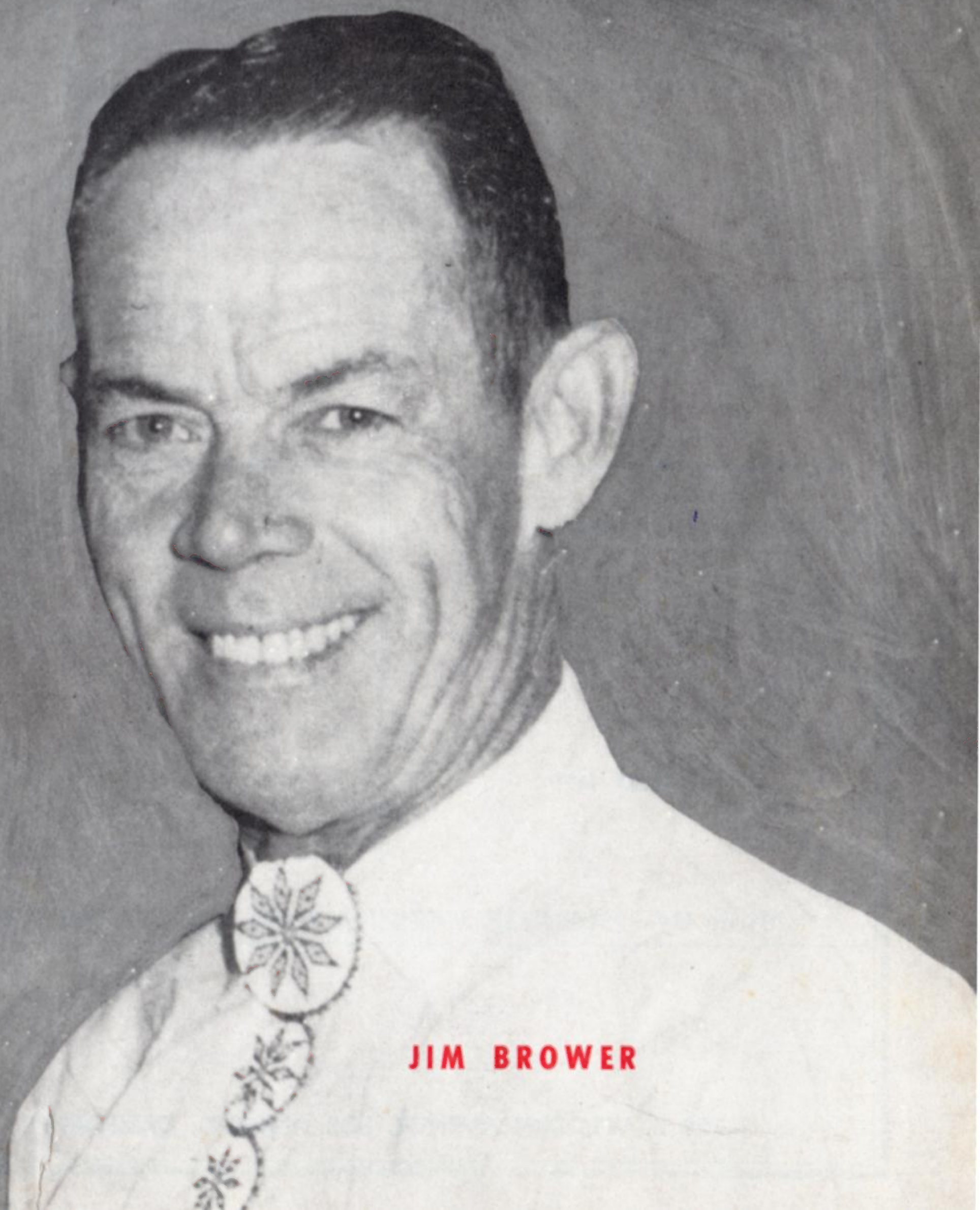


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NUMBER 4



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A MESSAGE FROM THE PUBLISHER AND EDITOR

You'll be devoting at least a few of those gala holiday evenings coming up this month to enjoying your square dance hobby. When you plan a square dance party, or if your club has a Christmas or New Year's dance party on the docket, you'll find Stan Burdick's feature article this month loaded with clever ideas.

Our special features in this issue continue our presentation of thought-provoking material on all phases of the square and round dance movement. In recent months our readers have been stimulated by articles such as "Lost Dimension" (September 1964) and our "Fashion Forecast" (October 1964).

Dave Taylor's "Rash of New Basics" (November 1964) and Ruth Stillion's "Check the Choreography" (October 1964) have likewise generated wide response. Our articles on round dancing are continually bringing new ideas

into focus.

Square dancers everywhere are talking about AMERICAN SQUARES. They are impressed with the addition of color to the magazine's format. They are watching AMERICAN SQUARES grow in size, style, content, and quality. Our readers are taking a closer look at the square dance picture through the eyes of AMERICAN SQUARES and the nation's top callers, teachers, and leaders.

