

The NEW

JUNE 1969

SQUARE DANCE

18th

NATIONAL SQUARE DANCE CONVENTION



THE



EDITORS' PAGE



A page of special interest to the women in the square is an addition we have wanted to add to the magazine when the opportunity arrived. The next best thing, which we can present now, is an issue devoted to fashions and how to wear them. There'll be a few items of interest to the men, too, (besides the latest styles) so be sure you read the July issue of SQUARE DANCE.

Added to the voices of editors and callers, who are crying for more comfortable, fun dancing, comes a letter from a group of club dancers, expressing their views. (See Mail, page 4).

On the other side of the coin, we received several months ago, the news that we were suffering (along with other "leaders") from challengephobia. We were advised by the same reader that it was futile to condemn high level dancing and its many ramifications. "The only realistic approach is for editors and callers to live with the situation as it is, learn to ride with it, stop fighting it, stop trying to change it."

With these thoughts, we jump into the meat of this editorial. In the first place, no "leader" in any field is content with the status quo. In his very capacity as a leader, he constantly seeks to improve the current picture.

Secondly, we are not fighting challenge dancing. There will always be

callers and dancers who wish to engage in the most complicated figures possible, just as there are dancers who want to square dance only once a month or so.

Thirdly, the 90/10 badge is our effort to encompass the whole area in some small way, which our correspondent says that few have been able to do. 90/10 works both ways-- it is not just an effort to reduce all square dance programs to seventy-five basics or so. If a caller faces a club of challenge dancers, then it behooves him to call a dance for them with the newer figures, complicated patterns, and interesting singing calls which they've anticipated. If every caller gears his calling to 90% of the dancers on the floor, regardless of "level", we'll still have every type of square dancing, dancer, and caller that we have now. We'll also have callers using sound judgment in program planning, and far happier dancers than we sometimes hear from now.

The NEW
**SQUARE
 DANCE**

* VOLUME 24, No. 6

* JUNE 1969



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MAIL

"What's ahead for square dancing?" is a provocative question today. As basic calls become more numerous and dancing more complicated are we going to develop frustrated teacher-callers, grossly uncertain and unprepared graduates, and never fully trained though experienced dancers?

It should be noted that five years ago there were sixty basic calls to be learned in twenty-one lessons. Now there are a hundred and four such calls to be taught in the same time span. There are so many new ones that we are up to our ears in them. This forces the teacher to cram a great deal into the last three or four weeks and graduate a poorly prepared class. The usual pattern is to continue with workshop sessions in order to tie together loose ends, but one never feels confident or "caught up."

What has square dancing been? A happy, wholesome pastime, a place to meet interesting, friendly people, a place to relax and have fun, a place to be challenged.

Nevertheless, we seem to be headed into a situation where caller, teacher and dancer must try to master too much too fast. Perhaps a new dictionary of basics might well be prepared for us, but limited to those most effective and popular.

Let's be selective. Let's keep square dancing the relaxation and fun which we all seek, and just enough challenge to keep enjoyment and ward off frustration. This is our desire.

- Evelyn and Jim Brennan
- Sue and Dave Sheldon
- Margaret and Pete Scheller
- Ruth and Bill Jones
- Bob and Marian Thelin
- Glen and Connie Young
- Dorothy and Neil VanLeeuwen

Say! We had an overflowing crowd at our 2nd Annual Piedmont Festival

and some credit should go to the article you listed in your dance magazine, as we got several calls from people wanting to know the time-- long distance, too.

Please say that the Piedmont Federation would like to thank all of these people for making this a whopping success and that the 1970 festival will be April 18.

Jim Harlow
Lynchburg, Va.

I think the new SQUARE DANCE is taking real fine shape and we wish you "the most" for your new adventure.

It pleased me so to have been honored with a feature spot in your magazine. Of course, my father and son are likewise very proud. Thanks again.

Jack Cook
Wayland, Mich.

I must support your letter in the February, 1969 issue of Square Dance (George Lowery) and rise to your defense. You are absolutely right in challenging the hodgepodge of vocabulary passing as so-called basics. Ralph Page in the August, 1968 issue of Northern Junket says square dance leaders today are "driving square dancing right out of recreation." In doing this, they are doing exactly what Pappy Shaw warned us for years and years: "Keep it simple; keep it folk-- or you will kill square dancing."

In our Folk Valley group, this deluge of new figures is blissfully ignored in a program of mixers, rounds, squares, contras that are relaxing, recreational and beautiful. The fact is that we exist after 20 years!

...I take exception to Orlich's reply to you in comparing American Dance to sports. Dance movements help athletes with agility and rhythm, but sports are competitive, the goal is to win, the better players are selected to play, etc. American dance is none of these; it is our national dance for all-- young and old-- to participate in. It should not be competitive; it should be recreational.....

Kirby Todd
Illinois State U.



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Meanderings...



nce upon a time, in very recent years, a square dance caller was ship-wrecked in the South Seas and cast upon a desert island. He soon found the

island to be inhabited by a native chief and his beautiful fair-skinned and raven-haired daughter, who both (fortunately) spoke fluent English. He was doubly pleased to find they both spoke a little square dance, just as he did, but they didn't seem to understand the real meaning of the latter language. The chief explained that a missionary taught him English many years ago, and later a copy of a square dance magazine was washed ashore, from which the two of them had absorbed a little of the shindig dialect. They had named the island WITH-OUTA.

Time passed. Many moons rose and sank into the shimmering sea. The caller grew homesick for his homeland, his microphone, his Holden-Litman hash book, and his parents, but finally he learned to live with the environment as he found it. There was nothing to do but talk to the beautiful fair-skinned daughter all day, go fishing, eat pine-apples, and dream of squaring up a set again one day. You can see how tough he had it, poor fellow.

Finally he fell in love with the daughter and asked the chief for her good right hand in marriage. The chief

agreed, but insisted that an important ritual must be performed first. As the chief explained it, the ritual turned out to be very difficult and absurd, but the caller went along to humor the old boy.

He had to locate a patch of clover, which took a week or so, because clover wasn't plentiful on the island. Then he carefully pulled a leaf from one side of a clover plant, under the chief's direction, and laboriously shaped the leaf until it was perfectly round. Finally, he had to spend a week carefully slitting the round leaf from the sides inward with a sharp knife.

The daughter's assignment was even more difficult, and it took several weeks for her to accomplish it. She had to find a patch of special daisies that the chief had had shipped in from Georgia years ago, which had been replanted on the island. She had to fashion a very tiny chain out of wire, and the links had to be perfectly square. Finally, the chain had to be drawn carefully through a hole in the center of one of the daisies.

When all this flower arranging was finished the chief told them to exchange the two gifts and pronounced them man and wife. Some time later,



...by STAN BURDICK

the caller felt bold enough to ask the chief about the strange performance. Was it an old rite handed down for centuries in his tribe?

"No," the chief replied. "It is very new ritual, found in half washed-out pages of square dance book, and was for sure 'specially made up for marriage on our island."

After reading the excerpt that follows, the caller made up his mind that he'd live happily ever after. He didn't want to risk the uncertain involvements of a divorce.

WITHOUTA HITCH

Men peel off....a clover leaf.....
round it off and split the sides.....
Girls pass.....a square chain through...
a dixie daisy..... Both trade..... pair off.

Well, by George, it looks like this month is STORY month-- let's call 'em FABLES and FOIBLES for square dancers. Some are tall, and some are shaggy, but then, so are the dancers for whom they're written.

A couple of quick-drawn limericks might carry our theme half a kilometer further, eh? This one was buried in the pages of our December 1968 issue (maybe it should stay buried, yet.)

There was a traveling caller
Who, as he called, grew taller,
He called hot hash
With a swish and a slash
And wondered why clubs grew smaller.

Stick with us, They get better. They couldn't get verse.

Speaking of burials, I'd like to quote from a little book of epitaphs in my possession, supposedly taken right off the grave markers in half a hundred cemeteries 'round the world.

HERE LIES PECOS BILL OWEN MOORE:
HE ALWAYS LIED GONE AWAY
AND ALWAYS WILL OWIN' MORE-
HE ONCE LIED LOUD THAN HE COULD
HE NOW LIES STILL PAY

Now back to the limericks.

There was a pro halfback from Chisholm
Whose grip was like one solid prism;
When the call was to "arch,
And dive thru, you march..."
He took about three couples with 'im.

A scholarly lady from Kittery
Took the caller's commands all too literally;
He said "Spin the web"---
She got out her thread,
And her loom, and began to knit-wittedly.



here was, in a far country, in a time unrecorded, a place where life went slowly and the air was clean. Perchance there were two hikers,

hiking on paths apart and lonely, in rambling byways across the face of the land.

One hiker, as he was hiking one day, found a gold coin on the ground. He forthwith jumped for joy and beat a hasty path to town to spend the coin,

since he was a man of little means and hardly had a spendable coin for a few fortnights, indeed.

But alas, the coin began to take a terrible toll on the actions of the hiker, for he began to look to the ground as he hiked, hoping to find another coin. For years he looked in vain. He acquired a hunchback by bending forward as he hiked. He developed astigmatism, and he couldn't see very well, besides. He was always bushed after every hike. Life was pointless, coinless. About the only thing he was finally good for was to dig oysters at the turn of the tide. He died at age 55.

The other hiker, as he hiked one day, looked up and saw a great egret, beautifully poised in the treetops. He squared his shoulders, lifted his head, and began looking for other beautiful birds at every turn of the road. He developed good wind pipes, tail pipes, backbone, truly a real live liver. He was happy and handy, which all goes to say in an eloquent way that he was as alert as heck.

Now when the day came that the right pigeon came along, he knew his pileateds from his prothonotaries. Thus he married a beautiful wife who liked men of good stature, bird lovers and upper-lookers. He became a famous ornithologist and lived to age 89.

