

JANUARY 1968

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... The Centennial dances during the summer were successful and a number of out-of-town visitors learned of them through your magazine.

Catherine E. McMorran
Ottawa Square Dance Association
Ottawa, Ont., Canada

... I've seen Rickey Holden take a group of rank beginners and in one week (not more than 12 hours of teaching and 12 hours of dancing) make some pretty respectable square dancers out of them.

A considerable amount of his time

was spent teaching men to lead their lady, how to stop the lady from leading, how to swing, how to walk, how the lady should "resist" a little in a grand right and left, and how to enjoy dancing. ...

Grace and Ernest Snyder
South Holland, Ill.

I am writing to thank you for the article you published about me in the October SQUARE DANCE. I was very surprised to hear about it. One of the local callers told me about it and showed me the article.

I have since received numerous calls from other callers about the article and about how much they liked it. This I thought you would like to know, so again I will thank you.

Bob Barber
Rumford, R. I.

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

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Publisher and Editor
ARVID OLSON

THE EDITOR'S PAGE

Welcome to 1968! Another year has come and gone, many new people have joined the activity of square dancing, and some have left us to pursue other hobby interests.

During 1968 you can help square dancing by interesting your friends and convincing them that they should take beginner lessons. You can help by making sure that your club sponsors beginner classes. Beginners are the life-blood of any activity. People square dance because of people. Probably you became a square dancer because your friends were and they asked you to join them.

During 1968 you'll find many changes and improvements in SQUARE DANCE. Our National Advisory Board is being enlarged and will take a more active part in guiding this publication. New features are being planned and you'll find more of interest in SQUARE DANCE during the coming months.

Each month SQUARE DANCE will present a problem situation to be viewed from both the caller's and dancer's angles. Send in your thoughts about this month's problem, and also other problems for readers' consideration. All must be drawn from actual experience, without naming people or clubs involved. Anonymous letters will not be considered.

Problem Number One:

Mr. and Mrs. Smith have a really heated argument on the dance floor about which of them goofed the previous square. You do not know which of them is right. What would you do...

If you were the caller?

If you were a dancer in the square?

Problem Number Two:

A beginning class has had about eight lessons. Club dancers are helping them, and one night several guests from a neighboring club drop in. They invite the beginners to their club dance the following Saturday night because "no lessons are necessary" to dance there. What would you do...

If you were one of the local club dancers?

If you were the teacher-caller for the beginners?

Please take a few minutes from your busy schedule to share your thoughts and ideas with others. Solutions to problems will be published and contributors will be given credit unless they instruct us to withhold their name. Why don't you sit down and write today?

Best wishes from the entire staff of SQUARE DANCE for a Happy New Year and the best to you in 1968!

SQUARE DANCERS

DANCE FOR BUS

By Marj Littrell
Indianapolis, Indiana

AN OUTSTANDING EXAMPLE of a social group joining in a business promotion toward a common charitable goal was the three-day "Square Dance Salute" held recently by the Laughner Cafeteria chain.

For the past six years, Indiana Square Dancers and Callers have entertained once a month for patients at LaRue Carter Hospital, a state psychiatric facility for acute mental illness. Following an exhibition dance, the square dancers spend several hours dancing with patients. It's the most successful recreation program the hospital has ever had, according to their officials.

The dancers recently learned that the hospital needs a new bus to transport patients to activities outside the atmosphere of the institution. The present bus is a 1951 model which seats 28. A new bus to seat up to 60 persons costs \$6,909. The square dancers undertook the project.

The bus fund drive has been headed by a one-man committee, Louis Hauke, a dynamic 71-year-old retiree from Indiana Bell Telephone Company. Mainly through his personal salesmanship and enthusiasm, more than half the money has been collected.

Another square dancer, Lloyd W.

Laughner, one of three brothers who own a cafeteria chain, offered his annual three-day anniversary celebration to help promote and publicize the bus fund project. Highlight of the 79th birthday event was a free square dance in the parking lot of one of the cafeterias.

Two callers, Max Engle and Gene Haley, kept the dancing constant and attracted a crowd of spectators from the adjoining shopping center. Laughner Cafeterias suppliers contributed hot dogs and buns, and the coffee, cider and soft drinks were donated by Laughner's. In addition a wagonload of pumpkins went on sale for the cause.

As a build-up for the square dance, special prices were a feature at all the cafeterias locations and cards for 1,888 free meals were distributed. Square dancers were invited to sell tickets for prizes to be awarded at a state-wide festival which followed the Laughner dance. Close to \$400 in their ticket sales resulted from this.

Proceeds from the Laughner square dance promotion contributed \$393.15 to the bus fund project, and the event made many new friends for both the cafeteria chain and the Indiana Dancers Association. □



Instigator and tireless worker for the bus fund project, Louis Hauke (right), his wife, and Lloyd W. Laughner warm up before the outdoor square dance.

Happy with the results of the 79th anniversary celebration of Laughner's Cafeteria, Louis Hauke, center, accepts a pumpkin from Lloyd W. Laughner while Mrs. Arthur E. Francis waits for a ride in a real "horseless carriage", one of a collection of antique buggies displayed during the "Square Dance Salute".



Louis Hauke, right, helps Lloyd W. Laughner unload another wagonful of holiday pumpkins for the benefit of the fund for a new bus for LaRue Carter State Hospital.

WHY ROUND DANCE

?

By MILLIE and AL BOEHRINGER
Dayton, Ohio

Why should people learn to Round Dance—We think round dancing is one of the best hobbies anyone can get into. It is not only recreational but it contains just enough challenge that you feel you have accomplished something when you learn a new round. It is a hobby or recreation that we think everyone should at least try and we are sure they will then become round dance enthusiasts.

Our doctor has told us this is one of the best exercises that we can do as we are using most of the muscles in our body while dancing. Also there is the sociability angle. You meet new people and make new friends while you are engaging in a pastime which you enjoy.

We always say if you can walk you can dance and we have proved this many times. We will have couples come into our basic class and say they have never done any kind of dancing and would like to learn to round dance.

