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JANUARY 1965
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AMERICAN Squares

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Publisher and Editor

WILBUR LIEVENS
Advertising

WILLARD ORLICH
Workshop Editor

STAN BURDICK
Associate Editor

TESSA MALOPSY
Assistant Editor

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A MESSAGE FROM THE PUBLISHER AND EDITOR

Square dance leadership is the single, most important element in the success or failure of any square dance event, whether it be a one-night stand, a club dance, a festival, a jamboree, a vacation, or a national convention.

A leader in any field is a real professional. A professional conforms to the standards of his profession. He follows a line of conduct as though he were a professional. In this manner, he assumes a professional attitude. In this sense, a professional may or may not be paid for his endeavors.

Square dance leaders are primarily callers. These are the people who are out on the front line making or breaking a square dance program. The callers who are "pros" are concerned with people. They know why people square dance, and they know how to deal with people.

The contrast to the "pro" is the square dance technician. Such a person knows how to call a square dance, but he has no idea why he is doing it. Is it to make a buck? Is it for the social experiences involved? Is it to build his own ego? Is it to share an evening of fun with one's friends and neighbors? Why?

The quality of leadership is what counts. Quantity is secondary. One good leader is worth more to the square dance movement than many technicians. Our concern is about depth and not about numbers.

The time is rapidly approaching when square dancing will develop into a profession that demands professionals. Technicians simply will not be able to keep up with the "pros." It is the responsibility of every caller, those who have been in the field for years as well as those who are just beginning, to develop his leadership abilities to the utmost.

Leaders are made, not born. You can develop your leadership potential

by learning all you possibly can about square dancing. Read books for historical perspective. Attend conferences, seminars, and leadership training clinics. Know your hobby!

Talk with leaders in the field. True leaders are happy to share their knowledge and philosophy with others. Take advantage of this. Study other callers and leaders to find out why they are successful. You can learn from their experiences.

Conduct square dances for schools, churches, mental institutions, prisons, hospitals. With an ever increasing amount of leisure time available, people are finding that service to their fellow men is both stimulating and rewarding. Share your abilities and talents to help others put a little fun in their lives.

Many new opportunities for leadership training are opening all the time. This month AMERICAN SQUARES features several exciting articles with major emphasis on leadership.

Read Allen Sher's dissertation and find out why square dancing is valuable to elementary school children. Read Louis Calhoun's article and find out why people are motivated to become square dance leaders. Read Mrs. Dorothy Shaw's narrative for historical perspective. Read Opal and Chuck Goodman's thoughts about the round dance movement.

AMERICAN SQUARES gives you depth in square dancing each month. Know how and why. Be a "pro" rather than a technician. Your approach, your knowledge, and your attitude make the difference.

The entire staff of AMERICAN SQUARES wishes you a Happy New Year! Now is the time to make a New Year's resolution to share square dancing with more of your friends during the coming year.

Arvid Olson

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LEADERSHIP:

MOTIVATION VS APPLICATION

BY LOUIS CALHOUN
Shelby, North Carolina

IT IS DIFFICULT to know for any particular individual just what the primary motivation is behind his becoming a square or round dance leader. And since any attempt on our part to devise a questionnaire or any other method of research would necessarily rely on subjective results, perhaps we might generalize.

We do this because of a conviction we have, and it is this: *The personal qualities which may motivate one to become a square or round dance leader might or might not be consistent with the qualities he later finds absolutely necessary in the application of his leadership.*

We must, of course, agree on one premise: that a square dance caller or a round dance teacher is first of all a leader of people, whether or not he thinks of himself as one.

We believe that there are two main factors which motivate a leader in the beginning. One is that because he has found such enjoyment as a participant in our movement, he takes up this potential leadership role because he feels this is an area in which he can find even more of this exhilarating enjoyment.

Also, we believe that there is innate in every leader in our movement a personality which is ego-driven to enough of an extent that he finds this crowd response and acceptance just too much of a soul-satisfying experience to avoid.

Something in all of us makes us search for situations and experiences where we find acceptance. Among all of us who are leaders this "something" is most apparent.

You may feel at this point that the only two motivations which we have generalized about are selfish motivations. However, be reminded that man was created a basically selfish being.

There are doubtlessly many other factors which act in varying degrees as motivators. A potential leader may feel that there are sufficient financial rewards to be had as a leader in our movement. This individual needs counseling badly.

Or one may feel that in a given locality or situation there is a necessity for his assuming the role of a leader. This is an illustration of the old "somebody's gotta do it" attitude.

One may become a leader because of jealousy or dislike for another lead-

er of his acquaintance. Or, finally, one may feel a genuine "calling" to enter this wonderful fraternity, although we would expect that this is quite rare.

Even though there may be many other reasons which motivate individuals to become leaders, we are convinced the first two mentioned are by far the most prevalent.

So now, as a hypothetical case, we find John Doe and his law sufficiently engulfed in a role he has been motivated to take as a leader, either a square dance caller or round dance teacher. He finds very early that ours is a movement in which leaders must progress steadily and never stand still.

Most of all, he finds that he is faced with many obligations and responsibilities as a leader which he never dreamed existed when he was initially motivated. The point in a leader's career when he is able to grasp these responsibilities and handle them will vary with each individual. At this point, he will become a true leader.

The leadership situation is one much like what psychologists describe as the age of maturity, when one ceases to steal-knowing that infant behavior sanctions the act of taking that which does not belong to one.

So the immature leader would be one whose application of leadership embodies nothing more than the traits which motivated him in his "infancy."

Even though there is nation-wide concern for drop-outs in our activity, I don't mean to imply that we as leaders should take *all* the blame. A percentage of drop-outs are among those whose reasons are as inevitable as rain.

Also, there are those who are unfit and unsuited as participants from the beginning and whose demise is inevitable. For all the other drop-outs, though, the quality of leadership is the basic cause.

COVER CALLER

Louis Calhoun has been a recreation leader in Tennessee and North Carolina for ten years. He called country style dances before turning to modern square dance calling in 1958.

Louis is a regular staff member at Fontana, N.C. and also calls at numerous festivals and institutes throughout the country. The Calhoun family, Louis, Ann, and their four sons, live in Shelby, N.C.

What can be done? If you know of someone who is considering the field of calling or teaching, or if there is someone you are trying to influence in this direction, make every attempt to get him to seek some sound professional advice from a successful leader. Persuade him to become deeply aware of the many responsibilities of leadership far beyond those feelings he may have which motivate his decisions.

Convince a potential leader to attend one of the callers' colleges or institutes which may be available, ones which are geared to teaching leadership rather than just providing enjoyable vacations. Why let him enter the leadership field and blunder and stumble at the expense of his dancers?

Urge him to seek this type of help, not to learn "how" to call or teach, but rather to establish a foundation for a sound philosophy as a potential leader in the movement. If you are considering going into the field of calling or teaching, ask yourself this one question:

"Are you willing to be the outgoing, sympathetic, understanding, cooperative, and steady vehicle through whom many wonderful people may find the wholesome fun they are entitled to . . . or do you expect these people to provide the vehicle through which you may satisfy the infant drives which so often motivate us all?"

