

The NEW

# SQUARE DANCE

SEPTEMBER 1970



# THE



# EDITORS' PAGE



September, for many people, begins a new season. Children begin a new school year; fall activities begin again in homes, churches, jobs and clubs. For square dancers and callers, this year, September means Square Dance Week, closely followed by beginners classes and teaching workshops.

The features in this issue are slanted toward ideas in teaching and getting along with people — one consists of just thoughts culled from an educator's talks on this subject; one discusses the significance of the "first nighter" in keeping people dancing; another urges a return to the teaching of styling and skirt work in classes. Don't miss the center spread where you'll find a humorous evaluation of a club member's performance.

We've published several articles on teaching and will continue to do so. All our authors are authorities, in that their own experience lies behind their statements and suggestions, but all our authors do not agree. A case in point: in this issue, Allan Tipton recommends a demonstration by club dancers at the first night of class, to encourage the new dancers. Contrast this with the article by Ken Oppenlander and Don Burkholder in April, 1970 which stated that such demonstrations should never be done lest they cause new dancers to feel inferior.

Authors' and editors' work is to provide expositions and explanations, to print ideas and suggestions; obviously, the reader's job is to digest the material, sift the ideas, make choices, discard some thoughts and try others.

But in all of this choosing of methods and material, remember that those dancers in the classes are people! The successful caller, teacher, club officer and club member is the one who unflinchingly treats the other guy with courtesy, consideration and understanding. Let's all aim for this kind of success in this new square dance season.

For us, this September issue is also a milestone. This completes two years of editorship with this publication. Let us just say that the project is as challenging and exciting to us now as it was in 1968, and much more satisfying and fun than we ever dreamed it could be. Without you, readers and friends, this would not be true. Thank you for all your help and support — and keep those cards and letters coming in!

*The NEW*  
**SQUARE  
DANCE**

"THE NATIONAL MAGAZINE  
WITH THE SWINGING LINES"

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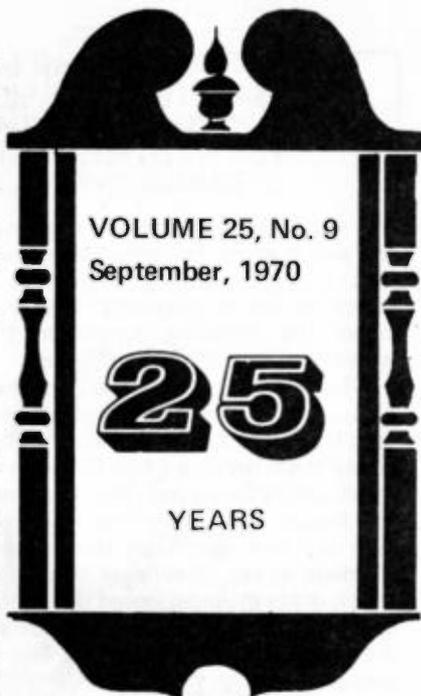
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# MAIL



I was just wondering how other callers and teachers feel about something that I noticed while listening to a bunch of new singing calls recently. I know I'm throwing myself to the wolves and expect to be torn apart.

There was a stack at least 6 inches high, all fairly recent releases on numerous labels and I really listened to the whole stack because I had this note in mind. Of all the records that I listened to, I bought three and will probably go back and buy two more that I liked. Needless to say, they were all on top labels, made by experienced operators, good bands, plus good calling. Of all the smaller labels, I did not buy a single one — in fact, some of them didn't even get past the first four bars.

It seems that anyone who has a few extra dollars nowadays can make a record. Maybe that's good, but I don't think so.

Now I know that a lot of callers will say, so what is it to him? Well, I'm just looking out for the poor dealer or distributor who obtains these records for us as without him we would be in a heck of a fix. He orders these records so that his callers can hear the latest releases and rarely does he sell one of these poorly produced records or records made strictly by amateurs. Consequently, he has no way to rid himself of these unless he can exchange them for another of the same label, and usually nothing on that label sells. Now is that fair to the best friend a caller has?

I really do not know what can be done about it, but it doesn't seem right, so go ahead, boys, sock it to me — I can take it!

Roswell A. White  
St. Louis, Mo.

Please renew my subscription to Square Dance Magazine beginning with

the July issue. Check enclosed for \$5. I would greatly appreciate being notified earlier than the end of the month on which the subscription expires.

I am a caller (for nine years) and I have enjoyed your magazine to the fullest.

John Inabinet  
Orangeburg, S.C.

**ED. NOTE:** The notice which readers receive says that their subscription will expire after the current issue is received. Expiration notices are mailed at the same time as the newest issue, before the first of each month. Unfortunately, the notices always arrive before the magazines are delivered by your postmen. Readers have 30 days plus, in which to mail a check so that their subscriptions will not expire.

Enclosed is my check for a renewal for two years. This magazine sure has helped me out a lot and I wouldn't be without it.

I am new at calling and have just taught classes for the last three years. This January I decided to try a class in my home town and I ended up with three squares of beginners and a square of angels. We now have a club which is called "Gulls and Buoys" and we are looking forward to fall when we can start a new class.

I have filled in for a teen group, and their caller has been using the Hully Gully and I can't seem to find the record anywhere. You had it in your May 1969 issue but no record, and I was wondering if you knew the name that has been used.

Keep up the good work and one of these days I have some figures to send to you that you might be able to use.

Wally Hale  
North Hampton, N.H.

**ED. NOTE:** The record we use is "Little Black Book," a Jimmy Dean record on Columbia, No. 4-42529.

## COVER TALK

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# Meanderings...

THE GOOD OLD DAYS

by STAN BURDICK



Greetings, prospectors! As you sift through both the raw and the refined flow of cascading commentary to follow, I hope your pen will yield more gold than granite, more nuggets than rubbish, more reason than residue, and more affluent brain treasures than effluent drain trashes. (Good grammarians hate me regularly, and granddads do, too, sometimes.)

Speaking of gold, Cal Golden is back on the scene and calling in a polished manner that reminds us "old-timers" of the REALLY BIG days of Les Gotcher, Jonesy, and Joe Lewis a full 20 years ago. I cut my calling teeth, in fact, on Cal's early "Singing Calls" book.

Speaking of books, the other day a caller in my mike-in-hand class handed me a booklet printed in 1945, entitled SQUARE DANCING, by Marron. Let's compare today's dancing with that of 25 years ago. My comments are in the darker type below:

"The main difference, it will be seen, between square dancing and social dancing is that only in the latter do the gents' and ladies' bodies touch each other, and that is why it is called romantic dancing.... including ultra-modern jazz dances like the Lindy-Hop.

If bodies didn't touch in those days, they had to be V-E-R-Y careful on their star promenades. I tried an ultra-modern Lindy-Hop once, and thereupon invented a new

dance called the Harriet Beecher's Toe Stomp. Poor Harriet!

"Sometimes the musicians get a little note-happy, and the caller has a terrible time of it, trying to get their attention in order to end or change a dance. The caller sometimes has to stop a dance — even in the middle of a figure, if necessary, to get a set straightened out. In order for the musicians to be able to keep their eyes on him for such an emergency, it is best for them to know the music by heart and not play from notes. The musicians should be careful not to get so carried away by their playing as to close their eyes and bang away on their instruments without paying attention to the caller-outer.

I've been called most everything, but never a "caller-outer." Can you picture that befuddled caller trying to get his musicians to "stop the music?" Wonder if he was ever tempted to kick the stuffin' out of the bass player's bass drum, or cut the horse hair right off the fiddler's bow, (what better RESIN could he have?) or kick the ivories out of the old tyme piano player's jaw bone?

"Callers, or caller-outers, are the most important people at a square dance, whether or not they are also one of the musicians. On the caller depends most of the success of the square dance evening. He should know the dances well, and the music, too. No amount of babble, confusion, or noise should be able to mix him up. He should be able to call his repertoire of dances in his sleep, and backward in a boiler-factory.... if he gets tipsy he will soon have everything completely foxed up.

Perhaps some enterprising badge-maker will take this tip and invent a badge for callers who can call backward in a boiler-factory. And the poor dancers would deserve a Purple Heart under those circumstances.

Thanks to level-headed leadership, today we have no tipsy callers, but occasionally there are "tip-happy" callers who go on wild calling sprees and later wonder where the dancers went.

"A quiet voice and a smile is the proper way to get oneself obeyed. Maybe the caller can out-holler the dancers and maybe he can't. Even if he can, it isn't smart to try. The best idea is to wait until he sees the dancers are ready to listen, for some giggling and conversing are the ordinary and natural result of the joy and excitement of the dance.

Thanks to powerful P.A. systems today, the dancers know they haven't got a chance to out-holler the caller anymore. Shucks, taint fair, hardly. But they can still wreck his composure plenty by doing something he isn't calling. Or they can freeze. I like a happy set. Evidently there is no time barrier on the joyousness of the dance. A basic worth preserving is: Wiggle round the corner with a giggle, and see saw taw with a big guffaw.

"Callers from the cowboy-west or from the New England east will call as differently as day and night.

Thank our lucky stars and thars, this situation has changed as far as dance material is concerned, but "vive la difference" in styles and regional accents 'round the country that add flavor to the blend!

"The (square) dancing could be ended or changed to couple dancing at any time that square dancing proves unmanageable.

-And if couple dancing would prove unmanageable, what then? Back to the Lindy Hop?

"Formal refreshments like gooey cakes or sandwiches are too much trouble and often unwise.

Great gobs of gropy glazed gobbledegook! Don't heed this. There goes half my whole reason for attending the dance!

"It is not wise to charge admission and also have things for sale inside, as people feel that they are being played for suckers that way.

The "best things in life are free," but it often takes more than peanuts to pay the caller. This brings up an interesting question. I wonder if somewhere there are dancing fish who feel that as suckers, they are being "taken for people." I just threw that one in for the halibut, folks.

And now that our "book-of-the-month" selection has completely blasted your herringbone, we'll "turn down the volume," and go on to more current items.

