

The NEW

NOVEMBER 1969

SQUARE DANCE



THE



EDITORS' PAGE

A recent letter challenged us to request that minority groups be sought out and especially included when promoting new classes. We're going to renege on this, and here's why —

Most of us are pretty proud of our square dance reputations — the trouble free, nuisance free atmosphere of our conventions and festivals, the neatness and color of our costumes, the smoothness and beauty of our dances, and the friendliness and warmth of our dancers. We'd just like to hope and believe that dancers everywhere would maintain this pride in their dancing and extend a welcome to every individual who comes to participate in the joy and happiness of dancing. Why must we seek to involve a single ethnic or racial group for special attention? We want more people who love dancing, whether their eyes are slanted, their skins dark, their eyes blue, their accents Latin, their hair white or their ages in the teens.

Did you ever analyze why you dance? If sociability is the reason, why not join a couples club?; if exercise, why not go golfing or bowling?; if skill and challenge, why not play bridge?; if to have a hobby, why not coin or stamp collecting? Why do we dance? Why do our feet tap when the music starts? Why do we run to join in the first square tip when it forms, as though we just couldn't wait any longer to get our feet moving? Why is it such a thrill to feel the beat and



phrase of the music and move rhythmically to and fro where it leads us? Why do we shout in triumph when we emerge from a series of smooth, intricate figures to catch our corners for an allemande?

Because, oh readers, we are doing our "thing", a thing that man has been doing since he stretched skins and made the first tomtom -- DANCING! "A rhythmic stepping in time to the beat of the music" used by mankind as a form of self-expression. We are not usually very introspective about our hobby. We go home from a dance and remark, "Gee, that was great!" We never say "Tonight I have expressed myself in the dance." But that's what happened — we use our hands and feet and bodies — and that's what's important — how we use them, not their shape or color.

It's an ideal to say that dancing and dances are for everyone who wants to express himself this way, but perhaps it would be wrong to say that the ideal is impossible. Man has walked on the moon; can't all men dance on the earth?

The NEW
**SQUARE
 DANCE**

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* VOLUME 24, No. 11
 * NOVEMBER 1969

* "THE NATIONAL MAGAZINE
 * WITH THE SWINGING LINES"



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MAIL

We received the copies of the new Square Dance yesterday. Everyone was so excited about the nice article and the pictures of the Gem-Dandies.

We have had an extremely busy summer. We performed at Fontana Village again last week....

We enjoy your magazine.... Thanks again from all of us.

Sheri Bryson	Mike Penland
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Jean Sutton & Jean Stafford, directors.



It was such a delight to read Lee Kopman's intelligent and lucid defense of challenge dancing in your Sept. issue.

We were captivated by the dancing during the initial weeks of instruction and a few months later dropped out because we were weary of the constant repetition. We'd been away from it about a year when friends introduced us to a workshop group to which we've belonged for almost five years now. At the moment we are having so much fun and are so involved that our plans for retirement include traveling and square dancing with the many wonderful friends and callers we've met over the years.

We'd like to express our gratitude to you for publishing articles and movements that encompass all facets of square dancing, and our admiration for Lee Kopman and his fellow callers for the many hours of work and intense concentration required to do "their thing" so we may do "our thing."

Hazel Grundmeyer
Las Vegas, Nevada

Enclosed is check for \$5.00. Please send me Square Dance magazine for a year. I have talked to other callers and they have showed me copies of your magazine and it has lots of new things that are coming out. I would like to get "in" on the new figures.

Lowell Hanson
Montevideo, Mn.



You are both due rich praise for the improvement in the magazine since you took over. It is indeed a contribution to our square dance field. I hope that I will now have more time to be of some help to you.

Melton Luttrell
Ft. Worth, Texas



I have intended to write you before but just haven't gotten around to doing so. I like the new look of your magazine very much, and am glad the mid-west is so well represented in the square dance publications field. The articles you have included are very interesting, and I especially like your giving different opinions of some of the controversial subjects which we all talk about in square dancing. But most of all, I like your 90/10 idea; and this applies whether the 90 represents new dancers or dancers with many years of experience, who want challenge calls. If the 10% of the floor is catered to by the caller, then the majority cannot enjoy the dance.

I greatly enjoy your Meanderings and the Editors Page, as well as the cartoons. And I especially want to thank you for the help you gave in making the Seattle Convention a success. Your publicity was instrumental in getting a lot of dancers from this part of the country interested in going to the far west to attend a convention. I hope you will be as generous in supporting Louisville this year.

Floyd Lively
Indianapolis, Ind.



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Meanderings...

SUPERCALIFRAGILISTICEXPIALI do-ci-
doCIOUS SEPTEMBERFEST

Well, the big experiment, the his-



toric new arrival, the thrilling SEPTEMBERFEST is over, and all I can do is spout superlatives as I sit here in contemplation and retrospect with my moog synthesizer by my side. No, friends, I'm not ill, I'm illuminated! I'm turned on!

Seriously, the two week JET CLASS to CLUB experiment in Western Kentucky was definitely a smashing success. Three sets of practically brand new, green-as-chlorophyll dancers came in from nine states to learn western square dancing, and they graduated spectacularly on September 27 amid cheers and a standing ovation from the twenty sets assembled for the festi-level portion of the two-part event.

This second group, held for one week, drew 132 couples from 23 states. It is assumed that the graduates will be integrated into back-home clubs this fall, and it should be noted by square dance leaders everywhere that the pattern established there in the beautiful Kentucky Lake area can serve as a guide for further experimentation in JET class programming. For this reason, I'm devoting a huge hunk

of the column this month to blatant blurbs about this one affair, instead of all the usual trivia. As you all know, I usually do this column for mirth-y sakes, only.

I was greeted by a mockingbird (do you suppose anybody could train those birds to be callers?) when I arrived at the lavish hotel (they had hot and cold running mermaids right out of that legendary lucky lake - that's no fish story) and when I left in two weeks, the trees were ablaze with color (especially arranged by the Murray Chamber of Commerce in cooperation with Mother Nature).



I came home thoroughly enthused about the potential of the double-bareled festival as a TODAY WAY for adding recruits to our esteemed hobby. I also came away from the magical Southern influence with a skip in my step, an affectionate "you-all" on my lips, and an extra inch around my waistline (would you believe they eat steak for appetizers?)



...by STAN BURDICK

And, by the way, call me "Suh" next time you see me goof up a square. I'm now a legitimate, honorary Kentucky Colonel with a star-spangled governor-endorsed certificate to prove it. Msrs. Volner, Lackey, Calhoun and the Muellers got similarly "knighted" and NOT with a drumstick of southern fried chicken either! It was a pleasure to work with that staff. They're alive and spirited, first thing every AM, last thing every PM!



The power-unlimited, innovator-promoter behind the scenes was Sid Jobs. Too bad there aren't a hundred "Job's" placed around the country strategically, and turned loose with a budget and a mission — to make square dancing grow. Its growth would be phenomenal! Anyway, there'll be at least Septemberfest for hatchin' dancers and retooling rusty rejects from everywhere to be held there in Kentucky annually. Dates for next year are Sept. 12 through 26th for beginners, and the second week of that period is for the big regular dance festival. Contact Sid Jobs. His address is P.O. Box 190, Murray, Ky. 42071.

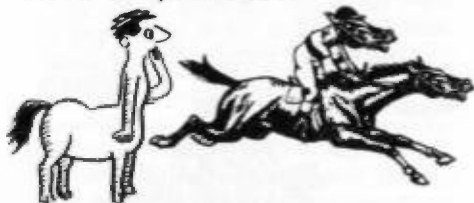
Particularly for the benefit of callers who've asked for the specifics of the beginners JET course, we'll cite

the advantages that were gained by concentrating the learning dosage:

1. No absentees
2. Printed materials covering basics taught day by day were handed out daily to allow free time for review.
3. Little time for forgetting in between classes cut down the time needed for constant review.
4. Knowledgeable callers pooled ideas for best possible results.
5. A highly motivated determined group made good students because they had a high stake in the outcome.

The one disadvantage was the small percentage (just as in any conventional class setting) who were not capable, by their own admission, of continuing at the accelerated pace necessary to keep up with the class. An alternate relaxed level program is henceforth to be provided for any in this category.

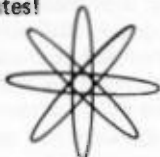
An interesting sidelight is that after four and one-half days a total of fifty basics had been learned and perfected by the group. At the time of graduation eighty basics were known by all. The material used was Sets In Order's limited basics and extended basics programs. The SIO prescribed order of teaching was followed, except for minor deviations based on the callers' preferences.



Now there's a Septemberfest, an Octoberfest, and.... anyone for Novemberfest? When such warm, lovable people get together in such a choice setting — wouldn't it be great to "fest" 'round the calendar?



Canadians, around Toronto at least, know how to spell Hospitality with a capital H. Maybe it's because the gal most responsible for bringing western square dancing to the area a few years back is a well-respected teacher-organizer named Hough — Marge, that is. I'll cherish that Highly Historic, Happy Holiday there for a Heckuva long Hour, and I'm throwing out those H's and bouquets when I say it was 'orribly 'ep, mates!