THOUGHTS

ON THE

ROUND DANCE

MOVEMENT

BY OPAL AND CHUCK GOODMAN, ST. ROSE, LOUISIANA

Round dancing has come a long way during the last ten years. It will continue to progress as long as we have new couples entering the square dance movement. It is up to the leaders to keep people interested in both round dancing and square dancing.

The movement has progressed also because we have so many more round dance teachers today than we had ten years ago. Leadership is perhaps the most important factor. If we do not have competent leaders we cannot expect the movement to advance.

To improve relations among round dance teachers in the New Orleans, La. area, a Round Dance Teachers Club has been formed. We have found that by open, frank discussions, many misunderstandings have been ironed out, enabling us to concentrate on the round dance movement instead of on ourselves.

The Round Dance Teachers Club

meets every six weeks and at each meeting a round of the month is selected. This round must be in the top ten nationally.

It is taught and programmed in the clubs for six weeks, and programmed an additional six weeks. Every three months we pick a classic round dance to be taught and programmed.

This system has been quite successful. Now when our round dance clubs visit each other, the members are able to dance the majority of the numbers on the program.

In addition to the rounds of the month, there are many other dances taught. Here too we try to teach more or less the same numbers. One round dance between each tip is done at the majority of the square dance clubs. These usually include several round of the month selections.

As a rule, round dancing helps to make smoother square dancers be-

cause it seems to develop better timing. However, we try to discourage new dancers from taking round dance lessons at the same time they are learning to square dance. Trying to master both at once may put too much pressure on new dancers and may result in their dropping out of both activities.

Since most of us agree that round and square dancing belong together, we believe that round dance teachers should participate in square dance programs. Such participation fosters a closer relationship between the caller who doesn't teach round dancing and the round dance teacher.

We think the round dance teacher should make a special effort to bring new dancers into the square dance movement. Some callers have told us that the teachers get the square dancers interested in round dancing, but make no effort to bring new people into square dancing.

We say that square and round dancing go together. Let's prove it!

We have tried many methods of teaching and found that, while it is necessary to do some drilling on basics, it is best not to overdo it. We avoid working new dancers too hard and try to inject as much fun as possible into the evening.

New dancers are always eager to learn a dance they can do in their square dance clubs. So, after a few lessons, we select a simple two-step that is being done in the square dance clubs, teach the dance, and practice the basics in that dance while we are teaching it.

We proceed the same way on waltzes. When the class graduates, after 12 or 15 lessons, they can do six or eight numbers that are being danced in the square dance clubs between tips.

We do wish that the majority of round dance choreographers would write their dances for round dance

labels. When pop records are used, too many dances are written to the same tune. All the versions cannot be taught, and a good dance can easily be lost.

Also, many dancers have told us that the singing on pop records is distracting. We like a standard introduction and a good tag to a round dance, and so many times this is impossible on a pop record.

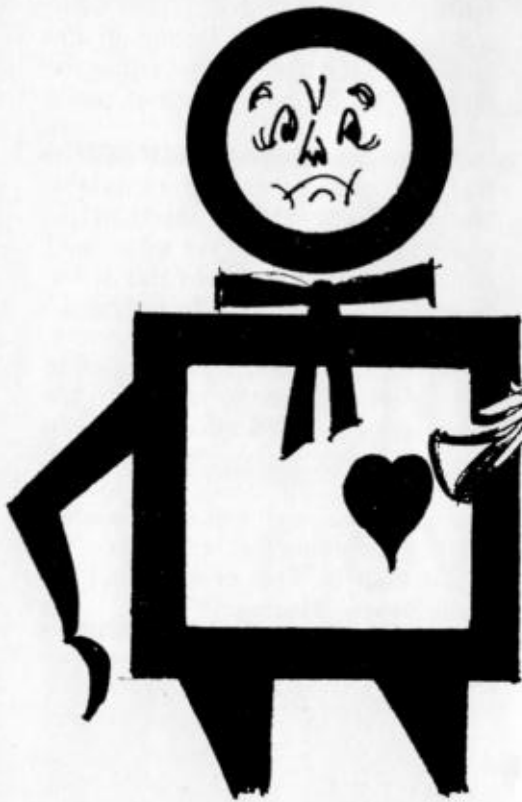
So we see that during the last ten years round dancing has developed to our present recreation through the cooperation of its leaders. To keep our movement progressing, we must keep meeting, discussing, and solving our problems and points of controversy. After another ten years we know we'll be able to look back on some happy dancing. ■



ABOUT THE AUTHORS

Opal and Chuck Goodman, St. Rose, La., are round dance veterans of ten years. They have appeared at festivals and jamborees throughout the South and are currently officers in the Greater New Orleans Round Dance Teachers Club.

Chuck organized the Greater New Orleans Callers Club and was its first president. He and Opal now teach several beginners classes, and conduct their own Carousels and Bar-None Saddle-ites clubs.



Annual Check-up

By Dorothy S. Shaw
Colorado Springs, Colorado

The patient bounced into the doctor's office, looking very fit indeed, and sat down with confidence in the chair across from the doctor's desk.

"Good morning, sir," said the doctor. "What seems to be your trouble?"

"Oh," said Mr. Square and Round, "really no trouble at all. I'm in fine shape. I arranged with your nurse for my annual January check-up, that's all."

"Oh, yes, I see, Mr. . . . er . . . Square and Round. That's an odd name, isn't it? Very unusual."

"Well," said the patient, "my paternal grandfather's name actually was Dancer, and of course, it should be mine. But I just couldn't take it—sounds like one of Santa's reindeer."

"So I've taken the names of my two maternal grandparents, Square and Round."

The doctor wrote something down,

and studied the nurse's charts.

"You're overweight," he said.

"Oh, maybe a little. I do love to eat. I'm hungry all the time."

"Perhaps you are hungry because you really are undernourished. Your tests indicate that you are short on iron and calcium, and there's a vitamin deficiency indicated, too—a big one.

"You have a shockingly high blood pressure," the doctor went on, "which I have every reason to suspect comes from the tension of being on the defensive."

"Being on the defensive?" cried Mr. Square and Round, "why would I be on the defensive?"

"Because you are a schizophrenic."

"A schiz . . . a what?"

"A schizophrenic—a person with a split personality. All the indications in your case history point to such a split. The fact that you changed your

name indicates the deep-seated nature of your affliction.

"You should understand that you need help. You can put the circle inside the square, or the square inside the circle, because either way it makes a comfortable pattern. But as long as you insist on keeping the two things *separate*, you are a split personality and in real danger . . .

"Only you can deal with this, sir," continued the doctor. "Until you are willing to accept the fact that you are in trouble, no one can help you. As for your really shocking obesity, I would recommend pruning."