.....Unanimous

Well, so what? There must be a MORAL there if we reach for it. Let's see.....

The early birdwatcher gets the woman.

No, we ought to do better than that.

A bird that is handy is better than too bushed.

Maybe we're getting warm. How about this one, designed just for square dancers of any vintage?

Put a bird in your cage, and duck the oyster diggin' biz, man.

I can see it's time to paddle my canoe outa here in jig time. See you next month.

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F & S Western Shop
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Toledo 43609

Gervais Record Service
1891 Mapleview Dr.
Cleveland 44131

Newcomb PA Systems

WASHINGTON

Aqua Barn Western Shop
1230 1/2 Westlake Ave. N.
Seattle



“
 Caller
 and his
 Family
 ”

BY GORDON DENSMORE
 aided by Vernice (taw) and
 David, 17; Robyn, 13.

Does this sound familiar to you? Friday night, get home from work about 5:00 o'clock, eat supper, rush out about 6 o'clock to a dance 100 miles away, then drive home late, only to take off the next day for a more distant point, with another late night and a long sleepy drive home. You can stop at a motel but this adds to the expenses. Of course you can't take the whole family along, and because of the children, many wives must stay at home, so that the caller has to go it alone.

We have found the comfort and con-

venience of a motor home to be the ideal way to travel to the dances, vacations, weekends and calling dates out of town.

We have been traveling in a 1965 Dodge motor home, bright red in color, and nicknamed the "Roadrunner." You can tell it by the roadrunners painted on the sides and under the rear window. Our "roadrunner" has given us many hours of comfortable travel and a great convenience in meeting and attending our calling dates.

A typical weekend trip starts with Vernice (hopefully) putting the necessary clothes and food into the road-

runner on Friday afternoon so that it is ready to roll when I get home from the office. David fills the water tank, and Robyn helps her mother. My job is to load the sound equipment, and do the navigating. We can be on our way within minutes after parking the car at home. Around 6 o'clock Vernice will pop some ready made dinners into the oven. When they're ready, we pull off the road and enjoy our meal. (You've heard of the house by the side of the road, but whoever thought the thing would get up and take off down the road?)

We hope to arrive at the dance hall early enough to set up the equipment before getting ready for the dance. It's a real pleasure to be able to set up, check out the sound, then hop into the roadrunner, wash, shave and change clothes for the dance. Then you can walk into the dance hall completely refreshed and ready to go.

A motor home is a one unit vehicle with the driving compartment in the living area. They come in a variety of sizes from 17 feet to over 30 feet in length. The price tags also stretch out from around \$6000 for the smaller sizes, to around \$14,000 for the 26 foot models and to \$25,000 and up for the "over 30 foot" models. This market has had a tremendous growth in the last few years as more trailer manufacturers have jumped into the field to offer their own versions of a traveling home. The ideas and versions vary as much as patchwork quilts. Many of the first motorhomes were merely conversions using ready made bus bodies. A very few of the early motor homes were built from the ground up, strictly as a motorhome. Some examples of this are the Dodge Motor Home, the Clark Cortez, the Ultra-Van and the Ford Condor.

Our 1965 Dodge Motorhome has a 318 cu. in. Dodge truck engine, power steering, power booster brakes, and automatic shift. Many people are apprehensive about driving such a unit, thinking that such a big thing would be difficult to handle. This is, happily,

far from the truth. First of all, you are not really aware that over 20 feet of unit is behind you (until you back up), and this is less than a car/trailer combination. You must remain aware of the extra width. Visibility is better than in an automobile, due to the large windshield, and the fact that you sit above the cars and look over them. Although it doesn't have the pickup that a car would have, you can easily maneuver it through city traffic, and easily go the legal speeds in the country. Because it is a single unit, it is easier to park than a car and trailer.

You can travel almost anywhere a car can go, except where restricted by law, and you do not need a special license to drive it. Remember that this is not classified as a truck, but as a "house vehicle" and therefore the license plates (in Ohio) are the same as travel trailers. In most areas this is less than \$10.

The facilities in our motorhome include: double sink, gas furnace, gas refrigerator, gas range and oven, gas hot-water heater, 12 volt water pump for continuous water pressure, lavatory, toilet and shower, a 10 KW generator for producing 110 volt electricity and for running the air conditioner, 30 gallon water tank and 30 gallon holding tank, battery charger, and 12 volt and 110 volt lights.

The advantages our family has found in this kind of travel are such things as being able to sleep, snack, read, play games, change clothes, move around freely, and use rest room facilities while the unit is in motion. Vernice says that you can get up and stretch anytime you want to.....unless of course you are the driver. If you're drowsy while driving, you can do one of two things: pull off the road and get some shut-eye, or trust your wife to the rig, if you think you can sleep then.

The gas mileage is approximately 9 miles per gallon on the average. Insurance is considerably higher than an automobile's due to the greater value. Maintenance expense is greater than that for a car, such as grease jobs, re-

placement of parts, and general mechanical repair that might be needed. So expect expenses to be somewhat higher than for your car.

The initial expense of a motor home can be a considerable amount of "green." Completely self-contained travel trailers in the 18 to 22 foot class can be purchased for \$2500 to \$3500, whereas the motor homes will start around \$6000. Those contemplating a truck and truck camper should look into the possibilities of a motor home unless they use the truck for other purposes. In using the motorhome for your calling business, remember that your travel expenses can be taken into consideration at income tax time.

The motor home can be used year round if desired. We have travelled through winter weather that I would not attempt with a car/trailer combination, but in the 5 ton roadrunner we felt fairly secure. We spent a night in Warren, Pa. at 20° below zero. We stayed warm, but we worried about the water lines. One did "pop" at the faucet, but was easily reconnected. This last winter I drained the water tank and lines. We take our water along in plastic jugs. This is a little less convenient, but a lot less worrisome. During the freezing months, we keep some anti-freeze in the holding tank, and this keeps it from freezing solid. We have found that this works very well for us.

We had three years experience hauling a 3000 lb. travel trailer a total of about 25,000 miles, and thoroughly enjoyed it. So I wouldn't discourage anyone from car/trailer travel, providing they obtain the best hitch they can get, and with break-away switches and anti-sway bars. However, we do feel a little more secure in our one unit motorhome. The youngsters remain much more contented in the roadrunner while traveling than they do in a car for the obvious reasons that they can do what they want and move around in the unit.

I find it a pleasure to be able to drive for an hour after the dance,

while the family is already in bed, then put up for the night when I get sleepy. We have parked in rest stops, roadside parks, school yards, shopping centers, church parking lots and truckstops. The next day can usually be spent in leisurely travel to the next dance.

Being involved in the "Ramblin' Squares" a chapter of the National Association of Square Dance Campers, we find the motorhome to be excellent in our camping/dancing activities. The main objection that people raise is that once you are set up in camp, you can't go to the store to get a loaf of bread. This is sometimes true, but we realize this, and usually are careful to take stock of our needs before going to camp. If we are going to be in one place for two or more days, we usually set up our dining canopy. This is a separate tent type canopy, that we use for dining and relaxing out-of-doors. If we must leave for a time with the motor home, then the dining canopy holds our place.

In the camping/dancing caravans that I have conducted, I find the roadrunner to be an excellent leader. Who can miss that big red bus up ahead? One of the dancers remarked that our procession going down the road on a particularly stormy wet day, looked like a mother duck followed by her ducklings. Be it ducks, the little red hen, or the big red roadrunner, we don't let the weather stop us, and never let it interfere with our fun in camping and square dancing.

If you like to travel, and do so with your calling and dancing activities, we suggest you look into the comfort and convenience of motor home travel. If possible, rent a unit first, try it out, and then make your decision. We think you'll discover the same enjoyment and excitement in this mode of travel as we have.

When you see the big red "roadrunner" coming down the pike, just give a holler and a honk, and we hope some day to see you 'round the square and campfire. Until then, happy motor-homing.....

CALLER-LEADER DIRECTORY

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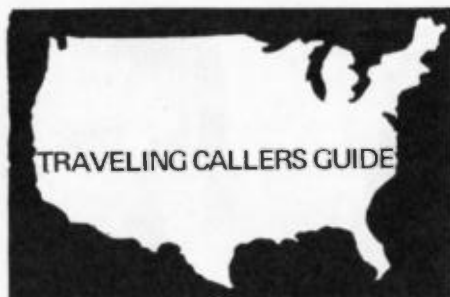
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These callers (addresses on opposite page) would like to obtain bookings in specific areas (alphabet code) at the dates shown below:

(dates around these)

- Bill Volner**
- A** July 5, 1969 Lewisport, Ky.
 - B** Aug. 17, 1969 Evansville, Ind.
 - C** Nov. 8, 1969 Columbus, Ohio

- Bob Wickers**
- A** July 19, Kentucky



Gene Webster June 13, 1970

- D** Conn. and pts south to Louisville

—GRENN—

NEWEST ROUNDS

- Gr 14122 MY DEAR (Waltz)**
by Frank & Ruth Lanning
CHEEK TO CHEEK (Quickstep)
by Eddie & Audrey Palmquist

NEWEST FLIP SQUARES

- Gr 12112 DEAR WORLD**
by Earl Johnston
**GR 12113 WALKIN' BACK TO BIRMING-
HAM** by Ron Schneider

RECENT ROUNDS

- 14121 DREAM OF YOU**
GREEN GREEN GRASS
14120 IF MY HEART HAD WINDOWS
WHO
14119 MY SWEETHEART
MYSTERY MELODY
14118 COME TO ME
I'VE HEARD THAT SONG

