

NOVEMBER 1967

# SQUARE DANCE





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The **NATIONAL SQUARE DANCE ASSOCIATION** is doing just that. It doesn't have a half million membership as yet, but it's growing month by month. **YOU** should be a member . . . **NSDA** needs you. Why not send in your \$5 membership fee today. Remember your **SQUARE DANCE Magazine** subscription is included in the fee. Join today . . . and tell your friends.

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# SQUARE DANCE

Formerly American Squares

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ARVID OLSON

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NOVEMBER 1967

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We'll keep it under  
our hat until Xmas

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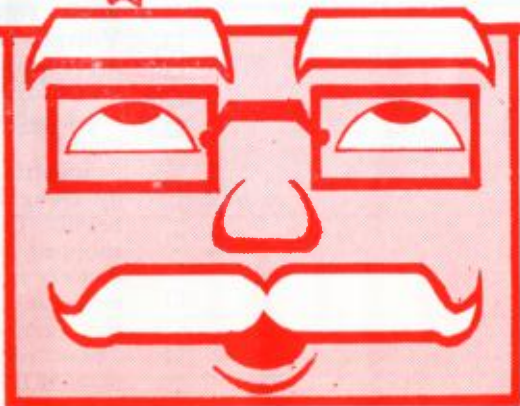
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*Publisher and Editor*  
**ARVID OLSON**

# THE EDITOR'S PAGE

At generally all square dances, the music is provided by recordings. These recordings enable a caller anywhere in the world to use the best possible music when he is calling square dances.

These records are produced by specialty companies that are in the square and round dance record business. Through the years these companies have not only provided a wide choice of music, but have also given many callers an opportunity to record their own dances.

After World War II, when square dancing was a fad and everyone square danced, it was practically impossible to buy square dance records. Then most calling was done to live music—four or five piece bands.

Because of the apparent demand for square dance records, many new companies were formed to make and distribute these records. Success breeds competition and within a few short years the market was over-sold with thousands of records available. At one time over 50 records were produced and marketed every month!

The smaller, less stable companies now have gone out of business and the market has settled down so that records that are marketed are the best quality and have the best music available today.

Records are a necessity for square and round dancing. Without them, most clubs could not exist because the cost of live music would be prohibitive. Also, the selection of material available would not be nearly so great.

Each month new square and round dance records are reviewed in SQUARE DANCE for your information. While any review is not the final word, knowing a little about a record is a great help to callers and teachers.

Round dance records are reviewed each month by Frank Lehnert from Toledo, Ohio. Frank and his wife Phyl are members of our National Advisory Board, teach round dancing in the Toledo area, are on the staff at Fontana Village, and are active in the round dance movement. Frank's reviews are based on his knowledge and experience in the field and are a valuable part of SQUARE DANCE each month.

Square dance records are reviewed each month by Doug Edwards, owner of Edwards Record Service. Each new square dance record is workshopped by a special workshop group. The dancers in the group comment on the dance, music and calling. Doug compiles and analyses the comments and writes the final review. These reviews are also a valuable part of SQUARE DANCE each month. □

# MAIL



Sorry, old friend "American Squares" is not the way it used to be. It is now published under the title SQUARE DANCE and its editors and publishers have kept up to date and in tune with modern square dancing.

For those of us who square dance, this is the way we want it. For those of you who "knock" square dancing continually, you can think anything you want. There aren't many of your kind left.

Square dancing in Maine is more popular than ever and hundreds are joining the classes and clubs each year. We are dancing in the towns and cities and halls. . . .

Arnold McKenney  
Auburn, Maine

All of us at Fontana were delighted with the September 1967 SQUARE DANCE which gives such prominent play on Fontana Village and our square dance Festivals. . . .

Robert Sloan  
Fontana Village, N. C.

... We like the entire magazine (SQUARE DANCE) but particularly

enjoy "New Ideas". Greatly enjoy the Workshop by Willard Orlich. It presents the most advanced and interesting material of its kind. I find some of the other square dance magazines boring in comparison.

Esther G. Burt  
Grosse Pointe Farms, Mich.

... I am a caller in this area and enjoy your magazine (SQUARE DANCE) very much. Your patten section is tops in the business as well as your New Idea section.

I do not, however, use all of the new figures. If they flow, and are not a combination of other existing figures, then I wear them out. . . .

Have a fun square dance season.

Don Tennant  
Boulder, Colo.

Thank you for the coverage on the 9th Wisconsin Square Dance Convention. . . . Thanks for helping us give square dancing a boost.

Jean Sauer  
LaCrosse, Wis.

Thank you for your complimentary letter concerning our new publication. Your words of encouragement are greatly appreciated.

Howard S. Ellis, Publisher  
Let's Dance  
Washington, D. C.

Address: Mail Editor, SQUARE DANCE Magazine, 1622 N. Rand Rd., Arlington Heights, Ill. 60004.