Of course, if you have a background of ballroom dancing it is much easier on the dancer, however, you do not need to know ballroom dancing to learn round dancing because you are taught the waltz and two-step from the beginning. We do not assume that you know how to do these and we teach them from scratch.

How we got started in the Round Dance field—In 1952, the Bureau of Recreation, City of Dayton, sponsored their first group of basic round dance lessons and we were members of this group. We had been exposed to round dancing in the square dance clubs and enjoyed it very much. After the round dance lessons, the Bureau of Recreation decided to sponsor a round dance club so that the round dancers would have some place to dance rounds other than at the square dance clubs. We were charter members of that group.

Several years later another round dance club was formed and we finally decided to join that club also so that we could dance once a week as each club danced every other Tuesday night. Then we were exposed to the teaching of Frank Hamilton at the first round dance week end that we had in Dayton, July 1956, and we enjoyed them so much that we decided to become teachers also.

In 1959 we were contacted by Fontana Village and asked to head up a round dance staff for a new venture called Fun Fest, which is now held twice a year, in the spring and fall.

What Round Dancing means to us—Round dancing to us means having a hobby, getting exercise, meeting people, making friends and thoroughly enjoying it while doing so. Also it presents a challenge to us because round dancing includes not only waltzes and two steps but also tango, cha cha, and samba rhythms.

We not only use our feet and body in round dancing but we also must use our minds and this keeps us alert. Round dancing means not only dancing in our round dance clubs but it means that we can dance rounds at the square dances because we teach easy as well as intermediate and advanced rounds in our clubs.

Why Round Dancing should be a part of the Square Dance program—We think that square dance callers and round dance teachers should work together. The round

dance program would get a big boost if the square dance caller would teach a few little round dance mixers when they are teaching their square dance classes. If they do not wish to teach mixers, the round dance teacher would welcome an invitation from him to attend his class and teach them a little mixer or a simple little round dance now and then.

Then also it would be a big help if the caller would invite the round dance teacher to his graduation exercise so he could invite the dancers to attend the round dance clubs and observe round dancing. We believe this might stimulate some or most of them to take basics so they could better learn the simple dances that are being done at the square dance clubs between squares. Also it would interest them after they have had the basics to want to do the more difficult rounds and join the round dance club.

We believe it would be of great help to the square dancers if they would all take the basic round dance lessons because it would teach them to step to the rhythm of the music for their square dancing, and would help them with positioning of their hands and feet and body so that they would enjoy square dancing more than they already do. We have heard quite a few square dance callers mention this same thing on different occasions. □



Millie and Al Boehringer

HOW TO TEACH MODERN SQUARE DANCING

Condensed From
A Book Written By
JAY KING
Lexington, Massachusetts

PART IV

EIGHTEENTH NIGHT

To teach ocean wave have the heads go forward and back, then do-sa-do with the opposite two, all the way around then pass thru and separate go around one, come into the middle do a do-sa-do, all the way around then a right and left thru, turn the girl and pass thru and do-sa-do with the outside two, all the way around then a right and left thru, turn on around then dive thru and square thru three-quarters, man, and find the corner for a left allemande, partners meet and a right and left grand. Then have the sides go through the same routine.

This next time, have the heads go forward and back, and do-sa-do the opposite two. All the way around and stop. **Start to do a pass thru now and hold it** when you're all in line, shoulder to shoulder.

Take a forearm hold with the ones nearest you, and balance forward and back. Now pass thru and separate, go around one and come into the middle with a right and left thru. Now do-sa-do with the opposite two—all the way round make an ocean wave—take forearms again—and rock forward and back. Now, pass thru and do a left allemande, come home do a do-sa-do.

Have the sides go through the above figure. Then start with the heads again. Heads go forward and back with you, do-sa-do the opposite two—all the way around make an ocean wave, you balance forward and balance back. Now—do a right and left thru, just walk by and courtesy turn the girl beside you. Then cross trail thru across the land, corners all do a left allemande, partners meet and a right and left grand. Repeat this figure for the sides.

The Alamo style figure must be taught in a particular way or the whole purpose and feeling of it will be lost. If all the dancers do not

SEVENTEENTH NIGHT

The dancers you have been teaching have already learned how to do a California twirl. They do it automatically every time you have them make an arch for another couple to dive thru. When giving the California twirl to them for the first time as a separate call, give them a little reminder (sets are squared up with everyone in home position). Tell everyone to make an arch with inside hands joined as though another couple was going to dive thru that arch. Pretend that the imaginary couple has done the dive thru and everyone does a California twirl.

To teach Dixie chain tell the dancers they are going to do something called a Dixie chain—the word "Dixie" doesn't mean anything right now, but it's going to mean something very important here. It's going to mean no courtesy turn.

Have the heads do a right and left thru, turn 'em too. Girls start the Dixie chain as though they were going to do a regular two ladies chain—go, give a right and walk by and stop. Give a left to the man and walk by again—men move into the middle, girls stay facing out. Men in the middle give a right and walk by and stop behind your partner. That's a Dixie chain—it ends right here when the men have walked by in the middle. Then the lady veers left, boy veers right, and allemande left, come home and square your sets.

NINETEENTH NIGHT

To teach Suzy Q have the heads go up to the middle and back, then promenade the outside track, half-way around is all you do, come down the middle do a right and left thru—and hold it right there. On the call to do a Suzy Q, you'll both walk forward and take a right forearm hold with the one across from you. Turn each other halfway around and **both of you head straight back for home**. Now, catch partner by the left forearm, turn each other and go back to opposites again for a right forearm turn and head straight home again; turn partner left once more and face to the middle. That whole thing is called a Suzy Q.

Repeat this teaching sequence for the sides. If you'll remember to have them turn opposite by the right and then be sure to say both of you head straight back for home and catch partner by the left, you should eliminate most of the difficulties caused by people getting faced in the wrong direction during the Suzy Q movement.

As you give Suzy Q each week, you can use that last left arm turn with partner as the start of a do-paso. Or you can have them do that last left arm turn with partner and then go to the corner for a right and left thru, then dive thru and square thru $\frac{3}{4}$ for a left allemande.

