

# SQUARE DANCING

JULY, 1972

50¢ PER COPY

THE  
OFFICIAL  
MAGAZINE  
OF  
The  
*Sets in Order*  
AMERICAN  
SQUARE  
DANCE  
SOCIETY

## BASIC Movements of SQUARE DANCING

HANDBOOK SERIES

Reprinted from  
**SQUARE DANCING**  
Official Publication  
of the Sets in Order  
AMERICAN SQUARE DANCE  
SOCIETY



*Square Dancing  
is Fun!*



Basic 1 thru 50

*The Brand New  
Basic Movements Handbook*

*(see page 33)*





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brochure and application form.

## JULY 23-28, 1972

ASILOMAR  
THE *Sisters in Order* AMERICAN SQUARE DANCE SOCIETY  
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# FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

We knew that Sets in Order (SQUARE DANCING) was a magazine that got around but this week really proved it. The January issue reached me this week at Dahra, a small Oasis and Oil Company camp 800 kilometers into the Libyan Sahara. No square dancing at Dahra, no human females. We do have a lovely, blue eyed, blond camel but she is a terrible dancer. Keeps forgetting who her partner is.

Stuart and Lorraine Jones  
Tripoli, Libya, N. Africa

Dear Editor:

Get out your pencil and a pad of paper and tell us what the odds are on The American Square Dance Workshop group visiting a snake farm in Africa running into a square

dancer's son who lives in Africa and was visiting the farm at the same hour. I received a very nice card from Marie Armstrong telling us of meeting our son Gerald and a letter from him telling how great they treated him, including taking him out to dinner and to a dance even though he couldn't dance with the

*(Please turn to page 63)*

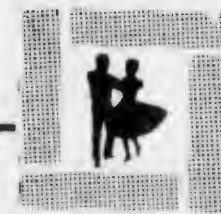


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# SQUARE DANCING

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12 issues of the Official Magazine.**

PLEASE NOTE: Allow at least six weeks' notice on changes of address and be sure to give the old address as well as the new one.

Published monthly for and by Square Dancers and for the general enjoyment of all.

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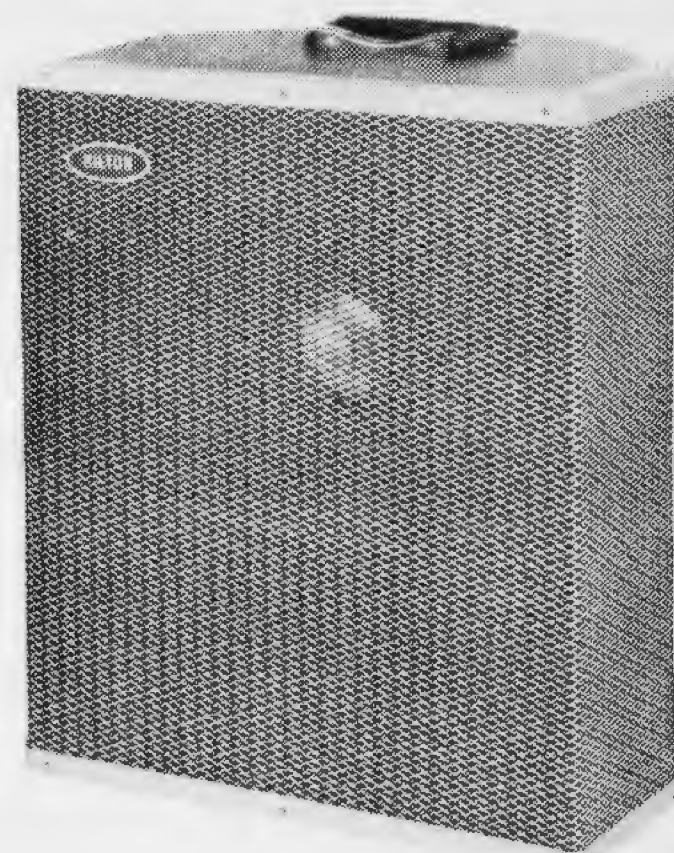
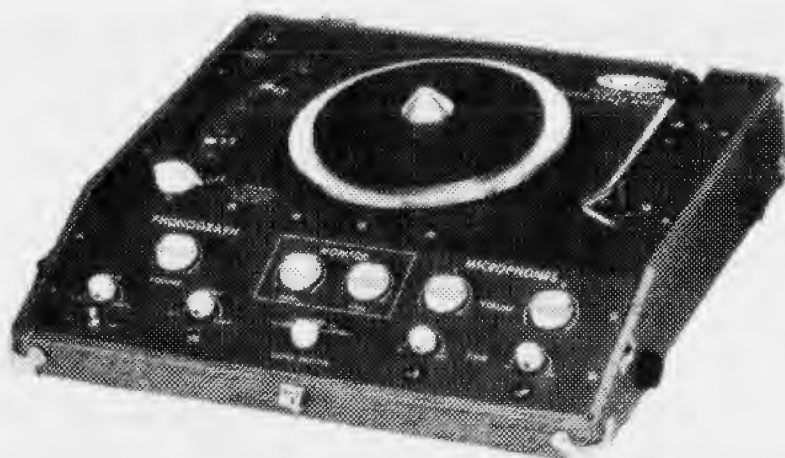
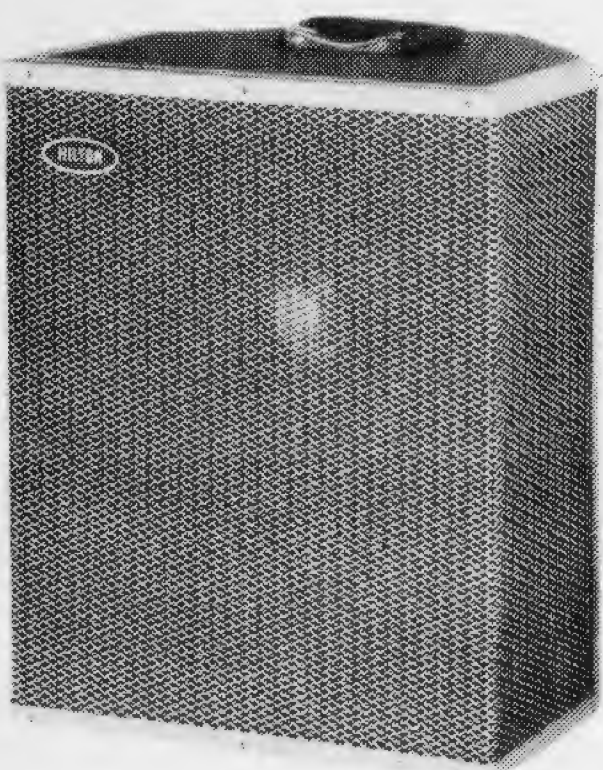
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**RED HOT**

*Line*

ITEMS IN THE NEWS: Questionnaire distributed to all members of Square Dance Callers Association of Northern California for the purpose of compiling statistics on the thoughts and feelings of the total membership on matters of styling and standardization. Other associations may have conducted similar polls, if so we at SIOASDS would be interested in hearing about them. . . . . Three student callers in the Rochester-Syracuse, New York area have been awarded scholarships by the Stewart Goldsmith Memorial Fund to attend the Brundage/Johnston institute for callers this summer. . . . Square dance halls report still held up for "economical" floor plans. A number of new non-profit corporations being formed by square dancers to build their own halls. . . . Just off the press, "Plus-50" by Willard Orlich covers contemporary movements beyond the 75 Basics Plateau in use with some degree of regularity in more advanced level clubs. Another in the "Aid to Callers" series, the book is published by the American Square Dance Magazine, Stan Burdick, Editor.

---

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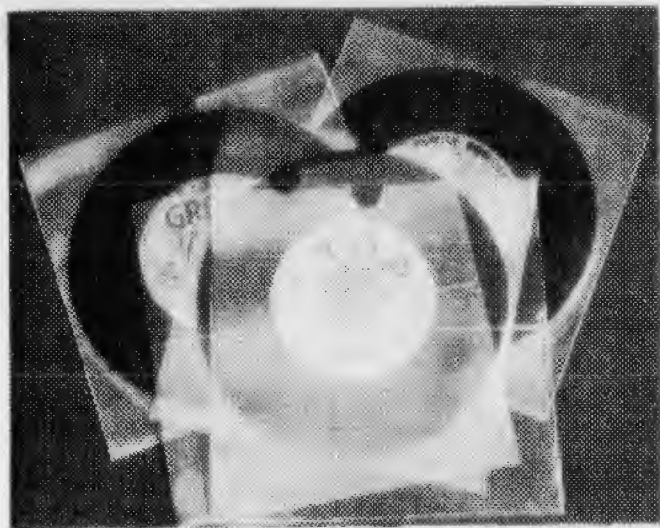
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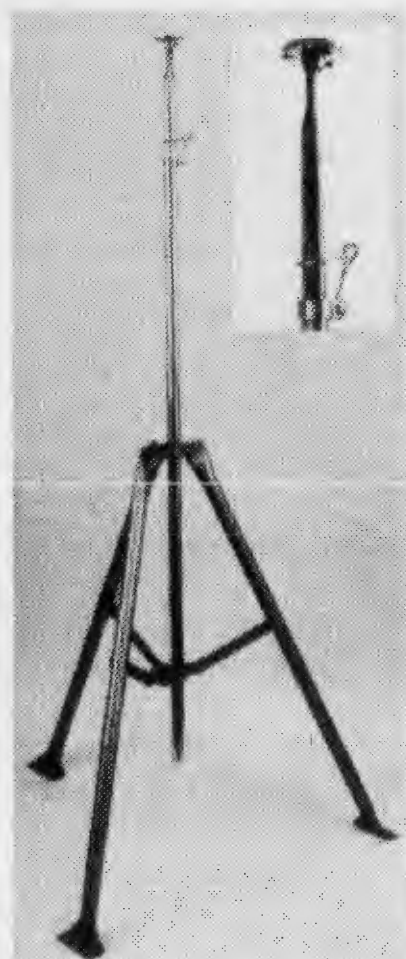
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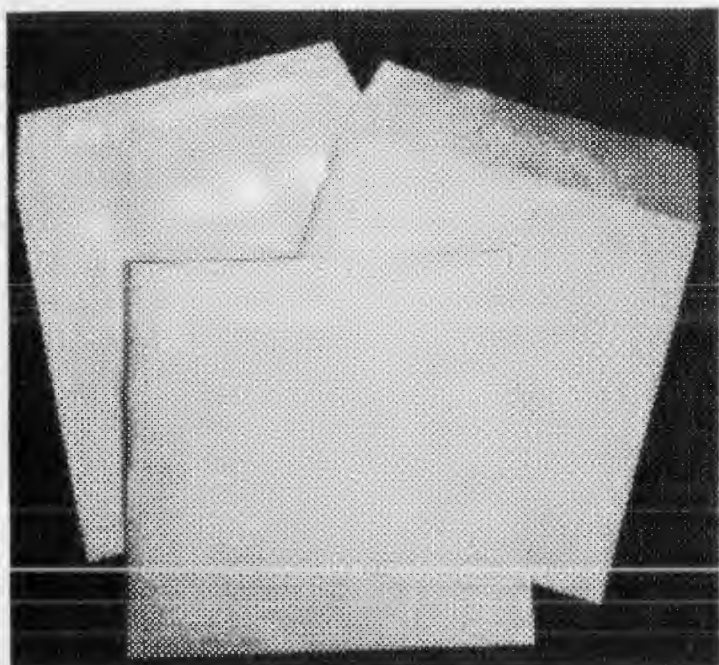
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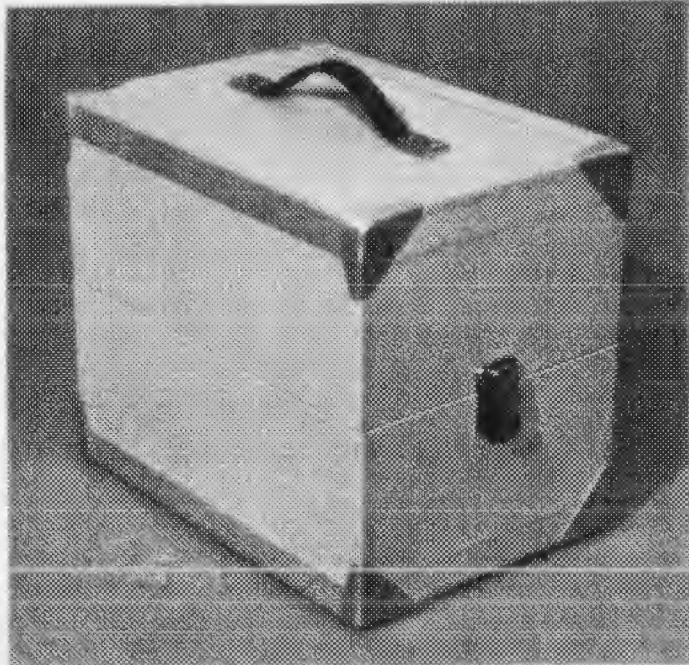
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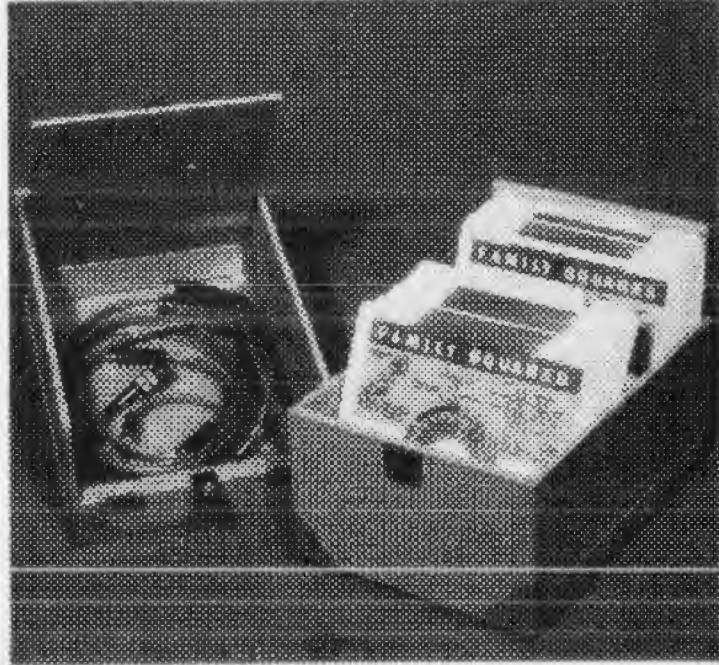
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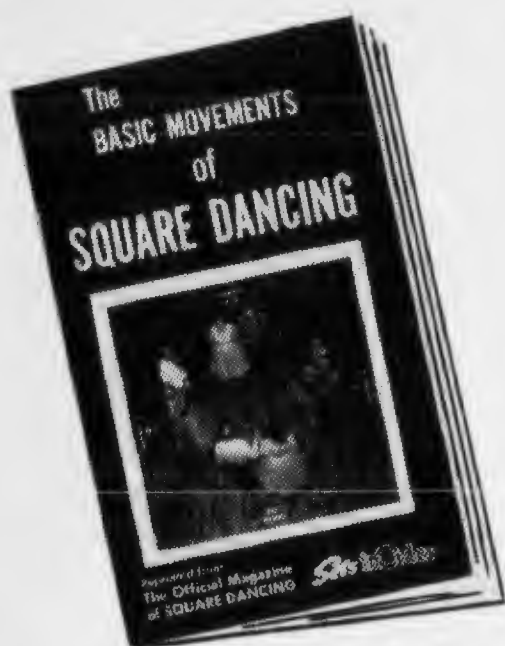


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Announcing:



This early edition easily fits into a man's shirt pocket.

## Two New Handbooks Covering the Basic Movements

**I**N CASE YOU'VE BEEN WONDERING about the unusually large size of this mid-summer issue of *SQUARE DANCING* we should point out that we're rounding another milestone. That's right. The Basic Movements Handbook which takes up the entire center section of this issue marks a "new look" in what started out as a rather bold idea almost 20 years ago.

This isn't going to be any earth-shaking news for you old-timers but for those of you who have been in the activity only a short period of time this may prove to be interesting. When *Sets in Order* emerged as a magazine back in November 1948, square dancing consisted of a number of dances each with its own title and set pattern. Callers memorized the patterns in the calls and it was not unusual for a dancer to be as filled with square dance knowledge as his caller.

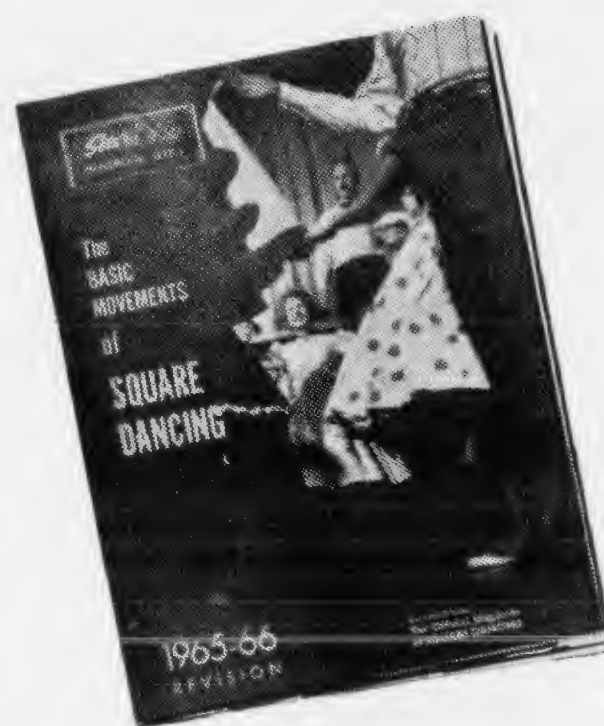
Square dance lessons as we know them today were virtually unheard of. A newcomer to a dance would simply take No. 4 position in the square and watch as each of the other couples became "active" in going through the continuously repeated pattern. By the time it was turn for couple No. 4, the pattern was memorized and the newcomer fared almost as well as the veteran.

But 1948 and 1949 was a time of change. While the basic language of square dancing could fit into just one page of this magazine, a revolution of sorts was just around the corner. Suddenly out of nowhere terms like Allemande Thar, All Around Your Left Hand Lady, Square Thru, etc., began to creep into the

caller's vocabulary. The amount that now had to be learned by a dancer required that he take some lessons and the whole format of the activity began to change.

As time went on, the set routines of the earlier brand of square dancing gave way to the extemporaneous calls and dancers were taught a language.

Our first books, published before 1950, were collections of calls comprised mostly of the traditional dances with some of the more daring innovations tossed in here and there. The early issues of this magazine reflected the same trend. Then somewhere along the line we discovered that we could take from all of these



On the right, two of the 1950 versions of square dance language, one being printed on yard long strips of paper. Upper left is the familiar Basic Movements Handbook in use during the past decade.



dances the basic language that was being introduced in classes and incorporate these terms into a small booklet.

Our first venture in this direction was a 4-page mimeographed collection which we handed out to members of our classes and gave to other callers to hand out to their new dancers.

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## SIOASDS BULLETIN THIRTY

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At this time the magazine was being printed on a certain size sheet of paper that was too large for us by several inches. However, being the only economical size available, we were forced into using it and we shuddered each month as hundreds of pounds of paper were thrown into the waste heap. Then the thought occurred to us that perhaps we could try printing something on this trim waste. After all, we were paying for the paper and it was all going through the press anyway; all we would have to do would be to set some additional type, the cost of which would be negligible.

Previous to this our need for the mimeographed "Class Notes" amounted to some 200 or 300 copies per year, including those which we gave to some of our caller friends. Now with this new idea of a printed leaflet of "Basic Movements," we suddenly found ourselves with several hundred copies staring us in the face. A mention of it in the next issue of the magazine, offering copies free to anyone, opened the flood gates and we knew our little give-away booklet was a "hit."

Since that time the Basic Movements Handbook has taken on a number of different formats. It has grown in size over the years as new movements have been added to a more or less permanent square dance vocabulary. Printed in quantities of from 100,000 to 150,000 at a crack with new reprints several times a year, it is estimated that no fewer than 10,000,000 copies of the handbook in its various forms have been put into the hands of square dancers.

This latest edition is the first of a new format, a 2-part Basic Movements Handbook each to coincide with the callers manuals. This first one covering Basics 1 to 50 includes the description and styling notes of the 50 basics contained in the Basic Program of American

Square Dancing. They appear in a suggested order of teaching to complement the working manual used by the caller/teacher.

Next month we plan on introducing the second half of the new look: the dancers' edition of the Extended Basics Program of American Square Dancing. In it you'll find the descriptions and styling notes of Basics 51 through 75 just as they appear in the Extended Basics Caller/Teacher Manual.

While we have felt that the Basic Movements Handbooks in the past have served a worthwhile purpose, we believe that this new format with its tips on styling, suggested number of steps, and illustrations will be the most helpful to date. Reprints of this handbook will be made available in quantity lots to callers and associations at a nominal fee.

□ □ □

Because of the space needed for the Basic Movements Handbook many of the regular SQUARE DANCING features will be missing in this and the next issue. By the time your September magazine reaches you things should be more or less back to "normal."

---

### THE TWO NEW HANDBOOKS



*There shouldn't be too much difficulty in distinguishing between the 24-page handbook bound into the center of this issue of SQUARE DANCING and the one which is planned for an appearance in your August issue. This first one, with its distinctive cover design includes basics one thru fifty - The Basic Program of American Square Dancing. The second handbook, also with an easily recognizable cover design, features the Extended Basics fifty-one thru seventy-five and is devoted to the Extended Basics Program of American Square Dancing.*

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# The Big VOICE of Square Dancing

A UNIQUE AND UNUSUAL ASPECT of the international square dance scene is the network of independently owned (some by individuals, some by associations) square dance publications. In variety the publications range from simple 2-page mimeograph newsletters to extremely elaborate and expensive journals professionally reproduced by letter press or lithography.

No one knows for sure how many square dance club newsletters are in existence at the present time. There could well be more than 2,000. The count of area publications which serve for a large part as an editorial voice and area directory service, number more than 150.

This month we pay a particular tribute to all

editors and their unselfish staffs who put these magazines together for the enjoyment and enlightenment of the dancers in their community. Sometimes taken for granted, the editors can most usually be pacified by an occasional "Well done" from a reader or better yet, a noticeable increase in circulation.

Here is a run-down of the list of the larger area publications, their current editors and addresses. We invite those whose area publications are not shown here but are in excess of 600 circulation, as well as those who may have been listed here incorrectly, to write us and set the record straight. The other international magazine is American Square Dance, Stan Burdick, Box 788, Sandusky, Ohio 44870.

AROUND THE CORNER (Illinois)  
P.O. Box 24  
Arlington Heights, Ill. 60006

AROUND THE SQUARES (Canada)  
Dave & Jean Johnstone, 90 Nevin Av.  
Peterborough, Ontario, Can.

ATLANTA FEDERATION  
NEWSLETTER (Ga.)  
Ann J. Moore, 3601 Oakcliff Rd.  
Apt. 177, Doraville, Ga. 30040

AVSDF NEWS (Pennsylvania)  
George & Mary Cunningham  
6 Elk St., Kane, Pa. 16735

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NEWSLETTER (Calif.)  
Shirley Diamond, 925-A So. Edith  
Alhambra, Calif. 91803

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NEWSLETTER (Greater Wash. Area)  
Walt McNamara, 4640 Taney Ave.  
Alexandria, Va. 22304

BOW AND SWING (Fla.)  
Florida Associations  
Jack Pierson, P.O. Box 66  
Clearwater, Florida 33517

BSDA "TIPS" (Alabama)  
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W., Birmingham, Alabama 35208

BOARD, THE BULLETIN (Washington)  
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London 35, Ontario, Can.

CALIFORNIA SQUARE DANCER,  
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Bobbie Myrick, P.O. Box 123  
Alhambra, Calif. 91802

CALLER, THE (Tenn.)  
Greater Memphis S/D Assn.  
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Holiday City Station,  
Memphis, Tenn. 38118

CALL-ENDER, THE (Penna.)  
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Manns Choice, Penna. 15550

CALLS 'N' CUES (D.C. Area)  
Ralph Freeman, 11111 Lombardy Rd.  
Silver Spring, Md. 20901 and  
Bernard Fiegel, 13501 Loyola St.  
Silver Spring, Md. 20906

CAMPING SQUARES NEWSLETTER  
(Texas)  
Joyce Pockrus, Rte. #1, Box 424  
Wylie, Texas 75098

CANADIAN DANCERS NEWS  
(Ontario)  
Art & Garrie Jackson and  
Bill & Babs Sullivan  
974 Brant St., Ottawa 7, Ont., Can.

CAROLINA CALLER (So. Carolina)  
3310 Colin Kelly Drive  
Columbia, South Carolina 29204

CASDA CHATTER (Tenn.)  
Chattanooga Area S/D Assn.  
Mrs. Janet Hughes  
1323 Cloverdale Dr.  
Hixson, Tenn. 37343

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Port Huron, Michigan 48060

COORDINATOR, THE (New York)  
Bill and Helen Tonkin, RD #1  
Hornell, N.Y. 14843



COUNTRY DANCE AND SONG  
(New York)  
Country Dance Society  
Jim Morrison, 55 Christopher St.  
New York, N.Y. 10014

CROSS TRAIL, THE (Wyo.)  
Big Horn Basin S/D Fed.  
Julia Achilles, 8450 Mondell  
Thermopolis, Wyo. 82443

CROSS TRAIL NEWS (B.C.)  
Victoria Island Western S/D Assn.  
Ted Sparshatt, 244 Fenton Rd.  
Victoria, B.C., Canada

CUES & TIPS (Baltimore Area)  
Bud and Marge Welch  
2119 Old Pine Rd.  
Timonium, Md. 21093

CUES AND TIPS (Ohio)  
Dewey Hart, 1307 Nancy Lane  
Columbus, Ohio 43227

CUE SHEET (Calif.)  
Helen Smithwick, 976 Garnet Ave.  
San Diego, Calif. 92109

DANCER (Virginia)  
Tidewater S/ & R/D Council  
Raleigh Copeland  
7526 Virginian Dr.  
Norfolk, Va. 23505

DANCER, THE (Oregon)  
Art Gibbs, P.O. Box 20261  
Portland, Ore. 97220

DE LUXE S/D NEWS (Ill.)  
4063 Milwaukee Ave.  
Chicago, Ill. 60641

DENVER AREA COUNCIL  
BULLETIN (Colo.)  
Denver Area S/D Council  
John & Leota Trout  
3219 W. 23rd Ave.  
Denver, Colo. 80211

DIXIE R/D COUNCIL  
NEWSLETTER (Ala.)  
Bob Kemper, 102 Case Lane  
Oak Ridge, Tenn. 37830

FEDERATION FACTS (Mo.)  
Heart of America S/D Fed.  
Jim & Judy Parshall  
9305 Stark Ave.  
Kansas City, Mo. 64138

FOOTNOTES (Atlanta, Ga.)  
1291 Valley View Rd.  
Dunwoody, Ga. 30338

FOOTNOTES (Texas)  
Jester Pritchett, 3011 S. 4th Street  
Abilene, Texas 79605

FOOTNOTES (Wash.)  
Washington S/D Fed.  
Bob Kendall, P.O. Box 684  
Vancouver, Wash. 98660

FROLICHE TANZER NEWSLETTER  
Froliche Tanzer S/D Club  
Fort Beausejour, CFPO 5050  
476 WERL, Germany

GRAND SQUARE (N.J.)  
Northern N.J. S/D Assn.  
Doc Tirrell, 3 Churchill Rd.  
Cresskill, N.J. 07626

GRAND SQUARE (Okla.)  
Central Dist. S/D Assn.  
Tom Swirczynski, 1821 N.W. 14th  
Oklahoma City, Okla. 73106

GRAPEVINE, THE (So. Calif.)  
Associated Square Dancers  
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Garden Grove, California 92640

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Indiana R/D Council  
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Indianapolis, Ind. 46226

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Wichita, Kans. 67217

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Springs Rd., Menomonie Falls, Wis.  
53051

HOEDOWN NEWS (Wisc.)  
Wolf River Callers Assn.  
Lyle Leatherman, 353 First St.  
Menasha, Wisc. 54952

HOOLEYANN WHIRL (S. Dak.)  
Edith Steenberg, 17 3rd St. S.E.  
Watertown, S. Dak. 57201

IDAFED TATTLER (Idaho)  
Idaho Fed. of S/ & R/D Clubs, Inc.  
Otto Grunthal, 1411 10th Ave.  
Lewiston, Ida. 83501

IDA NEWS (Indiana)  
Howard Williams, 407 S. 4th Ave.  
Beach Grove, Indiana 46107

IOWA SQUARE & ROUND  
DANCE NEWS  
Iowa State Fed. of S/ & R/D Clubs  
Rudy Jasa, RR 1  
Marion, Iowa 52302

KALAMAZOO ASSN.  
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## The Dancers

# Walkthru

## A Square Dance Vacation Theme

**S**CHOOL IS OUT and the family is ready to head for its vacation. So why not a theme on vacations at one of your club dances?

Invite your members and guests to come dressed as their vacation might dictate. This could be a present, past or future holiday selection and would offer an unlimited choice. It also need not dictate a complete costume but could be identified by some simple item.

Dark glasses might indicate a beach vaca-

tion: a beret could point to an exciting trip to Paris; a fishing pole, tennis hat or backpack would be indicative of what someone planned to do on his vacation. Garden gloves might be worn to show a person planned to stay at home; a muumuu would represent Hawaii, and so on.

Provide pencils and paper and let everyone guess as many vacations as possible during the evening. Then at the refreshment break, let each person briefly tell what's in store for him.

## AFTER PARTY FUN

### The Wedding Ring

Take a china cup and pack it tightly with white flour. Turn this out on a sturdy piece of cardboard, a solid baking sheet or any solid, clean, flat surface. Carefully stand a gold wedding band on its side in the center of the mountain of flour. Be sure all this sits on a steady table and is placed where the audience can easily see the ring.

