

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

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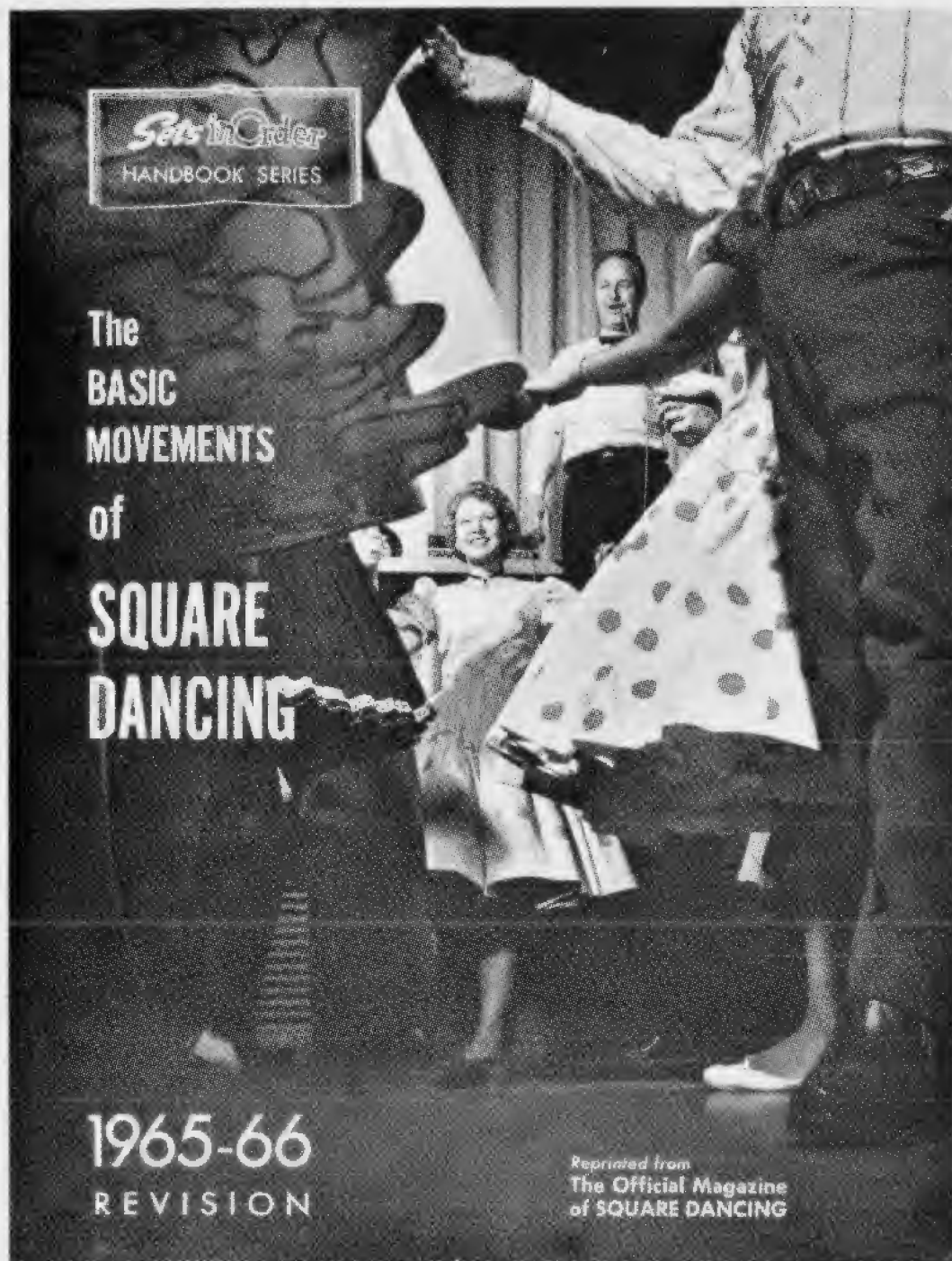
JUNE 1965



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This invaluable handbook containing the movements of square dancing divided into 29 basic families has now grown to 24 pages. The collection of material contained between its covers is the result of many months of research with assistance coming from callers and teachers scattered across the country. More than 70 illustrations help make the descriptions more clear than ever before. In addition to the regular basic movements and the additional glossary of terms, you'll find a special "Order of Teaching" list which gives a suggested sequence in which these 29 family groupings may be exposed to dancers. Of course there's an index, too, and all of this is yours with our compliments.

BOUND INTO THE CENTER OF THIS ISSUE

Even though the size of the Basic Movements handbook has increased by one-third, the price still remains the same. Additional copies are available at 15c each. To callers and teachers the handbook is available in quantity lots of 100 or more at 10c per copy. You may send your order to

Sets in Order The Basic Movements of Square Dancing
462 North Robertson Blvd., Los Angeles, California 90048.

☆ CALLERS
☆ TEACHERS

For your convenience in teaching, a new series of Basic Checkoff Lists has just been designed to coincide with the latest revisions in Sets in Order's Basic Movements handbook. These are available at 12 for 35c. They are printed on both sides of the page and are three-hole punched to fit a standard three-ring binder.





"From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

"Square dancing just isn't square dancing without your fresh copy of Sets in Order each month.

"Square dancing ceases to be square dancing when the round dancers and hot rodders take over."

Our entire area is reflecting the truth of the above statement, two of the best clubs of two or three years ago having all but folded for that very reason. When national publications such as yours advocate "round dancing belongs" in almost every issue and prints reams of Hot Rod material, which some of the less enlightened or newcomers accept and try to emulate, the results are disastrous—as proven time and again. I suggest you back up to five or eight years ago and "get with it." Your publication has little or no value at present to anyone who is sincerely trying to keep club level dancing going strong.

Frazier L. Brown
Smith Center, Kans.

Dear Editor:

... I would just like to express the thanks of all our festival committee for the wonderful success of the Big 6 Festival (Washington, D.C.). We had 4500 dancers from 28 states, Canada and even 4 couples from England. A most thrilling sight was when the Sheraton Halland Park Halls were combined to show 2000 dancers dancing at one time to one caller. This was so spectacular and beautiful it brought applause from both spectators and dancers. Now the 7th annual festival is being planned and already over 1200 dancers have registered so we look forward to another wonderful time next March 17, 18 and 19, 1966.

Marie and Vince Sheehy
Adelphi, Md.

Dear Editor:

I am in need of some exhibition square dance figures or movements. I recently had the
(More letters on page 58)

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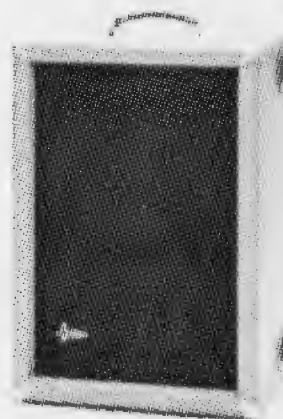
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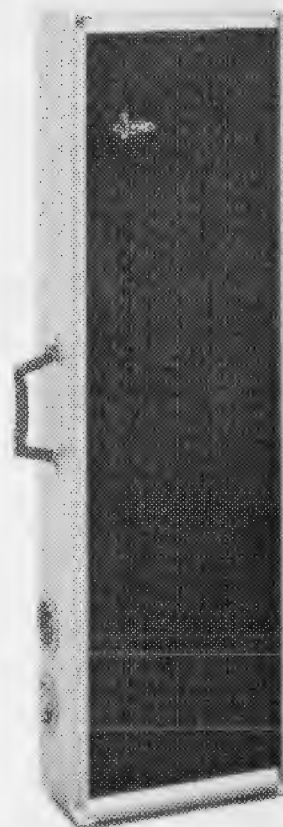


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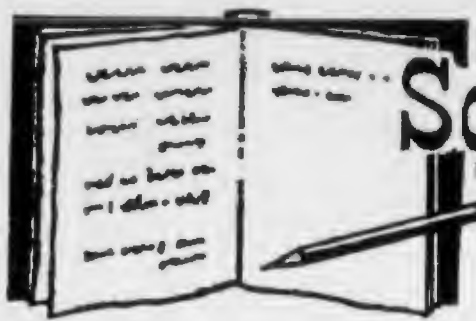
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Square Dance Date Book

- June 1—Shoreliners Guest Caller Dance
Jr. High School, Guilford, Conn.
- June 4-5—Colorado State Festival
City Audit., Denver, Colo.
- June 4-6—A-Square-D of L.A. Holiday
Las Vegas, Nevada
- June 4-6—7th Annual Round Dance Festival
Munic. Audit., San Antonio, Texas
- June 4-6—Honeyland S/ and R/Dance Festival
Beckley Hotel Ballrm., Beckley, W. Va.
- June 5—8th Ann. Jamboree Idaho Falls Prome-
naders, Macks Inn, Island Park, Idaho
- June 5—Billy Bowlegs Annual Spring Festival
Community Center, Ft. Walton Beach, Fla.
- June 6—4th Ann. Do C Do Spring Festival
R. C. Ketcham H.S., Wappingers Falls, N.Y.
- June 11-12—16th Ann. Mile High S/D Festival
Prescott Jr. H.S. Gym, Prescott, Ariz.
- June 11-13—Square Dance Campout at Arizona
Ranch, Gold Beach, Oregon
- June 12—Southern District Summer Dance
Civic Audit., Ardmore, Okla.
- June 12—11th Ann. Dudes & Dolls Festival
U-Ark Bowl, Fayetteville, Ark.
- June 12—Sashay Partners Annual Festival
Armory Bldg., Rock Springs, Wyo.
- June 12-14—6th Australian National S/D Con-
vention, Sydney, Australia
- June 13—2nd Ann. Wahoo Whirlers S/D Jam-
boree, Starlite Ballroom, Wahoo, Nebr.
- June 13—Omaha S/D Council Guest Caller
Dance, Sokol Audit., Omaha, Nebr.
- June 13—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- June 13-18—2nd Ann. European College of
S/ & R/D, Garmisch, Germany
- June 16—Silver Spurs Exhib. and After Dance
Knoxville, Tenn.
- June 17-19—Florida State S/ & R/Dance Con-
vention, Tampa, Fla.
- June 18-20—Square Dance Weekend
Lake Shore Farm, Northwood, N.H.
- June 18-20—14th Ann. Minnesota State Con-
vention, Willmar, Minn.
- June 19—Homesteader Days Free Square
Dance, Civic Audit., Beatrice, Nebr.
- June 21—Southwest Area S/D Assn. Guest
Caller Dance, El Paso, Texas

(Please turn to page 80)

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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SINGING CALLS

SATURDAY NIGHT — J Bar J 5006*

Key: G Tempo: 126 Range: High HB

Caller: Joe Lewis Low LD

MUSIC: Standard 2/4 — Vibes, Guitar, Banjo, Ac-
cordion, Bass

Synopsis: Complete call printed in Workshop.

Comment: Excellent music, a good tune and a
very professional job of dance writing. The
practice required to do this call well is worth
the effort. Rating: ☆☆☆

COPPER KETTLE — Jewel 130

Key: D Tempo: 136 Range: High HD

Caller: Jewel O'Brien Low LB

MUSIC: Western Samba — Guitar, Piano, Drums,
Bass

Synopsis: (Break) Allemande — weave — do sa do
— swing corner — circle — roll away — do sa
do right hand lady — allemande — promenade.
(Figure) Ladies promenade inside — swing —
star promenade — backtrack — girls turn back
— twice around and box the flea — pull by —
promenade next.

Comment: The music is well played and the tune
is dramatic. Dance is fast moving and close
timed. Lyrics on this may be controversial in
some areas. Rating: ☆+

LADY OF SPAIN — Sashay 105

Key: C Tempo: 128 Range: High HD

Caller: Jack May Low LE

MUSIC: Western Samba — Piano, Guitar, Accor-
dion, Drums, Bass

(Reviews, continued on page 9)

HF	
HE	
HD	
HC	
HB	■
HA	■
LG	■
LF	■
LE	■
LD	■
LC	■
LB	■
LA	■
ELG	■
ELF	■

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record
and the dance. The shaded area in the
chart indicates the voice range used by
most recording companies. By comparing
the voice range letters in each analysis
with those on the chart, you should be
able to determine the record's suitability
to your voice. Occasionally a report will
be starred (*) in which case you will find
the calls reproduced in the Workshop sec-
tion of the same issue.

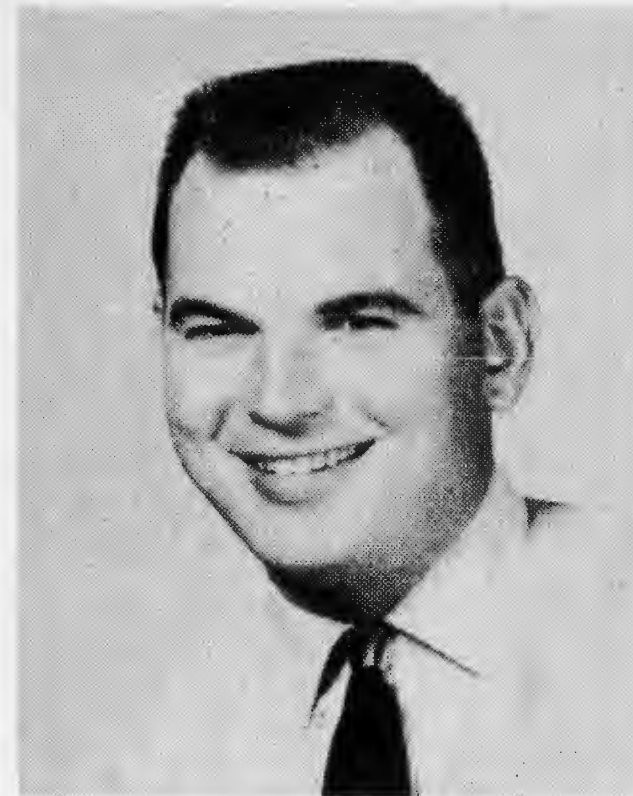
Some of the square dance records reported will have
rating symbols at the end of the "Comment" section.
These represent the opinion of the reviewing committee.
Symbols used indicate as follow: ☆Average, ☆☆Above
Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

Sets in Order RECORDS

NEW RELEASE

JAVA

SIO 155 Flip instrumental
CALLED BY JACK JACKSON



RECENT SQUARES

SIO 154 RIDIN' DOWN THE CANYON
Called by JOHNNY LECLAIR

SIO 151 PAY DAY
Called by BOB PAGE

POPULAR SQUARES

SIO 150 COCOANUTS
Called by TOMMY CAVANAUGH

BAL 116 BLOOM IS ON THE SAGE
Called by ED GILMORE

SIO 149 MARY LOU
Called by EARLE PARK

BAL 114 DRUMMER'S BALANCE
Called by ED GILMORE

SIO 147 HARD HEARTED HANNAH
Called by JACK JACKSON

JBL 5001 ROCKIN' THE POLKA
Called by Joe Lewis

SIO 140 GET ME TO THE DANCE
Called by FRANK LANE

JBL 5003 JELLY BEAN
Called by Joe Lewis

ROUNDS

SIO 3151 SLY OLD TWO-STEP and GONE TWO-STEP

SIO 3150 KOKONUTS and BARKIE

SIO 3148 WE'RE LIVING and FORGOTTEN WALTZ



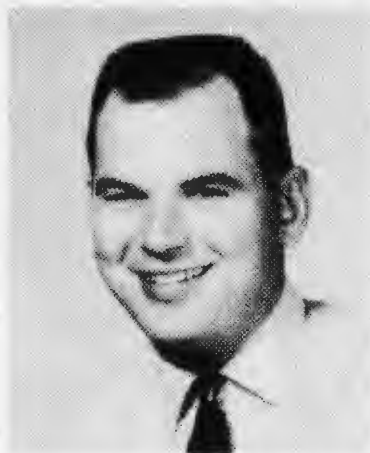
TOMMY CAVANAUGH



ED GILMORE
(on Balance)



LEE HELSEL



JACK JACKSON



A. KRONENBERGER



FRANK LANE



BOB PAGE



JOE LEWIS
(on J-B-L)



BOB OSGOOD



EARLE PARK



BOB RUFF



JOHNNY LE CLAIR



MAC GREGOR

RECORDS

NEW RELEASES

FLIP INSTRUMENTALS

**#1070 "CLOSE ALL THE
HONKY TONKS"**
CALLED BY: **CHUCK RALEY**



**#1071 "I'LL SIT THIS
ONE OUT"**
CALLED BY: **TOMMY STOYE**



Music By **FRANK MESSINA AND THE MAVERICKS**



LAST MONTH'S RELEASES

FLIP INSTRUMENTALS

#1068 "BACK TO THE OLD SMOKIE MOUNTAINS"
Called by: **FENTON JONES**

#1069 "CAUSE I BELIEVE IN YOU"
Called by: **BILL BALL**

MUSIC BY **FRANK MESSINA AND THE MAVERICKS**

MacGREGOR RECORDS, 720 So. Western Ave., Los Angeles, Cal. 90005

(On the Record, continued)

Synopsis: (Break) Girls star left — star promenade — girls back out — circle — Calif. twirl — cross trail out — skip one, corner allemande — grand right and left — promenade. (Figure) Head ladies chain — heads square thru — with sides swing thru — balance — box gnat — square thru $\frac{3}{4}$ — swing corner — allemande — promenade.

Comment: A fast moving dance to a lively tune. The music is adequate and callers will find the key places the voice range towards the high side. The patterns use contemporary figures and timing. Rating: ☆+

HEARTACHES BY THE NUMBER — Rockin' A 1326

Key: G **Tempo: 126** **Range: High HC**
Caller: J. P. Jett **Low LD**

Music: Western 2/4 — Violin, Piano, Guitar, Drums, Bass

Synopsis: (Break) Girls promenade inside once around — turn partner right — men star left once around — box gnat, pull by — allemande — weave — do sa do — promenade. (Figure) Four ladies chain — sides right and left thru — heads square thru — face corner, star thru — Dixie chain — girls turn back and swing — allemande — promenade — swing.

Comment: A well known country tune with acceptable music. Dance patterns are well arranged and lyrics and meter quite usable. Tune and instrumental lacks excitement. Rating: ☆+

BRUSH THOSE TEARS FROM YOUR EYES — Lore 1080

Key: F **Tempo: 126** **Range: High HC**
Caller: Bob Augustin **Low LC**

Music: Western 2/4 — Guitar, Piano, Drums, Steel-Guitar, Bass

Synopsis: (Break) Allemande — swing partner — star promenade — girls backtrack — twice around and box gnat — pull by, allemande — do sa do — allemande — promenade. (Figure) Side ladies chain right — new side ladies chain across—heads up and back — lead right and circle four to a line — star thru — dive thru — square thru $\frac{3}{4}$ — swing corner — promenade.

Comment: The tune is an old standard but the music doesn't do it much justice. Dance patterns are conventional with standard timing. Rating: ☆

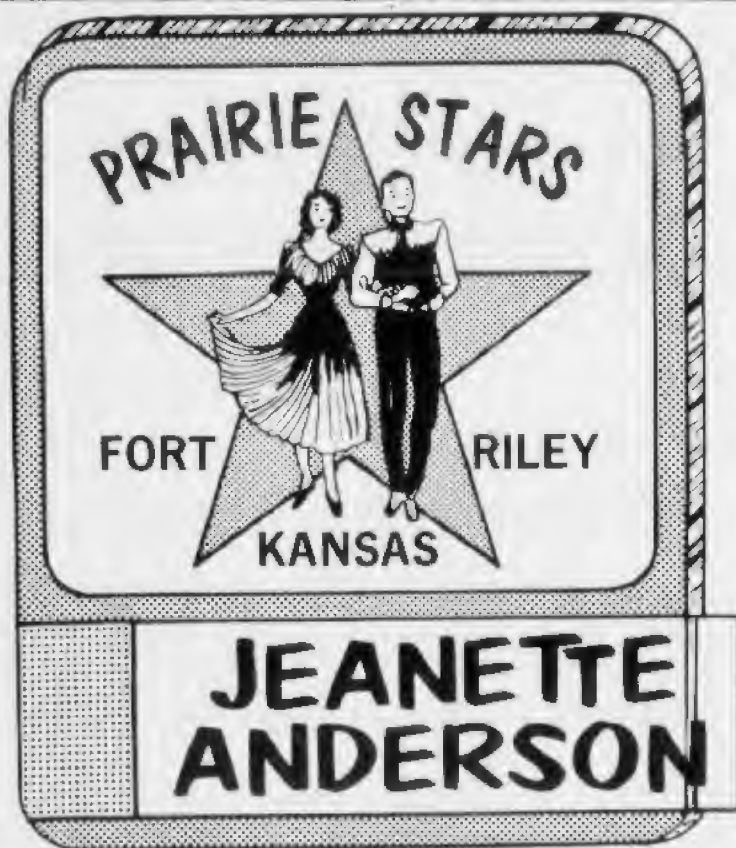
IN MY OWN PECULIAR WAY — Lore 1079

Key: F **Tempo: 128** **Range: High HB**
Caller: Bob Augustin **Low LC**

Music: Western 2/4 — Accordion, Piano, Guitar, Bass, Drums

Synopsis: (Break) Head ladies chain — four ladies chain — side ladies chain — circle — allemande — do sa do — allemande — promenade. (Figure) Heads promenade half way and swing — sides right and left thru — head gents and corner up and back — box gnat — right and left thru — circle — swing — promenade.

Comment: Standard dance patterns, conventional timing and meter and music that is adequate. (Please turn to page 74)



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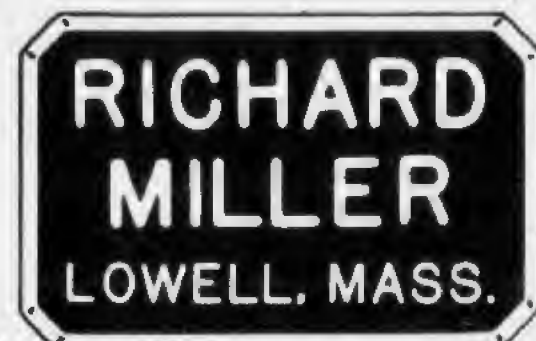
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ASILOMAR



AS I SEE IT

bob osgood

June 1965

AH, SUMMER! We love it. Where once summer only meant warm weather and a dance slow down, June, July and August now seem to be target Square Dance months of our entire year.

Later this month we pack up our things and head for Dallas to take part in the 14th Annual National Square Dance Convention and the special University Leadership Conference for Square Dance Callers slated for Southern Methodist University.

July is equally busy with a second University Leadership Conference for Square Dance Callers to be held at UCLA on the 6th and 7th, followed by our Asilomar week-long fling starting July 25.

August is *the* month, however, and we'll be square dancing with square dancers, reportedly more than 1,000 of them from all parts of Europe, in Frankfurt, Germany, on September 3 and 4. This great event, up until this year, has been known as the Annual All-Europe Labor Day Roundup. We took part in the big event back in 1957 at the Ramstein Air Base in Germany. Following that, the event has grown in size and scope each year until this year with the name of the First Annual All-Europe Square Dance Convention, the spectacular moves into the brand new convention buildings just outside of Frankfurt, Germany. We'll look forward to renewing old acquaintances and meeting new friends and will tell you all about the trip when we return.

Chances are, summer will also be busy for you. We hope that at least at one of these events we'll have a chance to share a square with you and say, "Howdy."

More On Questionnaires

THE ARTICLE on the success of a square dance survey undertaken by the square dance association in San Diego, California

(S.I.O., April 1965), obviously caused quite a bit of interest.

A number of letters came in asking for more information on organizing surveys. One area in Canada sent the results of a similar project, which not too surprisingly showed some radical differences in some of the various categories. Perhaps in time we'll be able to run the results of this and other similar area surveys which may be helpful to more of you.

These questionnaires and the letters have started us thinking toward the possibility of running a questionnaire of our own. Bound into the center of some coming issue, a questionnaire would get into the hands of more than 50,000 square dancers and could prove of great value.

The question now comes up, what sort of information would be most useful to those planning this activity's future? If we could come up with the right questions, perhaps the answers would help many of us to plan better for the future.

Here's where we call on you once again for assistance. *What is it that you would like to know about this activity?* Would it be helpful for you to know "*why people square dance*"? Would your area be interested in knowing how it stacks up in relation to other areas throughout the country?

What about the *age of square dancers*? *How strong is the teenage movement?* What is the *average square dancing life expectancy*? On a worldwide basis, *what is the percentage of those dancers who want to learn every new experimental movement that comes out*, in contrast perhaps to the *percentage of those who would be very happy just dancing unlimited variations to the large number of already accepted basics*.

And, on that score, just *who is the average square dancer?* *Does he dance once a week, once a month, five times a week, or how frequently?* *Does he enjoy round dancing with his squares?* *Does he belong to a specialized*

round dance class?

Does the average square dancer spend much money on square dance clothing, records, in attending festivals, etc.? How many clubs does an average square dancer attend? Why do square dancers drop out of this activity?

What is the best thing about square dancing to the average dancer? What is the most objectionable?

Perhaps some of these questions might provide some exceedingly interesting answers for our square dance movement. We would like to know what facts you would be interested in learning and, if possible, why. The use to which such a survey might be put is also interesting to us.

So, why not let us hear. If we can come out with enough good questions and enough good reasons for running the largest square dance survey ever conducted, then we'll go ahead and make plans for some coming issue. We're interested — are you?

Public Relations

EACH YEAR about this time when the next National Square Dance Convention is about to move into the spotlight, we realize that during the preceding twelve months we've had the opportunity to get quite well acquainted with some square dancers whom we hadn't previously known too well.

These are the hard working men and women who serve as committee chairmen, vice chairmen, coordinators, panelists, etc, just for the love of the activity. It takes hundreds of these people to put on a successful large square dance event.

This year we were especially fortunate in getting to know quite a number of the hard working crew. However, as in the past our strongest connection with the "big event" is through the publicity chairmen. These are the folks who see to it that we are supplied with the necessary information each month to keep you informed of the convention's progress.

Over the years we have worked quite closely with some mighty fine people. Don Smith, for instance, did one of the most outstanding promotional jobs for any convention when he was publicity chairman for the big one held in Detroit in 1961. Ken Parker and Bill Reid also became close friends of ours through their work on the convention held in Long Beach last

year. This year we feel especially fortunate in having the opportunity to work with Cleve and Bee Cooper who have done such a fine job for the folks in Texas.



Hard working
Publicity Chairman
Cleve and Bee Cooper

All of these men, their wives and their counterparts in each one of the conventions have worked without much previous knowledge of the responsibilities of a publicity director and all have come through with the help of fine staffs in a most admirable fashion. We compliment them all.

Just as past National Convention presidents are kept on a National Convention Advisory Board, we think that the experience the various National publicity chairmen have gained through their tenure in working with their own convention qualifies them to serve on some permanent publicity, or square dance advertising board. The combined efforts of all of these fine people, if directed toward national square dance publicity campaigns, could certainly help to attract a great deal of public attention to this great pastime.

Potpourri

DANCE IS A MARVELOUS means of self expression. Anthony Quinn explained this in the role of Zorba in the motion picture *Zorba the Greek*. If you are happy, what better way is there to express that happiness than through dancing. On the other hand, if you're sad, your sorrow can find no better release than through dancing. Anger, fear, whatever the emotion, we are sure that Anthony Quinn would indeed have found a way to express it, through dance. Even in watching the marvelous Moiseyev dancers recently, we could not hope to find anyone more expressive in dance than Mr. Quinn. *Zorba the Greek* is a rather harsh, brutal picture in many ways, but to see Zorba emote through dancing is worth it all.

• Callers—looking for help in your calling? You'll get an invaluable assist from an article, "Me and My Music," by Frank Sinatra in the April 23 issue of Life Magazine. The microphone, says Sinatra, is an instrument. While other accompanists may use various instruments, your instrument is your microphone—learn to use it. Of course, Sinatra is speaking primarily to vocalists with dance orchestras. However, his advice will be especially helpful to square dance callers intent on doing a first rate job of self-improvement. If you still have the magazine lying around you'll enjoy this article.