"Pruning?" cried the patient. "Pruning? Prune me?"

"Certainly," replied the doctor. "Therapeutic pruning. You understand—the way a fruit tree is pruned—cut out quantities of little twigs so that the few blossoms that remain can grow into big, red, juicy apples."

"But think of all the pretty flowers!"

"They only last a week. But apples are a long-lasting nourishment for body and soul."

"What about this vitamin deficiency?"

"For that I would prescribe massive doses of the *waltz*."

"What!" The patient leaped to his feet, completely upset. "Doses of the waltz? How do you expect me to manage that?"

"That's the easiest part," replied the doctor patiently. "It only takes imagination and an open mind. Once you get started, you won't be able to stop. It's the free waltz! Just be sure not to let it get put away into a multitude of little boxes. Keep it out in an open bowl."

Mr. Square and Round gaped.

"Listen, doctor," he said, "I feel perfectly well and perfectly sane, and you amaze me. What are you going to tell me will happen if I ignore your advice?"

The doctor looked sorrowful. "I really don't expect you to take my ad-

vice. I only feel that it is my duty to explain to you that your disease is a chronic one, and hopeless. But it can be controlled.

"It runs in your father's family. It crops out now and then, and nothing can cure it. But it can be stopped in its tracks and kept under control whenever you choose. The longer you go on, the worse it will get.

"If you will just pull yourself together instead of remaining in compartments, and if you will submit to monthly pruning, and if you will take faithfully that wonderful multivitamin, the waltz, you can keep going indefinitely . . ."

"And if I won't?" said Mr. Square and Round haughtily.

"Well, the time will come when even you will recognize that you're sick. And then—well—you'll die. It doesn't really matter to me, you know, if you die. Sooner or later some other descendent of your father's family will turn up and take over.

"It's just too bad for you, and for the country, but it's your own business, to be sure. Go right ahead and die. It may be painful and take quite a while. It may even be sordid!"

Square and Round took his hat and went home.

"How was the check-up?" asked his wife.

"Ridiculous!" replied Square and Round. "I got into the hands of a lunatic! Said I was a split personality! Said I was overweight and undernourished! Said I was high-pressured! Said I needed waltzing!"

His wife looked alarmed. "Who is this doctor? she asked. "What's his name?"

"That's an odd thing," said Square and Round. "His name is really funnier than mine. He said his name is *History!*"

Mrs. Square and Round looked thoughtful. "Could he, maybe, be right?"



Values Of Square Dancing For Children

By Allen Sher, Laurelton, New York

Folk and square dancing can be extremely valuable in helping children in all areas of growth and development. At ages seven through the teens, children are developing coordination, social behavior patterns, and interests that will follow them for the rest of their lives. Square dancing, taught to children during these years, serves as an important guide to their physical, emotional, and social well beings.

Group Cooperation

Square dancing can greatly improve and increase group cooperation. The teacher who knows the abilities, interests, and needs of his young dancers chooses dances that are appropriate and not too difficult for all.

In learning a dance step or figure, children realize that they must all follow the same pattern if the group is going to do the dance the right way. When everyone works together on the same routine, a desirable group spirit is established.

In square dancing, the emphasis is on the group rather than the individual. This requires a social consciousness of the participants. It demands recognition of teamwork as a necessity for success.

The cooperation and harmony that are essential in square dancing are some of the most effective features of American folk dancing. If an inexperienced dancer becomes confused, other dancers or a teacher comes to his aid.

In many physical activities, the accent is on competition. In square dancing, however, the children learn to strive for coordination. They must cooperate or there can be no dance.

Special Values of Circle Dances

In doing circle dances, all of the children clasp the hands of their

neighbors and make one ring. Here again teamwork and close association are stressed.

Whether a dance is done by children in a single circle, double circle, a line, or a square, the important consideration is that the dancers are part of a large formation. They know that they are cooperating and contributing to the success of the dance. The shy, reluctant, insecure child finds himself in satisfying cooperative activity with others.

Improves Rhythmic Skills

Six and seven year old children have not yet developed rhythmic skills to the point where they can do any complicated or involved dances. These children need wide experience in various rhythmic activities. They should be taught dances that use only simple basic rhythms, like walking, sliding, and skipping.

In doing these dances, the children increase their coordination. Also, they grow in their ability to remember longer sequences and more complicated dances.

The practice, study, and analysis of the fundamental dance steps and their rhythms are a vital part of the dance program for children. This phase of the program makes it possible for teachers to plan a developmental sequence that will help children learn the fundamental steps of walk, run, jump, hop, skip, and slide. When children have learned these basic steps, they can be taught dance steps like the two-step, polka, schottische, step-hop, step-swing, step-draw, and balance.

Develops Endurance, Coordination, Poise, and Balance

Youngsters of the six to eight year age group usually have poor strength

and endurance. Their coordination is limited to gross movements. Their reaction time is not well developed, and there is a strong desire for big muscle activity.

These boys and girls are weak in balance, coordination, and poise. They find it hard to stand still and often run, hop, and jump in spite of instructions given by the teacher. Since the chief business of this age group is physical growth, the children need games and rhythms that involve the big fundamental muscles and that offer a variety of exercises.

As youngsters mature, they learn to have better control over their bodies. Children, ages nine to twelve, have greater endurance. Their reaction time is good, and there is interest in practicing to develop skill. Coordination is also greatly improved.

As the children progress, they can do dances that improve various skills. A square dance like "Twirl the Ladies to a Half Sashay" requires a high level of coordination. Another dance like "Heel and Toe Polka" develops grace and poise.

Physical conditioning and maintenance of that condition are important benefits of square dancing.

Social Adjustment with the Opposite Sex

Square dancing helps boys and girls to make a good adjustment with people of the opposite sex. This particular aspect of square dancing is of utmost value since both boys and girls may participate with equal success.

In each dance there is a definite place for the girls and a definite place for the boys. All children have a chance to acquire a feeling of security.

Teachers should include in their planning some dances where the boys and girls dance as independent cou-

ples. If this practice is begun early, children will regard dancing with partners of the opposite sex as a routine procedure.

This habit helps youngsters to rest somewhat at ease in the security of an already established social pattern. The development of square dance skills contributes to a sense of assurance and well-being. This makes for a subsequent ease of adjustment in mixed social groups later.

Benefits of Close Contact

Square dances provide many experiences where children come in close contact with one another. Whatever the formation is for a particular dance, the basic movements of dance courtesy can be introduced.

Many square dances are of the change-partner type. They give youngsters a chance to dance with everyone in the group. When the children follow the instructions of the teacher or caller, they find themselves mixing with many other people of their group.

Some dances call for a quick change of partners. Others involve dancing a while before the boys and girls move on to another partner.

In these activities children are dancing with all the other children and moving in orderly progression. A group that consists of children of different cultures, races, and religions is thus successfully intermingled. The children see that they can socialize with all the other group members despite any differences that they know exist.

