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VOLUME 20
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*Dix Top
Horse Shoe Turn*

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OF
AMERICAN SQUARES

21ST ANNIVERSARY ISSUE

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Announcing

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FIRST
CONTEST

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DETAILS

The staff of AMERICAN SQUARES would like YOU to tell them in your own words about your most rewarding square dance experience or how square dancing changed your life. No doubt you have several such experiences worth writing about. Why not compose one into an article of about 1000-1500 words and enter the contest.

Each month beginning with the September 1965 issue, one winning article will be published in AMERICAN SQUARES. The article will be selected by the staff. The author will win the MONTHLY PRIZE and also be eligible to win the GRAND PRIZE at the end of the contest year.

Articles need not be formal essays. We prefer informal pieces. You may enter as many articles as you like but may win only once. You must be a subscriber to AMERICAN SQUARES. Articles will not be returned unless a self-addressed envelope is included.

MONTHLY PRIZE

The winning article will be published and its author will receive a prize of \$10.

GRAND PRIZE

Grand Prize will be a square dance weekend at the resort or institute of your choice. Accommodations, meals, etc. for the winning COUPLE will be paid by AMERICAN SQUARES. Transportation is not included. The grand prize winner will be selected at the end of the Sept. 1965-Aug. 1966 publication year from among the 12 monthly winners.

Send your articles to: Contest Editor

AMERICAN SQUARES MAGAZINE

6400 NORTH LEOTI AVE., CHICAGO, ILL. 60646

MAIL



Just a note to tell you once again how grateful we are for the opportunity to write an article for your magazine. . .

Thanks also to your staff for the terrific layout. We were so pleased when we saw the issue. Hope your readers like it too.

Marie and Carl Peterson
LaGrange Park, Ill.

We have been enjoying and benefiting from AMERICAN SQUARES since 1957. The record reviews have proven most reliable, and Mr. Orlich's explanation and appraisal of new basics is particularly helpful.

Mrs. Burnley Nickerson
Yarmouth, Nova Scotia

My husband and I thoroughly enjoyed the article, "Round and Round We Go!" (May 1965) by Marie and Carl Peterson. . .

We started dancing 18 years ago. At that time there were fewer rounds. Many were actually folk dances. . . The routines were easy to learn, and because there were so few, everybody knew all the dances. . . This encouraged new dancers to get out and try.

So we say with the Petersons, "We would rather see a few less rounds," but routines that are simple enough to encourage non-round dancers to join the ranks, yet interesting enough to last. . .

We read your magazine from cover to cover and always find it interesting and helpful. Most recently we appreciated the wonderful suggestions on one-nighters. However, this is only one example of the fine material we have gathered from your pages.

Lanny McQuaide
Columbus, Ohio

Thank you so much for the extra copies of AMERICAN SQUARES. They're all gone again.

We've had so many nice comments on our article ("What's Happening to All Our Square Dancers?" April 1965). We couldn't begin to tell you. . .

Thanks again for everything.

Bee and Johnny Schultz
Phoenix, Ariz.

Enjoy your magazine and thought Marshall Flippo's article ("One-Nighters" May 1965) was very good and something all callers will find helpful and educational. Sharing of ideas is important to the success of our favorite pastime.

Sal Fanara
Independence, Mo.

I like to dance—especially square dance. I have been reading AMERICAN SQUARES already one year . . .

Please teach and guide me how to enjoy square dancing more in the future.

Dr. Soichi Handa
Hamamatsu-Shi, Japan

I find my copy of AMERICAN SQUARES invaluable. Please renew my subscription for another two years.

Joe Johannson
Transcona, Man., Canada

Thank you for sending the copy of AMERICAN SQUARES. Also, it was nice of you to mention the Dial-A-Dance and our state convention. I have received mail regarding both items. . . .

Ethel Gallagher
Cleveland, Ohio

My caller husband is fuming because I haven't renewed our AMERICAN SQUARES subscription. Please find a check enclosed . . . Rush us our first copy.

Louise Roundtree
Wilton Manors, Fla.

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A MESSAGE FROM THE PUBLISHER AND EDITOR

AMERICAN SQUARES is asking you to take a few minutes this month to help us determine the present and future courses of square dancing and of AMERICAN SQUARES.

Within a few days you will receive in the mail a specially prepared National Square Dance Survey Questionnaire. Please fill out the questionnaire as completely and as accurately as possible and return it to us right away. The survey results will be published in a fall issue of AMERICAN SQUARES. Watch for them.

August is a very important month for all of us at AMERICAN SQUARES. Later this month, the 25th to the 28th, we'll participate in the Seminar of Square and Round Dance Leadership at Purdue University. The necessity of such seminars to develop capable leadership in our recreation assures the success of this venture, jointly sponsored by Purdue University and AMERICAN SQUARES.

Those leaders attending will work with the top talent in our field: Nita and Manning Smith; Shirley and Bruce Johnson; and Arden Johnson of Purdue's Recreation Department.

Our four day program will devote itself to many facets of leadership training, including: fundamentals and theories of calling and teaching; publicity and public relations; youth in square dancing; club organization; programming squares, rounds, and one-night stands; sponsorship of classes and recruiting new dancers; analysis of calling; and hints for new callers.

There will be something for everyone who is interested in the leadership phase of the square dance movement. In advising and talking with these interested dancers and callers, our goal is to make our hobby's vital leadership more secure. Leadership is the most important element in the fu-

ture of square dancing.