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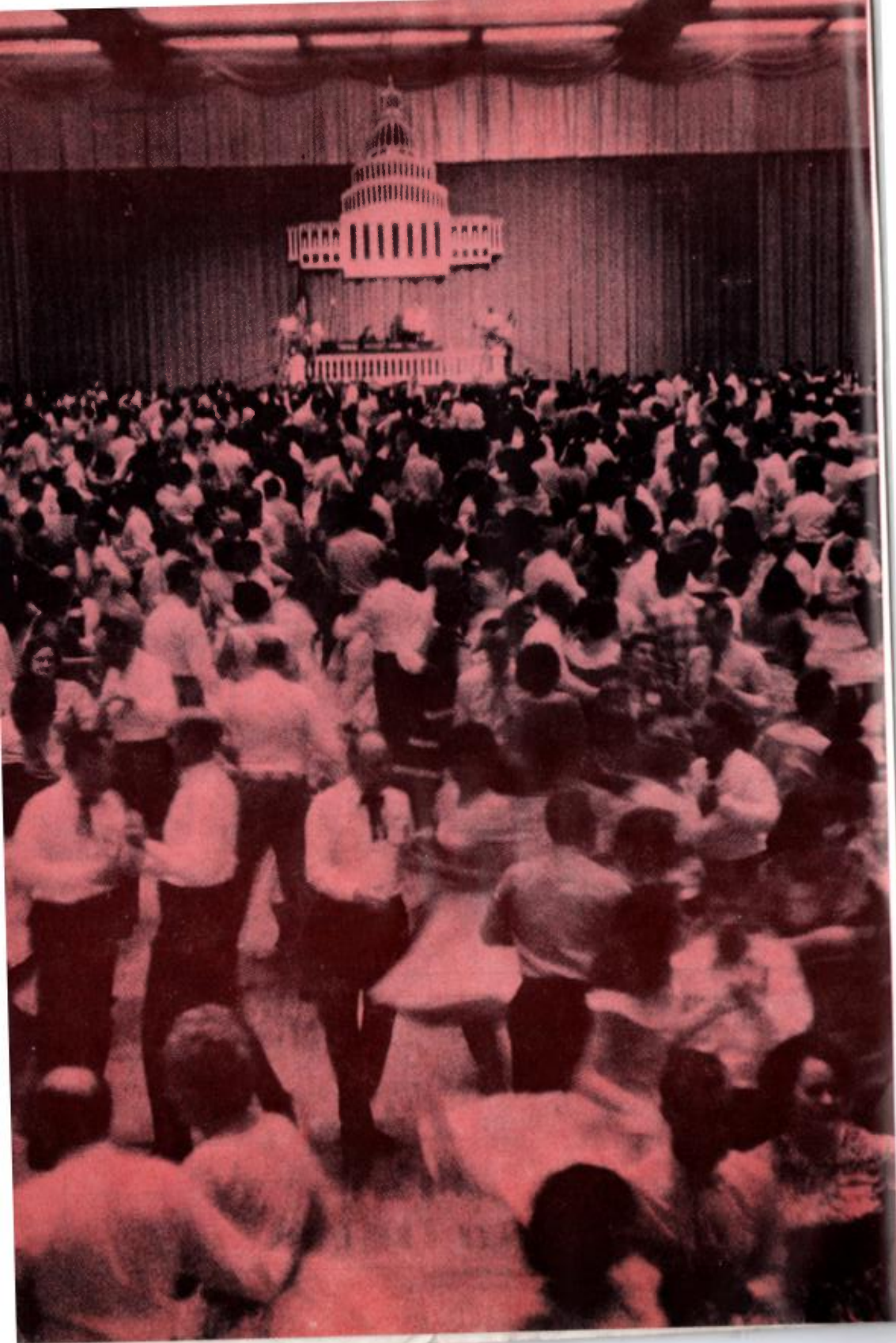
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# WASCA'S ANNUAL SPRING FESTIVALS

**T**HE FIRST day of Spring 1968 will herald in the ninth year for square dancers from all over the United States and many other countries as well to gather at the Sheraton Park Hotel in Washington, D. C. for three days and nights of square dancing, round dancing, fashion show of dancing outfits, children's dance, dining at outstanding restaurants in our Nation's Capitol, sight-seeing, but most of all the fun of meeting old friends and new ones too while dancing to the best callers to be found.

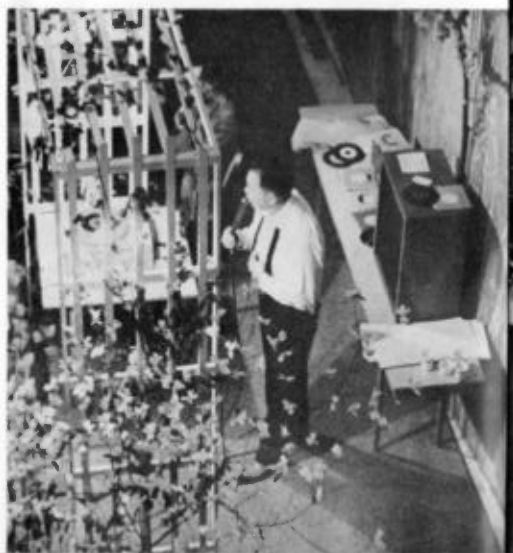
The total of 4,500 dancers is the cut-off figure for registrations and this total has been reached before the Festival in 1964, 1965, 1966, 1967, and already the registrations are over half-way for 1968. The first four years the cut-off number was less because of smaller ballrooms.

Now, the Sheraton Park has made available huge, lovely ballrooms on several levels and our WASCA Festival literally "takes over" the whole hotel. Air-conditioned ballrooms, waxed, smooth, wooden floors, excellent acoustics, the best callers, fascinating decorations each year make dancing at the festival about the best you will find.

The Sheraton Park Hotel is just about all square dancers—in fact WASCA finds the employees of the Hotel welcoming WASCA with such words as "We have been looking forward to the square dancers so much". Or, "It is so nice to have the square dancers here again, they are such a happy, friendly group." The Hotel has about seven ballrooms which are used by WASCA.

Dancing begins Thursday evening at 7:00 p.m. with the professional staff of callers available. On Friday morning at 10:00, dancing starts in again and goes on all day and evening until 1:00 a.m. The dancers have a choice of the professional staff callers all this time and many times, it is hard to make your mind up which ballroom to visit! There are round dance parties available each of the three evenings.

Such highlights as "Challenge Squares", "Hot Hash", and the "Die Hard Ball" make life interesting for the dancers. The "Die Hard Ball" goes on from midnight to 1:00 a.m. Friday and Saturday evenings and at this ballroom all the callers congregate and each calls a set, one after the other; of-



ten very enjoyable duets and interesting combinations of callers come up.

This year's national callers come from across the country—Les Gotcher, Bob Page, Bob Fisk, Lee Helsel from California; Marshall Flippo, Nita and Manning Smith, and Vivian and Ben Highburger from Texas; Earl Johnston from Connecticut; Singin' Sam Mitchell from Michigan; Johnny Le-Clair from Wyoming; Bob Yerington from Iowa; and Norma and Wayne Wylie from Missouri.

A new idea was quite successful this past year. There was a New Dancers' Party. All callers were sent letters with invitations to give to their dancers who just finished or were just finishing up beginners classes. The staff callers called for the Party and it was so well received, the idea will be repeated this year.

There is always a Children's Party on Saturday morning when all children are invited to take part, whether registered or not.

There is television coverage, usually on Saturday evening, when everyone seems to come out in their most stunning, glittery square dance outfit. Singles find no trouble at all in finding dancing partners. The committee has found many successful ways to bring the hes and the hers together!

Squares are filled in a hurry, with official flag-wavers at work each dance. The theme this year for decorations is "Square Dancing Around the World." Come and see for yourself the clever ways this theme will be used. Those who have attended in the past know that decorations are outstanding; ball-rooms have literally been turned into tree-blossoming beauty, or to a western atmosphere, or panoramas of the Washington scenes—don't miss it this year.

Dancing has never been smoother or better than at these annual WASCA Festivals, thanks to excellent facilities, top callers, and also top people. We look forward to seeing you! □



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HOW TO  
TEACH  
MODERN  
SQUARE DANCING

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Condensed From  
A Book Written By  
JAY KING  
Lexington, Massachusetts

PART II

## SIXTH NIGHT

The sixth night you should teach cross trail thru thoroughly. Also, a whirlaway to a grand right and left should be taught on this night. Complete instructions on teaching both these and all other calls are given in my book.