• Paul Merola, Westbridge, Massachusetts, sends in a Sunday supplement magazine section from the Boston Herald which includes a



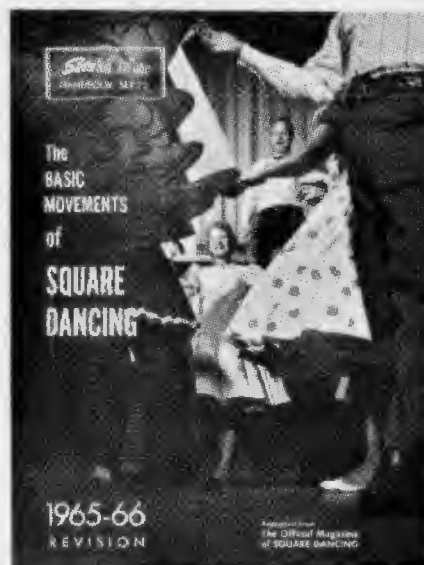
Front page of the Magazine Section of the Boston Herald

tremendous boost for square dancing. The article explaining that there are some 22 million square dancers in the United States, places an estimated 400,000 in Massachusetts who belong to some 420 clubs in the New England area. The pictures of modern up-to-date square dancing would certainly dispel any previous misconceptions folks might have for the activity. Chances are, Boston and environs will see a good boost in their square dance classes as a result of the article.

• Another publication "Awake," published by the Watchtower Bible and Tract Society in Brooklyn, New York, recently contained a fine one page article, "Square Dancing—an Expression of Joy." This particular issue of the publication amounted to 4,200,000 copies and was sent in twenty-five languages to countries all over the world. Again, a marvelous boost for square dancing.

• There's no better place than right here in

the column to say thank you to so many of you who sent in your thoughts and contributions to our latest revision of the Basic Movements of Square Dancing handbook. You'll find the enlarged twenty-four page illustrated collection in the center of this issue. This first printing was 125,000 copies.



New Basic Book ready to go

• Bob Carsten, former caller for the Paris (France) Squares and now president of the Central District Callers Association for the State of Oklahoma, sends that group's recent publication of the Code of Ethics and general information booklet. In addition to information covering the area, the purpose of the association and a copy of the constitution, the eight page booklet contains a detailed rundown on the eleven points of the callers code of ethics. Indeed, a very worthwhile project.



JOHNNY VELOTTA

Los Angeles, California

We've lost one of our area's greatest boosters of square dance fun—Johnny Velotta. We just don't ever remember Johnny when he wasn't having a ball! Those who danced in the clubs he called for and those he worked with all shared the same high regard for Johnny and the things he stood for. As a caller, he gave unselfishly of time and labor in promoting events for the betterment of the activity. In his work outside of square dancing he still personified the fun-loving wonderful friend. Johnny was a printer and also the distributor of Velco Slo-Down and Spee-Dup. He passed away May 3, 1965. He leaves his wife June, son Marvin and many, many friends.

JUNE IS WITH US in full bloom and everything is in the final stage of accomplishment for the 14th National Square Dance Convention. The stage is all set for the huge influx of square and round dance visitors from everywhere to descend on Dazzling Dallas for the three outstanding dancing days of their life: June 24, 25 and 26th.

The 14th National is: *The happiness money can buy!* Why don't you become a part of it? It's not too late to pack up and come join the Fabulous Fun Fourteenth! A lifetime of new friendships and dreamy memories far outweigh the small amount of cold unfriendly money involved.

More than 300 silver lunged, lyric lilting Callers, 20 Contra Coordinators and over 100 Round Dance Instructors are programmed for your pleasure. Also a Pandora's Plentitude of After Parties are scheduled for your wee hour merriment climaxed by the bountiful Barbecue at midnight Saturday followed by the famous Mesquite Rodeo Cowboys Association Championship Rodeo pitting reckless riders against untamed broncs and wild Brahma bulls. A

spectacular finish to a sensational session!

Youngsters from 6 to 16 will have fun enough and excitement galore to recall the memories of the TEXAS trip for years to come, an entire storehouse of fond and happy experiences to relate and dream over all their lives. Do them a favor, give them this opportunity.

Good Fun like Good Luck doesn't just happen! You can make your own helping of happiness. Come to "The Big Doings in Big 'D'"—The 14th National Square Dance Convention, Dallas, Texas June 24-26, 1965. It will soon be history—be sure to be a part of it! *For last minute information write to Box 8068, Park Cities Branch, Dallas, Texas 75205.*

Round Dancing in Dallas

Round dance events of a varied nature will be available almost continuously the three days of the 14th National in Dallas. On Thursday, June 24, a Showcase of Rounds will start the day off at 9 A.M. in the French Theatre. This will be followed by other events in the Bowie Room, the USA and Mexico Rooms and in the



BIG "D" WELCOMES YOU!



JOHN CONNALLY
GOVERNOR OF TEXAS
June 1, 1965

TO SQUARE DANCERS EVERYWHERE:

I am happy to have this opportunity to welcome you to the 14th Annual Square Dance Convention in Dallas.

The Square Dance is deeply rooted in the heritage of the State of Texas. This best-known and most ingratiating of folk dances has been enjoyed in this State throughout its stirring history.

While our State is rapidly becoming one of America's great industrial centers, we are proud of a legacy that included periodic community square dances as the main form of recreation.

Please accept my warmest best wishes for an enjoyable meeting, and I hope you will return soon to Texas.

Sincerely,
John Connally
John Connally



John B. Connally,
Governor of the
State of Texas

evening by Reviews, Programmed Rounds and a Round Dance After Party in the Grand Ballroom of the Statler Hilton Hotel.

In the Clinics Frank and Carolyn Hamilton will present the Waltz; Manning and Nita Smith, the Two-Step. Subject of the day's Round Dance Panels will be—Teaching of Round Dance Basics and Round Dancing, Present and Trends.

The program on Friday, June 25, will follow the same general pattern with Ben and Vivian Highburger presenting "Latin" dancing in the Clinic. Panels will deal with Round Dances for Square Dancing Events and

Eighteen Years in Round Dancing, the latter with the Hamiltons.

Again, on Saturday, June 26, the program will be much the same, except that there will be no Round Dance After Party. The Clinic will be on Mixers, with Wayne and Norma Wylie. Panels will cover Standardization of Round Dance Terminology and Birth of a Round Dance.

On the Fashion Scene at Dallas

Square dance ladies will be particularly interested in two events planned for the Fabulous 14th National Convention. Since Dallas has gained some fame as a fashion capital, it

is fitting that the "Bluebonnet Carousel of Fashions," as the fashion shows are titled, be events of major importance. The two shows will take place on Thursday and Saturday, June 24 and 26, from 2 to 4 P.M. in the French Theatre, Memorial Auditorium.

Should the fashion shows prove inspiring to their viewers, as is likely, the "Needle Neck Corner" or sewing session should offer the needed information on the practical side. Topics to be discussed include: A Good Foundation; Rules of Altering Square Dance Patterns and Tips on Fitting; Problems of Sleeves and How to Insert Gussets; Shortening of Square Dance Dresses and Petticoats; Mix and Match, Skirts and Blouses; and The Coordinated Look. "If I Can Sew, You Can Sew," is the comforting word from Mildred Smith, who will be in charge of the sew-session on Friday, June 25, from 11 A.M. to 1 P.M. in the French Theatre, Memorial Auditorium.

More Convention Trail Dances

June 19—Peabody Demonstration School, Nashville, Tenn. Callers, Bob Dubree and Clyde Smith.

June 19—Lyons, Colo. High School Gym, 8 P.M. Red Rock Ramblers Club. Assorted callers.

June 21—City Auditorium, Jackson, Miss. Contact E. Duming, 3228 Lakewood Dr., Jackson, Miss. 39212.

Trail End Dances

Dallas promises a typical Texas Welcome to guests at the three Trail End Dances planned as a forerunner of the 14th National. Since all three dances are planned for Convention hotels, dancers need only take the elevator to get in on the fun.

At the Hotel Adolphus, the Main Ballroom

The Kilgore College Rangerettes will spearhead the Grand March as kickoff to the 14th National Thursday night in the giant auditorium.

will feature squares with Jim Horn as M.C. and the Square A and Ramblers as hosts; the



You would take all your square dance clothes to Dallas!

Regency Room will have squares with Al and Glenn Eblen M.C.-ing and with the Diamond Jubilees and Longhorn Squares as hosts.

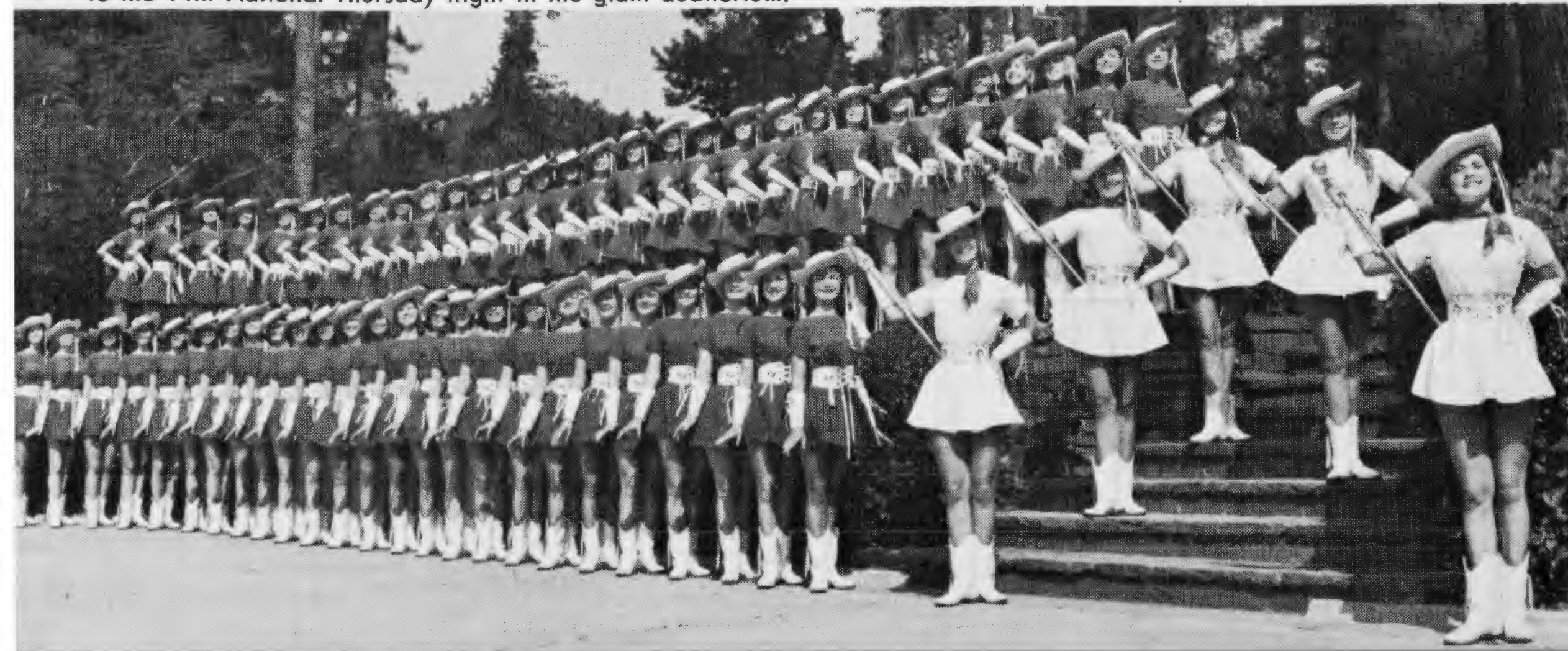
In the Hotel Baker there will be squares in both the Crystal Ballroom and the Terrace Room. M.C.'s will be Tommy Farris, Melton Luttrell and Art Springer in the former; Jon Jones in the latter. Respective hosts will be Western Squares, Circle 8, Flying C; and Arlington and Tri-Cities Promenaders.

The Hotel Sheraton-Dallas offers the Grand Ballroom for a Round Dance Trail End with area club instructors acting as M.C.'s.

Many States Represented

As of early April, 46 states were represented in the Convention registration at Dallas; and 26 dancers are coming from Saudi Arabia.

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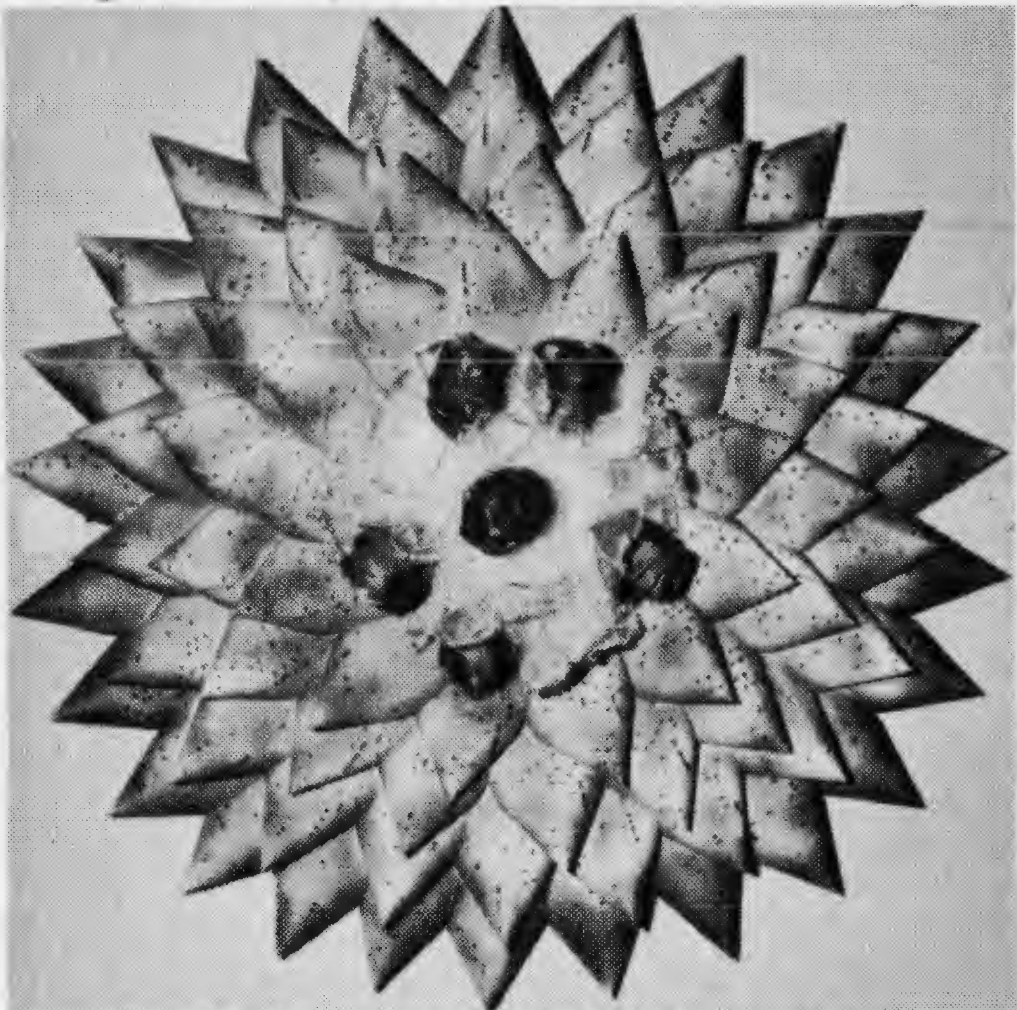


THE DANCER'S WALKTHRU

Sets in Order

IDEA HOW TO DO DEPARTMENT

HERE ARE THE DIRECTIONS for a really beautiful wall or table decoration—one which you will certainly want to keep and use again and again either at home or at your dance—and one which may be varied to suit almost any occasion. The finished effect is a sunburst flower, which, upon close inspection, is made of a great many IBM cards.



Our thanks to Mary Lewis for her description how to make these elegant flowers. The one pictured is one of several she made to decorate the hall for a square dance honoring Don and her 25th Wedding Anniversary.

To determine the size of the flower you wish (and they can be made any size), cut a circle out of heavy cardboard about 4"-6" smaller than the finished diameter you plan for your flower. Mark off rings on the cardboard $1\frac{1}{4}$ " apart. These will determine where each row of petals will lay, so these too may be closer together or farther apart depending again on the cluster of leaves you wish.

Next take your IBM cards (you will need a quantity of these and can probably beg them

from any nearby company which uses computer machines; old throw-away cards work fine and the more holes punched in each card, the prettier the effect) and pull a knife across one end of each card to soften it and allow it to curl more easily. Then twist the same end of each card into a point; the more nearly perfect the point is, the more successful the flower. Glue or staple each card to hold the point together.

Now take the cardboard circle and starting at the outside edge, glue or staple one row of petals around the entire circumference. Fasten each petal at its flat surface, not on the curved end where the point of the petal is. And if you use glue, be certain it is Wilhold or a similar, extra-firm product.

Following your guide lines drawn on the cardboard, affix the second row of petals to the circle. Continue in this fashion, always working from the outside toward the center, and laying each new row of petals on top of the previous row.

You can fill the entire cardboard circle with IBM petals by cutting off the ends of the cards as you near the center until you finally end with the inside row made up of only points. Or you can leave a small circle free in the center of the cardboard and fill it with a wide variety of items.

Should you decide to fill the center with something other than IBM petals, be sure you spray-paint your flower first. We have seen red, gold, silver and pink flowers and all have been lovely, so we can only surmise that flowers could be matched to almost any color scheme successfully. After painting, lay your flower flat until it is completely dry, otherwise the petals will have a tendency to curl up.

Items placed in the center of the flower can be glued directly to the cardboard; they can be wired to the cardboard by punching holes thru the cardboard and fastening the wires in back; or they can be affixed in styrofoam which

The WALKTHRU

has previously been wired to the cardboard.

Some effective centers are crumpled foil paper with tissue paper flowers; netting filled with ribbon flowers; netting with paper hearts for Valentine's Day or similarly appropriate decorations for St. Patrick's Day, Easter, Thanksgiving, etc., etc. The Christmas season especially seems adapted to this particular floral display. Glittery ornaments may be used

in the center or it can be filled with fresh holly. One display used last year was a gold flower placed flat as a table centerpiece with a golden angel standing in the middle. Glitter or sequins can also be added for a more dramatic flower.

It would be worthwhile to allow yourself time to become familiar with making successful petals before starting a complete flower, and hopefully you will be able to find someplace to store the flowers flat when you've finished with them because we're certain you'll want to use them again.

ASSOCIATION PROFILE #4

OUR ASSOCIATION for June does not represent one city. Neither does it represent one state or even several states. Rather it serves several countries. We travel to Europe this month to see how such an organization operates.

NAME: European Association of American Square Dance Clubs

GEOGRAPHICAL AREA SERVED: Germany, France, Italy, Spain, England, Jordan

AGE OF GROUP: 10 years

MEMBERSHIP: 2,000 couples

The EAASDC began its life in November 1955 with three member clubs. Today it has 46 such affiliated groups with a total membership of some 2,000 square dance couples.

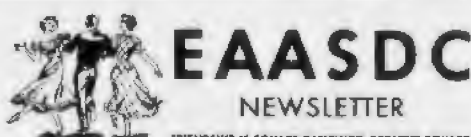
Because of its unique position of serving square dancers who are primarily American military personnel and who often find themselves in a state of change with rotation and temporary assignments, three types of membership in the Association are possible. A regular membership is open to all organized American square dance clubs throughout Europe. An associate membership is offered to individual square dancers located in areas where there are no organized clubs, and a similar associate membership is extended "to clubs interested in square dancing whose membership is largely or wholly non-American."

The primary differences between a regular and an associate membership are (1) smaller dues for associate membership and (2) associate members are not eligible to vote or hold office.

The yearly dues from the clubs and a portion of any profits from the regularly-scheduled Jamborees and Convention support the Association. Each regular club pays \$10.00 a year for membership, each associate group \$5.00 and each individual (couple) who is not a member of a square dance club pays \$1.00.

With its members so far flung, the EAASDC has quite a job on its hands to keep in touch with everyone. It does this primarily through its monthly Newsletter, the responsibility (and no small one) of the Publications Editor, who is also an officer of the Association. Just maintaining an accurate mailing list of clubs and dancers becomes an almost impossible task.

The President of the European Association is elected at a meeting of the Board of Directors held during the Fall Convention. The Vice-President, Secretary, Treasurer, Publicity



EAASDC
NEWSLETTER

FRIENDSHIP IS SQUARE DANCING'S GREATEST REWARD

Volume 4 No. 6 October 1974 Metz, France

The following are the EAASDC Executive until November 15, 1974:

PRESIDENT YVES 100 J. J. J. J.	VICE PRESIDENT 100 J. J. J. J.	SECRETARY 100 J. J. J. J.	TREASURER 100 J. J. J. J.
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THE ASSOCIATE AD. BY INVITATION LIST:

Before going any further, I would like to take this opportunity to thank all those who helped to make this past year a successful one for the EAASDC. Thank you to the executives who kept on posted on club news and changes to the executives. This all helps to make the Association's newsletter a little simpler. Thank you one and all.

For those the pleasure task of introducing the new Executive to you all. The new Executive takes over their duties at the Winter Jamboree in Metz, France.

The new Executive for the EAASDC are as follows:

PRESIDENT 100 J. J. J. J.	VICE PRESIDENT 100 J. J. J. J.	SECRETARY 100 J. J. J. J.	TREASURER 100 J. J. J. J.
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A many-paged, mimeographed, monthly Newsletter keeps members of the European Association of American Square Dance Clubs in touch with each other and activities of the Association.

The WALKTHRU

Director and Publications Editor are appointed by the new President and ratified by the member club to which the President belongs. These persons constitute the Executive Council and together with two representatives from each regular member club make up the Board of Directors. Officers serve for a period of one year.

A minimum of one general meeting of the Board of Directors is held each year and special meetings may be called by a majority vote of either the Executive Council or the Board of Directors when it is deemed necessary.

Three Jamborees held annually are distributed throughout the year with one in the spring, one in summer and one in winter. Member clubs are invited to bid for sponsorship of a Jamboree and are helped financially by the Association until a Jamboree is concluded and can bear its own weight. Any profits then remaining are divided equally between the sponsoring club and the Association. Any losses which might be incurred at a Jam-

boree (or the Convention) are borne by the Association.

This year the Association will sponsor the first European Square Dance Convention to be held during the Labor Day weekend near Frankfurt, Germany. This will become an annual event and will replace the Association Round-up formerly presented:

As with most square dance associations, the EAASDC is primarily interested in assisting new clubs get started, helping established groups maintain their organizations, providing a chain of communications between clubs and promoting inter-club activities via their Jamborees. The preamble to its constitution is encouraging and reads in part: "... to provide an organization of interest and activities in American Square Dancing among clubs throughout Europe and to give it the emphasis it deserves as a major part of the recreational life of the people of this area . . ."

SALUTING THE CLUB PUBLICITY CHAIRMAN

WHILE SCANNING a multitude of club constitutions, we found that those groups who do maintain standing committees invariably have one dedicated to publicity. Sometimes it bears just such a name; sometimes it is referred to as the Club Reporter or occasionally as the Promotion Committee. While this responsibility may fall to one person (or couple), many times it seems to be handled by a committee of club members.

The duties of such a person(s) is largely to write up club news for publication in newspapers, local and/or national square dance media, radio and television; to keep a club calendar current for all club members; to prepare flyers about special club activities for distribution to the press or for promotion among nearby square dance clubs. In addition some groups request that the Publicity Chairman work closely with the person in charge of the club scrapbook to make certain that copies of all club flyers are kept on record. And one club has its Publicity Chairman act as an assistant to the club Secretary.

There are, of course, some square dance groups who do not have a Publicity Chairman

and who feel they have no need for such a committee. These clubs undoubtedly are successful and happy as they are.

Let's take a look, though, at the advantages of a Publicity Committee, and of some ideas which may make their task a bit easier.

A Publicity Chairman's main job is to get his club into the news. He can do a great deal of good for the square dance hobby in general whenever he does place a good, favorable write-up of any club activity into a newspaper, on the radio or television. The other side of the coin is also true, though. Any unfavorable comment, any odd-ball stunt or trick used just to get a person's or club's name into print, takes a long time to overcome.

Unless a newspaper maintains a regular square dance column listing club names, dates and addresses, this type of information will generally not be of interest to them. They are more likely to use a write-up on some unusual or individual activity a club may be planning. A Publicity Chairman should not accept the old cliché, "But everyone does that." They don't—at least not in the same way his own club does it (or did it) and certainly not in

The WALKTHRU

the same way he, as an individual, will write it up.

He might look for ideas in the following: Is the club planning to travel some distance to dance with another group? Has the group undertaken any unusual project? Is the club doing anything of a civic nature which might catch the interest of non-dancers? Is it planning a party with an attractive theme which might make a catchy story and include good pictures?

And speaking of pictures, whenever a club submits pictures, it should think of action. Best of all, it should think of happy action. People will always stop to look at a picture, even if they skip reading a story. So any picture submitted to a publisher should be one that any square dancer would be proud to view.

A publicity Chairman should not be discouraged if his story does not get into print the first time—or second, etc. Square dancing must compete with women's clubs, PTA groups, bowling teams, the local service clubs, etc. The "try, try again" method will be worth it in the long run.

When a person takes over this assignment in a square dance club, his duties will be much easier if the former Publicity Chairman can give him an accurate, up-to-date record of newspaper, radio, television and square dance publication contacts. This would include names, addresses, telephone numbers, deadline dates, type of art accepted and any additional specific information acquired during his year in office. Many publications also prefer a definite form in which stories are to be presented, and this type of information should also be kept on file. Tips on how to write a news story also would be helpful, especially to the individual who might be new to such an assignment. (Check Sets in Order, January 1964, for specifics on how to handle the "who, why, what, when and where" each release should contain.)

With a club and a Publicity Chairman working together—the club making the news, the Publicity Chairman writing it up—there is no reason why there should ever be a lack of good stories and attractive publicity about square dancing constantly before the public.

BADGE OF THE MONTH



On the western coast of the United States and far across on the easterly tip of Canada we find two square dance groups, probably unknown to each other, with several things in common. First and foremost quite naturally they both love to dance. Secondly, they are both situated in prominent apple-growing areas. And thirdly, they both have combined these first two points and come up with rather similar club badges.

In Northern California the Sebastopol Saucy Squares meets regularly to pursue their favorite hobby. Their bright red plastic badge is patterned after one of their local Gravenstein apples.

On each Friday night in Cambridge, Nova Scotia, the Vali Dancers, too, prepare for an evening of squares and rounds. Their apple-shaped badge bespeaks the fact that the Annapolis Valley (locale of Cambridge) is famous for its apples and a large percentage of the Vali Dancers are either apple producers or are associated in some manner with the apple industry.

The Vali Dancers actively advertise the valley apples by placing a box of apples on the stage each club night for members and guests to eat and enjoy. Similarly they always take a box with them when they pay a visit to another club. What a delicious thought!



CALLERS

an OPPORTUNITY

Have you ever thought that the future of square dancing depends greatly upon you?

If you stop and consider, you'll realize that you play a great part in the future security and development of this activity. Your ability to bring newcomers safely through their learning processes and your success in helping to keep today's square dancers happy in the activity is important to square dancing's continuous growth.

If you accept this responsibility and if you want to make sure that you understand what is required of you as a teacher and a leader, then you are invited to apply for admission to the

1965 University Leadership Conferences for Square Dance Callers To be held on the campuses of

Southern Methodist University (SMU), Dallas, Texas, June 22 and 23
University of California, Los Angeles (UCLA), July 6 and 7

These two university conferences are not designed to teach dancing or calling. Their aim is to develop leadership and they have as their purpose these three fundamental objectives:

1. To increase the skill of the square dance caller as a teacher and leader.
2. To provide the caller with some insight into his relationship as teacher to the group.
3. To expose the caller to ideas, techniques and methods of adult learning.

Outstanding university personnel will lead each of these conferences. Classroom attendance is limited and only the number comfortable to the size of the facilities will be accepted. If you are interested in contributing to the permanent leadership of this great pastime, you are encouraged to send for a brochure and application form for either or both conferences.

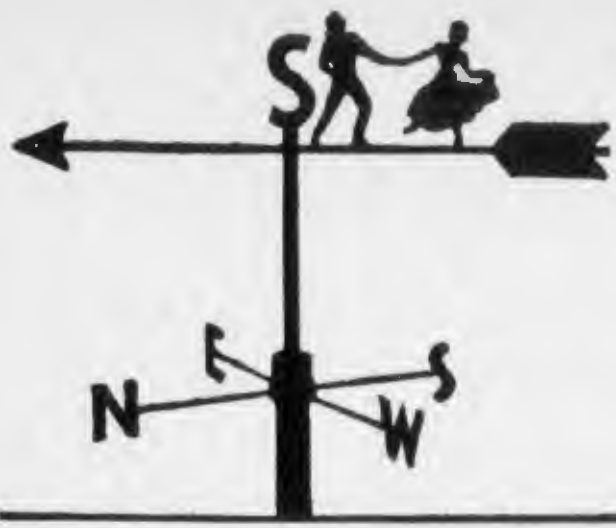
Special Attention

The University Leadership Conferences for Square Dance Callers are guided by the caller-leaders listed below. This project responsibility is accepted by these individuals on a voluntary nonprofit basis as their contribution to the future of American Square Dancing.