Please join us in September as we celebrate AMERICAN SQUARES' 21st Birthday. Our special Anniversary Issue will be packed with interesting and entertaining material just for you. We'll have more pages, more color, and a host of new features to make your square dance hobby even more enjoyable.

This issue will feature the first in a series of special interviews with top names in square dancing. Bob Fisk will open our series, and the star-studded list to follow also includes Jerry Helt, Al Brownlee, Ken Golden, and Chuck Raley. Don't miss the ideas, opinions, and suggestions of these outstanding square dance personalities!

Also coming in our 21st Anniversary Issue is the first in a new series of photo features on the cream of the crop of square dance festivals, conventions, and vacations. Read all the details about your favorite square dance resort or festival, or learn about a convention or vacation that you'll want to attend this year for sure!

Our round dance readers will be even more pampered this fall. Our series of features by top round dance teachers and choreographers is continuing. In addition, reviews of all the new rounds as they are released will be published. We'll have a special surprise too! Don't miss it!

For you, the square dance consumer, a new feature will also make its first appearance in our Anniversary Issue. It's all about the new square dance products being developed and marketed for your pleasure and convenience.

AMERICAN SQUARES is growing to serve you. We hope you'll gather round and help us sing "Happy Anniversary" in September!

Arvid Olson

Hash and Patter from the Workshop

By
GEORGE JABBUSCH
Lorain, Ohio

THIS ARTICLE on workshop calling and dancing is first of all a big thank you to Willard Orlich for giving me the opportunity to call for the AMERICAN SQUARES Workshop group and a special thanks to all the dancers who participate. Without their patience and enthusiasm our Workshop would be impossible.

It takes a special breed of dancers to come out month after month to dance the material we try. At times it can even be frustrating.

If a caller submitting material inadvertently omits a line, or if he has a different interpretation of a particular basic than we have, his material will not work. Also, if a new idea is not thoroughly explained, or if we do not understand the author's explanation, dancer reaction will not be what the caller hopes for.

Often we have to try one movement several times before it comes out right. Dancing this way all evening would tire many dancers because we generally workshop material from as many as 10 to 12 callers in one evening.

If a caller submitting material has tried it out first on his own dancers, we have less difficulty. Often, though, we receive figures and breaks from some who say, "I haven't tried this on my dancers yet, but if you think it's smooth and practical, I'll go ahead and use it."

When workshoping a particular figure we look for: 1) smoothness; 2) dancing and teaching ease; 3) good dancer reaction. Often what we find is another story: 1) some new ideas overlapping or combining several already existing basics; 2) dancers losing their balance in trying

to dance an uncomfortable movement; 3) choppy, stop-go movement; 4) poor dancer reaction.

Some ideas work fine on paper, but fail to do as well with dancers. We usually ask the workshop dancers for their opinions, good or bad. We do not try to judge a figure or a new idea, but merely attempt to determine dancer reaction.

Every idea submitted to us is presented to the workshop dancers. However, we do not follow through on those that do not work satisfactorily.

One of the problems we've run up against is that of callers' shorthand. Many callers submit material written in their own form of shorthand, and I think every caller in the country must have a different system. Many abbreviate to a great extent. Probably the one that gave us the most trouble was this one:

13 RLT PTAOL
PTTLSF MTBDG RLR
Left allemande . . .

We finally decoded it to read:

*One and three right and left thru
Pass thru, around one to a line
Pass thru, turn left, single file
Men turn back for a dixie grand
Right, left, right, left allemande . . .*

Of course, calling for a workshop group like ours for AMERICAN SQUARES is anything but work. I thoroughly enjoy the new and complex choreography, and I've carried my enjoyment over into my calling. I can still remember bugging Lloyd Litman to give us an "Old Buster" type tip during our dances.

People should be able to dance what they enjoy, whether it be difficult or easy. Smooth hash is an important facet of the square dance picture. Our western square dancing would not be as popular as it is today if we did not have a high level of hash dancing for those who enjoy it.

We do not have any form of competition in our activity, but I think the challenge that comes from a good hash tip more than compensates for the competition in any other recreation. There is a need for singing calls to give dancers a chance to relax, but without hash, the exciting element in square dancing would be missing.

Someone once compared a caller to an artist. An artist has an idea of what kind of picture he wants, but he really doesn't know what he's going to have until he's finished. So it is with callers who call hash. We have an idea of what we will use, but with all the different breaks, figures, and set-ups, we don't know until we're finished if we've succeeded with a particular pattern.