It strikes me that callers should use very good taste in records they choose to feed the dancers. Personally, I often chew on my HiHats between tips, and sometimes I find Windsors very tasty, except that the plastic is thicker and tastier on HiHats. Tops have a sort of well-rounded licorice taste. I always choke up on Wagon Wheels. One day I ate 5,354 little black Belco "pancakes" while holding a "Tiger By The Tail" and we both ran around the turntable so fast we turned into a composite glob of melted butter. Believe it or not!

#### CONFUSION SAY:

Caller who call too many box the gnats and fleas may "bug" dancers. They may rather swat than switch.

Every time one turns around lately there is a new week or day to be celebrated. We've got Smoke a Cigar Day, Pineapple Juice Day, Take-A-Friend-to-Lunch Day and maybe Paint the Back of a Yak Day. So, I submit that we ought to slant some special days toward square dancing. Maybe we could initiate Ole Buster's Breakdown Day, The Grand Marshall's Flip Day, Mike Happy Harry's Hash Day, or Ida's Hoedown Potato Field Day.

Ed Mack, the "Clearwater Cracker," tells about the Yugoslav who was so misinformed he thought a mushroom was a place to neck. This reminds us of an incident that is supposed to be a fact, so help us, Hannibal. Irwin Dorfman claims that Jack Lasry actually taught dancers a new basic called "Yellow Rock like a Daisy chain." That sounds familiar - maybe too familiar!

Did you know it's a fact that.... Airline hostesses both mother babies and baby fathers.... On a recent flying calling trip, a stewardess reminded me and the other passengers as we deplaned to remember to pick up all our personal articles... "including kids."

Recreation, including square dancing, must also include education, or it has no re-creative value.

Now that "women's lib" is here, we can expect to see Aunt Flossy become a quarterback for the Green Bay Packers. Or conversely, perhaps Gus Graveljaw will become a Playboy "bunny." Ugh!

The art of a conversationalist includes being a good listener, since conversation is a partnership, not a rivalry. Some persons (who mistakenly feel that having two vocal chords entitle them to play a concert) regard conversation as merely an exercise in self-assertion.

Recently I toured an African animal compound where the animals roamed free and people were in cages or cars. Further animal liberation might be strategic. I could use a good giraffe to paint my house, or an ostrich one could train to clean a drain, an elephant to wash the car — and the top federal brass might hire a smart baboon to help reorganize the post office system.

Some people are slow starters, both in the morning of the day and in the morning of their lives. They remind you of coal-fed locomotives chugging slowly up the track. Then they get up a head of steam and it is hard to slow them down. Others are like firecrackers. They start fast but quickly fizzle out and retire early both in the early evening of the day and in the early evening of their lives.

Let's wind up this prestigious presentation with a Presbyterian epilogue (perhaps this is the "nugget" that will have made it all worth reading) and include a little poem by Pat Pending of Nashua, N.H.:

When a novice  
Joins your square  
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When or where  
To turn or step  
From here to there  
Greet him not with



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Fellow climb  
You must go UP  
At the same time.

(Amen.)

# Importance of the First-Nighter

---



BY ALLEN TIPTON  
KNOXVILLE, TENN.

Allen Tipton spoke as a member of the panel, "Importance of a Local Caller," at the Louisville Convention. His particular topic was "The Importance of the First Nighter." His outline is the foundation for this article.

Allen has been teaching and calling for about six and a half years. He calls regularly for six clubs and teaches

classes for four of these. He also teaches workshops and has been on the staff of many festivals and institutes.

The outline has been divided into five sections: Moving the dancers to the music beat; Dancer-Instructor Relationship; Rules and Regulations; Instructor Self-Appraisal; Ending the

Night; Each section has an explanation and guidelines to follow.

Here are Allen's own words:

1 It's always a pleasure for me to see the different reactions of the beginning dancers on the first night of attendance at a beginners' square dance class. After getting the dancers up on the floor in some formation (either square or a circle), the instructor starts the music and begins to move the new dancers to the beat of the music. Without being told to, the first nighters all smile and begin to display a great enthusiastic feeling as they move around the floor. From the expressions on their faces, you would think their thoughts were these: This is easy to learn — fun — simple — never thought square dancing was like this — everybody is dancing and enjoying it — the instructor is smiling and looking right at us as if he is pleased with our dancing — what good recreation and good fellowship this is!

Some guidelines for moving the dancers to the beat of the music are: Get the dancers acquainted with each other; Keep explanations simple and brief; Use good simple, smooth hoedowns; Begin to move the dancers for short periods only; Keep figures very simple; Praise the dancers before dismissing.

2 During the breaks the instructor has the opportunity to mix and mingle among the first nighters. This helps to break the ice and welcome them into square dancing in a way that gets the instructor better acquainted with the first nighters.

Two guidelines to follow: Give temporary badges; When ever possible, call dancers by name.

3 Sometime during the evening a square of experienced dancers in costume, if possible, should dance a good smooth tip to show the dancers what they can look forward to learning. Now is a good time to explain the rules

and regulations of square dancing. By being informed of these rules, the new first nighters should have no doubt about what a clean and wholesome recreation western style square dancing is. This should be the cincher that sells square dancing to these first nighters.

Guidelines for this part of the evening are: Explain the NO's first, including no drinking before or during class (Repeat this after class closes); No profanity; Explain costumes; Tell advantages of dancing.

4 As the evening passes the first nighter begins to form an opinion of square dancing. This the instructor realizes and should ask himself, "Am I selling square dancing to these first nighters?" This is where the skill of a good instructor shows. Has he danced the first nighters well? Did he praise them when they did well? Did he refrain from overworking them? Did he worry them with long drawn-out explanations of figures?

Guidelines for caller self-appraisal might be these: Keep calls simple; Praise dancers; Joke when possible; Keep dance strictly fun, without overworking dancers.

5 What about square dancing will the dancers take home with them? Will they return? These thoughts are the foundation that square dancing should be built on and it is up to the instructor to see that this structure of enjoyment is constructed solidly and strongly for the continued fun in square dancing.

Guidelines for ending the evening are: Fellowship; Better understanding of square dancing; New friendships; Inexpensive recreation; Relaxation.

Always remember it takes the return of a first nighter to make a second nighter — a third nighter — a fourth nighter — — —.

# CALLER-LEADER DIRECTORY

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# Pertaining

In our file is a small booklet entitled "Seeking A People Partnership" which consists of thoughts and speeches written by Perley Ayer, a reknowned educator who worked as field representative of Berea College in Kentucky and then as director of the Council of Southern Mountains. Through each selection in the book flows his overwhelming faith in people and what they can accomplish. The article "Ten Traits of a Teacher" (May 1970) was adapted from one of his talks as it related to the field of teaching square dancing.

Here is just a collection of thoughts from Mr. Ayer's writings. The captions are your editors'. Some relate to teaching as done by callers and leaders; some to common sense in human relations; some to leadership and organizations.

## ON TEACHING KIDS

Kids must have a sense of personal achievement; they need to be liked. They need a sense of worth, responsibility, exploration and freedom. Kids must also have a sense of confidence that you as a teacher will go along with them. They want to believe in you and what you can do to help. A sense of pride is a wonderful thing.

(ED. NOTE: Do you suppose this would apply also to the folks in square dance classes?)

## ON CLUB MEMBERSHIP

Ayer's Law No. 2: If something

needs to be done, and if, in the end, it is not done, then you and I are among those who did not do it.

Ayer's Law No. 3: If anything — an act, an achievement, a change, a situation — contributes to the good of all, it is right — that is, progressing in the right direction. If it is detrimental to any — even to one person — it is less than perfect, and to that extent therefore wrong.

## ON TEACHING

We do not always succeed in teaching what we know. We often do not succeed in teaching what we believe. Much of the time there are people who do not even understand what we say, but all the time everyone of us teaches what he is. An old Chinese proverb says, "It is much more important to watch how a man lives than listen to what he says." What we are speaks louder than what we say."

## ON GETTING ALONG WITH PEOPLE

We live in a world where if you are different, then you are automatically considered inferior. It is vital that we try to develop personal sensitivity to people one by one whoever they are and wherever they come from.

## ON PEOPLE

I have a deep and firm personal belief that each person in the whole world is really and truly the living and breathing and intellectual and spiritual sum total of all the lives he has known

# to People



and to which he has responded. To the degree that this is so, each of us lives on into infinity in the lives and the achievements of those we have known.

If you don't understand people, you can't help them.

There are no unreasonable people. There are only those whose reasons I do not understand or whose reasons do not relate positively to mine. To say a man is unreasonable is to say that I think that if I were in his shoes, I wouldn't have behaved as he did. Each of us is reasonable within his own lights.

## ON COMPETITION

Competition — a win or lose contest — dominates the home, the school, the economy, the local community and society in general so thoroughly that everyone lives in a win or lose situation. Under these circumstances, a major portion of our people will grow into adulthood as habitual losers.

**ED. NOTE:** Isn't this a good argument for keeping competition OUT of square dancing, and keeping it a hobby that ALL may enjoy?

## ON CHANGE

The basic difference between evolution and revolution is the added letter R which stands for the rate of change.

There are four general attitudes towards change, meaning change in val-

ues, attitudes, and methods.

1. You may ignore it.
2. You may resist change.
3. You may adjust to change.
4. Make the most of change to re-design and recreate a new future. This is our business — leadership.

There isn't a man so successful he can't become a little greater in mind and spirit than he was yesterday. The whole deal ought to be how we can all get better TOGETHER.

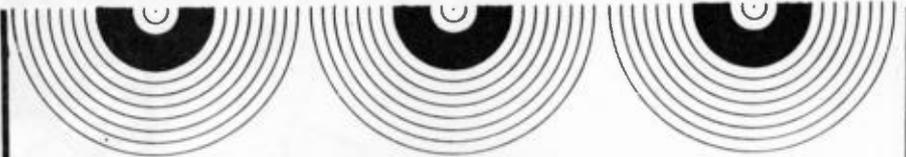
It is not man's destiny to adjust to WHAT IS as if it were the best.

## LEADERSHIP

A true leader is out in front in a risk position but is in contact with others. He is leading with the hope that things can be bettered.