Ed Gilmore Bruce Johnson Joe Lewis Bob Page Manning Smith
Lee Helsel Arnie Kronenberger Bob Osgood Bob Ruff Bob Van Antwerp

Write soon: University Conference, Box 48547, Los Angeles, California 90048

The cost of admission to one of these courses is less than the fee charged by callers for a single evening's calling. The results will never be measured in dollars and cents.



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles, California 90048.

Maine

On Mt. Desert Island 120 square dancers completed a course in square dance fundamentals given by Hillie Bailey, caller from Dedham, and were graduated at a dance in the Casino in Bar Harbor on March 13. With some 300 people looking on, the graduates were presented with diplomas and membership pins in the Acadian Bells and Buoys Club and those assisting in the class were presented with Bailey's Angel pins in appreciation for their help. A pot luck supper preceded the dance and after the graduation three guest callers, Marty Van Wartz and Ray and Ann Little, called the squares.

The Acadian Bells and Buoys are making plans for another big Square Dancing Fourth of July at Bar Harbor. Again, the day will start with a Sunrise Square Dance on the top of Mt. Cadillac, followed by breakfast and a parade in the morning in which various clubs enter floats. There will be a dance on the Village Green in the afternoon and another square dance at the Casino in the evening. Visitors are more than welcome and early motel reservations are suggested.

—Stadel

Massachusetts

Bay Path Barn at Boylston, the habitat of Barbara and Chet Smith, will present Friday

and Saturday night dances during June with guest callers as follows: on Fridays, beginning June 4; Dick Steele, Beryl Main, Chet Smith and Dick Leger. On Saturdays, beginning June 5, dancers will first celebrate the 10th Birthday Party, followed by guest callers Beryl Main (June 12), Al Brundage and Marie Hawes.

The Easthampton Round Chainers recently graduated a second class with several of the area callers and leaders as guests. The graduation was held at Easthampton High School with over 100 couples attending. In keeping with the Chinese theme chosen for the evening, chow mein was served on the buffet table. Bob and Ellen Kendall wrote, by special request, a round dance called Blue Lady, for the graduation evening.

On March 7 the Round Chainers presented a "Festival of Round Dancing and Styling," featuring Frank and Carolyn Hamilton, at which 200 couples were in attendance, in spite of blizzard conditions out of doors.—Ray Friel

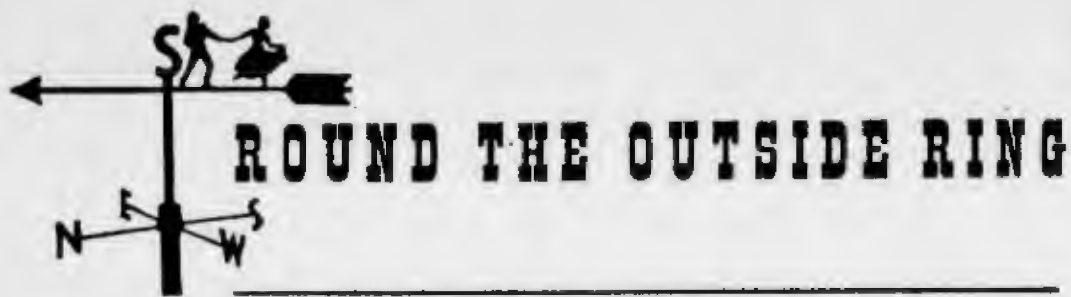
Pennsylvania

The Circle Eight Square Dance Club of Warren is making plans for an outdoor dance on July 3—a sort of Pre-4th celebration. On the day itself the local Junior Chamber of Commerce puts on quite an elaborate show, with a

Swinging Squares and Langley Lancers of Newport News, Va., graduated these 40 new dancers recently. Dick Howard was the instructor.

—Photo by Charles Loer





parade, drum competition, fireworks and the lot, so square dancing will be added this year to get things off to a fine start on the evening before. The Beaty Field tennis court will be the location for the square dance — with other arrangements being made in case of rain. Katy McKenzie will do the calling. For further information, write Mrs. Charles Grady, 23 Prospect St., Warren, Pa.

Under the title "Promenade Back Home," square dancing was given some excellent coverage in the Times-News of Oil City on February 14. Action and human interest pictures, with an interesting write-up, took over one page of the feature section. —*N. Swartzfager*

New York

The Do-C-Do Club of Poughkeepsie is tuning up for its 4th Annual Spring Festival at R. C. Ketcham High School on June 6. Fran-nie Heintz and Marty Winter will "share the squares" of afternoon and evening dancing. Web and Doris Adler will coordinate the rounds. Highlight of the club's annual dinner dance in February was the presentation of gold keys by Russ Clark, club president, to the Nick Nelsons and Jack Parsons' for outstanding club service. At the March 20 Do-C-Do Club meeting were caller Dick Jones and 12 sets of dancers who had fought their way thru four inches of snow to get to the dance. Plans are being formulated for the participation of the club at the World's Fair in July. —*Nick Fach*

Canada

Marg. Hough of Toronto, Ont., was honored at a surprise birthday party as a testimonial to all she has done for dancing in the area. Some 80 couples from her three clubs and classes plus guests from other clubs attended the gala affair. Dominating the buffet table were two huge birthday cakes done in square dance motif. A bouquet of red roses and a large card containing "mad money" for Marg.'s trip to Florida were presented to her. —*Gert Graham*

A remote outpost of square dancing is Novanda, Quebec, where the Coffee Squares meet on alternate Saturday evenings in Anglican and United Church Hall. The club has been oper-

ating for 6 years; averages two squares in attendance and they dance to records. At present they are working on Square Thru, Star Thru, Frontier Whirl, etc. Their nearest dance neighbors live some 57 miles away in the mining community of Kirkland Lake.

—*Emma Bradford*

Chuck Quann has started two clubs in the Chatham, New Brunswick, area, one on the RCAF Station and one in town and the turnout is encouraging. He also calls in Moncton, 90 miles away, every second Saturday, and is pleased at the acceptance of modern square dancing in what is known as a "traditional" area.

California

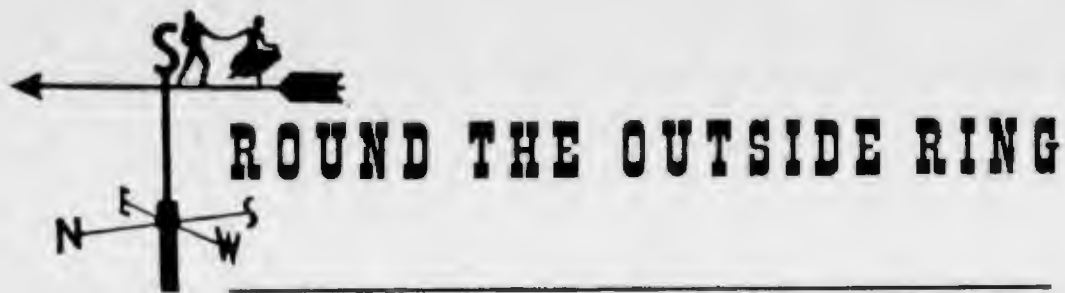
Western Square Dance Assn. of the Alhambra area held its annual Spring Jamboree on April 4 at Montebello High School. At the P.M. session in the Gym, Doc Whitfield and Bob Gillespie were the MC's. The evening session, held in both the Gym and the Cafetorium, had Rick Young, Hal Nichols, Bill Boaz and Bill Foross as MC's. Kenny's Country Cousins provided intermission entertainment. A feature of the interim time between 5 and 7 P.M. was the programming of round dancing in one room and a square dance workshop in the other. Acey Letterman, Western President, was General Chairman and host clubs were Swing-A-Longs, Dancing Beavers, Checkmates and Happy Hoofers.

A new square dance club was "launched" on April 24 at the Friendly Valley Country Club in Newhall, with Jack Thomas and Art Leighton as callers.

The young folks up Yuba City way are really enthusiastic about square dancing and caller Jack Murtha is largely responsible for this. In late March some 540 6th, 7th and 8th graders turned out for an elementary school square dance roundup. These are the people who learned to dance to Bob Ruff's records on the Sets in Order label.

A "first" in the Yuba City area is a brainstorming panel to help discover ideas the dancer association and caller workshop can implement to improve square dancing. They are experimenting with a local round dance chosen for the alternate months between those when the Northern Calif. Assn. chooses them.

The Teen Age Tanglefoot Square Exhibition Group have been accepted to appear at the 14th National Convention in Dallas in June.



They also performed at the California State Convention in Bakersfield in May. They are 14-17 years old and are sponsored by the Orcutt Recreation Center, with Chuck Hills calling.

Texas

June 4-6 are the dates for San Antonio's 7th Annual Round Dance Festival at the Municipal Auditorium. On the staff will be Ben and Vivian Highburger of Dallas. The San Antonio Square Dance Assn. is sponsoring the Pre-Festival Square Dance on Friday night, June 4. For information write to Al Albertson, 838 Horseshoe Trail, Universal City, Texas.

—Dorothy Parchman

Arkansas

The 11th Annual Festival of the Dudes and Dolls will be held on June 12 in the U-Ark Bowl at Fayetteville. The event will begin with a square mixer workshop at 2 P.M. taught by Bud and Maxine Martin of Springfield, Mo. At 5 a buffet will be served and for the evening dancing Ken Golden, Ben Knight and Tommy Melrose will be the callers.

—Mrs. David Reeves

West Virginia

The Swing 'n' 8's of the Bluefield and Princeton area had their first big Spring Dance on May 8 at Athens in the Concord College Ballroom. Les Gotcher was caller. —Bill Ryan

Tennessee

Mae and Newt Newton are enjoying working with a group of faculty dancers from the University of Tennessee on a learning-fun level. The group dances 2nd and 4th Fridays in the Animal Science Bldg. on the U.T. campus. Sometimes there will be four PhD's in the same square and all of them having fun with their hobby. Next fall a new group will be taught and absorbed into the parent club.

Ohio

Miami Valley Round Dancers had a "wonderful good" day when Frank and Carolyn Hamilton came to conduct a round dance affair for them. In spite of a sudden snowstorm which kept the arrival of the Hamiltons in doubt as their plane circled trying to find a "hole in the clouds," there were over 100

couples waiting to greet them in the hall. This year something new was added to the traditional weekend. A true Pennsylvania Dutch Dinner of Bot Boi, 7 sweets and 7 sours, home made bread and shoo fly pie was served. All of the cooking of the pot pie and the supervising was done by Grace Wolff, instructor for the hosting group, with the assistance of the club members.

—Margaret O'Hara

Michigan

Northwest Michigan Square Dance Council presented its 10th Annual Spring Festival on May 22-23 at the Traverse City High School Gym. Singin' Sam Mitchell and Dave Taylor were on the calling roster and the Bob Darbys and Don Days handled the rounds.

—Noel Baumberger

Montana

The Western Montana Round Dance Workshop Group will present a smorgasbord of round and square dancing on July 24-25 in the large Columbia Gardens Dance Pavilion on the hill overlooking Butte. Joe and Es Turner of Bethesda, Md., will be on hand to do the calling and cueing. For information write Faye Thornburg, Rt. 2, Missoula, Mont.

Colorado

The Colorado State Square Dance Festival will be held in Denver on June 4-5 with Beryl Main and Tex Brownlee as MC's.—Rosie Skiles

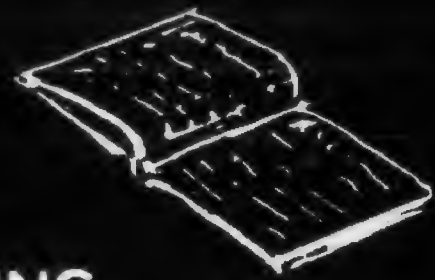
Washington

The theme for Olympia's Capital Lakefair Square Dance Jamboree on July 9-10 will be Trail In Dance at its best, for dancers to schedule in their itinerary on their way to the 3rd Farwestern Square Dance Convention in Seattle on July 15-17. There will be spaghetti feeds both nights in Olympia, plus after-parties.

—Pat Feeney

The Coliseum is the newest, largest facility in Seattle, providing good accommodations for conventions and the site of the 3rd Farwestern Square Dance Convention. One of the other buildings to be used by the Farwestern is the Playhouse which will offer an unusual artistic setting for the Style Show. Another building is the Arena with over 15,500 square feet of wood floor space. There is also the North-West Coliseum perimeter chain of buildings which will be the Teenage programming center, location for the sewing clinic, etc. To register for the Convention, write Bill Twilley, P.O. Box 371, Kenmore, Wash.

—Shirley DiSisto



June 1965

THE FOUR LADIES GRAND CHAIN becomes the object of George Elliott's Workshop this month. As he has proved in the past, a simple movement can be the focal point for unlimited variations, so you might try these out with your dancers. It seems that George's motto must be: "Seek challenge through the full development of the existing basics." Chances are, we never will fully use all the possible combinations of the basic movements that we now possess. It just takes a little ingenuity, the type that George Elliott expresses in these Workshops, in order to bring out the true fun flavor of square dancing at its best.

One and three half sashay
Go up to the middle and back that way
Same four pass thru and separate
Go round two
Join that pair and line up four
Forward eight and back once more
Now pass thru and join your hands
Arch in the middle the ends duck thru
With a right hand star grand chain
Find old corner, left allemande

Forward eight and back with you
Two and four a right and left thru
Same ladies chain
One and three half sashay
Go up to the middle and back that way
Same four pass thru and separate
Go round two make an eight hand ring
Circle to the left on the same old track
The men go forward and then come back
Now pass thru and have a little fun
Separate go round one
Into the middle and pass thru
Split two go round one more
Into the middle and pass thru, separate
Go round one into the middle
With a right hand star grand chain
Find old corner, left allemande

One and three go forward and back
Stand back to back with your partner
Separate go round one
Come into the middle and circle up four
Go one time around
Now trail thru and split two
Go round just one and line up four
Forward eight and back once more
End four with a right hand star grand chain
Find old corner, left allemande

One and three a half sashay
Go up to the middle and back that way
Stand back to back with your partner do
Separate go round two
Join that pair and line up four
Forward eight and back once more
End four with a right hand star grand chain
Find old corner, left allemande

One and three go forward and back
Same four trail thru and separate
Go round two
Join that pair and line up four
Forward eight and back once more
Now pass thru
Join your hands and the ends turn in
With a right hand star grand chain
Find old corner, left allemande

One and three go forward and back
Now trail thru and turn back
With a right hand star grand chain
Find old corner, left allemande

One and three go forward and back
Same four pass thru and separate
Go round two
Join that pair and line up four
Forward eight and back once more
End four with a right hand star grand chain
To a left hand swing
Grand chain back in the middle of the ring
Find old corner, left allemande

Forward eight and back with you
Two and four a right and left thru
One and three a right and left thru
Turn your girl and Frontier whirl
Separate go round two
Other four with a right hand star grand chain
Find old corner, left allemande

Forward eight and back like that
Four ladies grand chain the inside track
Turn the girl like you always do
Two and four do a right and left thru
One and three go forward and back
Same four square thru three-quarters round
When you come down
Separate go round one
Line up four
Forward eight and back once more
Now pass thru and wheel and deal
Four ladies with a right hand star grand chain
Find old corner, left allemande

(More on next page)

(One last Elliott)

One and three go forward and back
Same four star thru
Now pass thru and split two
Go round one and line up four
Forward eight and back once more
Inside four (with a right hand star) grand chain
Find old corner, left allemande

DON'T DO NUTTIN'

By John Butler, Downey, California

One and three face to the right, do a right and left thru
Turn your girls, pass thru and promenade
Don't slow down, one and three wheel around
Pass thru, wheel and deal, double pass thru
First couple left and the next one too, promenade

SAME OLD STUFF

By Joe Johansson, Transcona, Manitoba

Promenade but don't slow down
One and three wheel around
Left square thru four hands around
Center four left square thru three-quarters round
Outside two frontier whirl
Square thru three-quarters
Right, left, right, left allemande

SINGING CALL*

MIGHTY MISSISSIPPI

By Earl Johnston, Vernon, Connecticut

Record: Grenn 12073, Flip instrumental with Earl Johnston

INTRO, BREAK and ENDING

Allemande left that corner, gonna run along home and swing
Join hands and circle to the left go walking around that ring
Half way around, you go left allemande
Now weave the ring, weave in and out until you meet again
When you meet that girl you do sa do, it's one time around
Allemande left that corner, run home and promenade
You promenade along, you take her right on home
That mighty Mississippi's rolling on
FIGURE
Four ladies chain three-quarters, go round inside the ring
Four ladies chain straight across, you turn that girl and then
Do sa do that corner, run home and see and saw
Men star by the right, go once around that hall
This partner left a do paso, and the corner by the right hand around
This partner by the left and promenade along
You promenade around, you take her right on home

That mighty Mississippi's rollin' on
SEQUENCE: Intro, figure twice, break, figure twice, ending

ON THE BIAS

By Ferd Wellman, Topeka, Kansas

Four ladies chain across the way
Roll the girls a half sashay
Head gents, on the bias
Take the lady on your right
Go forward up and back with you
Same two right and left thru
Turn this girl and star thru, then
Square thru in the middle you do
Four hands in the middle of the world
While the other two frontier whirl
Everybody U turn back
Allemande left

NAMELESS

By John Lumpkin, Fairfax, Alabama

One and three right and left thru
Roll away half sashay
Star thru across the way
Right and left thru with the outside two
Turn them around, two ladies chain
Send them back with a Dixie chain
U turn back, with the men in the lead Dixie chain
Men turn back, star thru
Roll away half sashay
Men U turn back, swing thru
Box the gnat, right and left thru the other way back
Star thru, pass thru, frontier whirl
Allemande left

LIKE EASY

By Harry Baker, Salt Lake City, Utah

One and three pass thru, frontier whirl
Star thru, pass thru, right and left thru
Two ladies chain, turn your girl and box the gnat
Do sa do all the way round to an ocean wave
Now swing thru two by two
Pull 'em thru with a right and left thru
In front of you allemande left with your left hand
Right to your honey go right and left grand

HUSKIES

By Larry Brockett, Los Alamitos, California

Heads right and left thru and a quarter more
Girls hook rights and turn half around
Wheel and deal to face that two
Dive thru, star thru
Right and left thru and a quarter more
Girls hook right and turn it half
Wheel and deal to face that two
Dive thru, star thru, pass thru
Go round one and line up four
Four gents diagonal pass thru
Hook a left with the girl you meet
Turn it half
Wheel and deal to face that two
Men a half sashay, left allemande

SPECIAL WORKSHOP EDITORS

June Berlin Workshop Coordinator
Joe Fadler Round Dance Editor
Bob Page Square Dance Editor
Don Armstrong Contra Dance Editor
Ken Collins Final Checkoff

FIND YOUR CORNERS

By Jim Lees, Nottingham, England

Four ladies chain three-quarters round
Turn 'em boys with an arm around
Two and four go right and left thru
Same two ladies chain you do
Turn 'em boys in the usual way
While one and three do a half sashay
Heads lead right and circle four
Head ladies break and line up four
Forward up and back you reel
Pass thru and wheel and deal
Find the corner, left allemande

THREE-FOURTHS OF O

By Fred Applegate, Spring Valley, California

Head two half square thru
Then square thru three-quarters round
Wheel left three-quarters round
Square thru three-quarters round
Wheel and deal
Center four pass thru
Square thru three-quarters round
Wheel left three-quarters round
Square thru three-quarters round
Wheel and deal
Square thru three-quarters round
Left allemande

MORE SPIN THE TOP

TOPPERS

By Tom Tobin, Los Angeles, California

Head two ladies chain across
Turn 'em on around
One and three up to the middle and back
Do sa do all the way around
Make an ocean wave, rock up and back
Spin the top just like that
Then another wave, rock up and back
Box the gnat, square thru three-quarters round
Left allemande

Head two ladies chain to the right
Turn 'em on around
One and three square thru four hands around
Then star thru, right and left thru
Make an ocean wave, rock up and back
Spin the top just like that
Make another wave, rock up and back
Box the gnat, change hands, left allemande

Head two ladies chain across, turn 'em on around
One and three up to the middle and back
Opposite right box the gnat, make an ocean wave
Rock up and back, spin the top
Then square thru three-quarters man
Find the corner, left allemande

Head ladies chain across, turn 'em with a half
sashay
Same two make an ocean wave, rock up and back
Spin the top and when you're thru pass thru
Circle up four with the outside two full around
Side gents break to lines of four
Forward eight and back you reel
Pass thru with a wheel and deal
Square thru three-quarters round
Left allemande

GIMMICK

FROM PROMENADE

By Eddie Gaut, San Diego, California

Side ladies chain to the right
All four couples promenade
Head couples half sashay
Keep promenading same old way
Side couples do a centers in
Crowd right in between the heads
Promenade in a line of four
Wheel the lines to face across
Box the gnat across the set
Pull her by, cross trail
Allemande left

SINGING CALL*

SATURDAY NIGHT

By Joe Lewis, Dallas, Texas

Record: J Bar L 5006, Flip instrumental with
Joe Lewis

OPENER, BREAK and CLOSER

Ladies promenade thinking all the while
'Bout swinging with their partner and go single
file

Ladies backtrack and when you meet that man
do sa do

To a right and left grand, let me tell you 'bout
Saturday night, Saturday night (I)

Do sa do my partner every Saturday night

Gents promenade, see your maid

Swing 'em round and round then you promenade

On a Saturday or a Monday we dance it just right

But we go wild on a Saturday night

FIGURE

Join your hands and circle along

Swing your little corner while I sing a little song

'Bout an allemande left and a promenade on..

*Just thinking 'bout Saturday night, head couples
wheel around and

Two ladies chain, turn them you know

Opposite star thru, then do sa do

(Make an) ocean wave, balance this maid

Swing thru to a promenade

You may think on Monday she dances just right

You ought to swing her on a Saturday night

PARTIAL ALTERNATE FIGURE

*Just thinking 'bout Saturday night, soon as
you're home

Head ladies chain, turn them again

Roll away and opposite star thru and then

Do sa do to an ocean wave

Balance, swing thru and a promenade

(Tag)

SIMPLE ALTERNATE FIGURE

Join your hands and circle along

Swing your little partner while I sing a little song

'Bout an allemande left and a promenade home

Just waiting for Saturday night, soon as you're
home

Four ladies chain, turn them and then

Heads go forward, up and back again

Half square thru to a right and left thru

This brand new girl you swing, promenade her
too

(Tag)

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

SQUARE DANCERS' ROUND

FUN-DERFUL

By Jim and Lois Coy, Bowling Green, Ohio

Record: Grenn 14071

Position: Closed, M facing LOD

Footwork: Opposite, directions for M except as noted

Intro: Wait four pickup notes

Meas

1-4 Side, Close, Side, —; Side, Close, Side, —; Side, Close, Side (W Twirls), —; Side, Close, Side (W Rev Twirls), —;

In Closed pos M facing LOD step side twd COH on L, close R to L, step side on L, hold 1 ct; Step side twd wall on R, close L to R, step side on R, hold 1 ct; Repeat action of meas 1-2 as W does one complete RF twirl (R,L,R,Tch) twd COH under M's L and W's R joined hands; And one complete LF twirl (L,R,L,Tch) twd wall under same joined hands ending in BANJO pos M facing LOD.

5-8 Fwd Two-Step; Fwd Two-Step; Step Fwd, —, Point Fwd, —; Step Back, —, Touch, —;

In Banjo pos do two fwd two-steps in LOD (L,R,L,—; R,L,R,—); Retaining Banjo pos step fwd in LOD on L, hold 1 ct, keeping wgt on L point R fwd in LOD (W steps bwd in LOD on R and points L bwd in LOD); Step bwd in RLOD on R, hold 1 ct, tch L to R, adjusting to end in CLOSED pos M facing LOD.

9-16 Repeat action of meas 1-8 adjusting on meas 16 by turning 1/4 R face to end in BUTTERFLY pos M facing wall.

17-20 Side, Close, Cross, —; Circle Away, 2,3,—; Circle Tog, 2,3,—; Side, Tch, Side, Tch; In Butterfly pos step side twd LOD on L, close R, cross L over R twd RLOD releasing M's R and W's L hands to face RLOD in momentary L OPEN pos, hold 1 ct; Release joined hands and in 3 steps (R,L,R) turn R face and circle away from partner twd COH (W turns L face and circles twd wall), hold 1 ct; In 3 steps (L,R,L) continue to turn R face and circle twd partner (W continues L face) to end in BUTTERFLY pos M facing wall, hold 1 ct; Step side twd RLOD on R, tch L, step side twd LOD on L, tch R. (Note: M is now read for R ft lead, W for L ft lead).

21-24 Side, Close, Cross, —; Circle Away, 2,3,—; Circle Tog, 2,3,—; Side, Tch, Side, Tch; In Butterfly pos step side twd RLOD on R, close L, cross R over L twd LOD releasing M's L and W's R hands to face LOD in momentary Open pos, hold 1 ct; Release joined hands and in 3 steps (L,R,L) turn L face and circle away from partner twd COH (W turns R face and circles twd wall), hold 1 ct; In 3 steps (R,L,R) continue to turn L face and circle twd partner (W continues R face) to end in BUTTERFLY pos M facing wall, hold 1 ct; Step side twd LOD on L, tch R, step side twd

RLOD on R, tch L ending in SEMI-CLOSED pos facing LOD.

25-28 Fwd Two-Step; Fwd Two-Step; Vine, —, 2,—; 3 (W Twirls), —,4,—;

In Semi-Closed pos do two fwd two-steps in LOD (L,R,L,—; R,L,R,—) facing on last step to end in LOOSE CLOSED pos M facing wall; Do a 4 step grapevine in LOD (side L,—, XRIB,—; side L,—, RXIF,—) releasing M's R and W's L hands on second step to face RLOD in momentary L Open pos as W does a 2 step grapevine (side R,—, XLIB,—) and a 1 1/2 R face twirl under M's L and W's R joined hands in 2 steps (R,—,L,—) ending in SEMI-CLOSED pos facing LOD.

29-32 Repeat action of meas 25-28 ending in CLOSED pos M facing LOD.

DANCE GOES THRU 2 1/2 TIMES

Ending: Complete meas 16 ending in Closed pos M facing wall, then do 3 steps in place and point R ft twd partner as W twirls R face under M's L and her R joined hands in 3 steps and points L ft twd partner.

ENJOYABLE

HOT TODDY

By Dot 'n Date Foster, Decatur, Illinois

Record: Hi-Hat 814

Position: Intro — Open-Facing, Dance — Closed M facing wall

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-4 Wait; Wait; Apart, —, Point, —; Tog, —, Tch, —;

In Open-Facing pos (M's R, W's L hands joined) wait 2 meas: Step diag apart on L, hold 1 ct, point R fwd twd partner, hold 1 ct; Step together on R to LOOSE CLOSED pos, hold 1 ct, tch L to R, hold 1 ct.

PART A

1-4 Rock Fwd, Back, Back, Fwd; Side, Draw, Step, Step; Rock Back, Fwd, Fwd, Back; Side, Draw, Step, Step;

In Loose Closed pos M facing wall rock fwd on L leaving R ft back, recover back in place on R, rock back twd COH on L leaving R ft in place, recover fwd (in place) on R (W has rocked twd wall on R, fwd in place on L, fwd on R, back in place on L); Both step swd LOD (M's L, W's R) with a long reaching step, draw toe of R ft slowly to L with no wgt, step on R beside L, step in place on L; Repeat the same action except start back on R twd COH, step in place on L, fwd on R, back in place on L; Step swd RLOD on R, draw L to R (no wgt), in place on L, in place on R (Note: Styling on these 4 meas should be smooth, the draw should be taken with the inside of the foot slowly with shoulders tilted downward twd the drawing foot. The "Step, Step" should be done with the feet close

- together and with loose knees).
- 5-8 Twirl/Vine, 2, 3, Tch; Rev Twirl, 2, 3, Tch; Strut (RLOD), —, 2, —; 3, —, Face, —;**
Release trailing hands and moving twd LOD M grapevines swd L, XRIB, swd L, tch R as W twirls RF under joined hands (M's L, W's R) in 3 steps then touch L ending in Momentary BUTTERFLY pos; Moving twd RLOD M walks fwd R,L,R, tch L as W does a LF twirl under the same joined hands in 3 steps then tch R with partners facing each other on the tch step; Immediately turn to face RLOD by stepping thru on M's L (W's R) and swing joined hands thru, travel RLOD 3 more slow strut steps (toe-heel movement) turning slightly face to face and back to back by swinging joined hands bwd and fwd facing partner on last strut step to assume LOOSE CLOSED pos M's back to COH.
- 9-12 Rock Fwd, Back, Back, Fwd; Side, Draw, Step, Step; Rock Back, Fwd, Fwd, Back; Side, Draw, Step, Step;**
Repeat action of meas 1-4.
- 13-16 Twirl/Vine, 2, 3, Tch; Rev Twirl, 2, 3, Tch; Strut (RLOD), —, 2, —; 3, —, Face, —;**
Repeat action of meas 5-8.