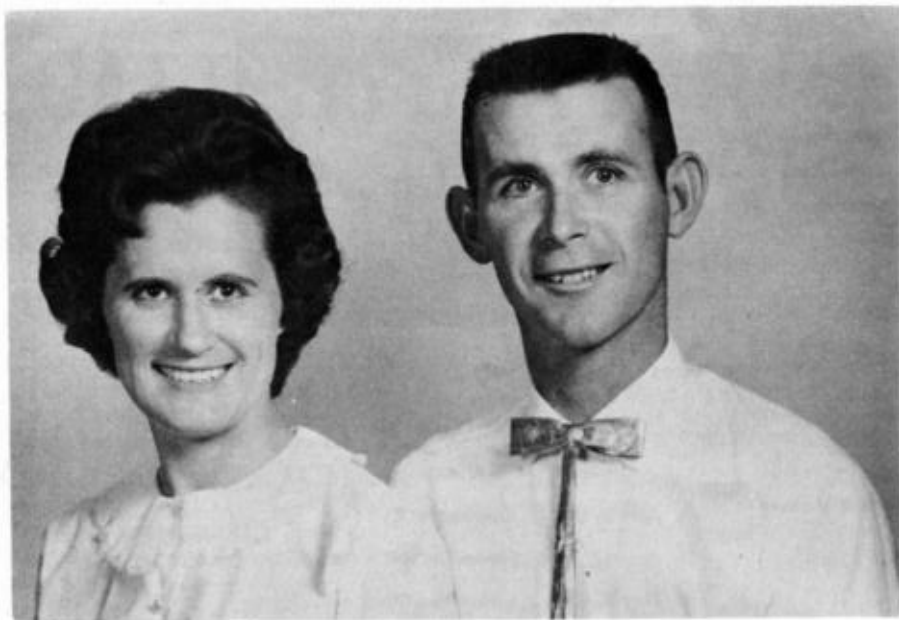
RECENT SQUARES

- 12110 Reno - Mitchell**
12109 You're Grand - Johnston
12108 Laura - Schneider
12107 Long Rocky Road - Mitchell

—TOP—

NEWEST FLIP SQUARE

- 25188 CINDIE LOO**
by Bob Holup
- 25187 TEQUILLA - Blickenderfer**
25186 LITTLE Arrows - Sweet
25185 BELLES OF S.BELL - Stewart
25184 RED RIVER VALLEY
Hendrickson
25183 JNE MORE RIDE - Williams
25182 WHERE YOU'RE GONNA BE-
Peterson
25181 HAVE A LITTLE FAITH-
Cargill
25180 JOGGIN' BEAR - Bohn



Developing ROUND DANCERS

A stylized illustration of a round dancer in a circular path. The dancer is wearing a hat and a dark outfit, and is captured in a dynamic pose as if performing a step. The path is represented by concentric, swirling lines that create a sense of motion and depth.

by LOU & PAT BARBEE

There is only one reason why anyone comes to square dance class-- to have fun! To keep them coming it is important that you give them fun from the very first minute they get on the floor.

Some of the people have never danced a step in their lives. They have come to class either because they promised a friend or have heard about this different kind of square dancing and want to see what it is. Their appetite for this new kind of dancing must be stimulated the first night and continue to be satisfied every night or they will

look for some other pastime that will hold their interest.

Adding variety to the square dance program in the form of round dancing will keep those square dancer's dancing appetites satisfied much longer. Learning to round dance can be as much fun as learning to square dance. The use of simple mixers in square dance class will not only give the dancers variety, but with the correct introduction to these mixers, their curiosity about round dancing will be aroused.

In the first teaching of a mixer, it is not necessary to stress footwork, but

Lou and Pat Barbee started square dancing in 1957 and almost immediately started round dancing. They were inspired by the beautiful dancing of Frank and Carolyn Hamilton, and have attended as many of the Hamilton's workshops and institutes as possible. In 1960 the Barbees began to teach rounds, presenting basics classes each year and teaching for two intermediate clubs and

an advanced workshop. They also share the responsibilities for an advanced club in Canton with George and Eileen Eberhart. They have taught at festivals and weekends, and have written seven rounds. The most recent are *Dream With Me*, *Speakeasy*, and *Feelin'*. Sandwich this in between three lively sons, P.T.A., Scouting and camping, and it's obvious why this lively couple from Columbus, Ohio need eight days in every week!



in subsequent walk-thrus a little more concentration each time on particular footwork will gradually get them used to it. The mixer should be cued all the way through the record. After all, the dancers are used to being cued all the way through the square dances. The use of mixers is wonderful training in knowing their left or right hand, left or right foot.

The use of mixers in square dance class opens the door to round dancing. Chances are people that stay with square dancing five or even ten years are people who have had some round dance training, which has taught them to take just so many steps to so many beats of music. This is important, because if you dance with ease and grace and at a sensible rate of speed, you will not burn yourself out within a year or two.

The trend in some areas is to divorce rounds and squares. Many of these same areas are constantly struggling to hold their dancers. There's a dance every night of the week with the best callers available---and still the people lose interest and drop out. Perhaps adding the variety of even the easiest round will again stimulate the interest that has started to fade.

Most responsible square and round dance leaders are thoroughly in agreement that round dancing is an accepted

part of the square dance program. Most of the stronger square dance clubs have good round dance participation. The improvement in round dance participation in most areas is very gratifying but there are still many couples who sit out the rounds; some because they have not been encouraged to learn basic round dancing, others because they are heckled by non-round dancing friends when they do the easy rounds they have learned. One seldom hears the comment "I don't like rounds," from anyone who has learned to round dance. Surely no one wants to sit out one third of the evening program!

The caller's attitude toward rounds will reflect in his dancers' attitudes toward them. If he used mixers in square dance class and upon graduation urged his couples to learn the basic steps in round dancing, they will be more likely to try rounds and find they can do "that fancy stuff."

If rounds at square dances are kept at the easy level and cued, either by the caller or by a round dance leader, the square dance-round dance marriage will live happily ever after. Neither activity can be completely successful and satisfying without the other. Square dancing is lively and energetic; round dancing is dreamy and romantic. Variety is the spice of life and togetherness is essential!

square line



This feature is designed to answer those questions sent to us which cannot be elaborated upon in the editors page or the workshop pages. We offer this service, hoping it will guide you and answer some of your problems and questions on various subjects. We are not experts- but the staff will research each question sent to us.

QUESTION: HOW DO YOU TEACH THE HANDICAPPED TO SQUARE DANCE?

Many handicapped persons dance and enjoy every minute of it. We think the writer of this question was referring to the mentally retarded. After inquiring into several sources where a great deal of time was devoted to this type of teaching, we find the answer is always the same.

Depending upon the type of handicap, start as you would any beginner class but very, very slowly, even with respect to the tempo of the music. With the retarded, all sources said they were limited to teaching just a few basics and could not progress beyond the star movement. However, this also would depend on the age and mentality of the group.

Even on this limited basis of basic square dance movements, those with a handicap look forward to and enjoy

the square dance session. Perhaps the dullness and frustration would be only on the part of the instructor, who is also handicapped as to how much he can do with the limited ability of his students.

In teaching the deaf the caller will clap his hands to the beat of the music and turn the bass volume up to capacity so that it will permeate the floor and be picked up by the dancers. It is amazing to see how deaf people will move to the beat of the music.

The type of dancing to teach would preferably be the contra, traditional, circle, line or any follow the leader type, such as a grand march to start with. In these the dancers' backs are never toward the caller who gives the commands by the use of large painted signs. You will find these dancers reluctant to leave the hall at the end.

Teaching the blind is a little easier than the previous mentioned, however, figures which use contact of the hands should be used rather than non-contact. For example: Grand right and left in an alamo style in preference to the regular way. Weave the ring would not be suitable, but any hand-contact figure can be taught.

Cerebral palsy victims find square dancing one of the finest accomplishments of their lives. Depending on the degree of this particular handicap, we have seen these dancers outdo many so-called challenge dancers.

Wheel chair patients square dance, and have done so in exhibitions from coast to coast at conventions and festivals, again at a slower pace than the normal dance, because of the time needed to manipulate the chairs in the particular figures.

In teaching the handicapped, the secret of success lies in the knowledge the instructor has of the group he is working with. All in all, the answer remains in a slower tempo, limited basics, and sometimes an easier, different version of established Western dancing. It may be a little more work for the caller but greater satisfaction in the accomplishment is the result.



This new feature to appear from time to time, will consist of tips to spark your programs, callers, gleaned from here and there by your editors. Choreography in particular will continue in the Workshop pages rather than on this page.

O/N/S

Lately we've had a number of inquiries for one-night-stand material. Don't fret. There are some good resources for this. Plan to invest just a small part of the amount you'll get from one O/N/S for some printed material, then invest the time to work with it. Our "Easy Sing-A-Long Calls" is a starter (see page 43). Jay King has suggestions, incorporated in his class teaching aids (see caller-leader page). The SIO handbook on O/N/S is excellent. Doug Edwards now has a book on O/N/S (see his address on our singing call record review page). Other books have been reviewed in our book review pages. Check recent issues.

For what it's worth, let's examine the program strategy of a One-Night-Stand. All callers find themselves confronted with a group of non-dancers looking for an easy square dance evening once in a while.

Rule number one: Keep it simple. Keep 'em smiling. Don't tire them. They're not used to pacing themselves throughout an entire evening, and they can "burn out" real quickly. Don't be fussy about styling. It's better that they go in the right direction than for you to fret about how they get there. They want to dance. They don't want lectures.

Mix a little "eastern" with your western. Don't be a purist regarding material. Take liberties and shortcuts to give them a good time.

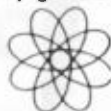
Use lots of "security" movements

where they can hang on (like stars, circles, promenades) rather than "all alone" material (like pass through, turn back, face right, etc.) Be satisfied with a dozen or so basics. They can't absorb much more in an evening. Don't drill. Use a mixer or two. Compliment them. Make them want more. And tell them where they can find it (your next class opening date, etc.)