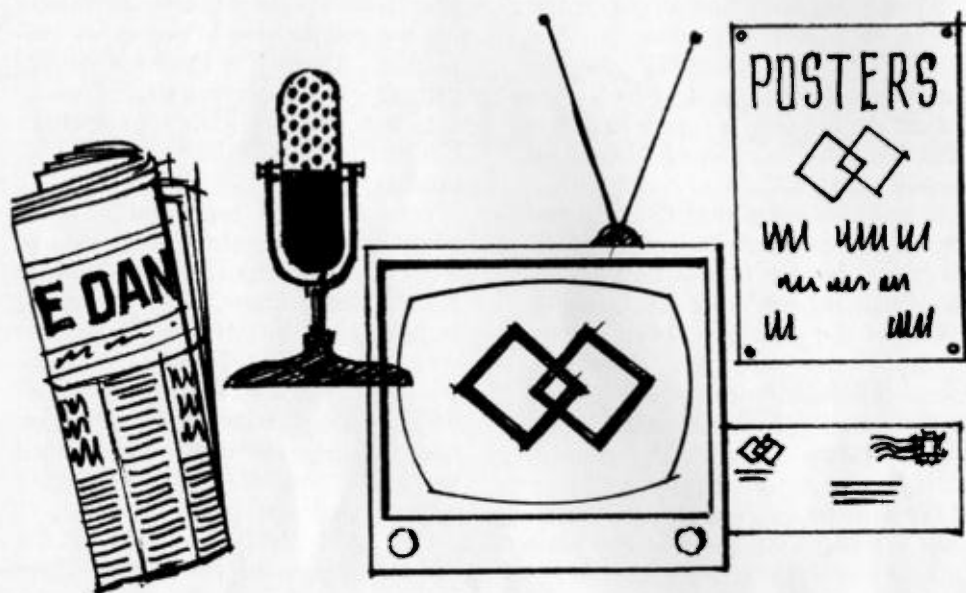
Our AMERICAN SQUARES Workshop operates to supply callers with a wide variety of material. Willard and I believe that all material submitted deserves time and consideration in our Workshop. Many times an idea is not accepted or widely used, but by workshopping it and publishing the results, a smoother, more usable version may be devised. Our aim is to provide material to be enjoyed by all callers and their dancers. ■

COVER CALLER

Ohio's George Jabbusch has been devoting full time to calling for two years. He is a past president of the Cleveland Area Callers' Association and calls for 12 clubs regularly in the Cleveland area.

With Willard Orlich, George conducts the monthly AMERICAN SQUARES Workshop which reviews all the choreography material published in AMERICAN SQUARES.

A Traveling Caller Advocates Year-Round



THE WORD is out! Flyers have been printed, posters drawn and distributed in prominent places, and the most effective campaign, by word of mouth, has begun once again. Yes, the big push to recruit new square dancers for the fall classes is in full swing. The ball is rolling again, but why did it ever stop?

Every year square dancing receives its greatest publicity boost in late summer and early autumn when so many new dancer groups are organizing. This is as it should be, but we also seem to neglect our square dance publicity the rest of the year.

After so much time and effort is expended building up new classes, the tendency seems to be to concentrate all our energies on these new dancers. We forget about our publicity campaign until it's time to start another class next year.

An airliner exerts tremendous power to become airborne. Once up in

the sky the pilot throttles down the power, but he never cuts the fuel off completely. So it should be with square dancing. Interest is one of the vital ingredients in the fuel supply that keeps square dancing on the move. The start-stop method of promoting square dancing is as outdated as the horse and buggy in our space age.

In many areas of the country, hard-working callers and dancers have put square dancing on their local maps by not letting their efforts slack off after each class has been formed. They keep all their square dance activities before the public all year long. Then in the fall their publicity campaigns for new classes are even greater successes.

People enjoy becoming part of an activity that others are interested in. We who are already part of the square dance picture must publicize our interest and enthusiasm before

Publicity For Square Dancing Through - -

CONSTANT CONTACT CAMPAIGNS

BY BEN BALDWIN/JR., Champaign, Illinois

we can expect others to join us.

If you find that you are part of a start-stop publicity group, try beginning a "Constant Contact" campaign this fall. Use newspapers, radio, television and public appearances to boost your hobby. Once the news media realize the magnitude of square dancing in your area they will be happy to help publicize your activities.

Keep in close touch with your local news media, and you'll see the effects the next time you launch a campaign for new dancer classes. You'll get twice the results with one-fourth of the effort you're expending now.

If we let the non-dancing public know what they are missing by not being a part of this healthful, challenging, and entertaining recreation, they will be asking how, when, and where they can learn to square dance.

We all know that square dancing's fun for everyone. Let's not keep it a secret. ■



ABOUT THE AUTHOR

Ben Baldwin, Jr., now a full time traveling caller, has been a square dance enthusiast since his high school days. Ben is well known at many national and local festivals and conventions. He was instrumental in the organization of the Illinois State Callers Association.

***Read How The Coys of Ohio Have Eliminated
Summer Dance Doldrums with - - -***

SUMMER

SUMMER IS HERE! The dancing season has slowed itself down before the busy fall schedule begins.

We've found that summer is an ideal time to conduct round dance basics classes. We know that those who strongly desire to learn the round dance basics would attend lessons anytime. However, during the summer we also attract many dancers who are too busy during the regular season keeping up with their square dance basics. When the square dance program relaxes for the summer, these couples are much more apt to give round dancing a fair and honest trial.

Our promotion for these classes begins in March with a "word-of-mouth" campaign. During the next month simple flyers containing all details are sent out and made available at local dances. By May many dancers have already included a round

dance basics class in their summer plans, and we wrap up our publicity with "mike" announcements and magazine ads.

Our first three sessions are open classes, allowing new couples to join the group each time. During these first lessons we introduce two-step rhythm and a few basic steps, always advancing slowly enough for those who might join on the third lesson and yet providing enough interesting material to keep attending dancers enthusiastic.

At the third class, the group is closed, and no additional dancers are accepted for the remaining lessons. Advancement then becomes as rapid as the capabilities of the members will allow.

Admittedly, the average new dancer practices only during the actual class period. A two-week time lapse between classes would make an ab-

R UNDS

By **LOIS and JIM COY, Bowling Green, Ohio**

normal amount of review work necessary. Thus, we conduct these ten lessons on a weekly basis. Class time is divided between review of material presented in all previous sessions and the addition of new material for that particular lesson.

We feel that our Round-A-Basics classes are unique in two ways: there are two instructors, and no round dances are actually presented!