Magazine deadlines help a guy to plan ahead. I think tomorrow now. I'm always thinking tomorrow. Often when I walk down the street people stop and stare. They say: "That guy there in the space suit is way out — he thinks TOMORROW." I smile back knowingly. One day a special clairvoyant mist engulfed me and I thought way into the year 2001. I visualized a caller pressing buttons on a computer and dancers following number sequences flashed on the ceiling. That shook me right straight back to TODAY!

As I write these last words, it is midnight on a cool October night. Unquestionably I've come to the end of my ball point productivity. I must turn in, or turn into an illiterate squash. Goodnight.



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current trends

IN SQUARE DANCING

BY HERB EGENDER



For a number of years now square dancers have been assailed with an ever-increasing number of "new" basics, gimmicks, and challenges to their intellect and endurance. The duration of classes has increased from a few weeks to around thirty in most areas; there are more and more workshops or advanced classes to try to bring dancers up to date; and there is increasing concern that, perhaps, we may be killing the goose that laid the golden egg. There is a constant argument between the dancers who dance frequently and want new, challenging material, and those who dance less frequently and would like to see an end to new basics and longer classes. It is doubtful that the argument will ever be resolved to the complete satisfaction of all dancers, although there currently is much constructive work being done on such

things as a limited basic program. I believe that, when we talk of current trends, we need to fall back on the basic philosophy of square dancing. Why do we square dance? For hard work, competition, and frustration? Or for fun, relaxation, and friendship? I think the answer is obvious, but if we really believe it, all of us have to work to keep the DANCING in square dancing.

A philosophy of square dancing and the niceties that make it fun, like the basics, must start with the teachers/callers/leaders. It is amazing how dancers mirror the attitudes and competency of their instructors. One trend which is both good and bad is the increasing number of people who are teaching and calling. It is good because, hopefully, more teachers will produce more dancers, and because any viable activity requires new blood

to produce new ideas and vitality. It is bad insofar as those who enter the teaching and calling field are not prepared or competent. Unfortunately, there is considerable evidence that the number of callers and teachers in the latter category is increasing. In many cases, their philosophy consists of cramming as many basics as possible into the shortest time possible and launching ill-prepared graduates into the square dance world. This may produce potential club members; it does not, however, produce dancers. Many teachers guilty of this practice are good people with good intentions. They simply do not know how to teach. They really have not given much thought to a philosophy of square dancing and have little background on which to base their teaching. Some have not danced enough to be proficient dancers, and yet they presume to teach others that which they may not be able to do themselves. Styling, flow, courtesy, and ease of movement are alien terms, and the products of their teaching create havoc on dance floors around the country. If we want to keep the dancing in square dancing, we must do more than just teach basics. We must teach not only the basics but how to do them, e.g., hand holds, turns, facings, etc. This, then, gets us into styling, flow, courtesy. I am of the opinion a teacher should know how a movement feels through personal experience in dancing before he tries to tell others how to do it. When one looks at teaching in this broader sense, it becomes a truly challenging task. It is hard work enough to keep people interested and enjoying themselves through thirty weeks of classes. Adding the frosting which makes square dancing the wonderful pastime it is takes just that much more effort. All who get involved in teaching square dancing need to perform some honest self-examination occasionally and answer the question, "Is what I am doing in the best interests of square dancing?"



**IF YOU ARE GOING TO TEACH—
KNOW HOW TO TEACH.....**

Just as we exercise care in teaching we should exercise care in what new material we insert into our square dance language. New material should be evaluated in terms of its long-term contribution to the fun of square dancing. Many new basics are neither new nor basic. They are simply old basics pasted together and renamed by some individual who wants to see his name in print. Others are movements for which better true basics already exist or which can be called better directionally. I recently received in my s/d material a list of thirty-eight so-called new basics which had been published in the preceding twelve months. Only one on that list is in general use. If new material from all sources were included, I know the list would be many times longer than the thirty-eight mentioned. The number of these in general use probably would be about the same. It is obvious that considerable judgment must be exercised if we are to avoid discouraging new dancers, driving older dancers to other forms of recreation, and guiding inexperienced teachers down blind alleys to the detriment of square dancing. This is not to say that

new material is all bad. Some of it is good and adds new spark and interest. However, much of it is garbage. If we called and danced without a stop for the next several years, we would not even scratch the surface of using the basics we now have in all possible combinations. There is considerable interest and challenge to be found in meeting an old basic in new surroundings — like meeting an old friend in a foreign city — just as there is in learning a new movement of lasting worth.

Any discussion of new movements has to consider gimmicks. As applied to square dancing, I view gimmicks in two categories: (1) those that are non-descriptive, usually can't be done directionally, and require pure memorization by the dancer, and (2) those that use standard basics but place dancers in an unusual or different position for execution of the movement. In the former category I place such things as the Zip Codes, Here Come De Judge, Hey Down The Middle, etc. They are short-lived, little used, and soon discarded and forgotten. In the latter category I place any movement which challenges the dancers' thinking, not by new material, but by unusual use of known basics. For example, Spin the Top to a Right and Left Grand can cause some surprising reactions. Some callers and dancers enjoy experimenting with all the new material, and certainly that is their prerogative — just as long as the material is used only in those closed or workshop groups and not foisted upon the general square dance public. On the other hand the other gimmicks can be used and enjoyed by everyone so long as they are not used to excess.

The responsibility for keeping the dancing in square dancing must, of course, be shared by the dancers. They must practice what (we hope) they have been taught — courtesy, smoothness, friendliness, etc. I see far too many sessions which, I feel, should be called "square running," "square hopping," or "square jogging" instead of "square dancing." People do get rough and sloppy sometimes. Some know bet-

ter. Others, unfortunately, do not. Hopefully, those who do not will learn and improve. Those who do know better are simply being lazy, inconsiderate or smart alecky. Some dancers, after they have gained a bit of experience, like to show that they are as smart as the caller and so they dance equivalents. If the call is "Promenade half way" they do a Right and Left Thru. Or they step forward and face their corner when the caller says "Square Thru." In my view, such a display is not square dancing and is in poor taste. I am as much against dancer shortcuts as I am against a caller not giving dancers time to execute a movement. Square dancing is the movement of dancers to the direction of the caller in time to the music. If the caller's directions are not followed, a vital link is missing. Some dancers use the argument, "What difference does it make as long as I end up in the right place? The difference is that a dancer using shortcuts is not dancing to the caller. Carried to its extreme, the practice could lead to the ultimate shortcut of simply standing still in one's home position, since the ultimate goal, after all the figures, is to end up at home with one's partner. Callers should call so that the figure can be danced, and dancers should dance what is being called.

Though it is obvious from my remarks that I have strong feelings about current trends in square dancing, I don't want to be categorized as being against things. I AM FOR SQUARE DANCING (and round dancing, too, but that is another story). It has been extremely good to us in terms of grand friendships and experiences. I want to see it continue to be the kind of friendly, satisfying activity I have enjoyed for so many years. I want callers, teachers, leaders, and dancers to preserve the heritage which has been handed down while, at the same time, see that square dancing grows, expands, and remains vibrant. Again as we evaluate a current trend, let's ask, "Is it good for square dancing?"

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Whirley Girls



Here's the story of a club and caller-couple who know how to take a potential liability and turn it into a definite asset.

by Ruth Dudley
and Lillian Warble

"Squares For Fun" is the latest type of do-si-do-ing going on now at Leisure World, Seal Beach, California. With the calling of Al Colclough and the help of his lovely taw, Rosalie, this lively new group squares up every Thursday, just for fun. And fun they're having, too!

No pressuring is allowed here, just a ten week course for beginners, learning at their own speed, with a graduation party and diplomas for all who kept allemanding along (and there were eighty-three), then continuing on as a "Squares For Fun" club for as long as they wish to keep coming, and learning.

Besides this fun club there's plenty more do-si-doing going on at our so-called "Leisure" World. Al and Rosalie have seen to that. Six years ago, the Leisure Whirlers S/D Club was formed with one eager square. But fun news travels fast, so before long others joined, and it grew— and grew— until member-

ship now approaches the 300 mark.

They meet twice a week, workshop every Wednesday and the big party night on Fridays, with a short business meeting during refreshments. For those who wish it, the Colcloughs also teach a round dance class every Monday. And there is always some extra curricular fun going on, or in the making— club picnics, parties, water carnivals (ever try dancing in the water?), Christmas and New Year celebrations, etc.

A short while ago a new branch was added to this cavorting club— a couple of all-girl squares. A few partnerless ladies who were tired of watching wistfully from the sidelines, persuaded the Colcloughs and the Leisure Whirlers to give them a chance. After some discussion it was decided to do this, with the understanding that the gals remain in their own squares (a precaution against extra girls disrupting any established man-woman squares). This they gratefully agreed to do.