The program for the sixth night would be the following:

### First Tip:

Allemande left  
Grand right and left  
Walk around the corner  
See-saw the tow  
Two and four ladies chain  
Promenade half  
Right and left thru  
Men star left and right

### Second Tip:

Grand square  
Pass thru and around one  
Right and left thru in the middle  
Right and left thru the outside two

### Third Tip:

Teach cross trail thru to the corner

### Fourth Tip:

Whirlaway  
Teach whirlaway to grand right and left

Do-paso to a four ladies chain

### Fifth Tip:

Teach weave the ring  
Rip and snort  
Review whirlaway to a right and left grand

Review cross trail thru

### Sixth Tip:

Stars and star promenades  
Do-paso

Weave the ring

Grand square

### Seventh Tip:

Right and left thru in the middle  
Right and left thru the outside two  
Pass thru and around one  
Cross trail thru

## SEVENTH NIGHT

By this time, you should have made yourself a checklist with the basics listed down the left side of a sheet of paper and the weeks of the classes written across the top. Each time you use one of the basics you should check it off under the week in which it was either taught or reviewed.

This way, you will be sure to repeat each week all the things you have taught before and the people you are teaching will get the maximum amount of practice. You will do well to plan your entire evening of teaching each week too, listing on separate cards the basics you want to cover in each tip—in which tips you will introduce new material—and what special points you want to be sure to emphasize. Planning your evening of teaching is essential.

A logical next basic to use would be the dive thru—the dancers have been taught to do right and left thru with the outside two, but they are quite restricted in doing this figure since there is nothing more they can do after this than to do a right and left back again.

During one of the tips on the seventh night, you might show the dancers a simple turn back on a grand right and left. This is the one where partners meet and use a right forearm turn halfway around to go into a wrong way grand. When they meet their partners on this wrong way grand you can have them either swing at that point and promenade home or else do another turn back into a regular grand right and left, and then promenade home when they all meet partners again in the regular way.

## EIGHTH NIGHT

The ends turn in movement dates back to the early days of modern square dancing and is actually the figure which led to the dive thru. The original method of getting into the set-up from which ends turn in was done was to have the heads (or sides) do a pass thru, separate and go around two people, then hook on the ends to make two lines of four. The old way of giving this part of the call is probably still the best and most descriptive way to get new dancers to form lines of four.

Have everyone "Face partner. What we are going to do now is something called box the gnat. A box the gnat is a way for you to change places with each other. First of all, do this. Walk past each other, passing right shoulders. Now stop and **just the men** make a right face turn and face back the way you came from. Girls, think now—make a **left face turn** and face all the way back toward your partner. Again now, pass right shoulders, men right face turn back, girls left face turn back. Do it again—pass by, men right face, girls left face; once more—pass by, men right face, girls left face. Now, join **right hands** and do it again.

## NINTH NIGHT

On the ninth night teach star thru. Do this as follows:

"Heads, just pass thru and stop. Now, heads, turn in to face your partner. Pass thru again, heads, then turn in to face your new partner. Once more, heads, pass thru and face your partner; then pass thru and face your partner and there you stand." This gets them back home again.

"This time, heads, I want you to do this. Head ladies, hold your left hands up, palm forward, and head men, hold your right hand up, palm forward. Then the heads walk forward until you're touching those palms with the opposite. Pass thru and face partner and immediately drop hands. Heads, that movement is called star thru and it's done with the man's right and the lady's left hands.

The following figure can be fitted to any 64-beat singing call:

Heads promenade  
Half way around  
Down the middle right and left thru  
Turn across the town  
Star thru, pass thru  
Do the right and left thru  
Turn the girls then dive thru  
Pass thru with you  
Allemande left the corner  
Do-sa-do your own  
Go swing the corner once around  
Promenade back home  
(Chorus)

## ELEVENTH AND TWELFTH NIGHTS

### TENTH NIGHT

Teach square thru tonight. A square thru is a little like a grand right and left with four people in the middle of the set, because first you give a right hand, then a left, then a right, and you keep moving forward around a little square. All right, give a right to the one across from you and walk by, and turn in toward the center of the set to face the next person. All you have to do is keep turning toward the center—never turn out.

Give a left now to the person you face and walk by and face in toward the center again—this time give a right and walk by turning in toward the center. This time when you give a left and walk by, you won't turn at all. Give a left and walk by and stop. That's where the square thru ends—after four hands. You gave three hands and kept walking by and turning in toward the center and then on the last hand—the fourth hand in this case—you walked straight by after giving a left hand and **did not turn**.

Get everyone squared up with original partners and have the heads and sides go through a square thru again. All it takes is a reminder to keep turning in toward the center, the heads work only with the couple they started with, in this case, the other head couple. Turn in toward the center after each of the first three hands, and then on the fourth hand, walk straight by and don't turn. Everyone starts with a right hand, like a grand right and left.

The first night of teaching square thru, I have never found that it is any advantage to teach half and  $\frac{3}{4}$  square thru. The week after teaching square thru is probably a better time to add the half and  $\frac{3}{4}$  versions.

One tip is usually enough the week following the teaching of square thru to add those two variations and to mix in the full square thru too. Before starting with half and  $\frac{3}{4}$  square thru, review the full square thru, letting them do it in regular couple set-up.

To teach backtrack, have everyone "Join hands and circle to the left. Then reverse back and go single file." On the call "girls backtrack," the girls will turn outward and walk around the outside in the opposite direction to the way the men are moving. Pass your partner right on by, second time just like that, catch partner right and box the gnat; then pull on by and do a left allemande, come back and promenade there, man.

This is a good time to add a couple of things that are not too difficult and to let the dancers consolidate their gains by doing quite a bit of star thru and square thru material.

I've had my best luck teaching eight chain thru pretty much like this. I have the heads square thru four hands and stop when they face the outside two. "Now, we're going to do something called Eight Chain Thru. It's going to take eight hands, and you are going to end up right here when you're thru. Everyone is going to start with a right hand and we're going to count every step of the way. Don't get ahead of me and we'll all finish at the same time after eight hands."

Next Month—Part III





# *Square Dancing---A Blend*

BY STAN BURDICK

There is something magical about square dancing.  
It lifts the heart, it relieves the burden of a day,  
or burdens of many days.

It flows, it stimulates, it rollicks, it frolics—  
Its message comes through in a smile, its purpose in a handshake.  
There is no class, no clique, no clan, no conflict  
But there is color, and life, and warmth, and beauty  
And cooperation.

What is the appeal—the excitement of square dancing?  
Maybe it's the bouyant music that fills the hall—  
Or the rhythm, the beat, the pattern of human movement,  
Or the inner need for expression that finds a way to be satisfied.

