."

*Q. What is your general philosophy toward dancing?*

A. "Dancing is a cooperative affair, and a social gathering. We firmly hope that it will continue to be such. We think people will continue to want and ask to learn Square and Folk Dancing. We know that it can be taught to anyone with the ability to move, and relatively easily."

The views expressed by Mr. and Mrs. Tufts are both typical of the ordinary dancer, and significant as those of the authority. Their long years of dancing experience make their views worthy of consideration.

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# Square Dance Workshop

EDITED BY FRED BAILEY



## EVERYBODY LOVES A LOVER

by Bob Van Antwerp

Record: MacGregor No. 8925 — Instrumental/calls by Bob Van Antwerp.

### Opener and Break:

Allemande your corner, docey your partner

Gents star left now, once around the ring and then

Do-ci your partner, face her, and then Star thru, face out and circle to the left, the sunny side out

Turn your partner under, allemande your corner

Do-ci your partner once around . . .

Promenade your lover, remember

Everybody Loves a Lover, too.

### Figure:

Head couples star thru, pass thru, a right and left thru

Turn your girl and dive thru, star thru, a right and left thru

Turn your gal around and then, four ladies chain . . .

Chain 'em cross . . . you chain 'em back now the same ole track

You turn your girl and then head couples star thru

Pass thru and swing that corner

Sue . . .

Promenade your lover, remember

Everybody Loves a Lover, too.

(Sequence: Opener; Figure twice for heads; Break; Figure twice for sides.)

## CHEE WHIZ

by Fred Applegate, La Mesa, Calif.

The side ladies chain across the set

The same two ladies chain to the left

The head two a half square thru

Then one and two a full square thru

While three and four star thru

Bend the line, cross-trail thru

Allemande left . . .

## A FAST QUICKIE

by Jim Teal, Columbus, Ohio

The heads lead right and circle four

The head gents break and line up four

Pass thru, Calif. twirl, bend the line

Pass thru, Calif. twirl, bend the line

Pass thru, Calif. twirl, bend the line

Calif. twirl, go on to the next

Pass thru, Calif. twirl, bend the line

Pass thru, Calif. twirl, cross-trail, man

Look for the corner, left allemande . . .

## ANOTHER SNEAKER

by Vernon "Red" Donaghe,  
Houston, Tex.

One and two do a right and left thru

Turn 'em around and square thru

Three-quarters 'round is all you do

Three and four, you pass on thru

Go on to the next, cross-trail thru

There's the corner, left allemande . . .

## OLD AND NEW

by Fred Bailey, N. Las Vegas, Nev.

Two and four do a right and left thru

Turn your girl and don't be blue

Four ladies chain, a grand chain four

Head two ladies chain to the right

New couple number two promenade

around one pair

Make a line of four when you get there

That line of four do a half sashay

Join eight hands and circle that way

Circle to the left and don't be late

Two ladies break and you line up eight

Go forward and back, then pass thru

ENDS CROSS OVER, CENTERS

TURN BACK (there are six centers)

Old (original) gents numbers three and four and the girls with you, U

turn back

Old side gents hook right elbows and *weather-vane*

Turn the line, go down the lane

Now bend the line and box the gnat

Pull her by, left allemande . . .

### EASIER EIGHTS

by Bill Hansen, Santa Barbara, Calif.  
Promenade eight and don't slow down  
The two head couples wheel around  
Pass on thru, then bend the line  
Pass thru, face your partner  
Eight chain thru across the track  
All the way over and all the way  
back  
Come on now and don't be late  
Keep on going until you're straight  
When you're back, watch it, man  
\*Pass thru, left allemande . . .  
\*Or go right and left — allemande  
. . .

### THRU THE SIDES

By Milton Lease, Palm Springs, Calif.  
The two side couples right and left  
thru  
Turn your girl and chain her, too  
Couple no. one, you half sashay  
The heads pass thru across the way  
Turn to the left, go single file  
Come thru the sides, don't just smile  
*DIXIE STAR THRU* two by two  
The sides divide and star thru  
Allemande left . . .

### OUT OF NOWHERE

By Bill Peterson, Detroit, Mich.  
Heads go forward and back that way  
Then roll-away with a half sashay  
Cross-trail thru, go around just two  
Come down the middle and left  
square thru  
Sides Calif. twirl, then cross-trail, man  
Look-out, here comes corner, left  
allemande . . .

### CROSS OVER THE BRIDGE

by Ruth Stillion

Record: Windsor No. 4804 — Instru-  
mental/calls by Bruce Johnson.  
**Figure:**  
One and three . . . you promenade,  
go all the way, the two side ladies  
chain  
And when you're home, the head two  
ladies — to the right you chain  
Ya turn 'em and the same four, circle  
once like that  
Go once exactly — heads arch up, to  
dip and dive the track  
Cross over the bridge, cross over the  
bridge

Change your reckless way of livin',  
now circle up four  
Once around and keep in time, head  
men break to make a line  
Forward and back now . . . two ladies  
chain . . .  
Then whirlaway and circle left, and  
don't you be afraid  
To allemande the corner, come on  
back and promenade  
A long walk — go all the way, around  
that big ol' track  
And when you're home, four ladies  
chain across the ring and back  
Cross over the bridge, cross over the  
bridge,  
Put your fickle past behind you, and  
partners whirlaway  
Do-sa-do the right hand Sue, come  
back home and left star thru  
And swing her . . . cross over the  
bridge . . .  
(Sequence: Figure twice for heads;  
Figure twice for sides.)