In these all-girl squares, each gal has a regular partner, with one of each twosome taking the part of the man. And, surprisingly, it has worked out well. They weren't too good at first but gradually under Al Colclough's patient tutelage, and Rosalie's encouragement, and with some extra help on the side from Whirler members, Marie and Ebby Eberhart, they became more adept.

Soon they graduated into the Leisure Whirlers' workshop group, and later into the big Friday party-and-business-meeting night. The Leisure Whirlers have now become accustomed to their presence, fully accept and even enjoy their new addition, the "Whirley Girls," as they are now called. The gals are happy and have much fun dancing in their own squares. However, they notice that, when a couple is needed to fill a square and no regular couples are available, any extra gal "couples" are asked to fill in. They are always accepted and warmly welcomed by the regular members.

With the help of Rosalie Colclough and Marie Eberhart, special square dance outfits were designed and made for the taws and "boys." Lately, they have been do-si-doing in "mod" attire—the "boys" especially, in new black bell-bottom slacks with flouncy inserts, white ruffled blouses, and swingy boleros, which they like to show off when they visit other clubs, or put on special exhibition dances. Happily, more such "girl" squares were in Al's recent graduation class and "Squares for Fun" class.

Thus we say — "Take a bow, Al and Rosalie, for all the good clean fun and healthful exercise you two are offering at Leisure World." For not only the regular Leisure Whirlers are benefited, but many others like the Whirley Girls and Squares for Funsters, who for one reason or another, might not be able to join, or stay with, a regular square dance club. We heartily recommend to other square dance clubs that they do-si-do likewise.



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TOP

Newest Square

TOP 25195

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by Ben Baldwin, Jr.

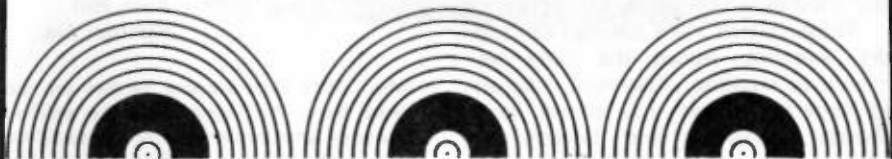
NOTE: This is a new dance to an old favorite. The dance uses limited basics only. It is a fun dance for the experienced as well as for newer dancers.

Newest Hoedowns

TOP 25196

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FEED—BACK



on Fashion

After reading the July issue of the SQUARE DANCE Magazine, I decided to pass on some square dance fashion tips to other square dancers.

We're square dancers and have been for ten years. My husband, Herb Hill, is a caller. When we started square dancing, I started making our outfits, then before I realized it, I had made some 300 outfits for other square dancers during the first five years. These outfits were for dancers in the Panama City, Fla. area where Herb was stationed in the Air Force. I remember how I sewed yards and yards of lace and trim on these outfits. I designed them myself, so I thought the more trim the better and I sewed trim and I sewed trim. Five years ago, I discovered something much better than laces and trim -- a liquid embroidery paint. It's a tube of paint with a ball point tip. This does not wash out. So, instead of using trim, I started painting our outfits. The first two outfits I created were entered in a magazine, and they won first prize.

These outfits were painted on drip dry material. About the time we moved to Madison, Wisconsin, I began to experiment with my paints, so I painted butterflies and flowers on whipped cream material. This was such

a success that I made others. Three years ago, our daughter, Joy, then thirteen years old, painted a white whipped cream for us which had all state birds and state flowers on it. Now I am making us outfits that are autographed by square dancers only.

We have been in Atlanta three years now, and these painted outfits are being worn in and around the Atlanta area. I get more orders than I can fill, so to girls who can sew, I sell the paints and teach them how to use them, since I am now an instructor in liquid embroidery. It takes about thirty seconds to learn, and then they make and paint their own outfits. An outfit can be painted with about fifty cents worth of paint, where laces and trims run into several dollars. When you create one of these outfits, you have an Original, something different.

My husband calls for the Foot 'N Fiddle Squares. Most of the club members wear these painted outfits and one Atlanta square dancer remarked, "Foot 'N Fiddle might not have the best dancers in Atlanta, but they do have the best dressed dancers in Atlanta."

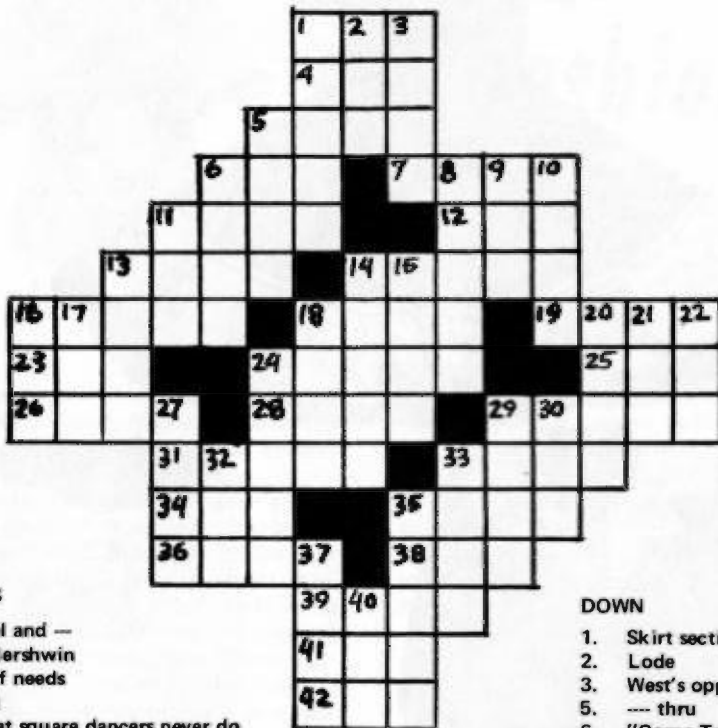
I do wish you could pass on to the square dancers the easy way to make and paint their own outfits -- it's so easy and inexpensive.

Julia Hill
Atlanta, Ga.

(Mrs. Hill's prize-winning outfits are pictured here. We regret that the polaroid prints of later colorful costumes could not be reproduced satisfactorily for publication.)



Puzzle Page



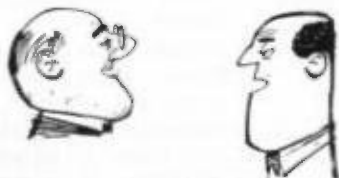
ACROSS

1. Heel and ---
4. A Gershwin
5. Golf needs
6. Pelt
7. What square dancers never do
11. Venus and ---
12. Hat
13. To add (as weight)
14. Backbone
16. Pilot
18. --- the top
19. Circle ---
23. Some dancers seem to float on ---
24. Important basic
25. Spelling ---
26. Young ewe
28. --- a little peak
29. Money (hippie)
31. Speak publicly
33. Load the ---
34. Scolding wife
35. The --- (S/D Barn, Massachusetts)
36. "Blue ---"
38. "----- Traveler" (abbr.)
39. "My Old Kentucky ---"
41. Poem
42. Fish

DOWN

1. Skirt sections
2. Lode
3. West's opposite
5. --- thru
6. "Come To The ---"
8. Frosting
9. Boys -- (past tense)
10. Fencing sword
11. --- West
13. Microbe
14. Large nail
15. "Trail Of The Lonesome ---"
16. "My Gal ---"
17. Aunt (Spanish)
18. -- the flea
20. Help
21. "By The ---"
22. -- Marshall, Indiana caller
24. What callers stand on
27. Off-white color
29. --- Service, ad on page 42
30. Knock
32. Sunbeam
33. Tiresome person
35. Ship of the desert
37. Dance slipper
40. Poem

SQUARE DANCE CALLING—
WHAT WILL IT GET YOU ??



BY AL EBLEN

One advantage of the caller's job is that it continually offers many challenging problems which demand your attention. The action you take which results in a correct solution of these problems constitutes a growth in stature. A caller has the opportunity to earn the personal satisfaction that comes with succeeding in a difficult but wonderful job.

You will experience this sort of personal satisfaction when you succeed in spite of obstacles — when the weak club or the slow student shows unexpected progress, and when your efforts cause blank looks to change to enlightened expressions.

Many callers consider this sort of thing the greatest reward calling has to offer. However, it is not the only reward. Let us take a look at some other satisfactions to be gained by being a caller.

In actual calling and teaching, there is none of the routine commonly associated with an assembly line. True, you take care of some details and your course is partly planned for you by the dancing level of clubs in your area. But there is plenty of room for initiative. You will not teach, or call, exactly like any other caller, and no one will expect you to. You will work out your own techniques.

Your students and dancers too, will keep your job from becoming monotonous. You may teach and call the same material over and over, but you will never call it twice in the same way. Dancers are not alike; each has his own separate and distinct personality. This is also true for clubs. Their individual differences will provide interesting problems.

There is not room to list all the personal qualities desirable in a caller. There are three which should not go unmentioned. These qualities — sincerity, enthusiasm, and patience — are essential. Lack of caller enthusiasm will cause the best club, and best caller to fall on his face.

