

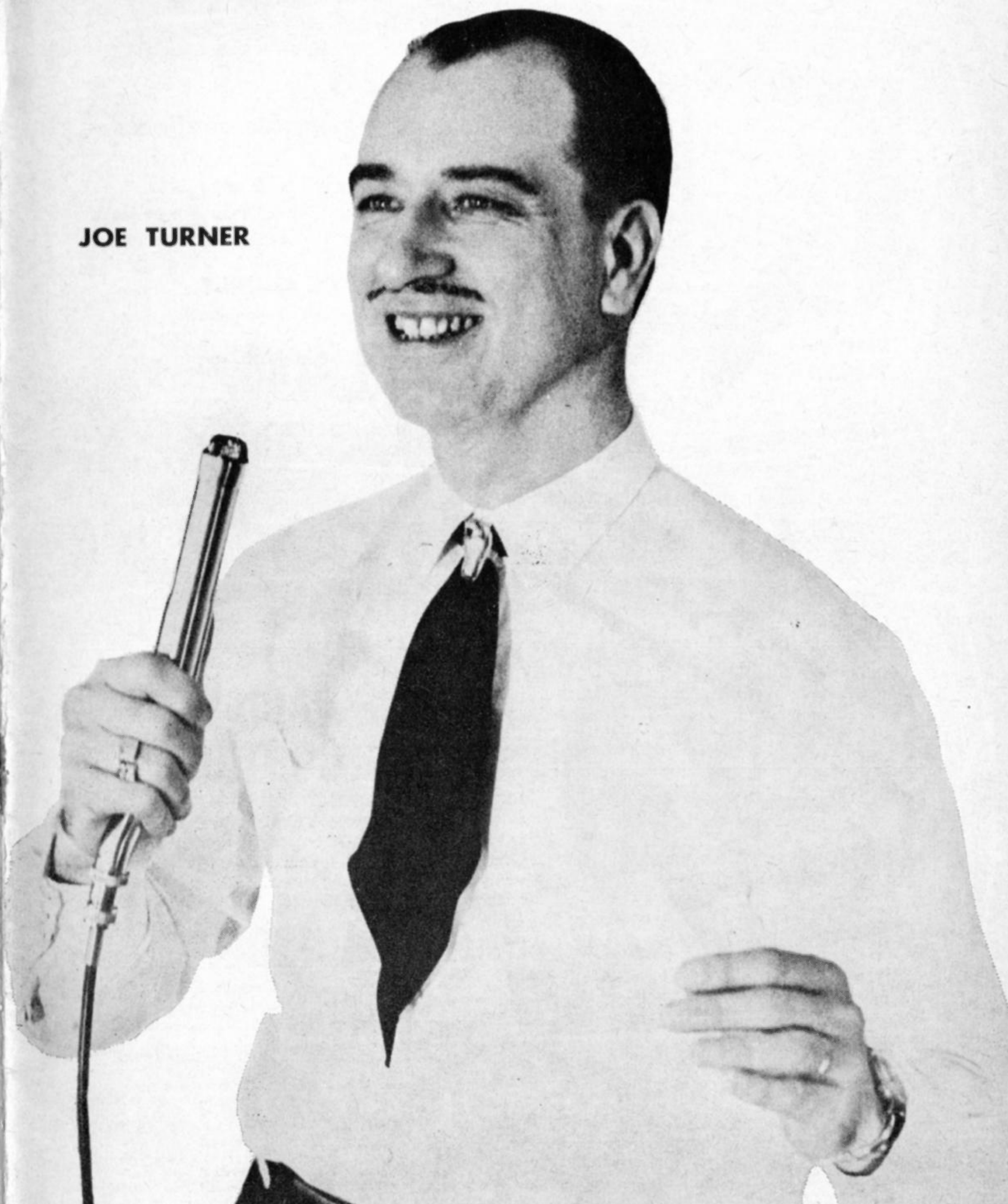
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1159 BROAD STREET

NEWARK 14, NEW JERSEY

VOLUME 19
MARCH 1964
NUMBER 7



ARVID OLSON
Publisher and Editor

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Advertising

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STAN BURDICK
Cartoonist

THIS MONTH

SPECIAL FEATURES

- 10 A Message From the Publisher and Editor
- 13 Criteria For the Evaluation Of Round Dance Leadership
by Es and Joe Turner
- 16 Integration — Segregation — Disintegration
by Larry Sloan
- 17 How To Locate Square Dancers
by Cathie Burdick

REGULAR FEATURES

- 6 Mail
- 28 Records
- 32 News
- 34 Events
- 36 Do-Ci-Do Dolores

WORKSHOP

- 19 Choreography
- 20 Callers' Questions
- 20 Figures and Breaks
- 25 New Basics

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MAIL

Writing fan letters is not my forte, but I do want to tell you that your complimentary copy of AMERICAN SQUARES led to my subsequent subscription.

I thoroughly enjoy AMERICAN SQUARES and, in my opinion, both reading material and choreography are of the highest level. Thanks for the introduction.

Abe Krupnick
New York, N. Y.

I enjoy AMERICAN SQUARES very much . . . including the Workshop and Records. With so many new records coming out it seems almost impossible to pick ones that are real good and that the dancers enjoy doing.

My wife, Norma, and I own and operate our own square dance barn here in Mitchell. . . . The barn, which is painted a bright red, is called the "No-Ha-Loft Barn."

Harold Dougherty
Mitchell, Nebr.

Just a note along with my renewal to say that I look forward to and enjoy reading your very interesting and informative AMERICAN SQUARES each month.

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A MESSAGE FROM THE PUBLISHER AND EDITOR

The square dance world was saddened with the death of H. T. "Doc" Alumbaugh a few weeks ago.