### NEW ONE

by Fred Bailey, North Las Vegas, Nev.  
One and two go right and left thru  
New one and three you do it, too  
New one and four the same old thing  
Then all four couples bow and swing  
The new head couples a right and  
left thru  
The new side couples cross-trail, man  
It should be — left allemande . . .

### A WAKER UPPER

by Don Bell, Lake Worth, Fla.

The heads go forward, back with you  
Go forward again, square thru  
Count four hands, that's what you do  
Face the sides and square thru  
Count four hands, you're facing out  
With the lady on the right, Calif.  
twirl  
With the lady on the right, half  
sashay  
Go forward eight and back that way  
Bend the line, that's what you do  
Square thru the opposite two  
Four hands round on the side of the  
land  
Walk right into a right and left  
grand . . .

### RAPID TRANSIT

by Mel Rich, University City, Mo.

Four ladies chain three-quarters  
'round  
Turn 'em, men, as they come around  
The head two couples star thru, pass  
thru  
Half square thru the outside two  
With the lady on the right, Calif.  
twirl  
Forward eight and back to the world  
Then square thru three-quarters,  
man  
Cut across, left allemande . . .

### FUN SHOP FROLIC

By Paul Noble, Lakeland, Fla.

Heads to the right and circle four  
Head gents break to a line of four  
Forward eight and back you glide  
Pass thru and the lines divide  
The *centers in*, shake the dice  
Star thru, *cast off* three-quarters  
'round  
Pass thru and the lines divide  
The *centers in*, shake the dice  
Star thru, *cast off* three-quarters  
'round  
Pass thru and the lines divide  
The *centers in*, shake the dice  
Star thru, *cast off* three-quarters  
'round  
Star thru, a right and left thru  
Turn on around and star thru  
Cross-trail now, look-out, man  
There's the corner, left allemande . . .

### ALTERNATE JOE

by Del Coolman, Flint, Mich.

One and three lead to the right,  
circle four  
The head gents break and line up  
four  
Forward eight and back with you  
Star thru, a right and left thru  
Circle four, once around, you're doing  
fine  
Side gents break and form the line  
Forward eight and back with you  
Star thru, a right and left thru  
Circle four, once around, you're doing  
fine  
Head gents break and form a line

Forward eight and back with you  
Star thru, a right and left thru  
Circle four, once around, you're doing  
fine  
Side gents break and form a line  
Forward eight and back with you  
Star thru, a right and left thru  
Circle four, once around, you're doing  
fine  
Head gents break and form the line  
Forward eight and back with you  
Star thru, a right and left thru  
Pass thru, left allemande . . .

### BE HAPPY

by Bob Page

Record: Sets In Order No. 115 —  
Instrumental/calls by Bob Page.  
**Opener, Break, and Closer:**  
Allemande the corner girl, turn a  
right hand 'round your Sal  
Pull the corner by, then swing the  
next gal  
Allemande left and allemande thar,  
then go right and left  
Gents back up and make the star  
now  
Shoot this star you know, grand right  
and left you go  
When you meet your lady, let's  
promenade her home  
I want to go where you go, do what  
you do  
Love when you love, then I'll be  
happy.  
**Figure:**  
The heads promenade, half way  
'round with your maid  
Divide to the sides and circle half  
now  
Dive thru, star thru, do-sa-do the op-  
posite two  
Make a right hand star, once around  
now  
Allemande the corner lady, turn a  
right hand 'round your own  
Box the flea with the corner, then  
you promenade her home  
I want to go where you go, do what  
you do  
Love when you love, then I'll be  
happy.  
(Sequence: Opener; Figure twice for  
heads; Break; Figure twice for  
sides; Closer.)

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## Square Dance Workshop

# NEW BASICS

New "basics" add variety and interest to square dancing. Some become a permanent part of our activity, some die a fast death. Each month a current proposed "basic" is explained and workshopped for your consideration.

## ENDS CROSS OVER, CENTERS TURN BACK BASIC

by Eddie Gaut, San Diego, Calif.

The "ends" of the line(s) step forward and cross over in front of the person(s) in the center of the line, passing right shoulder to right shoulder, and moving to the other end of the same line as they started in. At the same time the center person(s) in the line do a U turn back in place. This maneuver can be done either from a line of four or a line of three. The entire line will now be facing the opposite direction from that which they were facing before the basic was executed.

## EXAMPLE FIGURES

by Eddie Gaut, San Diego, Calif.

The head two ladies chain to the right  
The new head ladies chain across  
The head two couples cross-trail thru  
Go up the outside, go 'round two  
Hook on the ends is what you do  
Go forward eight and pass on thru  
**ENDS CROSS OVER, CENTERS  
TURN BACK**  
Allemande left, go 'round the track  
...