Calling is an opportunity to cooperate with your dancers, students and fellow callers. The things you consider as benefits depend on what you want for yourself. Some of the many advantages which callers are now enjoying include:

- * PRESTIGE
- * OPPORTUNITY TO LEARN
- * PRIDE AND SATISFACTION
- * EDUCATION RESULTING FROM THE JOB ITSELF
- * LOADS AND LOADS OF THE MOST WONDERFUL FRIENDS IN ALL THE WORLD.

square line



Why do callers charge so much. Are they getting rich off the dancers?

In the first place, if a dancer or club feels that a caller charges too much, they don't HAVE to hire him. His fee is in accordance with the rise in the cost of living.

It is not his fault that clubs have not seen fit to raise the price of their memberships or single dance fees. How long has it been since clubs have increased their fees? Compare the price of club refreshments, today, with the amount they were five years ago, or even last year. Now look at callers' fees for the same period of time. You will find them pretty equal in the percentage of increase.

Clubs cannot expect a caller to call for the same amount he did in the past. This is his livelihood. He doesn't belong to a union or large company. Are there any dancers who would sign a contract for X amount of dollars per hour for a life time? You bet your bippy they wouldn't.

Callers are normal, average, working men. They are working in something a little different than most occupations, and probably do not in many cases make the minimum wage per hour that most dancers do.

Here are just some of the expenses for a caller who does any amount of calling at all:

1. Car— 2000 to 5000 miles per month at 10 to 12 ¢ per mile expense.

2. Equipment— It doesn't last forever, and when a new set is needed, it's expensive.
3. Records— Do you have any idea how many records a caller MUST buy to keep the dancers happy?
4. Material— Either he writes his own or buys from someone else. Both mean time or money spent.
5. Toll Roads— Do you know how many there are in this country?
6. Baby sitters— If a man calls six nights a week, figure it out for a month.
7. Postage— 1 to 3 letters per booking.
8. Phone— Many unnecessary long distance calls, checking arrangements, starting times and places for clubs that neglect to inform the caller.
9. Clothing— If he doesn't dress for the activity and in good taste, he is criticized. Clothes wear out fast!
10. Motel— Sometimes the club will furnish the room.
11. Food— Sometimes the club will furnish a meal. The caller still has eat going to and from the dance, if he has a distance to travel.
12. Cleaning— Fantastic! He can't wash out his western suits.
13. Wife— Because square dancing is an activity for couples, the wife is expected to accompany her husband, thus doubling his expenses.

What about the times a caller is asked to donate his time for festivals, conventions, backyard parties, etc.? How about the times he calls for less than his normal fee to help out a club?

Think of these things the next time you question a caller's fee. Some have more expenses than the ones listed here and some have less— but the fees balance out.

If there are any "rich callers" around today, we haven't met them.





easy level



The hit record "Summer Sounds" (MacGregor 2051) is too good to restrict to club dancers alone. Use it with youngsters, oldsters, one-nighters, class learners. There are many adaptations. Here's one:

(Same introduction, break.)

(Lead-up phrase, if desired — "Heads get ready----")

Heads go up and back, PASS THROUGH two by two
Separate, around the outside, 'round two you do
Hook-on-the-ends, make your lines, go forward up and back
Right hands in, a RIGHT HAND STAR and turn it 'round the track
Reverse it now, a LEFT HAND STAR, roll it for a while
Back right out, SWING-a-new-one, son, and then you promenade and smile
(To those) h-a-p-p-y summer sounds, etc.....

While we're on the Summer Sounds subject, Roy Stutz of Centerville, Ohio suggests that this dance be used to describe other seasons by substituting a few words.

For instance, fall lyrics, after the "circle left.....":

Listen to the music of the whispering pines

Frost upon the fields around the pumpkin vines

Allemande, etc.....

Last two lines:

Here comes that harvest moon, the moon we love so well.

Last line of figure:

Here's that old Autumn moon, the moon we love so well.



LET'S TALK FOR HALF A MINUTE
VERY VITAL TIME OF THE YEAR
NOW IS THE TIME WHEN THOSE
NEWCOMERS TO SQUARE DANCING
BEING FUNNELED THROUGH CLASSES
COME OUT (WE HOPE) AS POLISHED

WHETHER YOU'RE A DANCER OR A CALLER
YOU KNOW HOW IMPORTANT IT IS THAT
THESE FOLKS HAVE THE BEST EXPERIENCE
POSSIBLE. WE NEED TO RETAIN EVERY
ONE OF THEM IN THE ACTIVITY: THEY
ARE LOOKING FOR FUN. WE'VE GOT
TO SEE THAT THEY HAVE IT.

SO, LET'S TAKE A LOOK
AT THE KIND OF FUN
THEY ARE LOOKING
FOR. MAYBE WE CAN
ALL WORK TOGETHER
TO KEEP 'EM DANCING
LONGER—HAPPIER

KEEP THE FUN

FUN IS MAKING YOUR FEET DO WHAT
YOU WANT THEM TO DO AND REALLY FEEL
THE DANCEABILITY OF THE MUSIC

FUN IS GETTING A SMILE OF ENCOURAGEMENT
FROM SOMEONE AND WINKING BACK

FUN IS GETTING TO THAT
WITHOUT A SINGLE HITCH

FUN IS WAITING EAGERLY
FOR THAT DANCE NEXT WEEK

UTE ABOUT A
EAR-NOW.
SE ESSENTIAL
NCING ARE
CLASSES AND
ISHED DANCERS.

IN THE FUNNEL

FUN IS BEING ENTERTAINED AS WELL
AS BEING TAUGHT BY THE CALLER.

FUN IS SEEING COLORFUL COSTUMES
BLOSSOM FORTH LIKE A BED OF ROSES

FUN IS GOOD SOUND, GOOD HALL, GOOD SPIRIT.

FUN IS LEARNING ALL THE INTRICATE
PATTERNS OF THE DANCE NOT TOO FAST
AND NOT TOO SLOWLY-IN PLEASANT DOSES

FUN IS PLENTY OF VARIETY IN THE DANCE
PROGRAM BUT A GOOD TASTE OF THE OLD
AND THE NEW.

FUN IS FELLOWSHIP WITH A CUP OF
COFFEE AND NEW FRIENDS BETWEEN TIPS.

WHAT YOU
Y FEELING
SIC.

COURAGEMENT
BACK.

AT GLORIOUS ALLEMANDE
CH.

LY
WEEK.





ROUND DANCES

by Frank & Phyl Lehnert

ENCHANTED WATERS— Windsor 4740
Choreography by Hi & Cookie Gibson
Pleasant "Indian" music and an interesting different intermediate two-step.

NEW ORLEANS BLUES— Windsor 4740
Choreography by P.J. & Toni Martin
Good swinging music and another good "Martin gimmick" intermediate dance.

THINKING OF YOU— Belco 236
Choreography by Bob & Ardie Staggs
"Honey"—a quiet easy-going intermediate two step with dreamy music.

SWEET TALK— Belco 236
Choreography by Vaughn & Jean Parrish
Easy two step with many basics (good drill), good music.

TAKE ME ALONG— HiHat 866
Choreography by Pete & Don Hickman
Good music and a ROM easy type two step.

FAR AWAY PLACES— HiHat 866
Choreography by Ocie & Merideth Weir
Good music and a good flowing intermediate waltz.

GOLDEN CHANDELJERS— HiHat 867
Choreography by Archie & Nora Murrell
Good music and an interesting solid intermediate waltz routine.

VOO DOO RHUMBA— HiHat 867
Choreography by Louis & Mona Cremi
Good music and an interesting intermediate rumba.

ADORE— Grenn 14127
Choreography by Nina & Charlie Ward
Good music and a flowing strong intermediate to advanced quickstep waltz.

TIL ANOTHER DAY— Grenn 14127
Choreography by Phil & Norma Roberts
"Put Your Dreams Away" music — strong intermediate waltz routine with some interesting combinations.

SUNSHINE— Grenn 14126
Choreography by Ed & Jo Freeman
"You Are My Sunshine" music and an easy intermediate two step.

MELANIE— Grenn 14126
Choreography by Tom & Kay Pell
"Haunting type music, an intermediate waltz routine.

I'LL BE SEEING YOU— Hctor 643
Choreography by Don & Dot Hansen
Good smooth music and a flowing strong intermediate two step with some original choreography.

MAILEI— Ranwood 840
Choreography by Hal & Dot Chambers
Good music, Quentin's Theme from Dark Shadows. An interesting strong intermediate waltz routine.

SWEET SIXTEEN— Decca 25678
Choreography by George & Gary Pass
"Down By The Old Mill Stream" (flip of The Gang) very easy two step, except for a double pivot.

EACH DAY IS— Decca 32330
Choreography by Betty & Gordon Moss
(Flip of Kansas City), vocal — Brenda Lee, good music with strong unusual beat. A challenge dance because of the unusual timing.

SYMPHONY— Decca 25731
Choreography by Charlie & Marge Carter
Excellent Freddie Martin music and a flowing intermediate two step.