We always work with Phyl and Frank Lehnert of Toledo, Ohio on these classes. Teaching responsibilities are equally divided, and one instructor is always available for that extra personal help for particular dancing problems. The personalities of the two couples complement one another, and we enjoy dancing and teaching together. Our enjoyment and enthusiasm travels through the mike into the new dancers' initial attitudes toward round dancing.

The basic steps, movements, and positions of the waltz and two-step are thoroughly explained verbally, demonstrated on the floor, and walked through with music. They are then practiced singularly with music, incorporated into simple four-measure exercises, and finally used in easy mixers.

This procedure is used on each item presented, although all the steps are not accomplished during the same session. The dancers are given a variety of material to work with, and their knowledge of each aspect is increased at a rate designed to keep them interested.

Many instructors have said that these classes could not be a successful venture because no actual dances are taught. They claim that dancers may become bored and disinterested and leave the class after a few lessons.

Perhaps it is true that this arrangement has not worked well for others. We can speak only for ourselves, and our Round-A-Basics sessions have been most rewarding for us. For the past five summers we have had between 25 and 40 couples enrolled each year, and there have been very, very few drop-outs.

We strongly advocate the changing of partners. We use mixers and often simply say, "Gents roll back one!" during the evening. This way, each new partner can offer assistance to another class member, and everyone learns their fair share of the material without relying on their mate's ability.

No couple has ever left the floor because of a disagreement, and only one couple has ever flatly refused to change partners. The dancing ability of this couple showed little improvement throughout the lessons, for they had deprived themselves of benefiting from the friendly help of others. As Frank Hamilton has so aptly said, they were "perfecting their own mistakes."

By graduation time, the group is introduced to their first presentation of a complete round dance. The selected dance is one being used currently at the area square dance clubs. It is explained and taught slowly.

Now, having the knowledge of the basic steps and positions at their command and having acquired the ability to remember short exercises and easy mixers, the new dancers have little difficulty learning and remembering dance sequences.

For those dancers who are interested, arrangements are made to meet with them every two weeks for the balance of the summer to add a few more easy and popular rounds to their repertoires. With these additional dances, they feel comfortable about joining the round dance programs at their square dance clubs in the fall.

From each of our Round-A-Basics classes a few couples become avid round dancers who eagerly join a round dance club and enjoy its program. The majority of each group returns to square dance clubs happy to be able to learn and dance the Rounds of the Month.

Through round dance basics classes, the round dance circles at both square and round dance clubs have increased in size and matured in ability. These new round dancers are helping the round dance movement grow in scope and improve in every aspect.

When anyone enjoys anything to an exceptional degree, the desire to share that interest with everyone becomes all important. We gladly share our enthusiasm for round dancing with others . . . beginning with our summer Round-A-Basics classes!



ABOUT THE AUTHORS

Lois and Jim Coy have been active round dance instructors in their Toledo, Ohio area for five years. Besides their round dance clubs and basics classes, the Coys also teach ballroom basics to junior high school students.

Two of their most recent rounds are Fun-Derful on the Grenn label and Amalia on Hi Hat.

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FALL - WINTER 1965

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AMERICAN SQUARES WORKSHOP features original material submitted by you. Choreography, Callers' Questions, Figures and Breaks, and New Ideas 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

In the June 1965 AMERICAN SQUARES we suggested the review of a *basic* basic in terms of teaching and usage if the readers indicated their desire to have such material to use. To date, response has been conspicuous by its feeble return.

This may be an indication of lack of interest by AMERICAN SQUARES readers, or it may mean that square dance teachers have reached the point of perfection and need no more suggestions or help in learning. If the latter is true, then all the cry about the "flood of new, crazy ideas" is merely lip service to cover up the fact that it is too much work to keep up with current thinking and suggestions.

If you have been too busy to drop that post card in the mail requesting Arvid Olson to include such a format in future issues, do it *today*. Remember the old saying—if you want something done, ask a busy person to do it.

In reply to several inquiries regarding the meaning of horse shoe turn, the explanation and example figures are included in this month's New Ideas section. Dancer reaction was mixed because it is a combination call. It could be absorbed in the clover and anything idea, i.e., clover and quarter in (face partner), pass thru (April 1965 AMERICAN SQUARES).

Have you ever had dancers ask if there is a difference between wheeling and casting as couples? Callers

who are familiar with contras will be quick to point out that there *is* a difference in the *pivot* point.

A simple illustration could be done from a normal promenade set-up. On the call heads wheel around, the heads turn around as a couple by using the center of the couple as a pivot point, the inside person backing up while the outside person moves forward to do the wheel around.

With the same promenade set-up, call heads cast off (and possibly wheel in behind the next couple). The outside person acts as the pivot point to allow the inside person to move forward in a wider arc in order to remain adjacent to their partner.

The net result is to find the "wheel around" heads facing the on-coming couples, whereas the "cast off" heads would find themselves on the outside of the promenade circumference almost right shoulder to right shoulder with the on-coming couple (sort of a two-faced line set-up). Bend the line is a quarter wheel motion in that the pivot is in between the outside person moving forward while the inside person backs up.

Some movements are combinations of a wheel and cast-off (cast-in) motion. Among these combination movements could be included wheel and deal and wheel across.

While these thoughts may seem trivial, they do add to smooth flowing square dancing because the dancers are supposed to be moving in step with the music. Knowing the direc-

tion in which their feet should be moving helps dancers keep step.