"Doc," as he was known by his friends, was the founder of Windsor Records, one of the top record lines in the field. He actively promoted square dancing and was a part of the square dance revival in the late forties and early fifties.

Square dancers and leaders owe much to this man who will be missed by the entire square dance movement.

What makes a good leader? Often it is the intangible qualities of leadership that makes a person an outstanding leader. Very few attempts have been made to establish criteria for measuring leadership in the square and round dance movement.

Es and Joe Turner have made an important contribution to the movement by establishing criteria for eval-

uating leadership specifically for square and round dancing.

Es and Joe travel over 25,000 miles yearly conducting both square and round dance workshops and are featured staff members at many national events. They have originated round dance routines for seven major recording companies and Joe is a recording caller.

A management analyst by profession, Joe is originator of a system for measuring progress on research and development projects which received acceptance in government and industry.

This combination of professional analytical ability and knowledge of various forms of dance are evident in the article written by the Turners especially for AMERICAN SQUARES.

Square dancers salute Joe Turner for his work with performance standards in the field of square and round dancing.

Arvid Olson

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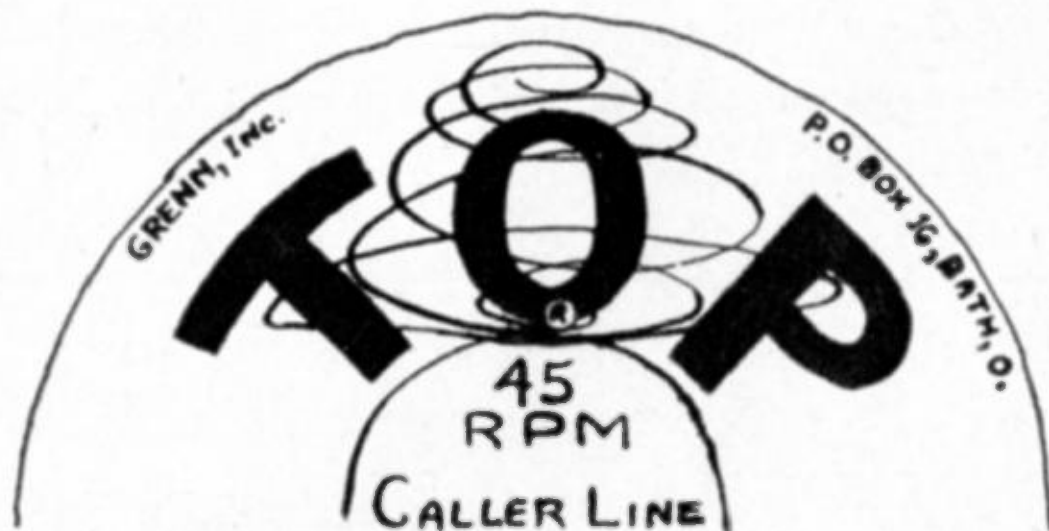
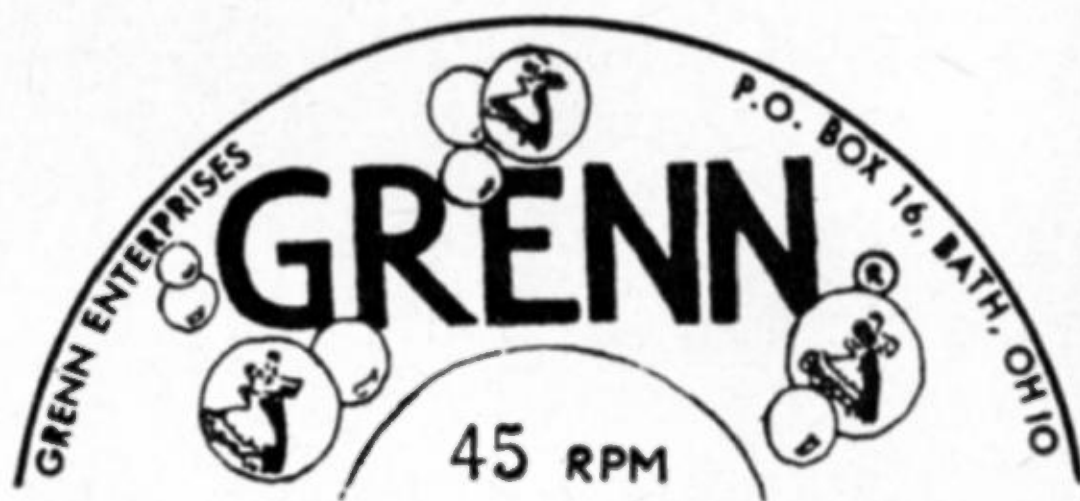
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EXCELLENT



GOOD



FAIR



POOR

CRITERIA FOR THE EVALUATION OF ROUND DANCE LEADERSHIP . . .

Industry and government long ago adopted the use of "standards-of-performance" as a practical means of evaluating the performance of an employee in his job or profession.

This is the technique whereby management analyzes and evaluates skills, efficiency, output, and value to the organization by measuring the employee's performance against recognized criteria standards.

These in turn identify, define, and describe the areas of work involved, the required levels of competence, responsibility, and productivity, and related qualification requirements.

Of late it has become "fashionable" as well as effective to apply standards-of-performance to nearly every walk of life including business, sports, and hobbies.

A number of years ago Dr. Lloyd Shaw set forth informal and succinct "standards" for square dance callers to help them become more skilled in their hobby or profession.

The foregoing engendered the thought that an application of standards in the field of round dance leader-

ship was perhaps feasible and desirable. Further exploration of the subject led to the conclusion that appropriate "standards-of-performance" could indeed serve a useful purpose if they: (1) enabled round dance leaders to make effective self-analysis and evaluation of their skills and capabilities; (2) made it possible to identify areas of strength and weakness; and (3) provided motivation (pointed the way) for a program of self improvement.