## ON ORGANIZATIONS (CALLERS, DANCERS, FEDERATIONS)

Organizations to lead should consider programs on the merit of what might be done, not just with the routine and familiar answers. We should be people-developers. We should think beyond the preferred welfare of any group of people to the well-being of all. Let's have a compassionate concern for all people and a faith in the ability of the individual. Let's think big and think in terms of how much there is to be done, and how much I can do as an individual.



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25199 Flatrock/ Rehash

25209 Mustard/ Bye Bye

25196 Diesel Power/ Big Logger

# CONTRAS- PERPETUALLY APPROPRIATE



by Ed Moody

Ed Moody, as noted in a recent writeup in the Nashua, N.H. Telegraph, has been involved with square dancing for over 65 years. He is the author of "Swing Below," a book on contras, and of much square dance poetry written under the pseudonym of Pat Pending. He has just completed a tour which included serving on the staff of the Kentucky Dance Institute, and several stops visiting square dance friends in Illinois and Ohio.

For several generations the contra dance has lain like the diamonds in South Africa or the sunken treasure ships below the surface of the ocean just waiting for folks to dig them up and expose their riches.

Back in New England no evening was (or is) complete at a true country dance without at least three contras being prompted, but beyond that area they are few and far between. Almost completely by-passed as the square dance revival forged full speed ahead, it remained for a few dedicated old-

timers to keep this form of dancing alive. Ralph Page, of Keene, New Hampshire, led the field in preserving this heritage. He not only sorted out and presented some of the best ones from ages past, but also put together some very fine contras of his own which he named after hamlets and villages in and around his native town of Munsonville, N.H. There are several others north of the Massachusetts-New Hampshire border who saw the beauties of contra dancing, but Ralph is the outstanding one.

About 10 or 12 years ago when western style dancing was picking up speed, one newer caller from the historic Quincy, Mass. area saw the great possibilities of the contra dance. Being a skillful choreographer he put together some outstandingly fine contras and found that the super-enthusiastic western devotees did accept them as nug-

gets of solid gold. Thus, Herbie Gaudreau joined the fine group who would not let such a fine segment of our American folk dancing wither away.

Now many folks do not know what a contra dance really is, and have a mental picture of a tiresome slow procedure done by folks lined up like prisoners up and down the wall doing their morning calisthenics. They do not know that contra simply means "opposite." Unlike dancing a square or quadrille, in a contra one dances with the person or persons opposite, and those persons are continually changing as couples progress in different directions. They also do not know that a contra dance can be done in a long straight line or in a big circle around the outside of the hall.

It is most amusing to sit in on a state festival or other big event outside of New England and observe an up-to-date caller do what he calls a Big Circle Dance, often with a continual change of partners. Five minutes after he has done that dance, which ends with thunderous applause by his dancers, he tells folks that contras are old-fashioned and *passé* and he would not stoop to attempt to present one. Sadly, he doesn't know that he has just taught an old, old contra which was relished by his floor. More's the

pity!

Now about fifteen to eighteen years ago, between the squares and contras, folks danced such couple or round dances as Gae Gordons, Road to the Isles, St. Bernard's Waltz, or a polka, as condiments on the evening's prime offerings, the squares. Then America's desire for innovation became apparent, and leaders (first the callers, then specialists) began to present what are now called round dances. Here began the creation of the husband and wife teams found today in round dancing. One after another, round dances were created, given names, and presented to the new generation of square dancers who suddenly found it was real fun to dance to the beat of the music and stay in step with the cadence. They became enthusiastic and thought they had discovered something new — dancing on the beat, which is a must in this offshoot of good old-time square dancing, and also in contra dancing.

Thus, when these big circle dances (actually contras) were presented to them, they waxed enthusiastic and welcomed them. Having found the pleasures of dancing to the music, it is only a question of time until one caller after another begins to present contras either as line dances or big circle dances because of customer demand.

---

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# S / D IMAGE



PHOTO COURTESY  
of DESERT FLOWER



by "Mo" Heintz (Mrs. Frannie)  
Monson, Mass.

To me, the square dance image has always been of a lady in a very full skirt and of a man in western shirt and pants. This is the image we put before the public to advertise any square dance event. We have in on little bumper stickers on our cars, on posters, and on little flags on our radio antennas. This image took quite a wallop at the recent National Convention when far too many dancers showed up in bermuda shorts and T-shirts for the men, and shorts and shell for the ladies.

We'd noticed this drastic change come about in the last three months

and had been concerned about it. When the late news in Louisville televised a set with the above mentioned outfits, so out of tune with "the image" we thought something had to be said on the subject, so here goes.....

I know how the overall picture presented to us fifteen years ago at a Fun Night, influenced me in convincing a very reluctant husband to sign up for a series of lessons. The mental picture was of couples shuffling smoothly in a square with the ladies using their skirts to full advantage for styling on the ladies chain, weave the ring, promenade, etc. At that time in beginner

lessons, styling was emphasized with the full skirts and the shuffle. The caller instructed his class to make the shuffle real "smooooth" along with a "smooooth" swing; it really presented a very nice picture to watch.

Today, very little emphasis is put on dancing with that smooth shuffle, and none at all on "skirt work," with the end result being that many dancers dream up their own styling. Just observe any dance and there it is — a hodge podge. How sad it would be to have this same hodge podge extend to the "Image" — a pant suit here, a culotte dress there, Bermuda shorts on your corner, and perhaps even dungarees taking us back twenty years to the rough and unappealing picture of a "barn dance," before the days of square dance club activity.

We have to pause and think along these lines for a while and weigh both

pictures. To change the course we seem to be on would not really be a difficult task. All it would take is a return to emphasis on styling and smoothness in beginner classes. The second important factor would be the caller's wife in her full skirts, shuffling smoothly and doing a bit of skirt work during the lessons. The angels (helpers who are club dancers) would follow suit, I'm sure. When a caller has four classes and calls every weekend, that can be a bit rough on the wife, but I, for one, would be happy to do my part to preserve the image that sold me on joining a class. I am convinced that the hodge podge "no-style" dancing will not only increase drop-outs, but discourage new beginners. This would be tragic now, after all the hard work that square dance leaders have put into creating this wonderful new square dance activity.

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# Round Dance Report



About 70 dancers and instructors attended the round dance terminology panel at the 19th National Square Dance Convention in Louisville. Members of the panel were Hal and Dot Chambers, Blackie and Dottie Heatwole, John and Wanda Winter, Wayne and Norma Wylie and Frank and Phyl Lehnert. Evaluators were Rocky and Betty Clawson and Don and Pete Hickman.

The following terms were approved for standardization at Seattle in 1969, and were on trial for a one year waiting period. Each term was proposed and seconded, and after discussion, was voted upon. All four of the terms were accepted by a majority of the voting members. They are now to be considered as standard terms used by round dance leaders and instructors. They are:

**STANDARD WALTZ** — Three foot movements to a three-beat musical measure done by two steps and closing on the third step.

**DIP** — Step in direction indicated, take full weight with knee relaxed or slightly bent. The other leg remains extended, the knee and ankle forming a straight line from the hip. The toe re-

mains on the floor.

**FLARE** — A movement in which the free foot moves either forward or backward and out to the side, similar to the Fan, but at the same time describing an arc in the air. A lift from the supporting foot governs the height of the flare.

**REVERSE SEMI-CLOSED** — Approved as standard. The term "left semi-closed" was ruled out.

The following terms were defined by the panel members. Each one was proposed, seconded and after discussion, voted upon. All the terms were accepted by a majority of the voting members. They are:

**ROCK** (presented by John and Wanda Winter) — Transferring weight from one foot to the other stepping in the direction indicated and back in place on free foot, without progression.

**CANTER** (presented by Blackie and Dottie Heatwole)— Two foot movements to one measure of  $\frac{3}{4}$  (waltz) time music accomplished by stepping in the indicated direction with the free foot on the first beat of the measure, drawing the other foot toward the supporting foot on the second beat and closing on the third beat of the mea-

sure.

**BALANCE** (presented by Wayne and Norma Wylie) — A step in the direction indicated followed by bringing the free foot to the supporting foot and touching lightly to floor, holding one count.

**LOCK STEP** (presented by Blackie and Dottie Heatwole) — Two foot movements starting with a forward or backward step with the free foot, followed by moving the other foot up to and crossing it behind or in front of the supporting foot resulting in the legs being locked together at the knees. When the first step is forward, the other knee locks behind. When the first step is backward the other knee locks in front.

**FISHTAIL** (presented by Hal and Dot Chambers) — Cross behind, to the side, step/lock, step (4 counts).

**LUNGE** (presented by John and Wanda Winter) — Changing weight from one foot to the other with a motion of the body in the direction indicated, accentuating the movement by bending the supporting knee in the direction indicated with the other leg remaining straight.

**PAS DE BASQUE** (presented by Wayne and Norma Wylie) — Step to side, lea-

ding with the heel step in front or in back lifting lead foot very slightly off the floor but maintaining position, step in place. This movement should be identified as front or back.

The above seven terms are a record to be set for standardization at a single national convention. They are to be on trial for one year and then proposed, accepted or rejected as standard terms for round dancers and instructors, at the 20th National Convention in New Orleans, 1971.

The following terms were suggested as ones to be discussed and standardized: switch, cut back, chasse, reach, basketball pivot, differentiate between walk and run, running waltz, fallaway, tellemark, spin turn, heel pivot, differentiate between rock, dip, lunge, and check.

Byron and Marian Veath were the secretaries who recorded these proceedings for the 19th National Square Dance Convention Round Dance Terminology Panel.

Any comments or suggestions for the 1971 panel should be directed to Frank Lehnert (2844 So. 109th St., Toledo, Ohio 43611), moderator of this year's panel, who will send them and all other information to next year's moderator for consideration.