Choose three men to participate in cutting away the "mountain" without dislodging the ring. Using one hand only and a table knife (which you provide), each man may cut as much or as little flour away from any part of the "mountain" as he wishes. After he succeeds in cutting away a section without the ring falling, he gives the knife to the second contestant who then cuts away a small or large section of his choice.

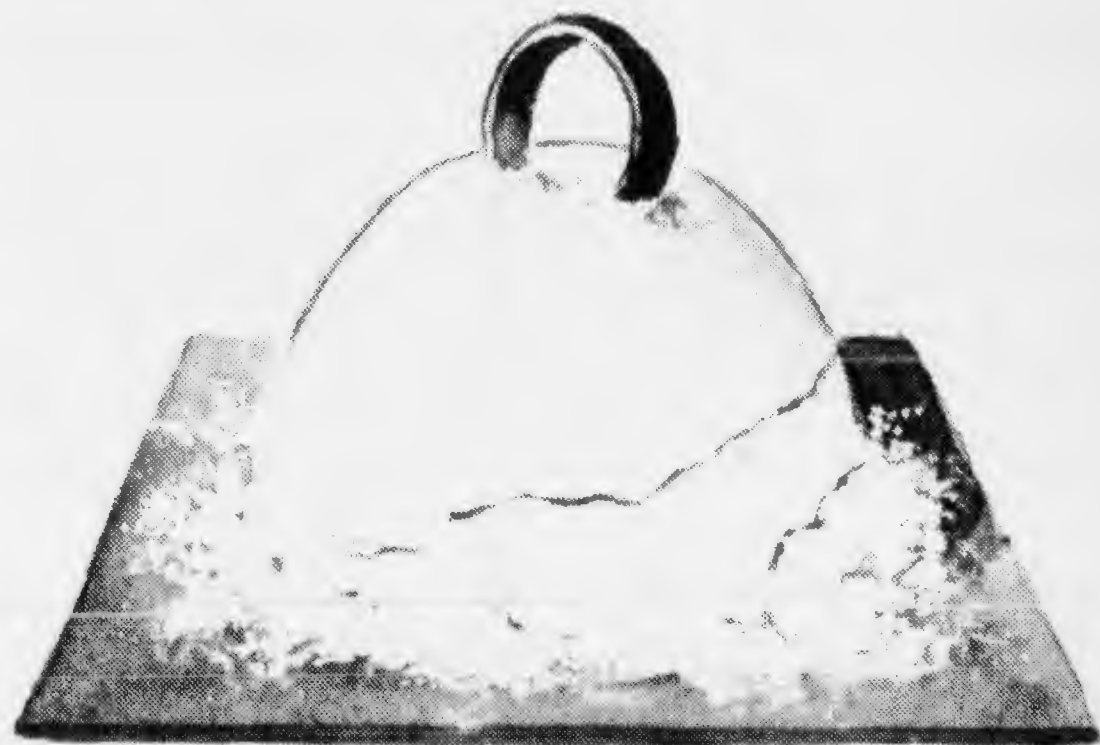
The routine continues until someone's slice causes the ring to fall. This person must then retrieve the ring with his teeth alone! It's easy to imagine what his face will look like when he comes up successfully with the ring.

Suggestion One: The cup must be tightly

packed or the mound will not hold together when you turn it out. Turn the cup upside down and tap it lightly with the side of a knife to remove the contents.

Suggestion Two: Try to include one or more men who have mustaches or beards. The white effect on them is especially great.

Suggestion Three: You actually will pack the cup with powdered sugar, not flour, but don't tell anyone!





## When in ROME . . .

By Chuck Fitzgerald Binghamton, New York



**A**CCOMPANYING THE GROWTH of modern square and round dancing since WW II has been the growth of a very interesting group of customs, manners and peripheral activities. They vary from place to place but all show some relation to the wonderful people-to-people relationships fostered by the movement. How many appear in your area?

**Bring a Carload:** Three couples to a car makes for more fun on the way to and from any dance.

**The Coffee Dance:** Each club brings a two-pound can of coffee. The club whose name is drawn during the evening takes sufficient coffee home with it to last the season.

**The Fetch Supper:** All the way back to Colonial days, this has been the source of great food and too many calories and the fun of exchanging recipes.

**Introductions Around the Set:** At the beginning of a tip, it's nice to meet new faces and new friends.

**Stir the Bucket:** After the patter call, some areas slide  $\frac{1}{4}$  to the left, permitting the former Sides to become Heads.

**Introducing the Caller:** Before the first tip it's friendly to all to introduce the caller and/or the round dance leader. An acknowledgment at the midpoint is also suitable.

**Thanks:** It is so much fun to say something nice to someone; gives you a good feeling too and it certainly makes the folks who have tried hard to give you a good dance feel as if their efforts were worthwhile. This might include the caller, the club president, refreshment chairman, etc.

**Refreshments:** Do you suggest that guests go thru the refreshment line first? Do they end up sitting by themselves? Try reserving one side of each table for guests with the other side for members or have each non-member conducted thru the line by a host member.

**Banner Raids:** An activity which gets people out to mix and mingle with their dancing neighbors. It is well to have a few sensible

guidelines established locally to avoid confusion.

**Mystery Rides:** Only the club leaders know where the caravan will wind up for its dancing fun. The host club leaders have been contacted and are prepared for your group. Both clubs are pleasantly surprised.

**Demonstrations:** Volunteering to dance at local hospitals and rest homes and for any worthy cause is a source of pleasure for both the shut-ins and the dancers.

**Flying the Flag:** Not a new movement, this relates to the appearance of square and round dance flags on automobile radio antennas. We've had visitors to the area follow a flag for miles in order to get dancing information.

### A Round Dance Oath

The Roundaliers of Pleasantville, New Jersey, celebrated their 11th Anniversary last February. Included as part of the festivities was the installation of new officers, who when they were introduced were asked to step forward and join hands in a circle. They were then read the following initiation oath:

*"I sincerely promise that I will, to the best of my ability, fulfill all the duties of the office to which I have been elected. I do further swear that I will, at all times, promote the well being, programs and betterment of the Roundaliers Round Dance Club along with the round dance movement throughout the world I live in. Furthermore I will always maintain an outward appearance of thoroughly enjoying the dance I am doing. Also, so far as I am physically capable and regardless of how dumb my partner may be, I will continue to smile at her or him, even though my shin may be skinned, my toes broken and my dignity severely abused. To all of this I promise faithful obedience under penalty of being forever banished to Dancing in the Shadows of the round dance hall. In token of your sincerity detach your hands from this round dance record and go sit down so the rest of us may start dancing."*



# Membership

An interesting and unusual approach to the meaning of membership was presented last fall in *Grapevine*, the monthly publication of Associated Square Dancers of Southern California. It was aptly penned by the Membership Chairman of the Association, Dave and Shirley Brunskill.

"A funny thing happened on the way to the dance. I ran into a guy I'd gone to school with back home. In the conversation I asked what he was doing now and he replied, 'I'm a Horologist.'

"I smiled and said, 'Oh sure; now seriously what do you do?'

"Being a frustrated comedian he said, 'Look that up in your Funk and Wagnalls.' Then in a more serious vein he said it wasn't important for me to know what a Horologist is but since he claimed to be one, he'd sure better know.

"This set me to wondering how many times people say I'm a this or that without actually knowing what it means . . . I'm a pacifist; I'm an extrovert or I'm a pessimist; I'm a member. There you go. I became a member of a square dance class; then most of us became members of a club; later I heard our club wanted to become a member of Associated Square Dancers.

"I looked up 'member' in my Funk and Wagnalls. 'Member' 1: A limb or other functional part of a body. (That word functional sure says a lot. Jack LaLanne may have the most muscular arm in town, but unless it functions it doesn't do much for the body.) 'Member' 2: A person belonging to an incorporated or organized body. (That's it. To be a good member we must be a person who functions.)

"We are members of a body that like a tree constantly needs new limbs or members to live and grow, and I refer to the whole square dance world. Your Association is a member of this body, your club a member of your Association, and you a member of the club, all of which started from that class member.

"As members of square and round dancing we can encourage non-dancers to join classes, which means new club members added to the

ranks of the Association and to the happy huge galaxy of square dancing.

"Man, that's functioning.

"Oh, by the way, my friend, the Horologist, is a watchmaker."

## BADGE OF THE MONTH



"If two words were chosen to describe the character of the race of Man, no more apt choice could be made than that of 'Saints-n-Aints.'" So state the members of the club of the same name which dances in Scranton, Pennsylvania.

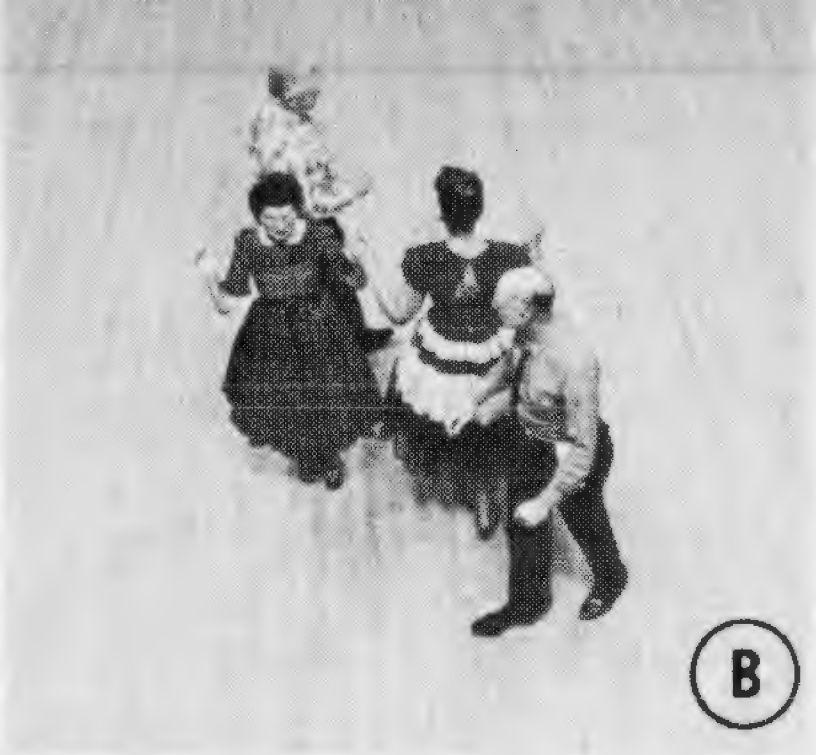
Formed some six years ago, the Saints-n-Aints club design shows two stick figures starting a Right and Left Grand. One is crowned with a golden halo; the other is topped with a black cloud. The "Aint" members of the club hope that the worst they can ever be accused of is cutting-up occasionally while enjoying a tip.

No gender is attached to the stick figures but it has generally been agreed that the fairer sex deserves to sport the halo. (Anyone wish equal time?)





(A)



(B)



(C)

# Style Lab

## LET'S TALK TRADE

WHEN THE TRADE MOVEMENT was introduced in 1965 by the late Lloyd Litman, few people realized how much of a work horse this particular basic would become. Today a standard part of square dance terminol-

ogy (listed as Basic 59 in The Extended Basics Program of American Square Dancing) the Trade has indeed become a versatile movement.

Going back to a picture series run seven years ago (you can tell by the length of the skirts) we'll take a look at several of the ways in which Trade becomes involved. Our first example starts from a standard ocean wave formation (A). On the call men Trade or ends Trade those at the end move forward (B) and around to the other end of the same formation (C). From a line of four with all the



(D)



(E)



(F)



(G)



(H)



(I)





(J)



(K)



(L)

dancers facing in the same direction (D), the ends Trade by moving forward, passing right shoulders (E) to end in the same line but with the ends facing in opposite directions to their starting position (F).

Once again in a line of four, with all dancers facing the same direction (G), the centers Trade. Each of the two center dancers moves forward, passing right shoulders (H) and ends in the same line but facing out (I).

Our fourth example starts in the same line of four (J) and this time the men Trade (K) and end in an ocean wave formation (L).

Next, two ladies Trade, having started in a line (M) and moving forward and around, passing right shoulders (N) and ending in an ocean wave formation (O).

Our final example, though not customarily done from this set up, starts from a line of four (P) and involves one of the couples (heads or sides). The couple involved Trade by having the two dancers simply change their facing direction, pass right shoulders (Q), and end to face in the opposite direction (R). The rule, once applied in each possible situation, works out quite well.



(M)



(N)



(O)



(P)



(Q)



(R)



# More on Challenge

*A controversial subject is bound to bring in feedback from all over*

**L**AST MONTH'S ISSUE of SQUARE DANCING magazine carried a discussion on "Challenge" dancing by three callers active in this particular field. Some additional thoughts and interpretations on the subject are offered here and we invite those who are interested to send in their views.

Writing in the *New England Caller* recently, Jim Mayo of Magnolia, Massachusetts, and well-known in the field of calling, had this to say about "Challenge":

*Challenge is a word that's used by callers and dancers frequently, but we suspect that it means different things to different people. We have been asked to call a "challenge tip" from time to time, and we never quite know how to proceed. Who is supposed to be challenged, and by whom? If the dancers are challenging the caller or vice versa, that's no contest. The caller always wins because he can cheat and not get caught. All it takes to "break down" the floor is a small calling error, and few dancers are able to put the blame for these where it belongs. Dancers keep thinking if they were only a little bit better dancers, they could have gotten through. That's true, but if the caller were just a little bit better, then EVERYONE could have gotten through.*

Another possible interpretation of challenge is competition between dancers and other dancers. We are afraid that, too often, this is the real meaning. Some dancers live for the moment when their set is the only one moving, and all others must stand around and watch them perform. Perhaps this is because square dancing doesn't give square dancers any way to keep score. There is no way to measure whether you are a better dancer than your corner. Unfortunately, being the last square

*moving doesn't prove that either. It may only mean that the opposite couple, or the caller, was able to help you enough to get you through.*

*To us, the real challenge in square dancing is the challenge of cooperation. Good dancers and a good caller working together can make a great dance. Working against each other, they make only trouble. We try to call so that most of the people present are using their dancing skill to the utmost. We do everything in our power to help the dancers make it through, and we hope they'll have a little dancing skill left over to make it look easy. Anytime most of the floor fails to make it through a figure, we've made a mistake, and you can be sure we'll correct it promptly. With the help of the more experienced dancers on the floor, the recovery may be almost instantaneous.*

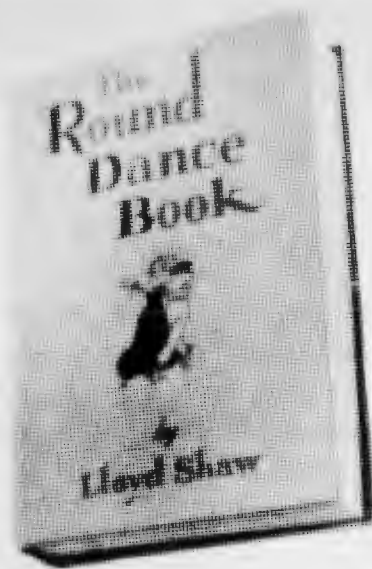
In the April *National Callers Report*, Willard Orlich expressed these thoughts on "Challenge":

*Position dancing is the REAL challenge for experienced dancers rather than the constant use of "new names" at every dance you call. Use an ARKY tip at the club dance for the go-go tip instead of the new idea every week. Let your people dance what they know from a more difficult angle instead of easy examples of a new NAME and the build-up of a memory bank in their frustrated brain cells.*

## THIS ISN'T THE END

From the looks of things, the word "Challenge" and the trend of this distinctive form of dancing has its supporters and its resisters. We welcome your thoughts on the subject which received featured treatment in the June issue of SQUARE DANCING. Perhaps there are other "Hot Potatoes" that you would like us to cover. Let us know.





## A Taste of

# Waltz History\*

By the late Dr. Lloyd (Pappy) Shaw

### By Way of Introduction

Forerunner of the contemporary books on round dancing, *The Round Dance Book* by Dr. Lloyd (Pappy) Shaw reflected much of his thoughts, ideas, and philosophy. In reading some of the chapters, one has the impression that Lloyd Shaw felt that dancing should not be too serious an affair, but rather should be entered into in a spirit of gaiety and fun. Written and published in 1948, before round dancing evolved into the activity as we know it today, the publication provides much of the history, background, and origins of many of the dances and steps still enjoying popularity.

For those who have written round dances and suffered through the agonizing process of putting down in black and white a description of the dance, hopefully in a manner that will be easily understood by the reader, we offer this quote by Dr. Shaw in the preface to his book: "Last summer I was inspired. I worked out a perfect system of dance orthography. It was the answer to the dancer's prayer, a way of writing down a dance as definitely and as surely as a composer writes down his orchestration on a musical score. I had unwittingly revolutionized the dancing world. I tried to be humble about it as I wrote down several dances, drawing a curling vine along a four-bar line, with the shapes of leaves and the petioles connecting them to the main stem, not only telling you all you needed to know about the steps in the dance, but as pretty to look at as the illumination drawn by an old monk along the margins of his missal book. A week later they were still pretty, but I couldn't understand them. It had been a secret between God and me, and I had forgotten."

THE WALTZ IS THE LOVELIEST BLOSSOM of our ballroom. It is perhaps the most satisfying dance ever achieved by man. For over a hundred years and from every hand we can hear its praises sung. But when we try to trace it back to its beginnings we get lost in conflicts, confusions, and uncertainties. Some authors frankly admit they have been unable to trace its origins. Others attribute it unhesitatingly to the French and claim that it developed from the earliest French Volte. Still others say it developed from the German Waltzen which in turn came from the old German folk dance, the Landler. And my own instinct would be to search for its beginnings in Spain, but I have nothing in my old source books to help me in this search. Though our modern waltz did develop from European modifications of an old step of the Basques, I have nothing else to confirm my feelings.

The French Volte seems to have been a member of the Galliard family which was characterized by its 3/4 time. The slowest Galliard was called the Tourdon and consisted of gliding steps in which the feet never left the floor except in the gentle lift. The Galliard proper was gayer and livelier and included many gay hops and kicks and jumps. It was paired as a lively after-dance to follow the slow and stately Pavanne with its peacock-like posturing.

But the liveliest of the family was the Volte, for the energies of the young and very agile. The music was in 3/4 time. But like our earliest waltz it required two measures to complete

\*Reprinted from *The Round Dance Book* by Dr. Lloyd Shaw, published in 1948 by Caxton Printers, Ltd., of Caldwell, Idaho and available from the Lloyd Shaw Foundation, Colorado Springs, Colo.



its series of six steps. In fact, in the six beats of its two measures, it took only five steps which were called "Cinque Pas." Arbeau explains this when he writes "it should consist of six steps seeing it contains six crotchets (quarter notes) played in two bars of triple time. All the same there are only five steps, because the fifth and penultimate note is lost in the air." That is, the damsel is in the air, on the great lift, and can't take another step, her fifth, until she comes down on that sixth and ultimate beat. They called this lift a "caper."

To be sure the Volte was not approved of. Only the fact that kings and queens and their courts danced it kept it alive at all. Desrat says, "it was unknown to the common people, as the galliard was always reserved for the gentlewoman and gentleman." But even this didn't save it from its critics. They attacked the "shameful way" in which the lady was

held, and used such words as "indecent" and "filthy" in describing the whole dance. It was comparatively short-lived.

The other chief contribution as to the origin of the waltz is that it came from the German Waltzen. And regardless of what its original source may have been, there seems to be general agreement that the waltz that came into France and England in the late eighteenth century was the German waltz. One writer called it "the insidious waltz—this imp of Germany brought up in France."

The word "waltzen" means to turn. And this new waltz had less leaping than the Volte, but if possible even more turning. In close embrace (the waltz position) the dancers turned continually while they revolved around the room. There were no steps forward or back, no relief, it was all a continuous whirl of pleasure for those who could take it.

### More on the Waltz in September



*Bud and Bette Potts — Detroit, Michigan*

**A** CHURCH BASKETBALL GAME, where Bud was one of the basketball stars and Bette one of the staunch supporters, brought them together. After the games a dance was held and soon they found another common interest. Since these church dances also included square dances, it seems they cannot remember when square dancing was not a part of their lives.

About 1953, when they were introduced to western style square and round dancing, they found themselves participating in the activity as often as possible. A few years later a friend asked if they would teach a round dance. The next week their friend returned and brought another friend. This continued until a group of enthusiastic round dancers and an *uninten-*

*tional* teacher were meeting every week.

Bud and Bette Potts have taught at five National Conventions. They have been featured teachers at several workshops and clinics and are on staff at four square and round dance vacations. The afterparty fun seems to be almost as important as the teaching and they often find themselves involved in this phase of the activity. The Holiday of Rounds Weekend in Windsor, Ontario, was started by the Pottses four years ago and continues to be successful.

Bud and Bette are active in the Michigan Round Dance Teachers Association and have filled the offices along the way to the president's chair in 1968-69. They have one beginners class each year, two intermediate, and one advanced group. They hold a round dance party once a month and work with several of the area callers at square dance clubs, so there are few free nights.

Married in 1937, Bud and Bette are the parents of three sons and a daughter, all married. They have five grandchildren and teacher Bette is always ready to talk about them. The Pottses are also round dance editors for Michigan Square Dance News, publication of the Michigan Square Dance Leaders Association.



# • Chapter seventeen

## *Choreography*

*By Willard Orlich, Bradenton, Florida*

**B**Y DEFINITION, CHOREOGRAPHY means "the art of dancing or of arranging dances especially for the stage." While this explanation probably refers to the ballet type dance, it does indicate that the dance area is limited in size, i.e. the "stage," or in our case the size of a squared-up set. Moving eight people around in this limited space requires a variance of geometric patterns adaptable and comfortable to the participants involved. Thus it is true that, although a square dance movement or combination of movements (basics) seems to be technically correct on paper or by using cups and saucers, dancer reaction may be entirely different from that which is expected by the prompter (caller) of the dance. The *responsibility* of today's choreography in a square dance program lies strictly in the hands of every caller. This brings us to the purpose of this chapter.

Square dance choreography *itself* is probably only 20% of the total picture. It is so interlinked with timing, voice clarity and command, styling (comfortable dancing), floor response and general participant interest that many callers think choreography is 90% of the total. It is not. It's far overrated in importance by the lesser experienced caller. His responsibilities with square dance choreography should lie in three directions:

1. Selection of material.
2. Using it correctly, i.e. weaving it into understandable and varied patterns.
3. Providing good danceable material for his dancers.

### **Selection of Material**

Of primary importance to every caller is the selection of his material. Inexperienced callers have a tendency to choose that which his experienced dancer friends like to dance. Unfortunately these same friends are not the ones the caller will be calling to all the time. He may be required to call a 50 Basic type program or an Extended 75 Basic type program rather than an advanced club level dance in which his friends currently participate. So now *good judgment* comes into the picture, something that up to this point has been in the hands of others while he danced. This is not a natural aptitude; it must be studied and learned from experienced leadership.

### **Use of Material**

Now that a correct selection of material has been made, what do you do with it? The connotation was to weave it into *understandable* and *varied* patterns. How? Some more learning from experienced leadership. Callers many times are told by the dancers that they can't hear him when they really mean they don't understand him, i.e. poor direction. Isn't it amazing how many times a dance floor



zooms right along when suddenly the "sound" goes bad! Same caller, same hall, same dancers, but . . . So it behooves the leader to use only that which the dancer understands at this point in time and place in his square dance experience. Sure, the dancers steadily become better when you have them "reaching" higher for more and better dancer reaction, but there IS a point where he could pull "out of joint" and become frustrated. Continuous application of this reaching principle every evening, dance after dance, soon breeds discontent and eventual drop-out desires.

Let us assume that you are understandable; is this the end of your responsibility? Not so—a "sameness" in your dance program may become apparent which could breed a lack of interest by the participants. The answer? A *varied* program, the use of the same or similar material in different ways. A chapter on the use of zeroes and equivalents has been offered as one way. This road is a memorized path for you to prepare for and expand as your experience increases. There is no limit to this avenue of help, but again the threat of similarity in all of your dance programs is a distinct possibility. Once more training in the right direction is a must, no matter how good you are or think you are. When you have reached the point in square dance calling that you feel you have no more to learn from someone else, you are on your way downhill.

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*ABOUT THE AUTHOR: Willard "Will" Orlich's list of credits is lengthy, indeed. Workshop editor of the monthly National Callers Report, Grenn Recordings, and Square Dance Magazine, Will also has written a number of books on square dancing and square dance choreography. As to his square dance philosophy, he's a strong supporter of wearing proper square dance attire, of a considerate and social attitude during and between tips, of callers who "keep the floor moving" and allow sufficient time to accomplish movements comfortably. He is adept at writing smooth-flowing figures and encourages directional calling whenever feasible. In this chapter of the Callers Textbook he writes on his favorite subject, Square Dance Choreography. Although former "Buckeyes", Will and his lovely wife, Merle, are now permanent residents of Florida.*

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Variation does not stop with the zero and equivalent theory. Music can and should be varied to the dancers' enjoyment. Even the patter called tip should be varied with music appropriate to the dance patterns or movement theme used each time. Some music lacks the "drive" you hope to inject in the choreography, even lulls the dancers into an apathy of what's the difference, so there's the corner for the Left Allemande. Other music drives you into a state of ecstasy (and undue gyrations) of pent up feelings being released. Tip after tip of this high excitement leads to early exhaustion and a sit-down tendency. So again, be judicial in your choice. A relaxing singing call following a great hash tip or just before going home, etc., helps to keep a good choreography balance in your program.

### **Providing Good Danceable Material**

Now that you've selected material and used it properly and in depth, it's your duty to continue to provide further good danceable figures. By "good" material we don't mean using the basics at that particular plateau of dance capability in the same old way all of the time. Do you half sashay the actives for further variations? And how about left hand variations? You can provide these variations if



you spend some time learning how to do so. If your dancers can do a movement IN, how about an OUT variation? From lines of four facing *in*, Wheel and Deal *out*—Centers *in* and Centers *out*—Runs to the *left* instead of always to the right—Circulating the same dancer once as an *end* and then a quick change to Circulate as a *center*—Trading as partners, in lines, in ocean waves, in Alamo style, etc., all of which are prime examples of further variations. These are “good” figures, just be sure that they are “danceable” movements.

By danceable movements we mean the taking into consideration of the dancer's body flow, the natural body mechanics which allow the music to help the dancer rather than to “jump” into place for the next command. Be sure that the equivalent you use is not a backbreaker or a hip twister.

#### EXAMPLES:

GOOD—Double pass thru, centers in, cast off three quarters

BAD—Double pass thru, centers in, bend the line

GOOD—Double pass thru, centers out, wheel and deal

BAD—Double pass thru, centers in, wheel and deal

GOOD—Swing thru, centers run, bend the line (or wheel and deal)

BAD—Swing thru, centers run, cast off three quarters around

GOOD—Swing thru, ends run, cast off three quarters around

Sometimes the individual *hand* movements are uncomfortable, i.e.:

GOOD—Box the gnat, do sa do, star thru

BAD—Box the gnat, star thru

BEST—Box the gnat, slide thru

GOOD—Heads square thru, box the gnat (curlique)

BAD—(for ladies) Square thru, star thru

BAD—(for men) Left square thru, star thru

BAD—(for ladies) California twirl, left allemande

Each movement and figure should flow into one another. Use basics which complement or supplement each other in a series. Use a traffic pattern that is a joy to dance as well as to behold by the onlooker. Movements that require a jerk or a jump into place breed rough dancing. Helping the slower ones in place is an art if not done roughly. Delayed reaction causes a four count movement to be done in two or an eight count movement in four. This can't always be controlled but it will extend itself to the floor in general by the use of unfamiliar terms or bad timing of the well known basics. On the other end of this thought is the allowance of *too much time* in places, causing a stop-go type of dance which is both tiring and frustrating for the dancers.


Both callers and dancers alike who have been dancing a number of years can remember when the word “challenge” had very little to do with the number of basics involved. Figures comprised of circles, lines, stars, grids, etc. were created in unusual patterns causing the dancer to get a full workout even though the basics were limited in number. This was considered to be square dancing choreography at its best. And this is still true today! A challenge dance can be created at *any* level or plateau of dance ability by using certain combinations and traffic



patterns. When a new or experienced caller uses every new term (there are 1500 now) as a means of providing choreographic variety, he will soon discover that instead of variety he is creating a great sameness that is not only uninspiring but sometimes very tiring for the participants. This encourages the short-cutting one might see on the floor, i.e. no promenades or swings, no courtesy turns or do sa dos, weird hand and hip gyrations while standing still in place, etc. In fact, the caller uses each new idea in its most simple teaching version in order to get the whole floor through the figure and never has a chance to pursue the idea further because there is another "NEW idea" waiting to be used. The results are that the dancer never really knows the movement because it always comes from the same setup. A half sashayed or left-hand version can never be learned due to lack of "time." So each name or term learned follows the same route of nothingness.

The *final goal* of today's square dance choreography is the same as it has always been and will continue to be so in the future. It is NOT the "relief" experienced by a dancer who finds his corner for the left allemande. Something was wrong throughout the figure if this is a relief and not a joy. After learning to trust the caller and to dance each basic movement as commanded, the final goal is the exhilarating freedom felt while all eight are flowing through unusual patterns and still come out to the corner, the left allemande and the SMILE of friendship in a group that feels all was well done.

## ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

### Germany

There are now five clubs dancing in the divided city of Berlin. Dancing Bears and Twirlaways are American clubs; Havel City Dancers, Rubber Dollies, and Swinging Bears are German. All five clubs are fortunate in that they have their own callers. Although only a few individuals round dance, this is being remedied by the round dance class now in progress with Andy and Audry Anderson as

instructors. In April the European Spring Jamboree was held in Berlin with more than 400 dancers from England, Holland, Turkey, Iran, West Germany, and one dancer from San Diego, California, participating in the affair.

### Arkansas

Rustic Ramblers, who dance 6 miles from "Dogpatch U.S.A.," elected as officers Bill and Barbara Hunt, Pres.; Bill and Ann May, V. Pres.; June Pond, Secretary and Treasurer. Dances are held every Saturday night and visitors are always welcome.