Two and four a right and left thru  
Head ladies chain is what you do  
One and three will bow and swing  
Promenade now, just half the ring

Down the center with a dixie chain  
Girls turn around and box the flea  
Girls turn around, chain three-  
quarters

Side gents courtesy turn this Sue  
Then a half sashay is what you do  
Forward six and pass on thru

**ENDS CROSS OVER, CENTERS  
TURN BACK**

Allemande left . . .

Two and three the ladies chain  
Number three couple a half sashay  
Number four lady lead to the right  
Circle three with all your might  
The ladies break to a line of three  
The number two lady step across  
Swing that man and don't get lost  
Number four man split your corner  
Around the man to a line of three  
Forward six and back for me  
Six pass thru across the track

**ENDS CROSS OVER, CENTERS  
TURN BACK**

The lonesome two gonna star thru  
Just that girl turn around, left  
allemande . . .

### **AN ENDS CROSS OVER FIGURE**

by Sam Grundman, Berkeley, Calif.

Heads to the middle and back that  
way

The same two couples a half sashay  
Then pass thru and both turn right  
Gent around two, lady around one  
Line up four and have a little fun  
Go forward eight and back like that

**ENDS CROSS OVER, CENTERS  
TURN BACK**

Wheel and deal right after that  
Double pass thru in the usual way  
Then quarter in and back away

**ENDS CROSS OVER, CENTERS  
TURN BACK**

Wheel and deal right after that  
Double pass thru and hear me say  
Just quarter in and back away  
Then pass on thru across the track

**ENDS CROSS OVER, CENTERS  
TURN BACK**

Allemande left . . .

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# Record - Reviews

By Frank L. Kaltman

**MacGREGOR No. 8915** **Home Sweet Home Square/Instrumental**  
Square Dance called by Fenton "Jonesy" Jones

A beautifully executed routine by our friend "Jonesy." Everyone should like it. This is certain to be a hit and it should be in everyone's box.

**MacGREGOR No. 8925** **Everybody Loves A Lover/Instrumental**  
Square Dance called by Bob Van Antwerp

A nicely done singing call, in the newest subtle Jazz style. This really "swings."

**MacGREGOR No. 8935** **Oldies/Instrumental**  
Square Dance called by Jerry Helt

Crazy, man, crazy. Jerry Helt finally tears off, and does this in the style to which everybody would like to become accustomed. This is a terrific call, by a terrific caller. It will probably be used as an exhibition number among other things. It is a complete summary of square dancing from the early days, up to the day before yesterday, all on one record. Buy it. You'll love it!

**OLD TIMER No. 8171** **Little Dutch Girl/Instrumental**  
Square Dance called by Vernon Harris

An amazing musical background, done in a strikingly original style, and very



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easy to call to. Vernon Harris does a nice, neat job of this singing call, but I am quite sure that any caller can be inspired by the amazing rhythm the guitars perform on this disc.

**OLD TIMER No. 8172** **Everybody's Somebody's Fool/Instrumental**

Square Dance called by Wayne West

A competently done singing call, but for my taste, there is too much singing, and not enough call. The figure is glossary. The instrumental side is quite adequate.

**BLUE STAR No. 1587** **Meadowcreek/Trailride**

Hoedowns played by the Texans

This is a pretty good playing of a couple of country hoedowns.

**BENZ No. 1211** **Wooden Heart/Instrumental**

Square Dance called by Ben Baldwin

A rather amateurish singing call, with very awkward wording. The orchestration is quite good, and the instrumental could be very useful.

**LIGHTNING 5 No. 2001** **Bluebonnet Rag/Colorado Breakdown**

Hoedowns played by the Texas Bluebonnets

The hoedown side of this record is rather monotonous, and has nothing to distinguish it. The ragtime side is not very good for square dancing.

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**DASH No. 2533**

**Dime A Dozen/Instrumental**

Square Dance called by Gaylard Tannat

Another glossary production number, with very little to recommend it. Perhaps the caller's enthusiasm is it's distinguishing mark.

**DASH 2534**

**Wildwood Flower/Instrumental**

Square Dance called by Johnny Schroeder

Johnny Schroeder has a pleasant voice and sings a square dance song.

**TOP No. 25023**

**Foolin' Around/Instrumental**

Square Dance called by Gloria Rios

I had the good fortune to hear Gloria Rios do this call live. The call was terrific and the instrumental that she used is sensational.

**TOP No. 25024**

**Billy Boy/Instrumental**

Square Dance called by Dick Leger

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# Round Dance Workshop

EDITED BY MARY + BILL LYNN



## WALKIN' AT SUNDOWN

by Ben Highburger

Record: Windsor No. 4672.

Position: Banjo pos, R hips adjacent, M facing LOD.

Footwork: Opposite throughout, directions for M.