As a first step in applying these techniques, it was necessary to design a set of guideline standards defining and describing the capabilities and qualifications which collectively constitute effective round dance leadership.

To this end the following were evolved and are here offered as an initial approach in the standards formulation process, not as ultimate standards.

They can be applied by rating oneself, by husband rating wife and vice-versa (a perfectly wonderful way to generate family arguments!), or by

having a fellow instructor or experienced dancer make the rating. However made, it should be borne in mind that even a modest "score" is a creditable achievement. Indeed few national teams would expect to rate 100% under this system.

In fact, it is possible to be mediocre or even deficient in several standards and still be a successful leader. To illustrate, attributes such as a warm and engaging personality, fine showmanship, and exhibition dancing may alone be enough to establish a team as "tops" with dancers.

Conversely, a team might be equally well regarded because of unusual proficiency in just a few of the technical aspects, i.e.: teaching techniques, knowledge and application of rhythm, choreography, programming, and cueing.

The standards below are not arranged in order of importance since this varies with the needs of the group being instructed. For example, fundamentals such as the "Ability to Teach" would surely be more important with new dancers than with experienced groups. Similarly, "Showmanship and Personality" would have a very high value at a festival but be less important in the home club.

Round dance leaders are here invited to rate themselves and test the validity and usefulness of these standards, or if one just round dances (does not teach) it might prove interesting and informative to rate your home leaders or visiting teams.

In general it should suffice to use adjectival ratings, for example: Poor, Fair, Good, and Excellent. If a numerical value is desired, apply values (5-poor, 10-fair, 15-good, 20-excellent) to standards of one through five and omit number six, as that standard ("Technical Background") deals primarily with qualifications and is collectively reflected in the first five.

1. ABILITY TO TEACH: This is the capability to impart a specific area of ones personal knowledge and skills, for example: basics or advanced routines, to the group being instructed.

It involves the demonstration of ef-

fective floor command, ability to break material down into readily assimilated segments, ability to identify in advance the difficult places in a sequence or routine so that instruction can be intensified at these points, and diagnostic perception in observing and understanding the problems experienced by dancers in step-execution and body mechanics so that they can be helped to overcome such faults.

It involves mastery of the techniques of dance demonstration and vocal instruction and ability to accomplish all necessary instruction within a framework of time compatible with the planned program.

2. ABILITY TO CUE: This is the ability to effectively transmit a short vocal instruction or "lead" to the dancers at a "critical" point in time to alert and ready them for the steps and sequences that follow in the next musical phrase. Correct timing is essential as a cue given directly on the rhythm beat, or conversely too far in advance, may be worse than none at all.

Sound judgement is also required in determining *when* and *how much* to cue. It is also very desirable to develop the technique of "blending" the cue with the music in a way which will reach those who need it with minimum distraction for those who are already familiar with the routine and would prefer to dance just to the music.

3. ABILITY TO DANCE: This involves making full use of ones dancing skills, grace and floor appearance in the teaching process. It differs from the dancing described later under "Showmanship and Personality," which is slanted more toward entertaining.

It requires a knowledge and consistent application of sound dancing techniques, irrespective of whether the instructor-team is teaching, demonstrating, or just dancing for their own pleasure. It embodies sound and precise fundamentals in step-execution, styling, posture, and body mechanics.

The dancing should generate in on-lookers a feeling of confidence that the round dancing team thoroughly under-

stands the field, has ability to teach others, inspire non-dancing couples with some appreciation of the enjoyment inherent in round dancing's potential for fun and fellowship, and make them want to learn and become a part of the movement.

4. SHOWMANSHIP AND PERSONALITY: This involves ability to capture and hold a round dancing group's attention, interest, affection, and entertain them in the process. This talent can manifest itself in many forms, including: flashy exhibition or demonstration dancing, clever antics on the floor, and ability to make appropriately humorous remarks.

A "fun" microphone technique, such as kidding the dancers when cueing without "throwing" them off stride, ability to generate good fellowship, and, in short, any action or word that embodies "color," flair, timing, and humor in a way that endears the instructor to those around him. In some people this is a poignant force; in others, a quiet and subtle force, but present just as surely as a pleasant and refreshing breeze.

5. PROGRAMMING: This involves the selection, organization and presentation of round dance material. There are two major aspects: namely, the selection of new material for introduction to clubs, workshops, institutes and festivals, and the integration of the new and older dance routines into a balanced program designed to provide maximum dancing pleasure for the greatest number of people present at an event.

Accordingly the leader must carefully screen and evaluate myriads of routines, compare notes with fellow instructors, peruse and study selections in trade magazines (proceeding with caution here for all that is published is not meritorious), correspond with other areas, and attend institutes and workshops to avail themselves of selections chosen by more experienced round dance teams.

Finally the round dancing leader must weigh this information against the needs and capability levels of clubs

and festival engagements and select dances which best serve the purpose.

The second aspect of selecting, arranging, and blending the dance routines into a truly danceable program also requires keen judgements, and sometimes much research (when the round dance team is working in a new and unfamiliar area).

Briefly stated, the instructor should select dances of quality that are known or are reasonably familiar to those present, determine how much cueing help is needed and be prepared to give it, ascertain that the dances programmed for a given tip compliment rather than detract from each other, diplomatically but firmly resist undue pressure from "eager beavers" who frequently want highly difficult routines or from the overly conservatives who want all easy dances.

6. TECHNICAL BACKGROUND AND KNOWLEDGE: This is the body of technical training and/or empirical experience on which the instructor-team draws in discharging the duties and responsibilities of round dance leadership. It involves a knowledge of the state-of-the-art of round dancing and one may also draw from a number of other related fields of training or experience.