Tell the dancers they've been doing the allemande thar as a regular dance figure up to now. Now we are going to get into some back up stars without going through that whole routine. Try it this way—walk all around the left hand lady, catch partner left make a thar **right now**—men back up in a right hand star, back along boys **like an allemande thar**. Shoot that star, do a full turn around, men star right in the middle of the town, pass your partner and do a left allemande, here

balance forward and back at the **same time**, the movement degenerates into a very uncomfortable push and pull type maneuver with pushes and pulls coming at irregular and unexpected times!

To teach Dixie grand call heads go forward and back with you, the same two just pass thru and you go around one to a line of four, move up to the middle and back, now join eight hands while you're that way and circle to the left is what I say, circle to the left go 'round. Reverse it back go single file and you walk right along in Indian style. And hold it right there. We're going to do what's called a Dixie grand—it's kind of like a grand right and left, but it's a little different too. Now just the men do a U turn back. The men who are facing a girl, just give a right hand and walk by. This time everybody's facing someone. Everybody give a left and walk by. Everybody give a right to the next and walk by and do an allemande left with the next one—come back to partner and promenade home.

TWENTIETH NIGHT

we go with a right and left grand, promenade.

Let's try it this way. Walk all around the left hand lady, and see-saw your taw, men make a right hand star, go once around the hall, turn partner by the left like an allemande thar, right there right now, make an allemande thar and back along boys right where you are. On the call to "slip the clutch" you'll all let go with the left hand. The men will start moving forward. Men, the first girl you meet will be your corner and this time we'll do a left allemande, come back to partner and promenade home.

Let's do this. Do an allemande left with the corner and do-sa-do your own. Men star left in the middle of the set, once around you roam. When you meet your partner, catch her by the right turn full around until the men are in the middle with a left hand star—hang on to your girl—and back 'em up, boys, in a **wrong way thar**—back on along. Girls are on the outside, men on the inside. Then shoot that star to the corner stand, and allemande left do a right and left grand.

A couple of times through on all of these thar movements should be sufficient to smooth them out. You'll be throwing them in each night after this so that the dancers will get practice in doing them. After all, it's that weekly practice of everything that has gone before that really fixes these movements in the dancers' minds and enables them to do the figures smoothly and with confidence.

To teach wagon wheel spin, tell the dancers to do an allemande left with the corner. Then come home and take a right forearm hold with partner. Walk one full time around each other until you are right back facing exactly the way you are now. The girls all by themselves will turn or spin once more in the same direction you've been turning. Just let go of her while she does that individual turn. As she comes around to face you, just catch her by the left forearm and do a do-paso. That whole sequence up to the do-paso is called a wagon wheel spin.

There is very little that a caller can do to get dancers through a Daisy chain except to explain very carefully ahead of time that all of them are going to have to do their part—they must keep going forward two and back one until they meet original partners and they will keep alternating hands. Remind them that forward is in grand right and left direction and backward is toward center.

Allemande left for a Daisy chain, go forward two with a right and left and turn back one, turn by the right and go forward two again, go left and right and turn back one with a left hand 'round. I think it's important that you as the caller practice calling the Daisy chain enough so that you can tell the dancers which hands they'll be using as they go and when they will be turning back and then turning forward again.

Most dancers, no matter how experienced, need that little extra help the caller can give them by calling the proper hands and telling them to go forward or backward. The burden still comes back on the individual dancer to stay alert. □

Next Month—Part V

WORKSHOP

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



CHOREOGRAPHY

This month's "New Idea" page introduces FAN THRU and FAN THE TOP. Both have value in what they offer and seemingly have opened a whole new family of square dance choreography by pin pointing the movement idea in the fact that "the centers" start the chain reaction. Up to now, most movements have had the ends of a line involved directly somehow or another.

FAN THRU—couples facing make a wave, **centers** swing half around to reverse facing direction while ends wait.

FAN THE TOP—from a wave set-up, **centers** swing $\frac{3}{4}$ around while the ends move up $\frac{1}{4}$.

FAN THRU—gives opposite for new partner with couples ending up back to back—no change of facing direction for the inactives.

FAN THE TOP—the wave has rotated 90° to the right without a change of relative dancers or their positions.

EXAMPLE from ocean wave:

One FAN THE TOP+step thru= lead to the right

Two FAN THE TOPS=right and left thru

FAN THE TOP+swing thru + FAN THE TOP + swing thru = Zero

EXAMPLE from two-faced line:

FAN THE TOP+bend the line= two men chain

Two FAN THE TOPS=wheel across
All run the top figures can now be called directional. For example:

Ends run, FAN THE TOP

Centers run, FAN THE TOP

The BIG advantage in establishing this new family in our square dance choreography is the elimination of named variations both past and future. The combination possibilities won't need a name—just called directional into or from a fan the top idea.

Spin the top is now firmly entrenched in our square dance nomenclature along with swing thru and probably will never be changed.

Technically and for teaching purposes, spin the top is "ends swing half, fan the top".

Slowly but surely certain terms used in today's figures are starting to have tentative meaning.

Swing (other than in your arms) seems to mean a 180° forearm turn. Spin seems to mean a $\frac{3}{4}$ turn. Top means a combination $\frac{3}{4}$ spin and ends move up. Fan means centers start something. This is all in an exploratory stage at this point but something is materializing. It has taken three years so far and another three years is not unlikely.

In the meantime, a HAPPY NEW YEAR of square dancing is in store for all of us here and we certainly hope that you will find it so. The coming year once more seems filled with hope

and good times as only a square dancer can testify. Have you told your non-square dance friends about your fun lately? Try again, you **know** they are missing the best times of their lives!

CALLERS' QUESTIONS

KENNETH L. WILKINSON, Aberdeen, Sask., Canada: "Should clubs have a long summer recess? Should we encourage dancers to continue all summer? How much should we push dancers to attend more dances and special dances?"

Usually the reason square dancing stops in some areas during the summer is because the school in which they dance is not available. However, dancing should be encouraged by getting together on a summer substitute dance basis. This is the time to be different. Plan square dance swim parties, square dance picnics, and open air dances to encourage the on-lookers to join in the activity.