Meas:

Introduction:

**1-4 Wait; Wait; Walk Fwd, 2; 3, 4;**  
Wait 2 meas in banjo pos; start L ft and walk 4 steps fwd in LOD;

Dance:

### Part A

**1-4 Walk, 2 (face); Side (to sidecar), Back; Back, 2 (face); Side (to banjo), Fwd;**

In banjo pos, start L ft and walk 2 steps fwd in LOD turning  $1/4$  R on 2nd step to face pt; step to L side in LOD on L ft turning  $1/4$  R to sidecar pos, M facing RLOD, step bwd in LOD on R ft; start L ft and walk 2 steps bwd in LOD turning  $1/4$  L to face pt on 2nd step; step to L side in LOD on L ft turning  $1/4$  L to banjo pos, step fwd on LOD on R ft;

**5-8 Repeat action of Meas 1-4 ending in Banjo pos, M facing LOD;**

**9-12 Walk, 2 (face); Side, Behind (to sidecar); Side, In Front (to banjo); Side, Behind (to sidecar);**

Start L ft and walk 2 steps fwd in LOD turning  $1/4$  R on 2nd step to face pt; in a variation of the grapevine wherein W crosses in back while M crosses in back and pts go from facing to sidecar to banjo to sidecar pos, step to L side in LOD on L ft, step on R ft XIB (W, XIF) of L turning about  $1/4$  R to sidecar; turning slightly R to face, step to L side in LOD on L ft; step on R ft XIF (W, XIB) of L turning almost  $1/4$  L to banjo; turn slightly R to face, step to L

side in LOD on L ft, step on R ft XIB (W, XIF) on L turning almost  $1/4$  L to sidecar pos, M facing RLOD;

**13-16 Fwd Turn (to banjo); Close, Fwd; Turn (to sidecar), Close; Fwd (face), Close (to loose-closed);**

Step fwd in RLOD on L ft, step fwd again on R turning  $1/2$  L to banjo pos; close L ft to R, step fwd in RLOD on R ft; step fwd again in LOD on L ft turning  $1/2$  R to sidecar pos, close R ft to L; step fwd in RLOD on L ft turning  $1/4$  L to face pt, close R ft to L and take loose-closed pos, M's back twd COH;

### Part B

**17-20 Fwd, Side (to semi-closed); Close, Fwd (to open); Roll, 2; 3 (face), Point;**

Step fwd twd wall on L ft, step to R side in RLOD on R ft turning  $1/4$  L to face LOD in semi-closed pos; close L ft to R, step fwd in LOD and slightly away from pt on R ft while taking open pos with M's R and W's L hands joined; swinging joined hands fwd then releasing, pts solo rollaway down LOD with 3 steps, M starting L ft and rolling L face, W starting R ft and rolling R face, ending with pts facing, M's back twd COH, M's L and W's R hands joined, point free toe to floor XIF of weighted ft;

**21-24 Reverse Roll, 2; 3 (to butterfly), Touch; Fwd, Side (to open); Close, Fwd (face);**

Turning to face RLOD, swinging joined hands Fwd then releasing, pts solo reverse rollaway from each other down RLOD with 3 steps, M starting R ft and rolling R face, W starting L ft and rolling L face, ending with pts facing in butterfly pos with M's back twd COH, touch

free toe beside weighted ft; step fwd twd wall on L ft, step to R side in RLOD on R ft turning to face LOD in momentary open pos; close L ft to R, step fwd in LOD on R ft turning 1/4 R to face pt and take butterfly pos, M's back twd COH;

**25-28 Side, Touch; Side (to open), Close; Back-to-Back, Touch; Turn In, Close (to open);**

Step to L side in LOD on L ft, touch R toe to floor XIB of L; step to R side in RLOD on R ft turning 1/4 L to face LOD in open pos, close L ft to R; swing joined hands fwd but do not release, step fwd in LOD on R ft turning 1/4 L into a back-to-back pos, touch L toe beside R ft; step to L side in RLOD on L ft turning 1/4 R to face LOD in open pos, close R ft to L;

**29-32 Walk 2; 3, Swing; Back, 2; 3, Touch (W reverse rolls to banjo);**

Start L ft and walk fwd 3 steps in LOD, swing R ft fwd; as M starts R ft, walks 3 steps bwd in RLOD and touches L toe beside R ft, he leads W into a 1 1/2 face reverse solo roll down RLOD, W stepping L-R-L and touching R toe beside L ft as pts take banjo pos, M facing LOD, ready to repeat the dance;

**Dance through twice and repeat part A only.**

**ENCHANTED WALTZ**

by Irene and Bill Hart

Record: Grenn No. 14033.

Position: Open facing, M diag twd wall and LOD, M's R and W's L hands joined.

Footwork: Opposite throughout, directions for M.