We see this tremendous reaction as a testimonial to our progress thus far and as an incentive to keep AMERICAN SQUARES growing each month, each year. AMERICAN SQUARES is on the move.

Best wishes from the entire staff of AMERICAN SQUARES — Stan Burdick, Wilbur Lievens, Willard Orlich, Tessa Malopsy, and myself — as we enter the Holiday Season.

Arvid Olson

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COVER CALLER

Jim Brower, Texarkana, Texas, has been bringing his Texas charm and delightful "Keep Smiling" slogan to thousands of square dancers throughout the country for over eight years. Jim records on the Blue Star label.

You'll enjoy Jim's article, "Why Do People Square Dance?" but most of all we hope you'll take to heart his advice to "Keep Smiling!"

thing to do to have fun together. They attend at first rather reluctantly.

After five lessons, though, their reluctance has changed to enthusiasm. They are completely relaxed among their new friends. They finish their lessons and are ready to join a square dance club.

When these couples are asked, "Why do people square dance?" their replies are many, varied, but usually contain the same sentiment. "It's fun and we make lasting friendships." "Wish we had started sooner."

The enthusiasm of new dancers is tremendous. These new square dancers begin their own crusades to get people acquainted with their newly adopted hobby. They then become the friends and neighbors who encourage people to join square dance classes.

Quite a few people square dance for reasons of health. Many doctors have recommended square dancing for thousands of people who are highly nervous and need some form of recreation. The fellowship and association of square dancing are good for all that ails people, mentally, physically, and sometimes spiritually.

Another reason many people begin to square dance and why the square dance movement is such a success today is the work of our publications. Square dance magazines, newsletters, and bulletins give all the dancers information and opinions on all phases

of the activity.

Square dance publications often promote better understanding among dancers, clubs, and associations. These publications present constructive ideas for the betterment of square dancing and add to the overall enjoyment of our hobby.

People square dance so that others might walk. This is a familiar statement but *it is so true*. Square dancers have contributed thousands of dollars in past years for the betterment of man. This alone makes our dancing so worth-while.

Most couples continue in the square dance movement because they have been properly taught, not only how to dance, but how to be considerate of others. When all dancers become conscious of the necessity of being considerate of the other fellow's ideas and opinions, then we will be able to attract even greater numbers of new dancers to the activity.

Square dancing is here to stay without a doubt. More and more people enter the movement every day. With each of us striving to promote understanding and consideration of our fellow dancers we can add more dancers to the activity as well as attract many of the drop-outs.

It is necessary that all square dance leaders, callers, and teachers pull *in the same direction* to promote better dancing for all. Local and professional callers, round dance leaders, publication editors, and association leaders must carefully consider many viewpoints, select the one that is best for the majority, and take a stand on that point of view.

Why do people square dance? I've given you only a few of many reasons, but in doing so I hope I've convinced you to help me in promoting better understanding among square dancers. Remember also that a lot of people square dance because they like to **KEEP SMILING!** ■

BUILDING ROUNDS AS EASY AS

BY DOT AND HAL CHAMBERS
SAN DIEGO, CALIFORNIA

WOULD you like to discuss round dancing with us? We wish you could, but the next best thing at the moment seems for us to explain what we feel is an important point of controversy in round dancing.

Our rounds today have come of age. Naturally, then, there are pro and con arguments as to what makes a difficult or an easy dance. This is to be expected, for we hear such terms in round dancing as "contrary body," "stork step," "scissors twinkle," "whisk," and many others.

No round dance instructor should be confused by these terms, though, because most teachers associations have compiled lists of dance terms and their standard definitions.

We like to use the terms difficult, rather than hard, and easy, rather than "square dance round." There is no such thing as a hard dance, only one that is complex because of the intricate steps involved. Also, *all* rounds are square dancers' rounds.

We'd like to illustrate how a dance is built from simplicity to complexity. Any one of you could probably do the same,



but perhaps you've never taken the time to look at dances the way we have.

Think of a dance as a set of building blocks. First, select three blocks: A, B, and C. We define the blocks as follows:

A—PARTNER POSITION—or the position of partners starting and during the dance, such as facing, open, closed, line of direction, or reverse line of direction.

B—DIRECTION—or which way partners travel during the dance.

C—STEP RHYTHM—or how many steps are taken to what tempo.

The simplest way we can arrange these building blocks to compose a dance is:

A—Open facing line of direction and no change of position during the entire routine.

B—Forward in line of direction with no change of direction during the entire routine.

C—Walk one step on each beat of music, whether the music is a two-step, waltz, or even in the 4/4 time of a tango.

If you have used all of these last three rhythms you know that *any* rhythm can be

walked to the beat of the music. Elementary, yes, but it proves any rhythm can be danced. No one should say they "can't dance" to certain rhythms.

We continue to build from simplicity to complexity. Let's turn one of the blocks to a different side as we move along in the dance. Start in semi-closed position, move forward in line of direction during the routine, but change block C during the dance. Walk four steps in 4/4 time, one step to each beat of music. Then do step, close, step, hold.