All dancers should be encouraged to attend all special dances any time during the year. This is a common bond for **area** square dancers to enjoy. Clubs should be encouraged to support all specials to the point of cancelling their own night if need be. This should be done on an occasional basis and let each club take their turn if necessary.

All dancers should be encouraged to dance **all year round**. There is so much to gain from the activity and sociability involved. Square dancers who dance wherever and whenever they can enjoy the **entire** square dance picture, not just the small world in which a club revolves.

If a club caller objects to "his" experienced dancers migrating to other dances and callers, he is in need of further training and exposure himself.

This is a big, wide, wonderful world in square dancing and **people** make this possible so encourage them to experience **all** phases of the recreation.

KEN MILLER, Crown Point, Ind.: "What is an **ARKY** position? Boy-boy and girl-girl set-up? The men take the ladies' position and direction?"

ARKY dancing is **position** dancing. The man (lady) takes the lady's (man's) **position** and **facing** (line of dance) **direction**. There are certain ground rules needed. Each holds their **sex identity** and their original **number identity**. If head couples half sashay, it does not mean that the boy is now a girl and the girl is now a boy, it only means a change in line of dance direction.

You cannot say "head ladies chain" and expect the two **men** to chain. You **must** hold sex identity because the next command from this half sashayed set up might be "four **ladies** go forward and back". On the other hand, "arky allemande" would mean a left allemande with the same sex, go back to facing your partner giving each dancer the **forward** line of dance direction regardless of sex.

Other examples, two men meeting head on for a star thru is not ethical (only a gimmick) because **who turns under** as the ladies do? A box the gnat use to cause the same question but now we have turn thru. True directional arky calling will give commands to "head gents, side ladies" do something thereby holding position identity.

An allemande thar with head gents and side ladies backing up with their partners moving forward is a **mixed up thar**. A true "arky thar" is a boy with boy/girl with girl combination with two boys and two girls backing up in the star. Today's most knowledgeable callers of **ARKY** dancing would include leaders like Lloyd Litman and Jerry Helt of Ohio and Johnny Davis of Erlanger, Ky.

BASIC BREAKDOWN

ALL FOUR COUPLES

All four couple movements follow the basic rule of any two couple movements but use a definite traffic pattern around the square during its execution. Since all **two couple** movements start by doing something with the **opposite** dancer first, four-couple movements must do the counter part.

In order to get to the opposite moving all-four-couples simultaneously, one position (and dancer) must be by-passed. Thus it is that the following traffic pattern for all-four-couple movements is as follows from a static square:

ALL FOUR COUPLES RIGHT AND LEFT THRU

Face corner, pass each other **right-shoulders**, give a **right hand** to opposite and pull by, pass the next **left shoulders**, give a **left hand** to original partner and courtesy turn to face center of set. Static square has once more been established but standing across from original starting point.

ALL FOUR-COUPLES PASS THRU

Same traffic pattern but end up **facing out** from center of set, lady on man's right side. Traffic pattern: face corner, pass right shoulders, pass opposite right shoulders, pass **next left shoulders**, walk up to partner to face out, lady on **man's right side**.

ALL FOUR-COUPLES CROSS TRAIL THRU

Same as above pass thru pattern but half sashay partner at ending to face out with lady on **man's left side**. If told to cross trail thru to left allemande, just pass partner and go on to the corner for the left allemande.

ALL FOUR COUPLES SUZY-Q

Face corner and pass right shoulders, right forearm turn back with opposite, pass **left shoulders** coming back to partner with left forearm turn and repeat—right shoulder, right hand, left shoulder, left hand with a courtesy turn or into the next command.

REVERSE THE Q

This starts from half sashay position men facing right-hand girl, pass her **left shoulders**, left forearm turn with opposite, come back passing right shoulders, right forearm turn with partner and repeat—left shoulder, left hand, right shoulder, right hand with a left courtesy turn to face the set in a half sashayed position.

ALL FOUR COUPLES STAR THRU

Same traffic pattern, pass right shoulders, star thru with opposite to face the center.

ALL FOUR COUPLES SQUARE THRU

Right shoulder pass by, right-hand pull by ($\frac{1}{4}$ square thru)—left shoulder pass by, left hand pull by (one-half square thru)—repeat two more quarters remembering square thrus always find the dancers back to back with the last hand pull by.

ALL-EIGHT-CHAIN

From static square, right-hand to corner, pull by, left to next (opposite) and courtesy turn to face set.

ALL-FOUR-COUPLES DIXIE CHAIN

The traffic pattern changes. Since dixie chain is a **single file pass thru**, using hands, all four couples should move as two couples do but in an organized manner. If just head couples only do a dixie chain they would pull by single file with the lady facing out and her partner behind her. The two men were back to back after the

last hand pull by. So it would end with four couples doing a dixie chain ending up the same as above both for the head couples and the side couples looking like four spokes of a wheel standing at 90° to each spoke.

Traffic pattern from static square, the ladies start right hand (star across) give left to men and pull him in but remain facing out while the men give right hands (star across) to pull by and end up standing behind their partners. The next call could be "ladies go left, gents go right to the corner, left allemande." OR "the heads (single file) turn left, sides turn right on to the next."

EXAMPLES

Walk all around the left hand lady
See-saw your partner too
All-four-couples right and left thru
(12 counts)

Turn the girl and Suzy Q
Opposite lady right hand around
Partner lady left hand round
Opposite lady right hand around
Partner lady left hand round (16 counts)
All-four-couples cross trail thru to the corner, left allemande . . .

Walk all around the left hand lady
See-saw your partner too
All-four-couples pass thru (eight counts)
Head couples separate and face the sides
Circle half, right and left thru
Inside arch, dive thru, right and left thru
Square thru $\frac{3}{4}$ around, left allemande . . .

Circle up eight and around you go
Partner left, a do-paso
Corner right and partner left
All-four-couples dixie chain
First the girls and then the boys
Ladies go left, gents go right
Left allemande . . .