ROSE OF WASHINGTON SQUARE— Decca 25715, Choreography by Joe & Glad Tridico
Dukes of Dixieland music and a jivey intermediate two step.

MR. FIRE EYES— Dot 45 134
Choreography by Gordon & Betty Moss
Energetic music (Bonnie Guitar vocal), an intermediate two step which is an easy Gordon Moss dance.

COVER TALK

The china figurines on the cover were loaned to us by Glenn and Gerry Miller of Bedford, Ohio, and photographed by Dick McCullough of Milan, Ohio.

WE'RE TIRED



By Evelyn Johnson

From NORTHERN JUNKET magazine

"We are tired square dancers."

We don't mean tired physically--we mean tired of the misrepresentations and misconceptions of square dancing that seem to be running rampant-- and the remarks heard as a result of these misrepresentations.

We're tired of hearing square dancing referred to as "Barn dancing." True, in the early days of our land when few good dance halls were to be found in our smaller towns, the barn was the scene for many of our dances as it offered the largest available space. But quadrilles never seemed quite at home in them. They came to us from the old country as a form of social dance that was practiced in the drawing rooms and courts of Europe. In other words, they were an art form.

We're tired of having square dancing referred to as "hillbilly" and all those who participate in it as "hicks." The hill dances of Tennessee and Kentucky are a far cry from the patterned square dancing of this modern day and should not be confused with mountain dancing. In the late twenties and early thirties the Ford Foundation was established for, among other things, the perpetuation and advancement of the various art forms of this country. This foundation was a center of cultural activity-- and square dancing was one of the highlights -- danced in formal clothes! Certainly nothing "Hillbilly" about that!

Most of all, we're tired of the representations of square dancing as shown

to the public through TV. We are sure most of you have seen, at some time or another, these exhibitions on a TV program which are announced as "square dancing." And we are sure that you joined all other dancers in a feeling of outrage and resentment of this misleading display of clogging, hopping, stomping, twirling, jitterbug acrobatics and what have you. We don't know exactly what it should be called--but one thing we are sure of--it isn't square dancing. A real low blow was made on one of the programs when the announcer made this statement, "You sure have to be young to square dance!" The majority of square dancers are well past the "young" age. They are, however, young at heart and are happily dancing the right kind of squares.

These exhibitions are also damaging to the public image because many clubs and classes use church and school facilities who would certainly object to this type of activity in their halls.

If a potential recruit for a square dance class should see one of these exhibitions, he would be discouraged from ever attempting to learn. One of our dancers reported this remark made by a neighbor, "Do you mean to tell me your husband throws you over his back and between his feet like that?"

We're tired of all things that reflect poorly on Square Dancing - how about you? So, collectively and individually, let's help educate the public to a true picture of square dancing. Let's tell the world that square dancing is great!



**HERE'S A REGULAR FEATURE
CONSISTING OF HELPFUL TIPS
GLEANED FROM HERE AND THERE
BY YOUR EDITORS, FOR CALLERS---**

LET YOUR STYLE SHOW

Style in calling is an individual thing. It takes much time to achieve. It is your special blend of the best of what you want to emulate in other callers, not merely a mimic of them. It goes deeper than voice, diction and mechanics. It falls into the realm of feeling, interpretation, and sensitivity. In attempting to develop your style, start at this point — ask yourself, what bit of extra flourish, rhythm, color, harmony variation, patter, and “dancer-lift” sensation can I weave into the fabric of this otherwise too rigid “thump-thump” music? Your answer to yourself will be the beginning of your “style show.”

JEST FOR FUN

For a half-minute gag at a club dance, at an afterparty or at a home dance party, pull out “Mah-Na-Mah-Na” (Ariel 500) and play a few dozen seconds of it, explaining that this is ----- (name of caller) when he practices or when he was first learning to call. It'll create a howl if well-timed.

THEMES LIKE OLD TIMES

Once in a while at your regular club you ought to encourage a Theme Night. Themes like Hawaiian Night, Hobo Night, Sadie Hawkins, etc. come to mind first. But you can base it on the musical selections you choose, such as Traditional Night, Showboat, Railroad, Country & Western, Musical Comedy, Pop, Blues, Sweetheart Tunes, Favorites of Five Years, Dances of the Fifties, etc.

LET 'EM WIN PHILOSOPHY

It isn't hard to “break down the floor” with the latest and fastest material. Any caller can do it. The real trick is to know just “how much,” “when,” and “what.” Most important—let 'em win! Somehow or other let the dancers crowd you to the finish line, all neck and neck, and then you “step back and cheer” as they all plunge under the “wire” for one glorious allemande! It's an attitude we're talking about, as well as a process!

PRODUCT NOTE

We hear there is a pretty good solid state PA amplifier out from a new company in New England. We haven't seen one face to face yet, but hope to get that chance soon, and we'll tell you about it. “Could be” the time will come when ALL callers will be using lightweight solid state systems. Good business!

CHOREO CREDO

Ever thought, my creative buddies, that “form follows function” both in our whirligig dance world and in the architectural world? Slow up the porlifusion (sic) just long enough to contemplate your novel creation carefully. Ask: Do we need it? Does it have a place to fill in today's choreography? Nobody wants to wake up one day in a barren dance wasteland and realize the egg the goose laid is no longer quite so golden.

ROUND 'EM OFF

Many callers are presently teaching fall beginner classes. A word to the wise is this — at each of the class sessions, sit the dancers comfortably with coffee at a convenient point and discuss these items that will help their “total education,” in addition to their dance ability: Fun Element, What Is Level?, Be Sharp, Grace and Poise, Style, Tradition, Dancing By-Products, Timing, Caller-Dancer Roles. If any callers would like our brief outlines on each of these subjects, send a stamped envelope and they're yours.

RECORDS

SINGING CALLS

NO NO NORA— Scope 527

Caller: Bob Page

This is possibly the best record yet released by the Scope label, a real good 'un. Figure: Four ladies chain across, heads promenade halfway, in the middle star thru, California twirl, slide thru, barge thru, swing corner, left allemande and promenade.

BE GLAD— Wagon Wheel 308

Caller: Beryl Main

A record that makes you wanta dance. Great music, fine dance. Figure: Four ladies chain three quarters, one and three star thru, California twirl, swing thru and men run right, couples circulate, wheel and deal, dive thru, everybody swing, left allemande, promenade.

THE BLUES OF THE NIGHT— Lore 1109

Caller: Bob Augustin

The Lore label has been coming up with some good records lately, so just don't pass up their releases without a peek. This one happens to be just great. Figure: One and three lead right and circle to a line, forward eight and back, pass thru, wheel and deal, inside four do-sa-do once around and swing thru, turn thru, allemande left, walk by your own, swing the next and promenade.

FOOLING AROUND— Capitol 2596

Caller: Don Stewart

A great record that your dancers will like. Don Stewart has come out with some very fine records since teaming up with Cliffie Stone's orchestra and the Capitol label. Figure: One and three lead right circle up four, wring em out to a line, up and back, right and left thru, pass thru, wheel and deal, centers star thru, square thru four hands, corner swing, allemande new corner and promenade the ring.

WE'RE MOVING ON— Kalox 1096

Caller: Bob Yarrington

A great new release by Bob Yarrington. The music and tune make you hold your head up high and strut. Bob's calling is the greatest. Figure: Head couples promenade halfway, down the middle with a right and left thru, square thru four hands, meet the corner and do-si-do, swing thru and boys trade, swing corner, left allemande, promenade.

BRING ME SUNSHINE— MacGregor 2057

Caller: Bob Fisk

The handsome lad from Chino, Cal. does a fine job with this record. We believe that this dance will stick around for quite awhile.

Have you noticed that under the expert direction of Bruce Johnson, the MacGregor label has been putting out nothing but great records lately? Figure: Heads up and back, roll away, half square thru, swing thru, ocean wave, ladies trade, right and left thru, slide thru, square thru three quarters, left allemande, come back and promenade.

HOW DID YOU DO IT— HiHat 382

Caller: Lee Schmidt

Figure: One and three promenade half way, into the middle and square thru four hands, right and left thru with outside two, dive thru, circle up four, pass thru and swing thru, men trade and promenade.

COME ON HOME AND SING THE BLUES TO DADDY— Capitol 2597— Don Stewart

Not quite the record that FOOLING AROUND (described above) is but still a very good recording. The Cliffie Stone music is good. Figure: One and three lead right and circle to a line, pass thru, wheel and deal, double pass thru, first one left, next one right, right and left thru, slide thru, pass thru, corner swing, allemande new corner and promenade the ring.

HAPPY STREET— Windsor 4924

Caller: Wayne West

This is a pretty good record, but of course, Wayne always makes good ones. Figure: Heads promenade three quarters, two and four right and left thru, pass thru, circle four, halfway round and quarter more, right and left thru, cross trail, allemande, walk by one, swing right hand lady and promenade.