We now introduce another building block:

D—PHRASING—or the guide to the dance.

Continuing, turn each of the first three blocks, A, B, and C, once during the routine.

A—Semi-closed facing line of direction.

B—Two two-steps in line of direction, then let the girl cross to the center of the hall as the man holds his lead hand up and the girl crosses under it. Partners now turn to face each other.

C—Partners will use step, close, step, hold. Step to side in line of direction on count one; hold on count two; close on count three; hold on count four. You now have turned each block.

At this point, how complex a dance becomes depends on how many changes are made and how rapidly they occur. For instance, our dance would be more difficult if we had two or three partner position changes, several directional changes, and a step rhythm change, all coming rapidly in succession.

A dance can grow in complexity quickly and yet still not have a poor mechanical step.

When a dance is complex, it requires more patience from the instructor and greater concentration from the dancers. Dancing should be a challenge on all levels—not only to your memory, but rather to your ability to be graceful. Most of all, remember to smile and have fun when you're dancing.

Now we bring in another building block:

E—MUSIC NOT EASILY RECOGNIZABLE
—or music with very little rhythm beat.

If you encounter a dance that has

block E and is also complex, it is best to forget the routine entirely because it will not be fun to learn or dance.

We now have completed the mechanical process of recognizing a dance, but this is by no means a stopping point. Other points to keep in mind are styling, properly preparing for the next movement, keeping weight over the feet, leaning into turns, leading for the man, and following for the girl.

Speaking of styling, we'd like to quote Dr. Roger Knapp who once quipped, "Fellows, we're only out on the floor to make the girls look good."

We believe round dancing is based on friendliness and charm. We hope you round dance for fun and relaxation. The next time you have problems with a new routine just apply the preceding ideas and see how they help in analyzing the dance. ■



ABOUT THE AUTHORS

Dot and Hal Chambers have been teaching rounds in the San Diego, Calif. area since 1957. They instruct regularly at several clubs and also hold a beginners basics class each year.

The Chambers have been featured at many state conventions, festivals, and institutes, and were the directors of the Round Dance Clinics at the 13th National Convention in Long Beach. Their latest round is Hooten Toot on the Grenn label.



Eight Party Ideas

ESPECIALLY FOR SQUARE DANCERS

BY STAN BURDICK
Sandusky, Ohio

GOING to have a square dance party? A special theme night that will long be remembered? Let's dig into the bag o' brainstorm again for a few ideas. Theme nights mean stunts and stunts call for a theme.

A square dance party night puts a particular demand on the ingenuity of the program committee. It has to contain short, snappy, instantly appealing material that doesn't beg the time needed for dancing.

Long rehearsals or elaborate preparations are out. Novelty ideas that use part of the between-tip intervals are the rule. Perhaps one longer stunt can be used at refreshment time.

For this longer stunt you can always fall back on the old stand-by of a set dancing with a handicap, such as bags over heads, shoe boxes on feet, thread wrapped around the squares, everyone blindfolded, or saucers of water on heads.

General themes for these evenings can range from historical, seasonal, vocational, and traditional to those

dealing with personalities, events, places, or celebrations. Don't ask square dancers repeatedly to wear costumes. They're already wearing them. Rather, provide an appropriate substitute yourself, such as a luau for Hawaiian Night.



RANDOM PARTY IDEAS

Have a square dance Auction Night and frequently throughout the evening auction off at a few cents apiece some nonsense articles that supposedly belong to club members. For instance, offer a recipe for outstanding cheesecake from, and a World War II battle scarred cigar from

A mail order house offers for sale a long-play record containing a hundred samples of old favorite tunes to be used in a Name-That-Tune contest. This would be fine for intermission with the group divided in half according to where they happen to be sitting. Try this idea with old singing call records too.

Your caller can get involved in theme nights and help "make" the party if he will. All the singing calls can follow a theme, such as "Sweet-heart Night" with Marianne, Matilda, Lida Rose, Hard Hearted Hannah, and dozens more. "Showboat," "Gay Nineties," and "Ridin' the Rails" are other theme ideas in this vein.

Here's a wild messy one, perhaps for a New Year's Eve party. Did you know that marshmallows, if pulled and twisted long enough, begin to

look and taste like taffy? You take it from there, with everyone pulling marshmallows.

Don't neglect the interest created by special signs on the walls containing jumbled wordings of square dance terms or dance tunes. These may or may not be used in an active contest. If your group purchases a cartoon book to be cut up, any of the cartoons can be taped to the walls, and you'll find a "write your own captions" contest can bring out true wit and gaiety among participants. (Order a book from AMERICAN SQUARES.)

If you're going Hawaiian or South Seas, the record, Hawaiian Charms, when slowed down to 33 $\frac{1}{3}$ rpm, makes good background for three husky male volunteers with simple grass skirts swaying as directed to "tell a story with movement."



Song parodies, using local names, always go over well. Get a quartet or get your caller to sing these verses to the tune of When You and I Were Young, Maggie, available on MacGregor, if you want accompaniment.