For example, prior *teaching* experience of any kind is helpful. The role of either student or teacher would provide excellent experience-background which enables sound teaching in the most popular rhythms employed in round dancing, ability to perceive, diagnose and correct faults observed, sufficient knowledge of round dancing nomenclature and choreography to select and use material properly, and some knowledge of voice projection and control as related to cueing and vocal instruction.

In conclusion, it is again pointed out that the foregoing are not considered ultimate standards. Rather, they are regarded as a starting point intended to generate interest in the technique and to serve as an interim system pending refinements and improvements by others. We sincerely hope they prove of interest and value.

INTEGRATION

SEGREGATION

DISINTEGRATION

WHAT WILL SQUARE DANCERS
DO ABOUT RACIAL PROBLEMS?

BY LARRY SLOAN

Cleveland, Ohio

What are you going to do the first time a Negro couple walks into your set? A tough question? Or maybe not so tough. Possibly you've given it some thought and have decided what your action will be.

Mixed square dance groups already exist in churches, fraternal, and civic organizations. Within their own groups, these people get along fine. It will be at the conventions, the festivals, or the jamborees where an incident, however innocent, may occur. This is where our hobbies must be preserved.

In one instance, an annual convention was discontinued, not because of friction between the whites and Negroes, but because the hotel refused to give the Negroes accommodations.

On the other hand, recently a club, sponsored by a manufacturer largely for its employees, folded because colored employees insisted upon the right to attend dances but did not want any square dance lessons.

Apparently they thought square dancing was similar to ballroom dancing and could be picked up as you went along. Sort of do-it-yourself

square dance lessons. We do not know whether or not anyone attempted to reason with them but the situation deteriorated to a point where the club disbanded.

This is our point. Will it be integration, then disintegration? Or should we do nothing, say nothing or write nothing until the problem walks up and sits on our own doorstep?

These United States are made up of minority groups. Minority groups have been a part of the square dance scene since the form was introduced hundreds of years ago. It is international in flavor and, as practiced today, international in favor.

All nationalities and faiths make up the crowd at a dance: Hungarian, Hebrew, English, Italian, and Swedish; Catholic, Protestant, and Jew; brown, red, yellow, and white. They all forget accidents of birth in the enjoyment of the dance.

We do not pretend to know the answers. We are certain that at some time in the not too distant future you may be faced with this problem and how you conduct yourselves will determine the future.

HOW TO LOCATE SQUARE DANCERS

BY CATHIE BURDICK



Mobility of population is one of the outstanding characteristics of this day and age. This tendency to move residences frequently and to take extended and distant vacations has brought about a peculiar need among square dancers — a way to find out what's doing in various places.

More and more directories of clubs and dancers are being published. Announcements of three have come to AMERICAN SQUARES in recent weeks.

Michigan Council of Square and Round Dance Clubs prints a 75 page booklet listing area clubs, callers and dancers to contact. The Council address is P.O. Box 2314, Detroit 31, Mich.

A monthly calendar listing club and western square dances in the New York area is published by Square Dance Clubs Cooperative Association. This and other information may be obtained by sending a self-addressed stamped envelope to SDCCA, P. O. Box 84, Brightwaters, N. Y. Anyone arriving in New York is invited to call 212TR78853 or 212GR56235. "Our area hosts will help with our most" is their slogan.

For travelling dancers a directory of sources was released in mid-February by the Foundation for Square Dancing. Arranged for quick reference, it lists sources of information on when and where to dance and how to obtain such

sources. Readers may request the free directory by sending a stamped, self-addressed envelope to the Foundation at 230 Harvard Circle, Newtonville, Mass. 02160.

Colorful outfits, swinging skirts, and star promenades are appearing in newspapers throughout the country. Editors are responding to the increased interest in square dancing with full page spreads and generous articles. No doubt these features in turn spark the fire of interest in prospective beginners.

From Memphis, Tenn. comes an unusual full-color full-page spread featuring the Tennessee Twirlers and caller Bill Brannan. The accompanying story tells of a reporter who bragged that anybody could square dance and was challenged to try.

Florida has recently had two write-ups. Sarasota News printed a full page of pictures with story about Bob Dawson and his current dance class. The story plugs dancing for all ages: "You're never too young or too old . . . to learn to square dance . . . and to enjoy it." "Square dancing is swinging through Florida," appeared on the front cover of All Florida, the Sunday magazine supplement of eighteen Florida newspapers.

Publicity such as this tells thousands about the ever-increasing popularity of square dancing as a hobby. •

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CHOREOGRAPHY

According to comments received from around the nation, square dancers are having fun with some recent "change-of-pace" type of figures. These include the "Goofer's Dream" (sometimes known as "Bucket of Worms") figure written by Rod Blaylock of Albany, Ga., published on page 28 of the January AMERICAN SQUARES.

Also popular has been Stan Burdick's "X" formation involving a double set, progressive type square dance figure as published in the November 1963 AMERICAN SQUARES, page 20.

All of the above leads up to another fun gimmick as suggested by Gloria Rios of Westfield, Mass. By combining the two ideas, the dancers have a lot of fun doing "Double the Bucket." From the "X" formation, do a double pass thru and then cross trail into the "Goofer's Dream" figure.

More time must be allowed to enable the dancers to move the extra distance involved but otherwise it is called exactly as with one set. Caution the dancers doing the cross trail not to allow the trailing person to get in front of the lead person all thru the maneuvers.

An additional fun-maker using this "X" formation set-up can be found in just a normal grand square. On call for "sides face, grand square", you will note that a pair of men face a pair of ladies and back away four counts.