So the pivot point falls between the dancers in a wheel around or bend the line while the outside person is the pivot point for a cast off, the inside person the pivot point for a cast in, the right person the pivot point for a cast right, and the left person the pivot point for a cast left. The movements are not affected by the distance to be travelled (quarter, half, three-quarters, or full).

CALLERS' QUESTIONS

HARLEY WOOD, Dearborn, Mich.: "Enclosed are figures using something I wrote a while back called men chain thru. Designated men give right hands, pull by, and make a U turn back to replace the man he faced. Equals a right and left thru, two ladies chain in a normal set-up . . ."

Thanks for all the figures, Harley. The dancers reacted about like they do with swap around — jerky. It's the old "Over the Ocean Wave" figure movement in which the call was, "Head two gents cross over, by the lady stand."

My big objection is to the chain thru term. I don't like, don't condone, and strongly object to the term and usage of ladies chain thru. I believe any caller who would use the movement in his choreography or allow his dancers to do it violates one of the most common basics in square dancing, the courtesy turn. In addition, this movement kills the basic rule of star thru, in which the man makes a right face turn while twirling the lady under.

I understand that this movement is being used in several areas in spite of the caller calling a normal two or four ladies chain.

The dancers who practice this sort of dancing (pair off instead of square thru, jumping into a spot they would

eventually get to by doing a pass thru, split the ring, around one, see-saw with their hands instead of going back to back, and so on) would do better by taking up another hobby. They add nothing to square dancing except the bad name of "rat-racing."

These are adult men and women who in everyday life are employers, professional people, and guiding lights of our future generations? What ever happened to the *dancing* in square dancing? These same dancers will be gone when current neophyte dancers are learning the courtesy turns and other traditional niceties so much a part of our hobby.

This trend of short-cutting in today's picture is not new. It happens in every generation of dancers, so it's up to the callers to curb it or stop it entirely. How? Instill in new dancers the idea of *dancing* the movements. Use good music that the dancers can hear and enjoy while going thru movements. Encourage and insist upon dancers remaining two beats *behind* the next command.

The current crop of dancers who short-cut can be clobbered but good by any alert caller. Change or add commands when the dancers insist upon short-cuts.

Ladies chain can be lengthened with a full turn, California twirl. The command to chain star thru causes havoc in the ranks of chain thru users. Any caller worthy of the name should be able to twist his commands to lead dancers thru movements or stand them on their ears without relying on next week's new basic.

I cannot stress too much that the students are only as good as their teacher and leader. Whoever kids a caller into thinking his is an easy job without much needed preparation cannot be considered a friend to say the least.

Harley, I am not referring to your brain-child, of course. The men chain thru is a short-cut movement,

but certainly not one to warrant the above comments. I only took advantage of the opportunity to expand upon a pet peeve. Forgive me.

WALT WENTWORTH, St. Petersburg, Fla.: *"I look forward to the Workshop every month, but for the life of me I can't figure out where some callers get their ideas, like the 'Un Figures.' I really don't think any caller who ever tried to dance some of these figures would ever try to call them. How about an un-right and left thru? I go along with Bill Colby—I'll be darned if I'll call them!"*

"I do agree that there are many new ideas coming out that may seem strange at first, but after working them out, they become favorites of the dancers. I refer especially to the pass the ocean (sea) idea. The dancers like it."

Walt, thank you for the above and the other kind words expressed. As you know, we try almost all new ideas but actually accept very few as part of our square dance choreography. I submit them to you not to be accepted, but only to give possible further thought to a more acceptable movement that may stem from the seemingly bizarre original thought. A recent example of this would be the spin the top movement. It would never have been accepted without swing thru, and circulate would not have been accepted without acey-ducey.

FIGURES AND BREAKS

JUST WHEEL AROUND

by Holman Hudspeth, Detroit, Mich.

Promenade eight

Sides stop, heads move in to a line of four

Wheel and deal across the floor

Promenade eight

Ladies stop, the boys move in, wheel and deal, you're gone again

Promenade eight

Heads stop, sides move in, wheel and deal

Promenade eight

Heads wheel around, cross trail thru

Left allemande . . .

Head ladies chain across the way

All four couples half sashay

Heads square thru four hands, face the sides

Eight chain three, count to three before you stop

Face your partner, spin the top

Swing thru across the floor

Rear back and eight chain four

Count four hands, and watch it, pop

Face your partner, spin the top

Keep on going, right and left grand . . .

FIGURE

by Hal R. Tray, Baltimore, Md.

Heads star thru, right and left thru, pass thru

Right to your corner, swing thru, balance

All eight circulate, ends run

Promenade two by two in the usual way

All four couples backtrack

Heads wheel around, line up four

Star thru, dive thru

Double pass thru, cloverleaf

Those who can star thru, same two ladies chain

Circle up eight, girls roll away

Swing the one who's coming your way . . .

TRADE INSTEAD OF SLIP

by Julius King, Lexington, Mass.

Heads do-sa-do to an ocean wave

Boys run, and then I say

Centers trade, cast off three-quarters round

Pass thru, do-sa-do to an ocean wave

Boys run, and then I say

Centers trade, cast off three-quarters round

Pass thru, cross trail thru to a left allemande . . .



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CURL THRU EQUIVALENTS

by Julius King, Lexington, Mass.

(From an ordinary ocean wave line, centers trade, ends cross fold is the same as curl thru.)

Heads lead right, circle to a line
Pass thru, centers trade, ends cross fold
Centers box the gnat, pull by, box the flea
Change hands, right and left grand . . .