MAGGIE

*I arrived at the dance just in time,
Maggie
The caller was there to greet us all
All the girls were there dressed up
too, Maggie
The finest bunch of chicks in the hall
(Man) was there kicking up dust,
Maggie
And (Girl) with a broad grin on
her face
(Man) came late again, Maggie*

*And he brought (Girl) to the place
_____ and _____ were there*

Maggie

Both looking ready for some fun

_____ was right on the spot,

Maggie

When in came _____ on the run

_____ came in his Stuts, Maggie

He had driven way on up from

_____ We all chewed the coffee and felt ill,

Maggie

*But old _____ pepped us up with
a pun*

Now the caller was old, Maggie

And the orchestra was _____,

_____, and you

*And they struck a few chords and
sour notes, Maggie*

And even made up one or two.

A quiet and thought-provoking climax stunt might be this one.

"We are about to instruct you in the method of making a well-rounded square dancer." (Man wears western clothes under a large night shirt. He will later remove the night shirt while under a sheet.)

"Cover him with fun and good times." (Sheet labeled "Fun and Good Times.")

"Use laughing gas for anesthetic." (Tire pump or suction cup labeled "Laughing Gas.")

"Take out hate and put in love." ("Hate" labeled lump of paper. "Love" labeled big red paper heart.)

"Take out selfishness and put in cooperation." (Sign "I", sign "We.")

"Take out idle hands and put in busy fingers." (Empty rubber glove, tied glove full of flour or sand.)

"Take out laziness and put in ambition." (Dish rag, balloon.)

(Add your own ideas here.)

"After this operation we have a true square dancer." (Man gets up in western clothes.)

Use one, several, or all of these ideas or make up your own. Happy partying this coming year! ■

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RECORD
THIS
MONTH**



Practice makes perfect they say, and there's no better way to improve your dancing or calling than by using records. Why not resolve right now to buy at least one record every month to help you become a better dancer or caller. You'll enjoy your square or round dancing more by listening and dancing to records right in your own home.

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AMERICAN SQUARES WORKSHOP features original material submitted by you. Choreography, Callers' Questions, Figures and Breaks, and New Basics are presented each month. Mail new and creative material and questions to: Willard Orlich, Workshop Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago, Illinois 60646.

CHOREOGRAPHY

One of the standard questions heard these days in talking square dance choreography is, "What's new?" There are new ideas month after month but only a very few new basics remain in the square dance picture.

Going back this past year to the November 1963 AMERICAN SQUARES, we find that circulate was introduced that month. This movement seems to be holding its own and is being widely used throughout the country. I can't see much use for the split circulate variation, however. In fact, any "split" variations usually fall by the wayside.

Swing thru is now pretty well entrenched in our choreography and is being used often from a couple facing position rather than the ocean wave. From this idea have come curl thru and all the swing and something variations. This month's new idea, spin the top, is an outgrowth of swing thru.

The many variations of wheel and deal also seem to come and go. Spin the wheel, slip the wheel, spread the wheel, wheel to a wave, and stack the wheel are all out of the wheel and deal idea. These may all dissolve, though, leaving only more directional commands. These should be short and precisely given so the dancers can respond easily after being given a previous wheel and deal command, e.g. wheel and deal (facing in), outsides

in (rather than wheel and spread).

The race against time to set up the dancers in different facing directions has also been prevalent with the line ideas. Instead of using a short, precise command, such as quarter in or quarter out, to change the dancers' facing direction, we get combination suggestions. Figures such as lines agitate, explode the line, split the line, and cross and pair might half sashay somebody while the others do something else to change their facing directions.

Each new command requires the dancers to remember which way they should scoot and face to be in the right position. Dancing as such goes out the window while emphasis is on the memory of the latest and greatest. Dancers are then competing to see whose memory is the best to keep the set going the longest.

Other suggested new ideas this past year involved eight dancers moving at once. Chain the glade, everybody chain, and dixie cup chain will all eventually fade away.

These basics grew out of the teacup chain idea. Callers and teachers would be further ahead of the game if they knew and used teacup chain with its variations instead of taking time to learn and teach any of the above.

The X formation or tandem squares will remain in the gimmick classification and will intrigue each new gen-

eration of dancers. Loop-the-loop, while fun to do, could fade, and figures now used could be called as ends turn in and substitute.

The dancers themselves, though, will eventually make the final decisions of acceptance or rejection of all of our new square dance choreography ideas.

CALLERS' QUESTIONS

WALT WENTWORTH, *St. Petersburg, Fla.*: "Explode the line came out in the spring of 1964 not using the right hand pull by. The October 1964 AMERICAN SQUARES used the pull by as part of the basic. Why the change in the figure?"

"I like to see my dancers all doing things the same way, so with two ways to explode the line I am not going to use it anymore. I think you will find many callers taking the same attitude."

Thank you for your other kind words, Walt. According to my information, the author, Bill Shymkus of Chicago, Ill., originally came out with explode the line using the hand pull by as part of the new idea. Someone had prematurely picked it up *without* the pull by. This version was then published in some material mailed nationally that you and I both received.