— *Genevieve Fancher*

### Washington

Central Puget Sound Council's Golden Seafair Square and Round Dance Ball is scheduled for July 22 at the Olympic Hotel in Seattle. Part of Seattle's Klondike Days Celebration, this is one of several events planned for square and round dancers during the period. Free square dances are scheduled every Friday night at the Food Circus Building through August 25. For information contact Bob and Ruth Kramer, 11343 - 30th Ave., N.E., Seattle, Washington 98125.

### Alberta

Calgary is the host city for the 4th Annual Convention of Alberta Square and Round



Dance Federation to be held September 16 and 17. Local dancers will sponsor a Kick-Off Dance on September 15 as a prelude to the convention. Brochures are available by writing Jim McKinlay, 4224 Morley Trail N.W., Calgary 48, Alberta.

### Mississippi

Biloxi, Mississippi, the only town in the world by that name, is the host city for the Gulf Coast 10th Annual Festival. August 4 and 5 are the dates and dancing will take place at the Buena Vista Hotel with callers Marshall Flippo, Dick Jones and Jerry Haag for the squares. Cliff and Flo Wick will conduct round dancing.

### Wyoming

Gary Shoemake will be the featured caller for the pre-Frontier dance on July 23. The dance will be held at the Community House in Lions Park, Cheyenne, starting at 8 P.M. On the following Saturday, July 29, the "Daddy of 'Em All" 8th Annual Frontier Shindig is scheduled to take place at the Community Center, Warren Air Force Base. Jerry Haag will call for the dancing which will start at 8 P.M. Prairie Promenaders Square Dance Club is sponsoring both events. — *Sherry Haag*

### Manitoba

A full weekend of activities is planned for Manitoba dancers August 18-20 at Neepawa. On Friday evening a get-acquainted dance party will be held. On the agenda for Saturday is a dancers' golf tournament and the main dance in the evening with Thor Sigurdson and Joe Johannson calling the tips. The weekend will conclude with a Sunday morning pancake breakfast and more dancing—all at the Lake Irwin Campgrounds. — *Thor Sigurdson*

### Illinois

Labor Day Weekend, September 1-3, are the dates for the Kewanee Kickers Square Dance Festival. For further information dancers are requested to contact Bob Bunch, R.D. #1, Wyoming, Illinois 61491. The telephone number is (309) 695-2127.

### Colorado

Fresh Colorado peaches will be available at all times during the 4th Annual Peach Festival to be held August 25 and 26 at the Mesa College Student Center in Grand Junction. Francis Zeller will be the featured caller for both nights. The dancing will share the spotlight



Dhahran Hoedowners hosted 73 dancers from Dhahran, Ras Tanura and Jiddah at the Tenth Annual Arabian Square Dance Jamboree in Dhahran, Saudi Arabia.

with free peaches and cream which will be served both nights. Write Gene and Lois Berkoff, 3034 E. ½ Rd., Grand Junction, Colorado 81501.

— *Gene and Peggy Shue*

### California

Plans for the 8th International Festival in Long Beach July 28-30 are coming along well. Bill and Gloria Reid assure the dancers of an informative seminar, designed to benefit everyone interested in club activities. A fashion show is also scheduled, along with the square and round dance sessions, workshops and clinics. Visitors to the festival are reminded of the many points of interest in and near Long Beach, including Disneyland, Knotts Berry Farm, Japanese Deer Park and the famous Queen Mary.

Westmor Ballroom in Los Angeles was the site for the 2nd Annual Rose Ball, an affair sponsored by the Round Dance Teachers Association of Southern California and planned for advanced round dancers. Walt and June Berlin were in charge, ably assisted by member teachers. Vases of roses furnished by dancers and teachers and placed at strategic spots around the ballroom added to the color and gaiety of the afternoon. During the intermission, Gordon and Betty Moss presented the Round of the Year Badges to Eddie and Audrey Palmquist in the waltz and Latin categories. Winners of these awards are determined by the votes of dancers and teachers on ballots furnished by Round Dancer Magazine and Gordon Moss. The Mosses deserve a big "thank you" from



# ROUND THE WORLD of SQUARE DANCING

round dancers and teachers everywhere for their interest and work in this project.

## Connecticut

Culver Griffin of Norwalk, Connecticut, this year celebrates his 25th anniversary as a square dance caller. He still uses the live music of the Farm Hands orchestra at the majority of his two or three weekly dances. One of his groups, the Swingin' Eights, helped Culver celebrate his anniversary with a special dance in April at the Wilton Middle School East, to which all of those who had ever danced to his calling were invited.

## New Mexico

100 plus squares are expected to take part in the 14th Annual August Weekend on August 12 and 13 at the Chaparral Convention Center in Ruidoso Downs, New Mexico. Melton Luttrell, Beryl Main, and Dave Walker will call the tips.

## New York

Lake Placid, the Olympic Village since 1932, is well known as a Winter Sports Capital, summer resort, and popular convention site. Now members of the first square dance class to be held in Lake Placid are making plans for the area to become one of the square dance capitals of the country. The facilities here are great for square dancing with the center of the activity to be the Olympic Arena with 50,000 square feet of dancing space. It is hoped that the new club being formed will be able to promote the activity and square danc-

ers everywhere will want to enjoy square dancing in the High Peaks area of the beautiful Adirondack Mountains of New York State.

## Utah

The Squarenaders of Green River, Wyoming, and Saturday Satellites of Vernal, Utah, will again co-sponsor the 6th Annual Dam Dance to be held on Flaming Gorge Dam on July 15. The dam is located in Utah, with the reservoir half and half between the two states of Wyoming and Utah. This annual feature has fast become a favorite since it is a family outing with a majority of those attending bringing campers, trailers, and the entire family.

— Erma Eskridge

## Oregon

July is the month for the 4th Far Western Convention. Memorial Coliseum in Portland will ring with the sound of happy dancers on July 13, 14 and 15 and a complete program of squares, rounds, panels, clinics, a parade, and teen activities have been planned for the enjoyment of all who attend. In addition to the 12 featured callers, it is expected that another 100 will be present for afterparties, workshops, etc. A new record for pre-registrations has been set for the event.

— Roy Conger

A trail dance for those on the way to the Far Western, sponsored by the Medford Twirlers, will be held July 12 at 307 Schulz Road in Medford, Oregon.

## Panama Canal Zone

Members of the Star in a Circle Club recently enjoyed a moonlight cruise on the waters of the Panama Canal aboard the launch "Las Cruces." Guest caller for the occasion was

These 86 graduates surrounding caller Cliff and Lorraine Hendricks form the nucleus of a new club, Suncoast Cardinals, in the Clearwater, Florida area.





Ted McQuaide who, with his wife Lannie, were visiting the Panama Canal Zone. The McQuaides are from Columbus, Ohio where Ted calls the squares for the Circle Eighties and Party Line Dancers while Lannie calls contras.

— *Jean Bailey*

### **Missouri**

The 3rd Annual Ozark Festival, sponsored by the Square Kickers of Poplar Bluff, will take place on July 22 and 23. The location will be the Al-Edco Copper Kettle on Highway 67 North. Further information may be obtained by writing Mrs. Carlos Hicks, 2311 Covington Meadows, Poplar Bluffs, Mo. 63901.

### **West Virginia**

Memorial Field House in Huntington is the location for the 2nd Square and Round Dance Festival on July 28-30. Bob Fisk, Allen Tipton and Sonny Bess will be in charge of square dancing with the Easterdays handling the rounds. Contact Sonny Bess, 646 Adams Avenue, Huntington, W. Va., phone 523-4522.

### **South Dakota**

July 28 and 29 are the dates for the 19th Annual Black Hills Festival to be held in Rapid City. Johnny LeClair and Ken Bower are the featured callers for this event.

### **Montana**

This year will mark the 100th Anniversary of this nation's first National Park — Yellowstone. With dancing held in the Lodge at Old Faithful, the 17th Annual Knothead Jamboree will take place at Yellowstone National Park on September 2, 3, and 4. Callers Don Franklin and Johnny LeClair will be accompanied by the live music of Schroeder's Playboys.

### **North Carolina**

Asheville Allemanders will present the 4th Annual Land of the Sky Festival on August 18 and 19 at the air conditioned Asheville City Auditorium. Dick Jones and Don Williamson will share the calling, with Bill and Edna Anderson handling the rounds. For information write Earl and Mary Alice Rogers, 35 Meadowbrook Avenue, Asheville, N.C. 28806.

### **Virginia**

The Fairystone Squares of Collinsville will hold their annual summer dance on Saturday afternoon and evening, July 29. The air conditioned Collinsville Rec Center is the place, with squares by John Saunders and rounds by Ed and Carolyn Raybuck.

Blue Ridge Twirlers are presenting Ron Schneider at a dance to be held on August 11. The affair will be held at the Robert E. Aylor Jr. Hi School at Stephens City, Virginia and will begin at 8 P.M. Contact Bill and Louise Miller, 337 George St., Winchester, Va. 22601 (phone 667-4921).

### **New Jersey**

Guest callers for the Hayloft in Asbury Park for July will be Carl Hanks, Buzz Chapman, Glenn Cooke, Joe Ballinghoff, Roy Keleigh, and Beulah Samec. The Annual Night Owl dance will be held on July 22 with refreshments served at midnight and buns and coffee following the dance.

— *Sylvia Keleigh*

NNJSDA held its annual Graduates' Ball in April at the Maywood School in Maywood. 14 caller/instructors put the new dancers (approximately 36 squares) through their paces. 27 of the 31 clubs in the association held classes this past year and 674 people graduated into the wonderful world of square dancing! Hosts for the event were Veeps John and Dorothy Lutz of Pompton Lakes. To keep dancers happy all summer long, the association sponsors a series of Wednesday evening dances at several locations in the area.

— *Frank and Lorraine Mooney*

### **Guam**

Commencement exercises have always been known to hold an important place in the memories of those involved. Such an event took place in May in the Pavillion at Tarague Beach. Following dinner hosted by Tradewind Squares, the graduates were put through an initiation ceremony, received their club badges, and were ready for an evening of dancing. George Edwards, from Wurtsmith AFB, Michigan, was guest caller for the group.

TSgt John (Jack) Frantal was administered the oath of enlistment by Major Robert R. Hallesy as he reenlisted in the U.S. Air Force. The ceremony took place during the "going-out" party sponsored by the exiting board of Tradewind Squares. Traditionally, after each board's term of office they exit with a steak and chicken dinner. On Guam this is called the "going-out" party. Following the dinner the dancers squared up for a few hours of dancing, interrupted while the incoming board received their respective installation officer badges.



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# Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF  
SQUARE AND ROUND DANCING



July, 1972

**A** STOP-OVER in the San Joaquin Valley of California provides the opportunity to pay a visit to Ernie Kinney of Cantua Creek. Ernie promises to reward us with some interesting patter calls, the kind he uses when calling to his local club dancers. He's chosen a few examples of some of the calls most popular with the dancers and those which he enjoys calling. This is not to imply that the calls are original, but rather that they are enjoyable.

Two and three right and left thru  
New two old four forward and back  
Same two ladies chain  
Same ladies rollaway half sashay  
New number two go across the square  
Split that pair  
Around one line up four  
New number three walk straight ahead  
Square thru with opposite two  
Those who can right and left thru  
Those who did cross trail thru  
Everybody left allemande

Couple number one stand back to back  
With your corner box the gnat  
New number one go across the square  
Split that pair  
Around one line up four  
The other four pass thru  
U Turn back and  
Pass thru  
Girls go left single file  
Boys go right single file  
Behind the line do a dixie chain  
Around the end of the line dixie chain  
In front of the line  
Face the line  
Just the ends slide thru  
Everybody left allemande

Promenade  
Heads wheel around  
Pass thru  
Bend the line  
Star thru  
Right and left thru  
Whirlaway half sashay  
U turn back  
Left allemande

One and two right and left thru  
New two old four forward and back  
Same two right and left thru  
Same two ladies chain  
All four couples half sashay  
New number two go across the square  
Split those two  
Around one line up four  
Same four forward and back  
Forward again and stand pat  
The four on the side bend your line  
Left square thru four hands  
The four in the middle bend yours too  
Pass thru and  
Left allemande

Heads square thru  
Do sa do to an ocean wave  
Cast off three quarters  
Centers trade  
Swing thru  
Cast off three quarters  
Centers trade  
Swing thru  
Right and left thru  
Dive thru  
Square thru three quarters  
Left allemande

Heads star thru  
Right and left thru  
Two ladies chain  
Pass thru  
Right and left thru  
Two ladies chain  
Dive thru  
Two ladies chain  
Pass thru  
Split two around one  
Down the middle  
Right and left thru  
Whirlaway half sashay  
Sides face and back away  
Got lines of four  
The four in the middle  
Make a left hand star  
Pick up the one that was beside you  
Two boys two girls star promenade  
Outside four take a backtrack  
Twice around the other way back  
Pass the last one that you had  
Box the gnat with next old dad  
Pull by  
Skip one more  
Swing your partner



Promenade  
 Heads wheel around  
 Do sa do to an ocean wave  
 Boys run  
 Cast off three quarters  
 Do sa do to an ocean wave  
 Boys run  
 Cast off three quarters  
 Cross trail thru  
 Left allemande

**ERNIE  
 KINNEY**



*Born in Oklahoma, Ernie Kinney served three years in the Marine Corps during World War II. After graduating from Oklahoma State University he coached in Oklahoma and Texas high schools before his move to California in 1953. He has been District Superintendent at the Cantua Elementary School for the past five years. Introduced to square dancing in 1960, Ernie soon began to call and taught his first of many beginner classes in 1961. He now conducts regular workshops in Fresno and Coalinga, tours in the U.S. and Canada each summer, is a regular staff member at Fun Valley and has recorded some 20 singing calls on the Hi-Hat Label including El Paso, Something Stupid, and Snowbird. Ernie and his wife, Mary, are the parents of two sons and a daughter and have three granddaughters. His goal is to instill into each dancer at each dance the fun that he has and the true fun of square dancing. "For all the satisfaction that I get from square dance calling, I wish to thank each caller and dancer with whom I have come in contact," so says Ernie.*



Ernie's car license leaves no doubt as to his avocation.

Side ladies chain  
 Sides swing thru  
 Girls fold behind the boys  
 Make a left hand star  
 Pick up your corner arm around  
 Star promenade  
 Two and four wheel around  
 Square thru four hands around  
 Boys U turn back  
 Do a dixie style to an ocean wave  
 Left swing thru  
 Left allemande

Heads right and left thru  
 Star thru  
 Pass thru  
 Spin chain thru  
 Girls circulate double  
 Swing thru  
 Cast off three quarters  
 Spin chain thru  
 Ends circulate double  
 Swing thru  
 Cast off three quarters  
 Right and left thru  
 Dive thru  
 Square thru three quarters  
 Left allemande

Two and four right and left thru  
 Whirlaway half sashay  
 Heads go forward and back  
 Cross trail thru  
 Behind the sides star thru  
 Double pass thru  
 Centers in  
 Centers run  
 Centers fold  
 Centers turn back  
 Left allemande

Heads square thru  
 Centers in  
 Cast off three quarters  
 Ends trade  
 Centers California twirl  
 Cast off three quarters  
 Ends trade  
 Centers California twirl  
 Cast off three quarters  
 Ends trade  
 Centers California twirl  
 Cast off three quarters  
 Centers square thru three quarters  
 Ends trade  
 Left allemande

| SPECIAL WORKSHOP EDITORS |                |
|--------------------------|----------------|
| Joy Cramlet . . . . .    | Coordinator    |
| Ken Collins . . . . .    | Final Checkoff |



Heads square thru  
Swing thru  
Boys run  
Wheel and deal  
Bow to your corner  
Turn and bow to your partner  
That's it that's all

Allemande left allemande thar  
Right and left and star  
Shoot that star  
Give a right to the next  
Box the gnat  
Change hands  
Swat the flea  
Pull by  
Give a right to the next  
Box the gnat  
Change hands  
Left allemande

Heads square thru  
Do sa do to an ocean wave  
Boys run  
Boys trade  
Couples circulate  
Girls run  
Girls trade  
All eight circulate  
Boys run  
Boys trade  
Couples circulate  
Girls run  
Girls trade  
All eight circulate  
Swing thru  
Boys run  
Wheel and deal  
Left allemande

#### SHAPE UP

By Frank Keeser, Belleville, Illinois

First and third square thru four hands  
Star thru, pass thru  
Wheel and deal  
Centers square thru four hands  
Trade by, one and three cloverleaf  
Double pass thru  
First go left, second right  
Ladies chain, lead back dixie style  
All eight circulate  
Allemande left

#### SQUEEZE IN

By Gene McCullough, Griffiss AFB, New York

Sides flutter wheel  
Heads rollaway with half sashay  
Head men lead to a flutter wheel  
Then square thru three quarters  
Cloverleaf and squeeze right in  
To a line of four, star thru  
Left allemande

#### FAN SWING AND SPIN NUMBER THREE

By Harry E. Castner, Titusville, Florida

Fan the top, swing thru  
Spin the top, right and left thru  
Star thru, spin chain thru  
Boys run, wheel and deal  
Right and left thru  
Allemande left

#### SINGING CALL\*

#### SMILE IN YOUR STYLE

By Don Shotwell, Daly City, California

Record: Lucky #010, Flip Instrumental with Don Shotwell

OPENER, MIDDLE BREAK, ENDING

All four ladies chain across  
You turn the girl and then  
Join hands and circle left  
Go walking round again  
Ladies roll a half sashay  
You circle round the floor  
Ladies roll and weave the ring  
Until you meet once more  
Weave all the way around the ring  
Until you meet your maid  
Do sa do it's once around and  
Then you promenade  
Take this swinging baby and  
Strut around awhile and  
Show you've got smile in your style

FIGURE:

One and three you promenade  
Go halfway round the town  
Two and four go right and left thru  
Turn the girl around  
Heads lead right and circle  
Break and make a line  
Forward up and back  
Pass thru and bend the line  
Star thru and pass thru  
Swing the corner girl  
Allemande left new corner  
Promenade around the world  
Promenade go all the way around  
And then you swing and  
Show you've got smile in your style  
(Alternate figure)  
All four ladies chain across  
You turn this girl and then  
All four couples flutter wheel  
Out in the middle again  
One and three go right and left thru  
You turn that lady fair  
Two and four you pass thru and  
Partner trade right there  
Allemande left your corner  
You do sa do your maid  
Go back and swing your corner  
Keep this girl and promenade  
Promenade this lady  
You strut around awhile and  
Show you've got smile in your style

SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.



# ROUND DANCES

## WINE AND ROSES — Grenn 14157

Choreographers: Ray and Elizabeth Smith

Comment: Good music and the dance routine keeps you moving.

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

### PART A

1-4 Fwd, —, Run, 2 to BANJO M facing LOD; Fwd/Check, —, XIB, Side; Fwd, Lock, Fwd, —; Fwd/Turn to CLOSED M face WALL, —, Side, Close;

5-8  $\frac{1}{4}$  R Turn to face RLOD, —, Back, —; BANJO M facing RLOD Back/Check, —, XIF, Side; Back, Cut, Back —;  $\frac{1}{4}$  L Turn, —,  $\frac{1}{4}$  L Turn M facing LOD, —;

9-12 Fwd, —, Fwd, Lock; Fwd, —, Fwd to CLOSED, —; Manuv to face RLOD, —, Side, Close; Full Pivot, —, 2 M still facing RLOD to SIDECAR, —;

13-16 Back, —, Back, Lock;  $\frac{1}{4}$  L Turn M face

WALL, —, Side, Close; Fwd, —, Side, Close; SEMI-CLOSED Thru to face LOD in CLOSED, —, Side, Close;

### PART B

17-20  $\frac{1}{4}$  L Turn face COH, —, Side, Close to end in CLOSED M facing RLOD;  $\frac{1}{4}$  L Turn to face WALL, —, Side, Close; BANJO M facing DIAGONAL WALL and LOD Fwd/Check, —, Recov, —; Black, Close, Fwd, Close;

21-24 Fwd, —, Manuv to CLOSED M face RLOD, —; Side, Close, Pivot, —; 2 M face LOD, —, Back, —; Back, —, Side, Close;

25-28 Fwd, —,  $\frac{1}{4}$  R Turn M face WALL, —; Side, Close, Turn to SIDECAR M face LOD, —; Back, Lock, Back, —;  $\frac{1}{2}$  L Turn to BANJO M face LOD, —, Fwd, —;

29-32 Fwd, —, Manuv to end M facing DIAGONAL WALL and RLOD in CLOSED, —; Turn Two-Step; Turn Two-Step end M facing RLOD; Pivot, —, 2 to end M facing LOD, —;

SEQUENCE: Dance goes thru twice plus Ending. Ending:

*(More rounds and ending of this one on page 57)*

*introducing your new handbook*

## for The BASIC MOVEMENTS of Square Dancing



For more than twenty years callers and teachers have been handing out copies of The Basic Movements of Square Dancing to members of their learner's classes. With this new edition, each dancer armed with his own copy can refer to the Description, Styling Notes, and Illustrations as his class progresses. Callers will find that this handbook follows basic by basic the material contained in The Caller/Teacher Manual for the Basic Program of American Square Dancing.

Callers, dancers, clubs and associations may now purchase these new handbooks for only 25 cents each or 15 cents each in lots of 100 or more postpaid. When ordering be sure to specify the handbook for the Basic Program — Basics 1 through 50.

It is our hope that through the use of these new handbooks not only will the teaching of square dancing become simpler but the whole process of learning for the new dancers will become more understandable and more enjoyable.

The Sets in Order AMERICAN SQUARE DANCE SOCIETY

462 NORTH ROBERTSON BOULEVARD

LOS ANGELES, CALIFORNIA 90048



# The **BASIC** Movements of **SQUARE DANCING**

HANDBOOK SERIES

Reprinted from  
**SQUARE DANCING**

Official Publication  
of the Sets in Order  
AMERICAN SQUARE DANCE  
SOCIETY



*Square Dancing  
is Fun!*



Basic Movements 1 thru 50



## INTRODUCTION

**T**HE SQUARE DANCE TERMS that fill the following pages are not square dance calls. They are the meaningful commands from which the square dance calls are made. These are the "signals" a square dancer learns through repeated practice. These are the *basic* ingredients of contemporary square dancing.

Although there are literally thousands of terms connected with square dancing, only a certain number of "basics" form the necessary language, which is used by the callers in directing the dancers through endless combinations.

The fifty terms in this handbook comprise the Basic Program of American Square Dancing and are presented, for the most part, in the order in which a caller will present them to his class. The definitions of each of the movements are the same as those which make up the Caller/Teacher Manual for this program.

Following each definition are some **STYLING TIPS** that are designed to help you become a better dancer. Along with a majority of the movements are specially created illustrations to augment the text. Several types of art and photographic illustrations are used to best display the details of each of the basics.

### A Word To New Dancers

This book is not designed to "teach" you how to square dance. That you will learn from your instructor. However, the contents are designed to help you remember what each basic is intended to accomplish. It is more of a follow-up text than a book of advanced study. In other words, after each lesson read over the descriptions of the basic movements you have learned at that session. Don't be afraid to mark this book up; underline little points that will help you to remember how the movement is to be done. You might put a check beside each basic or underline its title as soon as it has become a part of *your* square dance vocabulary.

You may find some trouble spots, patterns that are awkward to you. Put a large "X" in the margin beside the trouble spot. Perhaps your caller-teacher will clear it up automatically the next time. If not, he'll be happy to clear up the question for you if you ask him.

Later on in this book, you'll find a glossary of terms that augment these 50 basic movements. Most of these terms are *helper words*. They'll quite frequently tell you which way to face, how far to go or what way to turn. For the most part, they are just plain everyday English. As you move along you will discover that the language of square dancing is not difficult and if you'll listen closely to your caller's directions you'll find that he is telling you, often in language you already understand, exactly what to do.

If you're in a hurry to locate a certain basic call, turn to the last pages in this booklet for an alphabetical index. If your caller uses terms that are not contained in this handbook, you may want to jot down the name and description somewhere on these pages.

Above all else, as you are learning, remember this; not all of us learn at the same rate of speed. You may find that you catch on to square dance directions much quicker than some of those in your class. Fine, how fortunate for you. This will give you an opportunity to practice *being* a good square dancer and that means simply *being in the right place at the right time* so that those who are learning a little more slowly can depend upon you. If you happen to be one of the slower ones in learning to react automatically, don't get discouraged. You may have to try just a bit harder. You may have to check the description and styling notes in this book several times until the pattern becomes clear. Above all, remember that this is a fun activity and your learning period should be *the greatest fun of all*.

We hope that this collection will help you in your enjoyment of square dancing and we say a special *thank you* to all the men and women who have contributed their imagination and ingenuity in inventing the movements to be found on these pages. They remain anonymous in this collection but will long be appreciated by all who share the pleasures of this activity.

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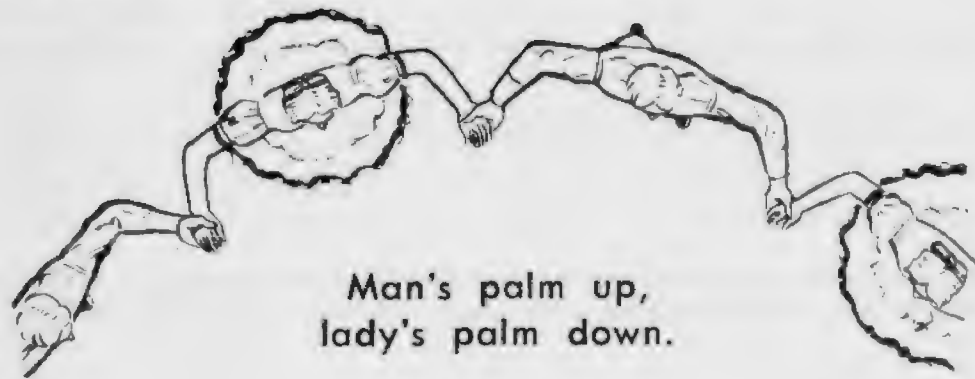
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# The Basic Movements of Square Dancing

**(1) CIRCLE LEFT AND RIGHT:** Three or more dancers circle left (or right), as directed.



**STYLING:** It is important to keep both arms equally bent at the elbows. This will allow the circle to be "round." If dancers bend the arm closest to their partner more than the other, the circle takes on an irregular or oblong shape. By adjusting the amount of arm bend, the circle can be kept tight, or by stretching it to its fullest, with no arm bend, it will reach its maximum size. A slight bend to allow a diameter of approximately 10 to 12 feet across is usually considered average for a square. The best circling motion is one that allows the bottom half of the body to move forward in the direction of the moving circle.

**(2) WALK (SHUFFLE):** The square dance walk is a comfortable, effortless shuffle done to the beat of the music.

**STYLING:** Posture plays a great part in square dancing. The most effortless, enjoyable way of dancing is to maintain a good posture, to dance lightly on the balls of the feet, leaning slightly forward and shuffling as the weight is distributed equally from one foot to the other. The length of the stride should be fairly short, and it will get even shorter as the tempo of the music is increased. Movement is mostly from the knee down rather than a "stride" from the hip. All of square dancing uses this shorter form of footwork, and if you will concentrate on it early in your learning experience you will find that you can adapt naturally and focus the maximum amount of attention on the dance patterns.

**(3) FORWARD AND BACK:** Those persons or couples designated move forward 3 steps and stop (or touch); then back up 3 steps and stop (or touch).

**STYLING:** This is not a heavy movement and you will find that you can move quite lightly in your gliding, shuffling walk-step. Start with the left foot, both for the lady and the man. Move in, left, right, left. Then, with the weight on the left foot, bring the toe of the right foot to the instep of the left foot, just touching it on the fourth count. Backing up, start back on the right, left, right. Touch the toe of the left foot to the instep of the right foot on the eighth count.

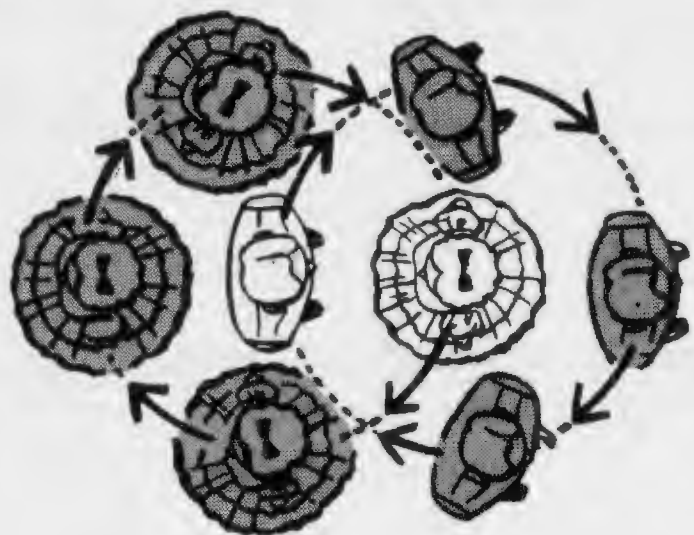
**(4) HONORS:** The men will bow; the ladies curtsy.



**STYLING:** One simple method of acknowledgment is for partners to pivot slightly on the ball of each foot until they are facing each other, the man with his right foot just inches from the lady's left. Inside hands (man's right, lady's left) may be held. The man takes a slight backward step on his left foot, bends his left knee slightly putting his weight on that leg and extending the toe of the right foot gently. At the same time he will bend slightly from the waist and toward his partner. In doing her curtsy the lady will step back on her right and, while bending that leg slightly, will keep her weight on the right and extend the left in the direction of the man. It is always the man who does the bowing or bending from the waist. The lady will always remain upright from the waist; her bending will be at the knees. Here is dancing courtesy. The opening and closing of any square dance should consist of a proper acknowledgment of one's partner and the others within the framework of a square.



**(5) DO SA DO:** Two dancers facing each other advance and pass right shoulders. Each moves to his right passing in back of the other person and, without turning, passes left shoulders and moves backward to place.