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# DANDY IDEA



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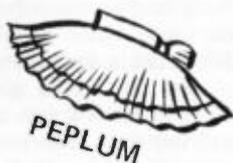
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- 21 Nov.— Augusta, Ga.
- 24 Nov.— Corydon, Ind.
- 26 Nov.— Special Thanksgiving Dance — Main Concourse, Pentagon, Wash., D.C.
- 27 Nov.— Clarksburg, W. Va.
- 28 Nov.— Alexandria, Ind.
- 1 Dec.— Bridgeton, Mo.
- 31 Dec.— New Year's Eve Dance, Winston-Salem, N.C.

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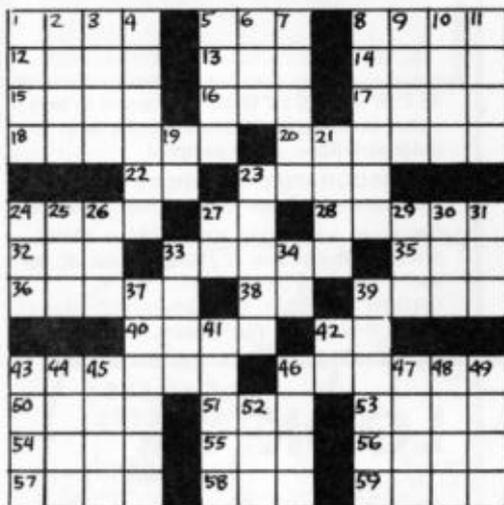
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# Puzzle Page



## ACROSS

1. "Lucky --- Of A Gun"(pl.)
5. "Santa Claus -- Coming To Town" (past)
8. --- the top
12. Stepping pace for horses
13. Man's name
14. "Who ----" (sing.)
15. Comfort
16. "--- To Calling", book by Dawson
17. Mob action
18. "----- Don't Talk About Me When I'm Gone"
20. What a beginner dancer does
22. Behold
23. Jump
24. "That's Where My Money ----"
27. "--artches"
28. What a caller never does at the mike
32. "--- Alone"
33. Worn over S/D clothes in winter
35. --- and dive
36. Author of "After-Party Fun"
38. Do-sa---
39. Possible nickname for caller Gilmore
40. Caller Greenlee and others
42. 13th and 14th letters
43. Courteous, as all square dancers are
46. Person who squares up
50. "---- Lovin Dixie Land"
51. Overseas address
53. House overhang
54. Care for
55. "----e Tree"
56. Mellowed
57. Span of years
58. Eight dancers
59. "B---- Them All"

## DOWN

1. Word in title of F. Lehnert's book
2. What calls are at a dance
3. Facial feature
4. "----- a kiss" (pl.)
5. Arouse
6. "You --- My Sunshine"
7. "Puttin' On The ----"
8. Abrasive wound
9. S/D couple
10. Prepare clothes for dance
11. Materials for petticoats
19. "-- In Love"
21. What you need to hear calls
23. Put the ladies in the ---- (pl.)
24. What car needs to get you to dance
25. "Our Love Mixer" (abbr.)
26. Yale
27. What Santa says
29. Increase
30. "She ---n't Know The Gun Was Loaded"
31. Secret agent
33. What dancers do between tips
34. "At Two -- Two Today"
37. The helping after seconds
39. Annoint (var.)
41. Bounds
42. "-- He's Making Eyes At Me"
43. Don & ---- Hickman, R/D leaders
44. "I'm Looking ---- A Four-leafed Clover"
45. Girl's name
46. "---- Fence Me In"
47. Wire enclosure
48. Dance nights before holidays
49. Caller Warrick and others
52. Favorite after-dance snack



## LAST MONTH'S PUZZLE

```

w i g
i d e a h a s
o n t r y w a t e r
a t e m e n i d o l s
t e r m t o o l l l d
r a i l t w i r l s

s i s t e r l e a b s
f a r t e a m n i c e
o r a t e g a b t h e
r a t e r t o p e l
h e n b r i m
o n e
    
```

# FEED—BACK

## A DANCER LOOKS AT THE 19TH NATIONAL IN LOUISVILLE

19,002 square and round dancers registered for the largest national convention ever. It was great to be numbered among them. Dancers attended from all 50 states and 7 other countries.

The tours were magnificent, especially on the Belle of Louisville. (Kentucky Fried Chicken and square dancing, what a combo!)

Square dancing in six halls, round dancing in two, contra dancing in one, provided plenty of area for everyone's pleasure and dancing to over 500 callers. The exhibitions were great, with a standing ovation for the Silver Spinners (wheel-chair dancers). The panels were well attended.

The after-parties were terrific, dancing until 2 AM. Even the street was blocked off for after-party fun. We understand that the dancing lasted even longer in the trailer parks!

The Nationals will be held in New Orleans, Louisiana, 1971; Des Moines, Iowa, 1972; Salt Lake City, Utah, 1973; and San Antonio, Texas, 1974. A parade of states will be a feature of all future conventions on Saturday night.

And now, some adverse comments:

Casual clothes were predominant. (You should have seen some of the outfits!) More of these were witnessed than at any other convention. Amongst the hub-bub, the harshness of noise, literally no separation by walls (only curtains), of the square dance halls meant that while dancing to one caller you could hear others calling. Except in the main hall, there was a complete lack of cooling. When leaving the main hall to go to the East Wing, a shock-wave of heat hit you suddenly.

Crowded conditions included the congestion of traffic in one aisle, wide

thought it was, through the exhibitors' booths; the showcase of ideas was adjacent to the area where thousands gathered to dance and purchase "wares"; the panel discussions were held in a "hot-box" excepting the round dance panels which were in an air-conditioned room.

All square dancing was on a cement floor; round dancing was on tile floors. The only air-conditioned rooms, other than the main hall, were used exclusively by the round dancers.

A 25¢ fee (no in or outs) was levied on all cars entering the grounds, and if campers (who were paying a \$3.50 per day charge on the grounds, with no water or electricity) wanted to go to the store to purchase a loaf of bread, they had to pay again to reenter the grounds.

The refreshments inside the coliseum featured small portions and overcharges.

Some callers were discontented with only 5 minute spots, whereas others were given more time.

One cannot help, but stop, think and wonder about the niceties of our own New England Convention (even though the dancing is under many roofs), with dancing on wooden floors, and the time of year not necessitating air-conditioned halls.

Certainly in 95° degree weather, all the facilities for dancing should be more adequate for the comfort of the dancers. After all, they are the ones who "pay the way."

All in all, the dancers surely enjoyed themselves. Over 2000 have already pre-registered for the 1971 National in New Orleans, La.

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●  
Leaps tall buildings  
in a single bound

Is faster than a  
speeding bullet

Is stronger than a  
locomotive

Walks on water  
consistently

Talks with God

### EXCEEDS THE REQUIREMENTS

●  
Must take a running  
start to leap over  
tall buildings

Is as fast as a  
speeding bullet

Is stronger than a  
bull elephant

Walks on water  
in emergencies

Talks with angels

WHERE DO YOU

# CLUB MEMBER PERFORMANCE

From RAFTERS RING, Sandusky Kiwanis Bulletin



## MEETS THE REQUIREMENTS

●  
Can leap over short buildings only

Not quite as fast as a speeding bullet

Is stronger than a bull

Washes with water

Talks to himself

## NEEDS IMPROVEMENT

●  
Crashes into building when trying to jump over.

Would you believe a slow bullet?

Shoots the bull

Drinks water

Argues with himself

## DOES NOT MEET REQUIREMENTS

●  
Cannot see building at all

Wounds self with bullet when attempting to shoot

Smells like a bull

Walks in rain

Loses those arguments

YOU STAND?

# easy level



## TEN PRETTY GIRLS (Line Dance)

Record: Folkkraft 1036 (or a schottische)

Formation: Couples or groups of any number in lines facing CC, or lines the width of hall facing stage (in the latter, at appropriate time, have dancers turn around in place as they stamp to go the other way.)

Touch left toe to floor forward (count 1), pause, then touch left toe out to the side (count 1) pause (count 1); step back on the left foot behind the right foot, to the right side with the right foot; draw left foot to the right foot, pause (4 counts).

Touch right toe to floor forward (count 1), pause (count 1), then touch right toe out to the side (count 1), pause (count 1), step back on the right foot behind the left foot, to the left side with the left foot; draw right foot to the left foot, pause (4 counts).

Walk four steps forward, beginning with the left foot (4 counts). Lean back a little, extending the left leg forward in the air, then lean forward, extending the same leg back (4 counts). Stamp 3 times in place, pause (4 counts).

Repeat as desired.

# page

## RED RIVER VALLEY (in threes)

Record: Windsor A-753 V (or your choice)

Formation: Ask all dancers to come to the dance area in threes (one he and two she's or two he's and one she) and promenade around to form a triple circle (odd person between the other two). Be sure there are even groups of threes. Now have alternate groups of three U-turn back to face another group of three, as in a Sicillian Circle.

### CALL:

1. Now you lead right down in the valley
  2. And you circle to the left and to the right
  3. Now you swing with the girl in the valley
  4. And you swing with your Red River girl
  5. Repeat No. 1
  6. Repeat No. 2
  7. "Corners" star right once around now
  8. "Centers" do-sa-do so polite
  9. Repeat No. 1
  10. Repeat No. 2
  11. Now lose your girl in the valley
  12. And lose your Red River girl
- Repeat as desired.

### ACTION:

- Trios pass trios on the right and move to next
- Four steps to left; four to right
- Center person swing one on left (once)
- And swings one on right (once)
- Outside persons form R-hand star, turn once to place
- Center ones do-sa-do
- Two left hand ones change places (diagonally)
- Two right hand ones do the same.



### ENTHUSIASM & JUDGMENT

Here are two words that spell out the success or failure of square dancing. Both must be in our dancing, or we will not have dancing as we have known it in the past.

I have long said that I hesitate to tell dancers what they should and should not do for fear of nipping enthusiasm in the bud. Yet we must use judgment in the way we show that enthusiasm.

No one should find fault with the spontaneous yelp of pleasure when we end up with a complicated figure and come out just right at the call, "Left Allemande," nor should we complain when dancers add a little something extra like an extra swing or an extra flourish, but I feel I would not be meeting my responsibility as a caller if I did not call to attention the frustration some dancers are experiencing with the failure of some men to courtesy turn the ladies in an eight chain thru, or (one of my pet peeves) the failure of a man to courtesy turn the ladies on a ladies chain. I wish the "Chain Thru" had never been invented for too many men use it instead of a regular ladies chain. I refuse to call it at all for this reason.