FIGURES AND BREAKS

BARGE THRU FIGURES

by Dean Hood, Wheatridge, Colo.

One and three square thru I say
While the sides roll away half sashay
Square thru four hands round
Then wheel and deal
Double pass thru
Centers in, cast off $\frac{3}{4}$
Barge thru, left allemande . . .

Four ladies chain across the way
One and three roll away a half sashay
Square thru, count to four
Square thru once more
Wheel and deal
Double pass thru
Centers in and cast off $\frac{3}{4}$
Barge thru, left allemande . . .

Number one couple only face your corner
Box the gnat
Then square the set like that
One and three cross trail thru
Around one and line up four
Barge thru, left allemande . . .

Head ladies chain to the right
Two and four do a right and left thru
Then roll away a half sashay
One and three star thru
Pass thru, square thru
Bend the line, barge thru
Do-sa-do make an ocean wave and rock it
Spin the top, pass thru
Bend the line, barge thru, left allemande . . .

TRUST ME

by Glenn Hinton, Curtis, Nebr.

Heads promenade half way you do
Come into the middle, swing thru
When you do, box the gnat
Right and left thru the other way

back

Then lead to the right, circle four
Head men break, line up four
Roll away, a half sashay
Forward eight and back away
Pass thru and ends turn in
Center two square thru
Four hands round, stay facing out
Join hands, circle eight
Two boys together trade
Those facing out divide and star thru
Centers arch, substitute
Allemande left . . .

A TRADE

by Allen Lloyd, Temple City, Calif.

Four ladies chain $\frac{3}{4}$
One and three right and left thru
One and three star thru, pass thru
Circle four, heads break to a line of
four
Do-a-do to an ocean wave
Swing thru, girls U turn back
Men trade, girls trade
Bend the line, right and left thru
Square thru $\frac{3}{4}$
Allemande left . . .

ARKY BOYS OR GIRLS TURN TO CLOVER

by Jim Garlow, Charter Oak, Calif.

Four ladies chain $\frac{3}{4}$
Heads roll a half sashay
Circle up eight while you're that way
Boys (girls) forward and back
Turn thru, separate, around one
Into the middle, turn thru
Left turn thru with the outside two
Turn thru in the middle you do
Cloverleaf, go two by two
Girls (boys) in the middle
Turn thru, left turn thru with the
outside two
Turn thru in the middle you do
Cloverleaf, go two by two
Boys (girls) in the middle
Turn thru, left allemande . . .

DIXIE GRAND

by R. J. Hutchinson, Whitby, Ont.,
Canada

Two head ladies chain to the right
Heads lead right, make a line
Pass thru, wheel and deal, double pass
thru

Face partner, back away
Pass thru, wheel and deal
Double pass thru, face partner
Join eight hands, circle left
Reverse back single file
Men turn back, dixie grand
Right, left, right, left allemande . . .

MEN KEEP ALERT

by Stub Davis, Waurika, Okla.

Head ladies chain to the right
Sides right and left thru
One and three half sashay
Lead right, circle that way
Ladies break, two lines of four
Pass thru across that track
Ladies trade, men turn back
Forward eight and back with you
With the opposite two square thru
Men in the middle
Square thru $\frac{3}{4}$
Centers in
Cast off $\frac{3}{4}$ then
Pass thru, wheel and deal
Left allemande . . .

FIGURE

by Charles Govsky, Rockville, Md.

Heads go forward, back with you
Swing star thru across from you
Then you do-sa-do the outside two
Make an ocean wave and rock it too
Swing star thru that's what you do
Cast off $\frac{3}{4}$ round
Lines of four go forward and back
Swing star thru and watch it, Jack
Those center four will do-sa-do
Make an ocean wave and rock it so
Swing star thru across from you
Now all four California twirl
Allemande left with your left hand . . .

FIGURES

by Red Porter, Houston, Tex.

Heads right and circle four
Head gents break to a line of four
Go forward eight and back with you
Then star thru, spin chain thru

Girls double circulate is what you do
 Spin chain thru, men double circulate
 Spin chain thru, girls double circulate
 Spin chain thru, men double circulate
 Now square thru $\frac{3}{4}$ around
 And find old corner, left allemande . . .

Heads right and left thru
 Four ladies chain and grand chain four
 Heads to the right and circle four
 Head gents break to a line of four
 Forward eight and back in style
 Ladies lead dixie style
 Make an ocean wave and balance
 Left spin chain thru that's what you do
 Left swing thru when you get there
 All eight circulate, left allemande . . .

FIGURE

by Les Gotcher, La Puente, Calif.

Promenade
 Heads wheel around, spin the top
 All eight circulate
 Spin the top
 Cross trail thru, gents star right
 Girls run around the outside
 Meet your partner, do-paso
 Her by the left, corner by the right
 Her by the left, star by the right
 Gents back up and hang on tight
 Slip the clutch, left allemande . . .

KNOW YOUR NUMBER

by Ray Cox, Glendora, Calif.

Three and four do a right and left thru
 New number three and number two ladies chain
 Number two couple promenade $\frac{3}{4}$ round
 Behind number one stand
 Number four lead to the left and circle left
 Once and a half
 Dive thru, right and left thru
 Turn your girl and pass thru
 Square thru $\frac{3}{4}$ round (stay facing out)
 Those who can left square thru, four hands
 Outside two cloverleaf, stick out your hand
 Left allemande . . .

FIGURES

by Clarence Watson, Blue Springs, Mo.
 Promenade now and don't slow down
 Keep on walking those girls around
 Sides put the lady in the lead
 Go single file, and keep on going
 Heads wheel and deal and swing thru
 Without a stop, spin the top
 Without a stop, pass thru
 Allemande left with your left hand . . .

Promenade now and don't slow down
 Keep on walking those girls around
 Heads wheel out $\frac{3}{4}$ around
 Sides follow the heads
 Double pass thru across from you
 First couple left, next go right
 Right and left thru first in sight
 Turn on around, cross trail, man
 Allemande left with your left hand . . .

ROTATE

by Hillis Hauck, Pomona, Calif.