Meas:

**Introduction:**

**1-2 Wait; Wait;**

**3-4 Bal Apart, Point, -; Together. (to butterfly sidecar) Touch, -;**

With M's R and W's L hands joined step apart, point R twd pt; step together to butterfly sidecar pos touch L to R, -; end M facing slightly diag

twd wall and LOD;

**Dance:**

**1-4 Twinkle out; Twinkle In; Fwd Waltz (W Wrap); Fwd Waltz;**

Progressing diag fwd twd wall and LOD pts twinkle out with M's L XIF of R (W's R XIB of L); repeat twinkle diag twd COH and LOD; M starts L and does one fwd waltz in LOD with small steps, maintaining both hand holds W turns R-face moving twd COH and M's L side to wrap in 3 steps R, L, R under her L and M's R hands, W's R and M's L hands at W's waist, opposite hands held at shoulder height of W and out front, end both facing LOD W on inside of circle; start M's R, W's L, do one fwd waltz in wrapped pos;

**5-8 Fwd Waltz (W Unwraps); Twinkle, 2, Close; Twinkle 2, Close; Twirl, 2, 3, (to butterfly);**

As M steps fwd in LOD on L and does one fwd waltz, W unwraps turning RF across and in front of M twd wall making one full turn; with M's R and W's L hands joined in open pos twinkle twd LOD, M's R XIF of L (W's L XIF of R); join M's L and W's R hands and in open pos twinkle twd RLOD turning to end momentarily in butterfly pos M facing wall; M does one fwd waltz (small steps) as W does a RF twirl under her R and M's L hands in 3 steps L, R, L while progressing diag twd COH and in front of M to end in butterfly sidecar, M face wall and LOD;

**9-12 Twinkle Out; Twinkle In; Fwd Waltz (W Wrap); Fwd Waltz;**

Repeat action of Meas 1-4;

**13-16 Fwd Waltz (W Unwraps); Twinkle, 2, Close; Twinkle, 2, Close; Fwd, Touch, (to open) -;**

Repeat action of meas 5-7, end in open pos facing LOD inside hands joined; M steps fwd twd LOD on R, touch L to R and hold 1ct, end in open pos facing LOD;

**17-20 Waltz Away; Waltz Fwd (W turn to banjo); Bal Fwd, Touch, -;**

**Bal Back, Touch (to semi-closed) -;**

In open pos, start M's L do one fwd waltz moving diag away from pt; M does a fwd waltz as W turns LF to banjo pos (R hips together); M step fwd L, touch R to L, hold 1 ct (W back on R); M step back twd RLOD on R, touch L to R, hold 1 ct (W step L fwd twd RLOD turning 1/4 R twd pt, touch R to L, hold 1 ct) end in semi-closed pos facing LOD;

**21-24 Step, Swing, -; Cross, Side/Face, Behind; Side, Touch, -; Reverse Spot Turn, 2, 3, (to closed pos);**

In semi-closed pos step fwd in LOD on L, swing R fwd, hold 1 ct; step R fwd in LOD and XIF of L (W XIF also), step side L turning twd pt to butterfly pos, step behind L on R; step side L, touch R to L, hold 1 ct; release hands and both do a quick solo spot turn in 3 steps, M turn RF R, L, R (W turn LF) end in closed pos, M's back to COH;

**25-28 (Box) Fwd, Side, Close; Back, Side, Close; Dip In, -; Maneuver, 2, 3;**

In closed pos M steps fwd twd wall L, side R, closes L (1/2 box waltz); step back twd COH R, side L, close R (1/2 box waltz); dip back twd COH L, touch R to L hold 1 ct; start R maneuver waltz to end in closed pos M facing RLOD;

**29-32 Waltz Turn (R); Waltz Turn; Waltz Turn; Twirl, 2, 3 (to butterfly sidecar);**

In closed pos starting back twd LOD on M's L, do 3 RF turning waltzes making 1 1/2 turns, end M facing LOD; as M does one fwd waltz with small steps, W does a RF twirl in 3 steps under M's L, W's R hands, to end in butterfly sidecar pos ready to repeat the dance.

**Dance through three times.**

**Last time through, during meas 32, M's back to COH - W twirls to open; join inside hands, bow and curtsy.**

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It is the season for old customs, old music, old songs, old decorations, old dreams, old dances.

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Flip/inst.

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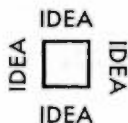
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SQUARE

# Holiday Party Fun

As the holiday season rounds the corner, it's time to start planning your square dance club's Christmas party. Everyone will be going to parties before and after this one, so let's make your club party one to remember. What are the secrets for success? They're really quite simple. Plan and be original. Tried and true, these two ingredients will spell the difference between an ordinary Christmas party, and one which will mark you as the "hostess with the mostest."

Plan your party around one main item or idea. Let your decorations and refreshments reflect this theme. For instance, you could use a holly or evergreen wreath as your central item. Hang one on the door, wall, or attach to a mirror, and spray "Merry Christmas" on the glass with "snow."

To continue the wreath motif, fill a salad ring mold with water and add two or three drops of green food coloring. Put the mold in the freezer and let set until the bottom 1/2 inch is frozen. Then scatter marachino cherries in the partially frozen water. Freeze the ring until very solid—about three hours. When frozen, float in your favorite pink or red punch.

Decorate a few of your favorite round cookies as wreaths and place around the edge of your cookie platter. Fill the center of the platter with

a variety of Christmas cookies. Remember, however, be original. The old favorite cookies are fine, but have at least one new cookie on the platter.