Using mixers is an excellent way to get shy children into the dance activities. Couple dances can be done after mixers with each child retaining his partner. This way there is no embar-

rassment for a child left out or no surriving to change partners.

Through the associations of square dance mixers, children learn to respect their partners and overlook the differences that may characterize them.

Square Dancing Gives Children Security

Children who have square danced through their years in elementary school can approach their high school dancing with security and confidence. They already have had the experience of dancing with partners. The social gap between elementary and high school is easier to close when children have been exposed to the associations of square dancing.

The usual problems in dancing, the shy boy, the timid girl, the "show-off," and the unskilled, are often eliminated when dancing has been taught to boys and girls together at early ages. Thus, learning ballroom dances comes easier during the high school years.

Develops Understanding Of Accepted Standards

Politeness and courtesy are personality traits that children must acquire if they are to become socially mature. Square dancing provides an excellent opportunity for children to learn proper deportment. These dance activities are an important part of education because they help youngsters make a good social adjustment and to improve in social growth.

Politeness and courtesy are stressed as objectives of the square dance program. Various parts of square dances require poise, grace, and courtesy in order to do them properly. Many teachers agree with the principal of a school in Vermont who felt that

square dancing produced a definite and steady development in social grace and poise plus interest in necessary phases of etiquette.

Teachers of square dancing should insist on proper behavior. Dance groups, clubs, and classes usually have reputations for containing friendly people who are polite and courteous. Observing rules of courtesy and consideration is regarded as one of the basic elements that accounts for the popularity of square dancing.

Provides a Leisure Time Activity

Square dance clubs provide children with needed group recreational activity. The informality of square dancing helps children relax and have fun just as adults do.

Ballroom dancing for children often becomes a poor effort at activity. Many children who are left on their own are not mature enough to succeed in this type of situation. Dancing can result in a situation where only a few couples are dancing and the other children are left with a feeling of being excluded.

By contrast, square dancing brings everyone onto the floor as dancers. There is little time permitted for idleness or mischief. A survey conducted among 4-H members in Kansas showed that square dancing, including mixers and easy folk dances, is preferred to ballroom dancing.

Teaches Recreation Skills to Children

Training for children in leisure-time skills is vital because, as adults, they will recall the skills and activities they had fun doing as children. It has been shown that in a group of 1,000

adults whose average age was 35, eighty-five per cent of the hobby interests could be traced to skills that these people had acquired below the age of 12.

It is the responsibility of teachers, callers, and recreation leaders to light in children the spark of interest that will grow into enthusiasm.

Men and women, during their work-years and in their retirements, fall back on the skills they learned in childhood. Children should receive a wholesome philosophical background to the use of their leisure time that will insure a carry-over value for the hours of leisure as adults.

Square Dancing As a Family Activity

Adults can easily participate in square dance activities with children. This makes square dancing a recreation that entire families can enjoy together.

Today there are many occasions when adults and children do square dance as a family activity. In Swansea,

Mass. a square dance group called the Old Timers Club recently changed their rules to allow teens to become members. Children of many of the members have joined the club. They are now one big happy family.

In Boise, Idaho, "Family Dance Nights" produce gratifying results. Parents are encouraged to come and dance with their children, and the program includes appropriate instructions for all.

Families who join in square dancing together often find that it is a direct and easy means of increasing companionship between children and adults. Boys dance with their mothers, and fathers swing and twirl their daughters. Members of the family are able to enjoy the same kind of entertainment, and they are drawn closer together by this common recreation.

Education today must train people to occupy their leisure time profitably. Square dancing, consequently, has an important place as a recreation for children. When youngsters are taught absorbing, interesting activities, such as square dancing, for their immediate leisure, adult recreation is assured. ■

About the Author

Allen Sher was recently awarded his Doctor of Education degree, with special emphasis on dance in elementary education, from Columbia University, New York, N.Y. His thesis, entitled "Folk and Square Dancing As Related to the Social Studies Unit in New York City Elementary Schools," was 485 pages in length.

Mr. Sher's article this month, "Values of Square Dancing for Children," has been revised and adapted from this thesis material exclusively for publication in AMERICAN SQUARES. His research and analysis of these values is an important contribution to the square dance movement.



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CHOREOGRAPHY

As per the Callers' Questions section this month, here is a breakdown of Shirley's Nightmare as written by Don H. Jones, Portland, Oreg. Most of the figure is what is now known as "hash" and can be set up dozens of ways.

The gimmick of the figure is the get-out to a left allemande in which the dancers are positioned with the ends facing north and south while the centers face east and west. On the call for everyone to pass thru, a meshing movement of the dancers finds them coming out to their corners for a left allemande.

There have been other figures written using the same idea in the past five years since star thru was introduced to square dancing by Ed Michl in 1960. In fact, the Spanish dance, from which the whole idea came, uses this very same method to change partners in a continuous flowing, meshing movement.

Your editor was privileged to dance the latter figure on a television demonstration in Cleveland, Ohio in 1958 during a square dance promotion exhibition with Lloyd Litman as caller. Here is the breakdown analysis starting with the figure as previously published and named Shirley's Nightmare.

- 1—One and three half shashay
- 2—Star thru, right and left thru the outside two

- 3—Dive thru, pass thru, split two
- 4—Go around one into the middle
- 5—Square thru three-quarters round
- 6—Separate go around one
- 7—Into the middle, right and left thru
- 8—Pass thru, split two, around one
- 9—Line up four, go forward and back
- 10—Just the ends box the gnat
- 11—Center four star thru
- 12—Everyone pass thru to a left allemande . . .

Lines one-four: Head couples move around until they are back in home position—zero movement. Any combination of movements on the part of the head couples can be used to accomplish the same.

Line five: Equivalent to head couples California twirl. The entire first five lines can be called simply, heads right and left thru, pass thru, or, heads double swing thru, pass thru. Or any other combination that attains the same results can be used.

To line eight: Dancers are in the identical position after the pass thru as they were in line two after the star thru.

Lines ten-twelve: Here is the meat or the gimmick of the figure—a way to get out of the situation into a quick allemande left with everyone in sequence.

A quick way to set up the dancers in the position for the line ten-twelve get-out would be:

Head couples right and left thru

*Join hands, circle eight you do
Head ladies break, two lines of
four . . .*

Another quickie from static (home) position could be:

*Head couples separate, go around two
While the side couples star thru
Everybody pass thru to a left alle-
mande . . .*

Basically, the two lines are formed with couples out of sequence with the men having their right hand ladies in half-sashay position. Then use lines ten-twelve to get out.

With the above breakdown, the author could give us an unlimited number of Shirley's Nightmare figures. It's a real interesting way to get to a left allemande, and we thank Don for it.