Many little things happen at the dance:  
A verbal command—a physical response  
A glance—a smile  
A gentle touch—a timeless sensation

A compelling sound—a tap of the toe  
A challenge to DO—a joy of accomplishment.  
The world—MAN—has always wanted  
To sing . . . to dance . . . to play . . . to love  
But somehow in today's modern whirl and blur  
Too few take time to find a happy blend of all these desires.  
Square dancing is that blend.

# KNOTHEAD SQUARE DANCERS

The Washington Knotheads were organized by a square of Seattle Westerners and a square of Jo-C-Dos to promote fellowship among Square Dancers. It is an honorary group recognizing the fun and fellowship that can, and is being spread in square dancing.

The Knothead rules remain the same. A square or more of dancers, who are non-Knotheads, must travel in a group 100 miles or more one way (recognized map mileage to govern between cities and towns) to attend a club or open dance, given by other square dancers, Festivals, conventions, institutes or dance classes do not count. There must be a minimum of one square (four couples) or more. All additional couples are also eligible.

When the group has been arranged, they take a prepared letter or Knothead application form, stating thereon the names of the dancers, showing the hometown where each couple is from, and showing the town or city travelled to. This letter or form should be signed by the caller, club officers or M.C. of the dance attended, and mailed to Washington Knotheads, with payment



of \$1.00 for each person's membership fee, which includes the Knothead badge.

Worldwide, the 100,000th Knothead badge was made in 1963. Dancers have qualified as Knotheads from every state in the United States, from all provinces of Canada, and from England, Germany, France,

Spain, Morocco, Libya, Turkey, Panama, Japan, Philippines, Formosa and Puerto Rico.

Most of the overseas square dancers who have qualified as Knotheads have been members of the U.S. Armed Forces and their dependents, who dance while in other countries. But often, nationals of these countries dance with our square dancers, and accompany them on Knothead trips.

The 125,000 mark on the Knothead Dancers was passed nearly a year ago, and we feel that the Knotheads is the oldest, or nearly the oldest of the "fun" clubs, and challenge any of the others to have as many members. It is the wish of the Washington Knotheads that others will form their squares and join us in the promotion of "fellowship among square dancers." □



La Crosse Happy Twirlers, Jean and Bill Sauer, recently received the Speak Up Award from Alex Skover (left), president of the Greater La Crosse Chamber of Commerce, and Charles R. Morgan, Chairman of the Chamber's Publicity Committee.

The award goes to people who speak up about La Crosse and its activities. This is the 7th Speak Up Award to be given since the program began in 1965.



Wisconsin Governor Warren Knowles helped the Happy Twirlers open their Oktoberfest button sales on a fly-in visit to La Crosse in September. At the airport Happy Twirlers Dick Westerfield and his wife Jean presented a personalized button to the governor. Two squares of dancers dressed in Bavarian costumes entertained with square dancing.

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# WORKSHOP



□ □ □ □ □ □ □ □ □ □ □ □ □ □ EDITED BY  
**WILLARD ORLICH**

## CHOREOGRAPHY

The new idea explored this month called peel in by Manny Amor (author of round off) is a good one but doesn't need a name. Your Editor feels the idea has a lot of potential but should be called directional: peel off, ends fold.

If this thought is carried further then figures could be used using "peel off, ends bend" or "peel off, ends circulate" or "peel off, ends run". This thought then can be carried along to activate the centers as well after the peel off.

The point being made is that giving one piece of this idea (peel in) a definite name, a different name would have to be given to each member of the entire family as outlined above like peel bend, peel circulate, and peel run. We don't need more square dance choreography nomenclature for all of us to memorize as dancers. We only need new thoughts to twist old ideas into dancing figures for the callers to use with imagination and ingenuity.

Anyway, the idea is a good one called directionally and will show up in future figures using variations. Do you have a figure in mind? Work it out and send it to your Editor. The SQUARE DANCE Magazine Workshop will give it a trial run and passing this test will show up in print on these pages in a

future issue.

Some time in the past during the exploration of spin the top, your Editor said that one spin the top half sashayed the couple and moved them one quarter to the right. Another spin the top again half sashayed the couple (re-sashayed in this case) and again moved them another quarter to the right. This double spin the top in essence finds the couples across the way from their starting point with partner in same position as started—a right and left thru. Let's look a bit closer.

From a static squared up position, if the head couples do a spin the top, back up to stand in front of the side couples in a double pass thru formation, one would find number one couple half sashayed standing in front of number two couple while number three couple is half sashayed standing in front of number four couple. The actives have moved as a couple one quarter to their right.

Another spin the top and back away will find the head couples in normal partner situation but across the set from home. They have done an equivalent to a right and left thru. Some other equivalents are:

- 1—Swing thru + spin the top, step thru = square thru
- 2—Spin the top + swing thru, step thru = one half square thru
- 3—Spin the top + turn thru = couples lead to the right

4—Spin the top + box the gnat = star thru

5—Swing thru + box the gnat = opposite men change places

In practical usage, take this figure:

**Head couples one half square thru (2)** Right and left thru the outside two

Inside arch, dive thru, **star thru (4)**

**Two ladies chain and same two right and left thru (5)**

Same two lead to the right (3), left allemande . . .

Substituting the equivalents at the numbered spots gives us the following figure for spin the top practice.

Head couples spin the top, when you do swing thru

Step ahead, right and left thru the outside two

Insides arch and dive thru, spin the top and box the gnat

Swing thru and box the gnat

Spin the top, then turn thru to the corner, left allemande . . .

## CALLERS' QUESTIONS

FRANK PEARSON, Flin Flon, Man., Canada: "You stress the caller giving enough time to let the dancers dance the movements, but how about the actual number of beats or counts necessary to carry out some of them? How about some tips on how to execute some of the singing calls smoothly when they limit you to four counts for forward and back? Four counts for star thru and frontier whirl combined?"

Perhaps these points are too technical to worry most people but it gets a bit discouraging to try and teach people to dance smoothly to the music and then find at the normal square dance they are expected to move at an almost impossible pace."

Some movements you mentioned

follow:

One and three lead right and circle to a line (eight counts)

Lines go forward and back (four to six counts—used to be eight)

Allemande left (four to six counts—used to be eight)

Lines pass thru, wheel and deal (eight counts)

Swing thru (about six counts) from couples facing

Swing thru (four counts from ocean wave already formed)

The actual count of a movement varies. If a couple walks forward to another couple to do a star thru it takes four counts. If a man is already in front of a lady the star thru count is less. If the figure used in the singing call doesn't time well, change it! There is no law that you must use the choreography as arranged to any one piece of music. In case it was missed, an informative article on Singing Calls by Stan Burdick can be found on page 37 of the September 1967 SQUARE DANCE Magazine.