At the corner, they face new partners single file and move forward four counts. Upon meeting, the dancers face toward the center of the set to

form a line of four and move forward four counts. Then they face down the line when arriving in the center of the set to back away four counts.

You have now arrived at the "reverse" point and the entire movement is undone in the reverse traffic pattern until dancers are back at home position.

The double and triple centers in figures seen in recent Workshop material have been fun to do. The most common way to set up a "birds of a feather" line formation (four men facing four women) is to have number one couple face their corner, box the gnat, new heads cross trail thru, separate, around three, to form the two lines.

From here a star thru, triple centers in, bend the line, done twice, becomes a zero movement. Everyone is back in line exactly as they started. Then finish the figure from here.

Another way to set up these same lines comes from Jerry Salisbury of Long Island, N. Y.:

*All four ladies chain across
Number one couple split the opposite,
around one
Line of four, move to the middle but
U turn back
Wheel and deal right after that
Pass thru, promenade left behind
number two couple
Number four bow and swing, prome-
nade all the way round while
Others double centers in, cast off $\frac{3}{4}$
around
Number four (from home position)
pass down the middle
Cross trail go around one (four men
together, four women). . .*

This formation is now identical to

the lines formed above and all figures using this set-up will work from this point. Birds of a feather flock together and this is the square dance way of doing it.

CALLERS' QUESTIONS

CHET SMITH, Boylston, Mass.: "I've noticed that all square dance publications keep saying advertise, get everybody dancing. Might I suggest just a word of caution that perhaps we don't want everybody dancing. Perhaps undesirables just don't take to square dancing. I don't advertise publicly at all . . . just ask my previous class to bring their friends to the new class. I've never had less than twenty-five sets in a class, two classes a year. . ."

Nothing points to a possible procedure as vividly as successful experience in the past. Chet's words give food for thought.

JERRY SALISBURY, Long Island, N.Y.: "Have used a movement I call couple up two successfully as here explained: the designated couples move toward each other, then turn back to back with partners obtaining a new partner, proceed to move away and out from occupied position in the new direction. . ."

Thank you, Jerry, for the enclosed figures using your "couple up two" idea. They worked fine but there is an identical movement called "Pair Off" which was introduced by Ed Gant of San Diego, Calif. back in 1959. The movement is generally accepted under this name and can be done, as you point out, from any facing position. These positions include lines, pairs, eight chain thru, and double pass thru.

This "Pair Off" idea was explained to take the opposite and turn your backs to center of the set. Heads pair off (facing corners), pair off again (lines facing out), now wheel and deal, then pair off (center couple takes opposites as partners, step forward so trailing couple can step forward to take opposites, and turn backs to center of the set) into a finished double pass thru formation.

JOHN GANK, Royal Oak, Mich.: "There was a call which was never used very much, 'Add To the Line,' which meant from a double pass thru formation the trailing couple stepped in between. Since we now use centers in or out, we tried 'outers in, or 'outers out' and it worked real well. Just an idea."

Good idea, John. We also had "Subtract the Line" with the "Add" which had the ends fold back to form two couples out of a line. We can use a short, quick command to form a line like centers in or out when we can't designate the actives as centers. For example, a double pass thru. "Outers out" sounds a bit confusing. Maybe you can come up with a descriptive command under a name like "trailers in or out." Here is an example:

Lines pass thru, wheel and deal two by two

Trailers out and wheel and deal (facing out now)

Centers in and cast off $\frac{3}{4}$. . .

Try this term or some other one without warning the dancers. If the majority respond to it, it's worth pursuing. Like cast in, it should work with the proper dance flow.

FIGURES AND BREAKS

FIGURES

by Chet Smith, Boylston, Mass.

Heads go forward and back
Go forward again and swing thru and balance

Lines divide and split the sides
First go left and next go right, around one

Down the center and swing thru, balance

Lines divide and split the sides
First go left and next go right, around one

Down the center and cross trail thru to a left allemande. . .

Side ladies chain

Head couples half square thru

Swing thru and balance

Lines divide, separate for a cloverleaf

Double pass thru

Girls go left and men go right
Cross trail thru to a left allemande. . .

All circle left, head couples half sashay
(keep circling)
Just the girls half sashay
Just the men half sashay
Head couples half sashay
Side couples half sashay
Just the girls half sashay
Just the men half sashay
Side couples half sashay
Allemande left. . .

DOUBLE AND TRIPLE CENTERS IN

by Chet Smith, Boylston, Mass.

Number one couple face your corner
and box the gnat
New heads pass thru and stay facing
out
Sides forward and star thru
Double centers in and cast off $\frac{3}{4}$, star
thru
Triple centers in and cast off $\frac{3}{4}$, star
thru
Double centers in and cast off $\frac{3}{4}$, star
thru
Center four cross trail thru to a left
allemande. . .

TRIPLE CENTERS IN FIGURE NUMBER ONE

by Walt Swan, Riverside, N.J.

Side ladies chain across the track
Number one only stand back to back
With your corner box the gnat
Square your sets just like that
Heads cross trail go round two
Line up four like you always do
Eight go forward, back and then
Star thru, triple centers in
First couple, second couple, third cou-
ple too
Bend the line, here's what you do
Star thru, first couple left, second right
Next go left, next go right
Circle eight in the middle of the night
Original number one and two
Raise your hand and face each other
Cross trail thru, everybody left alle-
mande. . .

TRIPLE CENTERS IN FIGURE NUMBER TWO

by Walt Swan, Riverside, N.J.

Number one back to back, with your

corner box the gnat
Square sets, heads cross trail thru, go
round just one
Line up four
Go up to the middle, back and then
Star thru, triple centers in
First couple, second couple, third cou-
ple too
Bend the line and once again
Star thru, triple centers in
Heads divide and star thru
Do a right and left thru and turn them
too
Dive thru and square thru four hands
again
California twirl and two ladies chain
Turn 'em too and square thru nine
hands you do
Heads divide and star thru, do it again
Heads divide and star thru, once again
Heads divide and star thru
Do a left allemande. . .