**STYLING:** The hands of the man should hang loosely beside and slightly behind him. The same would apply to the lady unless, of course, she is instructed to hold her skirt in her hands as she moves. Both dancers lead slightly with their right shoulders but dancers face as they start and complete the action. **COUNT:** 8 steps.

**(6) WAIST SWING:** Two dancers, standing right side to right side, move forward and around each other, turning in a clockwise direction.



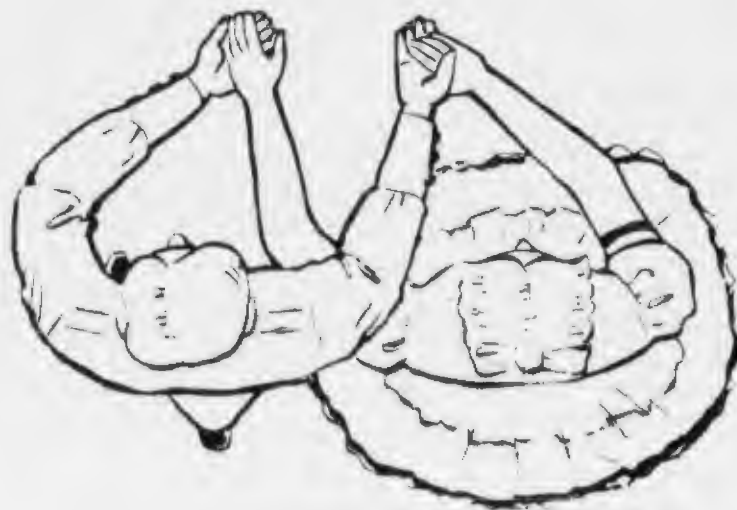
**STYLING:** In any of the swing movements (i.e. arm swings, etc.) the couple revolves about a central pivot spot, at a point between the two people involved. Depending upon the size of each individual and the relative sizes of the partners, the girl will adjust her left hand position, either on the man's arm or on his right shoulder. Dancers should remember

to stay "locked" right side to right side. In the beginning particularly, use the walk or shuffle step you have already learned in your promenade and circle. You will note as you move side by side that the right foot moves very little while the left foot covers the greater distance. Just remember this, men, any time you swing a lady she becomes your partner. At the end of a swing you put her on your right side.

**(7) COUPLE PROMENADE:** Within the confines of a square or large circle, the couple will always move counterclockwise with the man on the inside and on the lady's left. When the caller wants a couple to promenade clockwise he will call "wrong way promenade."



**STYLING:** The standard, western position with right hand to right hand joined on top, left hands held underneath, is accepted universally. Hands are held in front, men's palms up, ladies' palms down. **COUNT:** In an average size square it takes 16 steps to promenade the complete circumference.



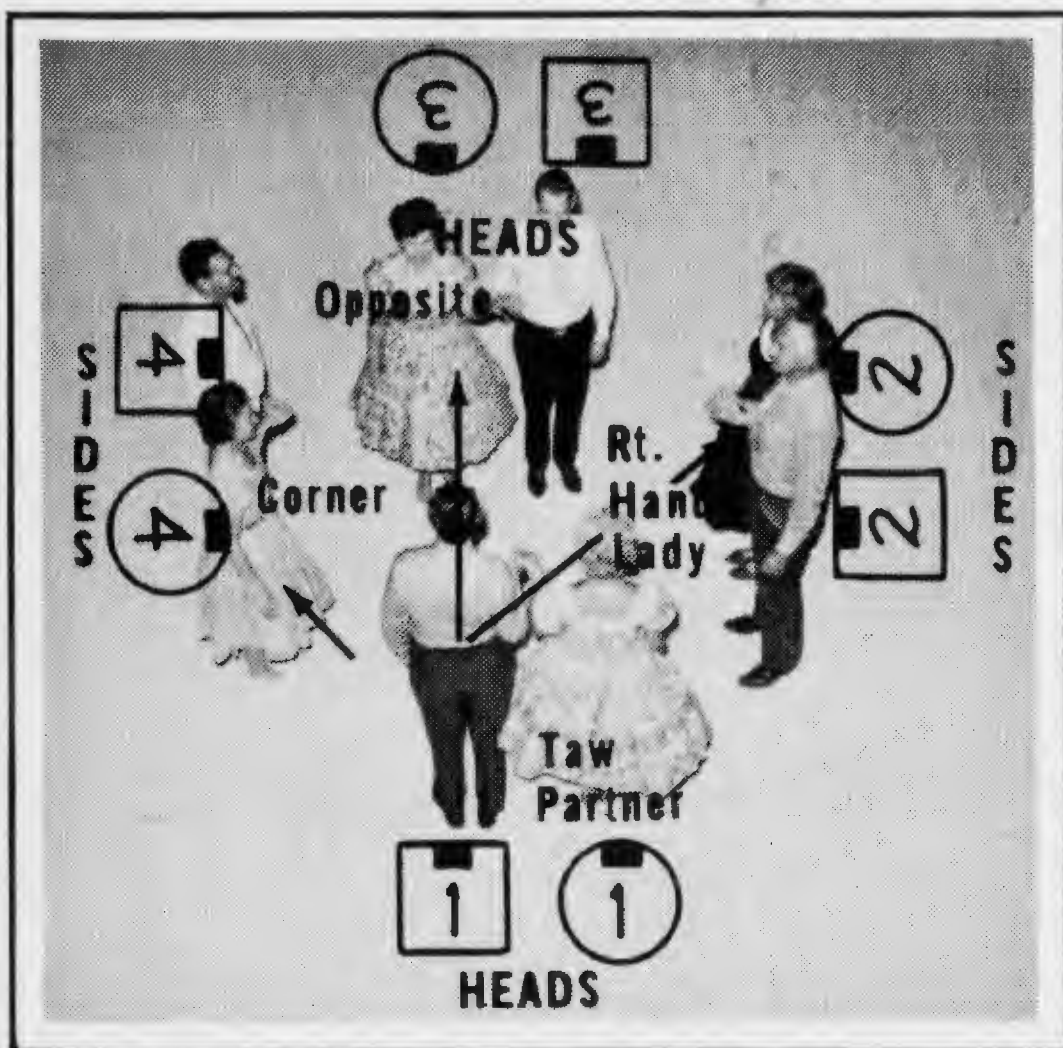
**(8) SINGLE FILE PROMENADE:** Dancers move one behind the other to the right or counterclockwise.

**STYLING:** The same smooth, on-the-beat,



rhythmical shuffle walk is used here as in the circle left and right, etc. Remember that all promenades go counterclockwise unless dancers are directed to go "wrong way." The ladies, or men, can promenade single file either inside or outside the square when directed to do so. Listen for the "sandpaper sound" made by the sliding of your feet when you are promenading correctly.

**(9) THE SQUARE:** A square is formed by four couples facing in, with the back of each couple parallel to a different wall in the hall. Depending upon hall and space conditions, each couple is from seven to ten feet from the opposite couple. The lady is on the right of her gentleman.



**POSITIONS & DESIGNATIONS:** The couples are numbered One, Two, Three, Four around the square to the right or counterclockwise, starting with the couple whose backs are closest to the front of the hall. Head couples are One and Three. Side couples are Two and Four. The lady directly to the man's right is his partner, or his taw. Next lady to his right is known as his right-hand lady. The lady across the set from him is his opposite. The lady to his left is his corner or left-hand lady.

**(10) SPLIT THE RING (ONE COUPLE):** The active, or designated couple, moves forward to opposite couple and goes through and between them. The next call will indicate the direction to be followed.

**STYLING:** The couple that is "separated" by the active couple simply moves out of the way

so that the active couple may move between them. Once the active couple has moved through and is out of the way, that same couple who separated will move together once again.

**(11) GRAND RIGHT AND LEFT:** In a square or large circle, partners face and take right hands. Each moves ahead (men counterclockwise and ladies clockwise) and gives a left hand to the next, a right to the next, and a left to the next until each dancer meets his original or new partner and follows the next call.

**STYLING:** Hands should be reached and touched at about average waist height and should be released as dancers pass each other. A comfortable handshake is good. Men particularly should stand tall and resist the temptation to lean over and stretch out their hand to get the next person. Just a comfortable extension of the arm and hand is all that is necessary. **COUNT:** From the time a person makes contact with his partner in starting the movement, until he meets her again at its conclusion, you can figure on 10 steps.



**WEAVE THE RING** an alternate for GRAND RIGHT and LEFT. A Grand Right and Left but without touching hands.

**STYLING:** This is a good opportunity for you ladies to use skirt work as you move around the square, not exaggerated but with hands on the skirt, right hand moving with the left foot, a slight rhythmical flourish and you have the idea. As for the men, let your hands hang naturally by your sides and move as you move. Avoid bringing the hands up too sharply in

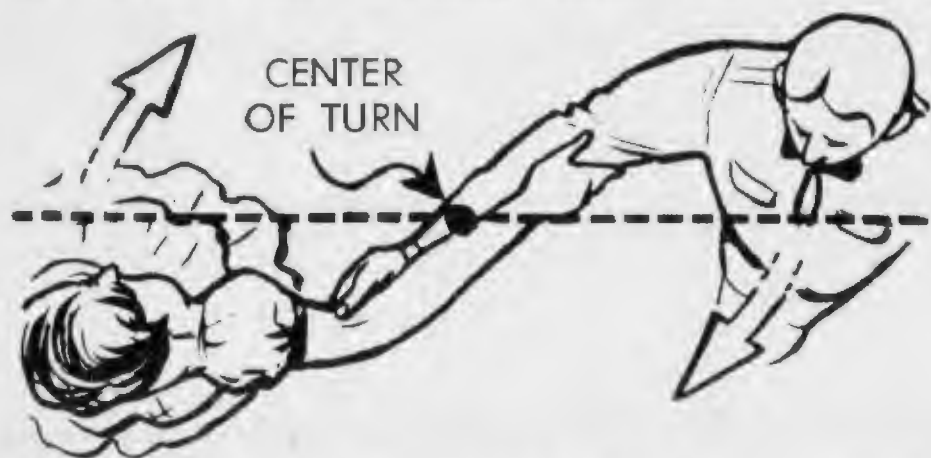


the small of your back so that the elbows bang into ladies as you pass each other. A good weaving motion is one with the circle not too large and with the dancers leading with their right shoulder as they pass a person on their right, then with the left shoulder as they pass the next person on the left.

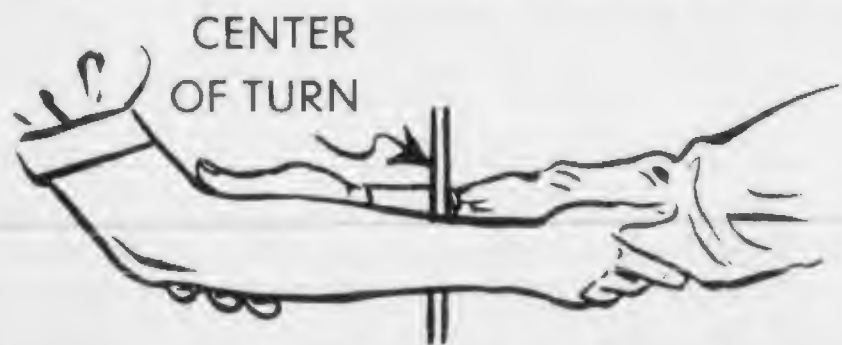
**(12) ARM TURNS:** Two persons facing each other use arms designated by the call to walk around each other.



**STYLING:** Unless otherwise indicated, a forearm hold is used. The forearm turn should be a comfortable, non-desperation movement. Each dancer places his hand on the inside of the arm of the person with whom he is to work, past the wrist, but not past the elbow joint. The man should hold his hand flat



against the lady's arm. The fingers are held in close as is the thumb. Since you're going around each other, you are properly going to blend into a position where you are side by side. Your hand is hence on the side of your partner's arm (or whoever it is you're going around), and your elbow is bent at about a 45° angle. The center of the turn will be at



the joined arms so, while turning, each dancer is moving equally around the other.

**(13) COUPLE SEPARATE:** Under certain circumstances and following certain preliminary movements, two people working as a couple will turn their backs on each other and follow the direction of the next call.

**STYLING:** When the dancers are told to "separate and go around the outside track", as they pass each other at the halfway mark the man will stay on the outside as the lady stays closest to the square. All those not active will "close ranks" so those going around the outside don't have so far to go. Some calls will direct dancers to go "all the way around", others halfway. Be sure to "listen" for the key words.

**(14) ALLEMANDE LEFT:** Within a square or large circle, men face to their left and the ladies to the right, so that each is facing his corner. Turn the corner with a left arm, halfway around, then move by the corner and return to face your partner or follow the next call.

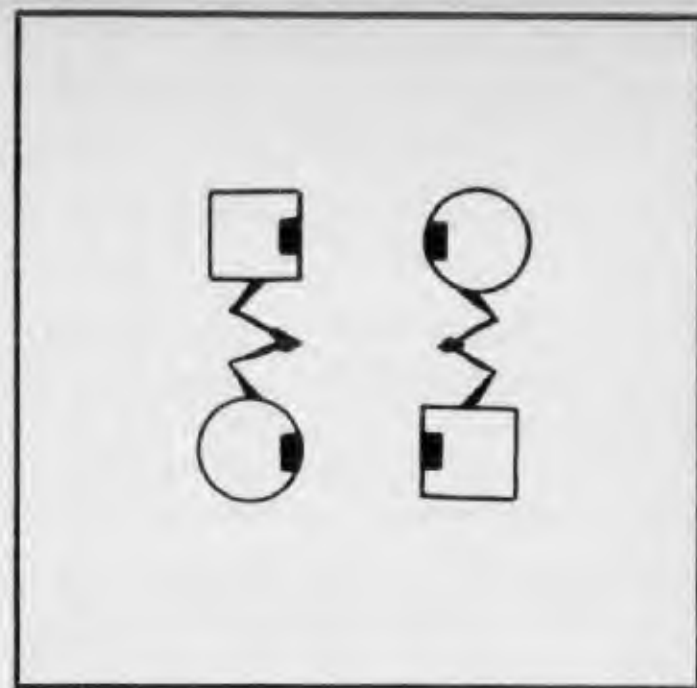
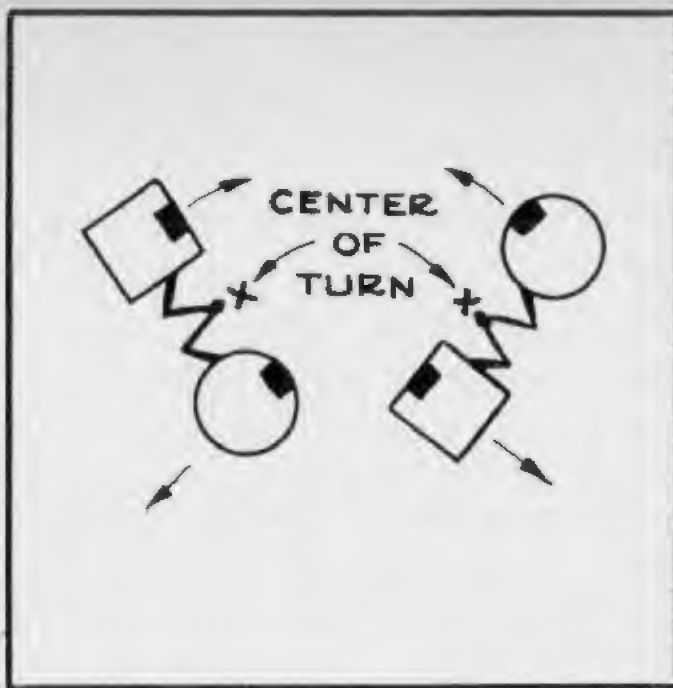
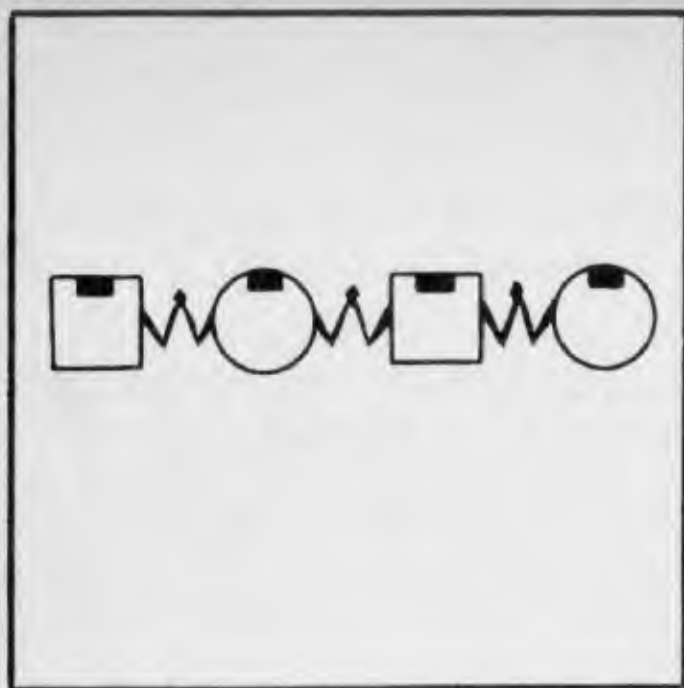


**STYLING:** Refer back to your styling notes on arm turns (12). **COUNT:** To do a complete allemande left with your corner and return to your partner ready for a right and left grand, the movement will take 6 steps.

**(15) BEND THE LINE:** A line, made up of an even number of dancers, breaks in the middle. Working as a unit the ends go forward while the centers move backwards until both halves of the line are facing.

**STYLING:** This is a turning movement. Once a line of four is broken into two couples, each couple turns around a center pivot point. This point is at the joined hands and between

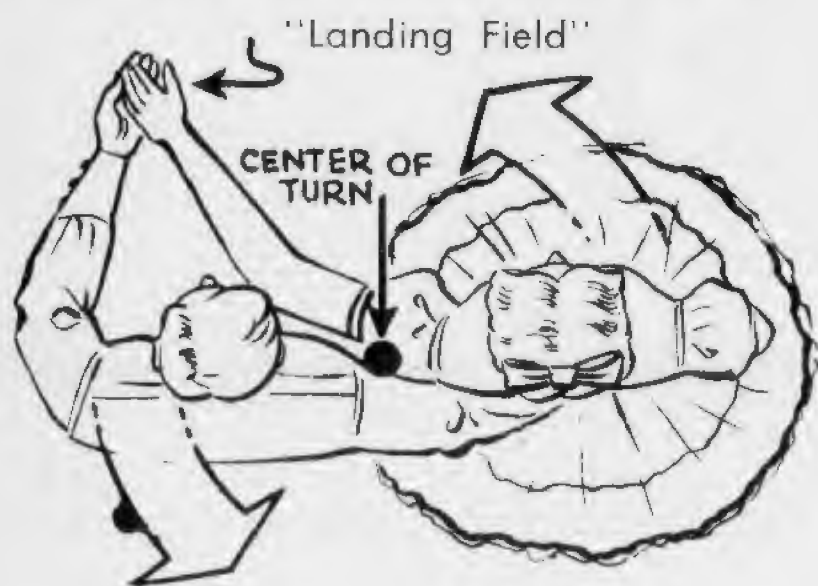




**BEND THE LINE:** Centers break and back up, ends move forward and couples face.

each couple. As the ends move forward, the centers back up equally. The dancers should "step back", or "rear back", so that they will be far enough away from each other for a respectable "forward and back." COUNT: Figure on 4 steps.

**(16) COURTESY TURN:** The man takes the lady's left hand in his left, turns and places his right hand in the small of the lady's back and while moving side to side and facing in the same direction, the man backs up and the lady walks forward. The distance of the turn will be determined by the point at which they are to face upon its completion (facing another specified couple, the center of the square, etc.).



**STYLING:** It is as important here, as it is in any Swing or Turn movement, that the center of the Courtesy Turn be the point between the two dancers. Each will move equally in distance and in tempo. The man will not roughly push the lady but will work to complement her. The extended left hands serve as a direction indicator and the man uses that left hand to lead — not pull. In this respect, the "landing field" technique of the man's palm up and the lady's palm down will be enhanced if the man will simply place his thumb on top of the lady's hand and apply only a

slight indication of pressure to help his lead and to direct. COUNT: For comfort figure on 4 steps.



**(17) TWO LADIES CHAIN:** Start with two facing couples. The two ladies advance, give a right hand to the other lady, pull by, then give a left hand to the partner of the lady with whom she is chaining. The men Courtesy Turn them around in place. The movement is completed when the couples are facing. The two ladies will have changed partners.

**STYLING:** The two ladies take regular "handshake" holds as they start, then release hands immediately as they move by each other and give a left to the man. Men, anticipate the approach of the lady you are to receive. In a standard Ladies Chain, starting from two facing couples, the man, after releasing his lady, will move about two short steps to his right and will maneuver (turn slightly) one-quarter counterclockwise (left face) so that his right shoulder is in toward the center of the square and he is then ready to turn with the lady coming toward him. At the end of the movement the two couples are facing once again. If another Ladies Chain is called, the man is ready to "aim" or assist his lady in following through into the continuing movement. COUNT: From a standing start figure on 8 steps; when in motion it will take less.



**(18) DO PASO:** From a circle of two or more couples, each dancer will face his partner and give that person a left forearm. Turning counterclockwise, completely around, each dancer will then go to the corner, take right forearms and turn clockwise, completely around. Each will return to the starting partner and Courtesy Turn in place.



**STYLING:** Remember when doing the Arm Turns that the man and woman move equally around the joined arms. The man does not stand in place letting the woman move around him but both move equally around each other. Actually, a Do Paso can begin from other than a circle formation, i.e. "Men star right in the center of the square. Turn partner left for a Do Paso." There are occasions when the Courtesy Turn at the completion of the Do Paso movement will be replaced by a different, logical handhold. When a Do Paso is followed by a promenade, the hand position should change to "Promenade" with the hands in front so

## PICTURE NOTES

The illustrations used in this handbook are of the same type used in each monthly issue of **SQUARE DANCING**, the official publication of The Sets in Order American Square Dance Society. Each issue contains styling tips on "how" to dance the basics more comfortably and sometimes explores different unusual combinations of movements. They say that a picture is worth a thousand words. We hope that these pictures will help to make the basics more understandable for you.

*that in effect the dancers are doing a Wheel Promenade. With experience, you will learn to automatically adjust to match the follow-up call. COUNT: It takes 16 steps to do this movement comfortably, starting when the dancer turns to face his partner. It takes 12 steps to the point of a Courtesy Turn.*

**(19) RIGHT AND LEFT THRU:** Executed by two facing couples. Each person advances, taking the right hand of the opposite person momentarily, moving forward and passing right shoulders, and releasing right hands. The man puts his right hand in the small of his partner's back and each couple does a Courtesy Turn. Upon completion, the couples are facing one another again, but have exchanged places. Do a Right and Left Thru back to starting position only if called.

**STYLING:** Each dancer takes regular "handshake" hold with his opposite as they move by each other. They release hands immediately as they pull by. **COUNT:** Allow 4 steps to pull by the opposite dancer and 4 steps to Courtesy Turn. When in motion and nose to nose, this can be cut to 6, gaining two steps from the momentum of the previous movement.

**RIGHT AND LEFT THRU:** Right to opposite, left to partner for the Courtesy Turn and couples end facing.





**(20) LADIES GRAND CHAIN (FOUR LADIES CHAIN):** In a square, all four ladies form a Right Hand Star and move clockwise to their opposite man who gives them a Courtesy Turn.



**STYLING:** The "pile-on" or hands palm to palm, fingers up method of making the star is generally used. Or, your callers may instruct the ladies to hold their skirts with the right hand and, by moving into the center, form a skirt star. When the call comes to Promenade prior to the end of the movement dancers take promenade position and Wheel Around rather than the Courtesy Turn followed by an awkward change of hands. **COUNT:** As you get proficient it will take 4 beats for the lady to star across and another 4 to Courtesy Turn.

**(21) RIGHT HAND STAR:** For the man, a right wrist hold is most common. Each takes the wrist of the man ahead. For ladies, a handhold (or a skirt handhold) in making the star is recommended. Those making the star should form it by putting the arm out a little lower than shoulder height. Move forward clockwise.



**STYLING:** The box-type star for four men is an extremely secure and versatile grip. Men with palms down, simply take the wrist of the man ahead and link up to form a box. When two men form a star, it is usually a pigeon wing. (This is similar to the grip two men would use while Indian Wrestling.) A three-hand or five-hand star would be made by simply touching the hands in the center. The indication to make a star is, at the same time, an indication to start moving forward (except in an Allemande Thar Star coming later). In "mixed" stars (men and women) and in a ladies Star simply touch hands in the middle.

**(22) BACK BY THE LEFT:** In changing from a Right Hand Star to a Left Hand Star, those involved release the right handhold, make a half, right-face turn (turning in), and form a Left Hand star, then move forward, counterclockwise.

**STYLING:** The change from a right to a left hand Star should be accomplished smoothly with no awkward stop and turn.

**(COMPANION MOVEMENT) LADIES CENTER—BACK TO THE BAR:** Ladies move from their home spot into the center of the square and then return to the starting position on "bar" (which rhymes with "Star"). This is a preliminary movement and is followed by a Four Men Right Hand Star.

**STYLING:** Methods for this movement vary greatly depending on the position of the dancers prior to the call. From a set square, the



simplest method is for the ladies to go forward three steps into the center and stop, or do a slight curtsy, then back up to starting position.

**(23) STAR PROMENADE:** From a Left Hand Star, those making the star pick up the person indicated by the call and, linked together, move forward in a Star Promenade.



**STYLING:** The man's right arm encircles the lady's waist. The lady puts her left arm around the man's waist. In anticipation of being picked up the lady should turn to her right to face counterclockwise and begin to move just prior to being "picked up." In this way the Star doesn't stop and then start again. When the ladies are on the outside their free hands should be held on their skirts, lightly and naturally, so that the right hand moves in con-

junction with the left foot much as one would move alternating hands when walking.

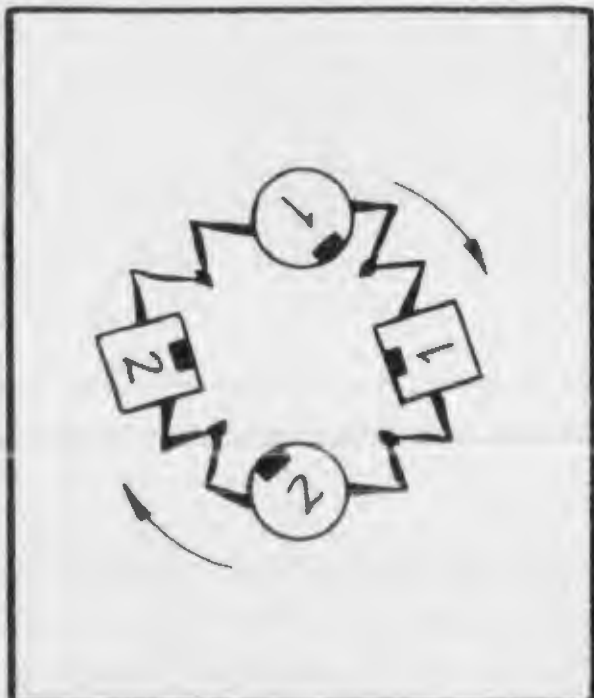
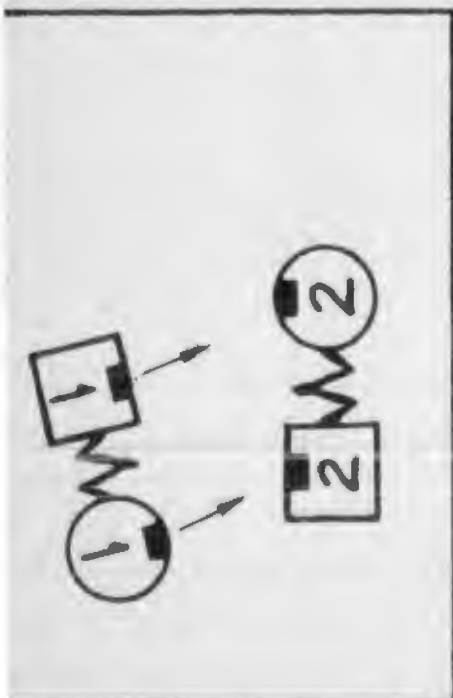
**(24) HUB BACK OUT—RIM IN:** From a Star Promenade, the centers back out while those on the outside move forward into the center.

**STYLING:** This is a turn movement and is quite frequently referred to as "Ladies In, Men Back Out" or "The Inside Out, and the Outside In." After releasing handholds from the Star, the centers back out and the outsides move in. Without breaking the hold between any individual couples, each of the dancers will move an equal distance; the one in the center backing up and the one on the outside moving forward, with the center of the turn being the point between the dancers. Remember, the inside always backs out.

**(25) CIRCLE TO A LINE:** From a ring formed by two couples circling to the left, the man indicated by the call will break from the circle with his left hand, retaining the handhold of the person on his right. The person he breaks with will be at the other end of the line and will have a free right hand. The others will retain handholds and the four dancers will spread out to a line of 4, facing the square.

**STYLING:** This is one of square dancing's smooth, combination movements. From the time a couple leaves home and moves to circle 4 with a couple on their right until they have broken to a line of 4, the movement is without a stop. As the man breaks with his left hand to form a line, he should lead the line several steps before turning. In this way the line will be straightened out before turning

**CIRCLE TO A LINE:** Couples circle, man one breaks and leads the others into a line of four.

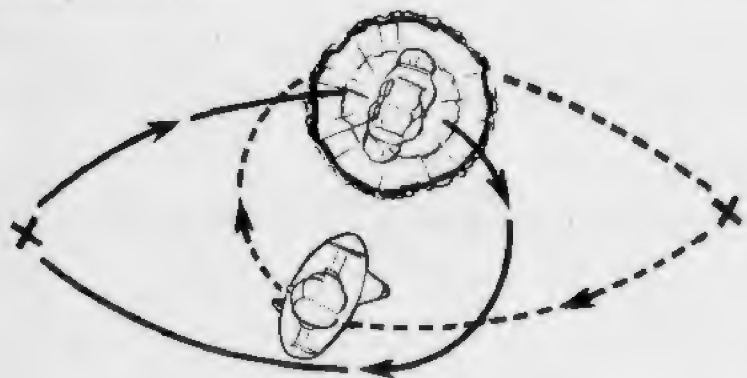




and moving forward and the lady at the other end of the same line will have been able to stretch the line straight to the right side. After the end lady has released right hands, she will raise her left hand, while retaining the right hand of the man beside her, and make an arch. Then, as the line begins to straighten out, she will move forward under this arch, turning left face gradually under her own left hand so that instead of backing up she is moving forward to the end of the line. COUNT: From the beginning of the circling motion it will take 8 counts.