PART B

- 17-20 (To Semi) Step/Close, Step, Step/Close, Step; Step/Close, Step, Step/Close, Step; Side, Draw, Step, Step; Side, Draw, Step, Step;**
Blending to SEMI-CLOSED pos progress LOD with quick two-steps adjusting to face partner in LOOSE CLOSED pos (M's back to COH) when completing the last two-step; Step to side twd LOD on L, draw R to L (no wgt), step in place on R, in place on L (as in meas 2 in Part A); Step swd RLOD on R, draw L to R, in place on L, in place on R.
- 21-24 (To Semi) Step/Close, Step, Step/Close, Step; Step/Close, Step, Step/Close, Step; Side, Draw, Step, Step; Side, Draw, Step, Step;**
Repeat action of meas 17-20.
- 25-28 (Push) Apart, Together, Cross, Recover; Side, Draw, Step, Step; Apart, Together, Cross, Recover; Side, Draw, Step, Step;**
Retain M's L and W's R hands and push away from each other by stepping back on L (W's R), together on R at same time start to turn in two each other and RLOD, cross L over R (W also XIF) twd RLOD (take wgt), recover bwd on R while turning to face partner again; Blending to BUTTERFLY pos do the Side, Draw, Step, Step twd LOD; Push apart with both palms while stepping bwd on R, together on L, release lead hands (M's L and W's R) and turning to face LOD step across (LOD) on R (W also XIF), recover bwd on L to again face partner; Blending to BUTTERFLY pos do the side, draw, step, step twd RLOD (optional styling — use a slight hop on the cross steps).

- 29-32 Turn Away Two-Step,, Two-Step;; Tog Two-Step,, Two-Step;; Side, Draw, Step, Step; Side, Draw, Step, Step;**
Turn away (M LF, W RF) describing a small circle in four quick two-steps; Blend to LOOSE CLOSED pos and repeat the side, draw, step, step twd LOD and twd RLOD.

DANCE GOES THRU TWICE

Ending: Finish last meas then step apart and acknowledge as music ends.

TRICKY

MY AFFECTION

By Peggy and Gerry Mace, Ottawa, Canada

Record: Windsor 4702

Position: Intro — Diag Open-Facing, Dance — Closed M facing LOD

Footwork: Opposite, directions for M except as noted.

Meas INTRODUCTION

- 1-4 Wait; Wait; Apart, —, Point, —; Tog (to Closed), —, Tch, —;**
Wait 2 meas in Diag Open-Facing pos M's R and W's L hands joined; Step apart on L ft, —, point R twd partner, —; Step R into CLOSED pos M facing LOD, —, tch L to R, —.

DANCE

- 1-4 Walk, —, 2, —; (to Banjo) Run, 2, 3, —; Walk, —, Turn (to Closed), —; Back, 2, 3, —;**
In Closed pos take 2 slow steps L,R; With a slight lift rising on ball of R ft slide out to BANJO pos and run L,R,L; Still in Banjo pos step R slowly LOD, then turn 1/2 RF (W also RF) into CLOSED pos M's back to LOD and step L; Run back L,R,L.
- 5-8 Back, 2, 3, —; (Rock) Apart, Recover, Fwd (to R Shoulder Adj), —; Fwd, Side (Solo Turn L), Fwd (to Closed), —; (R) Fwd Two-Step;**
Run back L,R,L; Rock apart on R (W on L) holding both hands, recover on L, releasing hands step fwd R to R shoulders adjacent, —; Very short step fwd (RLOD) L, step swd R twd COH turning solo 1/2 L to face LOD, step fwd L to CLOSED pos (W steps fwd R turning solo 1/2 L to face RLOD, step back LOD L, R ending Closed pos), —; In Closed pos (R) fwd two-step.
- 9-12 Walk, —, 2, —; (to Banjo) Run, 2, 3, —; Walk, —, Turn (to Closed), —; Back, 2, 3, —;**
Repeat action of meas 1-4.
- 13-16 Repeat Action of meas 5-8.**
- 17-20 Walk, —, 2, Back, 2, 3, —; (Rock) Side, Recover, Thru, —; Recover, Side, Turn (Solo L to Banjo), —; Back Around, 2, 3 (to Semi-Closed), —;**
In Closed pos take 2 slow steps L,R; Rock L swd COH, recover R, step thru twd wall M L (W R) leaving R in place and extending lead hands while looking over L shoulder at partner; Recover on R to face LOD, step L beside R, turn solo 1/2 LF stepping R momentarily to Banjo pos fac-

ing RLOD (W recovers L step swd twd COH turns solo RF into Banjo); M backs around L,R,L to SEMI-CLOSED pos facing LOD (with small steps W steps swd R, fwd L,R — meas 19 and 20 flow as one movement).

21-24 Fwd Two-Step; Fwd, (Swivel) Tch, Back, Close; Stamp, Swivel, Swivel, Step; Fwd Two-Step (to Closed);

In Semi-Closed pos do one fwd two-step; Step fwd L (LOD), then swivel on ball of L ft in twd partner and tch R to L, step back (RLOD) R, close L to R; Step fwd R in front of L ft with moderate stamp toe pointing slightly COH (W's twd wall), while swiveling on ball of R ft in twd partner step L beside R, while swiveling slightly on ball of L ft to face LOD step R beside L, take short step fwd L; Fwd two-step (W steps L, close R, then L in front of M to CLOSED pos).

25-28 Walk, —, 2, —; (Rock) Side, Recover, Thru, —; Recover, Side, Turn (Solo L to Banjo) —; Back Around, 2, 3 (to Semi-Closed), —;
Repeat action of meas 17-20.

29-32 Fwd Two-Step; Fwd (Swivel) Tch, Back, Close; Stamp, Swivel, Swivel, Step; Fwd Two-Step (To Closed);

Repeat action of meas 21-24.

PERFORM ENTIRE DANCE FOR A TOTAL OF THREE TIMES

Ending: On meas 32 last time thru M steps fwd R, turns to face partner, steps back COH on L, points R twd W.

Note: The movement in meas 23 broken down to its simplest form consists of "Stamp, Step, Step, Step" with a swiveling motion. The steps should be small, almost in place and though the "swiveling" can be according to individual styling, the Maces prefer it to be kept moderate. Knee should be bent when making the stamp, slowly straightening up during the following swivel steps.

BREAK IT UP

By Harley Smith, San Dimas, California

**Promenade and don't slow down
One and three gonna wheel around
Square thru three-quarters round
Move on to the next, two ladies chain
Turn the girls then star thru
Same two go right and left thru
Inside ladies turn around
Chain diagonally across the town
Everybody now, left allemande**

CONTRA CORNER

TIPSY PARSON

Traditional

Suggested music: Any good reel or hornpipe 1, 4, 7 couples active and crossed over

**Balance and swing the one below
Forward six and back
Six hands once around
First and third couples down the center, same way back
First couple cast off and right and left four**

CHANGING WAVE

By Al Holmes, El Monte, California

**All four ladies chain across, turn the girls
Head two ladies chain
Same two couples lead to the right
Do sa do go all the way round
An ocean wave, balance, swing thru two by two
Star thru, frontier whirl
Right and left thru, turn your girl, star thru
Dive thru, pass thru, do sa do the outside two
All the way round, an ocean wave, balance
Swing thru two by two, star thru, frontier whirl
Right and left thru, turn your girl, star thru
Then roll away a half sashay, box the gnat across the way
Change hands, left allemande**

SWINGING WHEEL

By Jack May, Toledo, Ohio

**Heads go forward back with you
Swing star thru the opposite two
Circle up four, head men break and line up four
Forward eight and back you reel
Pass thru then wheel and deal
Center two pass thru, do sa do the outside two
Same four swing star thru
You're facing out, wheel and deal
Center two pass thru, do sa do the outside two
Same four swing star thru
All eight frontier whirl
Cross trail and find the corner
Allemande left**

SINGING CALL*

CARIBBEAN

By Jack Livingston, Speedway, Indiana

Record: Hi-Hat 318, Flip Instrumental with Jack Livingston

OPENER

**(Four) ladies chain you do, you turn 'em too
Side ladies chain back home again
Heads go up and back, star thru across the track
Do sa do full around and then
Swing thru in time, rock up and back in line
Turn by the right, then left allemande
Do sa do your own, men star left to home
Partner right, do a right and left grand
Down in the Caribbean, it's not a dream you're seeing
Do sa do, promenade I say
When you get back home you swing and sway
On the Caribbean shore far away**

FIGURE

**Heads square thru, four hands will do
With the sides do a right and left thru
Dive thru, star thru, cross trail like that
Round one, line up four, up and back
Square thru three hands, the corner you swing
Join hands, circle eight around the ring
(Then you) allemande left, do sa do your pet
Allemande left, then weave around the set
Down in the Caribbean, it's not a dream you're seeing
Do sa do, promenade I say
When you get back home, you swing and sway
On the Caribbean shore, far away
SEQUENCE: Opener, figure four times thru**

SWINGING STAR #2

By Tom Rinker, Omaha, Nebraska

Four ladies chain a grand chain four
Turn a little girl we'll dance some more
Head couples do sa do
All the way around to an ocean wave
Swing star thru, then when you're thru
Do a right and left thru
Turn the girl then dive thru
Swing star thru
Sides divide then star thru
Allemande left

MEN SWING

By Bill Metz, Everett, Washington

One and three roll a half sashay
Just the men do sa do to an ocean wave
Rock it up and back
Swing thru two by two
When you do swing thru once again
Then rock it
Pass thru around one, down the middle
Pass thru now star thru
Frontier whirl and promenade eight

URBAN-TURBAN

By Sparky Sparks, Clearlake Highlands, California

Heads to the middle back you do
Forward and star thru, pass thru
Right and left thru the outside two
Now the inside four U turn back
Square thru three-quarters around
Split the outside around just one
Into the middle star thru
Right and left thru the outside two
Inside four U turn back
Then square thru three-quarters around
Split the outside go round just one
Come into the middle star thru
Inside four frontier whirl
Right and left thru
A full turn to the outside two
Allemande left

EXPERIMENTAL DRILLS

Another movement which seems to be enjoying popularity is Dixie Daisy by Bill Shymkus of Chicago, Illinois. You'll find the description complete with photographs on pages 86 and 87 of this issue. Study it and then try the following examples which we've selected for your pleasure.

DAISIES IN THE CLOVER

By Bob Nipper, Edwards, California

One and three star thru, Dixie daisy
Centers in cast off three-quarters
Star thru, clover leaf
Center two pass thru, left allemande

One and three star thru, Dixie daisy
Centers in, cast off three-quarters, star thru
Clover leaf, Dixie daisy, centers in
Cast off three-quarters, star thru
Clover leaf, double pass thru
All eight frontier whirl
Substitute, center two square thru three-quarters
Left allemande

One and three star thru, Dixie daisy
Centers in, cast off three-quarters
Star thru, all eight whirl away a half sashay
Do a U turn back
Center two square thru three-quarters
Left allemande

One and three star thru, Dixie daisy
Centers in, cast off three-quarters
Star thru, clover leaf, Dixie daisy
Centers in, cast off three-quarters
Star thru, clover leaf
Center two square thru three-quarters
Left allemande

DIXIE DAISY FIGURES

By Willard Orlich, Cuyhoga Falls, Ohio

First and third right and left thru
Head ladies Dixie daisy
Cross by the right, turn half by the left
Cross again, follow that man
Left around two and go like crazy
Head men Dixie daisy
Cross by the right, turn half by the left
Cross again and follow that girl
Left around two and gone again
Go down the center, Dixie chain
Girl go left, gent go right, allemande left

Sides to the right and circle four
Side gents break and line up four
Forward eight and back like crazy
Bend the line, girls Dixie daisy
Cross by the right, turn half by the left
Cross again and follow man left
Star by the left in the middle of the town
Back by the right, girls roll out
Around one man, allemande left

Two and four half sashay
Go forward up and back that way
Out to the right and circle four
Ladies break and line up four
Pass thru across the floor
Lines divide, girls Dixie daisy
Cross by the right, turn the opposite half
Cross again, men Dixie daisy
Cross by the right, turn half by the left
Cross again, girls Dixie daisy
On to the next, two ladies chain
Turn her around, chain back again
Face those two go right and left thru
Turn around and cross trail thru
Find your corner, left allemande

Forward eight and back like crazy
All four ladies Dixie daisy
Cross by the right, turn half by the left
Cross again, follow man left
Men reach back with your right hand
Catch all eight with a right hand half
Back by the left, go all the way around
Four men Dixie daisy
Cross by the right, turn half by the left
Cross again, follow gal left
All four ladies chain across
Gents chain back and pass your boss
Find the corner, left allemande

DRILL MATERIAL

Try these Spin the Top shorties submitted by Ruth Graham of Castro Valley, California.

Head couples right and left thru
Turn 'em around and swing thru
Spin the top in the middle of the floor
Pull 'em by and circle up four
Half way round and dive thru
Pass thru, left allemande

Head two couples swing thru
Spin the top in the middle of the floor
Pull 'em by and circle up four
Half way round and dive thru
Square thru three-quarters around
Left allemande

Head couples square thru
Four hands around you do
Swing thru with the outside two
Spin the top on the side you do
Pull 'em by to the next old two
Star thru, circle up four
Once around then dive thru
Square thru three-quarters around
Left allemande

Head two couples star thru
Spin the top in the middle you do
Girls turn around, let's wheel and deal
Cross trail, left allemande

Head two couples right and left thru
Turn 'em around and square thru
Four hands around you do
Right and left thru the outside two
Turn 'em around and dive thru
Spin the top in the middle you do
Pull 'em by and separate
Around one stand four in line
Right and left thru two by two
Spin the top and when you're thru
All eight circulate
To a right and left grand

FACING WEST

By Bob Sewell, Costa Mesa, California

First couple out to the right and circle four
First gent break to a line of four
Forward four and come on back
Frontier whirl and don't look back
Third couple out to the right and circle four
Third gent break to a line of four
Forward eight and back you reel
Where you are wheel and deal
Triple centers in and don't get lost
Four by four you cast off
Forward eight and back with you
When you're straight star thru
First couple left, next go right, next left,
next right
First two go right and left thru
Turn your gal and pass thru
Cross trail the next and lookee man
Allemande left

CASTING THE FIRST TIME

By John Hall, Fresno, California

One and three pass thru separate go round one
Into the middle pass thru, circle four
Head men break and make a line once more
Forward eight and back you reel
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three-quarters round
It's forward eight and back again
Pass thru, arch in the middle, ends turn in
Right to the opposite and box the gnat
Pull her by, left allemande

SWING STAR THRU #1

By Jimmy Huff, Lafayette, Louisiana

Heads forward up and back with you
Swing star thru but U turn back
Box the gnat and a right and left thru
Substitute and star thru
Swing star thru, left allemande

HARDER

By Bruce Elm, Provo, Utah

Four ladies chain across the town
Turn 'em boys with an arm around
Heads square thru, four hands round
Turn corner by the right for a wrong way thar
And now let's swing star thru
You got a new gal, say, "How are you?"
Now circle to the left and make 'em smile
Then reverse back go single file
The lady in the lead go 'bout a mile
Now the girls turn back and box the gnat
Change hands and just like that
Left allemande

SINGING CALL*

KING OF THE ROAD

By Don Franklin, Arvada, Colorado

Record: Wagon Wheel 109, Flip instrumental with Don Franklin

INTRO, BREAK and ENDING

Join hands circle left you know

All the way around 'til you get back home

Left allemande, come back and do sa do

Allemande your corner, then you weave the ring

Ah, but two hours of pushing broom, buys an

8 by 12 four-bit room

I'm a man of means by no means, king of the road

FIGURE

Heads forward up and back, a right and left thru

Cross trail to your corner, then star thru

Pass thru, wheel and deal, double pass thru

First one left, next one right and do the right and left thru

Star thru, corner swing and whirl, promenade go around the world

I'm a man of means by no means, king of the road

ALTERNATE VERSES

I smoke old stogies I have found, short, but not too big around

I'm a man of means by no means, king of the road

Trailers for sale or rent, rooms to let, fifty cents

I'm a man of means by no means, king of the road



Sets in Order

HANDBOOK SERIES

The
BASIC
MOVEMENTS
of
SQUARE
DANCING

1965-66
REVISION

Reprinted from
The Official Magazine
of SQUARE DANCING

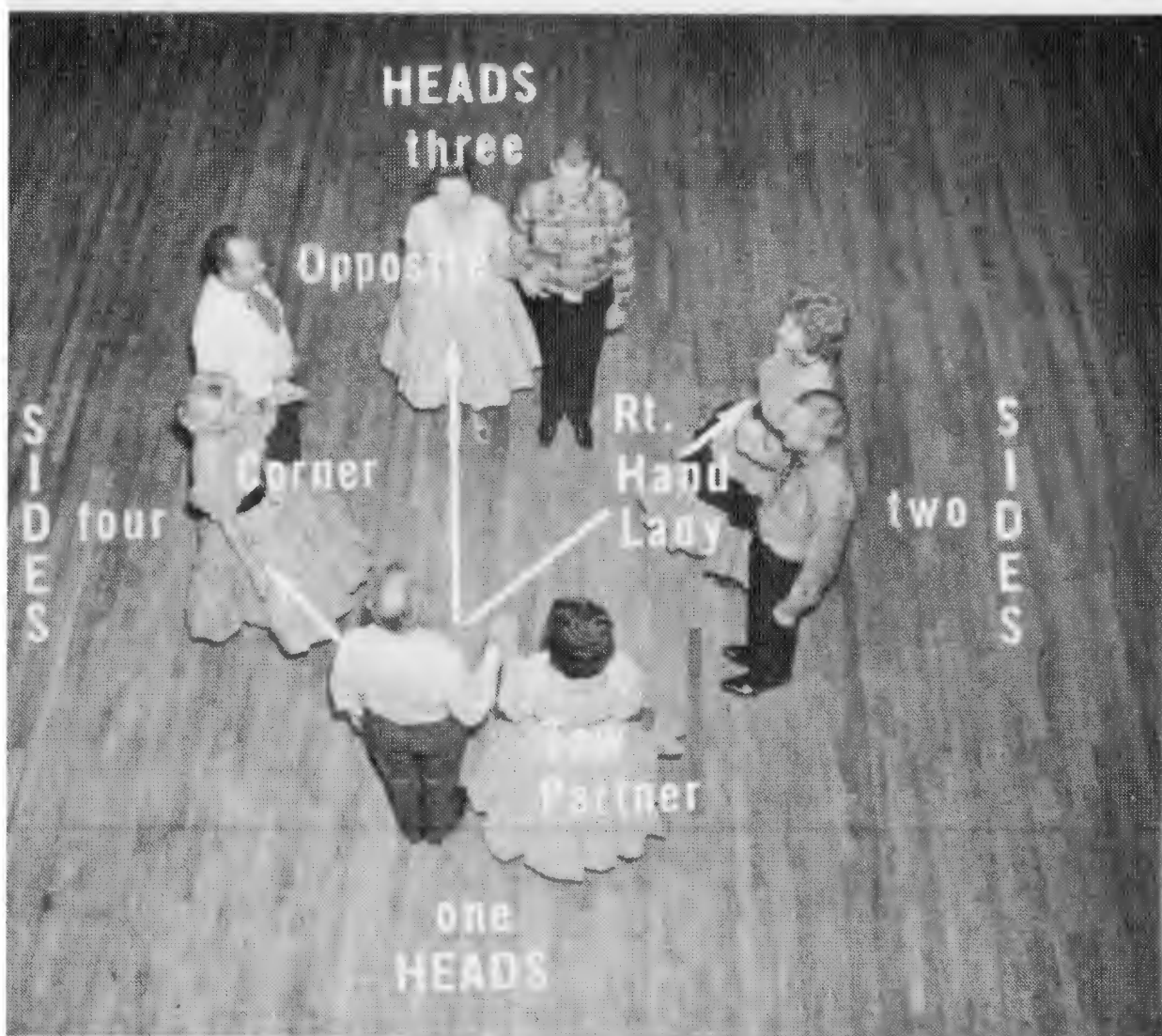
INTRODUCTION

THE SQUARE DANCE TERMS that fill the following pages are not square dance calls. They are the meaningful commands from which square dance calls are made. These are the "signals" a square dancer learns through repeated practice. These are the *basic* ingredients of contemporary square dancing.

Although there are literally thousands of terms connected with square dancing, only a certain number of "basics" form the necessary language, which is used by the callers in directing the dancers through endless combinations.

A basic is a necessary movement with a short clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with other existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

This book is divided into several sections. Below you will find the preliminary language necessary for anyone to start square dancing.



The SQUARE

Next, you will find the basic movements of square dancing divided into twenty-nine family groupings. The numbers that appear in parentheses after each basic refer to a *suggested* teaching sequence. The entire list in numerical order can be found on the page immediately following Basic 29. A glossary of square dance terms comes next, and last of all, for handy reference, is the complete index of all the terms you will find in this handbook.

The movements that follow will not include every one that has ever been written — that is not the intention of this collection. These basics comprise *all* of the *major* movements in contemporary square dancing. Know them, learn to do them effortlessly and automatically, and you will be able to follow any descriptive square dance calling.

We hope that this collection will help you in your enjoyment of square dancing and we say a special *thank you* to all the men and women who have contributed their imagination and ingenuity in inventing the movements to be found on these pages. They remain anonymous in this collection but will long be appreciated by all who share the pleasures of this activity.

Preliminary Language

Square (9): Formed by four couples facing in with the back of each couple parallel to a different wall in the hall. Each couple is from 7 to 8 feet from its opposite couple. The lady is to the right of her gentleman.

Positions & Designations (9): The couples are numbered 1, 2, 3 and 4 around the square to the right, or counter-clockwise, starting with the couple whose backs are closest to the music. Head couples are 1 and 3. Side couples are 2 and 4.

Walk (4): A comfortable, effortless shuffle done to the beat of the music.

Circle (3): Three or more dancers can circle left (or right, if directed) using the same shuffle as in the walk.

Honors (1): The men bow and the ladies curtsy.

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The Basic Movements of Square Dancing

(1) **a. Do Sa Do (5):** Two dancers facing each other advance and pass right shoulders. Each moves to the right in back of the other person and without turning passes left shoulders moving backward to place. (Also referred to as Dos A Dos, Do Sa, Do Sa 'Round, Do Si, and Sashay.) (Count: 8 steps.)

b. See Saw (36): A left shoulder Do Sa Do. (Sometimes this is called a Sashay Left.) (Count: 8 steps.)

c. All Around Your Left Hand Lady (24): Ladies take three steps into the center of the square and make a slight curtsy. While they are doing this, the men pass right shoulders (on the outside of the square) with their corners. Ladies back out of the center as soon as their corners are on the left side. Men now walk back toward their partners, going in front of their corner. Sometimes referred to as Sashay 'Round Your Corner. (Modified): The ladies do not go straight into the center. They go to the center while drifting toward the man who is going "all around." As partners are not facing during this it is not considered a Do Sa Do. (Count: 8 steps.) Figure is usually followed by See Saw Your Pretty Little Taw.

d. See Saw Your Pretty Little Taw (25): (General): The ladies move directly into the center of the square, curtsy and back out while the men continue the figure eight they started (with All Around Your Left Hand Lady) and pass left shoulders (on the outside again) with their partners and pass back to place in front as the ladies move out. (Modified): The ladies do not go straight into the center. They go to the center while drifting toward the man who is "see sawing." (Count: 8 steps.)

Note: Common usage has seen the movements described under (c) and (d) simplified into a Do Sa Do and Sashay Left in some areas.

(2) **Swing:** A couple revolves about a central pivot spot, usually at a point stationary between the two involved.

a. Waist Swing (6): Two dancers stand right side to right side facing in opposite



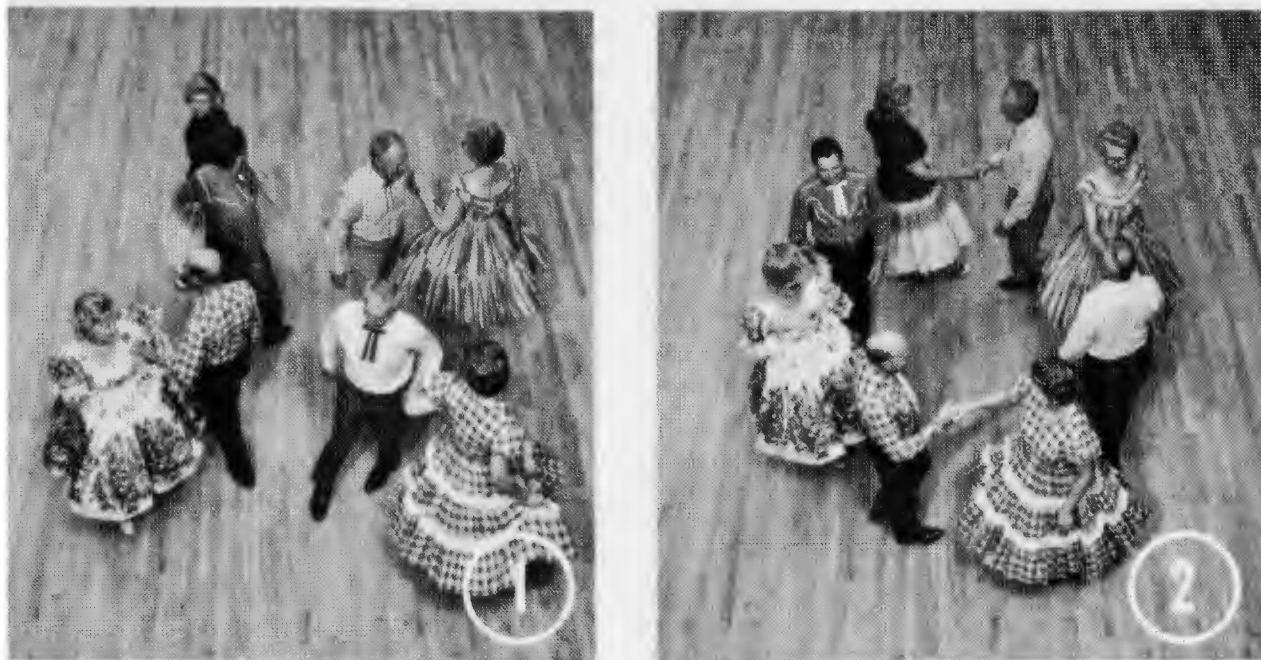
Swings: Waist Swing (1); Arm Swing (2).

directions. The man holds the lady's right hand in his left, puts his right arm around her waist and she places her left hand on his right arm or shoulder. Footwork, either buzz step or walk around, is usually optional in the individual areas. In a buzz step the right feet of the two dancers are kept next to each other and are the hub of the clockwise movement. The left feet are behind and slightly to the right and do the pushing. Motion is similar to pushing on a child's scooter. In a walk-around the feet will just move to the beat of the music in the regular gliding walk.

b. Arm Swings (12): Two persons facing each other use arms designated by call to walk around each other. Unless otherwise indicated, grip of a forearm turn should be past the wrist but below the elbow joint. Man should cup his hand under the lady's arm with his thumb held in while the lady rests her hand firmly on the man's forearm. Center of the turn will be at the joined arms so that each dancer is moving equally around the other.

c. Allemande (17): Two persons holding hands walk around each other. Can be called for either a left or a right hand (but should be the same hand for both) and with any person designated. An Allemande Left is done with one's corner. Several hand holds are in evidence in different

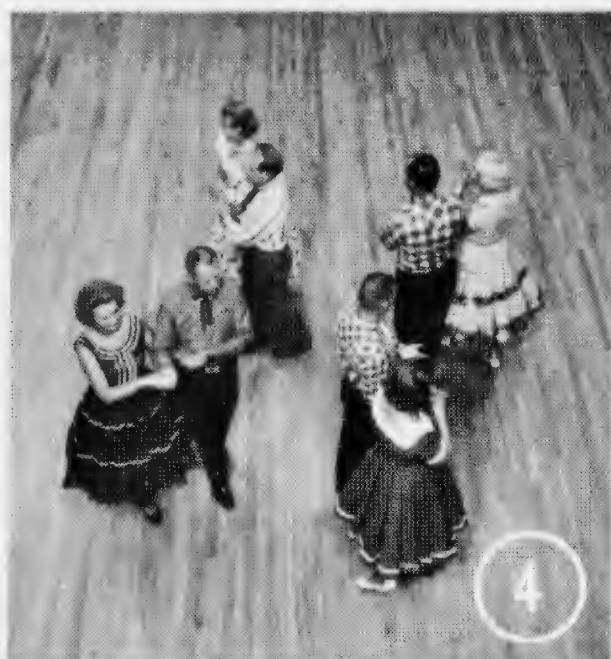
sections of the country but the most prevalent is the forearm hold and the movement is a smooth left arm turn. (Count: 4-6 steps.)