I encourage all to use the regular do-sa-do, where you pass right shoulders and move around each other to return to starting position, and the regular see-saw, passing left shoulders. Remember this is what is intended by the caller and his call is timed for this.

It is frustrating for a caller to try to call a smooth dance and have different movements used than what he calls, thus throwing his timing off. You will

find, too, that if the dancers leave out the balances and turns, the caller has a tendency to speed up to compensate for this change in timing. So the next time you find dancers puffing, you might wonder how much short-cutting was being done in the dance.

So many dancers seem to have forgotten what was taught in classes, that is, they are not expected to do the call as the caller says it, but a beat or two later. If everyone would return to this, we would have a much more relaxed form of dancing.

Remember, when dancers rush the caller, the caller will rush the dancers. Let us callers and dancers join together and promote smooth dancing.

Harold Bausch  
Leigh, Nebraska

### TO CLIP OR NOT TO CLIP

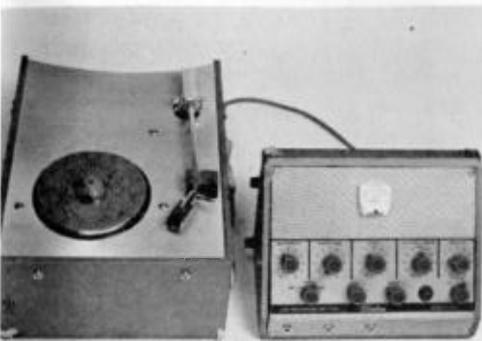
A recent explanation of "hot hash" we read used the phrase, "it includes clipped timing." We disagree. "Hot hash" can mean challenging material closely timed, but shouldn't include clipped timing. There isn't ever an excuse for clipped timing, and a caller who uses it is either misinformed or immature in the calling art. Close timing at least gives the dancers the minimum time it logically takes to step through each movement called.

### WALKIE-TALKIE

Allegedly it was Gene Webster (Port Clinton, O.) and Chuck Tippett (Mishawaka, Ind.) who, a few years ago, were walking down the main street of a large city in the Hoosier state mumbling as they walked in simultaneous stride, and receiving questioning glances from those they passed. Flipped their lids? No, it was a perfectly logical way for two callers currently engaged in one of the ever-popular Ed Gilmore courses to act, inasmuch as a regular walking gait coupled with directive square dance patten (one step equals one beat of music) is one of the best ways to practice. Try it yourself, but maybe not on Main Street.

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# WORK- SHOP

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



## THE BIG 19th

The 19th National Square Dance Convention! It was BIG (19,600 last heard) — It was great fun from many viewpoints. To those who have attended this big event before at another location, many things were similar — the crowd, the noise, the heat where air-conditioning was overwhelmed or missing, the "level" of dancing, the constant walking, talking, curiosity-seeking groups bumping into celebrated national leadership at every turn in the hall. Great moments of enchantment during the Grand March, the exhibition groups, the roar of applause greeting a favorite caller at the end of a hilarious dance tip. Dashing from Convention hall floor to the workshop—hot-hash to the challenge dance rooms—from restaurants to the rest-rooms — from drinking fountains to displays at the booths. All this amid a constant realization of the BIGNESS of it all!

To say "thanks" to the ones responsible for the whole ball of wax in Louisville seems inadequate. Those hav-

ing experienced even a small part of putting on an event like this will concur — a real round of applause and thank you for a job well done! Sure, it was tough running a callers clinic of 300 callers next to a similar group attending a noisy after-party and gag session in the next room, with no walls separating the two groups. Sure, it was uncomfortable the hot afternoons in the East Wing dancing in the hot-hash sessions. And the search for your car in the huge parking lot always proved challenging. But this is a part of any BIG event. It was still great to be just a tiny, minute part of it all — and we all thank you, Louisville, Kentucky, for a great time!

From the choreography angle? The general "level" except where otherwise indicated, seemed to be covering the S/D basics through the extended program, i.e. to spin chain thru. What did catch your editor's attention and surprised reaction was the lack of knowledge on the dancers' part in their response to the RUN commands. Evi-

dently our leaders' teaching procedures or explanations to the dancers have failed to impress that the inactives must also MOVE during the command for someone to "run." Time after time, on the command to an ocean wave formation, CENTERS RUN (into a two-faced line the dancers were spread way apart because the inactive ends did not slide step together in order to help the actives to get around into their correct dance positions. A following command of "ends trade" presented a monumental task of race-tracking around to the other end while those center people remained as solid as a bump on a log rooted to the spot on the floor! Why, oh why, weren't those "solid" citizens taught to close ranks to make the movement possible and danceable for the puffing ends to find their place before wheel and deal became the next command to catch up to? The point is that a command to "run" is a TWO-people working command, and not a command to be executed by only one of the dancers.

Another basic movement in need of reviewing and reworking into a semblance of understanding seems to be our good friend CIRCULATE. Is it possible that our dancers respond comfortably to this circulate command only if all four girls (or boys) are ends (or centers)? Hasn't anyone explained that it is possible to have two boys AND two girls as the centers (or ends) and still follow the same traffic pattern to circulate? Watching dancer reaction to commands from or to ocean waves using a RUN or a CIRCULATE command together proved to be absolute chaos!

A sudden realization came over your editor upon witnessing these chaotic dancer reactions. These same dancers were taught to "circulate" or to "run" in simple teaching figures only. No combinations of the two move-

ments were taught or used so that the final results were observed. Why? Why bother to teach or learn a basic if it cannot be incorporated into the TOTAL S/D choreography picture? This is what DIRECTIONAL calling of figures is all about — the guiding of dancers through figures simple or complex using choreography nomenclature known to each participant. A great hue and cry is raised when two movements are put together and given a new name in order to make each dancer respond into the expected position. Is this what it takes to have each dancer do a run and circulate into the desired geometric pattern?

In all honesty to ourselves as leaders and to the individual average square dancer, let's get with it! If you think 75 or 100 or whatever number of basics are enough to teach and learn, let's do a THOROUGH job with them. Use them not only individually, but collectively and interspersed in such a manner and in such an abundance that NEW IDEAS will have a hard time finding a place for recognition and usefulness in the total S/D choreography picture. And start today!

## CHOREOGRAPHY

The term to "peel-off" is NOT to be taught or danced to mean "centers in — all turn back." Perhaps this seems to be true after a double pass thru but here the similarity ends. This misconception of the peel-off rule is exemplified by the following and is NOT CORRECT:

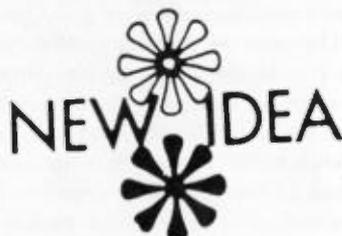
Head couples square thru, Peel off  
Those who can pass thru, centers in  
Cast off  $\frac{3}{4}$  around, star thru  
Cloverleaf, square thru  $\frac{3}{4}$  to a  
Left allemande.....

If a figure has been inadvertently printed in SQUARE DANCE magazine in this manner, it is WRONG. We have seen them in many other publications as such. One CANNOT peel-off from two couples facing each other, because who is the "lead couple" to form the ends of the line? Also, the "centers in" part can be in serious doubt, i.e. after a "lines pass thru, wheel and deal," the call is to peel-off, the "centers" are the lead couple who cast away from each other to become the ends of a line facing out while the trailing (outside) couples step forward and cast away from each other to become the centers of the line facing out.

A more complex set-up for a peel-off command into a two-faced line is experienced from an ocean wave plus ends fold. We now have sort of an inverted "Z" formation with the two lead dancers adjacent to each other facing in opposite directions. These two peel-off away from each other to form the ends while the two trailing dancers behind them STEP FORWARD until adjacent to each other and then peel-off away from each other to become the centers of the newly formed two-faced line. Thus the rule to peel off is abided by, i.e., an individual cast-off 180° degrees (half way) by the lead couple to become ends of the line while trailing dancers move up and cast off individually from each other (adjacent dancer) to become the centers of the line. And, if the U-turn back is left to the discretion of the dancer, a "quarter more" command finds all kinds of variables. A peel off (or trail off) and ¼ more ALWAYS finds the four dancers facing down the line or toward center point of line in single file formation.

We hope the above explanation answers several inquiries put forth to your editor at the convention. Also, please note that PEEL OFF will now

be part of the Extended Basic program and listed as No. 74 in the new teaching manual now being released. So PLEASE, let's all teach and use the movement correctly in order to avoid confusion in our future dance figures.



**PARTNER TAG**  
(Idea from several sources)

A variation of Tag the Line, in this case actually a couple. PARTNER TAG means to face partner, pass right shoulders and stop back to back with him. A further command of IN, OUT, RIGHT or LEFT could be added as with tag the line. It is also possible to do a PARTNER ½ TAG which means to face partner and step up right shoulder to right shoulder with her. BE SURE to use the term PARTNER first to keep the term "tag" to forewarn the dancers of a "line" movement. PARTNER TAG is in keeping with all other "partner" commands, i.e., partner trade, partner wheel and deal, partner hinge and trade, etc. Some examples are as follows:

**FIGURES**

by Will Orlich, Bradenton, Florida

- Head couples pass thru
- PARTNER TAG
- Right and left thru, pass thru
- PARTNER TAG
- Bend the line, star thru
- Dive thru, pass thru,
- Left allemande.....

- Head couples star thru
- PARTNER TAG out,
- Left allemande.....

Heads star thru, PARTNER TAG IN  
 Double pass thru  
 PARTNER TAG, wheel and deal  
 Centers square thru  $\frac{3}{4}$  around  
 Slide thru, wheel and deal  
 Centers pass thru to left allemande.....