**(26) ALL AROUND YOUR LEFT HAND**

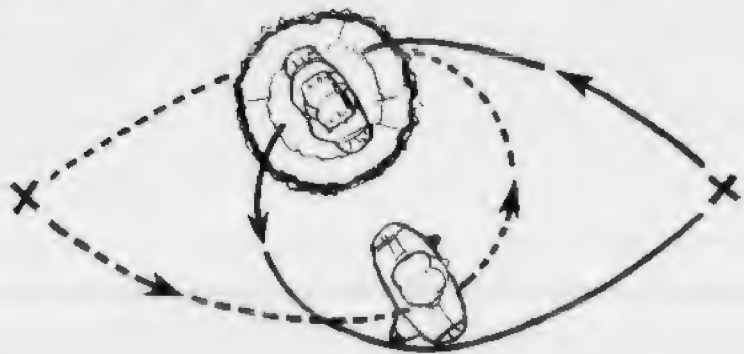
**LADY:** This is the first part of a two-part movement. While the men move forward and around their corner in a clockwise direction, the ladies, having faced their corner, move forward in a clockwise loop around the corner, keeping right shoulders adjacent.



**STYLING:** The man and lady make a continuous clockwise loop moving forward and around each other while keeping right shoulders adjacent. COUNT: 8 steps will allow comfortable time to do this movement.

**(27) SEE SAW YOUR PRETTY LITTLE**

**TAW:** The second part of the two-part action which follows All Around Your Left Hand Lady (26). Men move forward and around partner in a counterclockwise loop. At the same time the ladies, having faced their partner, will make a counterclockwise loop around him with left shoulders almost touching. All return to their home position to follow the next call.

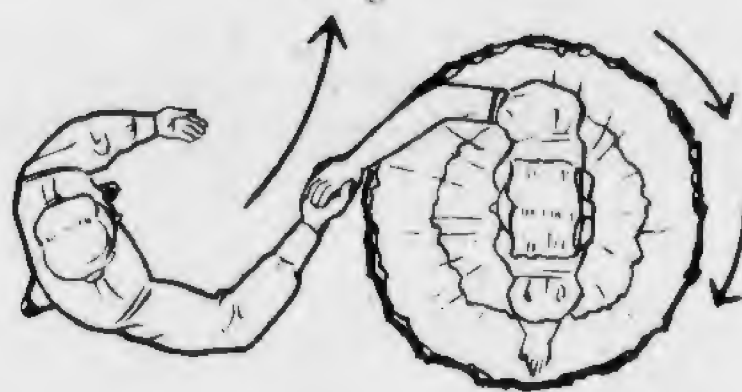


**STYLING:** The man and the lady make a continuous counterclockwise loop moving forward and around each other while keeping

left shoulders adjacent. COUNT: Figure 8 steps as being very comfortable. (For a simple two-facing persons See Saw motion see Glossary).

**(28) PROMENADE FLOURISHES—**

**TWIRLS:** Turn the lady under the man's raised arm. A twirl is used only to precede a promenade. For a pickup twirl to a promenade following a Right and Left Grand, joined right hands are held high and the lady right-face turns once and a half under the joined hands, to end facing the same direction as the man and in promenade position. During the twirl the lady moves with the man and she continues to progress in a counterclockwise direction on the outside of the circle.



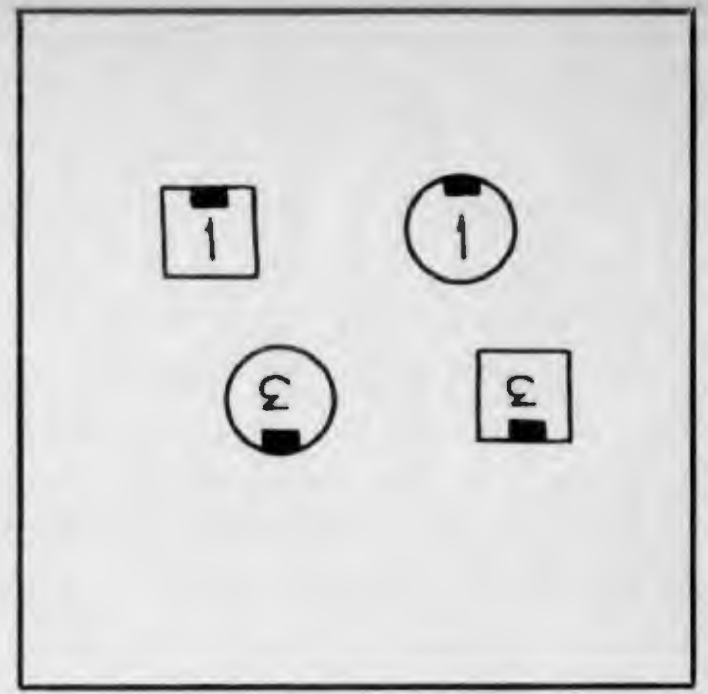
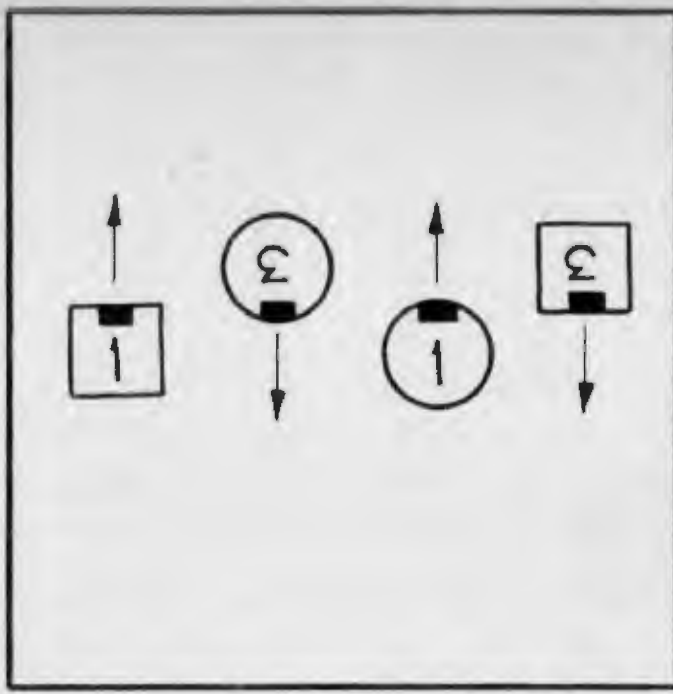
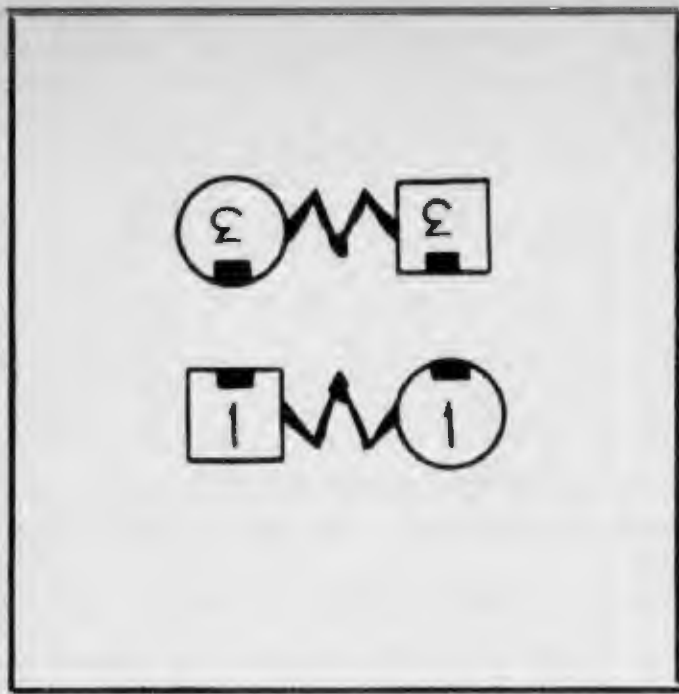
**STYLING:** Any turn under movement requires that dancers understand the relationship of the two held hands. The handhold must provide security for the lady who is turning under the raised arms. It should not be a rough stirring motion. The man should allow the lady to turn herself. The handhold should be loose so that the lady's hand may turn over and around the man's hand. If the man holds his hand over the lady's head or in front of her, so that she may turn herself, allowing her fingers to roll gently over his fingers, she has an opportunity to steady herself and to be directed by the man during the twirling motion. Twirls are not spins. COUNT: Usually there are 4 steps allowed for a twirl. The dancer turns a little with each step, rather than attempting to make a complete spin with the weight on one foot.

**(29) PASS THRU:**

Two facing couples move "through" each other, each person passing right shoulders with his opposite. Remain facing out until after the next directional call. If directed to turn back the move is executed independently by each dancer.

**STYLING:** If space allows the luxury of moving forward without crowding as the two couples Pass Thru, fine. However, when dancing





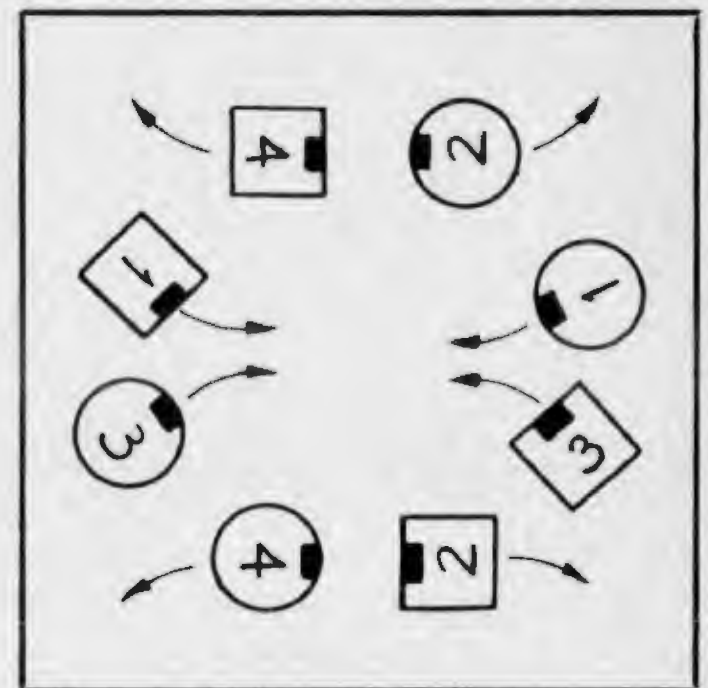
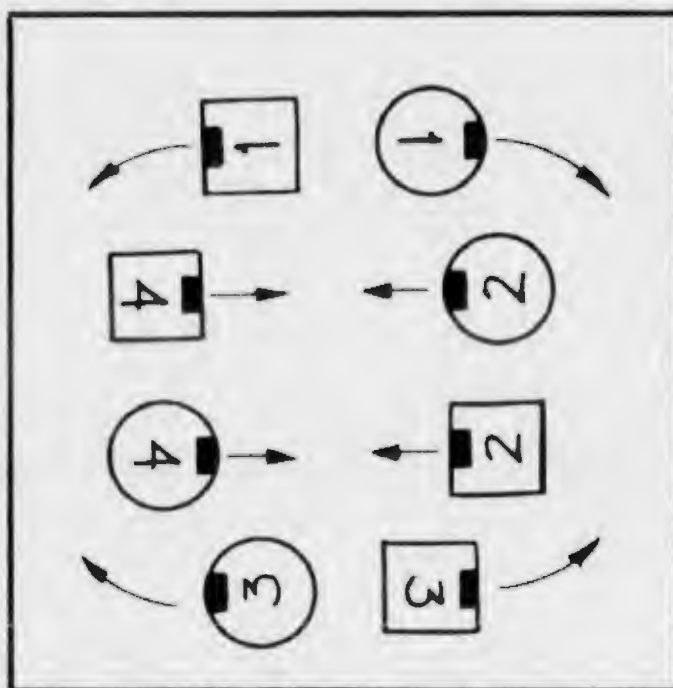
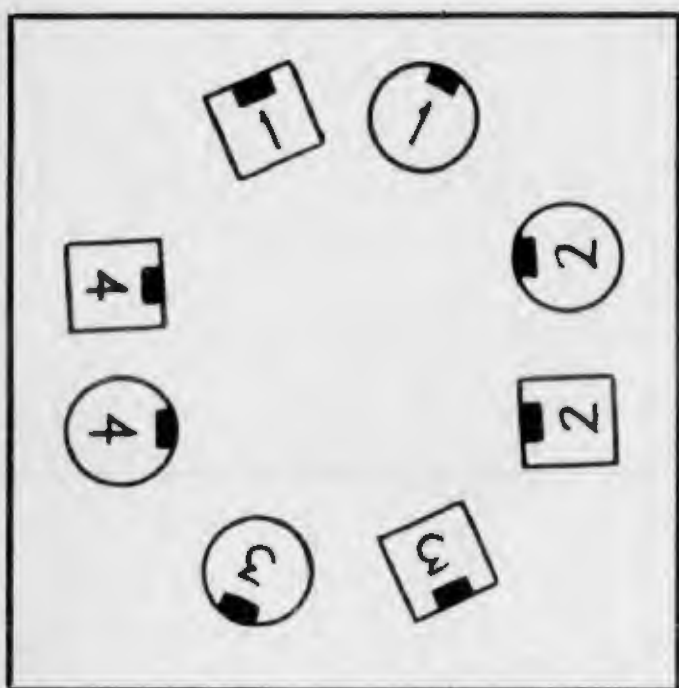
PASS THRU: Couples pass right shoulders and end back to back.

*under crowded conditions you will want to lead with the right shoulder as you Pass Thru.*  
 COUNT: Allow 4 steps.

each dancer turns his back on his partner and they move in opposite directions as directed by the call.

**(30) SEPARATE—GO AROUND ONE—TWO:** (For two couples having Passed Thru to the opposite side of a square),

STYLING: When moving around the outside of the square, as two dancers pass each other the men should stay on the outside as the ladies stay closer to the square.



SEPARATE — GO AROUND ONE: Couples one and three pass thru, separate around one and move into the center.

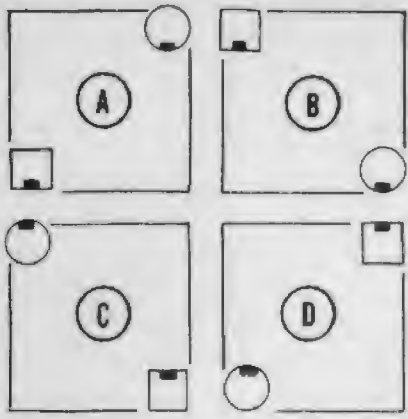
**(31) GRAND SQUARE:** A simultaneous movement wherein the sides are doing one movement and the heads are doing another. The action for the heads is to move forward into the square (4 steps). Turn a quarter on the fourth step to face partner and back away to the side of the square (4 steps). Turn a quarter to face the opposite. Back away to the corner of the square (4 steps) and then turn a quarter to face partner and walk to home (4 steps). Do not turn. (Total to here: 16 steps.) From this point the action is reversed. Heads back away from their partners (4 steps), turn a quarter on the fourth step and walk forward to opposite (4 steps). Turn a

quarter and walk forward into the center toward partner (4 steps). Turn a quarter to face opposite and back home (Total: 32 steps). While the head couples are doing the first 16 steps, the sides start by facing their partners, to back away and do the second 16 steps. Completing this, the sides do the first 16 steps, while the heads are doing the last 16. The principle of walking three steps and then turning (or stopping) on the fourth is followed throughout.

STYLING: It is most important to dance with the music when doing this movement. In that way all dancers will turn at the same time and the movement will be finished simultaneously by all.

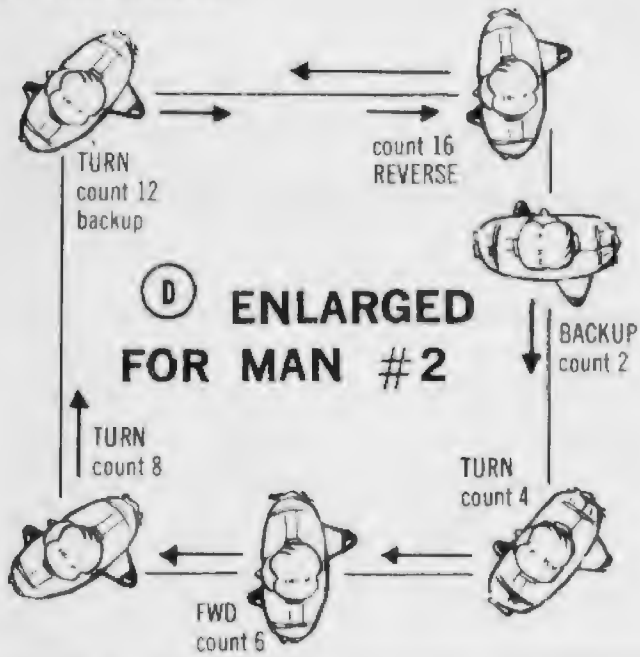


# The GRAND SQUARE



MAN #2

In the diagram above the eight dancers are in the respective positions to start the Grand Square. Below we trace the movement of man #2. Now let's watch all eight dancers go through the first 16 steps (the first half) of the pattern. Numbers keep track of the beats of the music.

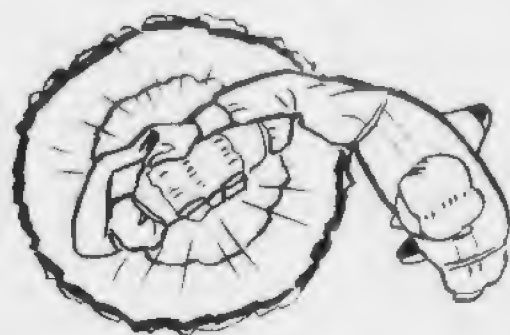






FRONTIER WHIRL: Inside hands joined, the man walks around as the lady ducks under.

**(32) FRONTIER WHIRL (CALIFORNIA TWIRL):** Used to reverse direction smoothly while remaining in place. Partners take hands. The man's right hand is joined with the lady's left. They change places with each other by raising their joined hands. The man walks around the lady in a clockwise direction while the lady walks forward and under their joined hands, making a left-face turn. Partners start out facing the same direction, side by side and they end facing opposite to their original direction, with the lady still on the right side of her partner.



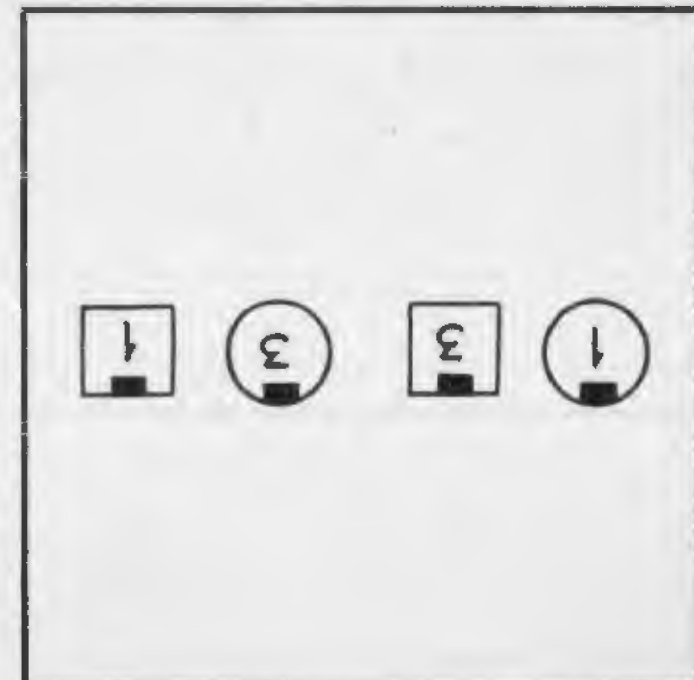
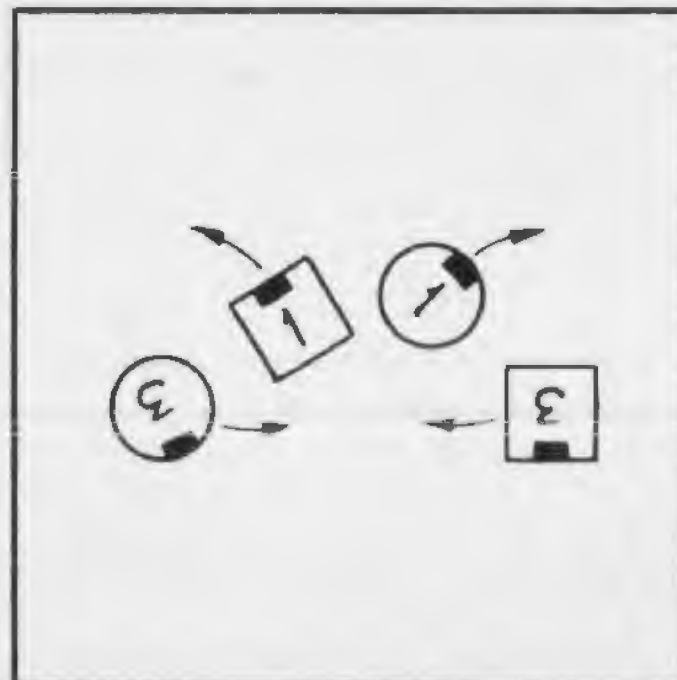
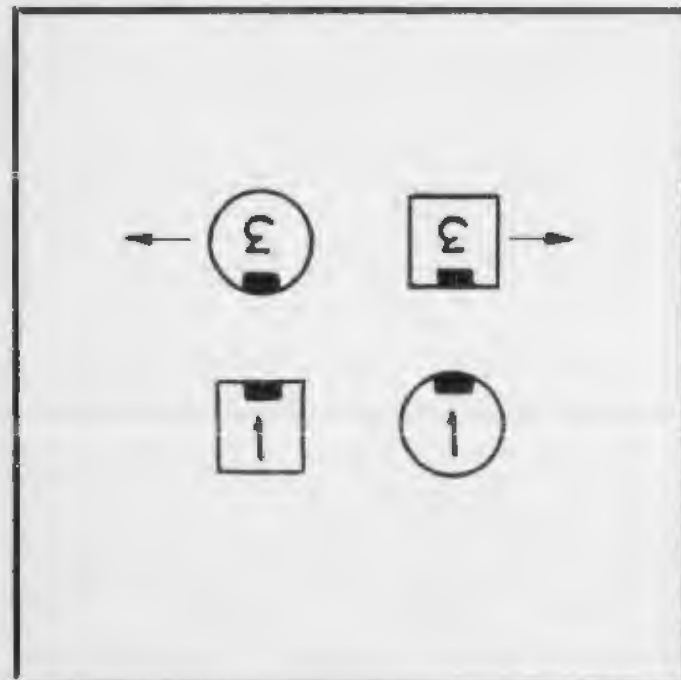
**STYLING:** The man's right hand will allow the lady's left hand to turn loosely inside of his, so that a contact is retained throughout. The hold should not be so tight that the movement is uncomfortable or not flexible. **COUNT:** 4 steps is sufficient for a comfortable Frontier Whirl.

AROUND ONE TO A LINE: "Actives" move between a couple, separate and join to become the ends of a line.

**(33) DIVE THRU:** Two couples facing. The couple whose back is to the center of the square (unless otherwise directed) makes an arch with joined inside hands. The other couple, with joined inside hands, ducks under the arch and moves forward. The couple making the arch moves forward and automatically does a Frontier Whirl (California Twirl), to face back into the square.

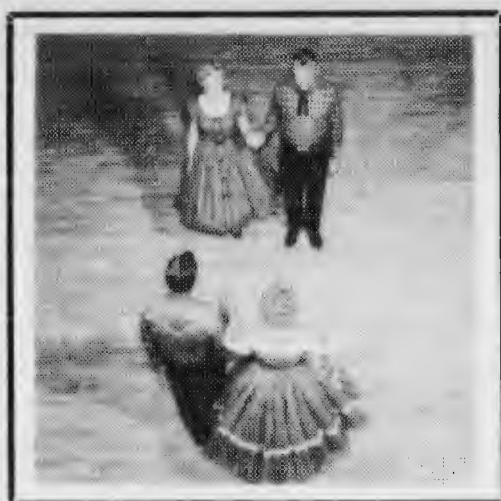
**STYLING:** The man and lady making the arch must stand far apart to allow another couple to dive under. At the same time, the couple diving under needs to bend low enough and to stay close enough together, partner to partner, to move underneath the arch. The couple making the arch may sometimes find it wise to release hands momentarily in order to allow enough comfortable moving space for the ducking couple. Once the couple has moved on, the hands can be re-joined for the Frontier Whirl.

**(34) AROUND ONE TO A LINE:** After splitting a couple, the active pair separates and each dancer moves independently halfway around an inactive dancer, to end in a line, with the inactive couple in the center.





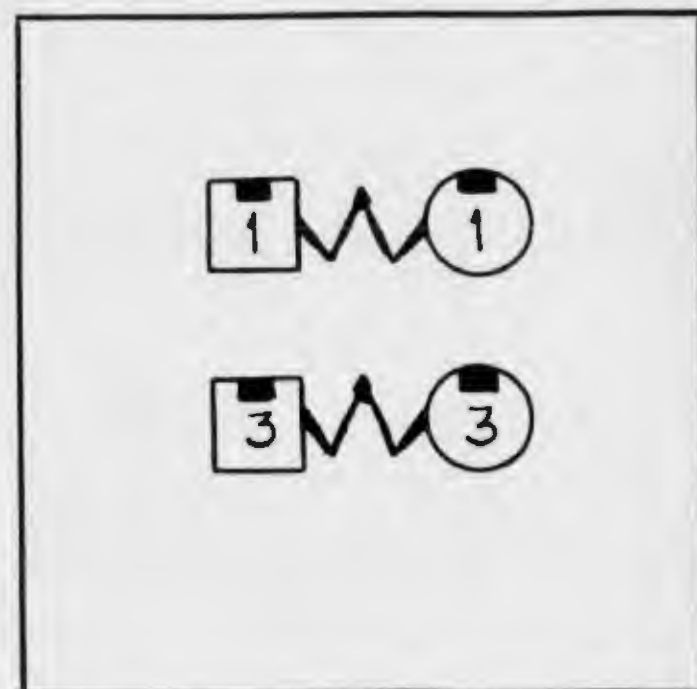
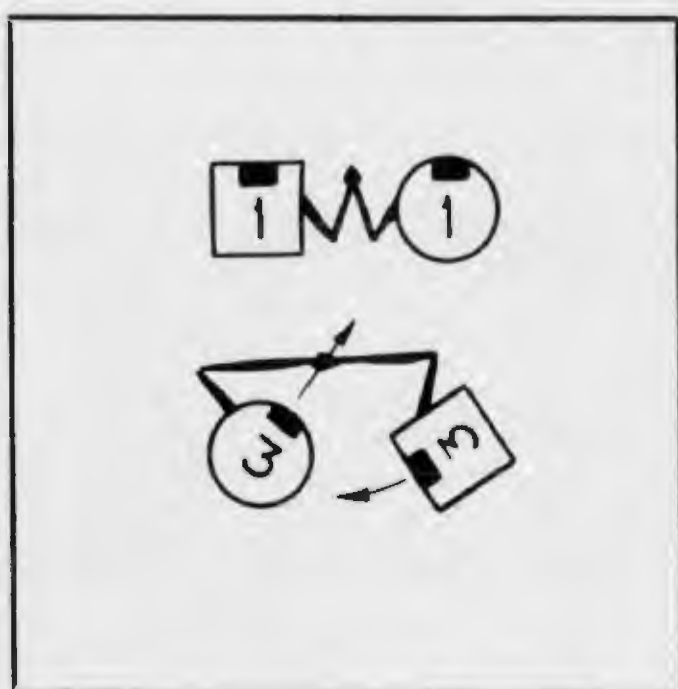
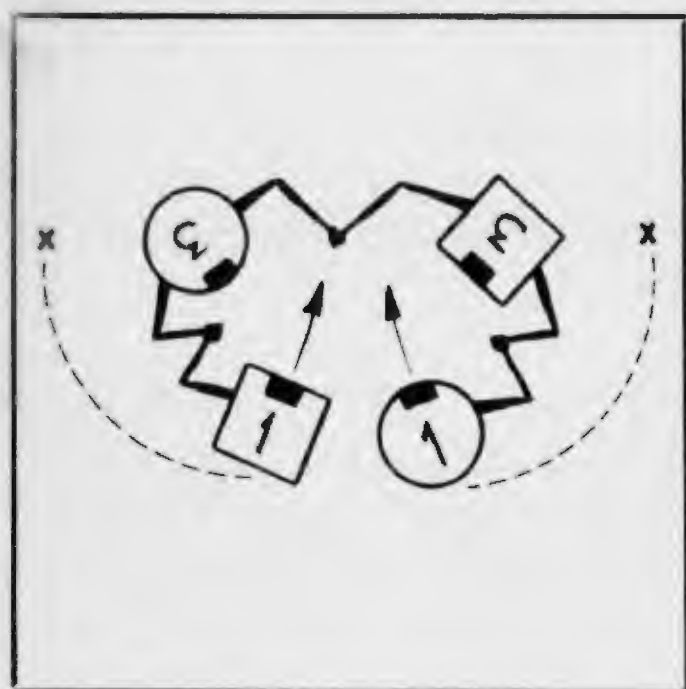
**STYLING:** The active couples are not the only ones who work. The inactive couple should separate slightly allowing room for the active couple to move in between. Once the active couple has moved through to the other side, the inactive couple will step together again so that there will be room for a dancer at each end of the line.