Heads lead right, circle to a line
Pass thru, centers trade, ends cross fold
Centers pass thru, U turn back, pass thru
Right and left thru the outside two
Square thru three-quarters to a left allemande . . .

Heads lead right, circle to a line
Roll away and pass thru
Centers trade, ends cross fold
Centers do a U turn back
Go right and left grand . . .

Heads cross trail thru, go around two to a line
Pass thru, centers trade, ends cross fold
Substitute, pass thru, left allemande . . .

Heads cross trail, go around two to a line
Bend the line, pass thru
Centers trade, ends cross fold
Double pass thru, all do a U turn back
Centers square thru three-quarters to a left allemande . . .

Head ladies chain to the right
Heads square thru, do-sa-do to an ocean wave
Ends trade, centers do a U turn back
Centers trade, ends cross fold
Promenade in single file wrong way round
Men turn around, go right and left grand . . .

Side couples roll away, half sashay
 Heads lead right, circle to a line (two men break)
 Pass thru, centers trade, ends cross fold
 Girls square thru three-quarters, star thru
 Promenade, don't slow down
 Heads wheel around, pass thru, wheel and deal
 Centers California twirl
 Pass thru to a left allemande . . .

DIXIE DAISY FIGURE

by Ray Stouffer, Cincinnati, Ohio

Head ladies chain, heads lead right, circle to a line
 Star thru, dive thru, substitute
 Dixie daisy, cloverleaf
 Dixie daisy, centers in, cast off three-quarters round
 Star thru, substitute
 Dixie daisy, cloverleaf
 Dixie daisy, centers in, cast off three-quarters round
 Star thru, substitute
 Double pass thru, centers in, cast off three-quarters round
 Pass thru, wheel and deal
 Centers pass thru to a left allemande . . .

DIFFERENT CLOVERS

by Jack Lasry, Miami, Fla.

Side ladies chain, heads square thru full around
 Pass thru, clover and square thru three-quarters
 Those facing out clover and double pass thru
 First couple left, next one right
 Left allemande . . .
 Heads lead right and circle to a line
 Star thru, spin the top, star thru
 Clover and square thru three-quarters
 Clover and pair off all eight of you
 Peel off, star thru, cloverleaf
 Double pass thru, first couple left, next one right
 Cross trail thru to a left allemande . . .



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WHY RUN?

by Milt Lease, Palm Springs, Calif.
 Head couples swing thru
 Ladies turn back, wheel and deal
 Sides star thru, swing thru
 Men turn back, wheel and deal
 Centers pass thru, then swing thru
 Men turn back, wheel and deal, out-
 sides in
 Lines pass thru, wheel and deal
 Men in the center swing thru
 Ends turn back, wheel and deal
 Substitute, ladies duck thru, swing
 thru
 Centers turn back, wheel and deal
 Ladies pass thru, do-sa-do the out-
 side two
 Make an ocean wave, ladies fold, men
 turn back
 Left allemande . . .

ARKY SWAP AROUND

by Milt Lease, Palm Springs, Calif.
 Head couples forward and back
 Chain your girls across the track
 Heads half square thru
 Then everybody swap around
 Centers pass thru, centers in
 Wheel and spread, wheel and deal
 Centers pass thru, swap around*
 Men in the center, swap around
 Cloverleaf, circle the town
 Ladies in the center, swap around
 Now everybody swap around
 Center couples swap around
 Centers in, all turn back
 Left allemande . . .
 *Original swap around procedure
 prevails regardless of position of sex.
 The person on the right crosses over.
 If you are on the left, you do the nor-
 mal man's part.

TAIL SPIN

by Milt Lease, Palm Springs, Calif.
 Side couples right and left thru
 Four ladies chain three-quarters round
 Heads to the right, circle to a line
 Do-sa-do all the way round
 Make an eight-hand wave

Just the two people at the ends of the
 wave move forward
 Star thru when you meet your date
 Center four spin the top, star thru
 Double pass thru, centers in
 Wheel and deal, outsiders in
 Do-sa-do to an eight-hand wave (four
 men in center, two ladies on each
 end)

Just the men rock up and down
 Just the men spin the top
 Just the ladies step forward, turn
 Face the nearest man, star thru
 Now you're facing, make a wave
 Spin the top, star thru, California twirl
 Left allemande . . .

SWINGIN' LINE

by Bob Kent, Warwick, R. I.

Head couples right and left thru
 Turn the girls, chain 'em too
 Heads double swing thru
 Sides promenade three-quarters
 Wheel in, face the line
 There's the corner, left allemande . . .

Heads half sashay, lead to the right,
 circle four
 Ladies break to lines of four
 Pass thru, wheel and deal, insides cast
 back and run
 Pass thru, wheel and deal, insides cast
 back and run
 Pass thru, wheel and deal, insides cast
 back and run
 Double pass thru, cloverleaf
 Dixie chain, ladies go left, men go
 right
 Left allemande . . .

Promenade, don't slow down
 Heads wheel around, square thru full
 around
 Inside two cast back, wheel across,
 wheel and deal
 Outside two cast back, cast off three-
 quarters round
 Centers circulate, wheel and deal
 Centers pass thru, eight-chain one
 Left allemande . . .



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NEW IDEAS

DIXIE TOP

by **Chuck Tippett, Mishawaka, Ind.**

This idea comes from spin the top out of a dixie style to an ocean wave. Two ladies chain across. Men courtesy turn them and put them back into the center for a right hand star three-quarters while the boys promenade a quarter to balance.