SMATTER OF PATTERN

From a caller in Toledo, I believe:
"Promenade, go round the room
Like a knock-kneed bride and a
bashful groom."

From a Cleveland caller:
"Promenade, around you travel
Like a chicken in the hen house
pickin' up gravel....."



A CHALLENGING WORD

There may be a dancer or two reading this column. That's fine. To them we address this remark, intended for callers, too. The old Army phrase "Hurry up and wait" can be used as a measuring tool to determine whether or not a fast hash or challenge caller (takes all kinds of callers to please all kinds of dancers— don't knock 'em) is doing an effective job. If you, a dancer, are rushing like sixty to keep up and then you are left waiting for an allemande when your set breaks down, along with half the floor, repeatedly, then it's safe to say the caller is NOT an efficient capable performer. Ideally a good caller can progressively size up the ability and pace potential of the floor as he calls (even in the first few minutes) and fit his material to the dance environment. Ideally, dancers should be "reaching" a little all the time in a challenge sequence, but the pace will not be uncomfortable and the big majority of the sets will NOT be breaking down. Measure your caller. Measure yourself as a caller.



TOO MANY CHIEFS



And not enough Indians! Too many officers, not enough dancers; too many jobs, not enough fun! Are these reasons why dancers "drop-out?"

The SQUARE DANCE National Advisory Board members were asked to comment on "club organization—how much? how little?" for a summer report to our readers. Those who did all agree that as little formal organization as possible is the answer—just enough to do an effective job.

Frank and Phyl Lehnert put it succinctly "The more people in office, the more politics; the more politics, the more cliques and separations."

"The most successful clubs are those where there is complete cooperation between caller and committee," is the observation of Gene and Edna Arnfield in the Illinois area. "When this rapport breaks down, club attendance falls down."

"Programming and matters pertaining to it should be in the hands of the club caller," says Bob Augustin, and he continues, "I do not feel that a club caller should dominate any club's

calling program. Other callers should be hired....A smart caller will know that variety is his best insurance to remain popular and in demand in his own club."

Caller run clubs are the strongest and best run. The same accomplishment is seen in some dancer- or couple-run clubs, but not where the leaders are changed every year.

Every club is different and its needs must be given consideration. Either too much or too little organization can hurt a club.

Singin' Sam Mitchell concurs with above opinions on caller-run clubs. He says the dancers are happy; they pay their dues and they dance. Of officer-run clubs, he says that it is necessary for the dancers to put their faith in their elected leaders, without hamstringing them by unchangeable by-laws and constant friction. One officer-run club, for which he enjoys calling, votes on all ideas over snacks after the dance, and gets along in complete harmony doing as a simple majority decides.

If a club is Board-run, a bare minimum of decisions should be brought to the general membership for ratification. If members do not like the manner in which the club is run, they can vote the officers out at the next election. These are the comments of Bob Augustin, who also points out that caller-operated clubs are successful if the caller's outlook is to please the dancers. This kind of caller must be a "benevolent dictator," says Bob.

"Managed" clubs run by a caller or lay person who wants to work hard at his hobby provide fun, fellowship, challenge and good dancing for dancers who have only loyal attendance and dues to worry about, rather than the "busywork", committee work, politics, and haggling over details so often found in dance clubs, is the comment sent by Louis Calhoun.

Opinion on having a caller on the executive committee of a club was divided. Those who said yes felt that the caller should have a voice in setting club policy. Those saying no felt that the officers should conduct all club business and should deal with the caller (or callers) as with any professional whose talents are for hire.

Committees make or break a club. Especially needed is guidance from previous members and the caller. Notice the word "guidance," not commands or negative advice.

A tip for more effective and congenial committee meetings: meet in homes with the coffee pot ready. There might be some honest "slugging matches" but it seems the coffee helps bring about a respect for other's opinions.

Some final advice, culled from all the replies:

- *Keep your organization simple.
- *Plan for future growth
- *Ask your caller to advise (in any one of several ways).
- *Put trust in your officers.
- *Always serve refreshments and coffee when decisions are to be made.

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June 8 Deuce Williams
June 15 Emmett Iliff
June 22 Jack May
June 29 Glenn LeFever
July 4 Emmett Iliff *Fireworks
July 6 Jerry Brecklen

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SINGING CALLS

SUMMER SOUNDS – MacGregor 2051

Caller: Bob Dawson

Here is the record that is our pick of the year. The music is the greatest, the dance is well put together, and Bob's calling is great. Figure: Heads star thru, pass thru, circle to a line, up and back, pass thru, wheel and deal, centers star thru, pass thru, cloverleaf, new centers square thru three hands, turn corner left, all the way around and promenade.

RED RIVER VALLEY – Top 25184

Caller: Chip Hendrickson

A much needed new Red River Valley and a great one. We predict a long life for this record. Figure: Head ladies chain across, heads square thru four hands, swing thru with the outside two, boys run, bend the line, forward eight and back, star thru, pass thru, and swing the corner, left allemande, come back and promenade.

TEQUILLA – Top 25187

Caller: Reath Blickenderfer

Another HIT record by the old Yodelling man himself. Reath also made Chime Bells which was a great record and a best seller. This record Tequilla is to the old tune of TEASIN' THE GIRLS' Figure: Four ladies chain across, heads promenade half way, down the middle right and left thru, roll away, star thru, right and left thru, swing corner, left allemande, come back, do-sa-do and promenade.

SWEEP TEMPTATION – Kalox 1091

Caller: Bob Yerington

Like all records by Bob Yerington, this one is a beauty, fine choreography, fine music, and a tune that makes you wanta dance. Figure: Head couples square thru four hands, face the sides and do a do-sa-do, swing thru, boys trade and box the gnat, right and left thru, dive thru and square thru three quarters, swing corner and promenade.

DOES YOUR HEART BEAT FOR ME –

Lore 1103. Caller: Bob Augustin

Bob Augustin's finest record. The Lore label ahs come out with some very good records lately and this is one of them. Give this one a whirl and you will find it really danceable. Figure: Head two promenade half way, down the middle, right and left thru, square thru four hands, make a right hand star, once around, heads star left, once around, corner swing and promenade.

HERE'S TO ME – Wagon Wheel 208

Caller: Jerry Haag

Same record tune as HERES TO YOU AND ME which was done recently on Kalox by Harper Smith. So you pays your money and you takes your choice. The music on this record is really great but our particular preference goes to the Kalox record. This one by Jerry Haag has a partner trade and a quarter more which this reporter believes we can very well do without. Figure: One and three forward up and back, square thru four hands do-sa-do, ocean wave, rock it, slide thru and square thru, three hands around, partner trade and a quarter more, box the gnat swing that lady and promenade.

DON'T BOTHER – Blue Star 1844

Caller: Al Brundage

A very good record. We were quite high on this one round our rancho. Figure: Heads square thru four hands, do-sa-do the corner girl, make a wave, balance, square thru four hands, go forward out and bend the line, star thru, square thru three hands, left allemande, come back and promenade.

WHISPER SWEET NOTHINGS – Longhorn 175. Caller: Louis Calhoun

Good music and a good dance by Louis (the great) Calhoun. Any record offering by Louis is usually good. He made some real goodies on the Jewel label. Figure: Four ladies promenade inside, go home and box the gnat, swing this man, allemande left the corner, right hand round at home, four men star left in the middle, go home and do-sa-do and promenade.

MILWAUKEE HERE I COME – Rocking A 1344. Caller DeWayne Bridges

A very good recording by a Texan who probably has never seen Milwaukee. Any way his heart was in the right place (Milwaukee) when he made the record. Figure: Two and four right and left thru, one and three promenade, half around, down the middle and square thru four hands, swing thru with the outside two, boys trade, turn thru left allemande, come back and do-sa-do, allemande left once again and promenade.

ALL SINGING CALLS ARE REVIEWED
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RECORDS

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Choreography by Opal & Joe Cohen

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CANDY KISSES - HiHat 861

Choreography by Merl & Delia Olds

Good music to a familiar tune, easy intermediate two-step.

LOVE IS BLUE - Phillips 40495

Choreography by Nina & Charlie Ward

Good Paul Mauriatt music, a good strong intermediate two step with unusual timing.

WALLPAPER ROSES - Reprise 0640

Choreography by Dan & Emma Lou Risley

Good music (vocal by Dean Martin) and an interesting intermediate two-step.

SUNSHINE WINE - RCA 47-9722

Choreography by LaVerne & Doris Riley

Good music (vocal by Perry Como) and a very danceable intermediate two-step. Those who do Riley's Moon Over Naples will notice a similarity.

LA-LU-A SHAG - Decca 25726

Choreography by Phil & Ruth Phillips

A real "movin" sound. A fun type intermediate two step featuring the "sugar foot shag."

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IF YOU BLUNDER



DON'T THUNDER



GIVE 'UM GRIN...



AN' TRY AGIN!

Remember...

**IN SQUARE DANCING
AND IN FLYING**



**CLOSE
FORMATION
LOOKS BEST**

KEEP



IT'S FASTEN-ABLE

Make HAND GRIPS

FIRM

NOT TOO SOFT...



NOT TOO TIGHT



**BRIGHTEN
YOUR
CORNER**



**SHE MAY GLOW
FOR YOU...**

**Don't
Growl...**



**YOU MAY BE
NEXT TO
PULL A
BONER**

**WESTERN SQUADE
DANCING... WORLD'S
GREATEST
EQUALIZER**



**TRYING TO
REACH PEOPLE**



**MAYBE YOU
SHOULD BE
A GALLER**



18th NATIONAL CONVENTION

Latest releases announce that with a registration from South Carolina all 50 states will be represented at the National Convention in Seattle this month. This is the first time ever in the eighteen year history of the convention that there has been such widespread representation. 8000 dancers were registered at the time of the release, and numbers were growing steadily.