Allemande Left (1), Right and Left Grand (2).

d. Do Paso (26): Face designated person. Take left forearm and walk around counter-clockwise. Go to corner and turn corner clockwise with a right forearm. Return to partner for a Courtesy Turn in place. (Count: 16 steps.)

e. Courtesy Turn (13): This is the movement that usually ends a Do Paso, Ladies Chain, etc. Man receives lady's left hand in his left (the lady's hand just lightly resting palm down on the man's palm up), puts his right hand in the small of the lady's back and while standing side by side facing the same direction, the man backs up and the lady walks forward. The lady's right hand is either at her waist, palm out, to receive the man's hand, or she holds her skirt. (Count: 4 steps.)



Courtesy Turns (3), Couple Promenade (4).

f. Catch All Eight (70): (Double Elbow): Each person takes his partner by the right forearm and moves forward and around (clockwise) two steps. Then each drops

hold and does a quick right face pivot in place half around in two steps to take left forearm (with same person) and moves forward and around (counter-clockwise) a little more than a full turn (8 steps) or as directed by the next call. In the case of Double Elbow, which is an interrupted form of a Right and Left Grand, movement will be done with each person following the direction of a Right and Left Grand.

g. Wagon Wheel Spin (78): The man and the lady turn with a right forearm going full around. The man then gives a slight push with the right hand, starting the lady into a right face turn (either a half turn or a full turn and a half). Directions to be followed after the spin come from the next call.

(3) a. Couple Promenade (7): Done counter-clockwise (unless otherwise directed) with the man on the inside or on the lady's left. (Western Style): Holding hands, right to right and left to left with right hands on top. The Promenade is usually at least half the distance around the square. (Count: 8 steps.)

b. Single File Promenade (8): Dancers move one behind the other in the direction indicated by the call.

c. Half Promenade (47): Two couples indicated by the call exchange places by moving counter-clockwise to the right (men touching left shoulders) around each other (4 steps). They then wheel around to face the same couple (4 steps). When opposites are working, this will naturally occur inside the limits of the square. Couples will promenade half outside of the square when indicated by the call.

(4) a. Pass Thru (28): Two facing couples move thru each other, each person passing right shoulders with his opposite. Remain facing out until the next directional call. If directed to turn back, call is executed independently by each dancer. (Count: 4 steps.)

b. Double Pass Thru (61): With four couples lined up across the floor, two are on the inside facing each other while the two on the outside are facing in, directly behind the center couples. All four couples move at once. Couples in the center pass thru the couple they face and then on to pass thru the second couple. The outside

Double Pass Thru: Starting position (1) each couple passes thru two couples—simultaneously—and completes movement (2).



couples simply follow the leader to pass thru two couples. At the completion the lead couples are facing out and the second couples are facing directly behind them. All are ready for the next directional call.

(5) Couples Separate: Under certain circumstances and following certain preliminary movements, two people working as a couple will turn their back on each other and follow the direction of the next call.

a. Split the Ring (10): (One couple): Active or designated couple moves forward to opposite couple and goes thru between them. The next call will designate the directions to be followed. (Two couples): Two facing couples pass thru to the outer rim of the square and separate.

b. Separate and Go Around One—Two, etc. (29): Following a Split the Ring, this call indicates how many persons each of the active dancers should move around.

c. Around One to a Line (30): After splitting a couple the active couple separates and each dancer moves half way around the stationary couple to end in a line with the inactive couple in the center.

(6) Stars: For men, a wrist hold is most common. Just take the wrist of the man ahead. For ladies, a hand hold (often using the skirt) in making the star is recommended. This is to be formed by each per-

son putting the arm out at a little lower than shoulder height. When ladies star across they are met with a forearm turn, not a courtesy turn.

a. Right Hand Star (20): Those indicated move clockwise.

b. Back by the Left (21): Those in star release right hold, make half right face turn and form left hand star to move forward counter-clockwise.

c. Star Promenade (22): In couples, with arm around partner's waist (or on shoulder or hooked elbows depending on call), man would be in center for a left hand star (moving counter-clockwise). To reverse, centers could back out a half (unless directed to go a full turn around) while the outsides move in to form a right hand star which moves clockwise. Number of couples may vary. Stars may also be mixed. (Arky Stars) where some of the dancers in the center are dancing in the positions normally occupied by their partners.

(7) a. (Allemande) Thar Star (43): With either the men or the women in the center making a right hand star and backing up, their partners are on their free arm facing the opposite direction and walking forward. The Allemande Thar Star may be formed from any left hand swing and with

Four Hand Star (3), Star Promenade (4), Allemande Thar Star (5).





1



2



3

Right and Left Thru: Two facing couples, give right hands to opposite and pull by (1), left to partner and courtesy turn (2), end facing the other couple (3).

either men or ladies in the center as called.

b. Shoot that Star (44): From an Allemande Thar Star or a Wrong Way Thar Star, partners' holds are retained. The star is released and the dancers walk around each other to follow the next call.

c. Throw In (or Out) the Clutch (57): From an Allemande Thar Star or a Wrong Way Thar Star, those in the center retain the Star but release hand holds with those on the outside. The Star then changes direction while those on the outside continue to walk forward around the outside in their original direction. Follow the call for the next figure.

d. Slip the Clutch (53): From an Allemande Thar Star or a Wrong Way Thar Star those in the center stop, release hand holds with the persons beside them, give that same hand to the next person coming toward them on the outside. Follow the call for the next figure.

e. Wrong Way Thar (62): From any right hand swing a Wrong Way Thar Star may be achieved with those backing up in the center making a Left Hand Star.

(8) a. Grand Right and Left (11): (Right and Left Grand): In the square, partners

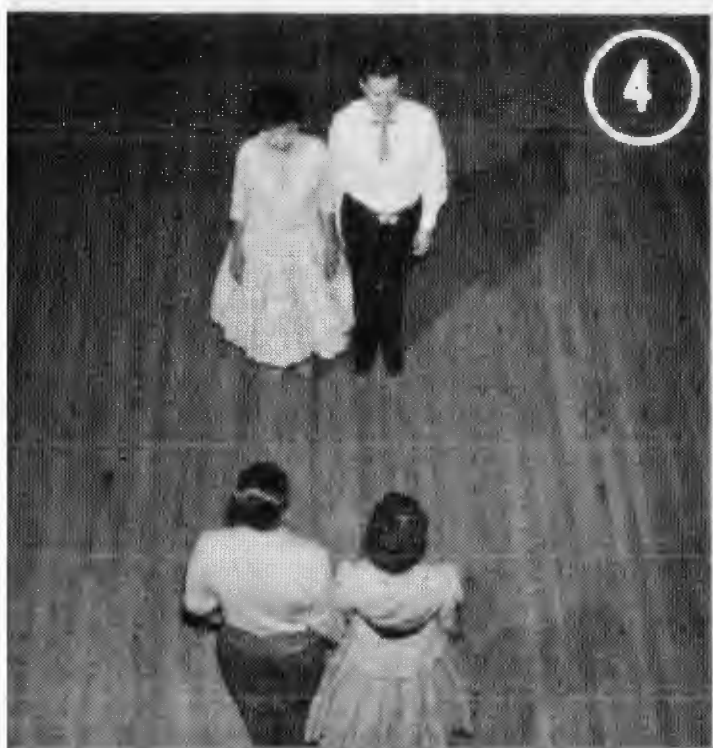
face and take right hands with their partners. Each moves ahead (men counterclockwise and the women clockwise) to give a left hand to the next, and right to the next, left to the next until each meets his own to follow the next call. Hand should be reached and met about waist high and should be released as dancers pass each other. While this call often follows an Allemande Left, it is independent of that call. (Count: 8 steps.)

b. Weave the Ring (34): A Grand Right and Left but without touching hands.

(9) Right and Left Thru (16): Executed while two couples are facing each other. Each person advances, taking right hand of opposite person momentarily as he goes by, gives left hand to partner immediately upon passing thru the other couple and the man Courtesy Turns his partner around in place. Couples are facing one another again but they have changed places. Do a Right and Left Back to starting position only if called. (Count: 8 steps.)

(10) a. Two Ladies Chain (15): Two ladies advance, giving a right hand to the other, pulling by, then giving a left hand to the

Two Ladies Chain: Two facing couples (4), ladies give right hand to each other and pull by (5), are courtesy turned by the opposite man (6), end facing other couple.



4



5



6

partner of the lady with whom she is chaining. The men Courtesy Turn them around in place. (Count: 8 steps.)

b. Four Ladies Grand Chain (19): In a square all four ladies form a Right Hand Star and move clockwise, skipping one man, to their opposite man who gives a Courtesy Turn. (Count: 8 steps.) The call Grand Chain Back would repeat the action and return them to their starting position. It's customary, for comfort, when the call

(11) a. Dixie Chain (52): Two couples meet while in single file. They move by each other as in a Grand Right and Left, using alternate hands. The first two dancers start with right hands and the second two start with left hands. Couples are in single file awaiting the next call at the completion of the figure.

b. Dixie Grand (77): The Dixie Chain action is continued as directed by the call.

c. Dixie Style (73): A movement that

Dixie Chain: Two dancers extend rights to each other, pull by (1), give a left to the next (2), pull by. The next two give a right to each other, pull by (3) and end directly behind the lead dancers.



Eight Chain Thru: Continuing movement. Dancers give right hands and pull by (4), courtesy turn when they reach the outside (5) and continuing on, right and left across and back (6).

to promenade comes prior to the end of the maneuver, that couples take promenade position and Wheel Around.

c. Three-Quarter Chain (49): The ladies designated make a Right Hand Star in the center and walk forward past two positions or $\frac{3}{4}$ around the square to the original right hand position, where they are turned with a Courtesy Turn, or as directed. (Count: 12 steps.)

starts like a Dixie Chain but does not complete it.

(12) Eight Chain Thru (60): With four couples lined up across the floor, two are on the outside facing in while the two on the inside are back-to-back, each one facing an outside couple. Couples on the inside do a Right and Left Thru movement by giving a right to the one they face on the outside, move by and give a left to

their partner and Courtesy Turn to face the set. The ones starting on the outside having given a right to the first, walk by, give a left to the next and walk by, give a right to the couple on the outside for a Right and Left Thru movement. This action is continued for about 21 steps or until all couples, working simultaneously, finish at their starting point.

(13) Sashay: Originally a series of short sliding steps. The command "Sashay" in many of today's figures refers merely to partners exchanging places, the lady passing in front of the man. In some areas a Sashay is a Do Sa Do if the call is "Sashay Right." The call "Sashay Left" means a left shoulder Do Sa Do or See Saw. See Glossary for definitions of Sashay Partners Half Way Around; Resashay; Go All the Way Around.

a. Rollaway (Whirlaway) with a Half Sashay (40): When two dancers are facing in the same direction with an arm around the waist or when the two people are simply holding hands, the person indicated by the call rolls across in a full turn in front of the other person. The result is that the two have changed places. (Count: 4 steps.)

(14) Turn Unders and Twirls: Two people take designated hands and either or both, according to the requirements of the movement, turn under a raised hand and both end facing in new directions.

a. Promenade Flourishes (27): (Twirl): Turn the lady under the man's raised arm. A Twirl is used only to precede a Promenade. To pick up Twirl to a Promenade following a Right and Left Grand, joined right hands are held high and the lady right face turns once and a half under the joined hands to end facing the same direction as the man and in Promenade position. During this Twirl the lady moves with the man as he continues to move in a counter-clockwise direction on the inside of the circle. (Promenade Twirl from a Swing): Man's left hand retains the lady's right. As he starts walking forward, keeping to the inside of the square, the lady right face twirls once and a half under the raised hands until she faces the same direction as the man. Hands must then

be changed to get into Promenade position. (Promenade Ending Twirl): The lady is right face turned under the man's raised right arm. The two dancers face each other in a slight balance and then either face the center or swing around once after which the girl is simply unfolded to the man's right side to face the center of the square.

Note: These flourishes are connected in some way with the command "Promenade." All such flourishes are optional and there are dances when dancers may prefer to omit them. No Twirl should be used when coming out of a Swing before a Left Allemande or Circle Left.

b. Frontier Whirl (California Twirl) (33): Used to reverse direction smoothly while retaining the same relative position with partner (as in the call "Dip'n Dive"). Partners take hands, the man's right hand joined with the lady's left. They change places with each other by raising their joined hands and the man walks around the lady in a clockwise direction while the lady walks forward and under their joined hands making a left face turn. Partners start out facing the same direction, side by side, and they are now facing opposite to their original direction with the lady still on the right side of her partner. (Count: 4 steps.)

c. Star Thru (38): Called to two facing dancers. Man's right hand joins the lady's



Frontier Whirl

left, palm to palm, fingers up. Joined hands are raised as the two walk toward each other and the lady does a quarter left-face turn under the man's right and he does a quarter right face turn. They end up side by side with the lady now on his right. The Left Star Thru follows the same general rules using the lady's right and the man's left hands. (Count: 4 steps.)



Star Thru

d. Box the Gnat (41): Used to reverse direction and exchange places. Partners face and join right hands. The lady makes a left face turn under the man's raised right arm as the man walks forward and around making a half right face turn. They finish facing each other. Hands have been held easily enough so that the man's hand may turn over the lady's fingers and at the completion they are in handshake position. (Count: 4 steps.)



Box the Gnat

e. Swat the Flea (Box the Flea) (58): Used to reverse direction and exchange places. Partners join left hands and the lady makes a right face turn under the man's raised left arm as the man walks forward and around and does a half left face turn. They finish, facing each other. (Count: 4 steps.)



Swat the Flea

(15) Cross Trail (35): Two active couples meet and passing right shoulders Pass Thru. The lady (or person on the right) crosses in front of her partner to the left; while the man (or person on the left) crosses behind or to the right. They then follow the direction of the next call. (Count: 4 steps.)



Cross Trail: Two facing couples (1) pass thru then cross (2).

(16) a. Turn Back From a Right and Left Grand (Double Turn Back) (56): In a Grand Right and Left, instead of promenading when dancers meet their partner, they turn with a right forearm half way around to face the other way, then do a Right and Left Grand in the opposite direction or follow the call.

b. Single File Turn Back (46): From a Single File Promenade those indicated by the call turn out and promenade outside the set in the opposite direction or follow the call.

c. Couple Backtrack (42): In promenade position the man will pull with his right hand and push with his left so that both the man and the lady do individual about-face turns (the man right face, the lady left face), so that the couple is facing opposite to the original direction. The hand holds have not been released. The man is still on the inside of the circle; his partner is now on his left. (Count: 4 steps.)

d. Couple Wheel Around (37): In promenade position the couple as a unit will execute a reverse of direction by the man (or the person in the man's position) backing up and the lady (or the person in the lady's position) walking forward, the pivot point being the spot between the two people. The turn unless otherwise called will be a little less than 180°, or a complete about face within the square. The man who



1



2

Turn Backs: Backtrack (1) and Wheel Around (2).

was originally on the inside in a promenade will now be on the outside of the square. (Count: 4 steps.)

(17) Arch and Under: Consisting of those movements where one or more dancers move underneath an arch made by the joined hands of other dancers.

a. Dive Thru (Inside Arch — Outside Under, Dive To The Center) (32): Two couples facing. The one whose back is to the center of the square makes an arch with joined inside hands; the other couple with joined hands ducks under the arch and moves forward. The couple who made the arch moves forward and automatically does a Frontier Whirl (California Twirl) to face the square.

b. Ends Turn In (31): In a line of four, where all are facing the same direction (usually out), the two in the center make an arch. The two on the ends come forward and together and duck under the arch. The two making the arch will at this point do a Frontier Whirl (California Twirl) in order to reverse their facing direction and face the center of the set.



3



4

Ends Turn In: Centers arch (3) and ends come forward and duck under (4).

c. Ends Turn Out (59): About the same as above, except that the call occurs when the line of four is facing in toward the

center of the set. After the ends have gone under the arch, the two making the arch do not Frontier Whirl but release the arch and remain facing the center of the set.

d. Right Hand Over — Left Hand Under (75): In a line of three with hands joined, the center person raises the hand of the person on the right, making an arch, and pulls that person across and to the left. The person on the left ducks simultaneously under the arch and moves across to the right to follow next call.

e. Right End Over — Left End Under (76): In a line of four, the couple in the center acts much as the person in the center of a line of three did in the previous movement. The right end will move over and across to the left, while the left end will duck under and to the right.

f. Substitute (50): With two couples facing the same direction, one in front of the other, the one in front makes an arch, backs over and becomes inactive, while



5

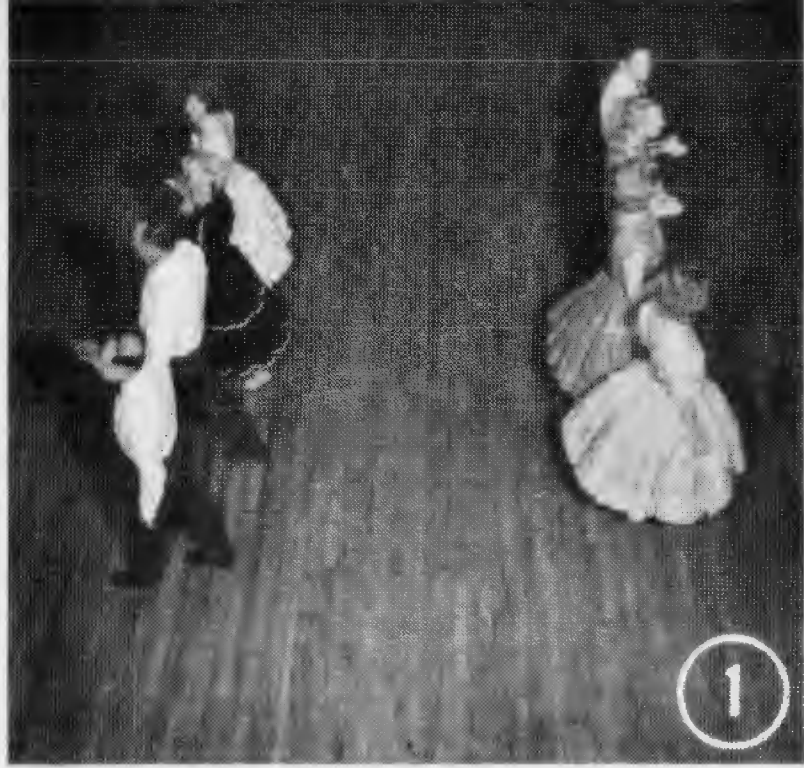


6

Substitute: Couples ready (5), rear couple moves under (6). the one in back ducks under to become active.

(18) a. Square Thru (45): Executed with two facing couples. Take opposite's right hand, pull on by, turn a quarter to face partner; take partner's left hand, pull on by. (A Half Square Thru has been completed at this point.) Turn a quarter to face opposite; take opposite's right hand, pull on by. (A $\frac{3}{4}$ Square Thru has been completed at this point.) Turn a quarter to face partner; take partner's left hand, pull on by but do not turn; follow next call. Couples may be any combination of men and/or women.

b. Left Square Thru (66): Same as above (Square Thru) except that movement starts with a left hand to the opposite.



Bend the Line: Two parallel lines (1) centers backing out as ends move forward (2) to form new parallel lines (3).

(19) a. Balance: (48) Partners facing, take one step forward and close or touch with the other foot then step away and touch or close. (Count: 4 beats.)

b. Forward and Back (2): Those persons or couples designated move forward three steps and stop then back up three steps and stop for a total of eight counts.

d. Alamo Style Balance (51): An even number of dancers in a circle alternately facing in or out with joined hands rock forward two counts and back two counts. (Hands up hold suggested.)

(20) a. Bend the Line (14): Line with an even number of dancers breaks in the middle and the ends move forward while the centers move back until both halves are facing.

b. Cast Off (65): From a line of four the center two people separate and move forward as a couple with the outside person, who pivots in place. The distance to be covered in the Cast Off is determined by the call.

(21) a. Centers In (64): When two couples are facing in the same direction and one is behind the other, the leading couple will separate and the couple coming from behind will move in between, ending in a line of four.

b. Centers Out (71): When two couples are facing in the same direction and one is behind the other the center or couple standing directly behind the lead couple separates and moves up to stand at either end of the line with the forward couple.



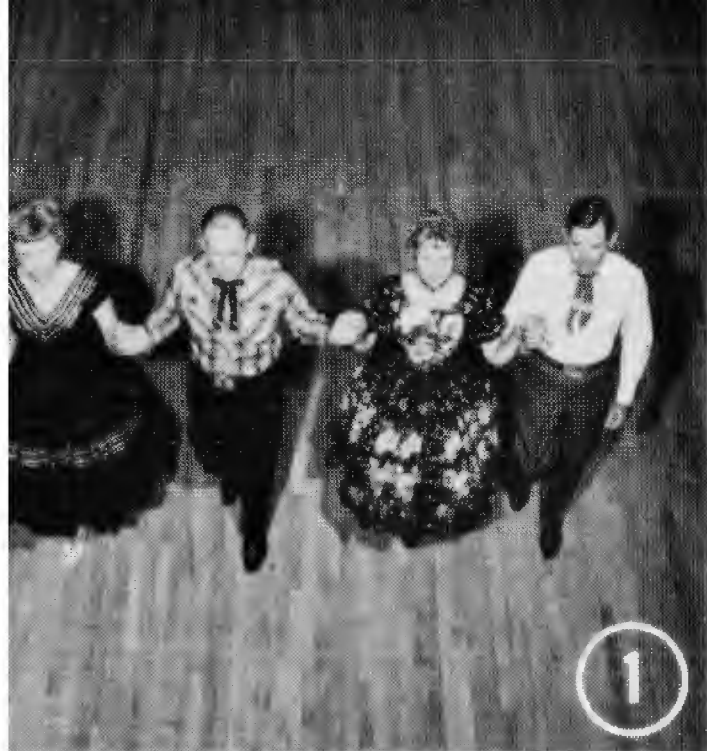
Ocean Wave: Balance forward (4), balance back (5).

c. Ocean Wave Balance (54): In an Ocean Wave Line formation (a line of dancers facing in alternating directions and with hands joined) rock forward two counts and then back two counts. May also be done in an Allemande Thar type of star. (A hands up — palm to palm hand hold suggested.)

Centers In: Those in front separate while those in the rear move up (6) to form a line (7).

Cast Off: From the line centers move around and ends hold the pivot (8).





Wheel and Deal: From a line (1), couples begin to wheel in (2) and end, one couple behind the other (3).

Pictures Do Help

As a square dancer learns to dance these various movements, it sometimes becomes a little simpler if one can visualize what it is that he is expected to do. That is the reason *Sets in Order*, The Official Magazine of Square Dancing, devotes from three to eight pages in every issue to "picture descriptions." The illustrated *Style Series* not only shows the proper way to do the various square dance movements but also emphasizes the comfortable way in every instance. The *Experimental Lab* analyzes, in picture form, one brand new movement in each issue. Of special interest to you is the notice on the last page of this book.

(Total to here: 16 steps.) From this point the action is reversed. Heads back away from their partners (4 steps), turn a quarter and walk forward to opposite (4 steps). Turn a quarter and walk forward into the center toward partner (4 steps). Turn a quarter to face opposite and back home (total: 32 steps). While the head couples are doing the first 16 steps the sides start by facing their partners to back away and do the second 16 steps. Completing this the sides do the first 16 steps while the heads are doing the last 16.

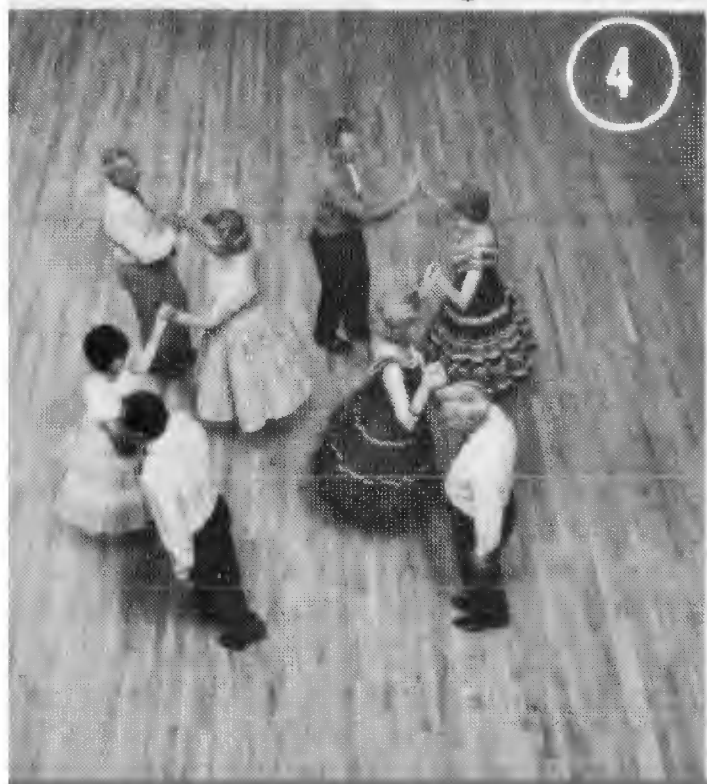
Note: Grand Prowl, Grand Slam, Grand Stroll, etc. These movements follow the same basic traffic pattern but as novelties have slight variations.

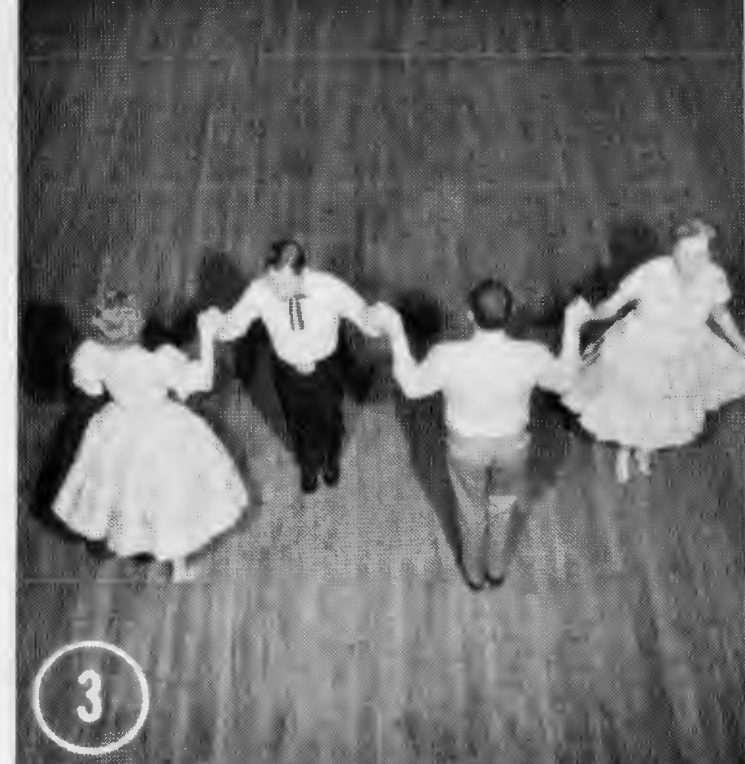
(22) Grand Square (39): A simultaneous movement wherein the sides are doing one movement and the heads are doing another. The action for the heads is to move forward into the square (4 steps), turn a quarter to face partner and back away to the side of the square (4 steps). Turn a quarter to face the opposite, back away to the corner of the square (4 steps) and then turn a quarter to face partner and walk to home (4 steps). Do not turn.

(23) Wheel and Deal (63): Called from a line of four dancers. The right hand couple will do a regular left face wheel with the inside person holding the pivot. At the same time the couple on the left will move forward and wheel right to fall in behind the other couple.