EXAMPLES

by **Chuck Tippett, Mishawaka, Ind.**

Head ladies chain to a dixie top and without a stop

Left swing thru, then swat the flea

Two ladies chain, a full turn

One in front, left allemande . . .

Head ladies chain to a dixie top and without a stop

Left swing thru and balance

Girls run, then cast off three-quarters round

Swing thru, box the gnat, pull by
Left allemande . . .

Head ladies chain to a dixie top and without a stop

Left spin the top, all turn back

Swing thru and square thru three-quarters

Left allemande . . .

Heads square thru three-quarters, turn left single file

Around two, go into the middle (boys in the lead)

Boys chain to a dixie top, balance forward and back

Pass thru, cross trail to a left allemande . . .

HORSE SHOE TURN

by **Doug Johnston, Resedo, Calif.**

After a double pass thru, two lead couples cloverleaf, while the inside couples face partners and pass thru all in one smooth movement. End result is an eight chain thru position.

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EXAMPLES

by Doug Johnston, Resedo, Calif.
Side two ladies chain across
Heads lead right, circle to a line
Pass thru, wheel and deal to your
concern
Double pass thru to a horse shoe
turn
Look out, Jack, who dat?
Left allemande . . .

One and three wheel around, star thru
Center two California twirl, double
pass thru
Do a horse shoe turn, star thru
Cross trail thru to a left allemande . . .

PROMENADE, DON'T SLOW DOWN
by Doug Johnston, Resedo, Calif.
One and three wheel around, star
thru
Center two California twirl, double
pass thru
Do a horse shoe turn, square thru
three-quarters
Left allemande . . .

WHO DAT? SWING THRU

by Doug Johnston, Resedo, Calif.
Promenade, don't slow down
Head couples wheel around
Ends star thru, centers pass thru
Separate, go around two
Heads pass thru, U turn back
Eight pass thru, wheel and deal
Double pass thru to a horse shoe
turn
Swing thru, go right and left grand . . .

NO ALLEMANDE LEFT

by Doug Johnston, Resedo, Calif.
One and two, the ladies chain
Three and four, the ladies chain
Heads lead right, circle to a line
Pass thru, wheel and deal to your
concern
Double pass thru to a horse shoe turn
Right and left thru, two ladies chain
Do-sa-do all the way round
Make an ocean wave when you come
down
Swing thru, go right and left grand . . .

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Calls by Tommy Farris

If you're in the mood for picking lemons, pick this one! It's the best of the bunch! That swing star thru to a frontier whirl is a new wrinkle. There are no sour notes, and Farris wheels into the called side like nobody's business.

ALICE BLUE GOWN—Square L 121

Calls by Gaylon Shull

Never thought Alice could debut so beautifully. Another surprise: no ocean stuff here, but just a do-sa-do to a right and left thru. Easy club patterns for a change and a darn good recording, which proves the point, "We Shull overcome!"

WHEN YOU'RE SMILIN'—Top 25103

Calls by Jim Cargill

Cargill, a newcomer, has plenty of Jersey bounce that helps send him clear over the moon while this disc runs away with a swoon. There's no fiddle, but a terrific new accordion in the instrumental lineup. It's easy, so keep on smiling!

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SUPER CAL—Blue Star 1766

Calls by Sal Fanara

Here's a mouthful for callers—super-cali-fragil-istic-expi-ali-docius. It makes a nice novelty recording and ought to bring Mary Poppins poppin' in any day to see the fun square dancers have with it. The dance goes something like wheelanddealand starthruandtwoladieschainacrossthen-crosstrailtoanalley . . . Man!

DRIFTWOOD ON THE RIVER—Windsor 4843

Calls by Johnnie Roth

If you don't mind 18 star thrus in a dance (like golfers go for 18 holes), you'll find this drifter has polish. The music is typically today's style and beat. Roth makes the most of it.

RICH LIVIN' WOMAN—Blue Star 1764

Calls by Marshall Flippo

Remember "Put A Ring On Her

Finger"? This carries over a little memory of it in both the tune and a part of the choreography. "Woman," though, has a little more meat for club dancers. "Go-Go" Flippo sells it.

CRYING ON MY SHOULDER—Blue Star 1765

Calls by Andy Andrus

Another lively and sentimental one that features a centers in, cast off, star thru movement that club dancers still enjoy in moderation. So we'll label it from the action, an "in between," "no sudden cast off," and "star performance" (Andrus) recording.

VITAMINS L.O.V.E.—MacGregor 1072

Calls by Bon Van Antwerp

This one is appetizing but may leave you a bit hungry, probably because the tune is like so many others. Anyway, L is for lively, O for ordinary, V for Van's vigor, and E is for the little experimenting needed to put this one over.

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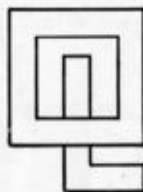
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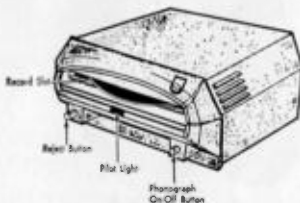
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NATIONAL NEWS AND EVENTS

• **SQUARE DANCE WEEK**—Interest continues to snowball for a Presidential proclamation declaring the week of Sept. 19-25 each year as National Square Dance Week.

The Black Hills Callers Association, Rapid City, S. Dak., has been working with Congressmen and Senator Karl Mundt of that state. Senator Mundt has placed the proposal before Congress, and if Senators and Representatives receive favorable mail from their constituents, the proclamation will be forthcoming.