The rounds to be featured in the square dance halls in Seattle are: Bramble Bush, Miss Frenchy Brown, Dancing Country Style, Hot Lips, Dancing Shadows, Mexicali Rose, Molly 'n Me, Rockin' Ida, Marnie, Neopolitan Waltz, Tango Mannita, Whisper Waltz, My Love, Roses, Sombrero, Because of You, Green Alligators, Try To Remember.

INFORMATION CENTERS

A unique cooperative arrangement is in the mill to help the traveling dancer find local dance action. The International Association of Holiday Inns has agreed to allow S/D organizations to place in Holiday Inn brochure racks printed information forms to direct travelers to dances in their locality. The only requirement is that the printed matter be standard brochure size (approx. 4 x 8½ in.). S/D groups are urged to contact nearby Inns and ask management about the arrangement.

Clerks will direct any inquiries to

the racks. Local dancers need only to keep the info up-to-date. There is no obligation to the traveler.

Announcements in S/D news media should be made to remind travelers to check Holiday Inns as they visit. The IAHI, parent organization based in Memphis, will cooperate with announcements through their advertising media.

For further information, write Bill Crawford, P.O. Box 18-441, Holiday City Station, Memphis, Tenn. 38118. And a big hand to Bill for originating the idea for this help in improving S/D communications.

KENTUCKY VACATION

The Ky. Lake & Lake Barkley Tourist Assn. is sponsoring the first Annual Septemberfest from Sept. 13 thru 27. The program for square and round dancers will be held daily in two halls, from Sept. 20 through the 27th. Progressive square dances for beginners will meet in a third hall for two weeks, winding up with graduate dancers ready for most open dances across the country.

Here in a vacation setting, keeping the cost within a vacation budget, experienced dancers and their beginner friends may enjoy square dancing to a staff including Harry Lackey, Stan Burdick, Bill Volner, Louis Calhoun, Betty & Clancy Mueller.

For complete info, write Sid Jobs, Septemberfest chairman, Box 190, Murray, Ky. 42071

MAY BUCKEYE POLL

1. Japanese Sandman
2. Feelin
3. Walking to Kansas City
4. Bicycle Waltz
5. I Get The Blues
6. Roses
7. Miss Frenchy Brown
8. Molly 'n Me
9. Green Alligators
10. Just As Much As Ever

SILVER SPURS

The Silver Spurs of Spokane, internationally known group of folk dancers again have a busy summer. The exhibition group will leave on a four week cross-country tour on June 13. In addition to giving shows, they will tour the White House, New York and many historical sites in New England. The Junior Silver Spurs will appear at the National S/D Convention in Seattle.

SQUARE DANCING ON PARADE

The biggest event in Tucson, in the whole state of Arizona in fact, is the Tucson Rodeo. This is an annual event, held in March and continuing for six days. The opening day of the rodeo is the day of the big parade — Parada de la Fiesta de los Vaqueros. The 1969 parade, entirely non-mechanized and taking well over four hours to pass the grandstand, was proclaimed as the longest and most fabulous parade of

them all.

Among its participants was a galaxy of Western movie and TV stars, many gorgeously caparisoned horses and their riders, a variety of horse-drawn vehicles of the old West, and right there with all of them was a team of dancers representing the city's Square Dance Association. The team consisted of four couples and four alternates, all dancing to the music from a battery-powered record player which the caller carried on his shoulder.

At certain points the parade paused long enough to give the dancers time to dance a short singing call. They were all precision dancers, and everytime those skirts swirled high to a call of "Swing your podners round and round" there was a new burst of applause.

Everyone at Parada has fun, but no group had more fun or put on a better show than the square dancers and their caller.

Winifred Stuart



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It Takes All Kinds

by JULIE CYCLE

Square dancing is not limited to certain types of folks. It may have started with the farmers dancing in their barns, but it has spread to the cities with dances going on in grand ballrooms. It is being enjoyed by more people each year, and has proven to be a rewarding encounter to all who participate in it.

We've danced with many groups of dancers and are looking forward to meeting more. No two groups are alike; this is the spice of square dancing. Each couple, club and caller add their own ingredient and you are sure to find a club that suits your taste.

Early in our pursuit of dancing, we became exposed to these differences. There are couples who enjoy helping beginners, because they derive some satisfaction from it. There are those who are reluctant to square up with newcomers because after years of helping beginners, they would finally like to dance with experienced dancers. We met a couple like this and they politely told us we needed more workshop. It may have seemed rude, but it was the best thing they could have done for us. They made us realize that even though we were having fun and benefiting from dancing with good dancers, we were actually spoiling their fun. So we joined a workshop group to improve our dancing. We felt we owed it to ourselves and other dancers.

Workshopping was "working with fun." All worked hard to learn the different calls. Even the couples where the wife was always wrong, or vice versa, tried to cover up for each other by letting the corner take the blame. There were pairs who insisted they were right and then found they were wrong, and there were the ones who were grateful when you helped them out. In this process we learned to laugh at ourselves and became good dancers.

Armed with all this proficiency, banner stealing and retrieving became an enjoyable facet of our dancing. Here we felt the warm and cool tides of different clubs. We felt like a batch of dead fish at one club, when a couple walked out of the square because in our exuberance we let out a hoot'n holler. This group liked to dance sedately. So, O.K., we went along with them. "When in Rome do as the Romans do, otherwise don't go to Rome." This is a good rule to live by.

After that experience we still remained undaunted and continued our thievery. On our next excursion we came upon a friendly group that taught

us some new capers. Between theirs and ours, we ended up with one of the most invigorating, hand clappin', foot stompin' shindigs that completely exhausted us. After the tip, Dad wiped his moist face and forgot that the checkbook didn't balance, and Mom, smiling, forgot she burned the potatoes that night. After all, isn't that what square dancing is all about?

By now our club was beginning to be known for its banner stealing raids. Clubs were beginning to expect us at anytime and would greet us with delight. On one of these raids we were introduced to "square hopping." It was a bit confusing until we got the knack of it. Couples go back and forth from one square to another trying not to miss a call. We hadn't laughed so hard in a long time. No wonder this was such a popular club. Between tips and laughs we complimented the caller for his finesse in calling to "square hoppers." It was a gay caravan of cars that headed home to rest up for more dancing next week.

Soon we developed preferences for certain callers. We would travel miles just to dance to one of our favorites. The caller patterns his calls to suit the club he calls for, but his style is his own. His voice and his way of cutting capers, soon endear him to his fans. Many folks choose the club they join because of the caller.

If you haven't found your place in a club that suits you, just keep dancing and you will. When you do find the ideal club, stick with it, work with it, and boost it whenever you can. As for our club, to us it's the greatest. We have encompassed a variety of couples who are congenial and cooperate to make square dancing the friendly, wholesome activity it should be.

When folks tell us they're not the type for square dancing, we smile and say, "Try it, it takes all kinds."

Calling Is a Family Affair

Fourth
in a Series

Jim Bauer of Evansville, Indiana is a fourth generation square dancer and a third generation square dance caller.

Jim has been dancing since he was eight years old, almost twenty years now. At the time he started, his dad was teaching classes. If an extra couple was needed, Jim's mother would grab his hand and away they'd go. Professionally Jim has been calling since 1958, but first picked up the mike while still in grade school.

Let's look at Jim's square dancing background and how his family became involved in it. Back in the late 1800's Jim's great-grandfather founded Darmstadt, Indiana, just north of Evansville. For community entertainment old fashioned square dancing was popular at the family's place, Bauer's Grove (which is now a well-known picnic spot in the summer, a Christmas tree farm in the winter, and a square dance center all year round.) The dancing was held on an open platform with a fiddler or two hired to provide the music. There was no one caller, but a caller in every square. So the first Bauer in the activity was a dancer, not a caller.

As the activity progressed, the open wooden platform was improved by the slight raising of its center so the dancers would not crowd to the center as they danced. Automobile springs were placed under the floor so that it would give a little under the dancing feet. A roof and sides were finally added to the platform and it became a building.

Square dancing continued at Bauer's Grove through the early 1900's until the depression of the '30s. Jim's grandfather was the caller at that time.

The depression called a stop to dancing at the Grove and it wasn't until

after World War II that Jim's father and mother were able to get the activity swinging again. Ray and GeGe Bauer became quite active in square dancing, attending Pappy Shaw's Square Dance School, becoming the second presidents of the Indiana S/D Callers Association, the first presidents of the Evansville Callers Association, and the first chairmen of the Hoosier S/D Festival, which is held annually in Evansville and attracts over a thousand area dancers. Jim's dad has just called a halt to his calling after twenty years.

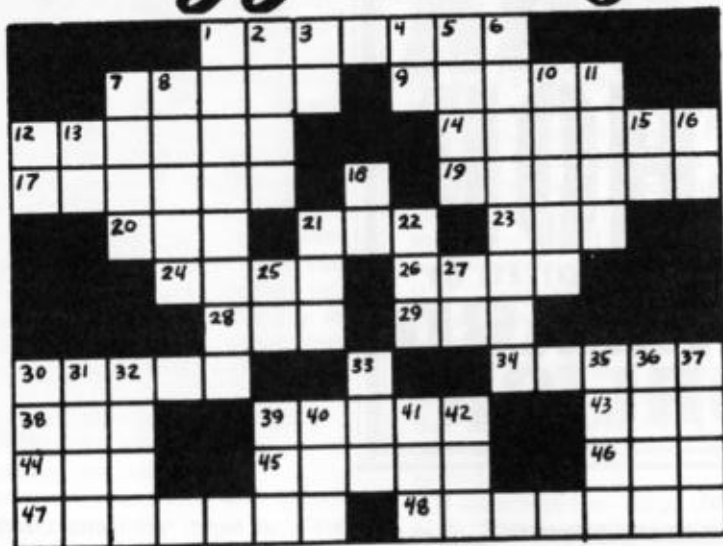
It is now Jim's job to carry on the family tradition. Currently he is club caller for three area clubs and is teaching three beginner classes and a R/D basics class, besides guest calling for clubs in the Indiana, Kentucky and Illinois area. He, too, is a past president of the Evansville Callers Association and past general chairman of the Hoosier S/D Festival.