CALLERS' QUESTIONS

DON JONES, Portland, Oreg.: "I notice in the October 1964 AMERICAN SQUARES on page 34 there is a figure called Shirley's Nightmare by Bruce Johnson. This is quite a coincidence as I wrote this very same figure a little over two years ago. It has been published several times, and I am wondering how you are now receiving credit for this . . ." (From a letter to Bruce that was passed on to AMERICAN SQUARES.)

Don, please blame me for the error, not Bruce. The figures mentioned were taken along with others presented by Bruce from the notebook that was compiled by staff contributors at a square dance institute.

Each member took ideas from his notebook in order to show variations on certain thoughts—in Bruce's case, the star thru. The credit for this figure as written word for word should have been yours, and I'm sorry.

It is impossible for all of us to remember who wrote a basic (double

pass thru, star thru, allemande thar), let alone a figure like Whirlwind, Double Whammy, or If You Can.

In the Choreography section this month I have tried to show how your figure can be used without any special name attached.

Today's analysis and use of square dance choreography is not based on the old school of "stealing" somebody's figure in order to give a different dance to the home folks. It is based on set-ups, get-outs, equivalents, and zero movements.

You no longer hear a visitor say to the host caller, "I was enjoying your dance so much that I dropped my pencil." Those days are gone forever for the observant caller in today's square dancing.

FRANK REYNOLDS, Andalusia, Pa.: "Enclosed are a few examples of a movement I call fold 'n twirl. I find that it works smoothly and there are many things that can be done with it. The set-up is . . . heads alongside their corners, lines facing across the square. On call to pass thru, fold 'n twirl, the ends fold as the centers California twirl, ending in double pass thru position."

Thank you, Frank, for the examples. They worked fine. You have limited your idea by having the centers California twirl, i.e. a lady must be on the man's right side. In the past, figures have been written to accomplish the same by using centers wheel around, ends fold.

With a slight variation in the dancers' ending position, we have had lines pair in (or out) for years which has never been generally accepted even though it's fun to do and flows well into a quick double pass thru formation.

Many areas, including our own, still use lines pair in. Yours would be but a slight variation of the same.

HUGH ARMSTRONG, Regina, Sask., Canada: "We have encountered certain dance figures that seem to violate rules of certain basics . . . What's your opinion of the following?"

1—From all facing out, on call to allemande left the corner, is she on your left side or right side?

2—From a line of eight ocean wave, on call to double swing thru, isn't it customary to go up and down the line of eight?

3—From a four-hand ocean wave with men on the ends, on the call to double swing thru, then eight chain three, we were expected to count the right hand pull-by, left to next for courtesy turn, etc. It is my contention that this was incorrect since I have already passed this lady in the swing thru."

Thank you for your questions, Hugh. From your letter, I gather that you were dancing these positions and were expected to respond to a caller's commands as listed above. As a dancer in these spots, I would have reacted as follows for the reasons as given:

1—Facing out, allemande left the lady on the left to a *wrong* way grand, unless the caller stipulates gents go right, right and left grand, or unless told to allemande left with the lady on the right into a normal grand.

Exception to this would be in an eight chain thru position with lady on man's right, pass thru to a left allemande. Two couples have corners in front of them and two couples facing out have ladies on right sides. Everyone allemande lefts the nearest lady. There's no other choice.

2—If the eight-hand ocean wave was deliberately formed, grand swing thru should be the command (all the way across). If one couple wheels around to another couple, the swing thrus are done with four people, not eight. It just happens that you are all in line.

3—At the finish of a swing thru, you have *not* passed the last person, but you are expected to use the hand hold for the next call, e.g. box the gnat, right and left thru. If a balance is called, rear back before the next command.

FIGURES AND BREAKS

CURL STAR THRU

by Art Gorski, Chicago, Ill.

NOTE: Do a curl thru, then star thru with the one facing you. Dance this as a continuous motion.

One and three up to the middle and back

Do-sa-do to an ocean wave
Rock it forward, rock it back
Now curl star thru
Those in the middle pass thru
Left allemande . . .

One and three lead to the right
Circle up four, don't take all night
Head men break and make two lines
Forward eight and back in time
Now curl star thru all eight of you
Right and left thru
Those in the middle California twirl
Left allemande . . .

One and three lead to the right
Circle up four out there tonight
Head men break and make a line
Forward eight and back in time
Pass thru, wheel and deal
Those in the middle curl star thru
Same two ladies chain across
Turn 'em boys and don't get lost
Right and left thru across from you
Cross trail and stick out a hand
Left allemande . . .

HALF THIS AND HALF THAT

by Harry L. Jeffries, Alexandria, Ind.
Four ladies chain three-quarters
Couples three and four right and left thru
Side couples right and left thru

Side two ladies chain
Number one couple promenade half
way round
Stand behind new number three
couple
Sides square thru four hands round
Centers pass thru, and if you can,
square thru
Other two, centers in, cast off three-
quarters round, pass thru
Two lines of four facing out, wheel
and deal
Center two pass thru to a left alle-
mande . . .

SPIN NUMBER ONE

by Jack Lasry, Miami, Fla.

Promenade, don't slow down
One and three wheel around
Spin the top, then box the gnat
Right and left thru the other way back
Dive thru, pass thru
Spin the top, then box the gnat
Right and left back
Cross trail thru to a left allemande . . .

A GOODIE

by Jack Lasry, Miami, Fla.

Promenade, don't slow down
One and three wheel around
Spin the top, then all eight circulate
Swing thru and the girls run
Bend the line, star thru
Left allemande . . .

A BIT TOUGH

by Jack Lasry, Miami, Fla.

One and three square thru
Do-sa-do to an ocean wave
Eight roll away with a half sashay
Left swing thru
Left spin the top
Pass thru, California twirl
Girls run to a left allemande . . .

SPIN THE TOP BREAK NUMBER ONE

by Jack Lasry, Miami, Fla.

Promenade, don't slow down
One and three wheel around
Spin the top
All eight circulate
Spin the top
Cross trail thru to a left allemande . . .

SPIN THE TOP BREAK NUMBER TWO

by Jack Lasry, Miami, Fla.

One and three wheel around
Spin the top
Swing thru
Square thru three-quarters round
Left allemande . . .

SLIP THE WHEEL

by Jack Lasry, Miami, Fla.

Head ladies chain
Send 'em back with a chain star thru
Slip and wheel
Square thru three-quarters
Left allemande . . .

One and three square thru four hands
round
Star thru, chain star thru
Slip and wheel
Star thru, pass thru
Girls run, gents fold
Two ladies chain to a left alle-
mande . . .

DIXIE GRANDS

by Johnnie Roth, Red Oak, Iowa

Heads go up to the middle and back
Pass thru, separate around one, make
a line of four
Forward eight and back
Pass thru, ends trade places, centers
turn back
Forward eight and back
Pass thru, ends trade places, centers
turn back
Circle to the left, circle up eight
Same direction go single file
Girls turn back to a dixie grand
Go right, left, right, left allemande . . .
Heads go up to the middle and back
Do a right and left thru and turn on
around
Pass thru, separate around one, make
a line of four
Forward eight and back
Pass thru, ends trade places, centers
trade places too
Forward eight and back
Pass thru and turn left go single file
Men turn back to a dixie grand
Go right, left, right, left allemande . . .