DAVE FRIEDLEIN, Orion, Ill.: "The maneuver that doesn't use hands is harder to keep fixed in mind; for example: load the boat, round off, slide thru. I believe it is the one main reason for all the dissension over new basics."

Can't help but agree with you about the "no hands" versus "use hands" movements. Note the challenge involved in weaving the ring like a daisy chain, forward two and back one, using no hands. If the dancers just touch **shoulders** as they turn back it helps. Also witness the wheel and deal movement—as couples no problems no matter what combination of people. A hand hold is reassuring that you are going in the right direction.

When you are on your own, for example **single** wheel and deal from half sashayed position, the man fights **not** to be in front after the wheel and deal where he should be. From an

eight-chain-thru set-up ever experience the command to "¼ left, swing thru"? Mass confusion—not difficult, just human reaction.

Dancers become angry with themselves, not the movement, if the pattern is prolonged. Dancers say they don't like the movement yet there are many used today that were barely acceptable years ago. Through constant usage in combination flowing figures they learned to do them automatically and today thoroughly enjoy them. Examples are dixie chain, centers in and cast off, tea cup chain, and all eight spin the top.

## BASIC BREAKDOWN

### TRADE

by Lloyd Litman, Parma, Ohio

From a line of four, designated dancers (ends, centers, boys, girls) on call to "trade", will trade places in that line by moving forward along the line to take the other dancer's spot and end up in reverse facing direction. **PARTNER TRADE** would mean to change places with partner (California twirl without hands).

Traffic pattern when passing someone during the "trade" movement is to pass right shoulders.

### EXAMPLES

by Will Orlich

(Also see March 1967 **SQUARE**

**DANCE Magazine**—Page 35

Heads to the right and circle four

Head gents break and line up four

Pass thru, ends trade, centers trade

Lines of four pass thru

Boys trade, girls trade

Forward eight and back, box the gnat

Cross trail thru to a left allemande . . .

Head couples square thru

Count four hands to the outside two  
Do-sa-do all the way round  
An ocean wave and rock it  
Swing thru, ends trade, centers trade  
Swing thru, ends trade, centers trade  
Right and left thru  
Insides arch, dive thru, substitute  
Square thru ¾ around to the corner  
Left allemande . . .

Head two ladies chain  
Same couples pass thru  
**Partner trade**  
Square thru four hands around  
Circle four  
Head gents break and make a line  
Pass thru  
**Heads only partner trade**  
**Ends trade, centers trade**  
Bend the line  
Left allemande . . .

### BREAKDOWN

by Will Orlich

Heads to the right and circle four  
Head gents break and line up four  
Forward and back, pass thru, ladies trade  
Swing thru and when you do  
Centers run, wheel and deal  
Star thru, wheel and deal to face those two, star thru  
Forward and back, pass thru, the ladies trade  
Swing thru and when you do  
Centers run, wheel and deal  
Star thru, wheel and deal to face those two  
Eight-chain-one, left allemande . . .

### SECOND CHANCE

by Will Orlich

Allemande left, you're on your way  
Right and left with a half sashay  
Head gents re-sashay  
Those who can right and left thru and ¼ more  
Centers trade, wheel and deal  
Double pass thru, centers in  
Cast off ¾ around  
Circle up eight and when you come down

Allemande left one more time  
 Right and left with a half sashay  
 Side gents re-sashay,  
 Those who can right and left thru  
 and a  $\frac{1}{4}$  more  
 Centers trade, wheel and deal  
 Double pass thru, centers in  
 Cast off  $\frac{3}{4}$  around  
 Left allemande . . .

## FIGURES AND BREAKS

### CHAIN STAR THRU

by Dewey Berry, E. Cleveland, Ohio  
 Heads to the right and circle four  
 Head gents break and line up four  
 Two ladies chain star thru, boys trade  
 Four couples circulate, bend the line  
 Chain star thru, boys trade  
 Four couples circulate, bend the line  
 Right and left thru, pass thru  
 Lines divide, U turn back  
 Substitute, left allemande . . .

### BARGE THRU FIGURES

by Jack LaFever, Columbia City, Ind.  
 One and three square thru four hands  
 Slide thru with the outside two  
 Then barge thru (six counts)  
 Spin the top with this two  
 Now swing thru  
 Pass thru, move on to the next  
 Go right and left thru  
 Barge thru, to the corner  
 Left allemande . . .

Two and four roll a half sashay  
 One and three lead to the right, circle  
 four  
 Make a line, now, barge thru  
 Give a right to this girl  
 Make a wrong way thar  
 Boys back up a left hand star  
 Shoot that star, go back three  
 Its a left, right, left allemande . . .

One and three lead to the right

Circle four and make a line  
 Pass thru, wheel and deal  
 Centers spread, outsides squeeze in  
 Line of four, barge thru  
 Spin the top with this two  
 Pass thru, wheel and deal  
 Centers spread, outsides squeeze in  
 Line of four, barge thru  
 Spin the top with this pair  
 Cross trail thru, left allemande . . .

### LEFT SPIN CHAIN THRU FIGURES

by Eddie Millan, Jacksonville, Fla.  
 Head couples star thru  
 Pass thru, star thru  
 Ladies lead dixie style to an ocean  
 wave  
 Spin chain thru, balance up and back  
 Spin chain thru, men trade  
 Left allemande . . .

Head ladies chain across  
 Heads half square thru  
 Right and left thru  
 Star thru  
 Ladies lead dixie style to an ocean  
 wave, balance  
 Spin chain thru  
 Left allemande . . .

### FIGURES

by Jim Gammalo, Olmsted Falls, Ohio  
 Heads to the right and circle four  
 Head gents break and line up four  
 Square thru  $\frac{3}{4}$   
 U turn back  
 Curlique, peel off  
 Ends fold, star thru  
 Cross trail thru, left allemande . . .

Head ladies chain to the right  
 New head ladies chain across the way  
 Sides half sashay  
 Heads square thru  $\frac{3}{4}$   
 Separate round one, line up four  
 Curlique, peel off  
 Ends fold, square thru  $\frac{3}{4}$   
 Left allemande . . .

Head ladies chain right  
 New side ladies chain across  
 Heads pass thru  
 Separate round two, line up four



Curlique, peel off  
Ends fold, swing thru  
Girls circulate, boys run  
Wheel and deal, dive thru  
Square thru  $\frac{3}{4}$   
Left allemande . . .

Four ladies chain  $\frac{3}{4}$   
Then chain across  
Heads square thru four hands  
Split two, round one, line up four  
Curlique, peel off  
Ends fold, swing thru, all eight circulate

Boys trade and run, bend the line  
Cross trail thru to the corner,  
Left allemande . . .