YOU CAN'T STOP ME— Kalox

Caller: Big John Saunders

Figure: Four ladies chain, join hands circle left, allemande left and a daisy chain, forward two, turn back one, turn corner right hand round, forward two left and right, box the gnat and pull by, swing corner and promenade.

I HATE TO SEE ME GO— HiHat 380

Caller: Lee McCormack

Figure: One and three square thru four hands, do-sa-do the corner, all eight circulate star thru, square thru four hands, pull partner by, swing corner, left allemande, come back, do-sa-do and promenade.

KEEP ON THE FIRING LINE— Longhorn 178

Caller: Bob Bennett

Figure: One and three promenade half way, down the middle with a right and left thru, heads lead right and circle to a line, star thru, square thru three quarters, swing corner and promenade.

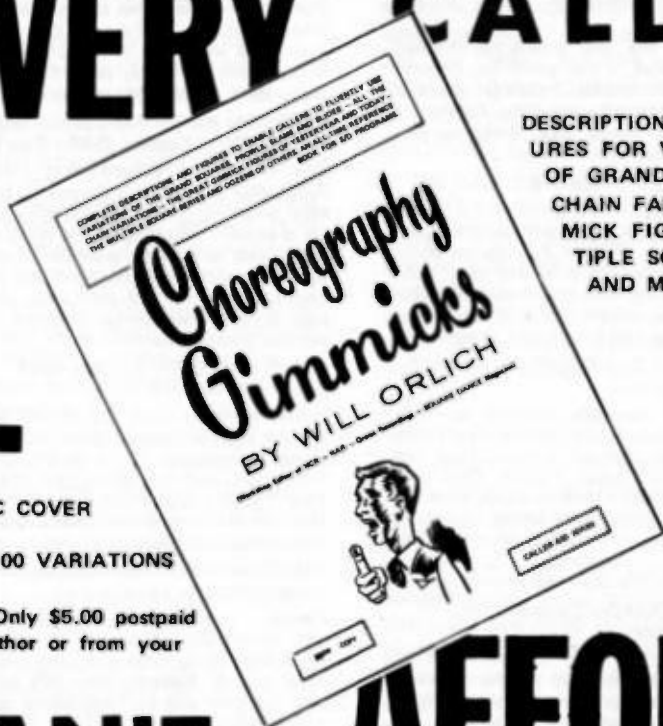
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While we've got your ear callers, let us sneak in a word about a special pre-convention callers college to be held near Louisville, Kentucky, preceding the 19th National Convention, with Dave Taylor, Ron Schneider and Will Orlich all helping to round out your ability with expert aid. Save the time. Sign up early. Sponsored by SQUARE DANCE magazine.

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WORK- SHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHOREOGRAPHY

Another "gimmick" type square dance movement that has been questioned by some of the SQUARE DANCE magazine readers in the past half year is our old friend SQUARE CHAIN THRU. The original author was Lloyd "Minnie" Davis of Newton, Iowa. He used the figure as a joke calling to a "Hillbilly Dancers" exhibition at the Montezuma, Iowa annual festival in August, 1962. Minnie used square chain thru first as a four handed (two half square thrus) with a ladies chain following each 1/2 square thru. As it is now used, it's actually a HALF square chain thru.

SQUARE CHAIN THRU- from two couples facing, give right to opposite, pull by and face partner. Do a LEFT swing thru (all left, then centers right) plus a LEFT turn thru at the end (pull by). Couples end back to back, all with original partner. Equals a "Lead

to the right" as couples or a wheel thru.

There are square dance areas in the country where this movement is used as commonly as lead to the right in order to circle four and break to a line. It is used in this manner probably 90% of the time. Variations other than this usually create a stir such as a LEFT square chain thru, which starts with a LEFT pull by, face partner and swing thru plus a turn thru. Also a square chain thru started from a half sashayed position usually proves to be interesting. An example of this would be from a static square and called as:

Heads square chain thru

All the way and when you do

(takes about 10 counts to execute)

U-turn back, square chain thru

Again all the way and when you do

U-turn back, crosstrail thru to corner

Left allemande.....

The fact that a Square Chain Thru equals a lead to the right allows the caller to maintain a mental image of where each couple is going to end if the movement is properly executed. They are always with their partner so the only thing needed to keep track of

is sequence. With this in mind, a figure using this idea could come out as follows:

Head couples square chain thru
Square chain thru the outside two
California twirl, square chain thru
U-turn back, square chain thru
U-turn back, crosstrail thru to corner,
Left allemande.....

For those not using the movement of Square Chain thru, an equivalent can be substituted, i.e. Spin the top and turn thru. A do-sa-do in between will keep the hand movements straight so as not to use two right hands seemingly in a row. Good luck!



CALLERS' QUESTIONS

CHALLENGE DANCING — What is it in today's square dancing? The September SQUARE DANCE issue carried an article on the subject by Lee Kopman of Long Island, N.Y. explaining the situation from his viewpoint. We would also like to pass on a similar explanation of the same subject by AL ADERENTE of Edison, N. J.:

"It is time to explain to the average square dancer the basic difference between a CHALLENGE dance and a high level dance. If dancers were aware of what they were attending, they would accept and enjoy it much more. A high level dance is one in which the caller endeavors to use lots of new, interesting and complex material but gives the dancers as much help as possible, i.e. descriptive patter, a few extra beats where needed, a second or third chance to get it and even an occasional quick walk/talk thru. A Chal-

lenge dance is one in which the caller is not responsible for the floor and the dancer accepts the challenge win or lose and smile, or sit down and watch if overwhelmed. The sequence of dance is called with correct timing and reasonable tempo, not necessarily repeated, walked or given extra beats.

Unfortunately, 95% of all 'challenge programs' are intended as good high level dances and not Challenge at all. In these cases, the caller giving a true challenge dance would most certainly never be invited back again. One should call challenge only where it is absolutely certain that this is what the group expects. The other high level complex material dances should find the caller carrying the floor. Therefore, both callers and dancers would be much better off if they knew EXACTLY WHAT THEY WERE GETTING INTO and what the term CHALLENGE DANCE means in today's picture."

ED. NOTE: Thank you, Al, for the enlightening explanation of Challenge Dancing, 1969. Perhaps Lee's article on the subject now makes more sense to those who were perturbed by reading it in SQUARE DANCE magazine. English words have a way of being misused or actually changing in meaning over the years. This could refer to the word "challenge" although Webster did forewarn us what it could mean, i.e. "an invitation to engage in a contest." In this case, the contest is between the caller and the challenge dancer as to how many square dance terms each knows. This is the variety offered to the dancer enjoying this type of dance, not the twist from the generally used square dance basics in the area. Your editor believes the point well taken by the specialized group of callers and dancers. They work hard at their profession and deserve the privilege to dance in their own groups. But don't expect 12,000 dancers at a Challenge National Convention — settle for the 300 that come. And the Challenge Club membership will be two/three sets — not the 30/40

couples in square dancing clubs enjoyed across the country by some club callers. Open dances are not possible for this type dancer as there are but few willing to put in the time and effort it takes to learn and dance so much. In fact, they deserve an identity of their own, as they have indicated — Challenge Dancer/Caller. The remaining 95% will remain just square dancers.



TRADE BY

by Bill Davis, Monlo Park, California

EXPLANATION: The last 2/3 of a Barge thru, i.e., Couples facing out do a partner trade, couples facing in do a pass thru. Can be used:

- FROM LINES OF FOUR
- ½ square thru, TRADE BY= Barge thru
- Wheel thru, TRADE BY = Wheel the barge
- Square thru, TRADE BY= Square the barge
- Spin the top, step thru, TRADE BY = Top the barge.

FROM EIGHT CHAIN THRU POSITION:

- Couples pass thru, TRADE BY = eight chain two or PASS THE BARGE
- Swing thru ¾, TRADE BY = ¾ Square the barge
- Swing thru, step thru, TRADE BY= swing the barge
- Turn thru, TRADE BY= Turn the barge

FROM STATIC SQUARE:

- Examples by author.
- All four ladies chain
- Heads square thru ¾
- All TRADE BY (those facing out trade, those facing in pass thru)
- Sides cloverleaf
- Heads pass thru to left allemande.....

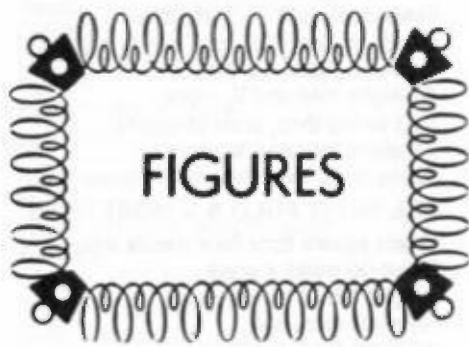
Heads square thru four hands you do
Square thru three hands the outside two
TRADE BY, left allemande.....

Heads square thru four hands you do
Split two around one to a line
Star thru, TRADE BY
Split two around one to a line
Star thru, TRADE BY, left allemande..

Heads square thru four hands around
Split two around one to a line
Star thru, TRADE BY
Split two around one to a line
Star thru, TRADE BY, left allemande..