**(35) ENDS TURN IN:** In a line of four where all are facing out away from the center of the square, the two in the center make an arch. The two on the ends come forward together, turn, join hands and duck under the arch.

**CROSS TRAIL:** Couples Pass Thru and cross.

**STYLING:** In cases where the man and woman have exchanged places (i.e. the woman is on the man's left) or when two men or two women are working together as partners, the rule holds that the person on the left (the



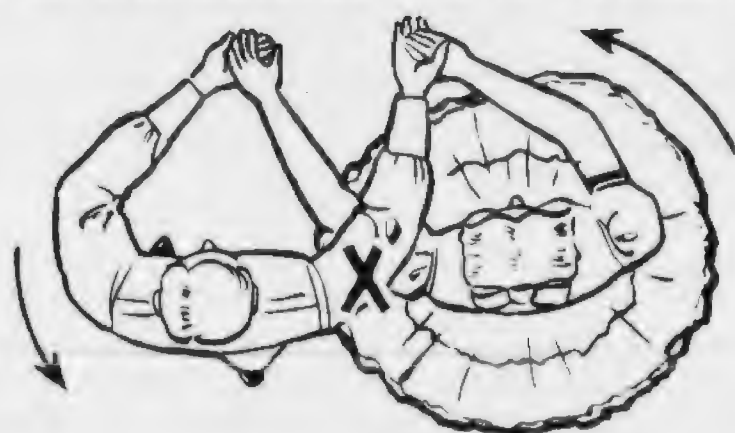
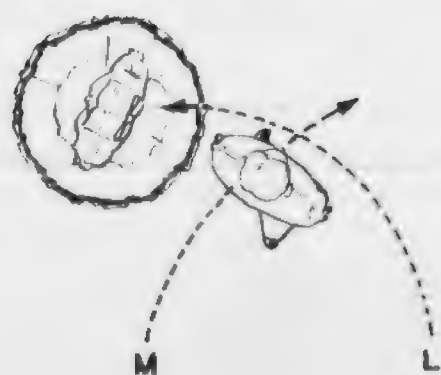
**ENDS TURN IN:** Ends move forward and dive thru the arch. The center couple does a Frontier Whirl to fall in behind.

**STYLING:** Frequently this movement will follow another forward movement such as lines of four Pass Thru. The action of the ends moving forward and turning in to face the center couple is simply a continuing movement. After the couple has dived through, the couple making the arch does an automatic Frontier Whirl to face the center of the square.

**(36) CROSS TRAIL:** Two active couples meet and, passing right shoulders with their opposites, Pass Thru. The lady crosses in front of her partner, to the left, while the man crosses behind her, to the right. They then follow the direction of the next call. (If a couple is already facing out, a Cross Trail can be started from that position without a Pass Thru.)

man's spot in the couple) does the man's part in crossing behind while the person on the right does the woman's part, or crosses to the left and in front. **COUNT:** Like the Pass Thru, it takes 4 steps.

**(37) WHEEL AROUND:** A couple in "normal" promenade position will, as a unit, reverse direction by the man backing up and the lady walking forward. The pivot point is the spot between the two people. The turn, unless otherwise called, will be a complete about-face. The man, who was originally on the inside of the square, will now be on the outside of the square.



**STYLING:** Remember that this is a Turn figure and that the center of the turn is between the two dancers. The lady's forward motion is





**WHEEL AROUND:** Man backs around as couple wheels to reverse facing direction.

*equal to the man's backward motion. For comfortable dancing, the man should not pull the lady. The couple should work as a unit, as though the man's right shoulder were attached to the lady's left shoulder and as though a board were tied across both their backs. COUNT: To do the movement comfortably and to the beat of the music takes 4 steps.*

**(38) BOX THE GNAT:** The effect of this movement is for dancers to reverse direction and exchange places. A facing man and lady join right hands. The lady makes a left-face turn under the man's raised right arm as the man walks forward and around, making a half right-face turn. They finish facing each other.



*STYLING: Here is another turn under figure where the hands must be held easily enough so that the man's hand may turn over the lady's fingers. At the completion of the move-*

*ment the two dancers are in handshake position. COUNT: You will find that 4 counts does it.*

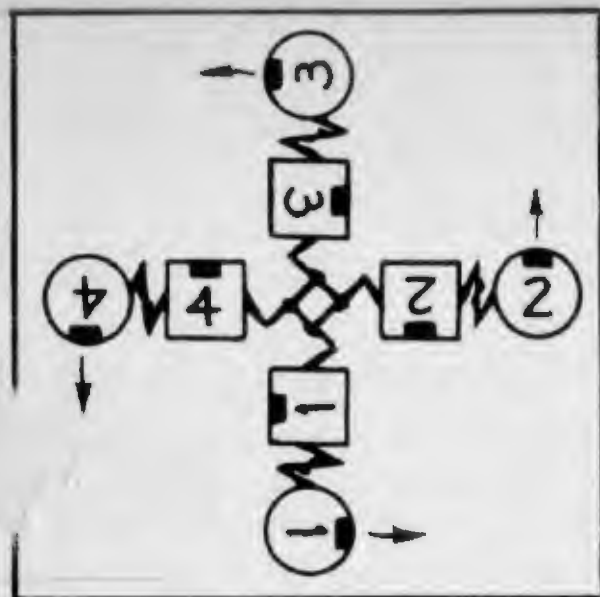


**(39) SINGLE FILE TURN BACK:** From a single file promenade those indicated by the call turn out and promenade outside the set in the opposite direction or follow the call.

*STYLING: In a regular single file promenade, the men behind their partners, moving in a counterclockwise direction, those instructed by the call, (men or women, etc.) will make a right face turn and move to the outside of the circle. If told to promenade, they will move clockwise on the outer rim. If, from a single file promenade, the men are told to turn back and "Swing the one behind you," an inside or left face turn, which blends well with the right face motion of a swing, is advisable.*

**(40) ALLEMANDE THAR STAR:** With the men in the center making a right hand star and backing up, their partners are on their left arm facing the opposite direction and walking forward. This Allemande Thar Star may be formed from any left hand swing and with either the men or the ladies in the center, depending upon the situation.





ALLEMANDE THAR STAR: Diagram (left) and live dancers (right) demonstrate the same star pattern.



**STYLING:** When the men are in the center backing up, their right hands will form a palms down "box" star, taking the wrist of the man in front of them. When the ladies star they will simply touch hands in the center. The dancers forming the star must remember to allow those on the outside to set the pace, since they have to travel a much further distance. If the centers move too fast, the result is that those on the outside will have to run to maintain the pace. As in any star, the ladies, while on the outside, may elect to hold their skirts.

**(41) SHOOT THAT STAR:** From an Allemande Thar Star, partners' holds are retained. The Star is released and the dancers walk around each other to follow the next call.

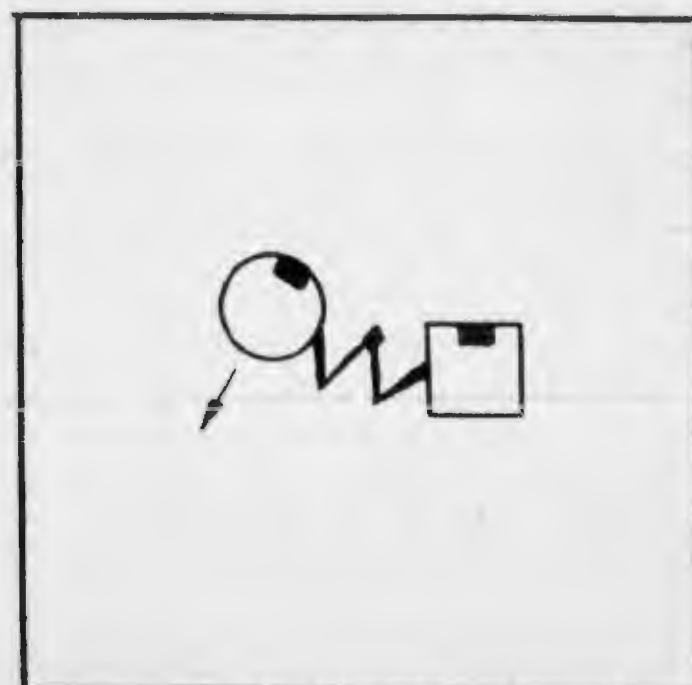
**STYLING:** Remember that here, as in other arm turns, the pivot point is mid-way between the two dancers.

**(42) ROLLAWAY WITH A HALF SASHAY:** When partners are side by side facing in the same direction with the arm of one partner around the waist of the other, or when two partners are simply holding hands while standing side by side and facing the same direction, the lady rolls

across a full turn in front of the man. The result is that the partners have changed places.

**STYLING:** This movement is quite commonly done from two standard positions. (1) From a couple with inside hands joined: The lady will use the man's right hand as a help. The man will use this right hand in gently assisting the lady from his right side to his left. As the lady moves across in front of the man, from his right side to his left, she will begin a left face turn on her first step so that she starts to face the man. She continues on with this turn, releasing the man's hand on the third step and ending on his left side on the fourth step. While the lady is moving across in front of the man, the man moves to his right either by side-stepping or walking approximately 12 to 18 inches, so that when the movement is completed, the man will be standing where the lady originally stood and vice versa. (2) From

ROLLAWAY WITH A HALF SASHAY: Lady rolls across in front of man from his right to his left side.





a *Courtesy Turn* following a *Ladies Chain*, *Ladies Grand Chain*, *Right and Left Thru*, etc.: As the *Courtesy Turn* is completed and the couple is about to face in its proper direction, the man will stop and with his left hand still holding his partner's left hand, he will lead her across in front of him. At the same time he will move slightly to his right and on the third and fourth steps the lady will turn left face, moving to the left side of the man, having released left handholds. Frequently the next call will require that the same partners will join adjacent hands (man's left, lady's right) to follow the next action. COUNT: If done comfortably, it will take 4 steps.

**(43) BALANCE:** Partners facing each other, or dancers facing in the same or alternating directions, take one step forward and close or touch with the other foot, then step back and touch or close.

STYLING: If two couples face across the set for a *Balance* to their opposite, partners will usually hold inside hands. If partners face each other for a *Balance*, both will start on the right foot and right hands may be held. A very pleasing variation is to *Two-Step* (step-close-step) forward and back. COUNT: A single *Balance* forward and back will take 4 steps.

**(44) ALAMO STYLE:** An even number of dancers in a circle, alternately facing in or out with joined hands, balance forward and back or hand-turn to follow directions of next call.



STYLING: By having the hands up, palm to palm with the dancers on each side, a gentle "springing" mechanism is set up. The balance forward will bring the dancers almost side by side with the dancers adjacent to them. If the forward motion is uncomfortable, chances are you're moving too far forward. When you balance back the distance should still be close enough so that you are able to stand straight—not bending over.

**(45) SQUARE THRU:** Executed by two facing couples. Take the opposite's right hand, pull on by. Turn a quarter to face partner; take partner's left hand, pull on by. (A Half Square Thru has been completed at this point.) Turn a quarter to face opposite; take opposite's right hand, pull on by. (A Three-Quarter Square Thru has been completed at this point.) Turn a quarter to face partner; take partner's left hand, pull on by but do not turn. Follow next call. Couples may be any combination of men and/or women.



STYLING: Hands should be taken in the same manner and height as in a *Right and Left Thru* or *Right and Left Grand* and, as in these other movements, the hands should be released as soon as the dancers have passed by each other. A prolonged handhold could turn the dancer in the wrong direction. After a bit of practice the corners will be rounded more, rather than pulling through and doing a square, military turn. COUNT: For a comfortable full square thru figure on 10 steps.

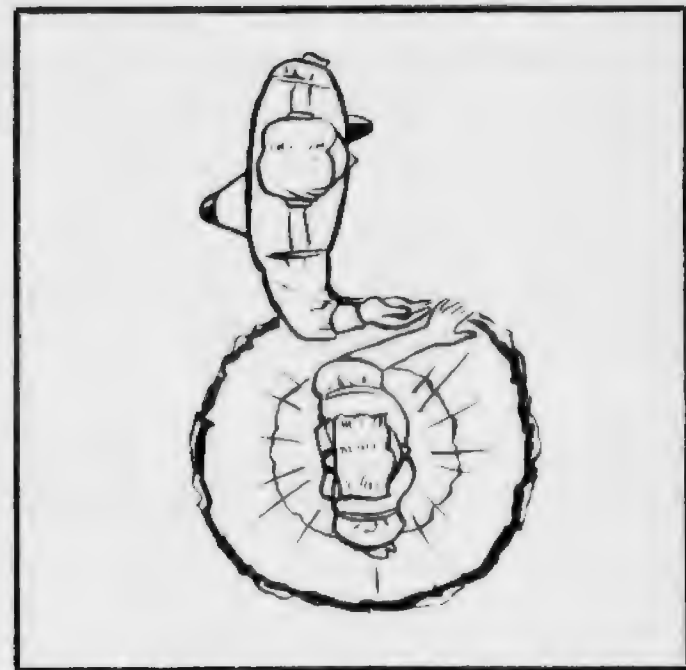
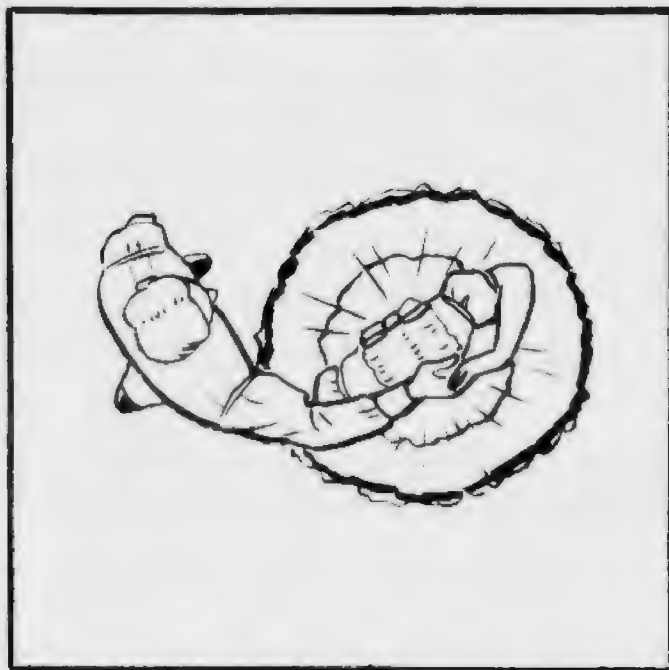
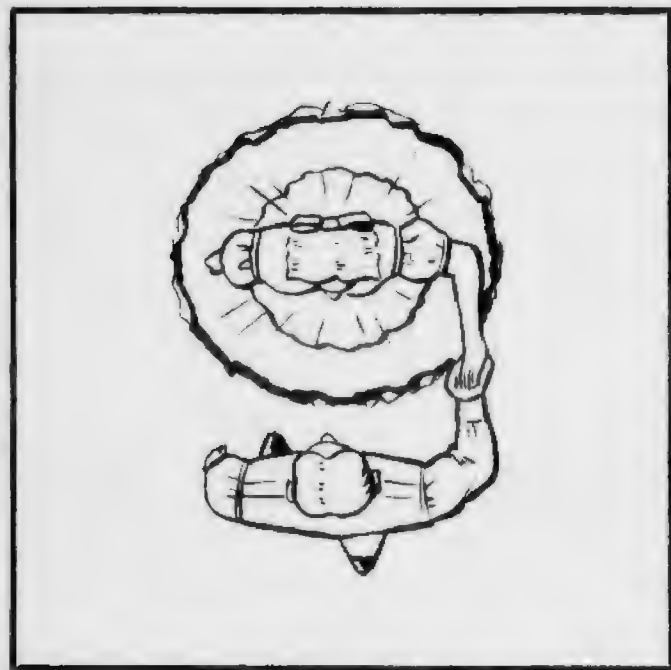
**(46) HALF PROMENADE:** Two couples indicated by the call exchange places by moving counterclockwise to the right (men passing left shoulders) around each other. Then they Wheel Around to face the same couple. When the opposites are working, this will naturally occur inside the limits of the square. Couples will promenade half



outside the square when indicated by the call.

**STYLING:** Any time a portion of the square is active in the center or around the outside, the "inactives" should learn that their part is to move into the center, or out away from the center, to allow room. This is part of good styling and if the head couples promenade outside, the sides should move forward to the center as the couples move past. As soon as the way is clear, the inactives will once again move back to place.

**(47) STAR THRU:** Called to two facing dancers. Man's right hand is placed against the lady's left, palm to palm, fingers up. Joined hands are raised as the two walk toward each other and the lady does a quarter left-face turn under the man's right arm as he does a quarter right-face turn. They end up side by side with the lady now on his right.

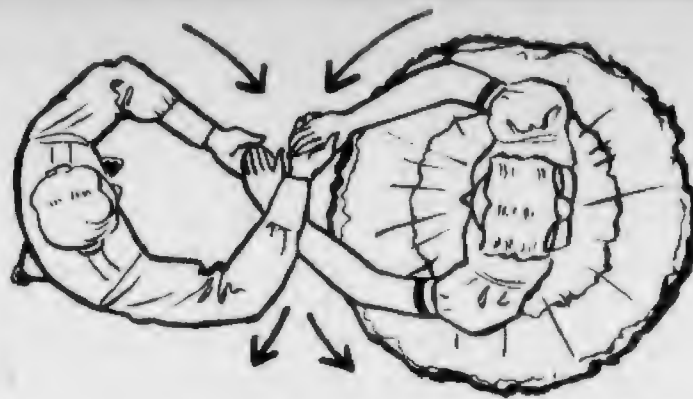


**STAR THRU:** Man walks around as lady ducks under to end side by side.

**STYLING:** This is a turn under movement that actually requires no grip. The palm to palm hand contact is quite simple. Dancers have 4 steps to do the movement so that a part of the quarter turn is done on each step. Men will always turn right; ladies will always turn left. **COUNT:** To be done comfortably, without rushing, 4 beats should be allowed.

**(48) COUPLE BACKTRACK:** In promenade position the man and the lady do individual about-face turns (the man right face, the lady left face) so the couple is facing opposite to its original direction. The handholds have not been released. The man is still on the inside; his partner is now on his left.

**STYLING:** Dancers should move equally. Neither should forget the turn is a gentle pull



and not a yank or jerk. **COUNT:** 2 steps are considered to be sufficient.

**(49) THREE-QUARTER CHAIN:** The ladies designated make a Right Hand Star in the center and walk forward past two positions, or three-quarters around the square, where they are turned with a Courtesy Turn or as directed. If starting from home position, the ladies in traveling three-quarters will move and be Courtesy Turned by their original corner.

**STYLING:** Styling points mentioned in Ladies Chain (17) and Ladies Grand Chain (20), will apply here. **COUNT:** 10 steps will do it.

**(50) TURN BACK FROM A GRAND RIGHT AND LEFT:** Following a Grand Right and Left, instead of promenading when dancers meet their partners, they turn with a right forearm, halfway around to face the other way, then do a Right and Left Grand in the opposite direction or follow the call.

**STYLING:** Remember that the Right and Left Grand is a hand to hand movement, not an arm or wrist movement, but when the call to "Turn Back" comes, use a right forearm with partner to turn halfway. This turn, like other turns, occurs at the joined arms of the two dancers. Each will turn equally around the other. Following the turn there will be no need to change from an arm to a hand grip. Simply walk by, release right arms and move into a left handhold with the next, and so on around the square.



# GLOSSARY OF SQUARE DANCE TERMS

**T**HE FIFTY BASIC MOVEMENTS COVERED on the previous pages makes up the "basic language" of square dancing. There are other "command" and "directional terms" used by the caller to steer the dancer through the pattern. Much of this is simply descriptive English, used to tell you which way to face, how far to turn, where to go. We're also including some of the traditional terms that have always been a part of the language of square dancing, perhaps not in use today but who knows when one may pop up at a dance in the future?

**Across the Set:** (In two facing lines of four as in the "Route") Couples will Right and Left Thru or ladies will Chain from one line to the other. (In square formation) Action will occur between two opposite couples, i.e., head ladies Chain across the set, or in a Grand Chain, all four ladies will move from their partner to the men across the set.

**Active Couple (or couples):** Those designated by the caller to take action.

**All the Way Around:** (See Full Turn Around.)

**Along the Line:** (In two facing lines of four) Couples will Right and Left Thru or ladies will Chain with the others within the same line.

**Around One (Two, etc.):** Indicates that the working person or persons will move out and around one (or more) non-active person(s) as directed.

**Balance Back:** Face partner or person indicated and take a step (touch) away, then a slight pause.

**Behind You:** Referring to the person directly in back of the one to whom the call is directed.

**Break:** To release hands, to let go.

**Break and Trail:** Change from a circle (with hands joined) to a Single File Promenade.

**Break to a Line:** (See Circle to a Line)

**Corner:** When in a square or circle formation, the corner is the person to the man's left or the lady's right at the time of a call.

**Don't Stop—Don't Slow Down:** Directions to keep promenading even if home is reached.

**Down the Line:** (See Along the Line.)

**Eight to the Center:** Dancers progress three steps into the center of the set, stop-

ping on the count of four. If hands are joined arms should be down to start and then can be raised into the center on count of four.

**End Ladies Chain:** In regular facing lines of four the two ladies at the end of each line will chain diagonally across from one line to the other.

**Face In—Face Out:** Calls for a 90° change of direction.

**Face the Sides—Face the Heads:** Directs person to turn back on partner and face outside couples.

**Face Those Two:** Designated persons will face those with whom they have just been working.

**Face to the Middle:** A call usually directed to active couples to change their present facing direction to make a quarter turn toward the center of the square. When in an even numbered line dancers should turn a quarter to face the center of that line.

**Face Your Own:** Designates a quarter turn to face partner.

**Four Ladies (Gents) Promenade:** Those indicated by the call will promenade single file to the right (counterclockwise) either inside or outside of the square as indicated. The distance to be covered (halfway, all the way, etc.) would be directed by the call. Those not active at the time will either move into the center while the others are promenading outside, or they will move away from the center while the others promenade inside.

**Full Turn Around:** This movement is basically descriptive of an arm turn or Courtesy Turn that is greater than halfway and is completely dependent upon a good following descriptive call to direct the dancers' next movement.



**Home:** For each man, his starting position in the square; for each lady, the home position of the man with whom she is at the time of the call.

**Indian Style:** (Same as Single File)

**Inside Out—Outside In:** From a Star Promenade: (See Hub Backs Out—Rim Goes In)

**Ladies Center Back to Back:** The ladies indicated by the call either head toward the center or are turned to stand back to back, bunched into the center.

**Lead Out to the Right:** A directional call to indicate that one couple or one dancer will move out to the couple on their immediate right and face them or follow the next call.

**Line:** (definition) Dancers indicated are lined up shoulder to shoulder in the direction given by the call.

**Lines Pass Thru:** In two equal-size, facing lines of three or four, the lines will move forward so that each dancer passes right shoulders with his opposite. Having passed thru the dancers will follow the next call.

**Look Her in the Eye:** Indication that the same girls get the action. Reminder not to change facing direction.

**Make an Arch:** Two people raise joined hands. This can be a single arch if two people are standing side by side, or a double arch if they are facing and can use both hands.

**New Lines of Four:** Dancers working in a line, facing a given direction, execute a

movement and upon completing it are in new lines, with other dancers, and facing at right angles to their former lines (as in Bend the Line); i.e., dancers may be in two lines of four that are facing the direction of the original side couples. Following a Right and Left Thru across the set they may get the call to form New Lines of Four which means that they will line up with the couple they have just worked with and will now be in lines parallel to the head couples' home positions.

**On to the Next:** After executing a movement with a couple (or single dancer) the active person or couple will leave that position and move on to the next position in the direction they were going.

**Opposite:** The lady across the set from a man at the time of a given call.

**Partner:** The person on the man's right (lady's left). Also called Taw, Mother, Ma, Pa, etc.

**Patter:** The caller's rhyming filler material used as timekeepers, not necessarily important to the execution or direction of a movement.

**Promenade Inside (individual):** "First little lady promenade around the inside ring." The dancer or dancers indicated move into the center and move in a counterclockwise direction.

**Pull Her By (or Pull By):** Two dancers, each holding the other's hand, Pull By each other and move on as indicated by the next call.

**Quarter More:** A one-quarter continua-



(Note: There is no single term so synonymous with the entire activity of square dancing as Do Si Do. In case you've wondered how it goes, here's the description.)

**Do Si Do:** With two couples holding hands in a circle (1), gents release partner's hands. The ladies pass left shoulders and immediately give left hands to partner's left hands (2). They move around him and give a right to the opposite gent (3), move around him and return to partner (4) with a left for a Courtesy Turn. The men will not turn until the end of the figure but move forward and back for the smooth flow of the pattern. Handholds seem to predominate if space permits. Ladies usually find that a three-quarter right face turn as they pass left shoulders can add to the smoothness of the dance. 16 steps complete the figure.



tion of the movement then being executed.

**Reverse:** The call to change a Right Hand Star to a Left; a clockwise moving circle to a counterclockwise moving circle, etc.

**Right Hand Lady:** One lady ahead or counterclockwise from where the man is at a given call.

**Rip 'n Snort:** From a circle, and all keeping hands joined, those indicated by the call move across to their opposite couple who make an arch. Leading the other dancers with them the active couple ducks under the arch made by the opposite, and the lead couple, only, releases partner's hand. Separating, one dancer leads the line clockwise and the other counterclockwise away from each other and around the outside until they once again meet and join hands in the circle and facing in. After all have gone under the raised arch, the arching couple does a simple turn under their own arms without releasing handholds. Occasionally, the call will indicate that facing lines are to be formed rather than a circle.

**Roll Back:** If in couples, roll away from partner. If in single file, roll away from center.

**Roll Promenade:** When a Couple Promenade is called just before the completion of a Do Paso or any figure normally ending with a Courtesy Turn, the dancers will do a Wheel Around or "Roll Promenade" in Promenade position rather than awkwardly switching from Courtesy Turn position.

**See Saw:** Two facing dancers advance and pass left shoulders. Each moves to his left passing in back of the other person and, without turning, passes right shoulders and move backward to place.

**Split the Outside Two:** When dancers on the inside of the square face a couple on the outside (facing in) the outside couple will step apart sufficiently for the active dancers to move between them and follow the next call.

**Spread the Star Way Out Wide:** From a Star Promenade inside dancers retain the Star, outside dancers extend the hold with partner to a full arm length.

**Straight Ahead:** Directional instruction to pull by or move straight ahead without turning. In an Allemande Thar setup, for example, the call Straight Ahead would be

similar to a Slip the Clutch.

**Suzy Q:** Two facing couples. Each dancer steps forward and turns his opposite with the right forearm all the way around. Returning to the starting position and without taking an extra turn, each dancer turns his partner with a left, then repeats the movement, opposite right then back to partner for a Courtesy Turn. The men pass left shoulders each time as they move from opposites to partners. (Can be called descriptively without using the figure name if desired.)

**Swap:** (Change, Exchange, Trade) To exchange partners.

**Swing the One Across the Hall:** Call normally goes to the men. If two are involved, they just pass right shoulders while trading places. For four men they just move into the center and progress clockwise across the set, letting the man to the left have the right-of-way. In some areas, the men make a Right Hand Star doing this movement.

**Swing the One Behind You:** Can be called from a Single File Promenade. Those indicated by the call turn out from the square (right face) and directly into the swing position with the person behind them.

**Taw:** The man's partner, sometimes referred to as Ma.

**Those Who Can:** Refers to those who are so situated that they can execute intelligently the given call. This is to assume that some of the dancers are not in the proper position.

**Tip:** One segment in a square dance evening from the time the squares are formed until they have completed that particular brace and have been released by the caller. Tips vary in different areas. A standard tip in some regions consists of one patter call and one singing call.

**To the Right:** (See Lead Out to the Right.)

**Turn Alone (U-Turn Back — You Turn Back):** An individual about-face.

**U-Turn Back — You Turn Back:** When a couple is directed to U-Turn Back, the 180° about-face movement will have the dancers turn to face each other and continue on around.

**Wrong Way:** The opposite from the normal or accepted direction.



# YOUR INDEX OF TERMS

ALL THE TERMINOLOGY contained between the covers of this book is listed alphabetically below. The listing on the right side of each column indicates the number of the basic or the Glossary section, where the full description of this particular movement may be found.

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## About the Basic Movements of Square Dancing

THERE WAS A TIME, AND NOT TOO MANY YEARS AGO AT THAT, when square dancing was limited to only a very few terms, most of which could be learned during just one evening of square dancing. This phase of the activity was what many people refer to as the traditional style of square dancing. If you were new to the activity you would be ushered into the number four spot in the square. There you would have an opportunity to watch couple number one as they visited each couple to do a specific pattern. Then number two would follow suit. Then number three. Finally it would be your turn and by that time you had memorized the simple pattern and were probably just as proficient as the ones who had preceded you.

The Contemporary form of American Square Dancing is built along different lines. Instead of each dancer memorizing the entire pattern, during his beginner class experience he learns a number of basic movements. The caller in turn will use these movements in a seemingly extemporaneous succession of patterns and the dancer simply follows these *commands*, moving to the beat of the music and allowing the caller to lead him slightly before each call is executed.

Once you have learned the 50 basic terms included in this handbook, you will be able to dance hundreds of different patterns, utilizing these basic movements in a variety of arrangements and patterns. It may be some time before you can say with assurance that you have *learned* them. Don't be discouraged if at any time the learning seems a little difficult. With practice each movement will become smooth and your dancing pleasure will reach its zenith.



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## **This handbook, a project of the Sets in Order American Square Dance Society**

**T**HIS HANDBOOK IS JUST ONE OF A SERIES of many handbooks and textbooks that cover the entire spectrum of the contemporary square dance scene. Most of these handbooks appear first as a section of **SQUARE DANCING**, official monthly publication of The Sets in Order American Square Dance Society. SIOASDS was originated in 1948. The first Basic Movements Handbook was a mimeographed sheet listing only the few elements of square dance language in use at that time. As square dancing has grown so has **SQUARE DANCING** magazine and the American Square Dance Society. Symbolic of its growth is this present handbook, many times larger and in much more detail than its earlier counterparts.