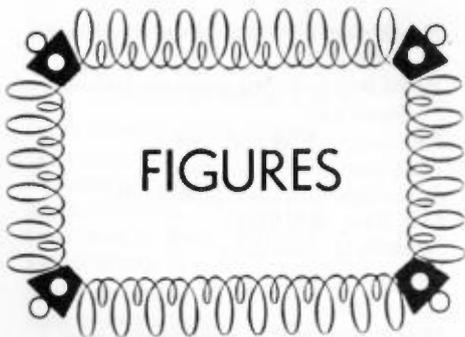
Head couples half sashay, pass thru  
 PARTNER TAG out,  
 Separate around one to a line  
 Pass thru, PARTNER TAG in  
 Star thru, cloverleaf  
 Centers PARTNER TAG out,  
 Left allemande.....

Heads square thru four hands  
 Pass thru, PARTNER TAG  
 Bend the line, slide thru  
 Left allemande.....

Heads lead right and circle to a line  
 Pass thru, PARTNER TAG right  
 Swing thru double, slide thru  
 Wheel and deal  
 Centers PARTNER TAG,  
 California swirl  
 Star thru, pass thru, swing thru,  
 Turn thru, left allemande.....

Heads lead right and circle to a line  
 Pass thru, wheel and deal  
 Double pass thru  
 PARTNER TAG, wheel and deal  
 Girls pass thru  
 Star thru, bend the line  
 Cross trail thru to left allemande.....

Promenade.....  
 Head couples wheel around  
 Pass thru, tag the line\*  
 PARTNER TAG  
 Tag the line  
 PARTNER TAG, bend the line  
 Crossrail thru to the corner  
 Left allemande.....



## FIGURES

### TAG THE LINE IN

by Cliff Long, Mars Hill, Maine

Heads square thru four hands  
 Swing thru the outside two  
 Tag the line in  
 Pass thru, wheel and deal  
 Box the gnat, change hands  
 Left square thru  $\frac{3}{4}$   
 Swing thru the outside two  
 Tag the line in  
 Pass thru, wheel and deal  
 Box the gnat, change hands  
 Left square thru  $\frac{3}{4}$   
 Swing thru outside two  
 Boys run, tag the line in  
 Pass thru, wheel and deal  
 Substitute  
 Box the gnat, change hands  
 Left square thru  $\frac{3}{4}$   
 Swing thru the outside two  
 Boys run  
 Tag the line in  
 Pass thru, wheel and deal  
 Substitute  
 Box the gnat, square thru  $\frac{3}{4}$   
 Left allemande.....

### FIGURES

by Ed Fraidenburg, Midland, Michigan

Heads lead right and circle to a line  
 Pass thru, round off  
 Peel off and bend the line  
 Pass thru, round off  
 Peel off and bend the line  
 Left allemande.....

Heads square thru and  
 Do-sa-do to ocean wave  
 Boys run, boys trade,  
 Partner trade, wheel and deal  
 Left allemande.....

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 Willard Orlich, Workshop Editor,  
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Heads pass thru and go round one into  
the middle  
Right and left thru, back up between  
those two  
Pass thru, wheel and deal  
Girls turn thru, star thru  
Substitute and bend both lines  
Star thru, dive thru  
Substitute, pass thru  
Left allemande.....

Heads lead right and circle to a line  
Square thru, centers square thru  
Outsides divide and star thru  
Peel off, girls together  $\frac{1}{2}$  sashay  
Boys together  $\frac{1}{2}$  sashay  
Centers  $\frac{1}{2}$  sashay  
Everybody  $\frac{1}{2}$  sashay  
Left allemande.....

Promenade.....  
Heads wheel around, pass thru  
Partner trade and  $\frac{1}{4}$  more  
Box the gnat,  
Right and left thru, pass thru  
Partner trade and  $\frac{1}{4}$  more  
Box the gnat, right and left thru  
Pass thru, bend the line  
Pass thru, partner trade and  $\frac{1}{4}$  more  
Box the gnat, right and left thru  
Pass thru, left allemande.....

Heads partner trade and  $\frac{1}{4}$  more  
New partner trade and  $\frac{1}{4}$  more  
Star thru, pass thru, star thru  
Partner trade and  $\frac{1}{4}$  more  
Right and left thru  
Dive thru, square thru  $\frac{3}{4}$   
Left allemande.....

Two head ladies chain  
Two head men turn thru and  
With partner slide thru  
Wheel and deal, pass thru and  
Circle four to a line  
Two ladies chain, two men turn thru  
Left allemande.....

Head ladies chain  
Head men turn thru and  
With partner slide thru  
Wheel and deal, square thru  $\frac{3}{4}$   
Left allemande.....

Heads square thru, centers in, cast off  $\frac{3}{4}$   
Ends fold, double pass thru  
Centers in, cast off  $\frac{3}{4}$   
Pass thru, wheel and deal  
Centers square thru  $\frac{3}{4}$ ,  
Centers in, cast off  $\frac{3}{4}$   
Ends fold, double pass thru  
Centers in, cast off  $\frac{3}{4}$   
Pass thru, wheel and deal  
Centers square thru  $\frac{3}{4}$   
Left allemande.....

## FIGURES

by Will Orlich, Bradenton, Florida  
"75 Basic Extended Program"

### DIXIE CHAIN SHOWDOWN

Head couples right and left thru  
Ladies lead a dixie chain  
Turn left single file around one,  
Dixie chain  
Sides right and left thru along the line  
Right and left back you're doing fine  
Heads turn back and Dixie chain  
Men go left, ladies go right around one  
Into the middle and star thru  
Swing star thru, California twirl  
Crosstrail thru to a left allemande.....

All around the left hand lady,  
Partners left hand swing  
All four couples dixie chain  
First the ladies and then the men  
Heads turn left, sides turn right (single  
file)  
Dixie chain those in sight  
Two ladies chain  
Chain on back the same old track  
Send 'em back a Dixie chain  
Lady go left, gents go right  
Left allemande.....

### TRADE BREAKS

Promenade.....  
Head couples wheel around, pass thru  
Heads trade, centers trade  
Ends cross fold  
Peel off, sides trade  
Left allemande.....

Promenade.....  
Head couples wheel around, pass thru  
Centers trade, boys trade, girls trade  
Centers trade, cast off  $\frac{3}{4}$  around  
Left allemande.....

Promenade.....

Head couples wheel around, crosstrail thru

Centers trade, boys trade, girls trade

Centers trade, cast off  $\frac{3}{4}$  around

Turn thru, crosstrail to the corner

Left allemande.....

#### SPIN THE TOP AND DIVIDE

Head couples spin the top

Sides divide, right and left thru

Star thru, dive thru

Centers star thru

And spin the top

Sides divide, right and left thru

Star thru, dive thru, pass thru

Left allemande.....

#### SWING THRU AND DIVIDE

Heads lead right and circle to a line

Pass thru, wheel and deal

Centers box the gnat

Swing thru double

Heads divide and right and left thru

Lines pass thru, wheel and deal

Centers box the gnat

Swing thru double

Others divide and right and left thru

Star thru, square thru  $\frac{3}{4}$

Left allemande.....

#### EVERYBODY

Heads star thru, pass thru

Everybody right and left thru

Everybody swing thru, double

Everybody circulate,

Everybody trade (centers and ends)

Everybody run, everybody fold

Left allemande.....

#### TRADING STARS

Side two ladies chain across

First couple stand back to back

With the corner box the gnat

New heads crosstrail thru

Separate go around two and line up four

Star thru, cloverleaf to form two stars

One like Venus and one like Mars

First couple start, trade those two stars

Men slide in, ladies slide out

Turn those stars and do it again

Boys slide in, girls slide out

Trade those stars around about

Boys hold the star, pick up your own

Star promenade

Take 'em along til you get straight

Boys roll back to a left allemande.....

#### WHEEL ACROSS 2 & 1

Head ladies chain  $\frac{3}{4}$  around

Side men turn and rollaway

Forward six and back you go

Right one high, left one low

New lines of three, turn thru

Wheel across 2 and 1

Right one high, left one low

New lines of three turn thru

Wheel across 2 and 1

Right and left grand.....

#### INTRODUCTIONS

All four ladies chain across

Heads only rollaway

Side couples right and left thru

Head couples pass thru

Same two partners trade and  $\frac{1}{4}$  more

Dixie grand, right, left, right

Left allemande.....

Allemande left and a right to the dears

A wagon wheel but strip those gears

Catch her by the left, allemande thar

Boys back up a right hand star

Boys swing thru, girls swing thru

Slip the clutch, left allemande.....

Allemande left, alamo style

Right to partner and balance awhile

Girls fold, boys dixie chain

Follow him girls

Boys turn back and star thru

Promenade

Head couples wheel around

Box the gnat

Crosstrail thru, go red hot

Right hand lady right,

Partners left all. the way around

Corners right

Partners left, spin the top

Pass her by to the corner

Left allemande.....



## FAN THE TOP AND TURN THRU

Head couples fan the top and turn thru  
Left swing thru the outsides  
And left turn thru  
Boys turn thru, cloverleaf all eight of you  
Double pass thru  
One more time, cloverleaf  
Dixie chain on a double track,  
Lady left, gents right,  
Left allemande.....

### BREAKS

All four couples half sashay  
Heads star thru, slide thru the outsides  
Cast off  $\frac{3}{4}$  around, ends fold  
Double pass thru, cloverleaf  
Centers slide thru  
Everybody crosstrail to corner  
Left allemande.....

All four couples half sashay  
Heads star thru, slide thru the outsides  
Centers circulate twice and then trade  
All star thru  
Pass to center, pass thru  
Left allemande.....

### AND PARTNER TRADE

Head couples turn thru, partner trade  
Sides star thru and partner trade  
Pass thru and partner trade  
Slide thru and centers trade  
Ends run and centers trade  
Ends fold and centers trade  
Double pass thru and partner trade  
Peel off and partner trade  
Star thru and partner trade  
Right and left thru and partner trade  
Clover and partner trade  
Clover and partner trade  
Dive thru and partner trade  
Left allemande.....