WHAM BAM

by Jack Livingston, Indianapolis, Ind.
Heads to the right and circle up four
Head gents break and line up four
Forward eight and back I say
Star thru, then roll away
Go right and left grand. . .

TEA CUP ISLAND COMBO

by Jack Livingston, Indianapolis, Ind.
Four ladies chain, across you go
Chain them back, a do-paso
Partner left, corner right
Partner left, half a tea cup chain
Head ladies star right $\frac{3}{4}$ round
Sides to the heads, turn them around
New heads star left once and a $\frac{1}{4}$
Sides to the right
Head gents turn corner left
Back home, a right hand round
Side ladies wheel chain
Side men turn corner left hand around
Back home, partners all a right hand
round
Allemande left. . .

WHEELIN' GRAND

by Jack Livingston, Indianapolis, Ind.
Heads go forward and back in the
night
Same two ladies chain to the right
New head ladies chain across

Turn them round and don't get lost
 Side couples go right and left thru
 Head couples square thru
 Four hands round and when you're
 thru
 Do-sa-do the outside two
 Swing thru and here's the deal
 Men turn back and wheel and deal
 Go right and left grand. . .

PATTER CALLS

by **Jack Lasry, Miami, Fla.**

Four ladies chain across you do
 First and third square thru
 Four hands round then do-sa-do
 All the way round to an ocean wave
 Acey ducey around the square
 Swing thru when you get there
 Boys run, bend the line
 Cross trail thru to a left allemande. . .

**ENDS STAR ACEY WHEEL
 SQUARE**

by **Walt Swan, Riverside, N.J.**

Heads to the middle, back I say
 Two and four a half sashay
 Heads pass thru, go round just one
 Line up four, have some fun

Forward eight, back in time
 Pass thru and bend the line
 Then pass thru, join hands, arch in the
 middle
 The ends turn in
 Star twirl, the others divide, star thru
 Do-sa-do to an ocean wave
 Balance forward and back, acey ducey
 round the track
 Balance boys, just the girls turn back
 Wheel and deal just like that
 Square thru $\frac{3}{4}$ round the land
 Allemande left. . .

GALAXY

by **Jack Livingston, Indianapolis, Ind.**

Heads go right and circle up four
 Head gents break and line up four
 Forward eight and back you reel
 Pass thru and wheel and deal
 Center four square thru, four hands
 you do
 First and third square thru
 Four hands round you do
 Do-sa-do to an ocean wave
 Acey ducey around the square
 Then curl the line right there



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 Wheel and deal then dive thru
 Pass thru and when you do
 Do-sa-do to an ocean wave and rock it
 Acey ducey around the track
 Curl the line and swing thru
 Boys run then wheel and deal
 Dive thru and then pass thru
 Do-sa-do to an ocean wave and rock
 it
 Acey ducey then curl the line
 Swing thru then boys run
 Wheel and deal and dive thru
 Star thru and lead to the right you two
 Left allemande. . .

ENDS TURN IN, STAR TWIRL
 by Walt Swan, Riverside, N.J.

Heads pass thru go round one, square
 thru $\frac{3}{4}$, still not done
 Split the sides, round one more, stand
 right there in lines of four
 Go forward and back, pass thru, join
 hands, arch in the middle
 Ends turn in, star twirl
 The others divide, star thru, circle
 four don't get smart

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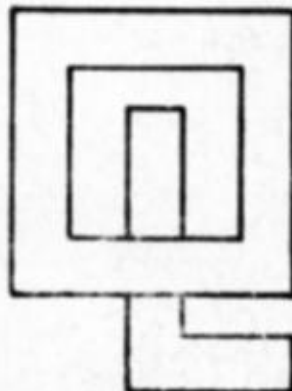
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HI HAT

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four

Forward and back, pass thru
Join hands, arch in the middle, the
ends turn in, star twirl
The others divide, star thru
Left allemande. . .

WHEEL AND SPLIT SQUARE THRU

by Jack Lasry, Miami, Fla.

Head ladies chain across the way
Sides roll away with a half sashay
Heads square thru, four hands round
Pass thru
Wheel and split square thru
Find mother, pull by
Left allemande. . .

A TRAILING PEEL OFF

by Jack Lasry, Miami, Fla.

Heads to the right and circle up four
Head gents break and line up four
Pass thru, wheel and deal
Double pass thru, cloverleaf, peel off

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Wheel and deal, double pass thru two
 by two
 Cloverleaf, then peel off
 Wheel and deal, double pass thru
 Cloverleaf, then peel off
 Wheel and deal and 1/4 more
 Cast off 3/4, then cross trail to a left
 allemande. . .

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by Doug Johnston, Reseda, Calif.

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 One and three pass thru, split the ring

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Go around two, stand four in line
Forward eight and don't be late
Lines agitate, inside two square thru
3/4 round

Look out corners, left allemande. . .

One and three go up and back you do
Then star thru, double pass thru, then
centers in

Cast off 3/4 round, go like sin
Forward eight and don't be late
Lines agitate, inside two box the
gnat

Pull her by, left allemande. . .

One and three do a right and left thru
Side ladies chain you do

One and three lead to the right, circle
up four

Head gents break to a line of four
Forward eight and don't be late

Then roll away with a half sashay
Forward eight and don't be late
Lines agitate, double pass thru, first
go left

Second go right, star thru with the first
in sight

Dive thru, square thru 3/4 round the
land

Corners all left allemande. . .