Heads swing star thru
 Right and left thru with the outside two
 Centers U turn back, box the gnat
 Right and left thru the other way back
 Same four, swing star thru
 Same girl California twirl
 Bow to partner, corners all
 You're all rotated for a different call . . .

A QUICKIE

by Will Orlich, Cuyahoga Falls, Ohio
 Four ladies chain $\frac{3}{4}$ around
 Head couples right and left thru and roll away
 Side couples right and left . . . allemande
 Partners all right and left grand . . .

CHAIN THRU CURES

by Will Orlich, Cuyahoga Falls, Ohio
 Head ladies chain, star thru
 Boys trade and bend the line
 Side ladies chain, star thru
 Girls trade, wheel and deal
 Swing thru, turn thru to the corner
 Left allemande . . .

Head ladies chain a full turn facing out
 Girls run
 Swing left a full turn to a dixie chain
 Lady go left, gents right
 Around one into the middle
 Box the gnat, swing thru, turn thru
 Left allemande . . .

Head ladies chain $\frac{3}{4}$ around
 Side gents turn a full turn facing out
 Side gents run left
 Wheel and deal two and one, insides arch
 Ladies dive thru, chain $\frac{3}{4}$ around
 Head gents turn, then chain them across
 A full turn, facing out, make a U turn back
 Everybody, a right to corner and pull by
 Left allemande . . .

PART OF OLE BUSTER SWINGS SOUTH

by Will Orlich, Cuyahoga Falls, Ohio

All four couples swing and sway
 Head couples half sashay
 Circle up eight while you're that way
 All four ladies go forward and back
 Wheel thru but U turn back
 Swap around and star thru
 Boys trade
 Wheel and deal to face those two
 Inside arch, dive thru, square chain thru
 U turn back, square chain thru
 Circle four the outside two
 Head men break to a line of four
 Bend the line and pass thru
 Wheel and deal, boys in the middle
 Wheel thru, U turn back
 Swap around, U turn back
 One half square thru
 Star thru then wheel across
 Boys fold, grand right and left around the track
 When the heads meet, heads turn back
 Arky allemande
 Partner right, $\frac{1}{2}$ a top, U turn back
 One quarter top, U turn back
 One half a top, U turn back
 One quarter top, U turn back

One half a top, U turn back
 One quarter top, arky allemande
 Back to partner and swing again
 Promenade . . .

CIRCULATE CAST OFF NUMBER ONE

by Will Orlich, Cuyahoga Falls, Ohio

Head two couples do a right and left thru
 Then square thru four hands around
 Do-sa-do to an ocean wave, rock it
 All eight circulate, then cast off $\frac{3}{4}$
 All eight circulate
 Then cast-off $\frac{3}{4}$
 Gents circulate twice, allemande left . . .

NEW IDEA

FAN THRU

by Tom Tarleton, Marysville, Ohio

On command to FAN THRU, two facing couples start a pass thru, the two in the center do a forearm swing, half around, then pull by while ends step forward ending with the couples standing back to back with their opposites as partners. This is equivalent to two ladies chain, pass thru.

EXAMPLES

by Tom Tarleton

Head two couples FAN THRU
 Separate and go around one
 Into the middle, swing thru
 Turn thru, left allemande . . .

Head two couples square thru
 Slide thru the outside two
 FAN THRU, move on to the next
 FAN THRU, move on to the next
 FAN THRU, move on to the next
 FAN THRU, move on to the next
 Star thru, dixie style to an ocean wave
 FAN THRU, (boys swing half by the right)
 Left allemande . . .

Heads square thru, slide thru the outside two
 Pass thru, wheel and deal

Center two FAN THRU
 FAN THRU, the outside two
 New centers FAN THRU
 Centers in, cast-off $\frac{3}{4}$ round
 Star thru, centers pass thru
 Left allemande . . .

Heads right and circle to a line
 FAN THRU, wheel and deal
 Substitute, all turn back
 Centers in and cast-off $\frac{3}{4}$ round
 FAN THRU, wheel and deal
 Substitute, all turn back
 Centers in and cast-off $\frac{3}{4}$ round
 FAN THRU, wheel and deal
 Substitute, all turn back
 Centers in and cast-off $\frac{3}{4}$ round
 FAN THRU, wheel and deal
 Centers turn thru, pass thru
 Left allemande . . .

FAN THE TOP

by Deuce Williams, Dearborn, Mich.

From ocean wave, centers swing $\frac{3}{4}$ around, ends move up $\frac{1}{4}$ to form another wave. From facing couples, on call to FAN THE TOP, make a wave (like fan thru), centers swing left $\frac{3}{4}$ around while ends move up $\frac{1}{4}$.

FAN THE TOP is like spin the top without the ends swinging in first. Choreography-wise, the wave has rotated 90° to the right without a change of relative dancers or their positions.

EXAMPLES

by Deuce Williams

One and three FAN THE TOP
 Then swing thru
 Box the gnat and pull on by
 Allemande left . . .

Heads lead to the right
 Circle four to a line
 Forward eight and back
 FAN THE TOP
 Swing thru, then box the gnat
 Pull on by, allemande left . . .

Heads square thru four hands
 Meet the sides
 FAN THE TOP

Go right and left thru
 Forward eight and back you reel
 Pass on thru and wheel and deal
 Center four FAN THE TOP
 Box the gnat and slide thru
 Circle four with the outsides do
 Head gents break and line up four
 Cross trail thru, left allemande . . .

Heads right and circle four to a line
 Forward eight and come on back
 FAN THE TOP and listen, Jack
 Boys fold and peel off
 Bend the line
 Forward eight and back like that
 FAN THE TOP
 Then box the gnat
 Square thru $\frac{3}{4}$ round
 Find the corner left, allemande . . .

One and three slide thru
 Square thru three hands you do
 With the sides FAN THE TOP
 Now spin the top and listen, mate
 Everybody circulate
 Star thru and frontier whirl
 Barge thru to your corner girl
 Allemande left . . .