(24) All 8 Chain (67): Dancers give right hand to any designated person, move past, give a left hand to the next and $\frac{3}{4}$ Courtesy Turn the ladies in place to face the set.

All Eight Circulate: From two parallel ocean wave lines (4), ends and centers move (5) to form new lines (6).





Swing Thru: From a line of four, outsides turn (1). Then centers turn (2), to end in an ocean wave line (3).

(25) Circulate (55): Starts from two lines of four, across the set from each other and in similar ocean wave formations. (Ends Circulate): Those on the end of each line and facing out will move forward in a 180° arc to the other end of the same line. Simultaneously, those on the end of the line and facing across will move directly across the set and into the other line. (Centers Circulate): Those in the center of each line will move in a similar manner. Those facing out will simply wheel 180° to take the place in the same line just vacated by the other center dancer. Those in the center and facing across the set will move directly across to the center of the other line. (All Eight Circulate): All dancers move at once and both movements described above occur simultaneously.

(26) Swing Thru (68): If two facing couples were to start a Pass Thru and stop at that point when they were in a line of four with individuals facing alternately they would be in a position to do a Swing Thru. On the command the line would break in the center and the two couples would turn halfway around in a right hand swing. At this point hands would be released and the two on the outside would

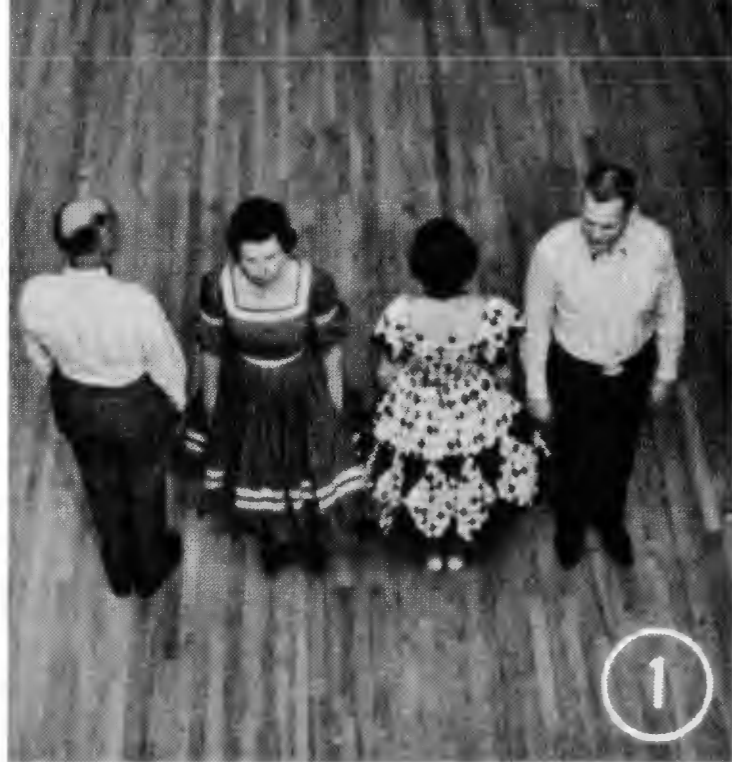
remain facing as they are while the two in the center would take left hands, turn half-way around, moving forward, and join hands in a line of four facing alternately with the person on the outside. (A hands up position suggested). (Count: 6 steps.)

(27) Spin the Top (69): From an Ocean Wave Line of four people facing in alternating directions, the line will break in the center and couples will turn half way around. The center two people will then take a hand hold and turn in a forward direction three-quarters of the way around. While the centers are turning, the outside two people move forward one-quarter of the way around and join the other two in another ocean wave line of four, at right angles to the former line. (Count: 8 steps.)

(28) Run (79): (Centers Run): From a formation of four dancers in Ocean Wave position, centers run will indicate that the center two will walk around the nearest end person to finish facing in the same direction as the end person is facing, thus becoming the new end of a two-faced line. While the center person is walking around, the person on the end will maneuver

Spin the Top: Start with outsides turning (4), centers turn, outsides move forward (5) end in new ocean wave line (6).



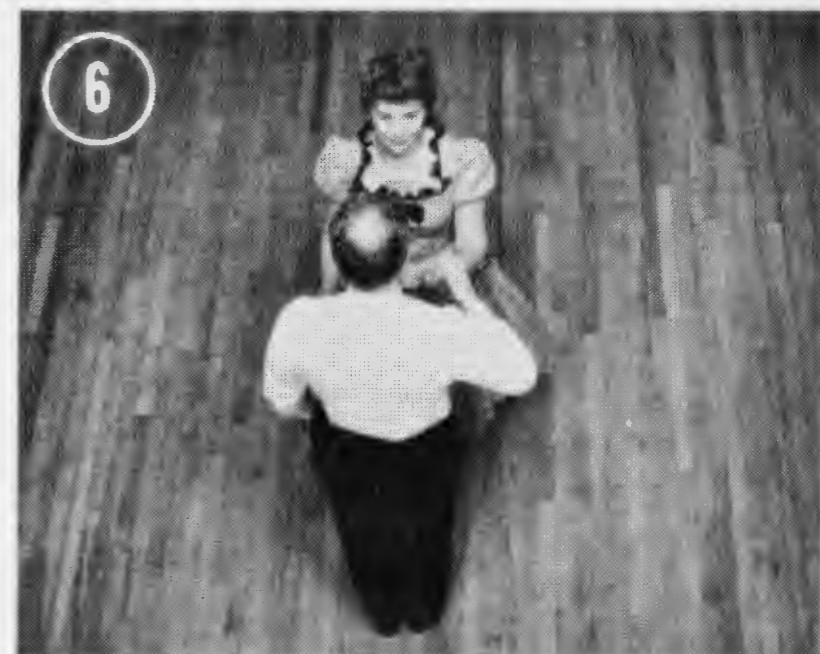
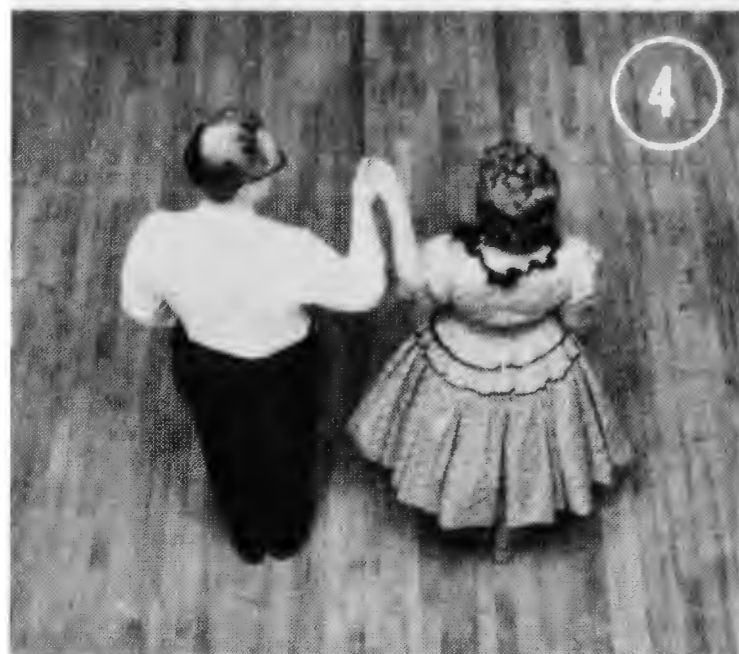


Centers run: From line (1), ladies step forward and move around (2) while men close up to end in two faced line (3).

slightly toward the center to fill the gap. (Ends Run): This indicates that those on the end will walk around the centers to finish facing in the direction they face and to form a two-faced line. During the action the centers will maneuver slightly away from the middle to allow room. These movements can also be done from an eight dancer "Thar" position.

(29) Fold (72): In any line consisting of two or more dancers those indicated by the call will move forward and turn to face a person formerly standing beside him.

(Fold a Girl — Fold a Boy): Whenever a man and a woman are working together as partners, either from a normal position or a Half Sashay position, they can Fold a Boy or Fold a Girl by joining inside hands and maneuvering the partner designated around to face them. (Fold the Line): From a line of four each person on the end of the line moves forward. The person coming from the right end does a half left face turn while the one on the left does a half right face turn. The two then end side by side facing the couple who had previously been in the center of the line with them.



Fold a Girl: Starting here as a couple (4) the lady steps forward (5) and ends facing her partner (6).

THAT'S NOT ALL!

THE SQUARE DANCE basic movements are not a static collection of hastily gathered descriptions. Every year, literally hundreds of *new inventions* are created by square dance choreographers. Of this list, perhaps two or three will become exceptionally popular and by their popularity and because they fit the description of a basic given on the second page of this book, they will be moved into this list of basic movements. Others appearing on the list for a few years will be replaced as they are used less frequently in the new singing calls and patter calls danced across the Nation.

Some of the new *experimental movements* which seem to show the greatest promise of becoming future basics are described and illustrated in a special section of each monthly issue of *Sets in Order*, The Official Magazine of Square Dancing.

A SUGGESTED BASIC TEACHING SEQUENCE

THE PRECEDING PRELIMINARY MOVEMENTS and twenty-nine basic family groupings of square dancing are obviously not intended as a teaching sequence. Some of the more difficult movements, which would obviously be taught to a new dancer later in his learning period, are grouped with some of the very simple movements, simply because of their similar features. Because of its general interest, Sets in Order has made a cross-section study of callers from all areas and from its findings has come up with the following "suggested" basic progression.

1. Honors (Prelim)
2. Forward and Back (19b)
3. Circle Left and Right (Prelim)
4. Walk (Shuffle) (Prelim)
5. Do Sa Do (1a)
6. Waist Swing (2a)
7. Couple Promenade (3a)
8. Single File Promenade (3b)
9. Square — Identification (Prelim)
10. Split the Ring — One Couple (5a)
11. Grand Right and Left (8a)
12. Arm Swings (2b)
13. Courtesy Turn (2e)
14. Bend the Line (20a)
15. Two Ladies Chain (10a)
16. Right and Left Thru (9)
17. Allemande (2c)
18. Circle to a Line (Glossary)
19. Four Ladies Grand Chain (10b)
20. Right Hand Star (6a)
21. Back by the Left (6b)
22. Star Promenade (6c)
23. Hub Backs Out — Rim Goes In (Glossary)
24. All Around Your Left Hand Lady (1c)
25. See Saw Your Pretty Little Taw (1d)
26. Do Paso (2d)
27. Twirl Flourishes (14a)
28. Pass Thru (4a)
29. Separate & Go Around One, Two, etc. (5b)
30. Around One to a Line (5c)
31. Ends Turn In (17b)
32. Dive Thru (Inside Arch — Outside Under, Dive to the Center) (17a)
33. Frontier Whirl (Calif. Twirl) (14b)
34. Weave the Ring (8b)
35. Cross Trail (15)
36. See Saw (1b)
37. Couple Wheel Around (16d)
38. Star Thru (14c)
39. Grand Square (22)
40. Rollaway (Whirlaway) with a Half Sashay (13a)
41. Box the Gnat (14d)
42. Couple Backtrack (16c)
43. (Allemande) Thar Star (7a)
44. Shoot the Star (7b)
45. Square Thru (18a)
46. Turn Back From Single File (16b)
47. Half Promenade (3c)
48. Balance (19a)
49. Three-Quarter Chain (10c)
50. Substitute (17f)
51. Alamo Style Balance (19d)
52. Dixie Chain (11a)
53. Slip the Clutch (7d)
54. Ocean Wave Balance (19c)
55. Circulate (25)
56. Turn Back From Right & Left Grand (Double Turn Back) (16a)
57. Throw In (or Out) the Clutch (7c)
58. Swat the Flea (Box the Flea) (14e)
59. Ends Turn Out (17c)
60. Eight Chain Thru (12)
61. Double Pass Thru (4b)
62. Wrong Way Thar (7e)
63. Wheel and Deal (23)
64. Centers In (21a)
65. Cast Off (20b)
66. Left Square Thru (18b)
67. All Eight Chain (24)
68. Swing Thru (26)
69. Spin the Top (27)
70. Catch All Eight (2f)
71. Centers Out (21b)
72. Fold (29)
73. Dixie Style (11c)
74. Turn Your Corner Under (Glossary)
75. Right Hand Over, Left Hand Under (17d)
76. Right End Over, Left End Under (17e)
77. Dixie Grand (11b)
78. Wagon Wheel Spin (2g)
79. Runs (28)

CALLERS-TEACHERS — New Basic Teaching Check Lists in the order shown above are now available to you at 12 for 35¢.

GLOSSARY OF SQUARE DANCE TERMS

NOT EVERY DESCRIPTIVE WORD or movement in square dancing can be considered a basic. Some terms are phrases introduced occasionally by callers to their groups. Others are "gimmicks" which will be used on special occasions and with extra teaching.

The terms and calls that follow are part of the "frosting" in the language of square dancing. While some are fairly recent "creations," some are part of the traditional terminology of square dancing and go back many, many years. Just as it is important to learn the new contemporary movements, so is it especially important to master some of the earthy grassroots calls and expressions which have long been a part of this true American activity.

Across the Set: (In two facing lines of four as in the "Route") Couples will Right and Left Thru or ladies will Chain from one line to the other. (In square formation) Action will occur between two opposite couples, i.e., head ladies Chain across the set, or a Grand Chain, all four ladies will move from their partner to the men across the set.

Active Couple (or couples): Those designated by the caller to take action.

Along the Line: (In two facing lines of four) Couples will Right and Left Thru or ladies will Chain with the others within the same line.

Arky Style: Refers to figures that are done with two dancers of the same sex working together, one as the girl, the other as the man, or when some of the dancers are in positions normally filled by their partner.

Around One (Two, etc.): Indicates that the working person or persons will move out and around one (or more) non-active person(s) as directed.

Balance Back: Face partner or person indicated and take a step away, then a slight pause.

Behind You: Referring to the person directly in back of the one to whom the call is directed.

Break: To release hands, to let go.

Break and Trail: Change from a circle (with hands joined) to a Single File Promenade.

Break to a Line: (See Circle to a Line)

Bunch the Girls: (Girls to the center

back-to-back): The ladies indicated by the call either head toward the center or are turned in to stand back-to-back, bunched into the center.

California Whirl (Turn Your Corner Under): Man's left hand and the lady's right are joined. These hands are raised and the man walks around the lady in a counter-clockwise direction while the lady walks forward under their joined hands and makes a right face turn. (Count: 4 steps.)

Circle to a Line (18): From a circle of any given number, the man (or lady) indicated by the call will break from the circle with the left hand, retaining a hold with the person on their right and with their right hand, and form a line facing the square, unless directed to "face out." The person who "breaks" will be at the left end of the line.

Corner: When in a square formation, the corner is the person to the man's left or the lady's right at the time of a call.

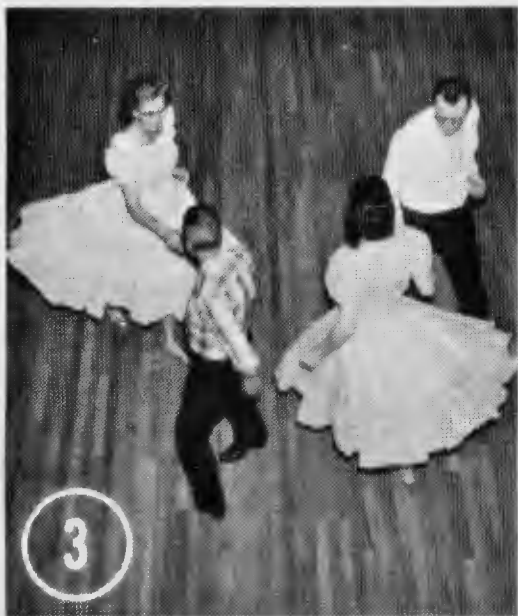
Corners Whirlaway (with a Half Sashay): With the man's left hand holding his corner's right hand, the lady does a full right face turn across to the right and in front of her corner to exchange places with him or to become his partner. (Count: 4 steps.)

Dixie Style to an Ocean Wave: Following the starting pattern of a Dixie Chain (see movement 11a) start with two facing couples in single file, those in the lead give a right and pull by. Giving a left to the next, they all pull by. They retain their left hand holds while the two in the center

take right hands and all face in alternating directions in an Ocean Wave Line.

Don't Stop — Don't Slow Down: Directions to keep promenading even if home is reached.

Do Si Do (Northern Style): Executed while two couples hold hands in a circle of four. Dancers release hands; ladies pass left shoulders moving by each other and immediately give left hands to partner's left hand. Move around him and give right hand to opposite gent. Move around him and return to partner. Give left hand to partner and Courtesy Turn in place. Men will not turn until the end of the figure but move forward and back for the smooth flow of the pattern. Hand holds seem to predominate where space permits. Ladies usually find that a three-quarter right face turn as they pass left shoulders can add to the smoothness of the dance without slowing the motion. (Count: 16 steps.)



Do Si Do: Two couples circle (1), ladies walk across, give left to partner (2), walk around him. Extend right to opposite (3), walk around that person and courtesy turn partner (4).

Eight Chain Six, Four, Three, Two, etc.: With couples in the same starting position as in Eight Chain Thru, the action continues the same thru the number of "hands" (persons) indicated by the call.

Thus an Eight Chain Four is one-half of an Eight Chain Thru and dancers follow the next call after completing the action with the fourth person encountered.

Eight Rollaway with a Half Sashay: Can be done from a standard Allemande Thar figure with the men in the center and backing up. Men release the star and turn with the person on their left arm half way around, thereby putting the ladies in the center and the men on the outside. At this point each person does an individual half left face turn. They then take right hands as the ladies now in the center make a left hand star and proceed forward. The men back up.

Eight to the Center: Dancers progress three steps into the center of the set, stopping on the count of four. If hands are joined arms should be down to start and then can be raised into the center on count of four.

Face In — Face Out: Calls for a 90° change of direction.

Face the Sides — Face the Heads: Directs person to turn back on partner and face outside couples.

Face Those Two: Designated persons will face those with whom they have just been working.

Face to Face Sashay: Two persons standing side by side facing in opposite directions move across and in front of each other without twirling to change places but not facing directions. Can be done from an Ocean Wave Line, an Alamo Style Ring or an Allemande Thar Star. (Sometimes called Nose to Nose Sashay.)

Face to the Middle: A call usually directed to active couples to change their present facing direction to make a quarter turn toward the center of the square. When in an even numbered line dancers should turn a quarter to face the center of that line.

Face Your Own: Designates a quarter turn to face partner.

Float Out: One style of an Allemande Left. Dancers give left hand to their corner, walk by one another with a left hand hold. As they reach the other person's place, they float out until they reach arms length (a slight extension of the arms without lifting either foot from the floor),

turning, hesitate just long enough to change directions, and return to partner. Done best without a "jerk" (i.e., without lifting the forward foot from the floor). (Count: 6-8 steps.)

Four Couples Right and Left Thru: In a square, men move clockwise, ladies counter-clockwise. Pass corners, men on the outside. Touch right hands while passing the next (original opposite) men still on the outside. Men slide in front of the next (original right hand lady) and pass left shoulders with her. All give left hands to partner and Courtesy Turn to face center of the set in spots opposite to starting position. (Count: about 12 steps.)

Four Couples Suzy Q (Chinese Knot): In a square, men start moving clockwise and the ladies start counter-clockwise. Pass corner, men on the outside. Meet opposites and turn half way around with a right forearm. Now, with the men moving counter-clockwise retrace steps, men on the outside, pass the same girl and turn partner with a left forearm. Repeat, ending by turning partner with a Courtesy Turn.

Note: All Four Couples Cross Trail, All Four Couples Pass Thru, etc. These movements follow the same basic traffic pattern but as novelties have slight variations.

Full Turn Around: This movement is basically descriptive of an arm turn or Courtesy Turn that is greater than half way and is completely dependent upon a good following descriptive call to direct the dancers' next movement.

Go All the Way Around: Usually follows the calls "Sashay partners half way 'round, Resashay, etc." The man moves in front of the lady and to the right, then behind the lady and to the left to home while the lady goes behind the man and to the left, and then in front of the man and to the right to home. No spins. (8 steps.)

Grand Circle: All the dancers in one big circle around the hall.

Grand Promenade: All dancers in couples moving to the right, counter-clockwise and promenading the hall.

Grand Sashay: An interrupted Grand Right and Left movement. Dancers Do Sa Do with the first person, step back, give a right, pull by and See Saw (left shoulder Do Sa Do, Sashay Left, etc.) the next.

They step back, give a left to this person, balance slightly, pull ahead and continue on in this manner with each person around the square, or as directed by the call.

Half Sashay (Sashay Partners half way around): While facing the center of the square, partners change places by the man sliding (or walking) to the right behind his partner. The lady slides (or walks) to the left in front of her partner. Partners have simply exchanged positions. No Resashay unless called and no spin. (Count: 4 steps.)

Home: For each man, his starting position in the square; for each lady, the home position of the man whom she is with at the time of the call.

Hub Backs Out — Rim Goes In (12): (also Inside Out — Outside In): From a Star Promenade the centers back out while those on the outside move forward into the center.

Indian Style: (Same as Single File.)

Inside Out — Outside In: Two couples facing each other. The one indicated ducks forward under the arch made by the joined inside hands of the other couple. At the same time the arching couple moves over until both couples are back-to-back. Then the couple who had ducked makes an arch and moves backward and over while the other couple backs under the arch. Both couples end facing each other. (Count: 8 steps.)

Ladies Center Back to Back: See Bunch the Girls.

Ladies to the Center — Back to the Bar: Ladies move from their home spot into the center of the square and then return to starting position, "bar" (which rhymes with "star"). Methods on this vary greatly depending on position dancers were in just prior to call. From a set square, the simplest method is for the ladies to go forward three steps and stop. Then back up to starting position.

Line: (definition) Dancers indicated are lined up shoulder-to-shoulder in the direction given by the call.

Lines Divide: In any even numbered lines, each dancer turns to face the nearest end of the line.

Look Her in the Eye: Indication that the same girls get the action. Reminder not to change facing direction.

Make an Arch: Two people raise joined hands. This can be a single arch if two people are standing side by side, or a double arch if they are facing and can use both hands.

New Lines of Four: Dancers working in a line, facing a given direction, execute a movement and upon completing it are in new lines, with other dancers, and facing at right angles to their former lines (as in Bend the Line); i.e., dancers may be in two lines of four that are facing the direction of the original side couples. Following a Right and Left Thru across the set they may get the call to form New Lines of Four which means that they will line up with the couple they have just worked with and will now be in lines parallel to the head couples' home positions.

Nose to Nose Sashay: See Face to Face Sashay.

Ocean Wave Line: A line of three or more dancers with each dancer facing in an alternating direction. (Suggested hand position, "hands up," palms touching, fingers aimed up, elbows down.)

Once and a Half: (Figure): An interrupted Grand Right and Left. Also called Single Elbow. In the direction of a Right and Left Grand, turn the first person with the right arm, move ahead to the next and turn with the left, greeting each dancer in this manner until directed by the call. (Direction): This indication to turn a person once and a half usually refers to a distance of more than one full turn.

On to the Next: After executing a movement with a couple (or single dancer) the active person or couple will leave that position and move on to the next position in the direction they were going.

Opposite: The lady across the set from the man at the time of a given call.

Partner: The person on the man's right (lady's left). Also called Taw, Mother, Ma, Pa, etc.

Patter: The caller's rhyming filler material used as timekeepers, not necessarily important to the execution or direction of a movement.

Pick Up a Couple, Make it Six (or Eight): From a circle, the active person or the one indicated by the call will release holds with the person on his left and pick up the next

couple or person, also indicated by the call, who will then become a part of the circle.

Promenade Inside (individual): "First little lady promenade around the inside ring." The dancer or dancers indicated move into the center and move in a counter-clockwise direction.

Pull Her By (or Pull By): Two dancers, each holding the other's hand, Pull By each other and move on as directed by the next call.

Quarter In — Out: Simply a change of direction which indicates that a dancer turns one-quarter away or toward the individuals indicated by the call.

Quarter More: A one-quarter continuation of the movement then being executed.

Red Hot: Quite frequently called directionally. According to area standardization, the men turn the lady to the right of them with a right forearm then back to their partner with a left forearm and all the way around, then turn their corner lady with the right arm around, come back to their partner and turn with their left and promenade the corner or follow directions of the call.

Resashay: Just the reverse of the Half Sashay. Men slide (or walk) to their left behind their partners. Ladies slide (or walk) to their right in front of their men, to return to place on right side of partners. No spin. (Count: 4 steps.)

Reverse: The call to change a Right Hand Star to a Left; a clockwise moving circle to a counter-clockwise moving circle, etc.

Right Hand Lady: One lady ahead or counter-clockwise from where the man is at a given call.

Rip 'n Snort: From a circle, and all keeping hands joined, those indicated by the call move across to their opposite couple who make an arch. Leading the other dancers with them the active couple ducks under the arch made by the opposite, and the lead couple, only, releases partner hands. Separating, one dancer leads the line clockwise and the other counter-clockwise away from each other and around the outside until they once again meet and join hands in the circle and facing in. After all have gone under the raised arch, the arching couple does a simple turn under

their own arms without releasing hand holds. Occasionally, the call will indicate that facing lines are to be formed rather than a circle.

Rim: (definition) The outside persons in a Star Promenade.

Roll Back: If in couples, roll away from partner. If in single file, roll away from center.

Roll Promenade: When a Couple Promenade is called just before the completion of a Do Paso or any figure normally ending with a Courtesy Turn, the dancers will do a Wheel Around or "Roll Promenade" in Promenade position rather than awkwardly switching from Courtesy Turn position.

Route Chain: See "Across the Set" and "Along the Line."

Sashay Partners Half Way Around: (The same as Half Sashay)

Separate: Two persons working as a couple turn backs on each other and head in opposite directions as indicated by the call. Sometimes referred to as Back to Back.

Side (Heads) Divide: The couples designated leave their partner and move to their corner spot. They'll remain there until the next call or unless told to execute some action with their opposite, in which case they move forward and are now in a position in the square one-quarter from their former home; i.e., "Sides Divide and Box the Gnat"; couples two and four separate, move to their corner, then across to Box the Gnat with their opposite. They will now be at the head position with new partners.

Single Wheel: Executed by a couple. The person on the right makes a left face U-turn Back while the person on the left takes a step forward, then makes a right face U-turn Back to fall in behind in single file.

Split Your Corner: The active persons move forward and turn to pass between the couple formed by their corner and their corner's partner.

Spread the Star Way Out Wide: From a Star Promenade inside dancers retain the Star, outside dancers extend the hold with partner to a full arm length.

Strip the Gears: A man and lady turn

with the right forearm going full around. The men give a slight push with their right hand, starting the lady into a right face turn. The men move forward, turn to face the ladies and give a left forearm to start a Do Paso or follow the next call.

Suzy Q: Two facing couples. Each dancer steps forward and turns his opposite with the right forearm all the way around. Returning to the starting position and without taking an extra turn, each dancer turns his partner with a left, then repeats the movement, opposite right then back to partner for a Courtesy Turn. The men pass left shoulders each time as they move from opposites to partners. (Can be called descriptively without using the figure name if desired.)

Swap: (Change, Exchange, Trade) To exchange partners.

Swing the One Across the Hall: Call normally goes to the men. If two are involved, they just pass right shoulders while trading places. For four men they just move into the center and progress clockwise across the set, letting the man to the left have the right-of-way. In some areas, the men make a Right Hand Star while doing this movement.

Swing the One Behind You: Can be called from a Single File Promenade. Those indicated by the call turn out from the square (right face) and directly into the swing position with the person behind them.

Taw: The man's partner, sometimes referred to as Ma.

Those Who Can: Refers to those who are so situated that they can execute intelligently the given call. This is to assume that some of the dancers are not in the proper position.

Three Ladies Chain: With the active couple in the center of the square facing either their right hand or left hand couple, the active lady chains with the lady she is facing. The active man in the center joins left hands with this new lady and turns half around as she passes by to chain with the lady of the opposite couple. The center man continues to pass the ladies across the center with his left hand as they chain from one side of the square to the other as long as called, generally until

each lady is back with her own partner. The ladies chaining to the outside of the square should be turned with a Courtesy Turn.

Tip: One segment in a square dance evening from the time the squares are formed until they have completed that particular brace and have been released by the caller. Tips vary in different areas. A standard tip in some regions consists of one patter call and one singing call.