Jim is proud of the fact that he is the first of his family to become a recording caller. He has had records on the Top label for three years. He also is the first to introduce modern western style dancing in an area junior college and a university, teaching future physical education teachers, who in turn will teach their future students (and future dancers).

Square dancing is a family activity which can be passed down as a tradition from one generation to the next. Jim and Peggy have a four year old daughter, Diane, and a year old son, Jimmy, who may easily be the fifth generation dancer and fourth generation caller.

Here's hoping-- no generation gap in the Bauer family!

Puzzle Page



ACROSS

1. Site of 18th National Convention
7. Item of men's S/D wear
9. Dress material
12. Popular pet
14. South American lizard
17. Vegetables to be avoided before dances
19. Girl's name
20. --- Wise, lady caller from Ohio
21. Good thing to take before a dance
23. Vat
24. Not a head couple
26. Square dancing is for all ----
28. "I'm --- Foolin' "
29. Item never stepped on by a good partner
30. ---- your honey
34. What you find on badges
38. --- Anderson, caller
39. Wane
43. Wedding words
44. Annoy
45. Nadir
46. Nuclear Engineers of Nebraska (abbr.)
47. Experimenting at workshop
48. Leading a square dance

DOWN

1. Kind of time to have at a square dance
2. Long fish
3. Indian mulberry
4. "Idiot box" (abbr.)
5. Mrs. Bob Fisk
6. Number of 1969 Convention
7. Jaunt
8. Musical instruments
10. Hawaiian parties
11. Merit a badge
12. "Around one you --"
13. Printer's measure
15. "Your lips tell me --"
16. "Let's have -- after party"
18. Pa's partner
21. Petticoat material
22. --- and Louise Kimbley, R/D leaders
25. - what you do do well
27. -- star thru
30. After party entertainment
31. "When You And I ---- Young, Maggie"
32. Printer's needs
33. --about (old round)
35. Describing something modern
36. Garden
37. Melody
38. Mrs. Louis Calhoun
40. Purse
41. Twitch
42. Age



WORK- SHOP

□ □ □ □ EDITED BY

**WILLARD
ORLICH**



CHOREOGRAPHY

BOX THE GNAT - taught to beginners in their first ten lessons yet still not fully understood by their teachers. In response to questions over the years, the following observations are made by your editor.

A "box the gnat" is used to exchange the dancers' places both in position and facing direction using right hands. A "swat the flea" does the same using left hands. It does not end shoulder to shoulder but rather nose to nose, even though it might seem to be on a bias. And the movement ends **BY DROPPING HANDS** unless another command is given. We have become so brainwashed into following with a right and left thru or some other right hand movement that we hang on for dear life. It is perfectly legitimate for head couples out of a squared up set to box the gnat and

circle up eight, yet dancers will fight the thought. They will even hesitate on a "box the gnat, change hands, left allemande."

The point is that box the gnat has so degenerated in some cases as to resemble a staggered ocean wave or even so sloppily done as to be on an angle that a "dive thru" command from an 8-chain thru set-up will find the center couples missing each other for the possible pass thru command. Going a step further, from an eight-chain-thru position, you cannot box the gnat and all-eight-circulate because a wave has not been formed. One could conceive a "box circulate" among the four dancers but not the all-eight-circulate in the normal parallel ocean waves. Years ago when dancer positioning was not as critical as in today's dancing, we had figures which used a "swat the flea, two ladies chain" --not across in the direction they should have been facing but actually at right angles to them just because their right hands were free and inside toward each other. The men had to compensate the courtesy turn to face the direction from which the lady came and not determined by his

original facing direction. If he had done the latter, a two faced line would have been formed instead of two couples facing each other as the author wanted them to end.

In choreography, one allowable variation leads to another until the original "basic" concept becomes so distorted as to be unrecognizable and certainly not understood by all dancers everywhere (standardized). How can we explore new ideas if the old accepted movements are in variance?

BEND THE LINE into an eight chain thru set-up? Yes, it is possible and still maintain the rule to break in the middle, centers backing up while ends move forward. The key to the possibility is two two-faced lines shoulder to shoulder with each other.

Heads square thru four hands

Swing thru the outside two

Centers run, bend the line

(Two lines of four facing each other)

Same two swing thru

Centers run, bend the line

(Now in eight-chain-thru position)

Centers arch, dive thru

Square thru 3/4 -- left allemande.....

CALLERS' QUESTIONS

CHUCK BESSON, Alexandria, La.--
It's time we re-evaluate Square the Barge command -- regular Barge thru could be called $\frac{1}{2}$ Square the Barge, then we could use $\frac{3}{4}$ Square the Barge, etc. It should be a part of the square thru family like Square turn thru, Square to a Wave, Square the Dixie, etc.

ED. NOTE: The term BARGE THRU means different things to different people. One subscriber referred to the movement as Garbage Barge, evidently associating the movement with Load the Boat. It was an outcrop from this multiple type movement -- a simple version of it. To your editor as a dancer it was felt we just "barged thru" other dancers to end up in an eight-chain-thru position. The $\frac{1}{2}$ square thru just kept us in a traffic pattern to aim us in the right direction. To you, Chuck, it takes on the meaning of something added to a square thru movement. In general, we would guess that "Barge thru" is that part where the dancers facing each other pass thru while those facing out do a partner trade. The half square thru seems to start the motion from lines of four. But so does a wheel thru, star thru, pass thru, spin the top (this hasn't been named yet), etc.

If we accept the "barge thru" part as such, then it can be used from other than lines facing. From parallel ocean waves we could have swing thru the barge, and from an eight-chain-thru position a $\frac{3}{4}$ square the barge, Pass thru the barge, etc. Remember it is still an experimental idea, still a combination call and still liable to disappear in due course of time.

RUSS PERFOR, Willoughby, Ohio--
Last October I sent a figure SPLIT THE TOP. Having not heard a word good, bad or otherwise, I have been wondering if you saw it?

ED. NOTE: Sorry, Russ, I didn't mean to pass up commenting upon your idea. Yes, we tried it along with your CIRCULATE THE WEB which you came up with around the same time. And as so often happens, similar ideas came to our attention at the same time which seemed more to the dancers' acceptance. Certainly your ideas were interesting. CROSS THE TOP seemed more acceptable as did CHANGE THE WEB both to the dancers and callers from a choreography standpoint. I

know other publications reported your ideas in detail, but then perhaps they didn't have the selection of ideas to choose from, do you suppose? Don't be discouraged. Keep those creative thoughts active because they are part of the "brain food" needed to feed into eventual good and lasting S/D movements like star thru, swing thru, square thru, dixie chain, and the many other ideas which went the same route in their day of exploration. That's why 98 out of 100 ideas are tried, but never become part of the square dance picture.



SPIN CHAIN THE STAR

by Charlie Tilley, Saugus, Massachusetts

A variation of Spin Chain Thru. While dancers are executing a normal spin chain thru, the two new ends of each ocean wave will trade places. The end facing out will circulate to the other end. The end facing in will join the two handed star (chain) thru the middle thereby traveling around and over to the other end of his original ocean wave. Left hand waves start with left hands.

EXAMPLES (by author)

Heads square thru
 SPIN CHAIN THE STAR
 SPIN CHAIN THE STAR again
 Right and left thru
 Insides arch, dive thru
 Pass thru, left allemande.....

Head couples square thru four hands
 around

With the sides make a wave
 SPIN CHAIN THE STAR
 Swing thru, eight chain three,
 Left allemande.....

All four ladies chain
 Head couples square thru
 SPIN CHAIN THE STAR
 Spin the top
 Right and left thru
 Cross trail thru to the corner
 Left allemande.....

Side couples right and left thru
 Head couples lead right and circle four
 to a line

Ladies Dixie style to an ocean wave
 Left SPIN CHAIN THE STAR,
 Left allemande.....

EXAMPLES (by Willard Orlich)

Heads right and left thru
 Square thru four hands
 Do-sa-do to a wave
 SPIN CHAIN THE STAR
 SPIN CHAIN THE STAR
 Slide thru, right and left thru
 Right and left, allemande.....

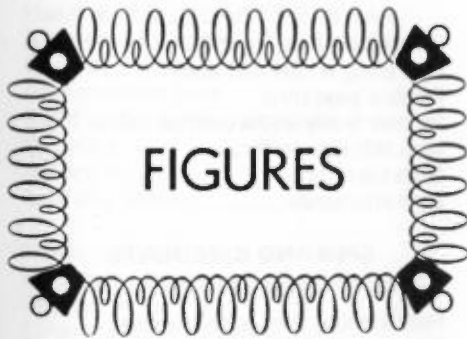
NOTE: Two SPIN CHAIN THE STAR=
 Dive thru, pass thru, right and left thru.

Heads crosstrail thru, U turn back
 One-half square thru
 SPIN CHAIN THE STAR
 Swing thru, slide thru
 Barge thru, star thru
 Cross trail thru to a left allemande.....

Head couples square thru four hands
 around

With the sides made a wave
 SPIN CHAIN THE STAR
 Spin the top, right and left thru
 (all with opposites out of sequence)
 Crosstrail thru to a left-hand swing
 Four boys star across the land
 Left allemande.....