EXPLORATORY

**by Willard Orlich, Cuyahoga Falls,
Ohio**

Number one swing sashay, when you
do ric-o-shay
Box the gnat and square your set
New head couples go forward and
back
Cross trail thru, go round two and
line up four (four men in line fac-
ing four ladies)
Star thru across the way then ric-o-
shay
Four men bend the line and star by
the left
Four ladies dixie twirl and when you
do
Number one man pick off the end of
the line
Star promenade, you're doing fine
All four couples wheel around and
backtrack, left allemande
Promenade the next, don't slow down
Head two couples wheel around
Cross trail thru to a left hand swing
Four men star right across the land
Corners all left allemande . . .

HALF SASHAY INTRO

**by Willard Orlich, Cuyahoga Falls,
Ohio**

All around the left hand lady
See-saw your pretty taw
Face your corner, all-eight-chain
Circle up eight with mite and main
Ladies to the right half sashay
Men to the left half sashay
Ladies go right, left allemande . . .

HEADS ROLL BACK

**by Willard Orlich, Cuyahoga Falls,
Ohio**

Head couples go forward and back
Then star thru, pass thru
Star thru, pass thru, California twirl
Forward eight and back with you
Bend the line, pass thru, wheel and
deal
Inside two pass thru, split two, around
one
In the middle, right and left thru
Same two star thru, pass thru

Star thru, pass thru, California twirl
Forward eight and back with you,
bend the line
Pass thru, wheel and deal
Heads roll back, sides pass thru
That's your corner, left allemande . . .

SPLIT DEAL

**by Willard Orlich, Cuyahoga Falls,
Ohio**

Heads to the right and circle four
Head gents break and line up four
Forward eight and back you reel
Pass thru, wheel and deal
Inside two star thru, split square thru
All the way round and a quarter more
Wheel and deal two by two
Ladies chain on the double track
Turn 'em there and send 'em back
Dixie chain, ladies go left, gents go
right
Left allemande . . .

BREAK

**by Willard Orlich, Cuyahoga Falls,
Ohio**

Head two couples star thru, box the
gnat
Separate, around one to a line of four
Forward eight and back you glide
Pass thru, lines divide on to the next
Dixie chain, right and left, then box
the gnat
Girls turn back, dixie chain
She goes left, he goes right, left alle-
mande . . .

GIMMICK

**by Willard Orlich, Cuyahoga Falls,
Ohio**

Head couples forward and back
Opposite box the gnat
Change girls, swat the flea
Change girls, right and left thru
Pair off and box the gnat
Change girls, swat the flea
Change girls, curl thru
Swing thru once and a half, balance
Swing thru once and a half
Box the gnat, change hands, swat the
flea
Left allemande . . .



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CIRCULATE LIKE A DAISY CHAIN by Willard Orlich, Cuyahoga Falls, Ohio

Head couples right and left thru
Half square thru to the outside two
Do-sa-do to an ocean wave and rock
it
All eight circulate double and with
the next
Swing half by the right
All eight circulate and then you
balance
All eight circulate double and with the
next
Swing half by the right
All eight circulate and then you
balance
Right and left thru, inside arch
Dive thru, square thru three-quarters
Left allemande . . .

CHAIN STAR THRU

by Dewey Barry, E. Cleveland, Ohio

Head two ladies chain across
Heads go right and circle four
Head gents break and line up four
Now right and left thru
Then chain star thru
Then the girls run to a
Double left swing thru
Do it once, then once again
Left allemande . . .

Four ladies chain three-quarters round
Heads to the right and circle four
Head gents break and line up four
Do a right and left thru
Then chain star thru
Just the girls circulate
Men make a U turn back
Now left swing thru
All eight circulate
Then left swing thru, men circulate
Then left swing thru to a left alle-
mande . . .

SET-UP FOR AN X-FORMATION FROM SINGLE SQUARES

by Ed Hollow, Calimesa, Calif.

(Ideally two squares deep)
Side ladies chain across the ring
Sides star thru, pass thru

Couples three and four California twirl

(All are facing to the rear)

Number three gent, if you can, gonna lead the pack

Go forward, split the stack, make four lines of four, all facing the back

Forward all and back

Couples three and four, in line, ends change places

Center two wheel around

Sides pass thru, turn left, go single file to a line of four

Forward all and back

Pass thru, make a U turn back

Four lines will bend, star thru California twirl and there you stand . . .

PAGO

by Larry Brockett, Los Alamitos, Calif.

Head ladies chain across the set

Same ladies chain to the left

All promenade, don't slow down

Heads wheel around, star thru

Dive thru, substitute

Go dixie grand, right, left, right

Left allemande . . .

ONE BE TWO

by Larry Brockett, Los Alamitos, Calif.

Four ladies chain three-quarters round

One and two right and left thru

Side ladies chain across the way

Head ladies half sashay

New number two couple walk across the square

Everybody left allemande . . .

FIGURES

by Chuck Tippett, Mishawaka, Ind.

One and three go forward and back

Right and left thru across the track

Swing star thru and when you do

Do-sa-do the outside two

Swing thru and box the gnat, look 'em in the eye

Do a right and left thru



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Dive thru, substitute, and when you do

Star thru, in the middle right and left thru

At the heads, go forward and back
Sides face, grand square—one, two, three turn

One, two, left allemande . . .

Two and four square thru three-quarters then turn back

One and three swing thru once and a half

Right, left, right, balance too

Pass thru and separate around one

Into the middle right and left thru

Pass thru, swing thru once and a half

Right, left, right, left allemande . . .

Side ladies chain to the right

One and three double star thru

Separate go round two, make a line of four

Forward eight and back you reel

Pass thru, wheel and deal

Substitute, quarter out

Wheel and deal, substitute

Right and left grand . . .

Head ladies chain to the right

One and three swing thru once and a half, balance too

Now pass thru around one to a line of four

Pass thru, wheel and deal

Girls make an arch, substitute, double pass thru

Centers in, cast off three-quarters round

Pass thru, ends fold, centers turn back

Dixie chain on the double track

Ladies go left, men go right

Left allemande . . .

Head couples go forward and back

One and three half square thru

Criss cross out around one and circle up eight

Still not done, reverse in single file

Men turn around, star thru dixie style

Peel off, wheel and deal, double pass thru

Centers criss cross in, lines divide
Dixie grand, right, left, right,
Left allemande . . .

NEW IDEAS

SWING AND TWIRL

by **Eddie Gaut, San Diego, Calif.**

From an alternate facing line of four (center two facing one direction, ends facing the opposite direction), at the command to swing and twirl, centers break, do a forearm swing with the ends half way. As the ends move to the center of the line, they do a California twirl. All four are now facing the same direction.