In the meantime, I had received the *original* author's version, realized there would be some conflict, and put off publishing the new basic.

Under pressure from outside sources, I released explode the line in the October 1964 AMERICAN SQUARES, hoping it would help settle the conflict. As in every other case of two versions of a new basic, this becomes an impossible situation. Figures used in AMERICAN SQUARES have followed the author's version.

I cannot speak for the entire country, but here in the Akron Area Workshop we have dropped the whole idea because there are two versions. We have done the same with other conflicting ideas.

Also, explode the line can be called directionally with existing basics if you insist on the same set-up and still keep the dancers moving with less confusion.

EXAMPLES

(From lines of four after a pass thru)
Face down the line, outside in, pass thru

or

Centers fold, all face partner, pass thru

(From lines of four before a pass thru)

Face down the line, outsides out, pass thru

or

Centers fold, all face partner, pass thru

Please don't take all the new ideas too seriously. They are not worth cutting up the general fun of square dance choreography. Let the workshops grind thru each idea until something worth while comes forth. Try them if you will, but forget them if there is any hint of trouble. There are too many other things to use that will keep everybody happy.

RALPH SWEET, *Hazardville, Conn.*: "Would you be kind enough to clarify a point on wheel and deal with three people in a line? How do you determine which two stick together and which one becomes the lone person?"

The basic rule of wheel and deal states that the right hand *couple* wheels to the left while the left hand couple wheels to the right in behind them. The caller can even direct the command to wheel and deal two and one.

In any event, from a line of three, in no matter what combination of

people, the *couple* on the right would end up in front of the lonesome one on the left.

FIGURES AND BREAKS

ALL PASS THRU

by Dan Schmelzer, Torrance, Calif.

One and three half square thru
Split the sides to a line of four
Forward eight and back, pass thru
Centers arch, ends duck thru
Half square thru in the middle you do
Separate, round one to a line of four
Forward eight and back you reel
Pass thru, wheel and deal
Girls pass thru, you all pass thru
Men pass thru, girls turn back
All pass thru, girls pass thru, men
turn back
All pass thru, men pass thru, girls
turn back
Left allemande . . .

ARKY EIGHT CHAIN THRU

by Dan Schmelzer, Torrance, Calif.

All four couples half sashay
Eight to the middle and back that way
Heads square thru just like that
Count four hands, don't look back
Face the sides and hear me say
Do an eight chain thru the arky way
Eight chain thru across you go
Girls turn your gents and don't be
slow
Keep on moving across you do
Till you get back to the same old two
Box the gnat, then do-sa-do
Same girl star thru, you've got a line
of four
Square thru four hands round
Give a right to partner, pull on by
Left allemande . . .

LITTLE CROSS

by Harris Stockard, Lakewood, Calif.

Heads square thru four hands round
Do-sa-do, star thru, pass thru

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pass thru

Ends cross fold, star thru

Pass thru, wheel and deal, substitute
Square thru three-quarters to a left
allemande . . .

CURLY GRAND #1

by Julius King, Lexington, Mass.

Four ladies chain three-quarters round
Heads swing and curl

Star thru, face the sides

Swing and curl on the old cowhide

Go right and left grand . . .

U CURLY

by Julius King, Lexington, Mass.

Heads pass thru and around just one
Swing and curl in the middle there,
son

U turn back to a left allemande . . .

SUSIE'S CURLS

by Julius King, Lexington, Mass.

Four ladies chain three-quarters
round

Sides right and left thru

Heads Susie Q

Opposite right, partner left

Opposite right, partner left

Corner swing and curl

Go right and left grand . . .

GOODIE GOODIE

by Dan Dedo, North Tonawanda, N.Y.

Promenade

Heads wheel around, pass thru, wheel
and deal

Double pass thru, peel off and star
thru

First couple left, next go right

Swing thru once and a half, go right,
left, right

Then a right and left thru

Turn the girl and dixie style to an
ocean wave

Eight roll away then swing star thru

Bend the line, swing thru once and a
half

Right, left, right

Then a right and left thru
 Turn the girl and dixie style to an
 ocean wave
 Eight roll away then swing star thru,
 California twirl
 Left allemande . . .

LOOP-THE-LOOP #1

by **Gordon Blaum, Miami, Fla.**

One and three square thru four hands
 round

Split the outside two, make a line of
 four

Forward eight and back, pass thru
 Centers arch, loop-the-loop, square
 thru three-quarters round

Split the outside two, make a line of
 four

Forward eight and back, pass thru
 Centers arch, loop-the-loop, square
 thru three-quarters round

Left allemande . . .

LOOP-THE-LOOP #2

by **Gordon Blaum, Miami, Fla.**

Heads lead to the right and circle four
 Head gents break, make a line of four
 Roll away half sashay, centers arch,
 loop-the-loop

Lead couple left, next go right
 Right and left thru, roll away half
 sashay

Centers arch, loop-the-loop
 Lead couple left, next go right
 Cross trail thru to a left allemande . . .