Triple Allemande: Following a regular Allemande Left, the ladies move into the center, making a Right Hand Star and move clockwise. The men independently move to the right counter-clockwise around the outside. Meeting the same corner a second time, they take left forearms, turn half way around, putting the men into the center for a right hand star. Releasing left hands, the ladies move on the outside counter-clockwise as the men move clockwise in the Star. Meeting the third time, the same corners do an Allemande Left and follow the next call.

Tunnel Thru: Two facing dancers join both hands to make a tunnel and indicated dancers move under and thru to follow the next call.

Turn Alone (U-Turn Back — You Turn Back): An individual about-face.

Turn Your Corner Under (see California Whirl).

Two Hand Swing: Partners face each other, take firm wrist-hand grips, move slightly to their left so that their partner is on their right and right feet are adjacent, then buzz step swing in position. For comfort, hands are sometimes crossed.

Wagon Wheel: From a square, the man

and the lady turn with the right forearm, going full around until the men can make a left hand star in the center of the square. As the men form a star, they give a **slight** push with the right hand, starting the lady into a right face turn (either a half turn or a full turn and a half). The men move forward in the Star and the ladies progress slowly while they are turning so that when finished with the turn they are each facing the same direction as the men and are ready to hook their left arm in the man's right and travel around the square in a Star Promenade.

Wheel Chain: The same as a regular Two Ladies Chain except that the two ladies join right forearms and walk clockwise one full turn and then give their left hand to the opposite man for a Courtesy Turn. (Count: 12 steps.)

Wheel and Deal and a Quarter More: Dancers complete Wheel and Deal movement described earlier (23), then continue on another 90° until they are back-to-back with the other couple.

Wheel and Deal from Line of Six: The three persons on the right will wheel left face with the inside person holding the pivot, while the three on the left will move forward and wheel right to fall in behind the other three.

Wheel and Deal from Line of Three: In a line of three, the two persons on the right make a left face wheel in the same manner as in a normal Wheel and Deal. At the same time the lone person on the left moves forward then wheels right (individually) to fall in behind the other two.

Wrong Way: The opposite from the normal or accepted direction.

HOW MUCH DO WE HAVE TO KNOW?

It isn't necessary to know *everything* in this book in order to enjoy square dancing! As a matter of fact, from the list of seventy-nine movements shown on the suggested sequence page, a great many hours of enjoyable dancing can be accomplished by using only the first eighteen to twenty.

Square dancing means different things to different people. The frequency with which you dance determines how far you will go in learning all the movements shown here. Your caller will see to it that you know the movements necessary to dance to his calling and to enjoy this activity to the fullest in your area.

It is well stated that *friendship is square dancing's greatest reward* and it is also wise to remember that *square dancing is friendship set to music*. It's not so much "how much" you know about square dancing but how well you accomplish those movements you do know. It is very important that you have fun with your hobby!

YOUR INDEX OF TERMS

ALL THE TERMINOLOGY contained between the covers of this book is listed alphabetically below. The number appearing in parentheses after the title of a movement refers to the suggested order of teaching. The listings on the right side of each column indicate the family grouping, Preliminary Section or Glossary, where the full description of this particular movement may be found.

Across the Set.....	Glossary	Divide the Ring (Split the Ring) (10).....	5a
Active Couple	Glossary	Dixie Chain (52)	11a
Alamo Style Balance (51).....	19d	Dixie Grand (77)	11b
All Around Your Left Hand Lady (24).....	1c	Dixie Style (73)	11c
All Eight Chain (67).....	24	Dixie Style to an Ocean Wave.....	Glossary
Allemande (17)	2c	Don't Stop — Don't Slow Down.....	Glossary
(Allemande) Thar Star (43)	7a	Do Paso (26)	2d
Along the Line.....	Glossary	Do Sa Do (5)	1a
Arch and Under	17	Do Si Do (Northern Style).....	Glossary
Arky Style	Glossary	Double Elbow (70)	2f
Arm Swings (12)	2b	Double Pass Thru (61).....	4b
Around One, Two, etc.	Glossary	Double Turn Back (56).....	16a
Around One to a Line (30).....	5c	Eight Chain Six, Four, Three, etc.	Glossary
Back by the Left (21).....	6b	Eight Chain Thru (60)	12
Backtrack (42)	16c	Eight Rollaway with a Half Sashay	Glossary
Balance (48)	19a	Eight to the Center	Glossary
Balance Back	Glossary	Ends Turn In (31)	17b
Behind You	Glossary	Ends Turn Out (59)	17c
Bend the Line (14).....	20a	Face In — Face Out	Glossary
Box the Flea (Swat the Flea) (58).....	14e	Face the Sides — Face the Heads..	Glossary
Box the Gnat (41)	14d	Face Those Two	Glossary
Break	Glossary	Face to Face Sashay	Glossary
Break and Trail.....	Glossary	Face to the Middle	Glossary
Break to a Line	Glossary	Face Your Own	Glossary
Bunch the Girls.....	Glossary	Float Out	Glossary
California Twirl (Frontier Whirl) (33) ..	14b	Fold (72).....	29
California Whirl.....	Glossary	Four Couples Right and Left Thru..	Glossary
Cast Off (65).....	20b	Four Couples Suzy Q.....	Glossary
Catch All Eight (70)	2f	Four Ladies Grand Chain (19).....	10b
Centers In (64)	21a	Forward and Back (2).....	19b
Centers Out (71)	21b	Frontier Whirl (Calif. Twirl) (33).....	14b
Circle (3)	Prelim	Full Turn Around.....	Glossary
Circle to a Line (18)	Glossary	Go All the Way Around.....	Glossary
Circulate (55)	25	Grand Circle	Glossary
Corner	Glossary	Grand Promenade.....	Glossary
Corners Whirlaway with a Half Sashay	Glossary	Grand Right and Left (11)	8a
Couple Backtrack (42)	16c	Grand Square (39).....	22
Couple Promenade (7)	3a	Grand Stroll, Grand Slam, Grand Prowl, etc.	22
Couple Wheel Around (37)	16d	Grand Sashay	Glossary
Couples Separate.....	5	Half Promenade (47)	3c
Courtesy Turn (13).....	2e	Half Sashay	Glossary
Cross Trail (35)	15	Home	Glossary
Dive Thru (Inside Arch — Outside Under, Dive to the Center) (32)	17a	Honors (1).....	Prelim
Dive to the Center (32).....	17a		

Hub Backs Out —			
Rim Goes In (23)	Glossary		
Indian Style	Glossary		
Inside Arch — Outside Under (32)	17a		
Inside Out — Outside In	Glossary		
Ladies Center Back to Back	Glossary		
Ladies Chain (15)	10a		
Ladies Grand Chain (19)	10b		
Ladies to the Center —			
Back to the Bar	Glossary		
Left Square Thru (66)	18b		
Line	Glossary		
Lines Divide	Glossary		
Look Her in the Eye	Glossary		
Make an Arch	Glossary		
New Lines of Four	Glossary		
Nose to Nose Sashay	Glossary		
Ocean Wave Balance (54)	19c		
Ocean Wave Line	Glossary		
On to the Next	Glossary		
Once and a Half	Glossary		
Opposite	Glossary		
Partner	Glossary		
Pass Thru (28)	4a		
Patter	Glossary		
Pick Up a Couple, Make It			
Six, etc.	Glossary		
Positions & Designations (9)	Prelim		
Promenade (7)	3a		
Promenade Ending Twirl (27)	14a		
Promenade Flourishes (27)	14a		
Promenade Half (47)	3a		
Promenade Inside (Individual)	Glossary		
Promenade Single File (8)	3b		
Promenade Twirl from a Swing (27)	14a		
Pull Her By (or Pull By)	Glossary		
Quarter In-Out	Glossary		
Quarter More	Glossary		
Red Hot	Glossary		
Resashay	Glossary		
Reverse	Glossary		
Right and Left Thru (16)	9		
Right End Over, Left End Under (76)	17e		
Right Hand Lady	Glossary		
Right Hand Over,			
Left Hand Under (75)	17d		
Right Hand Star (20)	6a		
Rim	Glossary		
Rip 'n Snort	Glossary		
Roll Back	Glossary		
Roll Promenade	Glossary		
Rollaway (Whirlaway) With a			
Half Sashay (40)	13a		
Route Chain	Glossary		

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Run (79)	28	Those Who Can	Glossary
Sashay	13	Three Ladies Chain	Glossary
Sashay Partners Half Way Around	Glossary	Three-Quarter Chain (49)	10c
See Saw (36)	1b	Throw In (or Out) the Clutch (57).....	7c
See Saw Your Pretty Little Taw (25)	1d	Tip	Glossary
Separate	Glossary	Triple Allemande.....	Glossary
Separate & Go Around One — Two, etc. (29)	5b	Tunnel Thru	Glossary
Shoot that Star (44).....	7b	Turn Alone (U Turn Back — You Turn Back)	Glossary
Sides (Heads) Divide	Glossary	Turn Back from Right and Left Grand (Double Turn Back) (56).....	16a
Single File Promenade (8)	3b	Turn Back from Single File (46).....	16b
Single File Turn Back (46).....	16b	Turn Unders & Twirls	14
Single Wheel	Glossary	Turn Your Corner Under (74).....	Glossary
Slip the Clutch (53).....	7d	Twirl (27)	14a
Spin the Top (69)	27	Two Hand Swing	Glossary
Split the Ring (10) (Divide the Ring).....	5a	Two Ladies Chain (15).....	10a
Split Your Corner	Glossary	U Turn Back, You Turn Back.....	Glossary
Spread the Star Way Out Wide.....	Glossary	Wagon Wheel	Glossary
Square (9)	Prelim	Wagon Wheel Spin (78)	2g
Square Thru (45)	18a	Waist Swing (6)	2a
Star Promenade (22)	6c	Walk (4)	Prelim
Stars	6	Weave the Ring (34)	8b
Star Thru (38)	14c	Wheel and Deal (63)	23
Strip the Gears.....	Glossary	Wheel and Deal and a Quarter More	Glossary
Substitute (50).....	17f	Wheel and Deal from Line of Six.....	Glossary
Suzy Q	Glossary	Wheel and Deal from Line of Three	Glossary
Swap	Glossary	Wheel Around (37)	16d
Swat the Flea (Box the Flea) (58).....	14e	Wheel Chain	Glossary
Swing	2	Whirlaway (40)	13a
Swing the One Across the Hall	Glossary	Wrong Way	Glossary
Swing the One Behind You	Glossary	Wrong Way Thar (62)	7e
Swing Thru (68)	26		
Taw	Glossary		

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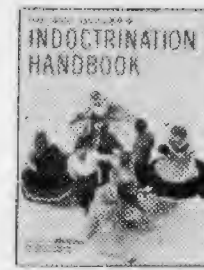
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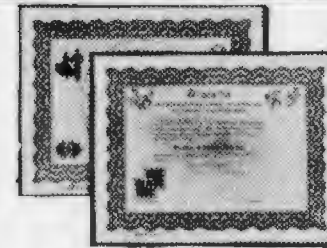
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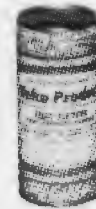


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(Letters continued from page 3)

pleasure of dancing to Mr. Gilmore and he advised me to write you . . .

W. D. Garrose
Amarillo, Texas

The best suggestion I have for you is to select your material to fit the particular type of group you have; aim for variety and smoothness and naturalness. By variety, I mean change of pace figures such as circles, lines and stars. Remember, too, that the simpler figures, while not always the most challenging to the dancer, are very frequently the ones that look the best, especially if the dancers move smoothly to the music.
—Editor

Dear Editor:

. . . Thank you again for listing our recent dance with the Hamiltons in your calendar of events, which incidentally served a double purpose. An airman from Alabama, on temporary duty at the local AF base, called Grace Wolff, whose name was listed, to learn about dances in Dayton and he will now be attending them.

Margaret O'Hara
Kettering, Ohio

Dear Editor:

. . . After 16 years as regular club caller for

14 clubs in Washington and Oregon, and teaching squares and rounds, we now are leaving the Pacific Northwest to "invade" the southern area by moving to Tucson, Arizona.

My husband, Clint, has been with the U.S. Dept. of Agriculture for 23 years and just received his Masters Degree in a \$3000.00 scholarship at Washington State University, where he called for a club composed mostly of professors and their taws . . .

Sylvia Renney
Ephrata, Wash.

Dear Editor:

Referring to summer dances in your March issue, Swingin' Squares at Port Credit, Ont., will hold intermediate level dances June 2 and 16, July 7 and 28, Aug. 18 and Sept. 12 and welcome all visitors in the area to come out to Forest Avenue School. They can call me at 277-2489 and I'll arrange to get them out amongst real friendly dancers.

Bill Cooper
Cooksville, Ont., Canada

Dear Editor:

I am sure every year our square dance activity loses, thru death, many a good supporter, be he dancer, leader, teacher or caller.

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Meg Simkins

Last month our area here in Southeast Ohio lost a dedicated dancer-leader, Lorenzo Crawford. He was in the second year of presidency of the East Central Ohio Federation and had worked as Secretary-Treasurer and in various other capacities.

He was a man with both feet on the ground — always ready to help square dancing to grow . . . In his honor, the Pairs and Squares Club dedicated the ECO Festival as a Lorenzo Crawford Memorial Dance at Lake Park on May 23, so that all his friends thruout the state could participate.

Ed and Mary Michl
Coshocton, Ohio

Dear Editor:

Help, help! I'm drowning in Ocean Waves. In themselves, Ocean Waves are fine. Swing Thrus aren't bad, nor even Double Swing Thrus. BUT—now we have Spin the Top, Circulate In and Out and Around and About and I'm tired of Waving and Swinging.

It seems that every popular new basic goes thru this phase. For a while it was Dip and Dive and Dip and Dive and, well, on and on. Then it was the arm-grab stuff. Now we're in and out of Ocean Waves. Let's have a little

variety, boys, Ocean Wave and Swing the Spin the Top and then something else to balance it off. Too much is quite enough.

Orrin King
Gardner, Calif.

GEMS FROM THE OTHER PUBLICATIONS

Helen Nee in New England Caller

May I share with you my 'Standard of Living?'

Hold communion with few

For conservation — two

Be intimate with one

And speak evil of none

Deal justly with all.

For thinking? One is *all*.

Good discussion takes three.

Forum?? *Many* can be.

Social fun — found best — to 'date.'

Is to dance — in square of eight

With seven 'partners,' young or old

Old or new, score part of 'fold.'

NEW AREA PUBLICATIONS

Two of the California square dance associations have begun issuing journals to cover their own areas. One is the Tumbleweed Square Dancing News, organ of the Hi Desert Square Dancers Assn. It is 8" x 11", done on newsprint

fits perfect.....feels wonderful!

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RAY SMITH



SMITHWICKS

and carries pictures, local news, dance listings, some advertising and the Round of the Month for the area. The first edition printed a back-page cartoon, as well. The area covered by the association and the paper is the high desert bordered generally by Mojave, Barstow, Victorville and Palmdale.

Palostar is the new publication of the Palomar Square Dance Assn. covering an area midway between Los Angeles and San Diego. Club news - with club emblems - is featured on colored paper stock and various activities of the

parent association are covered. Each month a Palomar Personality is profiled. Some advertising is carried.

GEMS FROM OTHER PUBLICATIONS

Morris Groce in Mid-Atlantic Square Dancer

... "A quotation read recently brings a thought to mind. 'A nation's character is typified by its dances'... Let's look at the character qualities stimulated by square dancing.

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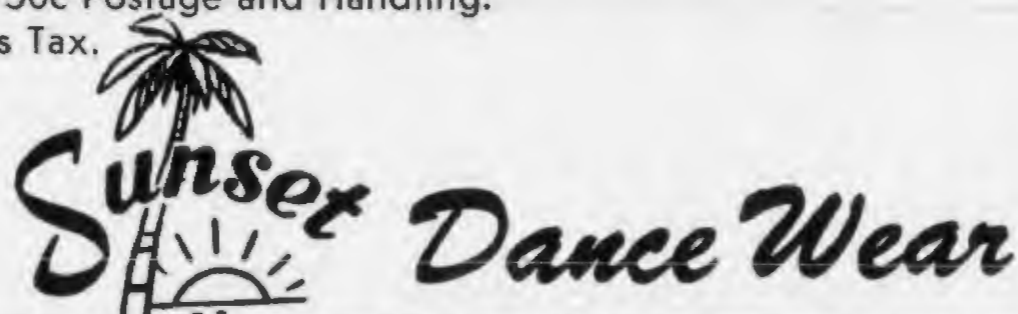
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is needed—kindly and tolerantly—for we were once Beginners! Third—we can shake off our worries and blues with a Swing and Whirl that pretty little girl and really be light-hearted. Fourth—we learn to cooperate with each other—else how could we do a Tea Cup Chain? Fifth—and most important—we find that a smile bridges all situations and breaks the ice wherever we go.

“This makes a pretty good list of qualities that should help to bring understanding and cooperation in any group of people, from any

nation in the world. So those Americans abroad who are teaching others to square dance are forging at least one link in the chain of ‘peace through understanding’ which is the theme of the World’s Fair.

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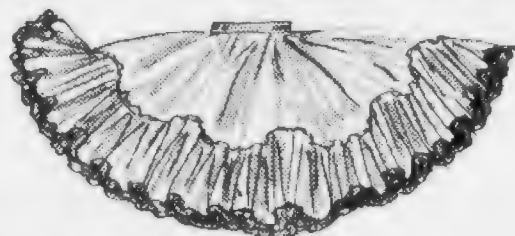
AUTUMN

- Ombred pale peach to deep orange
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- Chartreuse/orange/brown
- Shrimp
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- Chartreuse/turquoise/shrimp

HOLIDAY

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- Green/white Turquoise
- Hot pink Deep purple
- Royal blue
- Ombred pink to deep American Beauty red
- Multicolor-regular

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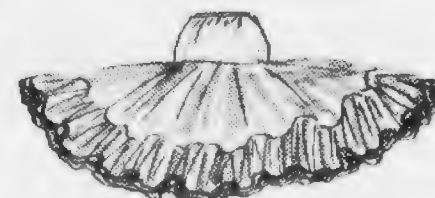


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On February 13 they scheduled a Heart Fund Charity Dance at the Fairgrounds in Sunnyvale, Calif., and turned over all proceeds to the Heart Fund, tying the date in with Valentine's Day. Besides admission to the dance, money was collected from the sale of appropriately lettered red satin ribbons which the dancers attending bought to wear at other dances for the sake of advertising as well as the Heart Fund Dance. Kenny Steen was the caller for this heart-warming evening and area clubs cooperated with the Katydid.

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By Harry Baker — Salt Lake City, Utah

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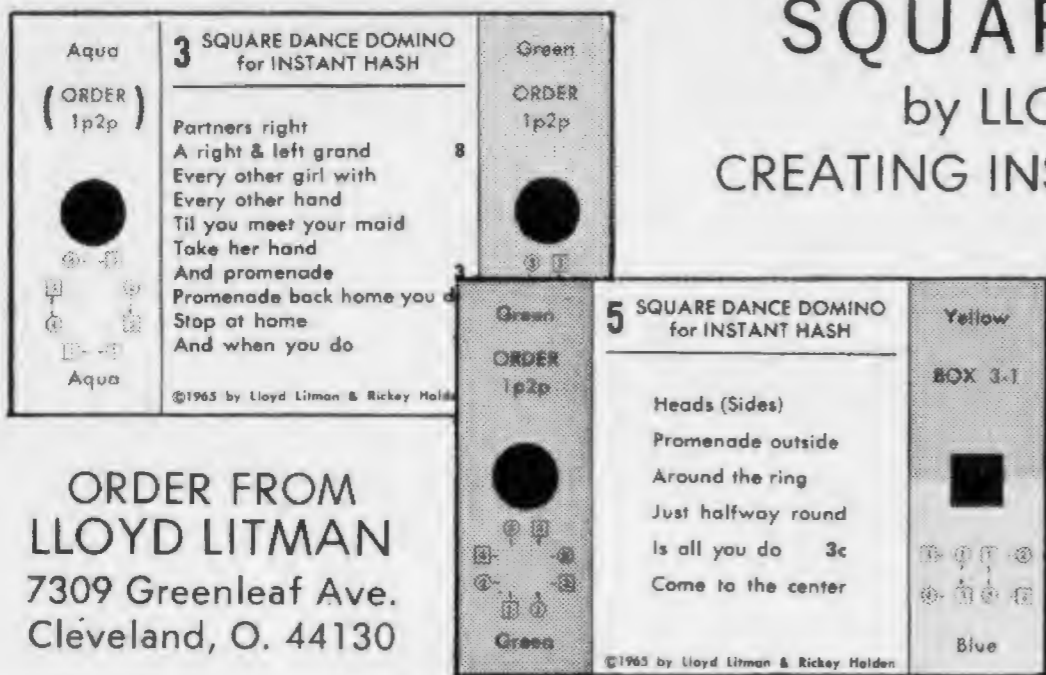
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seem to come any other way. It proves that a happy face and a smile can work wonders. Square dancing, altho' a challenge at times, helps one to forget the ills of the day and puts a person in tune with loving his neighbor.

ROUND DANCE EVALUATION

Members of the Delaware Valley Round Dance Teachers Assn. spend a great deal of time in the evaluation of new material presented at various functions. In this category are dances taught recently at Round-A-Cade, Washington, D.C. Spring Festival and the

Manning Smith Workshop, sponsored by the association. Results tabbed Linda Two-Step, Velvet Glove, Just Around the Corner and Kokonuts best for general use, in that order. For round dance clubs, the rating showed Are You Lonesome Tonight, Lefty Louie, Just in Time and In a Little Spanish Town as the top four.

EMERGENCY NUMBERS FOR BABY SITTERS

Porter's Square Dance News of San Bernardino, Calif., helpfully prints telephone numbers of local halls in their monthly journal.

"Hawaii's Alive in '65"

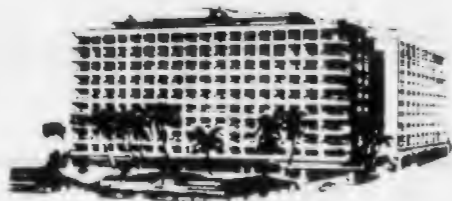
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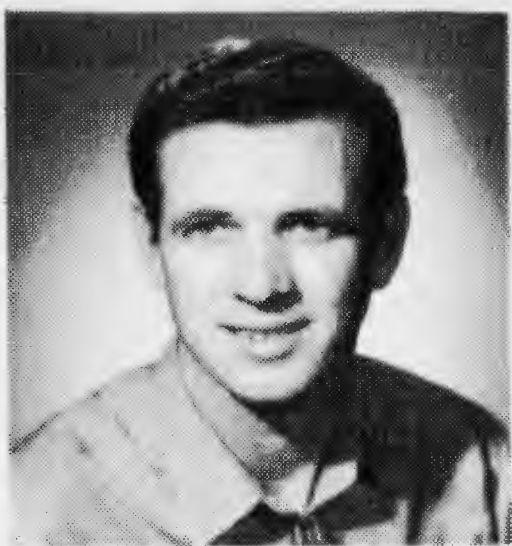
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—Photographic Arts Photo

Melton Luttrell — Fort Worth, Texas

MELTON LUTTRELL belongs to the club. He was dragged to his first night of square dance lessons and started calling in much the same manner, being pushed into it. No regrets, however, because both dancing and calling exposures have thrilled him with the over-all activity and the many friendships it has brought to him and to his wife Sue.

The year was 1950 when Melton's calling experience began and in West Texas at that time the fever was high, so he was soon calling and teaching four and five nights a week.

Thanks to the insistence of friends, the Luttrells attended Herb Greggerson's school for callers and dancers in 1950 and 1951 and began to get an idea of what this square dancing was all about. This induced Melton to get to work in earnest. Altho' he now sticks mostly to squares, he organized and taught for one of the first round dance clubs in West Texas, in about 1951.

Melton took virtually a leave of absence from square dancing from 1956 until 1959. He decided he should complete work on a degree started back in 1946 and never finished. So, back to the books via night school at Texas Christian University. He received his degree in mathematics in 1959, summer, and in the

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fall resumed square dancing and calling.

He was fortunate to get back into the swing rather quickly, altho' things had certainly changed during the 3-year hiatus. His square dancing schedule now includes calling for 6 clubs on a regular basis, teaching classes the year around and booking all weekends on traveling dates. He is on the staff of some 5 or 6 weekend camps per year and works featured spots on 8 or 10 festivals. This adds up to about 25 nights of square dancing per month plus working during the day as an engineer for

General Dynamics.

Melton records for his own recording company, Square L, and has some hit records in Blue-tail Fly, Slowpoke and Night Train to Memphis. Besides his wife Sue, his family consists of three boys who live not for dancing — but for the football, basketball and baseball seasons — and for vacations!

KEN FOWELL

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mote the hobby of square dancing there and he made the most of it, even to authoring two books on the subject. His passing on February 24 is an acknowledged loss to the community to which he committed so much of his life and to his numberless friends in square dancing. On May 8, the Dudes and Dolls of Great Falls held a memorial square dance for Ken, honoring the memory of his leadership and personality. Proceeds from this dance went to the Knee-Hi baseball program — one of Ken's activities in his recreation work. He is survived

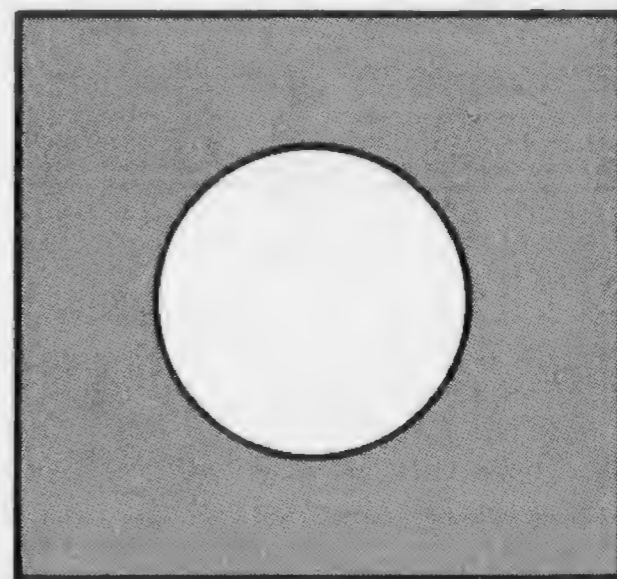
by his wife, Dorothy, a son and daughter; a brother and sister.

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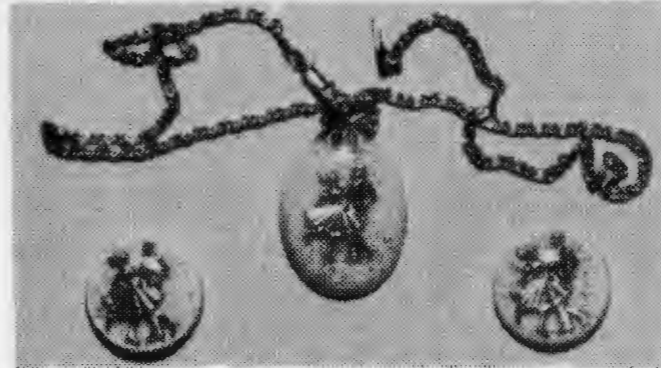
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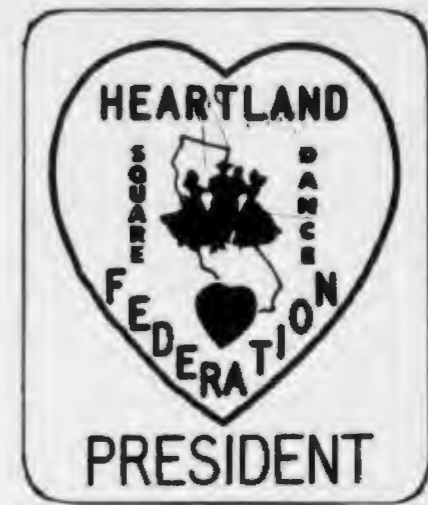
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CALIFORNIA ORGANIZATION ACTIVITIES

The D.C.P. (it stands for Dancers, Callers & Publications) of Southern California which meets monthly with representatives from these various areas of square dancing, is presently working on an insurance plan. At the March 6

meeting four dancer associations: Associated Square Dancers, Cow Counties Hoedown Assn., South Coast Assn., and Western Square Dance Assn. joined together in a Master Policy. It will be in the name of the D.C.P. with each association issued its own policy.

THIS WE LIKE

Gerald B. Sills of Campbellford, Ontario, Canada, sent this goodie in with his renewal to Sets in Order: "If your corner doesn't have a smile, give her one of yours."