Four ladies chain a grand chain four
 Straight across and two and four
 Roll away a half sashay
 Star thru and circle four
 Side men break and line up four
 Forward eight and back with you
 FAN THE TOP, then curlique
 Girls fold behind the boys
 Double pass thru
 Peel off and ends bend
 Ladies left half square 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. Rand Rd., Arlington Heights, Ill. 60004.

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SINGING CALLS

SHINDIG IN THE BARN—KaloX 1075

Caller: Harper Smith

This is the second Shindig to come out, the other one was on Wagon Wheel. Both dances are good but this one on KaloX is judged the best by our workshops. The girls fold, peel off and wheel and deal makes the dance a little tricky for some clubs.

The opener and closer looks like this: Four ladies chain across, heads square thru four hands, sides separate, star thru and California twirl, join hands and circle, left allemande, do-sa-do your partner, allemande left and promenade.

The Figure: Heads square thru, swing thru with the sides, balance, girls fold, peel off, wheel and deal, right and left thru, dive thru and square thru $\frac{3}{4}$, corner lady swing and promenade.

I'LL TAKE CARE OF YOUR CARES—Long Horn 165

Caller: Ralph Silvius

Another dance that is a little sticky in the figure but most clubs will be able to do it without much of a mess in the middle of the floor.

Break: Allemande corner, do-sa-do partner, men star left, turn partner right, once and a half, four ladies promenade inside, do-sa-do partner, allemande left and promenade.

Figure: Four ladies chain $\frac{3}{4}$, heads right and left thru, side ladies chain $\frac{3}{4}$, head men turn them and roll away, a line of three, up and back, slide thru, left allemande, walk by your own,

swing the next girl and promenade.

DOWN YONDER—Windsor 4884

Caller: Bob Van Antwerp

As usual Bob Van Antwerp is "Fustest with the mostest". This is the first time that a spin chain thru has been used in a singing call but the basic has gotten around to most of the clubs and we don't foresee any problems.

Figure: Four ladies chain across, heads square thru four hands and with the sides do-sa-do, ocean wave and rock it, spin chain thru, rock it, box the gnat, pull by, allemande corner, come back and do-sa-do, same girl look her in the eye, pass by and promenade.

Break: Allemande left, come back and do-sa-do, men star left in the middle, once around, meet your partner, do-sa-do and with the corner star thru, circle left again, all the ladies star by the right, once around, same men left hand around, corner right hand around, partner left, allemande thar, shoot the star and partner promenade.

YOU DIDN'T WANT ME—Windsor 4885

Caller: Lee Helsel

A fairly easy dance that should become a favorite. Here is the figure: Four ladies chain, heads up and back and whirl away, star thru and circle to a line, up and back and pass thru, wheel and deal, substitute, centers pass thru, swing corner, left allemande, grand right and left, promenade.

Break: Join hands, circle left, allemande left and allemande thar, shoot it full around, corner box the gnat, men star left, once around. Right hand around same girl, corner allemande, come back do-sa-do, promenade.

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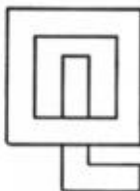


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NATIONAL NEWS AND EVENTS

● **FLORIDA**—Nationally-known caller Harper Smith of Celina, Tex. will call an open dance at the Gasparilla Room of Curtis Hixon Hall, Jan. 9 from 8 to 11 P.M., sponsored by the Circle Squares of Tampa. Kay and Ed Mack of Clearwater will lead the round dancing.

● **MICHIGAN**—The Boots and Sandals S/D Club of Flint will sponsor a benefit dance for the March of Dimes on Sunday, Jan. 21, 4-8 P.M. at the Carter Jr. High School on East Vienna Rd., Clio, Mich. All proceeds will go to the Genesee County Chapter of the March of Dimes. Callers who wish to participate should contact Ed Fraidenburg, 6279 Finch Ln., Flint.

—Elizabeth Kittle

● **OHIO**—GLACCA (Great Lakes Area Council of Callers Associations) will convene again on Jan. 28, 2-4 P.M. at the Holiday Inn, Stony Ridge (Exit 5, Ohio Turnpike). Representatives of callers organizations in Mich., north-west Penn., western N.Y., Ohio and Ind. will hear an expert on organizational procedure on this date. Steering committee is Deuce Williams, Willard Orlich and Stan Burdick.

● **NEBRASKA**—Proceeds from the Callers Jamboree on Feb. 5 will be donated to the 1968 National Convention Fund. Dancing will be at Sokol Hall in Omaha from 8 to 11 P.M.

—Arlene and Glenn Lapham

● **INDIANA**—The Fort Wayne Tri-State Festival was so well-attended that it will be repeated this year at the Coliseum on Oct. 4 and 5. The new chairman is Lewis Butters of Bronson, Mich. About 5,000 dancers, including some from Florida and Ottawa, left some lasting impressions, as evidenced in an editorial from the *Journal-Gazette*: "Here were people who have found the secret of being happy . . . clean fun and recreation for all classes of people and all members of the family . . . an inoculation against undue worry, against tendencies which lead to broken homes and juvenile delinquency and even crime . . . no unbecoming conduct, no need for police supervision . . . built-in philosophy of friendliness, of good fellowship, of adjustment to the troubled times in which they live. . . something of which Fort Wayne and modern-day America need more. They left the dance festival better prepared to deal with every day

problems of life. We say to them: 'May your tribe increase. Have fun.' "

—Flo and Dave Cain

● **D.C.**—Dance to the pros at the 9th Annual Spring S/D Festival, March 21-23 at the Sheraton Park Hotel in Washington. Featured this year are Johnny LeClair, Bob Yerington, Bob Page, Lee Helsel, Singin' Sam Mitchell, Marshall Flippo, Bob Fisk, Earl Johnston, Les Gotcher, with rounds by the Wyllies, Smiths and Highburgers. Write to Ruth and Bill Wright, 3810 Hillcrest Ln., Annadale, Va. 22003.

● **IOWA**—The Sioux City Auditorium manager, Pete Sarlette, says "Welcome Dancers" to the Iowa State Convention March 29 and 30. Information on the square dance doings can be obtained from Darvin Hall, R.R. 2, Hinton, Iowa 51024.