SQUARE DANCE magazine **WORKSHOP** features original material submitted to the editor. New ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, **SQUARE DANCE Magazine**, Box 788, Sandusky, Ohio 44870.



FIGURES

FIGURES

by Bill Barton, Cornish Flat, N.H.

IF YOU CAN

Number one split the ring
 Around three people
 By your corner stand
 Forward six and back
 Forward and stand pat
 Turn individually
 To face number three
 If you can right and left thru
 Rollaway, pass thru
 If you can, box the gnat
 Pass thru, if you can star thru
 Rollaway, others do a centers in
 Cast off three quarters
 Everybody left allemande.....

PROMENADE BREAK WITH BARGE THRU

Heads wheel round
 Barge thru, star thru
 Barge thru, star thru
 Whirlaway half sashay
 Barge thru, star thru
 Frontier whirl
 Whirlaway half sashay
 Barge thru
 Right and left grand.....

BILL'S BREAK

Four ladies chain
 Heads cross trail thru
 Around two, hook on the ends
 Lines pass thru, wheel and deal
 Girls do-sa-do to an ocean wave
 Arch in the middle
 Men dixie style to an ocean wave
 Everybody cast off three quarters
 Side couples frontier whirl
 Left allemande.....

INTERWOVEN CAST OFFS

Heads lead right circle to a line
 Pass thru, men run, swing thru
 Cast off three quarters
 Centers circulate
 Men run, California twirl
 Pass thru, girls run
 Left swing thru
 Cast off three quarters
 Ends circulate, girls run
 Left allemande.....

EXPLOSION

Heads star thru, double pass thru
 Lead couples cross trail
 On to the next star thru
 Others promenade left
 Stop behind the first pair
 Substitute, double pass thru
 Lead couples cross trail
 On to the next star thru
 Others promenade left
 Stop behind the first pair
 Substitute, right and left thru
 Substitute
 Square thru three quarters
 Left allemande.....

SPLIT SQUARE THE BARGE

Heads split square the barge
 Four hands thru, finish it off
 Slide thru, ends trade
 Everybody slide thru
 Centers frontier whirl
 Dixie grand right, left, right
 Left allemande.....

KETCHALLAITS

Heads square thru, catch all eight
 Right hand half
 Back by the left a full turn
 Girls catch arms, balance in line
 Eight circulate, left swing thru
 Men run left, wheel and deal
 Catch all eight, right hand half
 Back by the left a full turn
 Men catch arms, balance in line
 Eight circulate, left swing thru
 Girls run left, wheel and deal
 Left allemande.....

FOLLOW THE CORNER

Heads pass thru round one to a line
Pass thru, wheel and deal
Girls turn thru, do-sa-do to an ocean
wave
Girls fold, double pass thru
Cloverleaf, men turn thru
Do-sa-do to an ocean wave
Men folk, double pass thru
Cloverleaf, girls turn thru
Left allemande.....

FOLLOW THE CORNER NUMBER TWO

Heads slide thru, square thru
Round one to a line, pass thru
Wheel and deal, girls left turn thru
Double swing thru, men fold
Double pass thru, cloverleaf
Substitute, men left turn thru
Double swing thru, girls fold
Double pass thru, cloverleaf
Substitute, girls turn thru
Left allemande.....

IT'S FUN

Head men with corners up and back
Left hand star, pass your partner
Take the next
Star promenade the same sex
Spread the star that's what you do
Men backtrack, dive thru
On to the next, star thru
Double pass thru, cloverleaf
Face your partner, bend the line
Pass thru, wheel and deal
Girls square thru three quarters
Left allemande.....

WHIRLY CHAIN ARKY STYLE

Heads right and left thru
And a quarter more, walk ahead
Hook four in line, one full turn
Bend the line, right and left thru
And a quarter more, sides backtrack
Square thru, girls pass thru
Men turn back, eight chain thru
Men go three, girls go four
Men turn back, square thru
Bend the line
Girls do-sa-do to an ocean wave
Men half square thru outside
Girls pass thru, separate around two
Swing your own, promenade
Heads wheel around, cross trail thru
Left allemande.....

PARTNER TRADE BREAK

Heads pass thru round one to a line
Pass thru, wheel and deal
Double pass thru
Partner trade and a quarter more
Men left square thru
Girls turn thru
Left allemande.....

SPIN AND CIRCULATE

by Mac McDougal, Kingsville, Texas

Heads swing thru, spin the top
Right and left thru full turn
Do-sa-do, spin chain thru
Girls circulate, boys trade
Girls trade, boys run
Wheel across, couples circulate
Wheel and deal, right and left thru
Spin chain thru, girls circulate
Boys trade, girls trade
Boys run wheel across
Couples circulate, wheel and deal
Right and left thru, dive thru
Substitute, centers star thru
Spin the top, girls trade
Turn thru, allemande.....

FIGURES

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

Heads turn and Q
All turn and Q
Centers run, centers trade
Turn and Q
Clover and turn and Q
Swing thru, girls fold
Boys trade, left allemande.....

Heads right and circle to a line
Slide thru, partner trade
And a quarter more TWO TIMES
Pass thru, left allemande.....

Two and four right and left thru
Same ladies chain
Heads right and circle to a line
Pass thru, wheel and deal
Single wheel and a quarter more
Fan the top, split circulate
Left allemande.....

All promenade heads backtrack
Pass thru, bend the line
Right and left thru (who turns who)
Spin the top, swing half by the right
Swing thru to a grand right and left.....

Heads square thru four hands
Slide thru, curlique
Circulate, slide, swing
And courtesy turn
Right and left thru, pass thru
Circulate
Square thru three quarters
Left allemande.....

Heads right and circle to a line
Pass thru, wheel and deal
Quarter in, curlique
Circulate, split circulate
Slide, swing and courtesy turn
Then half sashay, cloverleaf
Substitute, right and left thru
(who turns who)
Turn thru, arky allemande.....

Walk around corner
Turn partner left
Four girls lead Dixie style
To an ocean wave
Slip, slide and swing
To a grand right and left.....

Walk around corner, turn partner left
Four girls lead dixie style
To an ocean wave
Swing left **FULL TURN TO A
FOUR COUPLES SQUARE CHAIN
THRU**
Partner trade and a quarter more
Curlique to Alamo style
Swing thru to a curlique
To a half a top, swing thru
Box gnat, grand right and left.....

Heads square thru four hands
Swing thru, spin chain thru
Ends circulate two times
Spin the top to a barge thru
Box the gnat
Square thru three quarters
To a left allemande.....

Heads star twirl
Swing thru to a curlique
Spin the top to a barge thru
Dive thru, turn back, pass thru
Grand right and left.....

FIGURES

by Gene P. Hoge, address unknown
Heads square thru four hands
Do-sa-do to an ocean wave
Turn by the right half way
Balance, centers arch
Ends duck thru and turn back
Box the gnat, change hands
Allemande left.....

Head ladies chain
Heads square thru four hands
Swing thru, centers arch
Ends duck thru and turn back
Star thru, bend the line
Star thru, pass thru
Allemande left.....

FIGURES

by Dave Hass, East Hampton, Conn.
Heads square thru, curlique
Cast off three quarters
Right and left thru
Dive thru, pass thru
Curlique the outside two
Cast off three quarters
Right and left thru
Dive thru, pass thru
Allemande left.....

Heads turn and Q
Curlique the outside two
Swing thru, double
Ends trade, centers trade
Cast off three quarters
Right and left thru
Dive thru, pass thru
Curlique the outside two
Swing thru, double
Ends trade, centers trade
Cast off three quarters
Right and left thru
Dive thru, pass thru
Allemande left.....

TROMP

by Ray McMillan, Alhambra, California
Head ladies chain
One and three pass thru
Separate, go round one
Into the middle, pass thru
Star thru, pass thru
Wheel and deal
Center four square thru five hands
Watch it man, pass thru
Left allemande.....

TROT

Four ladies chain three quarters round
Same four ladies chain across
Heads lead right, circle four
Make two lines
Go up to the middle and come on back
Rollaway a half sashay
Center four go right and left thru
A full turn, hook on the ends
Balance, break in the middle
Swing half around
Center four California twirl
Left allemande.....

FIGURES

by Homesy, Pomona, California

ROLL, CIRCLE, TRADE

Heads star thru, California twirl
Do-sa-do, go all the way around
Ocean wave, balance, don't be late
All eight circulate, double
Spin the top and men trade
Box the gnat across from you
Come right back, a right and left thru
Rollaway, right and left grand.....

SIX SLIDE THRU

Side two right and left thru
Four ladies rollaway, half sashay
Head gents take both girls
Up to the center and back
Same six slide thru
Left allemande.....

ROUND SQUARE

Head couples square thru
Square thru the outside two
Bend the line
Inside two square thru four hands round
The other two pass thru, on to the next
Star thru, other four quarter in
Pass thru, split two, around one
Into the center
Square thru four hands around
Split two, make a line
Forward eight and back you reel
Pass thru, wheel and deal
Double pass thru, first two left
Next two right, got two lines
Just the ends star thru
The other four slide thru, pass thru
Corners all right and left thru
Turn your girl and dive thru
Square thru three hands around
Allemande left.....

FIGURES

BREAK

by Les Ely, address unknown

Two and four go right and left thru
Head two ladies chain, send them back
Dixie style to an ocean wave, step thru
Circle up four half way round
Dive thru, star thru, slide thru
Right and left thru and a half sashay
Double swing thru, then turn thru
Allemande left.....

MEN SLIDE

Two and four right and left thru
Same two ladies chain
One and three swing thru
Without a stop spin the top
Do a dixie daisy across the track
Cross on over and come on back
Centers in, cast off three quarters
Pass thru, wheel and deal
Slide thru, make a right hand star
Find the corner, allemande left.....