Four ladies chain across the town
Roll promenade this lady, but don't
slow down

Four ladies roll away with a half sa-
shay

Just keep on promenading this way
One and three wheel around, make
two lines when you come down

Forward eight and don't be late
Lines agitate, inside two pass thru
Box the gnat with the outside two
Right and left grand right after
that. . .

One and three move to the middle and
come on back

Then square thru all the way around
on the inside track

Star thru, now don't be late
Lines agitate, just the centers pass
thru, centers in

Cast off 3/4 around, don't be late
Lines agitate

Just the centers, box the gnat
Everybody make a U turn back and
box the gnat

Change hands, left allemande. . .

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Grenn 12061 — Instrumental Square Dance/Calls by Ron Schneider

Flavorful! Best of the lot! Nice banjo pickin' and different figure that swings. We liked the one on Blue Star, too, but gotta pick one so this is it!

LIDA ROSE

Sets In Order 141 — Instrumental Square Dance/Calls by Lee Helsel

Good in every respect right down to t h a t incomparable Helsel! Kinda relaxing, kinda smooth and refreshing, kinda tremendous! This is "be-kinda" records month, and we've got some goodies to report. Read on.

WHEN YOU AND I WERE YOUNG, MAGGIE

Keeno 2 2 9 0 — Instrumental Square Dance/Calls by Harold Bausch

You may have "Maggie" in your case now, but here's a reason for another. Keeno comes through better than usual. Dancers loved it in our workshop, and so will you and your Maggie. Buy it and feel young, but beware that the tune will haunt you.

SPEEDING WEST

Top 25072 — Instrumental Square Dance/Calls by Bern Aubuchon

"Acey ducey" "knocks on our door" and we'd better let this one in. Nice hash-type singing call. You can almost make up your own harmony. Or if you can't make harmony, just patter the pattern and you'll speed west real pronto!

I SAW THE LIGHT

Kalox 1031 — Instrumental Square Dance/Calls by Harper Smith

Good back beat, good muted trumpet. The dance is not bad. Looks like "Pop Gospel" just visited the square dance field again. So dust off those hallelujahs.

YOU'RE THE BOSS

Windsor 4827 — Instrumental Square Dance/Calls by Al Brundage

A clever novelty to feed the ego of the male of the species. Nice calypso. Some dancers put this as number one. Could be. A nice buy.

A GUY IS A GUY

Hi Hat 303 — Instrumental Square Dance/Calls by Ray Orme

Oh, oh — that bouncy 6/8 music again! Good as a novelty, but that's all. We imagine a lot of dancers will like it, so we'd better treat it kindly.

SHAKE SHAKE

Top 25071 — Instrumental Square Dance/Calls by Dick Leger

Calypso treatment with lots of rockin' and rollin'. Surprise Leger entry that'll boost your balance of popularity as a caller. It's a little tricky to call but worth the mastery of it. So jump in de line, boys. Music excellent.

JOSE

Kalox 1031 — Instrumental Square Dance/Calls by C.O. Guest

Not half bad. What a run on Spanish and calypso this month. Come get your "Jose," your "Boss," and your "Shake Shake" while they're hot.

I'LL ALWAYS CARE

Mustang 104 — Instrumental Square Dance/Calls by Boots Lewis

Another eight chain four in this one. Acceptable music but could be sharper. It lacks punch. Dancers didn't rave about any features of this one but may find it a useful little "Care" package to give to some needy soul.



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BLACK MOUNTAIN RAG/GIVE THE FIDDLER A DRAM

Rockin’ “A” 1309 — Instrumental Hoedowns Played by The Whirlwinds

“Black Mountain” is in the key of A (132 BPM). “Give” is in the key of G (132 BPM). Texas style hoedowns.

COON DOG/SQUARE CHORDS

Prairie 2001 — Instrumental Hoedowns Played by Prairie Hornets

Both are in the key of G (132 BPM). Chord progressions that are quite useable.

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DEUCES WILD/PAIR OF KINGS

Hi Hat 601 — Instrumental Hoedowns Played by Gene Garf Quartet

"Deuces" and "Pair of Kings" are chord progression hoedowns that feature a piano and drums and music in the modern style.

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NEWS



● **COLORADO** — The 2nd Annual Reunion of Overseas Square Dancers will be August 13-15 in Green Mountain Falls, Colo. Last year's Reunion in Amarillo, Tex. was a big success. If you are interested in attending, write: Lucille and Dave Fike, P.O. Box 4234, Colorado Springs, Colo. — *Mac McGuire*

● **GEORGIA** — Take your pick of two festivals in the deep South this month. The 7th Annual Savannah Square Up is March 20-21 at the Sports Arena in Savannah. The 1st Annual Rebel Square Fest is March 7 at the Callaway Auditorium in La Grange. — *Mac McGuire and C. R. Cook*

● **LONG ISLAND** — The Caller's

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Club of Long Island started its second year of activity this year. The group sponsors fourth-Sunday-of-the-month dances and classes for new callers. You're welcome to visit when in the area — *David Blauston*

● WASHINGTON, D.C. — Dance with a star-studded staff at the 5th Annual Spring Square Dance Festival in Washington, D.C. on March 12-14. For reservations, write to Dick Flach, 2 Aspen Ln., Falls Church, Va.