LOOP-THE-LOOP #3

by **Gordon Blaum, Miami, Fla.**

Head gents and the corner go up and
 back

Forward again and box the gnat, pull
 'em by

Go round one to a line of four
 Centers arch, loop-the-loop, centers
 in

Cast off three-quarters round and
 those who can right and left thru
 Roll away half sashay, everybody
 star thru

Eight chain five, count 'em man, look
 alive

Pull on by, left allemande . . .



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CHOOK-A-CHOOK CHAIN

by Frannie Heintz, Monson, Mass.

Four ladies chain across and then
Chain them back for a chook-a-chook
chain

Four ladies chain three-quarters round
Catch them left like a catch all eight
By the left hand half, back by the
right

Go all the way round

Four ladies star left once and a
quarter

Turn the one you meet by the right

Go all the way round

Four ladies star left once and a
quarter

Turn the one you meet like a catch
all eight

By the right hand half, back by the
left

Go all the way round

Four ladies chain three-quarters
round

(You're back home.)

BACK SPREADER

by Gordon Blaum, Miami, Fla.

Heads to the right and circle to a line
Pass thru, wheel and deal, outsides in
U turn back, wheel and deal, outsides
in

U turn back, wheel and deal, outsides
in

Fold the ends, star thru

Left allemande . . .

BACK BENDER

by Gordon Blaum, Miami, Fla.

One and three square thru four hands
round

Outsides in, fold the ends, double pass
thru

Lead pair turn back, outsides in, fold
the ends

Double pass thru, lead pair turn back

Left allemande . . .

SPREAD IT THIN

by Gordon Blaum, Miami, Fla.

Promenade

One and three wheel around, star thru

Outsides in, gents turn back, wheel
and deal
Outsides in, fold the ends, double pass-
thru
Lead couple right, next go left
Pass thru, fold the ends
Go right and left grand . . .

CROSS FOLDS

by **Allen Lloyd, El Monte, Calif.**

Four ladies chain a grand chain four
One and three cross trail, go round
the outside
Go round two and line up four
Forward eight and back
Pass thru, just the ends cross fold
Left allemande . . .

Head ladies chain to the right
Turn 'em around, don't take all night
Heads cross trail across the floor
Go round just one and line up four
Forward eight and back
Now pass thru, gents cross fold
Ladies turn around, do a dixie chain
Ladies turn around to a left alle-
mande . . .

Heads go up and back
Square thru four hands round
Split the outside, go round one to a
line of four
Go up to the middle and back
Pass thru, girls cross fold
Gents turn around and square thru
three-quarters round
Left allemande . . .

TURF

by **Larry Brockett, Los Alamitos,
Calif.**

Promenade don't slow down
Heads wheel around, star thru
See-saw round to an ocean wave
Men in the middle, rock up and back
Left swing thru two by two
Centers run, you're not thru
Wheel and deal to face those two
Centers in and then turn back
Bend the line, cross trail thru
Left allemande . . .



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CASTING TWINS

by Fred Christopher, St. Petersburg,
Fla.

Bow to your partner, corners too
Head ladies chain across from you
Turn the girl, heads star thru, pass
thru
Right and left thru the outside two
Dive thru, double pass thru, centers
in
Cast off, only half, now star thru,
centers in
Cast off just half again, now square
thru three-quarters round
Then cast off three-quarters round
End two star thru
Other twos right and left thru
Side girls shake hands, just don't stand
Pull on by, left allemande . . .

COUPLES CIRCULATE

by Willard Orlich, Cuyahoga Falls,
Ohio

Side two ladies chain across
Heads square thru, count four hands

Do-sa-do the outside two, all the way
round to an ocean wave
Ends circulate, centers turn around,
wheel across
All four couples circulate, then wheel
and deal
One in front, left allemande . . .

NEW IDEAS

SPIN THE TOP

by Holman Hudspeth, Detroit, Mich.

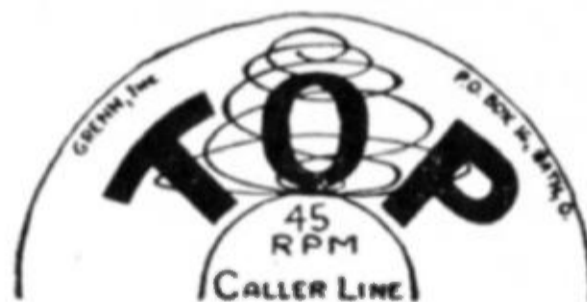
From couples facing, turn opposite
by the right. New centers swing by
the left three-quarters round while
the ends move up to join hands with
them in an ocean wave.

From an ocean wave, ends swing
half. New centers swing three-
quarters round while the ends move
up to form a new ocean wave.

Reverse the top means centers
swing first, then the ends. One spin
the top half sashays partners and



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By Buck Fish, Philadelphia, Pa.

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By Don Zents, Lima, Ohio

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GR 12059—Auld Lang Syne
TOP 25027—Shining Rudolph's Nose
TOP 25074—Ain't We Got Fun

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moves them as a couple one quarter to the right. Two spin the top movements are equivalent to a right and left thru (half sashay partners twice while moving them two positions to the right).