If you're serving cake, make light green frosting, and dot with bits of marachino cherries. If pie a la mode strikes your fancy, dot the scoop of ice cream with bits of cherry arranged in a circle.

A holly or evergreen wreath set in the center of your serving table, sprayed with "snow" and garnished with miniature Christmas ornaments and glitter, will make a simple center piece. Place a large red candle in the center of the wreath. Roll the candle in glitter for an added touch of sparkle.

Now that your decorations and refreshments are planned, check with your caller to see if he has planned any special Christmas dances for your party. Several party games could be worked into the evening's program, too.

Only one thing more will make your party a guaranteed success — a congenial group of people who like to have fun. And since this is a square dancer's party, we're sure you won't lack for this. So, MERRY CHRISTMAS and HAPPY PARTYING!

# NEWS

FROM  
HERE AND THERE



● **MIAMI CONVENTION** — The 11th National S/D convention will be held June 14, 15, and 16 at Miami Beach, Florida. For those travel loving square dancers who are interested, write to Registration Committee, Box 2427, Miami Beach, Fla.

● **ROARING 20's**—The Hoedowners of Springfield, Oregon will have a Roaring Twenties Dance, March 10, at the Maple School in Springfield. Callers for the evening of fun will be Ronnie Telford, Alturas, Calif., and Ray Steele, Springfield. An Emerald Empire Square Dance Information Center is now in progress. Any local or out of state dancers may call RI 7-9317 for information concerning the scheduled dances for the 20 some clubs in our area  
—*Barbara Steele*

● **KEENO MOVES** — Merrbach Record Service of Houston, Texas, is now the national distributor of Keeno Records. Harold Bausch, Leigh Nebraska, is the featured caller on the Keeno label. He founded the Keeno Record Co. a few years ago and will continue to produce and call Keeno Records.

● **MAC'S BARN** — For fun and recreation join the many groups in Pennsylvania who are now taking square dance instructions at Mac's Barn in Kulpville, Pa.

Mac McKenrick has been conducting square dance activities and classes at the Barn for the last 15 years. He is a member of the Square and Folk Dance Leaders of the Delaware Valley. For more information write to him at Mac's Barn, Kulpville, Pa.

---

## NEW RELEASES ON SUNNY HILLS

★ ★

### NEW SQUARE DANCE HITS

No. 170  
**OLD MOUNTAIN DEW**  
**HIGH GEAR**  
hoedowns

No. 166  
**WHEN MY BABY SMILES**  
**AT ME**  
Called by Joel Pepper  
flip instrumental

MUSIC by JACK CARTER COUNTRY RAMBLERS  
be sure you have all our latest releases and our albums

★ ★

## SUNNY HILLS RECORDS

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FULLERTON, CALIFORNIA

---

● **OKLAHOMA SHINDIGS** — The Oklahoma Federation of Square Dance Clubs sponsored its State Festival Nov. 11. A crowd of 25,000 was anticipated. The weeks of March 3, 10, and 17th mark the dates of Oklahoma's four district Festivals in 1962.

● **MIDWEST ROUND-UP** — The Whirl N' Twirlers, Vagabonds, and the Quadrilles Square Dance Clubs of Davenport, Iowa elected new officers for the coming year's dance activities. VIP's for the three clubs are: Whirl N' Twirlers president: Roger Robinson; Vern and Mildred Thobe: presidents for the Vagabonds; and Charles Strobbe: president for the Quadrilles.

● **TEMPLE TIMES** — The Temple Twirlers of Lancaster, Ohio have recently begun to publish a newspaper, the Temple Times. We wish to send them our best wishes and are happy to have them join the ranks of the many established local dance magazines all over the country.

● **ATTENTION CALLERS** — Have you ordered your **AMERICAN SQUARES** Diplomas yet? Make sure your class receives recognition for their efforts. Send for your Deluxe S/D Diplomas NOW! These beautiful diplomas are suitable for framing. Only 10 cents each from Reader Service Dept., **AMERICAN SQUARES**, 2514 - 16th Street, Moline, Illinois.

● **TUSCON FESTIVAL** — The Southern Arizona Square Dancers Festival Committee will present its 14th annual Festival January 19, 20, and 21 at the Ramada Inn Ballroom, Tuscon.

This year's Festival promises to be "the *biggest* and *best* ever." All square dancers and round dancers are invited to join the Arizonians for fun and festivities. Featured caller will be C. O. Guest. Bea and Blake Adams from San Diego, Calif. will be the featured round dancers. The Schroeder Playboys will provide music at the Festival. For further information write Bus and Marie Gregory, 4625 Calle Corta, Tuscon, Ariz.

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La Veta, Colo.

# NEW PRODUCTS

What's new on the Square Dance market? **AMERICAN SQUARES KEEPS YOU INFORMED!** The four new items featured below may help you solve your Christmas gift dilemma. Another gift suggestion: give **AMERICAN SQUARES** for Christmas. **SQUARES** is the one gift that any dancer or caller would love to get. (See page 6 for the special Christmas gift coupon.)