EXAMPLES

by **Eddie Gaut, San Diego, Calif.**

Side couples pass thru, separate
Around two to a line of four
Center four right and left thru
Full turn, hook onto the ends
Swing and twirl
Center four right and left thru
Full turn, hook onto the ends
Swing and twirl to a left allemande . . .

Four ladies chain three-quarters round

Side couples pass thru, separate
Around two to a line of four
Center four right and left thru
Full turn, hook onto the ends
Swing and twirl
All eight pass thru
Cast off three-quarters round
Star thru, California twirl
Square thru three-quarters
Left allemande . . .

Head couples full square thru
Sides divide, star thru, then
Down the middle, pass thru, separate
Around two, hook onto the ends
Swing and twirl
Ends star thru, California twirl
Square thru full around
Sides divide, star thru, then



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Down the middle, pass thru, separate
Around two, hook onto the ends
Swing and twirl to a left allemande . . .

Two and four half sashay
Heads star thru, California twirl
Centers in, cast off three-quarters
round

Swing and twirl
Centers arch, ends turn in
Star thru, half sashay
Sides star thru, California twirl
Centers in, cast off three-quarters
round

Swing and twirl
Centers arch, ends turn in
Right and left thru
Square thru three-quarters
Left allemande . . .

ZIG AND ZAG TO A LINE

by Nonie Moglia, Castro Valley, Calif.

From lines of four facing and working as couples, those on the right end of the line start. Inside person acts as a moving pivot, hooking elbows with

the end person and stepping slightly forward as a pair to wheel left one-quarter into the center. Original ends now become centers, and touching right palms, they act as pivots, turning one-quarter more, stepping forward as couples and exchanging places to form new lines.

Just as the starting couples begin to clear the center, those on the left end of the line start the same action with the original ends becoming centers, touching *left* palms, and exchanging places. When completed, two lines are facing out.

Note: When the command zig and zag to a line is given, it is meant for all four couples with those on the right moving first. When the caller wishes, he can call those on the right zig and zag to a line, or those on the left zig and zag to a line. This will leave the new lines with one couple facing in and the active couple facing out.

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EXAMPLES

by Nonie Moglia, Castro Valley, Calif.

One and three lead to the right and circle four

Head gents break to lines of four

Up to the middle and back with you

Zig and zag to a line you do

Lines facing out, don't turn round

Just cast off three-quarters round

Up to the middle and back with you

Zig and zag to a line you do

Lines facing out, don't turn round

Just cast off three-quarters round

Right and left thru across you sail

Turn 'em round and cross trail

Left allemande . . .

One and three lead to the right and circle four

Head gents break to lines of four

Up to the middle and back with you

Zig and zag to a line you do

All the way across you hear them squeal

You're facing out, so wheel and deal

Double pass thru, first couple left, next go right

Lines of four go up and back

Zig and zag to a line you do

When you're straight across that lane

California swirl, girls start a dixie chain

Ladies go left, gents go right

Left allemande . . .

One and three star thru, pass thru

Split the outside, go round one to a line of four

Pass thru, wheel and deal

Face your partner, back away

Zig and zag to a line you do

Lines facing out, don't turn round

Just cast off three-quarters round

Star thru, centers cross out

Bend the line, up to the middle and back you reel

Pass thru, wheel and deal

Face your partner, star thru

Center four pass thru

Left allemande . . .

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LONG BLACK VEIL—Wagon Wheel 301

Calls by Beryl Main

Well, rustle my bones, this is really different! But then Wagon Wheel has set itself a high standard to maintain with its previous hit. This one has wailing winds, an unusual club level pattern, unbeatable music, a lonely folk ballad flavor. Be cautious,

though, these tricky lyrics and timing aren't the "meat" of every caller.

HURRY HURRY—Top 25090

Calls by Dick Leger

Granny, drop your butter churnin' and come see what Dick does to that old Hurry dance! When you've caught on to that sashay by the corner, it's real fun. The music is crisp and peppy. 'Course there'll be the old time dancers who'd rather churn than switch.

LINDA SUE—Hi Hat 313

Calls by Don Hills

A well-accepted simple club dance coupled with a familiar old tune that y'all oughta rear back and try again. Band good. Caller okay. Pace easy.

BALLIN THE JACK—Longhorn 144

Calls by Bill Peters

This grows on you. Music captures that deliberate bump and grind theme and lets any bold dancers ad lib to



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OLD TIMES—MacGregor 1048

Calls by Bob Van Antwerp

Kind of a slam-bang rhythm, fellas, but have faith and you'll swing along with Bob, even through the Susie Q. Seems like old times, all right.

DUST OFF THAT OLD PIANNA—MacGregor 1050

Calls by Julius King

Best part of this one is the rollicking old ragtime pianna playing. MacGregor must be reminiscing this month. If you like the style, buy it. Average club dance. Music, bravo fortissimo!

FOUR SEASON'S SQUARE—Top 25091

Calls by Paul Hartman

Dancer reactions: "Not outstanding, but pleasant." "Good beat." "Cute idea—four seasons." "It's got fold the

girl and swing thru. What more do you need?" What more do we need say?

SENTIMENTAL JOURNEY—Windsor 4835

Calls by Ruth Stillion

Ruth's voice doesn't send us this time, but the dance, like "Me and My Shadow," is well timed, packed with club figures, kinda cute, and yet relaxing because of its slow rhythm. Music is Windsor, which means high calibre.

DANG ME—MacGregor 1051

Calls by Don Stewart

"Dang me, dang me, promenade or they'll hang me" is Don's plea, and if you callers don't get hung up on the words, you'll find this an acceptable dance. Club stuff all the way. Fine music.

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NATIONAL CONVENTION: Top news priority this month goes to those three magic days, June 24-26, 1965, when Dallas, Tex. hosts the 14th National Square Dance Convention.

Top national callers, native Texans all, have been named to major posts, including *Harper Smith* and *Red Warrick*, Square Dance Programming; *Billy Lewis*, Director of Contra and Folk Dancing; *Jay Griffin*, Director of Grand Marches; and *C. O. Guest*, Director of Square Dance Workshops.

Prepare for some lively dancing. Top callers from all parts of the country will be featured. Make sure your favorite caller registers *now*.

After party reservations for the Saturday night Texas Barbecue and Championship Rodeo are rolling in fast. First out of state dancers to sign up for the gala event were *Blossom* and *Al Selmier*, who will be the General Chairmen of the 15th National Convention in Indianapolis, Ind. in 1966.

Jean and Mike Luburich, Directors of Mail Publicity, have just mailed 4,000 parcels of publicity materials to every caller on their mailing lists. If you were missed and you'd like to help publicize the National, send your name and address to: 14th National Publicity, Box 30521, Dallas, Tex. 75230.

SQUARE DANCE STAMP: Petitions with thousands of names are now being mailed to Washington requesting the issuance of a special square dance stamp. Upcoming state and regional festivals will present excellent opportunities for you to add hundreds and maybe thousands of names to the campaign. Give it a try. Write to *Bee and Cleve Cooper*, Box 30521, Dallas, Tex. for standard petition forms.