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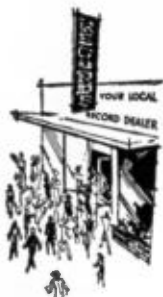
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FRIDAYS - MEMBERSHIP CLUBS

Dance Friday evenings to two of the world's greatest callers—Max Forsyth and Melton Luttrell, and their guests. Memberships to these clubs are limited. Guests are welcome to visit.

SATURDAYS - PALATINE SQUARES and CENTER SQUARES CLUBS

Dance to top callers in the nation on Saturday evenings. Reserve tickets early for these dances. These "name" callers (see schedule on back) are big attractions, and tickets are sold only to capacity for comfortable dancing. Ask about money-saving memberships.

SUNDAYS - SPECIAL EVENTS

On many Sunday afternoons and evenings, special dances and festivals are featured at Square Dance Center (see schedule on back). Many of these are ticket dances, so order your tickets early.

THIS IS SQUARE DANCE CENTER

Square dancers are welcome to attend any dance, any night. Please feel free to bring your non-square dancer friends. They will enjoy watching. All dances and classes are for adults. Tape recorders are not permitted. Square dance dress and proper square dance etiquette are required. Please call for time and price information. Schedule is subject to unavoidable changes.

SQUARE DANCE CENTER



MAX FORSYTH
Indianapolis, Ind.



DICK JONES
Hicksville, N.Y.



JON JONES
Arlington, Tex.



JOE LEWIS
Dallas, Tex.



JIM STEWART
Des Plaines, Ill.



JOHNNY TOTH
Milwaukee, Wis.



BILL VOLNER
Sikeston, Mo.



BOB WICKERS
Manchester, Mo.



FRANCIS ZELLER
McCracken, Kans.

SATURDAY NIGHTS AT SQUARE DANCE CENTER

Saturday, January 6, 1968
JACK MAY
Toledo, Ohio

Saturday, January 13, 1968
JOHNNY TOTH
Milwaukee, Wis.

Saturday, January 20, 1968
JOE LEWIS
Dallas, Tex.

Saturday, January 27, 1968
JIM STEWART
Des Plaines, Ill.

Saturday, February 3, 1968
FRANCIS ZELLER
McCracken, Kans.

Saturday, February 10, 1968
BOB WICKERS
Manchester, Mo.

Saturday, February 17, 1968
JON JONES
Arlington, Tex.

Saturday, February 24, 1968
JIM STEWART
Des Plaines, Ill.

Saturday, March 2, 1968
DICK JONES
Hicksville, N.Y.

Saturday, March 9, 1968
BILL VOLNER
Sikeston, Mo.

Saturday, March 16, 1968
LOUIS CALHOUN
Fontana, N.C.

Saturday, March 23, 1968
JIM STEWART
Des Plaines, Ill.

Saturday, March 30, 1968
AL "TEX" BROWNLEE
Odessa, Tex.

Saturday, April 6, 1968
GAYLON SHULL
Dighton, Kans.

Saturday, April 13, 1968
KEN BOWER
Des Moines, Iowa

Saturday, April 20, 1968
RUY CAMP
East Point, Ga.

Saturday, April 27, 1968
JIM STEWART
Des Plaines, Ill.

All Saturday dances are from 8:30-11:30 p.m. The round dances of the month are taught from 8-8:30 p.m. by top round dance leaders. All dances are open.

SPECIAL EVENTS AT SQUARE DANCE CENTER

Sunday, January 21, 1968
**PEACEFUL VALLEY
REUNION**
several callers

Sunday, February 4, 1968
**LIGHTEN LANTERN
REUNION**
several callers

Sunday, March 3, 1968
Sing-A-Long
**MAX FORSYTH
and WALLY SCHULTZ**

Sunday, April 28, 1968
Knotheads of Illinois present
BOB FISK
tickets required

Please call for additional information about all SPECIAL EVENTS.

New Low Prices

SHOP and SAVE

Compare Our Values---We Guarantee Satisfaction
We Will Not Be Undersold---More For Your Money

OVER 100 BEAUTIFUL

Dresses

Values to \$35.00

\$14⁸⁸

All Sizes-Colors-Fabrics

SCARF AND
COLONEL

Ties

Regular to \$2.00

88c

SQUARE AND
ROUND DANCE

Records

Regular \$1.50

\$1²⁸

All Newest and Latest

COAST BALLET
LADIES

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Regular to \$9.00

\$5⁸⁸

All Sizes-Colors

MEN'S WESTERN

Pants

\$9⁸⁸

and up

All Colors-Fabrics

MEN'S WESTERN

Shirts

Regular to \$6.00

\$3⁸⁸

Most Sizes
Red-Black-White-Turquoise

SAVE--VISIT OUR BARGAIN TABLE--SAVE

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VISIT US AND SEE FOR YOURSELF
New Merchandise Arriving Daily

SQUARE DANCE SHOP

1622 North Rand Road

Arlington Heights, Illinois 60004

(312) 255-4060

Open **Every** Afternoon and Evening



Raincoat

Model No. C-102. A flex-film raincoat that buttons snugly at the elasticized waist and flares to a full circle over your widest square dance dress. This one is hooded and comes in a convenient carrying pouch. It's transparent. Order in small, medium and large.

\$7.95

Handling Charge 50c



Coat-Coat

Model No. C-101. Rainy weather, no problem—this fashion-flared all weather coat boasts a round collar which buttons down, long sleeves; falls free from a single button at neck. Elegant for all occasions. Rayon acetate water repellent. Available in black or beige. A few green and turquoise. For Holiday wear a NEW color LILAC. Sizes 8-18.

\$26.95

Handling Charge \$1.00



ORDERING INSTRUCTIONS

Each dress is custom made by an expert seamstress to your measurements. Please state Bust, Waist, and Skirt length—from bottom of your waistband to the lower edge of your skirt. Also state your usual dress size. Add \$1.00 to cover postage and handling charges.

Fashions by NITA SMITH
113 WALTON DRIVE
COLLEGE STATION, TEXAS 77840