The first complete sound system for Square Dancers and Callers for less than \$100.00 is now on the market. It's the all new Bogen VP-10 Portable Sound System. For further information see Callers Sound Service ad.

Say ladies, have you tried a Suzykin yet? What's a Suzykin you ask? Well, it's a blouse and pantaloons combined. The one piece garment can be combined with co-ordinating skirts for a skirt and blouse effect. Saves the blouses from popping out as you swing your partner.

Caller Bart Haigh of Long Island, N.Y. sent us a new idea. It's a napkin with a caller on one side, and square dancer on the other. On the "caller" side Bart has his name and address printed, with the inscription "Let's Dance" above the picture. On the "dancer" side underneath the picture is the inscription, "Square Dancing Is Fun!" Clever idea for new and old callers. Might make a clever gift for your club's caller. See your local printer for help.

Here's a novel gift suggestion. Try a **HAN-D-HOLDER**. It's an all leather holder for a Square Dance towel that attaches to a man's belt. Eliminates the discomfort of a bulging towel under the belt. Also adds a colorful touch to the dancer's costume. Club emblems may be applied on the towels that are made by the same company. For more information see ad in this issue.



## COMING EVENTS

- Dec. 2: San Luis Obispo, Calif. Folk S/D Fest. Veterans Memorial Bldg.  
 Dec. 3: Camp Hill, Pa. Guest Caller Dance. Ranchland.  
 Dec. 3: Akron, Ohio. "Snow Fest." Firestone Park YWCA, Akron.  
 Dec. 7: Worcester, Mass. Calico Ball Brandford Community House.  
 Dec. 29: Detroit, Mich. 2nd Holiday Hoedown.  
 Dec. 31: Brookpark Village, Ohio. New Year's Eve Party. Engle Road Armory.

### COVER TALK

The entire staff of AMERICAN SQUARES takes this opportunity to wish you and yours a very MERRY CHRISTMAS, and a season full of good dancing fun. Hope the New Year brings lots of fun to all our dancing friends. Start your year off right by reading SQUARES for the latest ideas, news and dances from all over the country.

- Dec. 31: Boulder, Colo. New Year's Eve Square-Up. UMC Ballroom.  
 Jan. 13: Battle Creek, Mich. Battle Creek Area S/D Assn. Ann. Winter Fest.  
 Jan. 19-21: Tuscon, Ariz. 14th Ann. Southern Ariz. S/D Fest. Ramada Inn Ballroom.  
 Feb. 20-24: Gatlinburg, Tenn. 50th Ann. Conference. Mt. View Hotel.

### ACHIEVE NATIONAL RECOGNITION

AMERICAN SQUARES Workshops are composed of material written by YOU — our readers. Send your original and creative material to Workshop Editor, AMERICAN SQUARES, 2514 - 16th Street, Moline, Ill. for possible publication.

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# THANKS, DETROIT FOR YOUR REPORT

As a part of our continuing effort to bring the true facts of the Square Dance picture to our many readers, AMERICAN SQUARES is publishing the Financial Statement of the 10th National Square Dance Convention held in Detroit, Michigan, June 29, 30, and July 1.

Many readers have been anxious to see such a report. Square Dancers everywhere want to know how the money they contributed to this event is being used. Where do the profits of such a convention go?

Following is the statement of the Convention income and outgo as reported by the Michigan Council of Square and Round Dance Clubs, Inc., which was founded to sponsor the Detroit National.

## FINANCIAL STATEMENT

**MICHIGAN COUNCIL OF SQUARE  
AND ROUND DANCE CLUBS, INC.**

Statement of Receipts, Disbursements & Reserves  
From Inception to September 23, 1961

### RECEIPTS—

Membership Dues and Affiliation Fees...	\$1,480.00	
Badge Deposits.....	106.00	
1960 State Convention.....	4,605.05	
1961 National Convention—		
Donations and Bogen...\$	5,546.37	
Registrations .....	39,536.60	
Spectator Tickets .....	9,781.75	
Souvenir Program .....	10,216.40	
Exhibitors' Booths .....	2,745.00	
Fashion Show .....	3,346.30	
Aquarama .....	2,902.00	
Cook Book .....	1,707.50	
Miscellaneous .....	102.00	75,883.92

**TOTAL RECEIPTS TO DATE..... \$82,074.97**

## DISBURSEMENTS—

General Printing, Postage and Office Supplies.....	\$1,094.30	
Delegates' Badges & Exp's....	147.81	
Corp. Fees & Surety Bond....	74.00	
1960 State Convention .....	2,827.74	
1961 National Convention—		
Liability Insurance .....	159.11	
Travel Expense .....	400.00	
Entertainment and Promotional .....	7,457.04	
Registration Expense .....	3,951.93	
Registration Refunds .....	1,326.75	
Souvenir Program .....	5,672.49	
Fashion Show .....	3,410.13	
Exhibitors .....	1,791.61	
Trail Dances & Aquarama .....	3,122.10	
Cook Book .....	1,660.17	
Spectators .....	3,297.56	
Sound .....	6,617.69	
Square Dance & Music.....	7,048.63	
Youth Activities .....	1,144.32	
Round Dance .....	2,474.30	
Decorations & Signs.....	773.08	
Nine Other Committees....	1,520.43	55,971.19