The idea for a square dance stamp originated with *Pauline and Elmer Alford*, The Dalles, Oreg., who in March, 1964 began their personal campaign to convince the Postal Department that a square dance stamp would be a worthwhile venture. In April the Alford enlisted the help of *Lee and Roy Long*, 14th National Convention Chairmen, and *Governor Pat Connally* of Texas in their efforts.

The Alford were urged by *Senator Wayne Morse* of Oregon to show widespread interest in the adoption of a square dance stamp issue to enhance the chances of having their hopes realized. Thus the necessity of the petitions now being circulated throughout the country.

If plans go accordingly, the first issue of the square dance stamp will be made available to the public at the time of the 14th National in Dallas, Tex., and dancers there will be able to purchase the first stamps put on sale.

SILVER SPURS: The *Silver Spurs* of Spokane, Wash., nationally known exhibition dancers, will again tour the country during the summer of 1965.

The young dancers, all high school students in Spokane, are under the direction of *E. S. "Red" Henderson*, Physical Education Director of the Spokane Public Schools. The *Silver Spurs* perform a two hour program of dances ranging from graceful, formal waltzes to the Filipino Bamboo

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EVENTS:

Michigan—Jan. 30—The Flint area callers will sponsor a benefit dance for the American Cancer Society at the Brendel School in Grand Blanc, Mich.

Texas—Feb. 12-14—In anticipation of the 14th National Convention, Texas dancers are urged to break in their new dancing shoes at the 13th Annual Round Dance Festival in Houston, Tex. *Es and Joe Turner, Bettye and Charlie Proctor* will host the activities in the Sheraton-Lincoln Hotel.

Florida—Feb. 12-13—Square dancers will help celebrate the opening of the Curtis Hixon Convention Center in Tampa, Fla. with a special dance there sponsored by the Suncoast Callers and West Coast Dancers Associations.

Washington, D.C.—Mar. 11-13—The Sixth Annual Spring Festival at the Sheraton-Park Hotel will feature nine top national callers.

Iowa—Mar. 12-13—Waterloo, Iowa will host the Third Annual State Convention at the West Junior High School.

Ohio—May 7-9—The Seventh Annual Buckeye State Convention is expected to draw dancers from throughout the Midwest to the festivities at the Sheraton Cleveland Hotel in Cleveland, Ohio.

Nevada—Apr. 23-24—That lively city, Las Vegas, Nev., hosts its annual convention.

Illinois—May 28-30—Illinois dancers eagerly await the First Illinois State Convention to be held at the Conrad Hilton Hotel in Chicago, Ill.

NEXT MONTH: Coming in February is a special feature on youth in square dancing with contributions and photos from top teen square dance groups throughout the United States, compiled and edited by Assistant Editor Tessa Malopsy. Many other interesting square and round dance features will be included. Don't miss this exciting issue!

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MAIL



I have certainly been enjoying many articles in your recent issues. . . . I was especially fond of "Lost Dimension" (Sept. 1964), "Smooth the Floor in '64" (Nov. 1964), and "This Rash of New Basics" (Nov. 1964). I wish more people would read and digest them. I am sure our activity would prosper and that "Lost Dimension" would return.

Paul Brading
Indianapolis, Ind.

We are actively engaged in promoting round dancing here and having a ball. Being stationed near Paris has its advantages, but the hub of square and round dancing is in Germany. This means we do much traveling as we have been handling all the round dance workshops over here for the past year. . . .

We held a European Funstitute near Heidelberg, Germany Dec. 4-6, and we hope to have another in the spring. . . .

Virginia Millican
New York, N.Y.

Just received November 1964 AMERICAN SQUARES and think "This Rash of New Basics" by Dave Taylor is the best article I've ever read about square dancing. What's the difference whether you cast off three-quarters round or bend the line? Who cares?

Al Davis
Storm Lake, Iowa

We would like to compliment you on your recent editions. "The Lost Dimension" was terrific—a real credit and asset to our activity. Also, "This Rash of New Basics" by Dave Taylor

is a thought provoking article.

All the best for continued success.

Betty and Lorne Hay
Collingwood, Ont., Canada

Dave Taylor's article, "This Rash of New Basics," was excellent. How true! I only wish more dancers who desire all the hash could read some of these articles. . . .

Alma Miller
Dayton, Ohio

Thank you for publishing our Sun City square dance story, and for the kind words about the pictures. . . .

If and when we can help you in the future, count on us for quick cooperation.

Dick Kemp
Del E. Webb Corp.
Phoenix, Ariz.

I have been a subscriber for three or four years. It is true that in this time AMERICAN SQUARES has improved some and is a good magazine. It is also true that in this time you have doubled the price.

I'll go with you one more time, but let's hold that line.

Paul Humphrey
Oroville, Calif.

AMERICAN SQUARES keeps getting better 'n better. Keep up the good work!

Es and Joe Turner
Washington, D. C.

We enjoyed the nice surprise of receiving the October and November issues of AMERICAN SQUARES. In fact, we enjoyed them so much we are sending in a subscription order. . . .

Vernon Seddon
Evansville, Ind.

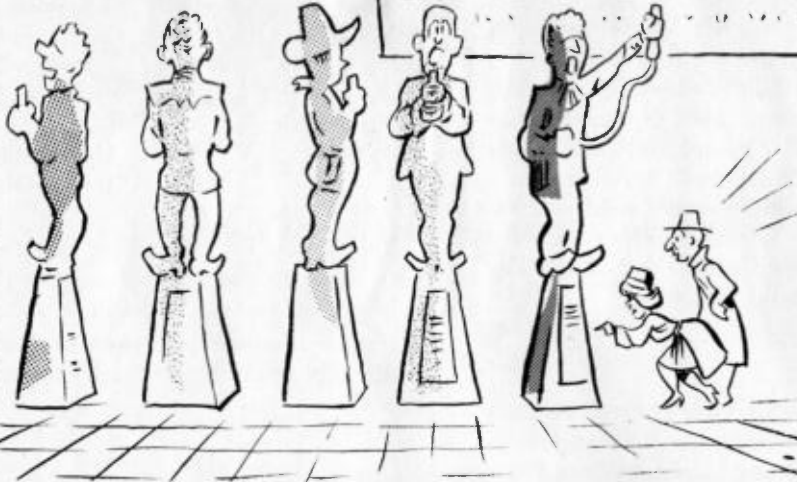
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BURDICK

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"THE FIRST ONE INVENTED SHAKE THE STARS; THE NEXT ONE INVENTED SPLIT THE WHEEL; THE NEXT, SHUFFLE THE DEUCES; NEXT, FOLD THE FIVES; BUT THIS FELLOW JUST 'DIED IN HIS BOOTS, FIGHTING THE 'BASICS BATTLE!'"

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