SIOASDS is dedicated to the Promotion, Protection and Perpetuation of American square dancing. Members of the Society are in every one of the United States, in all the Canadian provinces and in more than 50 countries around the world where square dancing is enjoyed. As you continue to square dance and as you experience the great pleasures that are in store for you, you will undoubtedly learn more about the Society and its many projects. All members of the society everywhere take this opportunity to welcome you into American Square Dancing.

*Bob Osgood, Editor and Publisher  
Los Angeles, California*



**(WINE and ROSES, continued from page 32)**

1-4 SEMI-CLOSED Walk Fwd, —, 2 to CLOSED, —; Pivot, —, 2 to SEMI-CLOSED, —; Walk Fwd, —, 2, —; Side, Close, Apart, —.

**SNAPPY TIME — Hi-Hat 898**

**Choreographers:** Buzz and Dianne Pereira

**Comment:** Lively two-step with eight measures repeated. The music has the big band sound.

**INTRODUCTION**

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

**DANCE**

1-4 Fwd Two-Step; Fwd Two-Step; Fwd, —, Fwd, —; Back, Close, Fwd, Lock;

5-8 Rock Fwd, —, Recov, —; Rock Back, —, Recov to face M WALL, —; (Twirl) Side, —, Behind, —; Side, —, Front to SEMI-CLOSED facing LOD, —;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:

17-20 Side, Close, Side, —; Rock Thru, —, Recov, —; Side, Close, Side, —; Rock Thru, —, Recov, —;

21-24 Side, Close, Turn to face LOD and OPEN, —; Fwd Two-Step to face in CLOSED; Side, Behind, Side, Front; Pivot, —, 2 end facing LOD in OPEN, —;

25-28 Circle Away Two-Step; Circle Together Two-Step to BUTTERFLY; Side, Close, Thru, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —;

29-32 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd to CLOSED, —; Turn Two-Step; Turn Two-Step to end in SEMI-CLOSED facing LOD;

**SEQUENCE:** Dance goes thru twice plus Ending.

Ending  
1-5 Fwd Two-Step; Fwd Two-Step to face; (Twirl) Side, —, Behind, —; CLOSED Side, Close, Side, Close; Apart, —, Point, —.

**UNTIL IT'S TIME — Hi-Hat 898**

**Choreographers:** Wayne and Norma Wylie

**Comment:** A pleasant waltz to dance. The music has the big band sound with a current popular tune.

**INTRODUCTION**

1-4 BUTTERFLY M face WALL Wait; Wait; (Twirl) Side, Behind, Side; Pickup to SIDECAR;

**DANCE**

1-4 Twinkle, 2, 3; Check, Behind, Side; Fwd, Lock, Fwd; Manuv to CLOSED M face RLOD;

5-8 Spin Turn to face LOD; Back, Side, Close; 1/2 R Pivot to face RLOD; Pickup to SIDECAR;

9-12 Repeat action meas 1-4 except to end in CLOSED M face LOD;

13-16 Spin Turn to face RLOD; Back, Side, Close; 1/2 R Pivot to face LOD; Step Thru, Face partner and WALL, Close to BUTTERFLY;

17-20 Apart, Touch, —; Tamara, Touch, —; Waltz Arnd; Tamara, Touch, —;

21-24 Solo Waltz twd RLOD to end facing M WALL and BUTTERFLY; Fwd, Touch, —; (Twirl) Side, Behind, Side; Pickup to CLOSED M face LOD;

25-28 Dip Back, —, —; Pivot, 2, 3 end facing LOD; (Twirl) Fwd Waltz to end in SEMI-CLOSED; Dip Thru, Face M WALL, Close to BUTTERFLY;

29-32 Waltz Away; Spin Manuv to end in CLOSED M facing RLOD; (R) Waltz Turn; (R) Waltz Turn to SIDECAR M facing DIAGONAL LOD and WALL;

**SEQUENCE:** Dance goes thru 2 1/2 times plus Ending.

Ending:

1-3 SIDECAR Twinkle, 2, 3 to BANJO; Fwd, Check, Recov; Dip Back, —, —.

**SWEET MEMORIES — Grenn 14157**

**Choreographers:** Andy and Ann Handy

**Comment:** The music has the big band sound. Starting toward RLOD the dance routine has eight measures repeated.

**INTRODUCTION**

1-4 OPEN-FACING Wait; Wait; Apart, —, Point; Together to BUTTERFLY, —, Touch;

**DANCE**

1-4 Waltz Away, 2, 3; Spin Manuv, 2, 3 to end in BANJO M face WALL; Wheel, 2, 3; On Arnd, 5, 6 to CLOSED M face WALL;

5-8 Dip, —, —; Recov/1/4 R Turn to face RLOD, 1/2 R Turn to face LOD in LEFT-OPEN, Close; Twinkle, 2, 3; Thru, Face to BUTTERFLY M facing COH, Close;

9-12 Twd RLOD Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD:

17-20 Step, Swing, —; Fwd, Side, Behind; Step, Swing, —; Manuv, 2, 3 to face RLOD in CLOSED;

21-24 Pivot, 2 face LOD, Back; Back, Side, Close; 1/4 L Turn, 2 BANJO M facing DIAGONAL COH and RLOD, Draw/Touch; Back, Back/Lock, Back;

25-28 Pivot, 2, 3 to SEMI-CLOSED facing LOD; Thru, Face to CLOSED M face WALL, Close; Hover, 2, 3; Thru, Side/Close, Side M face LOD;

29-32 Banjo Fwd, Fwd/Lock, Fwd; Manuv, 2, 3 to CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn to BUTTERFLY M face WALL;

**SEQUENCE:** Dance goes thru twice plus Ending.

Ending:

1-2 (Twirl) Side, Behind, Side; Thru, Face, Close; Ack.



### PITTER PATTER

By Bill Armstrong, Los Angeles, California  
Heads square thru, circle four  
Heads break a line of four  
Bend the line and do sa do  
Spin the top, spin chain thru  
Then box the gnat  
Right and left grand

### GIRLS WORKING

By Chuck Jordan, Burnaby, B.C., Canada  
Heads square thru, swing thru  
Centers trade, cast off three quarters  
Spin chain thru, centers trade  
Cast off three quarters  
Spin chain thru (girls working)  
Centers trade, cast off three quarters  
Men run, make a line  
Half square thru, trade by  
Allemande left

Try this version of "If You Want To" and see if it doesn't work better than the one which appeared in the April issue.

### IF YOU WANT TO

By Warren Curtis, Cadillac, Michigan  
First couple roll a half sashay  
Number four gent and  
Opposite lady box the gnat  
The two gents together  
Roll a half sashay  
Head two couples face your partner  
Then back away, go forward and back  
We'll dance that way  
Gents three and four  
Box the gnat across from you  
All eight right and left thru and  
Circle four once and a quarter  
All four couples box the gnat  
Everybody right and left grand

### FRIENDLY

By Elsie Jaffe, Cleveland, Ohio  
Heads go forward two by two  
Come on back right and left thru  
Turn a lady like you always do  
Star thru and pass thru  
Swing thru the outside two  
When you do the boys run  
Wheel and deal get ready with a left  
Left square thru it's three hands  
Center two square thru four hands  
The side two cloverleaf  
Swing thru two by two  
When you do the boys run  
Wheel and deal get ready with a left  
Left square thru it's three hands  
Center two square thru four hands  
The other two cloverleaf  
Swing thru two by two  
When you do the boys run  
Wheel and deal get ready with a left  
To a left allemande  
Partner right, right and left grand

### GNATS TO YOU

By Ken Collins, Westlake Village, California  
Head two couples swing thru  
Box the gnat  
Swing thru the other way back  
Box the gnat, half square thru  
Box the gnat with outside two  
Square thru four hands around  
Cast off three quarters round  
Box the gnat when you come down  
Square thru the other way back  
Inside two box the gnat  
Outside two cross trail  
Allemande left

### MERRILY

By Mac Parker, Arlington, Virginia  
Heads go up and back, curlique  
Cast off three quarters  
Swing thru, spin the top  
Pull by, do sa do to a wave  
Swing thru, girls circulate  
Boys trade, swing thru  
Boys circulate, girls trade  
Cast off three quarters  
Boys trade, turn thru  
Wheel and deal  
Centers square thru three quarters  
Allemande left

### SINGING CALL\*

### JOY JOY JOY

By Frank Lane, Estes Park, Colorado  
Record: Dance Ranch #605, Flip Instrumental  
with Frank Lane  
OPENER, MIDDLE BREAK, ENDING  
Walk around corner and see saw your taw  
Men star by right go once around  
Turn partner like an allemande thar  
Back in and make a star  
Slip the clutch and allemande left  
Weave the ring from there  
I've got a joy joy joy joy  
Down in my heart  
You do sa do promenade sweetheart  
I've got a joy joy joy joy  
Down in my heart  
Deep down in my heart to stay  
FIGURE:  
The heads slide thru  
Spin the top and then  
Now slide thru and circle four  
You break and make a line  
Go forward up and back  
Swing thru and now  
Spin the top like that  
Oh you pass thru and  
Swing the corner lady high and low  
Left allemande come back and promeno  
I've got a joy joy joy joy  
Down in my heart  
Deep down in my heart to stay  
SEQUENCE: Opener, Figure twice for heads,  
Middle Break, Figure twice for sides, Ending.



The following Figures and Breaks were sent to us by Ed Fraidenburg, Midland, Michigan.

Heads pass thru go round one to a line  
Pass thru, girls turn back  
Centers trade, cast off three quarters  
Girls square thru three quarters  
Men pass thru and fold in front of girls  
Star thru, girls circulate twice  
Men turn back  
Left allemande

Head ladies chain  
Head men take corner forward and back  
Box the gnat and circle up eight  
Four men square thru  
Split two and line up four  
Centers square thru three quarters  
Split two and circle up eight  
Those who can right and left thru  
Others forward and star thru  
Split two and line up four  
Ends box the gnat, centers star thru  
Everybody pass thru  
Left allemande

Head ladies chain right  
Head gents take corner and partner  
Go forward and back then  
Circle six half way  
Side men pass thru and  
Turn right around three and line up four  
Pass thru, bend the line, ends star thru  
Centers box the gnat and cross trail  
Left allemande

Head ladies take corner and partner  
Go forward and back, pass thru  
U turn back, men half square thru  
Circle three, men break to line of three  
Pass thru, U turn back  
Circle eight, allemande left  
Go forward three turn partner right  
Left allemande

Heads star thru, California twirl  
Outsides in, cast off three quarters  
Centers fold, double pass thru  
Peel off, right and left thru  
Star thru, outsides in  
Cast off three quarters  
Centers fold, double pass thru  
Lead two turn back  
Left allemande

Heads swing thru, men trade  
Star thru, swing thru  
Men run and bend the line  
Pass thru, wheel and deal  
Outsides in, cast off three quarters  
Star thru, centers out  
Bend the line, centers square thru  
Ends star thru, pass to the center  
Pass thru, left allemande

Four ladies chain  
Head ladies chain three quarters  
Forward six and back, end ladies chain  
Other ladies chain and rollaway  
Left allemande

Head ladies chain  
Head ladies chain three quarters  
Head men pass thru  
Go around one to a line  
Pass thru, bend the line  
Star thru, pass thru  
Circle four, heads break to a line  
Star thru, California twirl  
Left allemande

Heads square thru, centers in  
Cast off three quarters  
Ends fold, double pass thru  
Lead two California twirl, centers in  
Cast off three quarters  
Ends fold, double pass thru  
Men run, eight circulate  
Men trade, eight circulate  
Girls run, first couple left  
Next right, flutter wheel  
Pass thru, wheel and deal  
Substitute and then  
Square thru three quarters  
Left allemande

### SINGING CALL\*

#### LEANING ON THE LAMP POST

By Al Brundage, Stamford, Connecticut  
Record: Windsor #4993, Flip Instrumental with  
Nate Bliss, Rialto, California

OPENER, MIDDLE BREAK, ENDING

Walk all around your corner lady  
Turn a left hand round your own  
Four ladies chain three quarters  
Join hands circle left rollaway  
A grand old right and left grand  
Hand over hand you go  
Meet your girl with a do sa do  
Left allemande come back and promenade  
I've been leaning on the lamp post  
By the corner of the square  
Till a certain little lady comes by

FIGURE:

Side ladies chain across and  
Couples one and three  
Promenade the outside halfway  
Round the ring  
Right and left thru  
Rollaway star thru and  
Do sa do the outside two then  
Swing thru right after that  
Meet a little girl and box the gnat  
Pull her by and go left allemande  
Walk by one and promenade next one  
Walking around the floor  
She's the little girl that you adore

SEQUENCE: Opener, Figure twice for sides,  
Middle break, Figure twice for sides, Ending.



### UNUSUAL

By Jeanne Moody, Salinas, California

Four ladies chain three quarters  
New side ladies chain across  
Sides roll half sashay  
Circle eight  
Just the boys go up and back  
Now turn thru and separate  
Go round one hook to a line  
Everybody pass thru  
Hinge and trade  
Left allemande

### SIMPLE YET DIFFERENT

By Trent L. Keith, Memphis, Tennessee

Side ladies chain  
Four ladies chain three quarters  
Promenade, heads wheel around  
Pass thru, bend the line  
Pass thru, wheel and deal  
Substitute, outsides squeeze in  
To a line of four  
Centers slide thru, allemande left  
or  
Four ladies chain three quarters  
Sides star thru, outsides squeeze in  
To a line of four  
Centers slide thru, allemande left

### READY NOW

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads lead to right, circle up four  
Head men break to line of four  
Right and left across from you  
Square thru three hands around  
Hear me shout lines of four facing out  
Wheel and deal, double pass thru  
Centers in and  
Cast off three quarters  
Everyone star thru, California twirl  
First couple right, next go left  
Slide thru and do a  
Right and left thru  
Everyone roll a half sashay  
Turn thru and  
Left allemande

### LUCILLE'S LAUGH

By Ernie Dempster, Trenton, Ontario, Canada

Heads star thru, pass thru  
Star thru, pass thru  
U turn back, star thru  
California twirl, dive thru  
Pass thru, star thru  
California twirl  
Allemande left

Try the same figure using no hands equivalent as follows:

Heads slide thru, pass thru  
Slide thru, pass thru  
U turn back, slide thru  
Partner trade, pass to the center  
Pass thru, slide thru  
Partner trade, allemande left

### OH GNATS

By Wendell Snook, Phoenix, Arizona

Sides half sashay  
Heads box the gnat  
Same two square thru  
Box the gnat and square thru  
Bend the line  
Box the gnat, change girls  
Allemande left

### SCOOT THE TOP

By Rod Bradish, Tonawanda, New York

Sides square thru, do sa do to a wave  
Scoot back, spin the top  
Girls trade and  
Right and left thru  
Star thru to a  
Left allemande

### AWAY WE GO

By Ron Welsh, Ceres, California

Heads flutter wheel  
Sweep one quarter to the left  
Everybody double pass thru  
Cloverleaf, substitute  
Star thru, square thru four hands  
Split two, around one line of four  
Star thru, trade by  
Left allemande

### SINGING CALL\*

### ECHO FROM THE HILLS

By Reath Blickenderfer, Massillon, Ohio  
Record: Top #25255, Flip Instrumental with  
Reath Blickenderfer

OPENER, MIDDLE BREAK, ENDING

Four ladies chain  
Turn the pretty little Jane  
Join hands circle left you go  
Allemande left and allemande thar  
Forward two you got a star  
Men in the middle and  
You got a back up star  
Well shoot that star and turn thru  
Left allemande do a do sa do and  
You promenade that land  
I'm a long way from home from  
That blue mountain dome  
Still I hear the echoes from the hills

FIGURE:

Heads pass thru  
Separate go round one make a line  
Go eight to the middle and back  
Pass thru and tag the line  
All the way thru and cloverleaf  
Square thru three quarters round you go  
Swing that corner girl  
Left allemande do a do sa do and  
Then you promenade the land  
I'm a long way from home from  
That blue mountain dome  
Still I hear the echoes from the hills

SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending.



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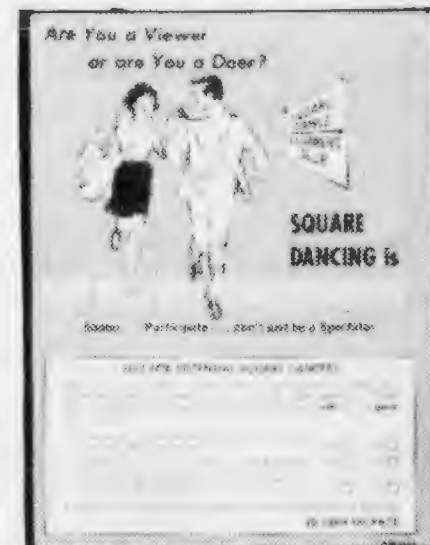
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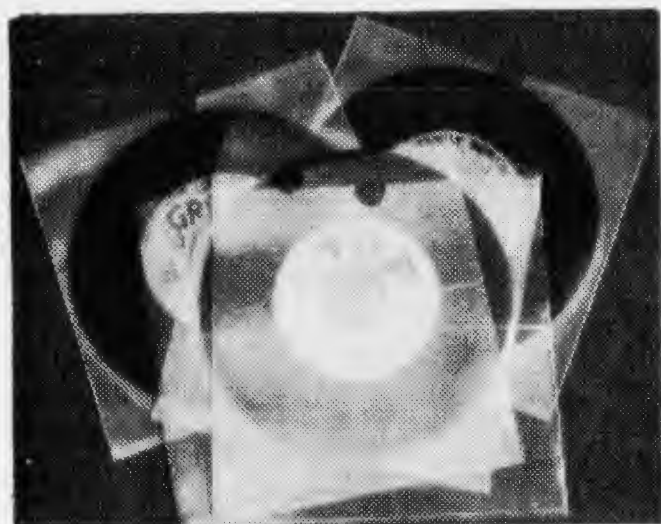
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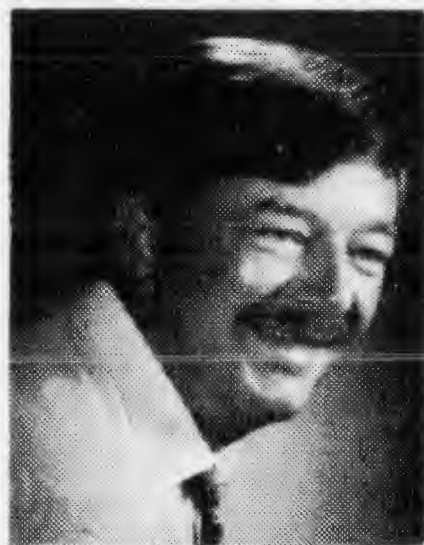
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**CALLER  
 of the  
 MONTH**



*Don Williamson*  
 — *Greeneville, Tennessee*

**D**ON "RED BOOTS" WILLIAMSON and his taw, Mildred, were introduced to modern square dancing in the late 50's by Louis Calhoun and a group of his dancers from Winston-Salem, N.C. After this introduction, interest in the activity mounted and has never abated.

Don originally taught ballroom dancing and his first club members were members of the ballroom set. In the early years of their square dancing Don and Mildred taught rounds, but this gave way to his interest and popularity as a caller. He now calls for four clubs in East Tennessee and Western North Carolina and also shares a club in Eastern Kentucky.

Don received degrees in Education and Physical Education from East Tennessee University and has a background in teaching, coaching, music, professional baseball, municipal recreation and church work. For the past 9 years he has been employed by the State of Tennessee as an activity specialist, planning and scheduling therapeutic activities for the mentally retarded. He spends his week days in this field and has found that square dancing, in a variety of forms, provides wonderful experiences for these special people. He has pro-

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duced one record geared to the mentally retarded and has given several workshops and exhibitions with his team of mentally retarded individuals.

In keeping with the "Red Boot" idea, Don is the founder and owner of Red Boot Record Company. He sometimes plays piano on his own recording sessions and his son, Stan, is regular guitarist. Some of his own recordings are *Make the World Go Away*, *Sweet Baby's Arms* and *Happy Tracks*.

Among some of the other activities in the square dance field which engage Don's time and attention are choreography (one of his creations is Flutter Wheel), caller training clinics, the promotion of several festivals, T.V., and teaching of a class for the physical education department of Montreat-Anderson College in Modern Square Dancing.

Don and Mildred have three children and call Greeneville, Tennessee, home.

(**LETTERS** continued from page 3)  
caller's wife as he uses crutches. Just proves again that square dancers are great people no matter where you meet them.

Bernice Rilling  
Rockford, Illinois

Dear Editor:

It may interest you to know that today (3/26/72) was the foundation day of the Western Australia Square Dance Callers Association, and after many hours of policy formulating, the general policy is for the betterment of square dancing as a whole, to aid callers and trainee callers to teach and unify movements to those as set down in SQUARE DANCING. . . . In putting through (seven) applications for membership in The Sets in

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Graham J. Robinson  
Fremantle P.O., W. Australia

Dear Editor:

Mrs. Ross and I are new to the square dancing society and we heartily agree with the readers who responded regarding square dance costuming. It would be a shame for square dance clubs not to insist that their members wear square dance clothing; it would lose a

lot of its appeal and would go far to discourage people from square dancing. As you see by this (enclosed) notice—all that is required is casual dress. We personally would not even be interested in attending this affair because of this very reason.

Mr. and Mrs. Leonard Ross  
Canton, Ohio

Dear Editor:

I would appreciate any help you could give me in locating a copy of "The Old Red Barn," Dash 2537, by Singin' Sam Mitchell. I have

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R.B. 128 RAISE A RUCKUS by Bill Volner

R.B. 129 YELLOW RIBBON by Stan Burdick

R.B. 130 MY KIND OF LOVE by Jim Coppinger

R.B. 131 DO YOU REMEMBER THESE by Ted Frye

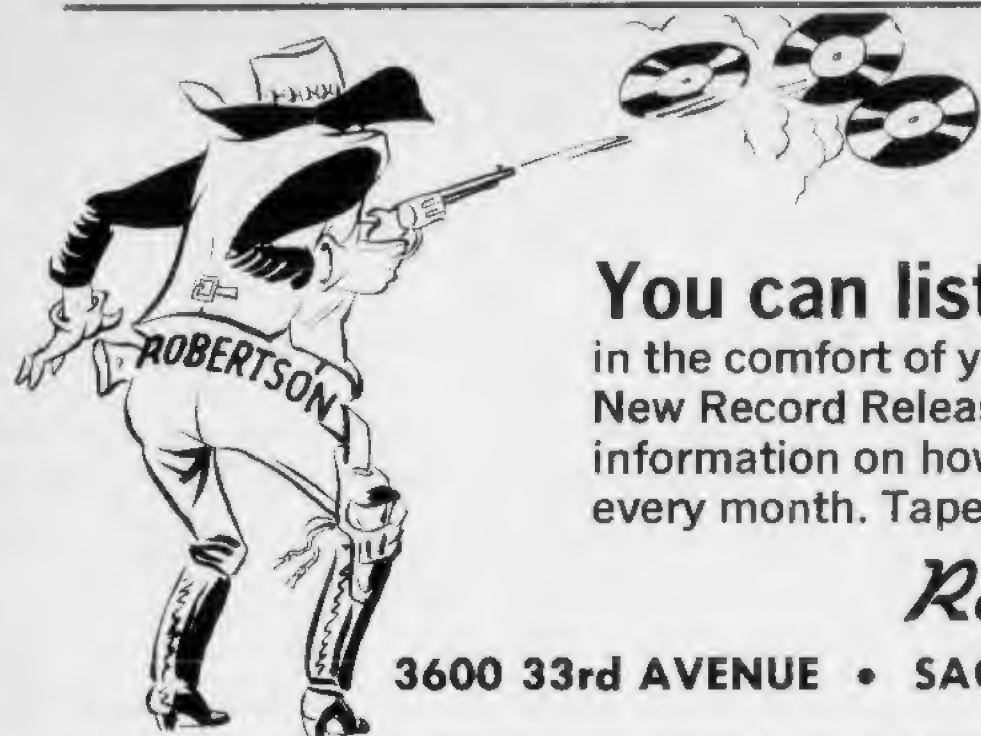
R.B. 132 YOU'LL BE MINE by Bob Vinyard

F.W. 504 SMILES by Tommie Morris

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tried writing to Mr. Mitchell, the record company and other efforts to no avail. You may note that I will accept a used copy in fair condition, the price is negotiable.

SSgt. David Palmer  
FR 097-32-6340 Det. #2  
1141 Sp Acty Sq. P.O. 292  
APO New York 09011

Dear Editor:

Art and I were so pleased about Nita Smith's article on pants and slack suits at square dances. They are great in the right place. I

wear them a lot, but sure can't go along with people who wear them at the wrong gatherings.

Hermina Slack  
Denver, Colorado

Dear Editor:

Ribbons N' Beaus of Lombard, Illinois, recently held a "Presidents Dance." Presidents of the other clubs in the area were invited to the dance free. Badges in the shape of Mt. Rushmore were given to those dancers who danced in a square with three presidents. The dance attracted 18 guest presidents and 21



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clubs were represented. It was a fun evening, with a hall full of "dignitaries."

Thomas Prell  
Glen Ellyn, Illinois

Dear Editor:

For the many square dancers who use the Square Dancers Guide to make inquiries concerning the area as listed, please note the new address and make the correction in your Guide: Bill Caldarone, 239 Olney Arnold Rd., Cranston, R.I. 02920. I am sorry that the many letters from square dancers sent to my old

address were not received by me in time to give them the information requested.

Bill Caldarone  
Cranston, Rhode Island

Dear Editor:

I understand that the Athens (Greece) Twirlers are going to have a reunion in 1973 or 1974. If anyone is interested contact TSgt Ted Lazas, AFROTC Det. 615, University of North Dakota, Grand Forks, N. Dak. 58201.

MSgt Ray Sherman  
Holloman AFB, N. Mexico

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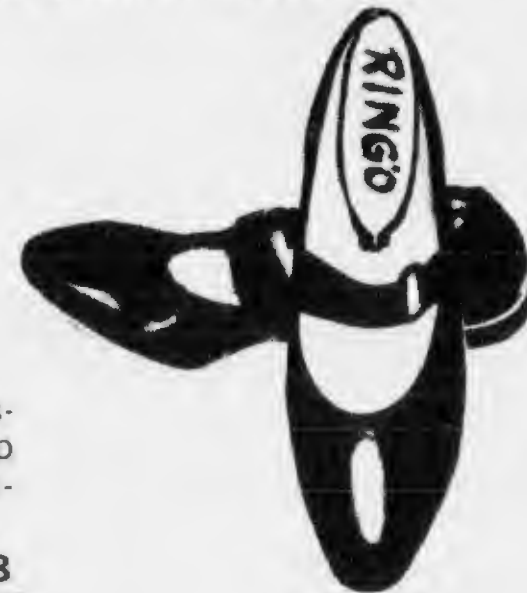
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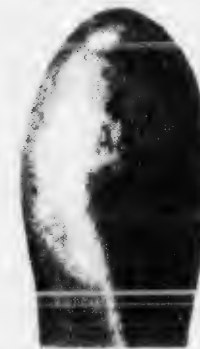


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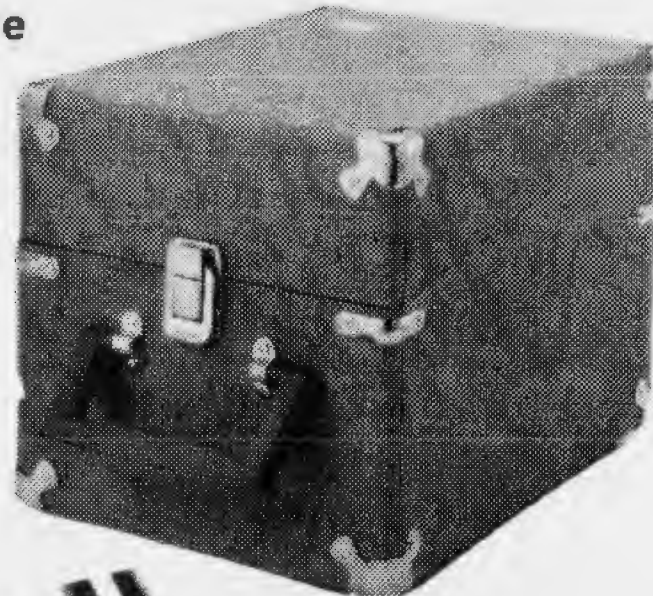
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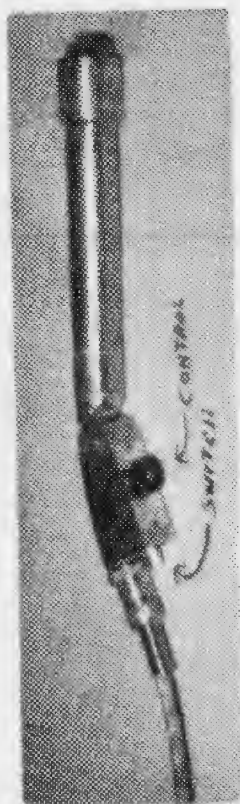
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 Caller: Marshall Flippo, Flip Inst.

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 Caller: Lem Gravelle, Flip Inst.
- 1243 — Pave Your Heart Into Tomorrow  
 Caller: Lem Gravelle
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 Caller: Dick Bayer, Flip Inst.

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- 605 — Joy Joy Joy  
 Caller: Frank Lane, Flip Inst.
- 604 — Sweet Misery  
 Caller: Barry Medford, Flip Inst.
- 603 — Everybody's Reaching Out For  
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- 1355 — Countrified  
 Caller: Earl Wright

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Stores handling square dance records and books anywhere in the world are listed in these pages. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Marvin Franzen.