● MICHIGAN — The Square-A-Rama, 6th Benefit Square Dance sponsored by the local American Cancer Society chapter, was held last month in Grand Blanc, Mich. Verne Callahan is the Chairman of this annual event. — *Del Coolman*

● WASHINGTON, D.C. — Rounds of the month for the Washington area last month were: "Keep It Sunny," "Little Brown Gal," and "Havana". — *Sara McCorkle*

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EVENTS

- Mar. 5-7: Jekyll Island, Ga. Jekyll Jamboree. Stuckey's Carriage Inn.
Mar. 6-8: Wagoner, Okla. Spring Seminar of Round Dancing. Western Hills Lodge
Mar. 7: LaGrange, Ga. Rebel Square Fest. Callaway Auditorium.
Mar. 7-8: Springfield, Mo. Ozarkian Holiday Institute. Holiday Inn.
Mar. 8: Wahpeton, N. Dak. Festival. High School Auditorium.
Mar. 12-14: Washington, D. C. 5th Annual Spring Festival. Sheraton Park Hotel.
Mar. 14: Memphis, Tenn. Cottontown Hoedown.
Mar. 14: Salt Lake City, Utah. 6th Annual Funstitute. Hellenic Building.
Mar. 14-15: Battle Creek, Mich. Spring Festival.
Mar. 20-21: Emporia, Kans. 8th Spring Festival.
Mar. 20-21: Savannah, Ga. 7th Annual Savannah Square Up. Sports Arena.
Apr. 3-4: Minot, N. Dak. 10th Annual Convention.
Apr. 3-4: Swampscott, Mass. New England Convention. New Ocean House.
Apr. 3-4: Birmingham, Ala. 11th Alabama Jubilee. Municipal Auditorium.
Apr. 3-5: London, England, EAAS-DC Spring Jamboree.
Apr. 4: St. Charles, Ill. 3rd. Annual Night Owl Dance. Kane County Fairgrounds.
Apr. 4: Council Bluffs, Iowa. 4th Annual Festival. Lewis Central School Gym.
Apr. 12: Columbus, Neb. Mid-State Festival. National Guard Armory.
Apr. 17-18: Las Vegas, Nev. 9th Annual Festival.
Apr. 18-19: Oklahoma City, Okla. Spring Roundup. Ramada Inn.

Address: News and Events Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago 46, Illinois.

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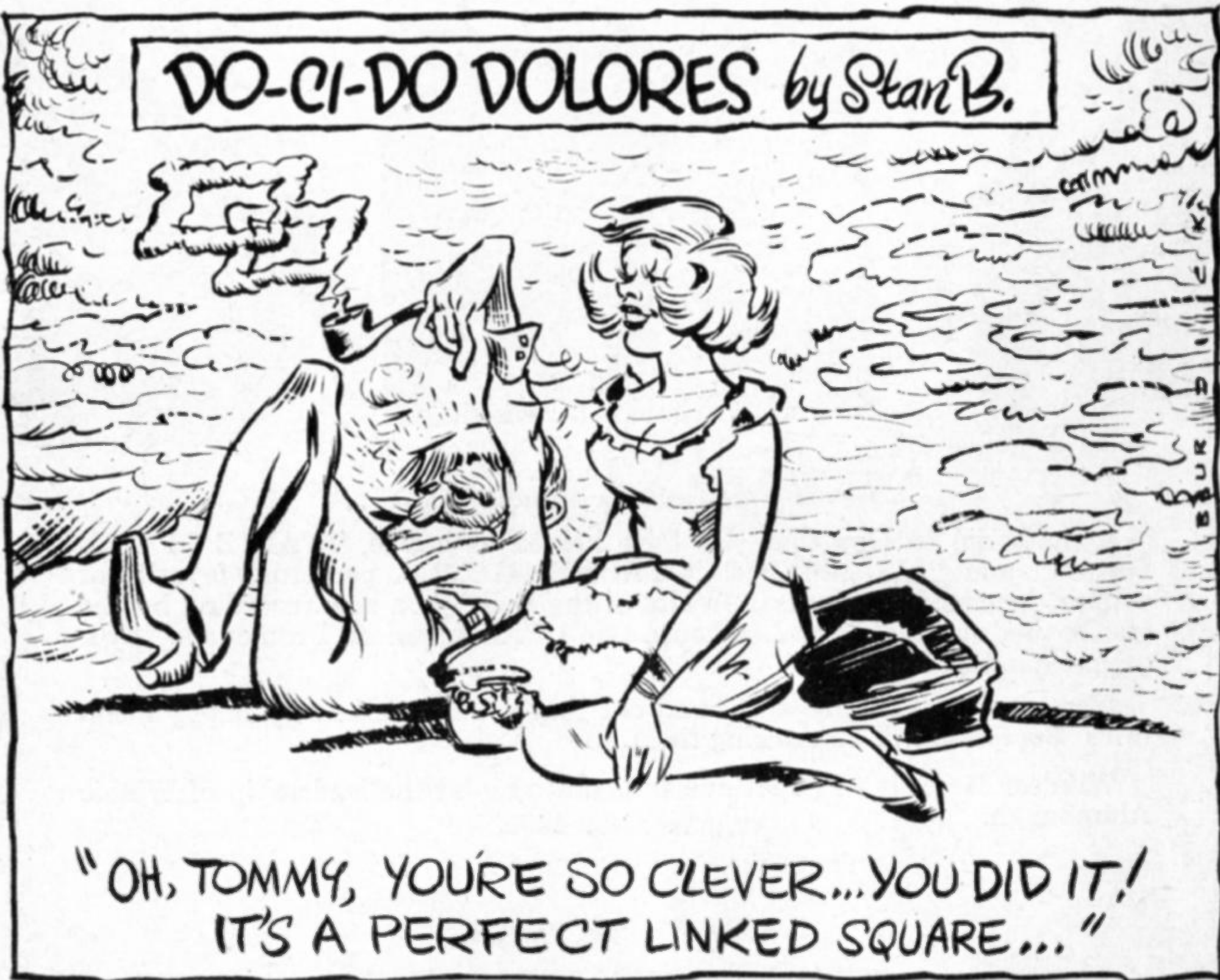
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