EXAMPLES

by Holman Hudspeth, Detroit, Mich.

Heads go forward, back with you
Swing thru, that's what you do
Spin the top and when you do
Pull by to a left allemande . . .

Heads to the right and circle four
Head gents break to a line of four
Go forward eight and back
Swing thru that's what you do
Spin the top and when you do
Right and left thru, turn your Sue
Now square thru across from you
Three-quarters round, watch it man
Here comes corner, left allemande . . .

One and three swing thru
Spin the top that's what you do

Then pull by, spin it double
Then dive thru, California twirl
Left allemande . . .

Promenade and don't slow down
Heads wheel around, spin the top

Double it now and watch it pop
When you're thru you balance there
Pull by, move around the square
Spin the top, and balance once
Spin it again, now watch it man
Cross trail thru to a left allemande . . .

WHEEL TO A WAVE

by Singin' Sam Mitchell, Lansing, Mich.

As in a wheel and deal, the right hand couple wheels, but the left hand couple does not move. The gent of the right hand couple wheels his lady in between the left hand couple who has separated. You now have an ocean wave formation. Keep in mind that the left hand couple does not

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wheel but only separates to let the lady of the right hand couple come between them.

EXAMPLES

by Singin' Sam Mitchell, Lansing, Mich.

Head two couples lead to the right and circle four

Head gents break, make lines of four
Forward eight and back I rave, pass thru and wheel to a wave

Rock it forward and back with you
Swing thru two by two

Rock it forward and back with you
Box the gnat, right and left thru

Star thru and don't just stand
Cross trail thru to a left allemande . . .

Couple number one stand back to back

Separate go half way round
Squeeze in between that couple you've found

Forward four and back I rave
Go into the middle, wheel to a wave

Rock it forward and back with you
Swing thru two by two
Rock it forward and back with you
Box the gnat and cross trail thru
Left allemande . . .

Head ladies chain, don't take all night
Side two ladies chain to the right
Couple number one face two and three face four

Forward eight and back I rave
Pass thru, wheel to a wave
Rock it forward and back with you
Swing thru two by two
Box the gnat and don't just stand
Change hands, left allemande . . .

NOTES: In the wheel to a wave you will find that the waves are slightly on the bias. However this works out with the next call or two.

This idea was introduced to the Workshop Editor in October 1962 by Paul Hunt of New York before the above explanation came from Sam Mitchell.

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Calls by Ron Schneider

"Best of the bunch" award goes to this sunny product. Smooth as a glider, that's Schneider! Music is clean and pronounced in the Grenn tradition. The figure uses well known club patterns but manages to keep the dancers on their toes. A good winter winner!

MARY LOU—Sets In Order 149

Calls by Earle Park

In a low quantity production month when there's a dearth of stellar material, it's always refreshing to spin a "Sets" label, feel the fine, full orchestration, and hear the top-notch Canadian caller Park deliver a good club dance. Buy it with confidence.

IT'S SO NICE—Top 25089

Calls by Ralph Kinnane

Just to keep every level dancer happy this month, here's a goodie that revives the old "change the stars—nose to nose" routine in the break, and throws a wheel and spread squarely into the figure. With a little talk thru it should go fine. Music and voice are exceptional.

IN THE EVENING BY THE MOONLIGHT

—Top 25088

Calls by Stan Burdick

Like "It's So Nice," the break in this one can shake 'em up the first time around without a talk thru. It involves an unusual eight-step portion of the grand square, but it's different, melodic, crisp, and can polish up the dancers' listening skill better than some of that greasy kid stuff on the market.

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FACE IN THE MOON—Hi Hat 312

Calls by Dick Houlton

Some of us think with nostalgia of the old favorite "I Saw Your Face" platters of a bygone decade and cheer for this more than adequate revival with its swing star thru and more standard club basics. Pleasing caller, pulsating music too.

SAY HELLO—Blue Star 1751

Calls by Buford Evans

Another moldy oldie had its cobwebs dusted off and had an easy modern club figure lacquered on. It's the hand-grabbin' eight-chain thru again, but it's peppy. So shake a lotta hands and say "hello."

BLUE BLUE EYES—Blue Star 1750

Calls by Andy Andrus

This tune strongly resembles "Old Spinning Wheel" but as you warble the final phrases, the band swings into a side track. So a word to the wise: Don't marry the "Spinister," but follow them "Eyes!" Seriously, it's a club smoothie, so buy Blue Star, blue eyes, blue Andy.

TWO TIMIN' GAL—Bogan 1180

Calls by Darrel Slocum

Here's Gilmore's "Don't Blame It All On Me" figure (credited to York) set to a lilting, rousing tune, well played by the Merrimakers and well called by Slocum. Good for intermediates and clubbers alike, a sure-enough sweet little thing.