## EXPERIMENTAL GROUP FIGURES

by Will Orlich, Bradenton, Florida

### CROSSTRAIL THRU vs. CROSSTRAIL

Promenade.....  
Heads wheel around, right and left thru  
Rollaway half sashay, forward eight  
and back  
Crosstrail thru to a left allemande  
Partners all a wrong way grand  
The wrong way round, it could be  
worse

Partners do paso in reverse  
Partner right, right hand lady left  
Partner right go all the way round  
Left allemande.....

Promenade.....  
Heads wheel around  
Right and left thru  
Pass thru, U-turn back  
Crosstrail to the corner\*  
Left allemande.....  
\* Or crisscross

### FRACTIONAL TOP

Grand right and left but don't you stop  
Meet your partner, all-8 spin the top  
Girls star left, boys move up  
Same one, spin the top  
Boys star left, girls move up  
Same one  $\frac{1}{4}$  top  
New one  $\frac{1}{2}$  a top  
New one  $\frac{3}{4}$  top, count three people  
New one  $\frac{1}{2}$  a top, that's mother  
Box the gnat  
Pull em by to a left allemande.....

### SQUARE THE DIXIE EQUIVALENT

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Centers square thru  $\frac{3}{4}$   
Left turn thru, right pull by  
Cloverleaf all eight  
Centers square thru  $\frac{3}{4}$   
Left turn thru, right pull by  
Cross cloverleaf all eight, U-turn back  
First couple left, next couple right  
Pass thru and round off to the corner  
Left allemande.....

### PEEL & TRAIL No. 007

Heads square thru four hands  
Pass to the center, peel and trail  
Wheel and deal,  
Centers pass thru, pass to the center  
Peel and trail, wheel and deal  
Centers square thru  $\frac{3}{4}$   
Left allemande.....

### SQUARE CHAIN-OFF

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Peel off and  $\frac{1}{4}$  more  
Centers square chain thru  
Outsides divide and star thru  
Peel off and  $\frac{1}{4}$  more

Centers square chain thru  
 Outsides divide and star thru  
 Centers out, ends fold  
 Centers swing thru and turn thru  
 To the corner, left allemande.....,

**BREAKDOWN**

Heads lead right and circle to a line  
 Pass thru, wheel and deal  
 Double pass thru  
 Centers in, centers roll out  
 Half sashay, cast off  $\frac{3}{4}$   
 Star thru, double pass thru  
 Centers out, cast in  $\frac{3}{4}$  around  
 U-turn back  
 Star thru, substitute  
 Double pass thru  
 First couple left, next one right  
 Wheel and deal  
 Peel off, bend the line, star thru  
 Peel off, bend the line, star thru  
 California twirl  
 Substitute, double pass thru  
 First couple right, next one left  
 Pass thru, round off to a  
 Left allemande.....

**'CENTERS CROSS FOLD**

Head couples star thru, double pass thru  
 Centers out, cast in  $\frac{3}{4}$   
 Centers cross fold  
 Star thru, wheel and deal  
 Double pass thru

Centers out, cast in  $\frac{3}{4}$   
 Centers crossfold  
 Star thru, wheel and deal  
 Substitute  
 Centers curlique to  
 Left allemande.....

**SINGLE HINGE & TRADE**

All four ladies chain across, full turn  
 facing out  
 Partner hinge and trade  
 Dixie chain, lady go left, gent go right  
 To the corner, left allemande.....

Head couples pass thru  
 Partner hinge and trade and  $\frac{1}{4}$  more  
 Left swing thru  
 Step thru and circle four  
 Head gents break and line up four  
 Pass thru, partner hinge and trade  
 and  $\frac{1}{4}$  more  
 Left spin the top,  
 Step thru, wheel and deal  
 Substitute  
 Square thru  $\frac{3}{4}$  around  
 Left allemande.....

All four ladies chain  $\frac{3}{4}$  around  
 Then chain 'em back straight across  
 Full turn facing out  
 Rollaway a half sashay  
 Partner hinge and trade and  $\frac{1}{4}$  more  
 To the corner, left allemande.....

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Choreography by Joe & Opal Cohen  
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Pretty "I'll See You In My Dreams" music; a flowing but challenging waltz routine featuring international figures.

**A BIT OF HEAVEN—** MacGregor 5013  
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2350— You Are My Sunshine, Caller: Harry  
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### ROCKIN' A

- 1347— Deed I Do, Caller: J.P. Jett\*  
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### MUSTANG

- 125 — Lucky Stars, Caller: Henry Hayes\*  
124 — The One You Love, Caller: Billy Brooks\*

\*Flip Instrumentals

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## SINGING CALLS

by DOUG EDWARDS

**JOHNNY OH POLKA SQUARE—** Top 25214  
Caller: Dick Leger

On these golden pages of the new SQUARE DANCE magazine, we have been continually harping about S/D choreographers not giving us something new or different in their dances. You purchase a supposedly new record and the figure is practically an exact duplicate of hundreds of other singing calls that you are already carrying around in your case. This is something that is not much use to you and is like buying oats that have already gone through the horse. We do not mean that recording callers should use a lot of new basics, untried and un-proven, but just once dance to their patter calls that they are using for their own dances. A great many of these patter calls are very interesting and danceable with surprise allemandes, different little quirks in doing well-known basics, yet not of the type that will throw a floor. Dick Leger has just put out another record that is different and your dancers will love it. It will take a few moments of a walk-thru to acquaint your dancers with this new approach to something different but it will be well worth the effort. Of all the singing calls that you have given in one evening's dance, this is the one the dancers will remember and appreciate. **MIDDLE BREAK:** (no opener and closer) Grand square, reverse, ladies chain, chain back, promenade. **FIGURE:** Repeat three times: Polka, Polka, walk, 2,3,4; Four ladies chain, chain 'em home, corner promenade. **EXPLANATION** of polka step: The heads will do two polka steps towards center of square, then with four walking steps they will turn and back up four steps to the side position on their right. At the same time, the side couples will do two polka steps toward the head position on their right and four walking steps to face the center of the square. Repeat for the new heads and sides three times and everyone will be back in home positions for the rest of the figure.

**CANADIAN PACIFIC—** Top 25213  
Caller: Ed Fraidenburg

We believe that this is the first recording by Ed Fraidenburg of Midland, Michigan and it is a good one. We hope that Ed continues to make fine dances like this one. **FIGURE:** Heads square thru four hands, corner do-sa-do, everybody circulate and do-sa-do again, spin chain thru, girls circulate and swing, promenade.

**TALK ABOUT THE GOOD TIMES—** HiHat 394, Caller: Dick Houlton

Here is a dance that you will like. The music and the call will pep up your dancers and they will love it. **HINGE AND TRADE** has been around long enough that it should not be necessary to walk thru club level dancers on this basic. **FIGURE:** Head couples square

thru four hands, do-sa-do, swing thru, boys run, hinge and trade, centers pass thru, allemande left, walk by one, swing the next and promenade.

**WE'RE GONNA GET TOGETHER—** Windsor 4947, Caller: Dave Abbott

A fine dance by Dave Abbott, music is also good. **FIGURE:** Four ladies promenade, go home and box the gnat and swing, everyone promenade half way, face the middle, heads lead right and circle to a line, slide thru, square thru three quarters, swing corner and promenade.

**LUCKY SON OF A GUN—** Jay Bar Kay 111  
Caller: Red Bates

Red has made many fine records for Hi Hat and now he is apparently in the Jay Bar Kay stable. This is a scorcher. It's fast, fast, fast, but good. Red puts the triple allemande to good use. **FIGURE:** One and three lead right and circle to a line, up and back, pass thru, wheel and deal, centers swing thru, turn thru to the corner, left allemande, partner do-sa-do, corner swing, left allemande new corner, come back and promenade.

**FREIGHT TRAIN—** Windsor 4948  
Caller: Warren Rowles

This is a pretty good record, but is timed a little close, we thought. This record, we believe, was designed to take the place of a record that Max Forsythe has made very popular around the country, with his rendition of the record that he calls **FREIGHT TRAIN**, but is really MacGregor 1049, **ROLLIN ON**. **FIGURE:** One and three square thru four hands, corner do-sa-do, swing thru and spin the top, right and left thru, square thru three quarters, corners swing, promenade the ring.

**SQUARE DANCE SEASON—** MacGregor 2074, Caller: Tommy Stoye

A dance that is well-timed, well-called, with good music but is very elementary in the figure department. Could be used very successfully in class work. **FIGURE:** One and three promenade half way, down the middle right and left thru, square thru in the middle four hands, swing corner, allemande new corner, partner do-sa-do, allemande left come back and promenade.

**AT TWO TO TWO TODAY—** MacGregor 2071, Caller: Tommy Stoye

Another dance that is well-timed, well-called with good music, but definitely for the beginner dancer. It would appear to us that with the new S/D season coming on, Tommy is trying to provide some good beginner material to the callers. This is to the good as we have very few good singing calls that can be used in class work. **FIGURE:** Four ladies chain, rollaway, circle, corner allemande, partner do-sa-do, bow and weave the ring, meet partner, swing and promenade.

**SUNSHINE MAN—** MacGregor 2071  
Caller: Bob Page

A fair record. **Figure:** Four ladies chain, three-quarters, heads right and left thru, square thru four hands, face the sides, slide thru, cross trail, left allemande the corner, do-sa-do your own, swing corner and promenade.

**I'LL NEVER FALL IN LOVE AGAIN—** Jay Bar Kay 112, Caller: Kip Garvey

The record is only fair. The timing was a bit

off. Opener, break and closer are the same as hundreds of other records that you are carrying around. FIGURE: Heads lead right and circle half way round, dive thru and pass thru, right and left thru, slide thru and spin the top, turn thru, corner swing and promenade.

**GOIN' TO SAN ANTONIO—** Longhorn 183  
 Caller: Red Warrick

Certainly not one of Red's best efforts. Break seemed a bit draggy and then the figure opened up to a fast clip. However, Red does give us an extra dance on the back of the call sheet that is an easy level one for new dancers. So the record should not be a total loss. FIGURE: Heads right and left thru, same ladies chain, heads square thru four hands to a wave and rock it, all eight circulate, spin the top and box the gnat, right and left thru, star thru, dive thru, square thru three hands, swing corner, girls promenade once around, box the gnat, and swing, left alternate new corner, do-sa-do, weave the ring, do-sa-do and promenade.