Just a brief letter to your Senator or Representative could speed National Square Dance Week into existence. Push those pens!

• **DIAL-A-DANCE** — The Second Edition of Ohio's Dial-A-Dance directory is now available for square dancers who may be traveling through Ohio this year. Leaders and callers in 50 cities and towns are listed so square dancing vacationers can receive information on when and where to dance while in Ohio.

For a copy, send 10¢ in coin to: Dial-A-Dance Directory, Larry Sloan, 4845 Ridgebury Blvd., Cleveland, Ohio 44124.

• **FLIP THE GARTER?**—From Les Ross, Miami, Fla., comes this note:

Too often squares break up because of the failure of one or more of the men to know for certain whether they are head or side.

SASHAY

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Incidentally, let's substitute "Flip the Garter" for the leaky old "Stir the Bucket."

NATIONAL EVENTS

• OREGON—Coos Bay, Oreg. hosts the South Coast Area's State Festival Aug. 5-7. Tommy Stoye will call the squares and Leona and Len High will handle the rounds. Also featured will be a callers' workshop, display booths, after parties, and a teen program.

• ARIZONA — California's Chuck Raley will be the featured caller at the Annual Festival in Flagstaff, Ariz. Aug. 6-7. State and local callers will also be on the program with music furnished by Schroeder's Playboys.

• PENNSYLVANIA—The 12th Annual Penn State Festival, hosted by the Center Squares, will again be held at Penn State University Aug. 6-7. Guest callers will help featured caller Tom Hoffman fill the lively program.

• CANADA—Canadian dancers will enjoy an entire week of squares and rounds at their 12th Annual British Columbia Jamboree Aug. 9-14. Penticton, B.C. is the hosting city, and 75 callers are expected to appear on the program during the week's festivities.

• CANADA—This year's reunion of Overseas Square Dancers will be held in London, Ont. Aug. 12-14. Ervin Adler, P.O. Box 544, Inverness, Fla., is the man to contact for information.

● **IDAHO**—Coeur D'Alene, Idaho, a well known resort area and vacation favorite, has been chosen as the site of Idaho's Second State Convention Aug. 13-15. The program will feature a parade, beach after parties, a chuck wagon breakfast, workshops, and panels.

● **MARYLAND**—The Mason Dixon Square Dance Federation presents its Second Star Spangled Banner Festival Aug. 19-21 in Baltimore, Md. The star-studded staff includes Al Brundage, Gloria Rios, Curley Custer, Les Gotcher, Jack Jackson, and Es and Joe Turner. Dancing headquarters will be the Lord Baltimore and Emerson Hotels.

● **INDIANA** — Nita and Manning Smith, Shirley and Bruce Johnson, Arden Johnson, and Arvid Olson will conduct the Seminar of Square and Round Dance Leadership Training at Purdue University, Lafayette, Ind. Aug. 25-28. The diversified program will be directed at developing capable leadership for the square and round dance activities.

● **WISCONSIN**—Aug. 27-29 are the days to set aside to attend the Wisconsin State Convention in Green Bay, Wis. Local and midwestern callers will share the program with music provided by the Slim Hayes band.

● **ILLINOIS**—The Illinois Callers Association presents its Sixth Annual Callers Institute Aug. 28-29 at the Hotel Leland in Springfield, Ill. The institute will be conducted by Ben Baldwin and Bruce Johnson with a round dance workshop under the direction of Marie and Carl Peterson.

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1187—Nobody's Business But Our Own, Caller: Ham Wolfram, Flip/Inst.

LORE: 1082—Red Roses For A Blue Lady, Caller: Bob Augustin, Flip/Inst.

ROCKIN "A": 1327—Earnie's Breakdown/Boil The Cabbage Down (Hoedowns)

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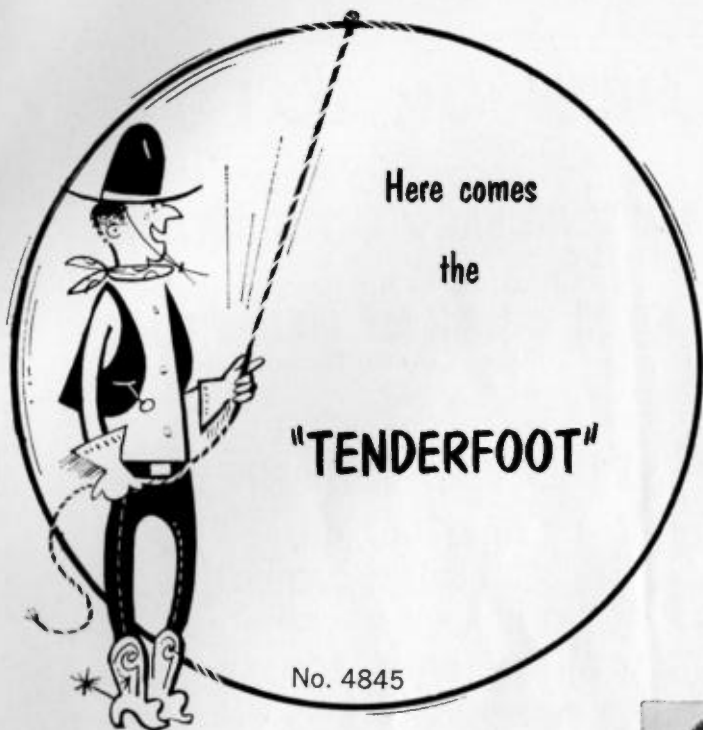
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