BOYS AND GIRLS RUN

Side two ladies chain
One and three a half sashay
Lead to the right and circle up four
Ladies break to a line of four
Pass thru, girls run
Square thru three quarters
Centers in, cast off three quarters
Pass thru, boys run
Square thru three quarters
Centers in, cast off three quarters
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Star thru, dive thru, pass thru
Allemande left.....

THREE QUARTERS HASH

Two and four right and left thru
One and three lead to the right
And circle up four
Head men break and make a line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Pass thru, wheel and deal
Girls square thru three quarters
Star thru, promenade
One and three wheel around

Go right and left thru
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off three quarters
 Pass thru, wheel and deal
 Girls square thru three quarters
 Star thru and promenade.....

FIGURES

by Marty Winter, Cresskill, N.J.

HOOK THE MEN

Heads promenade outside just half way
 Head two ladies chain across
 Heads lead to the right
 And circle up four
 Head gents break to a line of four
 Go forward eight and then come back
 Heads diagonally right and left thru
 Then pass thru, men hook elbows
 Turn that line go half way round
 Men run around that girl
 Ladies U turn back
 Ladies hook elbows
 Turn that line go half way round
 Wheel and deal and face those two
 Left allemande.....

OH MY STARS

Head two ladies chain across
 Heads right and left thru

Couple four face your corner
 And box the gnat
 Sides go forward, cross trail thru
 Go around two to a line of four
 Pass thru, cast off three quarters
 Men star right and girls star left
 One like Venus, one like Mars.
 Reverse the stars go the other way back
 Men will step in behind your girls
 Star all eight and don't look back
 Girls turn back and pass one
 To a left allemande.....

THAR SHE BE

Side ladies chain across
 Heads lead to the right
 And circle up four
 Head gents break to a line of four
 Lines go forward then come back
 Star thru, do-sa-do to an ocean wave
 And rock it, ends circulate
 And centers trade
 Men run around that girl
 Wheel and deal, and do-sa-do
 To an ocean wave, ends circulate
 Centers trade, double swing thru
 Go two by two
 Square thru four hands
 Don't get lost, then wheel across
 Star thru, left allemande.....

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TURKEY IN THE STRAW (or HAYRIDE) (Weathervane variations)

Record: Sunny Hills AC 148-S-O or choice hoedown (patter)

Everybody snuggle up tight,* head couples elbow swing by the right
Once around to the left hand pair,** left elbow swing with the couple right there***
Turn it once around (with the pretty thing), heads to the middle right elbow swing
Turn it now, in the middle of the hall, once and a half and that ain't all
Once and a half to the right hand two, left elbow, like an old choo choo
Turn it once, your're gone again, heads hook right, I'll tell you when
Men drop off at home you do, the ladies turn once more you two
Get on home, swing your maw, swing 'em like a turkey in the straw.

*All men put right arm around partner's waist and hold 'em through the first six lines, acting as an individual with one available right hand (hers) and one available left hand (his).

**This becomes a weathervane figure, although not named as such. Turn it exactly once so that couple one goes to couple four, couple three goes to couple two.

***Now it's a left elbow hook by the men, as we break the original weathervane, and we've got two weathervanes turning.

NOTE: For further suggestions on easy level program, see Caller Tips in this issue.



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EVENTS

CALIFORNIA — State S/D Convention, presented by Heartland Federation, on June 13-15. Write P.O. Box 444, Lemon Grove, Cal. 92045.

FLORIDA — 16th Annual S & R/D Convention, June 19-21, at Curtis Hixon Hall, Tampa, Fla. Register with Barney Weatherford, Rt. 309, Seminole Sta., Tampa 33603.

MICHIGAN — Annual Seaway Festival at Muskegon, July 5, L.C. Walker Sports Arena, 8-12 p.m. Vaughn Parrish, caller. Afternoon R & S/D Workshop by West. Mich. S/D Assoc. For further info write Art Klimek, 2144 Reneer, Muskegon 49441.

LOUISIANA — 12th S/D Festival down yonder in New Orleans, July 18-19 at the Rivergate with Fri. callers, Gaylon Shull & Bob Yerington; Sat. callers, Jim Stewart & Dick Jones. Rounds by Charles & Bettye Proctor. Write Greater New Orleans S/D Assoc., 2404 Massachusetts, Kenner, La. 70003
Wade Hannah

MARYLAND — Midsummer Dream S/D Sunday, July 20, at the air-conditioned Service Club No. 1, Fort Meade. Callers: Jocko Manning, Jim Schnabel & Howie Shirley. Write Duke Hagedorn, 8517 Crestview Dr. Fairfax, Va. 22030

COLORADO — Workshop in American Folk Dance Methods or Elementary School Dance & Rhythm Methods, Colorado State Univ., Fort Collins, presented by the Lloyd Shaw Foundation. August 10-15. Write Mrs. Irmel Fagan, Dir. Phys. Ed. For Women, Colorado State Univ., Fort Collins 80521.

COLORADO — Lloyd Shaw Dance Fellowship, Aug. 17-22, at Foundation Headquarters, Colorado Springs. Write Box 203, Colo. Springs 80901.

PENNSYLVANIA — 16th Penn. State Festival, Aug. 1 & 2, Hetzel Union Bldg., Univ. Park. Squares by Dick Jones and Jack May; rounds by Doris & LaVerne Reilly. Write Agricultural Conf. Coordinator, Penn. State Univ., 410 J.O. Keller Bldg. Univ. Pk. 16802.

SUMMER DANCES

ILLINOIS — 1st & 3rd Fridays, all summer, Berwyn Moose Hall, 3625 S. Harlem Ave. Berwyn 60402, Jim Stewart, caller.

MARYLAND — June 21,18; July 12,19,26; Aug.2,9,16; Chillum-Adelphi Fire Dept. 7833 Riggs Rd., Hyattsville; Chuck Stinchcomb, caller.

NEW YORK — Every Friday night, Schroon Lake Village Park; Saturday, Minerva Beach, Sundays, 2-5, Leland Center, Schroon Lake; Well known callers, different each dance. Contact Bill & Mary Jenkins, Mockingbird Hill, Olmstedville, N.Y.

NEBRASKA — June 14,28; July 12,26; Aug. 9,23; Omaha Callers, Glenn Lapham & Don Trucek. For location, contact Arlene Lapham, 4971 So. 42nd St., Omaha 68111.

NEW JERSEY — June 4,18; July 2,16,30; Aug.13,27; Sunset Beach Ballroom, Almonesson. Call Joie Kroh, 609-845-7371.

OHIO — Every Sunday night, plus July 4 and Sept. 1, 6:30-9:30, Vollmar's Park, Corner state routes 65 & 582, Bowling Green. Area callers-- see special listing for names.

ONTARIO — Every Wednesday, 8:30-11, Rock Haven Motel, Hwy. 28, Peterborough, Air-conditioned. Bob Jaffray, caller. For info, call 742-9565.

VIRGINIA — 2nd & 4th Fridays, sponsored by Steeple Squares. Assorted callers, air-conditioned, Fairlington United Methodist Church, Alexandria.



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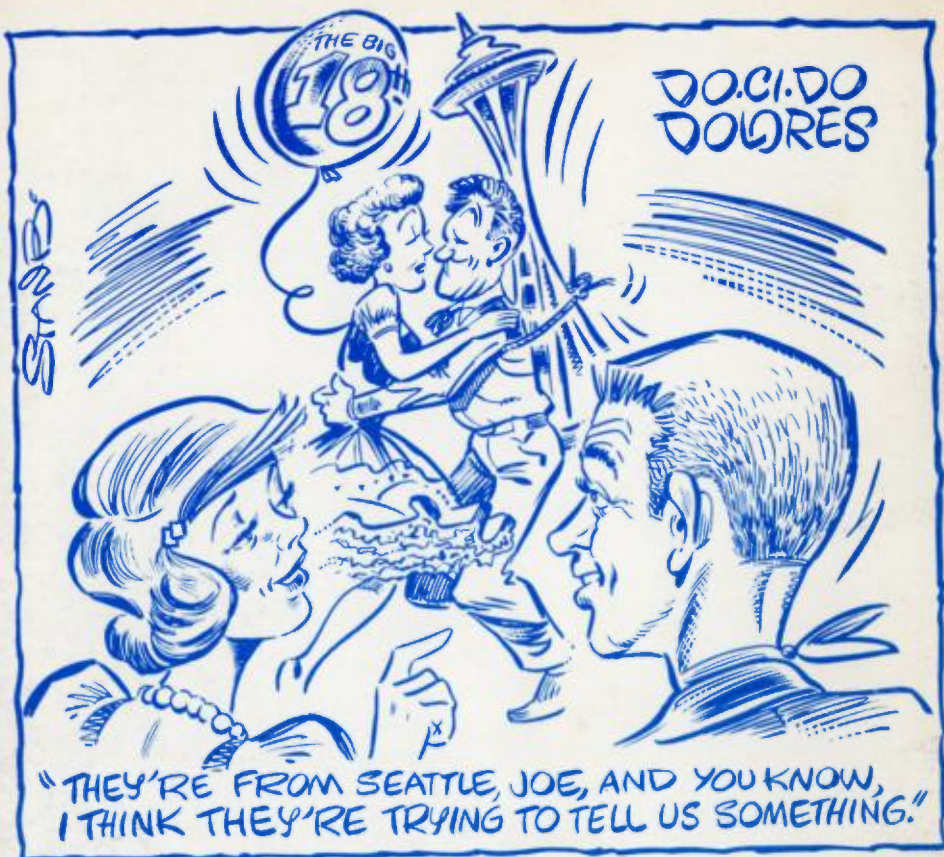
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