Side ladies chain right  
New head ladies chain across  
Heads right and left thru  
Half square thru  
Split two round one line up four  
Curlique, peel off, ends fold  
Swing thru, boys run  
Bend the line, pass thru  
Square thru  $\frac{3}{4}$   
U turn back, curlique  
Peel off, ends fold  
Swing thru, boys run  
Bend the line, star thru  
Eight-chain-three, left allemande . . .

Heads to the right and circle four  
Head gents break and line up four  
Turn thru, move up to a new two  
Curlique, peel off  
Ends fold, swing thru  
All eight circulate  
Boys trade and run  
Bend the line  
Cross trail thru to the corner  
Left allemande . . .

Heads to the right and circle four  
Head gents break and line up four  
Curlique, peel off, ends fold  
Swing thru, girls trade\*  
\*Square thru  $\frac{3}{4}$ , left allemande . . .  
\*Slide thru, cross trail thru to corner  
Left allemande . . .

#### CURLIQUE DIXIE STYLE FIGURES

Heads cross trail thru

Separate round two line up four  
Slide thru, curlique, dixie style  
(Second one behind man)  
Peel off, bend the line  
Star thru, cloverleaf  
Centers square thru  $\frac{3}{4}$   
Left allemande . . .

Heads right and left thru  
Slide thru  
Curlique dixie style  
Promenade, single file  
Girls turn back  
Dixie grand to a left allemande . . .

Promenade the corner  
One and three wheel around  
Right and left thru  
Same ladies chain  
Pass thru, wheel and deal  
Curlique dixie style  
Promenade single file  
Girls turn back  
Dixie grand to a left allemande . . .

Heads to the right and circle four  
Head gents break and line up four  
Right and left thru  
Pass thru, wheel and deal  
Curlique dixie style  
Peel off, bend the line  
Star thru, cloverleaf  
Double pass thru,  
First couple left, next couple right  
Cross trail thru couple in sight to the  
Corner, left allemande . . .

Heads to the right and circle four  
Head gents break and line up four  
Pass thru, wheel and deal  
Curlique dixie style  
Peel off, bend the line  
Pass thru, wheel across  
Wheel and deal, peel off  
Bend the line, pass thru  
Girls fold, star thru  
Wheel and deal, square thru  $\frac{3}{4}$   
Left allemande . . .

Heads to the right and circle four  
Head gents break and line up four  
Pass thru, wheel and deal

Curlique, dixie style  
Peel off, wheel across  
Wheel and deal  
Eight-chain-three to  
Arky allemande, arky grand . . .

Heads to the right and circle four  
Head gents break and line up four  
Pass thru, wheel and deal  
Curlique dixie style  
Peel off, wheel across  
Wheel and deal, star thru  
Boys circulate and trade  
Wheel and deal, dive thru  
Square thru  $\frac{3}{4}$   
Left allemande . . .

Heads to the right and circle four  
Head gents break and line up four  
Right and left thru, pass thru  
Wheel and deal  
Curlique, dixie style  
Peel off, wheel across  
Wheel and deal  
Pass to the center  
Girls pass thru  
Star thru, promenade  
One and three wheel around  
Cross trail thru to the corner  
Left allemande . . .

Heads to the right and circle four  
Head gents break and line up four  
Pass thru, wheel and deal  
Curlique dixie style  
Peel off, wheel and deal  
Pass to the center  
Boys pass thru, star thru  
Bend the line  
Pass thru, round off  
Left allemande . . .

### FIGURES

by Lee Kopman, Wantagh, N. Y.

Heads right and circle to a line  
Spin the top  
Spin chain thru, ends circulate  
Swing thru  
Spin the top to a curlique  
Circulate  
Peel off, wheel and deal  
Pass thru, turn back, left allemande . . .  
Heads pass thru and cloverleaf

Sides swap around  
Spin chain thru, ends circulate  
Swing thru  
Boys trade, girls trade  
Slide thru, left allemande . . .  
Head ladies chain  $\frac{3}{4}$   
Roll her half sashay  
Forward six and pass thru, wheel and  
deal  
Star thru, pass thru  
Head gents, dive thru, turn thru  
Split thru, turn left  
Around one to a line of three  
Pass thru, wheel and deal, star thru  
Circle three, head gents break to a line  
Now circle eight  
Boys pass thru and cross clover  
Substitute, square thru  $\frac{3}{4}$   
Girls half sashay, left allemande . . .

Heads half square thru  
Centers in, cast off  $\frac{3}{4}$   
All eight circulate  
All eight cross run  
All eight circulate  
All eight cross run  
Ends trade, pass thru, wheel and deal  
Girls, right and left thru  
Then turn back  
Left allemande . . .

Heads right and circle to a line  
As couples, do-sa-do to an ocean wave  
As couples, swing thru  
Two men in centers, trade  
Center four wheel and deal then  
Square turn thru four hands  
Others trade and promenade one half  
way  
Right and left thru (who turns who)  
Swing thru, box the gnat  
Pull by arky allemande  
Partner right, arky grand  
Sides, when you meet turn back  
Heads pull by  
Left allemande . . .

Heads split your corners  
Around one to a line  
Right and left thru (who turns who)  
Centers, star thru  
Square thru  $\frac{3}{4}$

While the others box the gnat and  
Split square thru  $\frac{3}{4}$   
Wheel and deal  
Substitute, pass thru  
Square thru four hands  
Wheel and deal, right and left thru  
Dixie grand to a left allemande . . .

## NEW IDEA

### PEEL IN

by Manny Amor, Lakewood, N. J.

Same as peel off but when the ends separate and turn back they continue around to face center couple.

### AUTHOR'S EXAMPLES

First and third lead right, circle to a line

Pair off, peel in, star thru

Right and left thru, cross trail thru

Left allemande . . .

Heads lead right to a line

Pair off, peel in, half square thru

Bend the line, cross trail thru

Left allemande . . .

Heads lead right to a line

Pass thru, round off

Double pass thru, peel in, star thru

Right and left thru, cross trail thru

Left allemande . . .

Heads square thru four hands

Centers in, cast off  $\frac{3}{4}$

Ends fold, double pass thru

Peel in, star thru, pass thru

Left allemande . . .

Heads star thru, double pass thru

Peel in, half square thru, round off

Square thru three hands

Left allemande . . .

Heads square thru four hands

Swing thru, boys run

Step and slide, peel in

Swing thru, boys trade, girls trade  
Right and left thru, dive thru  
Square thru  $\frac{3}{4}$ , left allemande . . .