Operations Surplus to Date (September 23, 1961).....	\$26,103.73
Donation to National Committee.....	1,500.00

<b>BALANCE—Cash in Bank</b>	
September 23, 1961.....	24,603.78
Reserves voted by Ex. Com., subject to approval by Delegates—	
Reserve for Add. Tr. Ex...\$2,000.00	
Reserve for Possible	
Legal Fees .....	1,000.00
Reserve for Contingencies	1,000.00
Reserve for Future State Convention Expense.....	12,000.00
Reserve for Conducting Caller Clinics .....	6,529.08
	22,529.08

**BALANCE Available After Reserves....** \$ 2,074.70

AMERICAN SQUARES is glad to see this report. However, there is a question in our minds about the vagueness of some of the headings on the report.

For instance, just what is entailed in the "Entertainment and Promotion" heading? Who was entertained, and what type of promoting was done?

Square Dancers everywhere would understand and appreciate the report more if it were spelled out in concise, business-like terms. It's not that we underestimate the intelligence of the average Square Dancer, it's his mind reading capacity that we're concerned about.



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# SQUARE DANCE STYLING POINTS

By WILLARD ORLICH

Here is Part IV — the final installment—in this vital series on Styling. Put more fun into your dancing by improving your Styling. Make your Styling the best.

## CAST OFFS

This maneuver (as couples) is increasingly useful to tie-in with today's dancing. It helps to keep *flow* in the dance instead of jerking motions like BEND THE LINE and SHUFFLE THE DECK. The use of "centers — in and cast-off" is a natural movement and can be used to form new lines of four. Normally done with inside hand-clasp, inside shoulder to shoulder (no quick elbow swing), pivot person slowing down so other dancer doesn't have to run — all in time to the music.

## STAR THRU

Teach the ladies to grab their skirt with *right* hand when hearing the command STAR-THRU. This insures using the correct (left) hand for the maneuver. This is especially true during the command to GRAND PROWL in which all turning under movements are equivalents to STAR THRU or CALIF. TWIRL.

## DIXIE TWIRL (ENDS TURN IN)

When an arch is made, hold hands loosely when the arching hands dish-rag under — lady's hand turning around man's fingers.

## WHEEL AND DEAL

A cast-off motion as couples with the *inside* people acting as the hinge instead of the *ends* hinging. It is not

necessary to grab into promenade position with partner but rather to clasp inside hands or arms (not elbows) with the pivoting person slowing down so that the outside dancer doesn't have to run — all done in step to the music.

## WHEEL ACROSS

Same end result as a DIXIE TWIRL but more danceable — using sort of a "wheel and deal to a line" — in time to the music.

## ENDS CROSS OVER, CENTERS TURN BACK

Traffic pattern: people crossing to other side as ends pass *right* shoulders while centers turn back by turning *away* from the adjacent person.

## DIXIE STAR THRU

Head couple takes one step *forward* after the STAR THRU so that the trailing couple can STAR THRU *behind* them.

Teach all the basics thoroughly, not only who does what, but also how. Little things like — you can't catch a star if you missed somehow, turn around and meet it. If the set is breaking up, take any girl, they're all nice.

All these ingredients make a good square dancer. Square dancing is fun-F-U-N, with *you* in the middle. I am sure that you will agree with me when I say that there is nothing that compares with our hobby — SQUARE DANCING!

## KNOW YOUR HOBBY READ A MAGAZINE

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- **MIDWEST DANCER**  
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### NOBLE E. SPEES

24602 Eshelman Ave., Lomita, Calif.

## ETHICS

(concluded from page 9)

best, but if a dancer for some reason is not satisfied with his club, let *him* decide which other club or clubs suits him.

The passing or distribution of a caller's dance flyers can be either in good taste or bad taste. Always pass out flyers where they will be welcome and needed and with permission to do so.

Some enthusiastic groups have gimmicks to help spark their dances. This is good. But, when you run out of ideas it's better not to have a gimmick, than one which will degrade your club or dancing in any way. Good ethics will tell you where good public gimmicks stop and vulgarity begins.

There are times when situations arise when two people or more don't see eye to eye on a given situation. When this happens the ethical thing for the individuals involved to do is to sit down and discuss the matter thoroughly — possibly with the help of outside council — and come to some sort of compromise.

Too often these individuals seek out *unconcerned* parties to tell their troubles to, looking for support by only telling their side of the situation. Then soon, as stories are padded to make them sound better or worse, it becomes a situation that will affect the friendships of dozens of nice folks.

All this could have been avoided if the concerned persons could have discussed their problems in private at the start. Egotism and selfishness can block all paths to a peaceful co-existence.

Somebody very wise once proposed a formula that could remedy a lot of our petty bickerings and misunderstandings. Remember this little phrase you learned as a child? "Do unto others as you would have them do unto you."

# GLAD RAGS

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