Heads lead to the right
Circle four to a line
Star thru, pass thru
TRADE BY, box the gnat
Pass thru, TRADE BY
Right and left grand.....

EXAMPLE by Will Orlich
Heads lead to the right
Circle four to a line
Pass thru, ends run
TRADE BY, TRADE BY
Cast off ¾, centers turn back
All crosstrail thru to the corner
Left allemande.....



by Gordon Blaum, Miami, Florida

ALL EIGHT FOLD NO. 1
Heads star thru, California twirl
Do-sa-do the outside two, make a wave
All eight fold, box the gnat
Change hands, left allemande.....

ALL EIGHT FOLD NO. 2
Promenade:
Heads wheel around, slide thru
Swing thru, all eight fold

Right and left thru, dive in, swing thru
Turn thru, left allemande.....

ALL EIGHT FOLD NO. 3

Promenade:

Heads wheel around, swing thru
All eight fold, pass thru
On to the next, swing thru
All eight fold, cross trail thru
To a left hand swing, men star right
Across to a left allemande.....

ALL EIGHT FOLD NO. 4

Promenade:

Heads wheel around, right and left thru
Lady in the lead, Dixie style to an ocean
wave

All eight fold, swing thru, boys run
Cast off three quarters around
Crosstrail thru to a left allemande.....

ALL EIGHT FOLD AND ¼ MORE No.1

Promenade:

Heads wheel around spin the top
All eight fold and ¼ more
Girls run, right and left thru
Star thru, dive in, swing thru
Turn thru, left allemande.....

ALL EIGHT FOLD & ¼ MORE NO. 2

All four ladies chain
Sides do a right and left thru
Heads square thru four hands around
Do-sa-do make a wave
All eight fold and ¼ more
Left swing thru, ends circulate
All eight fold and ¼ more
Swing thru, turn thru, left allemande...

ALL EIGHT FOLD & ¼ MORE NO. 3

Heads square thru four hands around
Do-sa-do make a wave
All eight fold and ¼ more
All eight circulate
All eight fold and ¼ more
Swing thru, men run
Cast off ¾ pass thru
Wheel and deal, substitute
Square thru ¾. left allemande.....

FIGURES

by Mac McCullar, San Luis Obispo, Cal

SLIDE AND CAST

Side ladies chain across from you
Head two couples slide thru

Pass thru, turn thru

Pass thru in the middle you do
Centers in, cast off three quarters round
Turn thru, cast off three quarters round
Turn thru
Wheel and deal two by two
Turn thru in the middle you do
Swing the one that's facing you
Promenade don't slow down
Head two couples wheel around
Two ladies chain across the town
Turn a little girl and crosstrail thru
Left allemande.....

WE THRU

Head ladies chain
One and three slide thru, swing thru
Step forward and turn thru
Left square thru ¾ in the middle
Centers in, cast off ¾ around
Star thru, center four square thru
four hands around
California twirl all eight of you
Left allemande.....

FIGURES

by Tom Rinker, Omaha, Nebraska

GORDIE'S NIGHTMARE

Head ladies chain you do
Head couples turn thru
Separate go around one
In the middle left turn thru
Spin the top with the outside two
Then turn thru, bend the line
Crosstrail thru to the corner
Left allemande.....

TRADE AND TURN

Side couples spin the top, turn thru
Circle up four with the outside two
Side men break, make a line
Star thru, then swing thru
Ends trade, turn thru
Left allemande.....

KEEP MOVING

Heads swing thru, slide thru, star thru
Spin the top, keep in time
Slide thru, bend the line
Star thru, then rollaway
Turn thru, left allemande.....

TURN TO WHOM?

Promenade

Heads wheel around, star thru,
Then do-sa-do to an ocean wave

And balance

Centers trade, swing thru

All eight circulate double

Turn thru, left allemande.....

COUPLES CIRCULATE NUMBER 1

Four ladies chain, heads square thru

Swing thru, men run

Men circulate, couples circulate

Men circulate, couples circulate

Wheel and deal to face those two

Left allemande.....

COUPLES CIRCULATE NUMBER 2

Ladies chain three quarters

Sides square thru, swing thru, men run

Couples circulate, men circulate

Couples circulate, men circulate

Wheel and deal to face those two

Pass thru, left allemande.....

FIGURES

by Sie Watson, Phoenix, Arizona

LITTLE DIFFERENT

Four ladies chain $\frac{3}{4}$ round

One and three slide thru

Swing thru, boys trade, girls fold

Peel off (two faced line)

Wheel and deal two by two

Right and left thru, same four

Pass thru, swing thru

Boys trade, girls fold

Peel off (two faced line)

Wheel and deal two by two

Right and left thru, turn your girl

Dive thru, square thru $\frac{3}{4}$ round

Left allemande.....

ALL FOUR LADIES DIXIE DAISY

Four ladies chain $\frac{3}{4}$ round

All four ladies dixie daisy

Cross by the right, turn opposite $\frac{1}{2}$

Cross back by the right, follow that man

Turn left single file, gent turn alone

Allemande left.....

DIXIE DAISY SPIN CHAIN THRU

Head ladies chain to the right

New side ladies chain across

All four ladies dixie daisy

Cross by the right, turn opposite $\frac{1}{2}$

Cross back by the right, follow that man

Turn right single file

Girls turn alone

Box the gnat

Right and left grand the other way back

Meet your partner, do-sa-do

Back to back around you go

All four ladies spin chain thru

Partners all turn thru

Allemande left.....

JUST CIRCULATING

Four ladies chain three quarters round

New head ladies chain across

One and three square thru 4 hands round

Swing thru two by two

Ends run, centers trade

All four couples circulate

Ends run, centers trade

All eight circulate to a left allemande...

FIGURES

by Lee Kopman, Wantagh, L.I., N.Y.

Heads square thru

Swing thru

Spin chain thru, ends circulate

Swing thru

Spin chain thru, ends circulate

Girls circulate and trade

Right and left thru

Slide thru

Swing star thru to a left allemande.....

Heads right and circle to a line

Pass thru

Centers trade, ends crossfold

Pair off

Peel off plus $\frac{1}{4}$ more

Left allemande.....

Allemande left, Alamo style and balance

Heads circulate, men circulate

Curlique

Centers, circulate and run

Promenade, wrong way

Girls, backtrack

Star thru, substitute

Square thru three quarters

Left allemande.....

Heads square thru four hands round

Spin the top

Boys trade, girls turn back

Wheel and deal

California twirl

Wheel and deal

Right and left thru

Dixie grand, left allemande.....

Four ladies chain three quarters
New head ladies chain
Heads lead right and circle to a line
Right and left thru
Sides only, half sashay
All pass thru
Wheel and deal
Outsides in to a right and left grand.....

Head ladies chain
Heads star thru
Change the web
Spin the top
Step thru around one
Left allemande.....

Four ladies chain three quarters
Then half sashay
Heads square thru
Right and left grand.....

Head ladies chain right
Heads right and circle to a line
Star thru, swing thru
Circulate to a grand right and left.....

Heads square thru
Sides half sashay
Swing thru, men trade
Right and left grand.....

Heads spin the top
Others divide
All right and left thru
Pass thru, wheel and deal
Star thru
Spin the top, others divide
All right and left thru
Pass thru, wheel and deal
Centers pass thru, left allemande.....

FIGURES

by Al Colclough, Seal Beach, California

FOUR MEN - FOUR GIRLS

Number one couple only, stand back to back
With your corner, box the gnat
New one and three crosstrail thru
around two
Make a line of four (four men, four girls)
Forward up and back in time
Pass thru and bend the line
Do-sa-do the opposite two
Girls spin the top
Boys spin the top
All spin the top
Pass thru and bend the line

Pass thru and wheel and deal
Center four rollaway a half sashay
Same four pass thru, allemande left.....

SLIDE A DAISY

One and three slide thru
Do a dixie daisy
(Right hand pull by, swing left half-way, right hand pull by)
Centers in and stop
Wheel across, bend the line
Slide thru
Now do a dixie daisy, centers in
Wheel across, bend the line
Slide thru
Do-sa-do in the middle, girls trade
Swing thru, turn thru, allemande left...

CAST-BACK EXAMPLES

by Jim Garlow, Baldwin Park, Cal.

Side ladies chain
One and three a half sashay and
Star thru, pass thru
Centers cast back, line up four
Wheel and deal, pass thru
Trun thru, allemande left.....

Sides right and left thru
Four ladies chain
Sides half sashay
Heads forward, back away
Star thru, cast back, line up four
Center four pass thru
Centers in, cast off three quarters
Forward eight, back you reel
Pass thru, wheel and deal
Boys cast back, line up four
Girls pass thru
Centers in, cast off three quarters
Forward eight, back you reel
Pass thru, wheel and deal
Turn thru, allemande left.....

FIGURES

by Lee Kopman, Wantagh, L.I. N.Y.