CRY BABY—Lore 1074

Calls by Allen Tipton

Best Lore offering in quite some time! Another "think or sink" gem that features a star across the square but not tough entanglements. Music, good and flexible, gives caller an option to call it in slam-bang or plaintive, tear-drop style.

SAY IT WITH A SMILE—Blue Star 1749

Calls by Curley Custer

Another "sound-alike," inasmuch as the well-versed caller will want to sing "Love Ya' in the morning . . . in the evening . . . all the time . . ." But it just ain't printed that way! Oh well, what tune doesn't sound like another these days? Good all around easy club dance, anyhow.

ROUND DANCES

ADVANTAGE/DARK EYES—Hi Hat 809
ANNIVERSARY SONG/CHIQUITA—Hi Hat 808

GEORGIA BLUES/I COULD HAVE DANCED ALL NIGHT—Grenn 14067
GLORY OF LOVE/COLD, COLD HEART—Jewel 128

PETTICOAT JUNCTION/OLD MAN RIVER—Blue Star 1748

UNDER THE STARS/TANGO ADIOS—Windsor 4701

SINGING CALLS

BASIN STREET BLUES—Lore 1075
Calls by Johnny Creel

CHINATOWN—Mustang 113
Calls by Snooky Brasher

CRAZY, CRAZY—Hi Hat 311
Calls by Wild Bill Foross

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NEWS



• TEXAS—Plans keep rolling along for the 14th National Square Dance Convention in Big "D", Dallas, Tex. June 24-26, 1965. Among the early registrants are two squares of dancers from Saudi Arabia whose attendance could make the 14th the "International" of the National Conventions.

Special Events Chairmen LaVera and Glen Vowell are going all out to make the final Convention after party the most memorable. The midnight party on Saturday will begin with a Texas barbecue and end with a championship wild west rodeo.

Convention registration forms are available from Wanda and John Winter, Box 8068, Dallas, Tex. 75205.
—Bee and Cleve Cooper

• DIRECTORIES — The Associated Square Dancers of Arizona have published their Club Directory for 1964-65. Copies are available for 25 cents each from ASDA, Inc., 3918 E. Fairmount, Phoenix, Ariz.

Another directory recently made available is that of the Oregon Federation of Square Dance Clubs. For copies and information, write to John Rathbun, 4049 N. Overlook Terr., Portland, Oreg.

• OHIO—The Ohio Dial-A-Dance Directory has been distributed state wide by the Ohio Hotel and Motel Association. Traveling square dancers are urged to use the directory.

Registrations are already being made for the Seventh Annual Buckeye State Convention to be held in Cleveland, Ohio May 7-9, 1965. Reservation blanks can be obtained from Ethel Gallagher, 4210 W. 62nd Ct., Cleveland, Ohio 44109.

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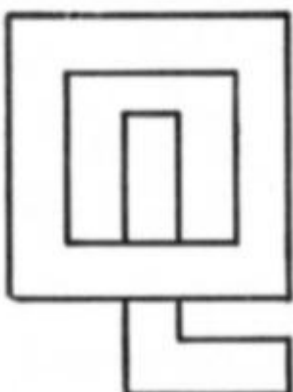
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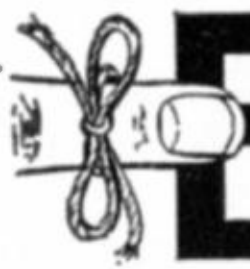
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Dec. 4-5: Shelby, N.C. Fourth Annual Winter Wonderland Festival. City Park Auditorium.
 Dec. 5-6: Roseburg, Oreg. 12th Annual Jamboree. Buckeroo Barn.
 Dec. 6: Long Beach, Calif. Gadabouts Toys for Tots Dance.
 Dec. 11-12: Tullahoma, Tenn. First Tullahoma Festival.
 Dec. 12: Fort Wayne, Ind. Snowball Twirl. Muncie Recreation Center.
 Dec. 13: Santa Monica, Calif. Southern California Folk Dance Federation Festival.
 Dec. 28: Toledo, Ohio. Fourth Annual Snowball Round Dance. D-C Ranch.
 Dec. 30-Jan. 3: Keene, N.H. Year End Folk Dance Camp. Masonic Hall.

Jan. 10: San Mateo, Calif. Fourth Annual Villa Workshop. Sheraton Villa Hotel.
 Jan. 12: Waycross, Ga. Third Okefenokee Square Up. City Auditorium.
 Jan. 15-17: Phoenix, Ariz. 17th Annual State Festival. Ramada Inn.
 Jan. 17: Winona, Minn. Winter Carnival Jamboree. Senior High School.
 Jan. 17: Sarasota, Fla. Annual State Round Dance Spectacular. Municipal Auditorium.
 Jan. 22-24: Troy, N.H. Mid-Winter Frolic. East Hill Farm.
 Jan. 23: St. Paul, Minn. Winter Carnival Dance.
 Jan. 29-30: Eugene, Oreg. State Winter Festival. Fairgrounds.
 Jan. 29-31: Grand Rapids, Mich. Mardi-Gras Weekend. Pantlind Hotel.

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