Heads lead right and circle to a line

Pass thru, wheel and deal

Double pass thru, peel in

Square thru four hands, wheel and deal

Double pass thru, peel in

Square thru four hands, wheel and deal

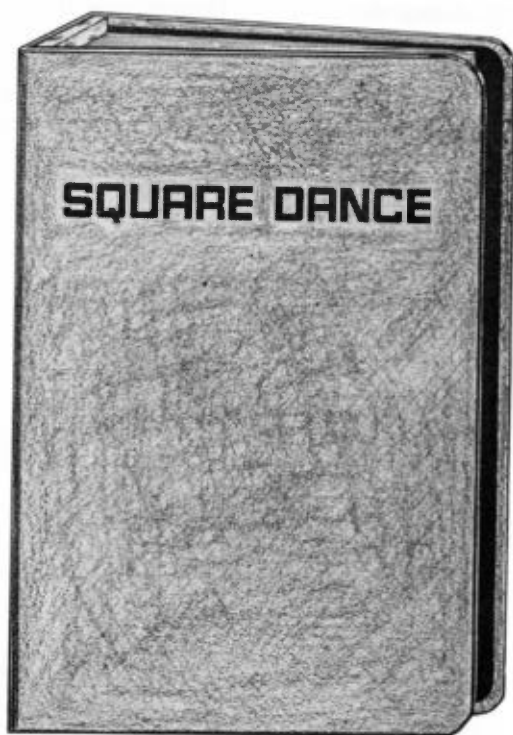
Double pass thru, peel in

Star thru, cross trail thru

Left allemande . . .

SQUARE DANCE Magazine WORKSHOP features original material submitted by you. Choreography, Callers' Questions, Basic Breakdown, Figures and Breaks, and New Ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, SQUARE DANCE Magazine, 1622 N. Heights, Ill. 60004.

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# SQUARE KALEID

From the many area magazines and bulletins comes a wealth of fresh ideas for dances, projects and activities. Certain themes seem to be popular in one region, and surely these might spark new interest in other localities. So here are some ideas and gimmicks from around the country. How about trying something different at your club's next dance?

Special dances seem to be most popular on the west coast, with Luaus and barbecues, auctions and housewarmings, dress-up dances, such as the Buccaneer Ball and Storybook Ball, School Daze dances, hootenannies, and anniversaries being celebrated regularly.

The easterners seem to favor mystery rides, hay rides, hobo parties and hard times dances, with an intriguing "Peanuts" party slated to introduce Charlie Brown this fall. Two clever gimmicks are the Mum Jamboree, the crysanthemums for door prizes and favors, and the custom of the Rosetown Squares, which awards roses to any full sets visiting from other clubs.

And the prize for the most clever, to our thinking, must go to the California club which is having a Drop Out Drop

In Dance, or can we call it a DODID? At this time of year, when we are concerned about "rounding up" those who may not be dancing at present, this seems to be an excellent plan.

Have you realized how much service work is done by square dance clubs? While mostly done by dancing at hospitals, nursing homes, and special events, some clubs have also scheduled benefit dances for well-known funds and for members who have had misfortunes. One group entertained French tourists with an exhibition plus participation in dancing, and another has collected used nylon hose for a hospital (they didn't tell why hose were needed.)

Sometimes the exhibition dancing that clubs do is a form of community participation and service, as well as advertising, such as the many floats entered in parades and centennial celebrations throughout the summer. One exhibition really worthy of note took place in Omaha where Harold Bausch called with a symphony orchestra for an 18 set demonstration. Reception of this was so tremendous that when he called for non-dancers to come to the dance area, 15 squares formed. To top

# DANCE

# OSCOPE

it all, 170 squares danced after the concert. Public relations, maybe; service, maybe; good fun, but definitely!

One club we noticed has an Outside Activities chairman, who several times during a season plans a bowling party or some other non-dance activity. Perhaps your club never considered doing anything other than dancing but give it some thought. These clubs seem to be the active, full, prosperous, cooperative clubs which have few problems. Several other activities enjoyed this summer by clubs were baseball games; non-dancing picnics with programs of cards, games and sports; outdoor popcorn treats, a roast pig cookout, donkey riding and mountain climbing.

Maybe the mention of roast pig did it, but let's turn our attention to refreshments. All around the U.S.A., the most popular summer dance treat was an ice cream festival. One such feast consumed 25 gallons of the cold stuff and 75 pounds of strawberries. Next in popularity for summer were "melon feeds"—watermelon and cantaloupe.

Among others (and we'll bet there's something here your club hasn't tried) are Polynesian or Hawaiian foods, Mexican fiesta foods, beef and chicken

barbecues, fried chicken, a "country" menu of black-eyed peas, cornbread and coleslaw, Hobo stew, corn roasts, pizza, clambake and pancakes. On the sweet side, how about a dessert smorgasbord? And for this season, how about chuckwagon sandwiches and pumpkin pie?

One outstanding feature of square dancing around the country this fall are the many governors who, at the urging of clubs or federations, have proclaimed a "Square Dance Week" in their areas. This practice is being adopted from coast to coast, and can only help to interest more people in the activity.

The luckiest spot in the U.S., publicity-wise, is Sacramento and the listening area of KJAY, where there is a dancer announcer who airs new class dates, dance schedules and other square dance news. How about that announcer in your town, hmmm?

With all this fun and festivity in our activity, who can doubt the growing popularity of square dancing? So our advice to all readers (also quoted from a bulletin) is "Put on your dancing shoes and join the fun people!" □

# LOOK

CALLERS  
DANCERS  
CLUBS  
LEADERS

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● **MARYLAND, VIRGINIA AND WASHINGTON**—Rounds of the month for September and October selected by the R/D Teachers Council of the Maryland, Virginia, and Washington, D. C. area are: Easy-Southtown, U.S.A.; Intermediate-Marney; Advanced-Edelweiss.

● **MICHIGAN**—Make the scene at Cobo Hall, Detroit for the 7th Annual Michigan S & R/D Convention Nov. 3, 4. Dance to Marshall Flippo, John Hendron and Dick Jones as well as local callers. Do the rounds with the Highburgers of Texas and Roberts of Indiana.

● **OHIO**—"I Could Have Danced All Night"—and you can, too, at the Western Roundup (All-nighter) Friday, Nov. 3, 9 P.M., to ?, at the Union Hall, Marion, Ohio. Sharing the mike will be Bill Peterson of Michigan, Don Zentz and Stan Burdick.

● **LOUISIANA**—Tammany Twirlers invites you to its 5th S/D Festival Nov. 10, 11 at Municipal Auditorium, Slidell. Featured callers are C. O. Guest and Al "Tex" Brownlee, with R/D by Wanda and John Winter.