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3111 South 4th St., Louisville 40214



## SINGING CALLS

**BROTHERHOOD** — Blue Ribbon 213

Key: B Flat      Tempo: 128      Range: HC  
Caller: Roger Morris      LB Flat

Synopsis: (Break) Four ladies promenade inside — box the gnat — swing — join hands circle left — left allemande — weave ring — do sa do — promenade home (Figure) Four ladies chain across — head two right and left thru — rollaway — circle left — girls pass thru — turn right — men pass thru — left allemande — do sa do — corner swing — promenade.

Comment: Bouncy tune with an easy action pattern. Banjo, Guitars, Drums, Clarinet, Trumpet and Oboe. Rating: ☆☆☆+

**LEANING ON THE LAMP POST** — Windsor 4993\*

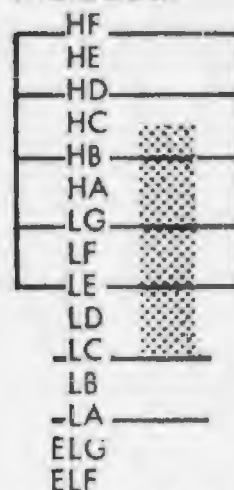
Key: B Flat      Tempo: 128      Range: HD  
Caller: Nate Bliss      LB Flat

Synopsis: Complete call printed in Workshop.

Comment: Good peppy song with a lively beat.

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



Lots of music from the Piano, Trumpet, Guitars, Xylophone, Bass and Drums. Action pattern is good and it bounces right along with the music. Could be a crowd pleaser.

Rating: ☆☆☆+

**DON'T CALL ME SWEETIE** — Square Tunes 143  
Key: A      Tempo: 130      Range: HC Sharp  
Caller: Bob Wickers      LE

**Synopsis:** (Break) Four ladies chain across — join hands circle left — ladies center — men sashay — circle left — ladies center — men sashay — circle left — allemande left — weave ring — promenade (Figure) Head couples promenade halfway — into middle right and left thru — flutter wheel — sweep a quarter — pass thru — do sa do — make a wave — swing thru — go two by two — boys trade — swing — left allemande — promenade.

**Comment:** A good steady beat of an old standard tune. The contemporary pattern is timed well. Guitars, Bass, Piano and Xylophone accompaniment. Rating: ☆☆☆

**HONEY ALL I EVER NEED IS YOU** — Windsor 4990

Key: F      Tempo: 128      Range: HC  
Caller: Nate Bliss      LC

**Synopsis:** (Intro) Sides face grand square (Break) Sides face grand sweep (Closer) Sides face grand spin — four ladies chain — chain back — promenade (Figure) Four ladies chain across — heads promenade halfway — down middle do sa do — star thru, right and left thru — substitute — pass thru — swing corner

### CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey in mid-June.

#### SINGING CALLS

|                            |                 |
|----------------------------|-----------------|
| Every Street's A Boulevard | Blue Star 1913  |
| Flat Foot In It            | Wagon Wheel 702 |
| Joy Joy Joy                | Dance Ranch 605 |
| Kiss An Angel Good Morning | Kalox 1129      |
| All I Ever Need Is You     | Blue Star 1920  |

#### ROUND DANCES

|                  |                |
|------------------|----------------|
| Eyes Of Blue     | Grenn 14152    |
| On The Flip Side | Hi-Hat 892     |
| Until It's Time  | Hi-Hat 898     |
| Tango Roserita   | Hi-Hat 897     |
| Busybody         | MacGregor 5026 |

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—promenade.

**Comment:** Western swing number with Guitars, Bass, Drums, Trumpet and Piano. (Lots of music.) Good action pattern. Rating: ☆☆☆

## JOY JOY JOY — Dance Ranch 605\*

Key: B Flat Tempo: 132 Range: HD  
Caller: Frank Lane LB Flat

**Synopsis:** Complete call printed in Workshop.

**Comment:** Good swing tune with steady smooth beat and action pattern to match. Guitar, Clarinet, Xylophone, Piano, Drums and Bass could lift the crowd. Rating: ☆☆☆

## A RAY OF SUNSHINE — Lucky 012

Key: A Flat Tempo: 130 Range: HC  
Caller: Don Shotwell LC

**Synopsis:** (Break) Four ladies chain across — join hands circle left — allemande left — weave by two — third one do sa do — allemande left — come back and turn thru — allemande left — promenade (Figure) Two and four promenade — one and three square thru — do sa do outside two — make ocean wave — rock it — spin chain thru — girls circulate — swing corner — allemande left new corner — promenade — swing.

**Comment:** Pleasant tune to listen and sing to. Has full orchestra of Piano, Clarinet, Drums, Guitar, Bass and Trumpet. Good full action pattern will keep the dancers bouncing along. Rating: ☆☆☆

## MAY THE CIRCLE BE UNBROKEN — Lucky 011

Key: E and F Tempo: 128 Range: HC Sharp  
Caller: Bill Martin LC

**Synopsis:** (Break) Allemande left alamo style — balance — swing thru two by two — balance there — swing thru two by two — boys run around that girl — wheel and deal — left allemande — weave ring — do sa do once around — promenade (Figure) Head couples promenade halfway — lead to right circle four — make a line — pass thru — wheel and deal — double pass thru — first two left — next right — right and left thru — flutter wheel — sweep a quarter — pass thru — corner swing — promenade.



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| 8 Hot Springs, Arkansas  | Jekyll Fun Fest                              | 19 State Fair<br>Springfield, Illinois     |
| 15 Festival              | Jekyll Island, Georgia                       | 20-25 Callers College<br>Hot Springs, Ark. |
| 2 to 5 Workshop          | 31 Miami Beach, Florida                      | 26 Festival                                |
| 8 to 11 Dance            |  | 2 to 5 Workshop                            |
| Huckleberry Festival     |  | 8 to 11 Dance                              |
| Bonnors Ferry, Idaho     | <b>August</b>                                | El Paso, Texas                             |
| 21, 22 2-Day Festival    | 2 Tampa, Fla.                                | 27-Sept. 1 Fun Valley,<br>Colorado         |
| Callers Clinic, Wksp.    | 5 Jackson, Ohio                              |  |
| Dances Nightly, After    | 8 Lansing, Mich.                             |  |
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**Comment:** Good lively tune with strong Drums and Bass, backed by Piano and Trumpet. Contemporary action pattern but check introduction and break with your dancers.

Rating: ☆☆☆

**CAROLINA — MacGregor 2104**

Key: B Flat      Tempo: 126      Range: HC  
Caller: Mystery Caller      LB Flat

**Synopsis:** (Break) Join hands make ring — circle left — allemande left — do sa do — gents right hand star once around — left allemande — weave ring — own do sa do — promenade (Figure) Heads (sides) square thru three hands — promenade left — sides (heads)

wheel in behind — one and three (two and four) wheel around — two ladies chain — ladies flutter wheel full around — circle four one full turn — swing corner — promenade home.

**Comment:** An old standard tune that will get crowd participation on the singing. Good action pattern with a little different twist getting into promenade. The instrumental balance is good from Piano, Accordion, Banjo, Drums and Bass.

Rating: ☆☆☆

**RAGTIME GAL — Windsor 4991**

Key: B Flat      Tempo: 130      Range: HC  
Caller: Don Gibson      LB Flat

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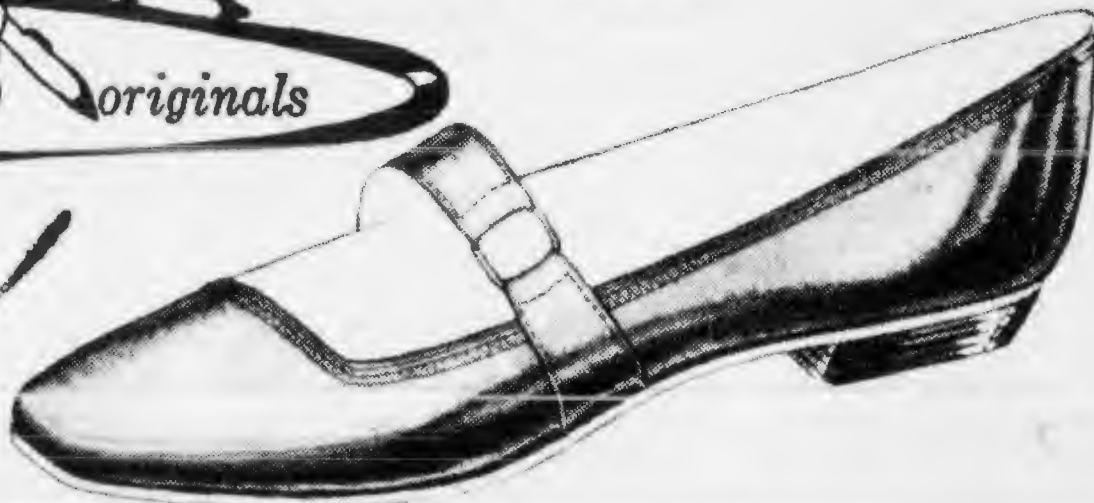
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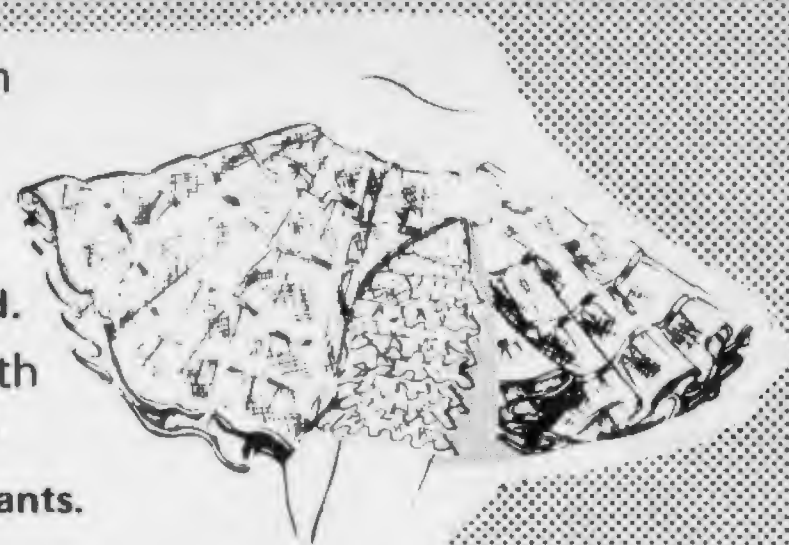
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**Synopsis:** (Middle Break) Four ladies chain — join hands circle left — ladies in — men sashay — circle left that way — ladies in — men sashay — circle to the left — allemande left corner — do sa do own — allemande left corner — weave ring — do sa so — promenade (Figure) One and three go up and back — flutter wheel — sweep a quarter to your left — right and left thru full turn — to outside two right hand star — heads to middle with left hand star once around — back to same two — pass thru — trade by — pass thru — trade by — right and left thru — dive thru — square thru three quarters — swing corner lady — promenade her home — swing.

**Comment:** Ragtime style tune with muted Trumpet to fill in with Guitar, Drums, Bass and Piano to make good music. A contemporary action pattern that keeps the dancers moving at a good pace. Rating: ☆☆☆

**WHEN YOU SAY LOVE — Top 25254**

Key: C Tempo: 132 Range: HE  
Caller: Mal "Yikes" Cameron LC

**Synopsis:** (Break) Left allemande — do sa do — men star left one time — box the gnat — left allemande corner — weave ring — do sa do partner — left allemande — promenade (Figure) Four ladies chain — one and three square thru four hands — spin chain thru —

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boys run right — bend the line — right and left thru — star thru — pass thru — swing corner — promenade.

**Comment:** Well known tune used for Radio and TV ads. Moves right along at a good clip with Piano, Trombone, Bass, Drums and Guitar. Contemporary action pattern with close timing. Rating: ☆☆☆+

**ECHO FROM THE HILLS — Top 25255\***

**Key:** D **Tempo:** 128 **Range:** HB LD  
**Caller:** Reath Blickenderfer

**Synopsis:** Complete call printed in Workshop.  
**Comment:** Good boom chuck tune with a lively beat and a contemporary action pattern. Piano, Guitar, Drums, Bass and Clarinet. Rating: ☆☆☆

**TWO SIDES TO EVERY STORY — Windsor 4989**

**Key:** E **Tempo:** 128 **Range:** HC Sharp LE  
**Caller:** Tommy Stoye

**Synopsis:** (Break) Four ladies promenade inside — at home swing — join hands make a ring — circle eight — allemande left — weave ring — meet partner promenade home — swing (Figure) Heads promenade halfway — into the middle — right and left thru — rollaway half sashay — up to middle and back — star thru — right and left thru — dive thru — pass thru — swing corner — promenade ring — home swing.

**Comment:** Standard western tune with strong Guitar and Drum accompaniment, also Trumpet, Piano and Bass. Easy action pattern, good for early stage dancers. Rating: ☆☆☆

**EVERYBODYS GOT A GIRL — Blue Ribbon 212**

**Key:** B Flat and B **Tempo:** 128 **Range:** HB LB Flat  
**Caller:** Jerry Walker

**Synopsis:** (Break) Left allemande — go forward three — turn back one — allemande left — forward three — turn thru — left allemande — weave ring — do sa do — promenade (Alternate Break) Four ladies chain — join hands circle left — four ladies whirlaway — circle left — four ladies whirlaway — right and left grand — turn thru — left allemande — promenade (Figure) Head ladies chain — one and three

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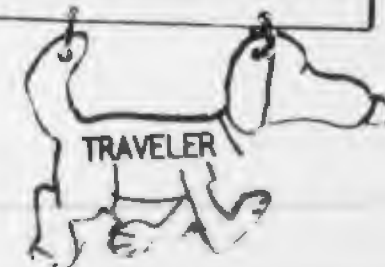
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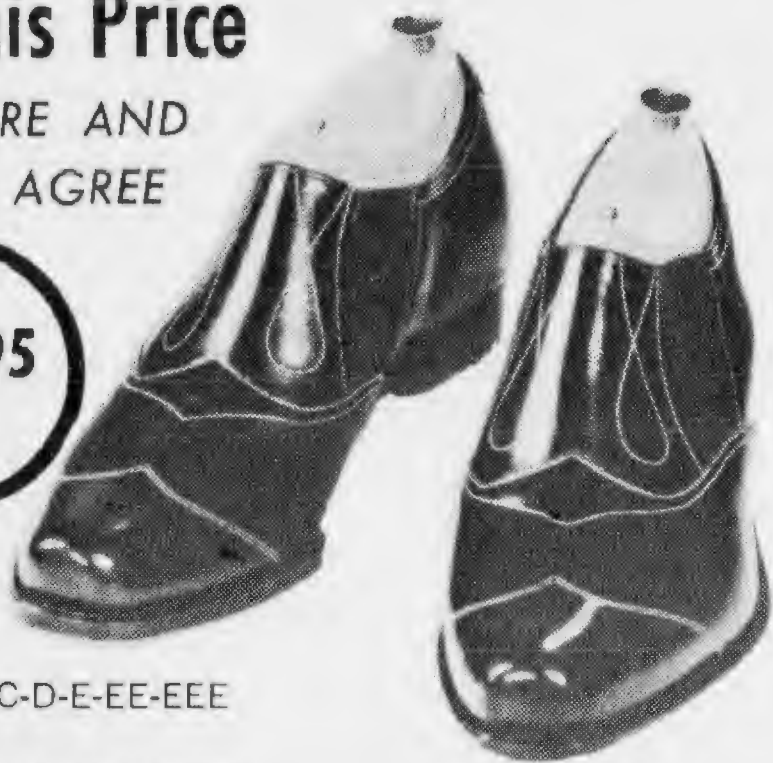


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promenade halfway — lead right — circle four  
— break to a line — up and back — right and  
left thru — swing thru two by two — box the  
gnat — pull her by — swing right hand girl —  
allemande — promenade.

**Comment:** Lively tune with basic string accom-  
paniment. Guitars, Bass, Banjo, Piano and  
Drums. Easy action pattern for all dance  
levels. Rating: ☆☆☆+

### SMILE IN YOUR STYLE — Lucky 010\*

Key: G and A Flat Tempo: 130 Range: HC  
Caller: Don Shotwell LB

**Synopsis:** Complete call printed in Workshop.

**Comment:** Good lively tune with a well balanced  
orchestra of Guitar, Drums, Bass, Trumpet  
and Piano. The easy action pattern is well  
timed. Rating: ☆☆☆+

### FIND A PERFECT MOUNTAIN — Lightning S 5006

Key: C Tempo: 120 Range: HC  
Caller: Rex Coats LC

**Synopsis:** (Break) Circle left — left allemande —  
do sa do — men star right once around — left  
allemande — weave ring — do sa do — prom-  
enade (Figure) Head (side) ladies chain  
across — square thru four hands — do sa do  
— right and left thru — flutter wheel — eight  
chain five — swing the next — promenade.

**Comment:** Strong slow beat from Bass, Piano,  
Trumpet, Guitar and Drums. Rating: ☆☆☆+

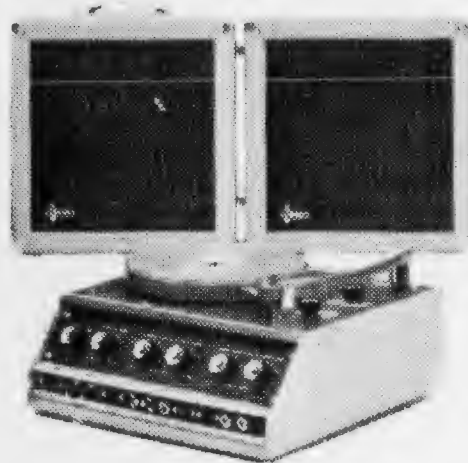
### SI SENOR — Grenn 12134

Key: G Tempo: 128 Range: HC  
Caller: Dick Leger LD

**Synopsis:** (Middle Break) Four ladies chain —  
chain back — join hands circle left — alle-  
mande left corner — do sa do — men star left  
— do sa do — allemande left — right and left  
grand — promenade (Figure) Head ladies  
chain — heads promenade halfway — side  
ladies chain across — sides promenade half-  
way — allemande left corner — weave ring —  
do sa do — swing corner — promenade.

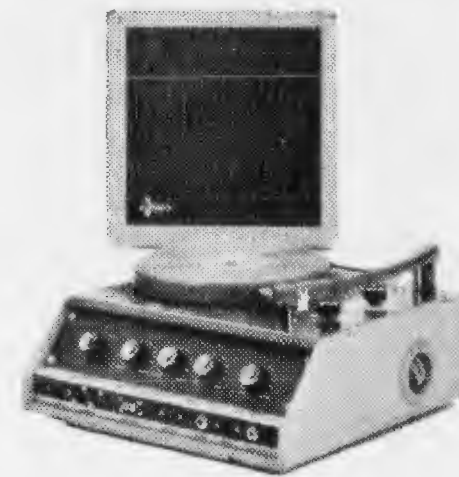
**Comment:** South of the border Latin number  
with good chance of crowd participation.  
Guitars, Bass, Piano and Drums. Easy action  
pattern for all level dancers. Rating: ☆☆☆+

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**ALL I DO IS DREAM OF YOU** — Windsor 4992  
 Key: A Flat      Tempo: 130      Range: HB Flat  
 Caller: Dick Hoffman      LB Flat

**Synopsis:** (Break) Four ladies chain three quarters — join hands circle left — rollaway half sashay — circle left — allemande left corner — weave ring — do sa do own — promenade home — swing (Figure) One and three lead to the right — circle — head gents break make a line — go up and back — square thru three quarters — partner trade — star thru — square thru three quarters — allemande left corner — do sa do — swing corner — promenade home.

**Comment:** Steady beat at a good clip with lots of music from Guitars, Piano, Bass, Drums and Trumpet. Nice basic action pattern.

Rating: ☆☆☆

**SOMEONE WRITE A PERFECT MELODY** —  
 Bogan 1244

Key: B Flat      Tempo: 130      Range: HD  
 Caller: Lem Gravelle      LB Flat

**Synopsis:** (Break) Four ladies chain — send them back all eight flutter wheel — halfway round you go — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head ladies chain right — heads go into middle and back — half square thru — right and left thru — swing thru — boys run — tag the line — face right — couples circulate — all eight backtrack — promenade.

**Comment:** Pleasant tune for listening and singing with Piano, Bass, Drums, Guitar and Xylophone. Good action pattern with a Tag Right, All Eight Circulate then Backtrack.

Rating: ☆☆☆

**I'D LIKE TO TEACH THE WORLD TO SING** —  
 Windsor 4994

Key: E      Tempo: 124      Range: HB  
 Caller: John Butler      LB

**Synopsis:** (Break) Circle left — allemande left — ladies star — same corner allemande — weave ring — do sa do — gents star left — same gal promenade home (Figure) One and three (two and four) go up and back — half square thru — right and left thru — rollaway — box

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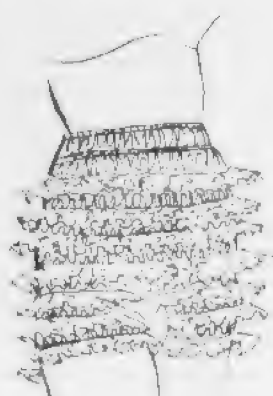
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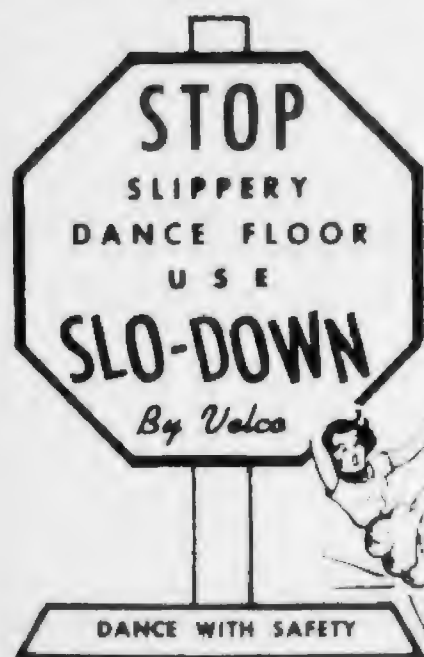
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**Comment:** A catchy tune with good accompaniment on Piano, Trumpet, Guitar, Drums and Bass. Good basic pattern. Rating: ☆☆☆+

### LOOSE TALK — Gold Star 704

Key: C and D Tempo: 130 Range: HE  
Caller: Cal Golden LC

**Synopsis:** (Break) Circle left — allemande corner — do sa do own — left allemande — weave ring — do sa do — promenade home (Figure) Heads (sides) square thru four hands — sides (heads) swing thru — boys run right — bend the line — go up and back — ladies lead flutter wheel full around — star thru — dive thru — square thru three quarters — swing corner — promenade her home.

**Comment:** Standard western tune with steady hoedown beat. Good instrumental from Guitars, Fiddles, Bass, Piano and Drums. Contemporary action well timed. Rating: ☆☆☆

### GREY EAGLE — Square Tunes 144

Key: A Tempo: 130

Music: Square Tunes Band — Fiddle, Bass, Piano, Guitar

### CRIPPLE CREEK — Flip side to Grey Eagle

Key: G Tempo: 124

Music: Square Tunes Band — Guitars, Drums, Bass

**Comment:** Old standard hoedown tunes. One side uses an all Guitar melody. The other side uses a standard hoedown Fiddle.

Rating: ☆☆☆+

### RIDIN' ON — Mustang 142

Key: G Tempo: 130

Music: The Mustangs — Guitars, Bass, Banjo, Trumpet, Drums

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Key: D Tempo: 130

Music: The Mustangs — Guitars, Bass, Banjo,

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Tempo: 132

Music: Bernie Smith — Guitars, Bass, Trumpet

WASHINGTON & LEE — Flip side to Ida Red.

Key: B

Tempo: 132

Music: Bernie Smith — Bass, Guitars, Trumpet

**Comment:** Good strong Guitar and Banjo number with Trumpet. Rating: ☆☆☆

BIG VALLEY — Gold Star 401

Key: C

Tempo: 132

Music: Gold Star Band — Drums, Bass, Piano, Fiddles

ORANGE BLOSSOM SPECIAL — Flip side to Big Valley

Key: A

Tempo: 132

Music: Gold Star Band — Drums, Fiddles, Bass, Piano

**Comment:** Popular western hoedown Fiddle tunes. Lots of Fiddle, double stop action. Good beat from Bass and Drums. Rating: ☆☆☆+

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- July 1—Whirlaways Stampede Jamboree, Williams Lake, B.C., Canada
- July 1-4—3rd Annual Star Spangled Weekend, Cherry Ridge Campgrnds, Honesdale, Pa.
- July 1-8—Special Full Week Sq and Rd Dance Week, House of Roth, Clementsport, N.S., Canada
- July 2-7—Summer Sq & Rd Dance Vacation, Hayloft, Alderwood Manor, Wash.
- July 6-9—Nelson's Annual 3 Big Sq Dance Days and Nights, L.V. Rogers H.S., Nelson, B.C., Canada
- July 7-8—7th Annual Jamboree, Summerside, P.E.I., Canada
- July 7-9—6th Annual Calgary Stampede Sq & Rd Roundup, Calgary, Alberta, Canada
- July 7-9—Royal Fiesta Weekend, Cherry Ridge Campgrnds, Honesdale, Pa.
- July 7-9—Nelson & Distr. S/D Ass'n, Mid-Summer Fest. Dance, Nelson, B.C., Canada
- July 7-9—17th Annual Funstitute "Mountain Hoedown," Ponderosa State Pk., McCall, Ida.
- July 8-9—Montana's 12th Round-O-Rama, Columbia Grdns., Butte, Mont.
- July 9-15—Vacation for Callers and Spouses, House of Roth, Clementsport, N.S., Canada
- July 12—Far Western Trail In Dance, 307 Schulz Rd., Medford, Oreg.

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July 14-16—Campers Weekend, Shades State Park, Waveland, Ind.

July 15—Alliston Swinging Eights' Ann. Barn Dance & Barbecue, Elgin Blakely's huge potato barn, Alliston, Ontario, Canada

July 15—Squarenaders of Green River, Wyo. & Saturday Satellites of Vernal, Utah co-sponsor 6th Annual Dam Dance, Flaming Gorge Dam, Utah

July 15-16—Cayuga Cut-ups 6th Ann. S/D Weekend, Emerson Park, Owasco Lake, Auburn, N.Y.

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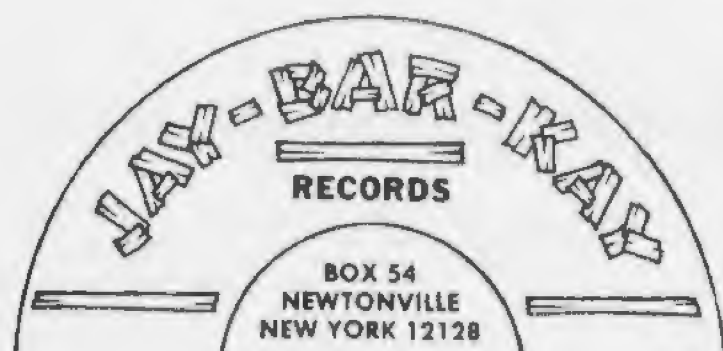


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July 21—Salina Free Dance, Sponsored by KSLA radio, Elmore Shopping Center, Salina, Ks.

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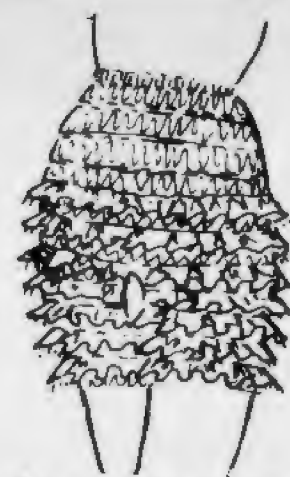
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July 29—Annual Centennial Sqs Hawaiian Hula, YWCA, Clarksburg, West Va.

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July 30-Aug. 2—Lee Kopman's Caller's Col-

lege, Cherry Ridge Campgrnds, Honesdale, Pa.

Aug. 4-5—Miss. Gulf Coast 10th Annual S/D Fest., Buena Vista Hotel, Biloxi, Miss.

Aug. 4-5—Smokyland 1st Annual Summer Fest., Civic Audit., Gatlinburg, Tenn.

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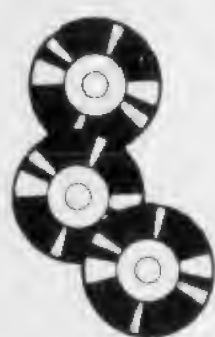
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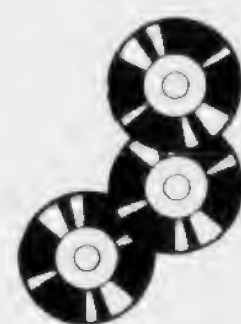


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| Aug. 10-12—10th Ann. reunion of Overseas Dancers, Pocono Manor, Pocono Pines, Pa.       | Aug. 12-13—14th Ann. Aug. Weekend S/D, Chaparral Convention Center, Ruidoso, N.M.                  |
| Aug. 11—5th Annual Boat Dance, Lake George, New York                                    | Aug. 13-18—Squaw Valley S/D Week, Beautiful Sierras, Squaw Valley, Calif.                          |
| Aug. 11-13—14th Wisconsin S/D Conv., Whitney Center, W.S.U., La Crosse, Wis.            | Aug. 18-19—Asheville Allemanders 4th Annual Land of the Sky Fest., City Audit., Asheville, N.C.    |
| Aug. 11-13—3rd Ann. Monterey S/D Fest., Seaside H.S., Portuguese Hall, Monterey, Calif. | Aug. 18-19—Mason Dixon S/D Fed. 8th Star Spangled Banner Fest., Hunt Valley Inn, Cockeysville, Md. |
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nia, write a newsy column which appears weekly in the Post-Advocate. Club and association news items covering almost the entire Southern California area are included in a manner designed to keep the square dancers in the area informed about activities in the square dance scene.

### BELATED HAPPY BIRTHDAY

Square Dance News, published by Ken and Audrey Oburn in Campbell, California, celebrated its 15th year in April. Many happy returns!

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