**I SEE THEM —** Lou Mac 108  
 Caller: Mac Letson

This record is not for dancers who wish to dance to the call on the record. There was too much music on the called side of the record for us to workshop it. The music is good and this could be a good record when called by a caller to the instrumental side of

the record. The tune is "square dancy" and in the hands of club callers, this record could go over real well. FIGURE: One and three box the gnat, slide thru, do-sa-do the outside two, swing thru, boys trade, boys run, do a partner trade and piomenade.

**HOEDOWNS**

**Kalox 1108— RHYTHM BOYS SPECIAL** (Key G), **JOLE BLOND** (Key A)  
 Both sides are pretty good hoedowns; our callers liked the Rhythm Boys Special better than the Jole Blond side, but both sides are quite usable.

**Pulse 102— LOST WEIGHT** (Key G), **THE OTHER SIDE** (Key A)

This is the third hoedown record to come out on Bruce Johnson's new Pulse label. The first one, Pulse 101, was great; the second one, Pulse 102, was a good one, and this one is just another hoedown. Seems like when we start at the top there is no other way to go but down.

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Continued on next page

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Caller: RED BATES

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## HOW BINDING SHOULD CLUB-CALLER CONTRACTS BE?

Some clubs confirm caller dates with signed contracts, some exchange letters, some still line up dates verbally. Let us suggest that it is to the advantage of both parties — club and caller — to set up dates in the most business-like way possible.

It seems that there are few areas of the country where the "traveling caller" doesn't appear on square dance programs. These callers' plans and budgets depend on the income from their scheduled dances. When a club must cancel a date, a large hole is left in the caller's bank account as well as in his calendar. And the closer the date is at the time of cancellation, the less chance the caller has of filling it.

Club-caller contracts should include the time and location of the dance, the amount to be paid the caller, plus any other considerations such as meals and lodging, and should be signed by a club officer, probably the president

or the secretary.

In some areas, the callers' association composes a contract and provides copies of it to area groups and callers for use in confirming dates. This is a worth-while service to its members for an association to adopt.

Such contracts might well include a clause stating that if a date is to be cancelled within a certain time limit precedent it, a certain percentage of the fee is due the caller. It would seem that this would insure that club members would do their utmost to promote an event and increase the crowd, as well as making them hesitate to cancel a date too soon.

There are also clauses in some contracts which state that callers will not call within a radius of fifty miles for a stated length of time around major events. Other clauses may be added which will protect the club's interest and keep the caller from attempting to change his date without serious reason.

These agreements should be considered as binding as any business contracts. This is why both callers and clubs should strive to have their arrangements set down in black and white, to avoid the misunderstandings that sometimes arise when the discussion as to a date has been verbal.

Copies of sample contracts may be obtained free from this magazine by any person or organization who will request them. Send a stamped, self-addressed envelope.

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A fine LP in the great Lee Helsel tradition. All eight calls are patter. There are no singing calls on it. Not for the beginner dancer, this is club level all the way. A good way for callers to learn the Lee Helsel gimmicks.

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#### CITY OF FUN IN '71!

Now that the 19th National in Louisville is history, the New Orleans committees for the 20th National are swinging into gear on their preparations for hosting the 1971 Convention.

By the time the last tip was called in Louisville, the New Orleans Registration Committee had already broken the record for pre-registering at the previous convention, by signing up 2000 enthusiastic dancers.

A little "lagnippe" (that's French for a little something extra) seemed to convince the dancers that New Orleans really does have a little something extra to offer them. The colorful miniature Mardi Gras parade and ball highlighted the fascinating kinds of events which are to be a part of next year's convention.

The new Rivergate Convention Center is completely air-conditioned and features large dancing halls, all with ample seating for resting, meeting, or greeting old and new friends, all under one roof.

Many special attractions of historic New Orleans will make your visit more

#### B & R HIT PARADE

The B & R Record Dancers selected the July releases in the following order:

1. Blowing In The Wind
2. Long Lonesome Highway
3. Freight Train
4. At Two To Two Today
5. New World In The Morning
6. We're Gonna Get Together

#### HAPPY ANNIVERSARY

An item in Hooleyann Whirl, the South Dakota magazine, notes that Perry and Margaret Bergh will celebrate their twenty-fifth wedding anniversary with square dancing friends. They have booked a ballroom and invited all their dancing friends for a night of fun, dancing and food. Perry is a caller from Florence, S.D. We congratulate the Berghs on their twenty-fifth, and wish them great fun at their novel party.





## EVENTS

### U.S. AND CANADA — Sept. 6-12 — SQUARE DANCE WEEK!

IOWA— Federation Dance, Teamsters Hall, Cedar Rapids, with Dave Friedlein calling, Sept. 19.

MASSACHUSETTS— Fall Frolic, Workshop and dance (also baked ham dinner) with Red Bates calling and Dick Trudeau on rounds, Sept. 20 at West Elementary School, Marlboro. Write Claire Hamilton, 33 Elm St., Marlboro.

NEW YORK— Hidden Valley Weekend, Sept. 18-20, at Lake George, with Ken Anderson, Don Hanhurst and Beryl Main, with Mike & Nancy Hanhurst on rounds. Write K. Anderson, Box 54, Newtonville, N.Y. 12128.

PENNSYLVANIA— 9th Delaware Valley S/D Convention, Sept. 24-26, at the Bellevue-Stratford Hotel, Philadelphia, with Red Bates, Ken Bower, Jerry Haag, Lee Helsel, Harry Lackey, Beryl Main, Singin' Sam Mitchell, Ben & Viv Highburger, Norma & Phil Roberts, Manning & Nita Smith. Write: Jack & Oma O'Rourke, 123 E. Sylvan Dr., Broomall, Pa. 19008.

WEST VIRGINIA— Campout at Coolfont Recreation Center, Berkeley Springs with Chuck Stinchcomb and Sparky Carlton, Sept. 25-26. Write Ida Stinchcomb, 10911 Fleetwood Dr., Beltsville, Md. 20705.

NEW YORK— Big D Weekend, at Scott's Oquaga House, Deposit, N.Y., with Dick Maddocks, Don Hanhurst, and Doc Tirrell, Sept. 25-27. Write D. Tirrell, 3 Churchill Rd., Cresskill, N.J.

ONTARIO— Niagara Grape Festival Dance, sponsored by Swing & Whirl, at Grantham United Church Hall, St. Catharines, Sept. 26, Orphie Easson calling. Info available from Orphie at 27 Cullen Drive, St. Catharines.

KANSAS— Fall Roundup, Municipal Auditorium, Dodge City, Sept. 26, with Gary Shoemaker. Write Les & Betty Houser, 2211 3rd Ave., Dodge City.

OHIO— 7th Annual Grape Jamboree, Sept. 26, Geneva, Ohio, with Bud Redmond, Gordon Densmore, Bob & Lucille Wible. Write G. Densmore, 3451 Haines Rd., Madison, O. 44057.

PENNSYLVANIA— Fiddle-A-Rounds present the annual Autumn Leaf Festival with Jack Lasry calling and Ethel and Harold Streater, Oct. 3, Clarion Area H.S. Gymnasium. Write Donald Schmader, 94 3rd Ave., Clarion, Pa.

NEBRASKA— The Omaha Area S/D Callers Assoc. Mardi Gras Dance, Oct. 3, will feature Ed Gilmore. Write Arlene Lapham, 4971 So. 42nd St., Omaha, Nebraska.

INDIANA— Tri-State Dance Festival, Memorial Coliseum, Fort Wayne, Oct. 2-3, with area callers from three states. Write John & Sharon Dean, 10325 Mayville Rd., Ft. Wayne 46815.

OHIO— Imperial Harvest Ball, Oct. 4, Imperial House Motel Ballroom, Canton, features round dancing with Lou & Mary Lucius, George & Eileen Eberhart, Carl & Pat Smith. Write Ed Carr, 193 Sand Run Rd., Akron, O 44313.

MICHIGAN— Pine Tree Jubilee, Oct. 9&11, Houghton Lake, Prudenville, with Deuce Williams, Darrell Figg, Bud & Bette Potts. Write P.T. Jubilee, 3955 West Point Ave., Dearborn Hts., Mi.

INDIANA— Hoosier S/D Festival, Oct. 23-25, at Civic Center Convention Hall, Evansville, with Jim Stewart, Johnny Wykoff, Vaughn Parrish, Phyl & Frank Lehnert. Write: Hoosier Festival, P.O. Box 371, Evansville, Ind.

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BY MYRTIS LITMAN

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The section of the booklet dealing with teaching the waltz leaves no stone unturned. Instilling the waltz rhythm is well presented, as is the part on teaching the turning waltz. Other instructions are on teaching the box two step, star positions, the reverse waltz turn, box waltz, canter rhythm, pas de bas, the twinkle and the Tamara. In the back of the book eleven round dance positions are defined and illustrated, and about thirty round dance terms are explained, as adopted and standardized at National Square Dance Conventions from 1964 through 1969.

The outstanding feature of this book is what it offers on how to teach the turning two-step and waltz.

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 Faced Horse) - Oh, Lady Be  
 Good! - Lazy "H" (Square  
 Dance Gals) - Open Up Your  
 Heart - Starline (The Gal I  
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 Pick Up Your Corner (Buf-  
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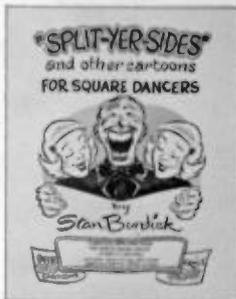
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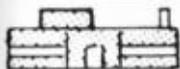
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### HOOSIER SQUARE DANCE FESTIVAL

October 23-25, 1970

JIM STEWART VAUGHN PARRISH  
JOHNNY WYKOFF THE LEHNERTS

Civic Center Convention Hall  
Evansville, Indiana

Write: Hoosier Festival, Box 731, Evansville

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