—Ginny and Les Freeman

● **ILLINOIS**—Come dance with your favorite caller and swing your queen at the lucky 13 Northern District Fall



Festival, Nov. 5 at the YMCA, corner View and Garfield, Aurora. There will be continuous dancing from 2 to 10 P.M., with a R/D program by Marie 'n Carl Peterson. Ask your ISDCA caller about tickets.

● OHIO—Nov. 11 is the date for the fall festival of the Southwestern Ohio S/D Fed. Dance to nine great Cincinnati area callers at the Evendale Recreation Center, 10500 Reading Rd. from 2:30 P.M. thru afternoon, evening and a fun after party!

● OHIO—Deuce Williams, Don Fell of Michigan, Stan Burdick, Emmett Iliff of Ohio, headline the 3rd Ohio GLAD dance on Nov. 26, Green Mill Gardens in Findlay from 2-9 P.M. Phyl and Frank Lehnert will teach rounds. You'll be GLAD you went!

● OHIO—Dec. 10 will find Louis Calhoun of North Carolina sharing the mike with Stan Burdick and John Tucker at the Alamo, Marysville, for an afternoon and evening of fun dancing! Tickets and info available from Stan at 1514 Oakmont Lane, Sandusky, or John at the Alamo.

● NEBRASKA—"The latchstring is out—come and swing your taw in Omaha". Plan now to dance at the 17th National Convention, with mid-western hospitality served up by Ruby and George Dreier, General Chairmen. The Dreiers have been dancing nine years, serving as president, secretary, treasurer and publicity chairmen for their club, and as president of the Omaha S/D Council for two years. Their son and daughter are both dancers and their daughter Nancy was a member of an exhibition at the 14th and 15th Conventions. The Dreiers with their chairmen promise a great convention at Omaha in '68.

Address: National News and Events Editor  
SQUARE DANCE Magazine, 1622 N. Rand  
Rd., Arlington Heights, Ill. 60004.

## GRENN

NEWEST ROUNDS

GR 14104  
"SUGAR BABY"

by Willie and Vonnie Stotler

"ORANGE BLOSSOMS"

(waltz) by Oscar and Francis Schwartz

NEWEST FLIP SQUARE

GR 12097

"TONIGHT CARMEN"

by Ron Schneider

## TOP

NEWEST FLIP SQUARES

TOP 25157

"SHE'S GONE GONE GONE"

by Reath Blickenderfer

TOP 25158

"HILLBILLY FEVER"

by Jim Bauer

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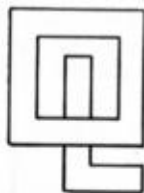
SL-123 by Dusty Randall

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RECORDS

## ROUND DANCES

THE BREEZE AND I—Hi Hat 842  
Choreography by Marge and Norm Goslin

This is "Latin" and no breeze—an advanced routine with transitions, wraps and real winner for styling.

SUGARUMBA—Hi Hat 842  
Choreography by Lila and Bill Bruner

"When My Baby Walks Down the Street (Latin style)"—good music—routine is intermediate, 16 meas. No repeats.

CAPRICE—Grenn 14102  
Choreography by Edna and Gene Arnfield

Good music and easy-int. waltz routine—has a few new wrinkles easily smoothed out.

NEAR YOU—Grenn 14102  
Choreography by Peggy and Gerry Mace

Good intermediate two step and music to a contemporary tune.

SWEET MISERY—Decca 47-9091  
Choreography by Maxine and Clark Smith

Good music (vocal by Jimmy Dean) shades of "Mac the Knife"—good easy-int. two-step routine.

TINY BUBBLES—Decca 30241  
Choreography by Marceil and Chalmer Steed

Good music (vocal Ed Kenney)—an easy two step complete with "hula hands".

**THAT DO MAKE IT NICE—Windsor 4728**

Choreography by Betty and Gil Wunning

A comfortable easy-int. two-step with do make it nice music.

**WALTZ OF DREAMS—Windsor 4728**

Choreography by Monette and Emmett Courtney

Smooth good waltz music to a flowing strong-int. to adv. routine (32 meas.-no repeats).

**I'LL TAKE CARE OF YOUR CARES—ABC 10891**

Choreography by Irene and Bill Morrison

Very good music (Frankie Lane vocal) and strong-int. two-step routine.

**EVERY STREETS A BLVD.—ABC 10891**

Choreography by Ann and Andy Handy/Cookie and Hi Gibson

Good music (Frankie Lane again) and easy-int. two-step routines. (Two versions.)

**COUNTRY STYLE—Belco 226**

Choreography by Ruth and Vern Smith

Good peppy music—easy-int. two-step.

**JEALOUS COLD CHEATIN HEART—Belco 226**

Choreography by Wanda and John Winters

Good western music—easy two-step.

**KOKOMO—Scope 5**

Choreography by Louise and Norman Pewsey

Good music and inter. "swing" two step.

**JESSY WALTZ—Scope 5**

Choreography by Elsy and Bill Johnson

Good music and a little different type of int. waltz.

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Our latest square dance releases:  
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# SINGING CALLS

LAY SOME HAPPINESS ON ME—  
Grenn 12095

Caller: Ron Schneider

As usual Ron Schneider does not miss. A real fine dance. Maybe a bit too much walking in the figure. Heads promenade half way, sides promenade  $\frac{3}{4}$ . The dance has the bounce in it that dancers love. And that music. In the last three months Grenn and Top changed their music somewhat and they have come up with a good solid drum beat (such as used with so much success by the Wagon Wheel label) and this seems to put more spark and more danceability in their music. The labels seem to be watching their choreography more because their dances are a lot better than usual. Seldom do we see a poor dance on these labels now.

Break: Allemande left, walk by your own, right hand round the right hand

girl, left hand around your own, men star right in the middle, one time around, allemande corners, weave the ring, meet your own with a do-sa-do, allemande left and promenade.

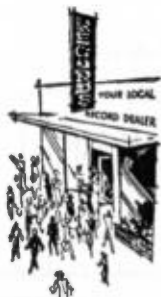
Figure: Heads promenade half way, sides promenade  $\frac{3}{4}$ , substitute, pass thru and do-sa-do with the outside two, ocean wave, swing thru and box the gnat, square thru  $\frac{3}{4}$ , swing corner and promenade.

JUST LIKE ALL THE OTHER TIMES  
—Wagon Wheel 205

Caller: Jerry Haag

Music great, calling fine, the tune is haunting and the dance is smooth and not too fast. It would make a nice evening ender, and the only thing that we can find wrong that callers may not like is an eight-chain-thru in the figure. Four eight-chain-thrus in the dance makes it a bit monotonous and wearisome but choreographers will always do it in order to get in some cute patter.

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You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer of square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

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No. 6705

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