Heads swing star thru
Circle four to a line
Pass thru
Heads wheel around
Sides turn around
Boys wheel around
Girls turn around
Couples wheel around
Girls wheel around
Boys turn around
Wheel and deal

Swing thru, square thru $\frac{3}{4}$
Left allemande.....

Heads swing star thru
Pass thru, turn back
Swing thru
Right and left thru
Outsiders make it a full turn
First couple left, next one right
Pass thru, wheel and deal
Right and left thru, all half sashay
Centers pass thru, right and left
grand.....

Heads split square thru three quarters
Ends bend
Split square thru four hands
Clover and split square thru three quarters
Ends bend and split square thru four
hands
Clover and quarter in
Right and left grand.....

ARKY RETREAD

by Bill Armstrong, Los Angeles, Cal.

From promenade:

Heads wheel around, star thru
Half sashay, eight chain thru
The wrong way do
All the way over, all the way back
Count eight hands, don't stop
Go right and left grand.....

BREAK

by Fred Whiteford, Costa Mesa, Cal.

Heads pass thru, U-turn back
Square thru four hands
With the outside two, square thru
Facing out bend the line
Star thru, substitute
Square thru five hands around
Allemande left.....

FIGURES

by Tom Rinker, Omaha, Nebraska

EASY TURN

Heads cross trail, go around one
Left turn thru in the middle
Do-sa-do the outside two
Then circulate two by two
Crosstrail thru but U-turn back
Left allemande.....

DON'S DOWNFALL

Sides right and left thru, rollaway

Turn thru, separate around one to a
line

Go up to the middle and back
Star thru, double pass thru
Cloverleaf
Centers square thru three quarters
Left allemande.....

SQUEEZE IN

Heads right and circle to a line
Pass thru, wheel and deal
Substitute, outsides squeeze in
Up to the middle and back
Pass thru, wheel and deal
Double swing thru in the middle
Spin the top, but watch it, Pop
Pull on by, go around one
Pass thru in the middle
Left allemande.....

JUST THREE

Four ladies chain three quarters
Sides star thru, then rollaway
Left turn thru, eight chain three
Just three hands, count em, man
Left allemande.....

WRONG BUGS

by Homesy Holmes, Pomona, Cal.

Allemande left, go forward two
Turn back one
Partner right a wrong way thar
Back up boys
Let that star to the heaven's whirl
Go left and right to another, girls
Another star, walk along backwards
Shoot that star, go left and right
Box that gnat, gents star left
Find partner, box the gnat
Change hands, box the flea
Change girls, box the gnat
Change hands, box the flea
Same girl, same hand
Left allemande.....

REWRITE

by Clyde Swinehart, Covina, California

One and three do-sa-do to an ocean
wave
Swing thru, spin the top
Pass thru, right and left thru the out-
side two
Do-sa-do with those two to an ocean
wave
Swing star thru, California twirl
Crosstrail thru, U-turn back



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Dancing Shadows

FLORIDA DANCING

Many year-round area residents are eager to greet winter visitors at local clubs in southwest Florida, after dancing all summer with Fred Christopher and the SUMMER SQUARES. Every week, starting in May and ending in September, all the latest workshop material and ROMs for Florida were done in Harbour Heights Hall, Punta Gorda. We hope many will visit us in the near future to enjoy the fellowship of caller and dancers in southwest Florida.

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LOUISVILLE— HEAVENLY in 70!

April 1, 1970 is the deadline for all callers to be pre-registered for the 19th National Convention, June 25-27, if the callers wish to participate in the program. Send in your registrations now!

George Keith

If your club is planning a Trail In or Trail Out dance, please advise the committee so that your dance may be announced in their publicity. Give directions and the name of a good motel if it is convenient to the dance location. Be sure to include club name, caller for the dance, time and date, as well as location. Send the info to Junnie & Betty Bohannon, 2709 Gardiner Lane, Louisville, Ky. 40205.



OHIO EVENT

The Marion Doubleheader, always a gala event, is celebrating a fifth anniversary on Nov. 29, by presenting Deuce Williams and Ron Schneider in an all-night program from 9 p.m. to ? at the AFL-CIO Union Hall. For tickets and information write to Martin and Carol Stambaugh, 2644 Marion-Marysville Road, Marion, Ohio 43302.

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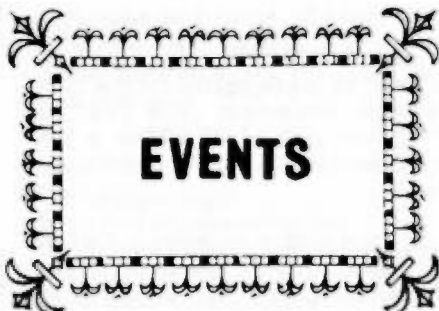
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EVENTS

NEBRASKA- Omaha Masonic Temple Lodge members will present an open dance with Harold Bausch calling on Nov. 1, 8 p.m.

NEW HAMPSHIRE- East Hill Farm in Troy is the scene for S/D Weekend with Ralph Page, George Hodgson and George Fogg. Bonus is a heated indoor pool. Write R. Page, 117 Washington St., Keene, N.H. 03431. Nov. 7-9.

CONNECTICUT- 16th Annual Inter-Club S/D, sponsored by the Conn. S/D Club, will be held Nov. 14, with Al Brundage and Bill Dann. Write W.K. Chen, 781 N. Wilton Rd., Ne. Canaan, Ct. 06840.

NEW YORK- 2nd Annual Autumn Fest presented by Buffalo Area Workshop group at Park School, Snyder, On Nov. 15, with Hal Greenlee and Bud Redmond. In area, call Russ Yarnes, 772-5135.

OHIO- Tri-County Special, Elks Club, Port Clinton, will feature Gene Webster,

Harry & Verne Gordon and Stan Burdick at the mike, Nov. 23, 2 p.m.

VIRGINIA- You can enjoy camping and dancing for Thanksgiving Weekend, Nov. 29-30, complete with pig roast, Greenville Farms, Haymarket, Va. Write Ruby Conrad, 9P Southway Rd. Greenbelt, Md.

ILLINOIS- E. Peoria Whirlaways present Harold Bausch at the Robein School, Nov. 28.

MICHIGAN- Nov. 29, Muskegon - the West Michigan S/D Assoc. will dance to Harold Bausch.

VIRGINIA- Turkey Time Four, Nov. 29, 3 p.m. is again being held in the beautiful Ember Room of Jefferson Fire House, Falls Church. Callers are Les Chewning, Jim Schnabel, Howie Shirley. Write Ruby Zabawa, 341 N. Edison St., Arlington, Va. 22203

ILLINOIS- Harold Bausch calling, 8 p.m. Kadiddlehoppers of Georgetown, Sunday, Nov. 30.

INDIANA- Fifth Sunday R/D Party, Indiana R/D Council, will be hosted by Marceil and Chalmer Steed and the Country Cousins R/D Club at Melody Acres near Zanesville, Ind. on Nov. 30.

MARYLAND- For New Year's Eve in the capitol area, remember Chuck Stinchcomb and Ed Sparrrough. (Place is still to be announced.) Write Ida Stinchcomb, 10911 Fleetwood Dr. Beltsville, Md. 20705.



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The BOOKSHELF

BY MYRTIS LITMAN

THE STORY OF SQUARE DANCING A Family Tree by Dorothy Stott Shaw

Here is a delightful study of the American square dance ancestry done very capably by the widow of the late Dr. Lloyd Shaw. The Shaws themselves influenced the "Story" by bringing about the rebirth of square dancing in the 1930's.

The story begins with the beginning of man, for dancing is the oldest of arts, being first a fine art before it was a folk and recreational art, but this is mentioned only briefly as the geneological chart starts in the year 1450 and traces the dance down to modern times. Its great ancestor, the English Morris Dance was done by trained professional teams of men and the word Morris is possibly derived from "Moorish" from North Africa. Alongside the Morris came the English Country Dance and it was the longways dance that made an alliance in the French court.

In 1650 a London publisher, Playford, put out "The English Dancing Master" containing 900 dances, which were quickly accepted by the French.

Soon the French Cotillon developed, a special longways for four couples,

strictly square in formation. This led to the quadrille family and the Lancers (from whom we got Grand Square). In 1917 the great English folklorist, Cecil J. Sharp discovered in the Southern Appalachians some old English dances that had been preserved unchanged. One of these dances was called the running set, the more immediate ancestor of Western Square Dancing, and these running sets had a caller, America's unique contribution. The Mormons helped preserve the dance and took it west.

The first part of the twentieth century found all types of square dancing dying out until in 1926, through the efforts of Henry Ford, it was revived again. His book, "Good Morning," influenced Lloyd Shaw, a young Colorado school superintendent, who began conducting summer institutes where he taught teachers to present the whole American folk dance. And so the dance goes on — having its ups and downs — proving that it is bigger than any of us.

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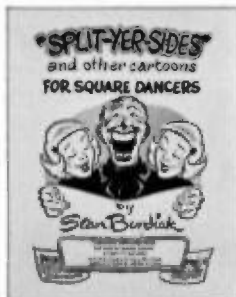
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