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From 1947 their travels took them to Tacoma, Wash.; Guam in the South Pacific; Detroit, Mich.; Washington, D.C.; Germany; New York State, and finally to California.

The Carters began the actual teaching of rounds in Washington, D.C., working with two clubs, the Merry-Go-Rounders and the Virginia Toppers. When in Germany for a 3-year stint between 1954 and 1957 they attended the first four European Roundups of American Square

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Dancers. They felt very privileged to act as the round dance instructors for these roundups at Bad Wildungen, Ramstein AFB, Wiesbaden and Heidelberg.

Upon their retirement from the Air Force in 1958 after 25 years of service, the Carters moved to Boyes Hot Springs, located in the Valley of the Moon, an hour's drive north of San Francisco. They presently teach two classes in the city of Santa Rosa thruout the year.

It is their firm belief that the round dance movement must remain a solid part of square

dancing. It is also their wish that teachers and callers would stress more of the basics in both squares and rounds. They feel they would rather be "last with the best than first with the newest."

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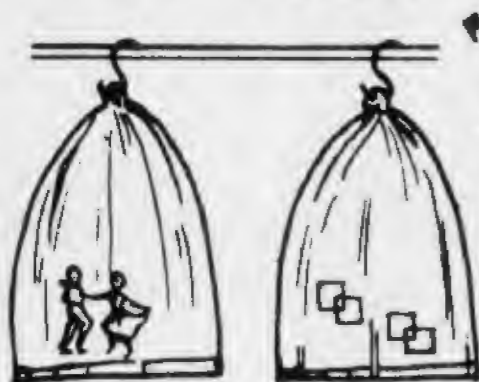


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(Record Reviews continued from page 9)

Tune and music have very little to offer in excitement. Rating: ☆

MIGHTY MISSISSIPPI — Grenn 12073*

Key: F Tempo: 126 Range: High HB
Caller: Earl Johnston Low LC

Music: Western 2/4 — Banjo, Guitar, Bass

Synopsis: Complete call printed in Workshop.

Comment: Although the music lacks depth it is well played and has good rhythm. The dance patterns have nothing new in them but are well metered and have excellent timing. The voice range should be quite comfortable for most callers. Rating: ☆☆☆+

KING OF THE ROAD — Wagon Wheel 109*

Key: A Tempo: 128 Range: High HC
Caller: Don Franklin Low LA

Music: Western 4/4 — Guitar, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A novelty number using a currently popular tune. Dance is smooth and music is in character. Lyrics are well chosen. Rating: ☆☆☆

INVISIBLE TEARS — Bogan 1184

Key: C Tempo: 126 Range: High HA
Caller: Keith Thomsen Low LA

Music: Western 2/4 — Banjo, Guitar, Drums, Piano, Bass

Synopsis: (Break) Circle — allemande — do sa do — men star left once around — box gnat, pull by — allemande — weave — promenade — swing. (Figure) Heads up and back, star thru — pass thru — right and left thru — dive thru — pass thru — swing — boys run — wheel and deal — allemande — pass partner, swing next — promenade.

Comment: Conventional dance patterns with standard timing. The music is adequate but the combination of music and tune does not generate much enthusiasm. Rating: ☆

YOU'RE A REAL SWEETHEART — Sashay 104

Key: D Tempo: 126 Range: High HB
Caller: Jack May Low LA

Music: Western 2/4 — Accordion, Piano, Guitar, Drums, Bass

Synopsis: (Break) Side ladies chain — heads pass thru, turn right around one — line of four up

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and back — pass thru, U turn back — allemande — grand right and left — do sa do — allemande — promenade — swing. (Figure) Heads right and left thru — half sashay — circle — men square thru — with girls star thru — bend line — cross trail — swing corner — allemande — promenade.

Comment: Music is adequate and the tune is an old standard. Dance patterns have good timing and use standard figures. Lyrics need very little meter adjustment. Some confusion in the figure as to with whom the man promenades.
 Rating: ☆

CARIBBEAN — Hi-Hat 318*
 Key: B flat Tempo: 134 Range: High HB
 Caller: Jack Livingston Low LB
 Music: Western 2/4 — Guitar, Accordion, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.
Comment: Always a popular tune this one is lively, in a good key and the dance patterns are well metered and conventional. If you like this tune you'll like this record. Rating: ☆☆☆

OLD MAN RIVER — Top 25100
 Key: D Tempo: 128 Range: High HD
 Caller: Ken Anderson Low LA
 Music: Standard 2/4 — Piano, Banjo, Guitar, Clarinet, Bass

Synopsis: (Break) Allemande — ladies star — gents run — allemande — gents star — girls run — reverse star, reverse ring — partner right hand swing — allemande — weave — do sa do — promenade. (Figure) Heads up and back — roll away — pass thru, turn right — single file behind sides — double pass thru — clover leaf — double pass thru, promenade — back out

CURRENT BEST SELLERS

Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-May.

SINGING CALLS

Do What You Do Do Well MacGregor 1060
 I've Got a Tiger By the Tail MacGregor 1066
 Pass Me By MacGregor 1064
 Cocoanuts Sets in Order 150
 Honey Love Blue Star 1752
 Island in the Sun Grenn 12067
 (Last two tied for 5th place)

ROUND DANCES

Whispering Hi-Hat 807
 (Following tied for 2nd 2place)
 Tennessee Waltz Windsor 4700
 Goldie's Waltz Windsor 4703
 Tic Toc Melody Grenn 14061
 Careless Love Hi-Hat 812

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STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

Additional Dealers on Previous Page

and circle — allemande — promenade.

Comment: The recording quality of the music is excellent. The word meter of the call is good and the timing is quite acceptable. The triple allemande will need some coaching in areas where it is seldom called. The tune has a very wide range of notes but any good singer should be able to handle it. Rating: ☆☆

DON'T LET ME DREAM — Bogan 1171

Key: C **Tempo:** 122 **Range:** High HB

Caller: Darrel Slocum **Low LC**

Music: Western 4/4 — Piano, Accordion, Guitar, Bass, Drums

Synopsis: (Break) Walk around corner — partner left — four ladies chain $\frac{3}{4}$ — roll away, circle — allemande — forward three — back one — allemande thar — shoot star — corner box gnat — same girl do sa do — swing — promenade — swing. (Figure) Allemande — swing — promenade single file — girls backtrack, pass partner — swing right hand lady twice around — allemande — box gnat — girls star left once around — star promenade — girls back out — roll promenade.

Comment: For those who like the change of pace of 4/4 time dances (four walking steps to the measure) this has a good tune and acceptable music. Dance patterns are well written and use conventional figures. The tempo is quite slow and dances (and calls) better when the speed is increased. Rating: ☆☆

TRADE WINDS — Windsor 4838

Key: F **Tempo:** 128 **Range:** High HB

Caller: Dave Taylor **Low LC**

Music: Western 2/4 — Accordion, Piano, Violin, Drums, Bass, Banjo

Synopsis: (Break) Ladies promenade inside — partner right — corners allemande — promenade — girls to middle right hand star — men promenade — twice around left hand to partner — walk around corner — promenade. (Figure) Heads promenade half way — right and left thru — head gents and corner square thru — do sa do — corner swing — promenade.

Comment: Good Music though not up to that usually found on this label. The dance patterns are conventional, fast moving and close timed but quite danceable. Word meter will take a little work to adjust to the music. The called side will help in making the adjustment. Rating: ☆☆

GOTTA TAKE ME BACK — Longhorn 146

Key: C **Tempo:** 126 **Range:** High HA

Caller: Red Warrick **Low LB**

Music: Western 2/4 — Clarinet, Vibes, Piano, Guitar, Drums, Bass

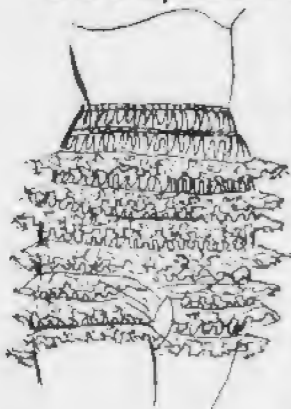
Synopsis: (Break) Circle — allemande — do sa do — men star left — do sa do — weave — do sa do — promenade — swing. (Figure) Heads promenade half — sides half square thru — eight chain four — corner swing — allemande — weave — promenade — swing.

Comment: This gets down to just how well you



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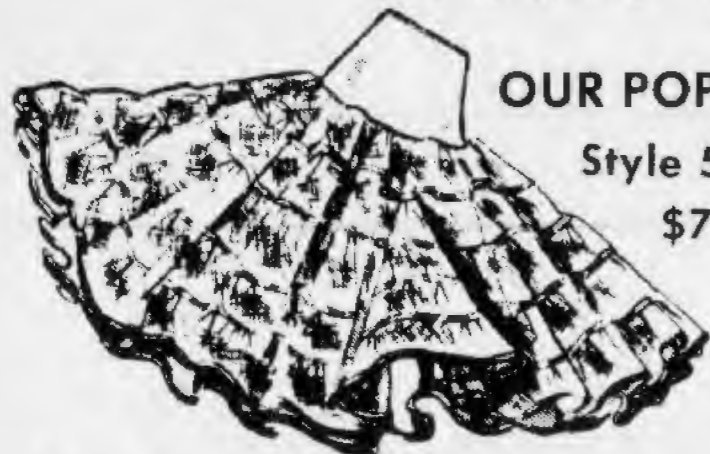
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like this type of tune as to how well you like the record. The music is well recorded and though towards the low side most callers should be able to sing it. Contemporary dance movements and acceptable meter. Tune lacks excitement but a good caller might get it.

Rating: ☆+

SUN BONNET SUE — Kalox 1043

Key: E flat Tempo: 132 Range: High HD

Caller: Harper Smith Low LE

Music: Western 2/4 — Violin, Vibes, Piano, Clarinet, Drums, Bass, Guitar

Synopsis: (Break) Ladies chain — join hands and circle — ladies roll half sashay — circle — half sashay — circle — allemande — do sa do — allemande — promenade. (Figure) Heads right and left thru — star thru — pass thru — star thru — pass thru — wheel and deal — double pass thru — first left, next right — star thru — right and left thru — corner swing — promenade.

Comment: Music has some of the feel of a traditional hoedown with the use of the fiddle and good boom-chuck rhythm. The tune is good and the dance patterns use conventional figures. Word meter is well done and the timing is quite danceable. Rating: ☆☆

'TIL THE BOYS COME HOME — Top 25099

Key: D flat Tempo: 126 Range: High HA

Caller: Ray Bohn Low LA

Music: Western 2/4 — Guitar, Banjo, Organ, Bass, Piano

Synopsis: (Break) Do sa do corner — star thru with partner — Calif. twirl — circle left — reverse single file — girls backtrack — partner right — allemande — weave — promenade. (Figure) Heads up and back, square thru — sides Calif. twirl — centers in, cast off 3/4 — star thru — centers square thru 3/4 — allemande — do sa do — corner swing — promenade.

Comment: The music is well recorded and the dance patterns are interesting. Word meter will take some practice to master. The tune will take a good showman to sell and as this is recorded towards the low side callers will find it difficult to generate enthusiasm. Rating: ☆☆

(More Reviews, next page)

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Choreographers: Norm and Louise Pewsey

Comment: Good music and a big band. The dance is very easy with numerous repeats.

GONE TWO-STEP — Flip side to the above

Music: (Jerry-men) Piano, Accordion, Guitar, Bass, Drums.

Choreographers: Byron and Lou Markle

Comment: Small band but lively music. The dance routine goes thru 3 times and has several sections repeated. This is an easy dance.

MANY TIMES — Grenn 14071

Music: (Al Russ) Trumpet, Organ, Drums, Bass, Saxophone, Piano

Choreographers: Bill and Irene Hart

Comment: Danceable music. The slow waltz routine is not for the novice dancers but experienced dancers should find it interesting. 8 measures are repeated.

FUN-DERFUL — Flip side to the above

Music: (Al Russ) Saxophones, Trumpets, Piano, Bass, Drums

Choreographers: Jim and Lois Coy

Comment: The tune is "Those Wedding Bells Are Breaking Up That Old Gang of Mine." The music is typical of that found on this label. The dance routine is very easy with numerous repeats.

MEMORY WALTZ — Windsor 4704

Music: (Lofthouse) Guitars, Saxophones, Organ, Trombone, Celeste

Choreographers: Orié Rouland

Comment: A slow waltz that any dancer with some waltz experience should be able to master. Several sections repeat.

SWINGIN' ALONG — Flip side to the above

Music: (Poole) Saxophone, Guitars, Trumpet, Piano, Bass, Drums

Choreographers: Tommy and Geneve Thomas

Comment: A lively dance (basic Lindy) that is a fun dance for experienced dancers.

DANCING WITH YOU — Hi-Hat 815

Music: (Alex Johnson) Large String Section, Flutes, Guitar, Piano, Drums, Bass, Clarinets.

Choreographers: Chick and Eileen Stone

Comment: A challenge waltz for experienced dancers. Routine goes thru 1½ times and does have some sections repeated.

LOVE FOR TWO — Flip side to the above

Music: (Gene Garf) Guitar, Organ, Piano, Saxophone, Trumpet, Bass-Guitar, Drums, Clarinet

Choreographers: Frank and Evelyn Hall

Comment: Excellent music to a currently popular tune (L-O-V-E). The dance routine has 8 measures repeated and although not for the novice it is easy.

HOEDOWNS

HEADIN' FOR THE BARN — Kalox 1044

Key: C **Tempo:** 130

Music: (Rhythm Outlaws) Violin, Banjo, Piano, Guitar, Bass, Drums

DOWN HOME RAG — Flip side to above

Key: A **Tempo:** 130

Music: (Rhythm Outlaws) Violin, Banjo, Piano, Guitar, Bass, Drums, Vibes

Comment: Swinging hoedowns with a traditional flavor. Rating: ☆☆☆

CLAWPOST — Prairie 2004

Key: G-A **Tempo:** 140

Music: (Hornets) Bass, Rhythm Guitar, Guitar, Accordion, Drums

WAGTAIL KNOT — Flip side to above

Key: F **Tempo:** 137

Music: (Hornets) Bass, Rhythm Guitar, Guitar, Accordion, Drums

Comment: Extremely fast rhythm hoedowns, the music is thin but clean and the rhythm is steady. Clawpost has a key change.

Rating: ☆+

PUTTIN' ON THE DOG — Blue Star 1761

Key: A **Tempo:** 129

Music: (Texans) Violin, Guitar, Drums, Bass

LONE STAR RAG — Flip side to above

Key: A **Tempo:** 126

Music: (Texans) Violin, Guitar, Drums, Bass

Comment: Traditional hoedowns with heavy back beat. Drums and Fiddle are dominant.

Rating: ☆

1965 CONVENTION PROGRAMS

As a special consolation to those unfortunate few who just can't make it to the big Convention in Dallas this month the folks in Texas will make available to you a copy of the beautiful, large, complete souvenir program just so you can see how much you missed and make certain it doesn't happen again. These programs will be mailed to you during the Convention from the Convention Post Office for the regular sale price of one dollar plus 25¢ postage and handling! These will not be available before the Convention so ONLY IF YOU can't attend, mail \$1.25 to "Program," Box 8068, Park Cities Branch, Dallas, Texas 75205.

(Date Book, continued from page 5)

June 23—Natl. Convention Trail Dance

Agric. Bldg., Fgds., Liberal, Kansas

June 24—Pioneer Days S/D Party

Outdoors—Top of Jefferson St., Dayton, O.

June 24-26—14th Ann. National Square Dance

Convention, Dallas, Texas

June 25—Sing-A-Long Square Dance

Hilltop Barn, Bloomfield, N.J.

June 25-27—Square Dance Weekend

Lake Shore Farm, Northwood, N.H.

(More on page 82)

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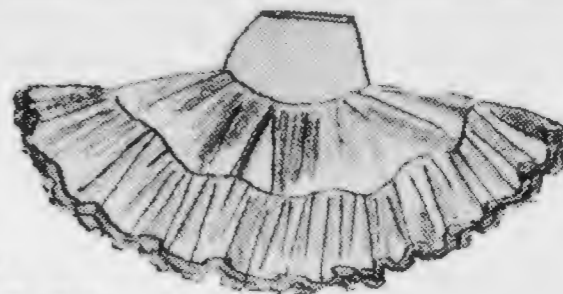
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(Still more dates)

- June 25-27—Wagon Wheels European Summer Jamboree, 3-Wing, Zueibrueken, Germany
- June 25-27—Sterling Springs Guest Caller Dance, Sterling, Mass.
- June 25-27—Beaux & Belles S/D Weekend Bangor Lodge, Lake Muskoka, Bracebridge, Ont., Canada
- June 26—4th Ann. Rocking Squares Flower Fest. S/Dance, City Hall, Lompoc, Calif.
- June 27—Southern States Dancing at World's Fair, Long Island, N.Y.

- June 27—4th Ann. Cedar Point S/D Convention, Cedar Point, Sandusky, Ohio
- June 29—Shoreliners Guest Caller Dance Junior H.S., Guilford, Conn.
- June 29—Guest Caller Dance Ranchland, Mechanicsburg, Pa.
- July 2-4—"Firecracker Festival" Fontainebleau Hotel, Miami Beach, Fla.
- July 3—Circle Eight Pre-4th S/D Celebration Beaty Field Tennis Court, Warren, Pa.
- July 3—Boots and 'Chutes 2nd Ann. Independence Day S/D, Fort Campbell, Kentucky.

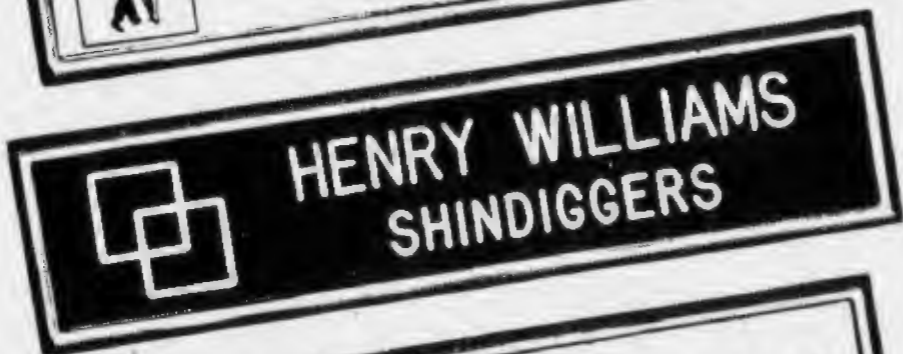
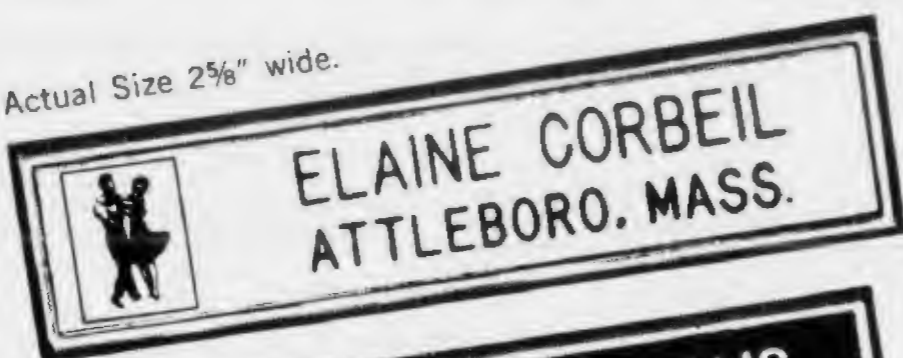
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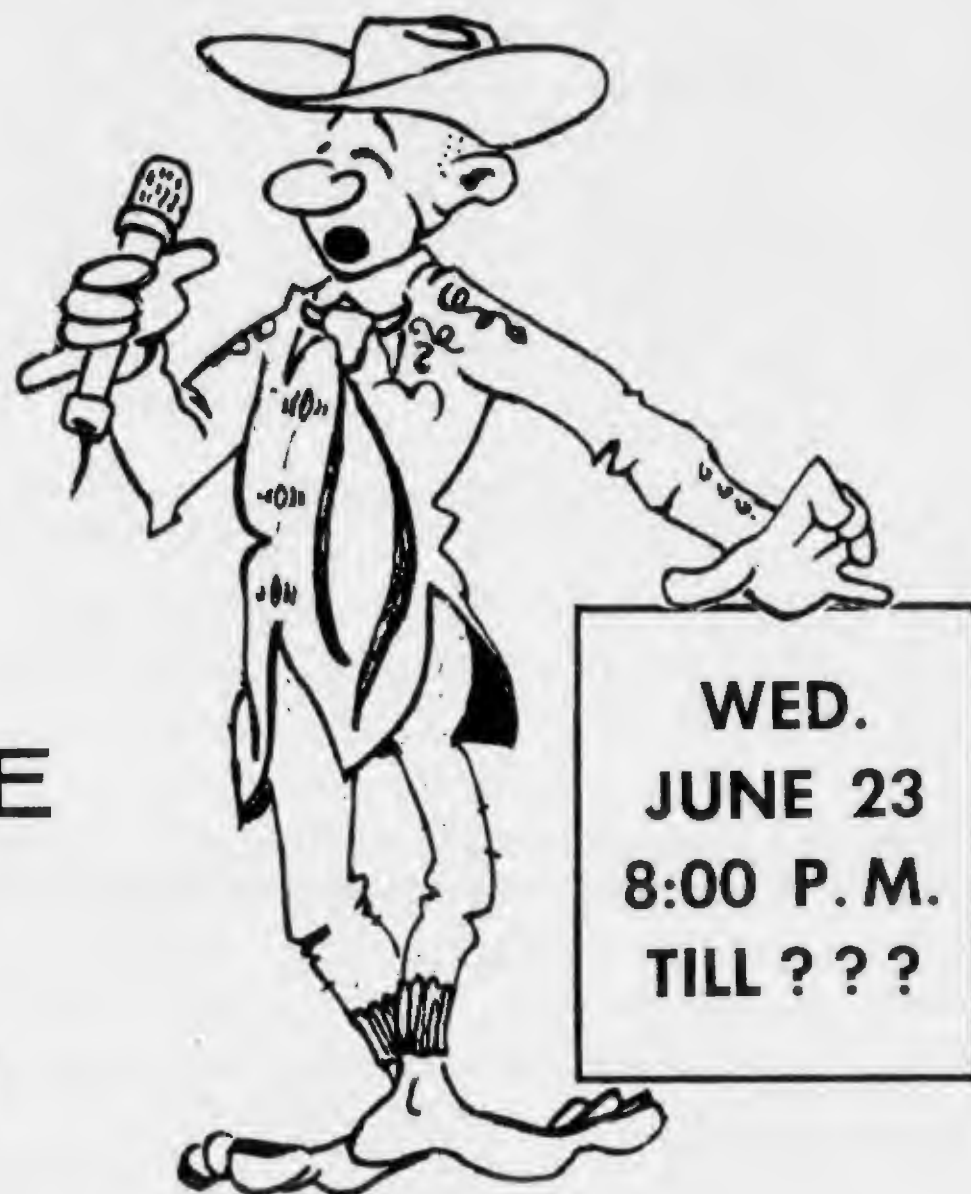
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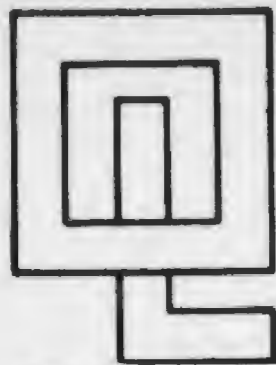
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IN THE NATIONAL PERIODICALS

In Look Magazine for April 6, an article on the "Texanization" of Washington now that President Johnson's in the White House, stated, "Western dancing, both round and square, is catching on, even though the President plainly favors a fast-stepping fox-trot." In a picture, Washingtonians are shown trying on "western" togs at Counts Western Wear, also a purveyor of items to square dancers.

Articles such as this in nationally circulated publications draw attention to the activity.

WHAT IS D.C.P.?

D.C.P. stands for Dancers, Callers and Publications in the Los Angeles Area, representatives of whose organizations meet the first Saturday of each month to discuss mutual interest situations. Further, they try to formulate policies and programs which may be adopted by the various groups and so be of benefit to all square dancing in the area. Some 40,000 dancers are represented at these monthly meetings, according to the D.C.P. Secretary, Charles Naddeo.



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Sets in Order

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EXPERIMENTAL LAB



1

A *basic* is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a *basic*, a movement must prove its ability to withstand the test of time through continued usage.



2

THE DESCRIPTION for this month's experimental movement is a little difficult to write up. The set-up, or starting position can appear in more than just one way. At the point at which the action starts, however, there is a definite alignment, so we'll take that approach in presenting the following descriptive material.

DIXIE DAISY

By Bill Shymkus, Chicago, Illinois

Two facing pairs with one person behind the other in single file. The two facing each other in the center give rights to each other and pull by. They next give a left forearm to the person on the outside and turn half way around. The person thus turned remains facing out while the two actives meet in the center again, give a right, pull by and end behind one of the facing-out dancers.



3

Now, if that description tends to confuse you a bit, perhaps the pictures will make matters a little more clear. Let's start with two facing



4



5



6

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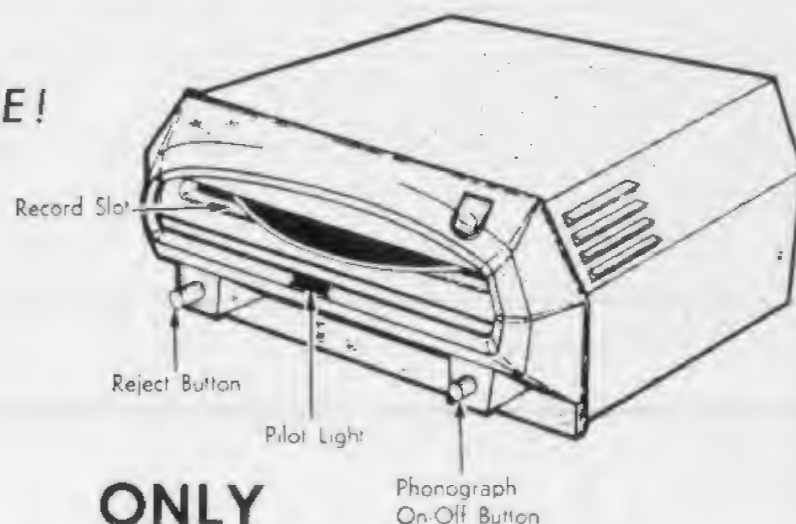
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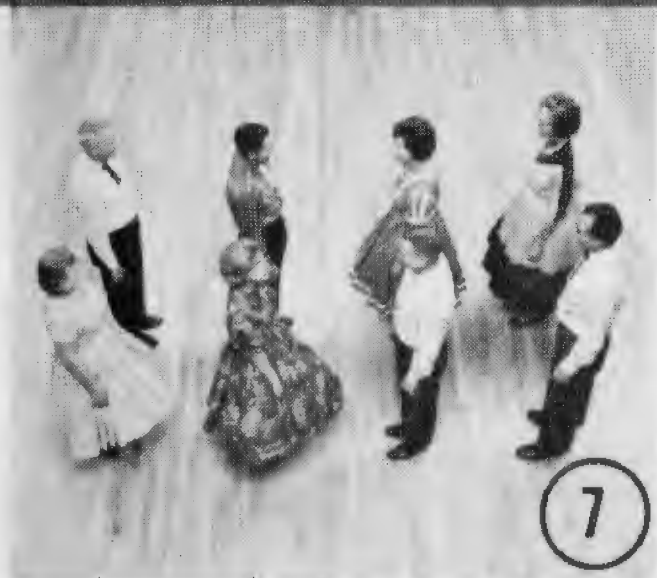
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couples (1). The caller indicates "two ladies Dixie Daisy." On this, the two ladies step forward, much as they would to start a daisy chain or a simple two ladies chain (2). They pull by the other lady (3), give a left forearm to the opposite man (4), turn him half way around and leave him facing out (5). The ladies then return to give a right to each other as they pull by (again 5) and end facing out behind the man (6).

Now let's try the movement on the double-track. With the square lined up in double pass thru position (7), those in the center give a right to the one they face (8) and pull by. They move ahead and give a left to those on the outside (9), turn with the left forearm (10) half way around. Then, leaving those people they turned, facing out, the actives return to the center, give a right and pull by (11) and end facing the back of the person who was originally standing behind them (12).

The result in this case would be the same as though the dancers had simply done a U-turn back in the very beginning (7). The movement seems to flow quite smoothly. You might like to try it out with some of the examples shown on page 31 of the Workshop.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.



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