

AMERICAN Squares



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- 1279 FORWARD SIX AND BACK
- 1254 GRAPEVINE TWIST
- 1025 HOT TIME IN THE OLD TOWN*
- 1134 LADY AROUND THE LADY*
- 1251 LIFE ON THE OCEAN WAVE
- 1135 MARCHING THROUGH GEORGIA*
- 1252 SISTERS FORM A RING
- 1253 TAKE A PEEK
- 1256 TEXAS STAR

*These records have another called square on the reverse side; all others are called on one side with the instrumental on the reverse. All records are 79 RPM., unbreakable plastic and come complete with instructions.

FOLKRAFT RECORD COMPANY

1159 Broad Street, Newark 2, New Jersey

AMERICAN Squares

THE MAGAZINE OF AMERICAN FOLK DANCING

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YOU

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AMERICAN SQUARES MOVES WEST

SQUARE Dancing is a part of the United States. Since the early settlers came to this country in the 1600's to the present time people have gathered together to Square Dance.

Square Dancing is a true folk dance form developed by the people. It is a part of the folk lore of this country. The folk lore of a country is a vital part of its culture. Folklore of nations, regions, and smaller areas should be preserved in written form for future generations. Without written records valuable information pertaining to the social and cultural development of a given area will soon disappear and be lost forever.

The popularity of Square Dancing has varied in different parts of the country throughout the years. It reached its low in popularity around the early 1900's when Square Dancing could not be found in many parts of the country. During this time the rural sections of America kept Square Dancing alive and many rural people continued to dance the Square Dances which had become a part of America.

Most historians agree that the modern Square Dance movement had its roots in the 1920's. Two people, Henry Ford and Dr. Lloyd Shaw, were primarily responsible for re-popularizing Square Dancing. During the late 1930's and early 1940's Square Dancing was once again on the way to being a part of the American way of life. After World War II Square Dancing became a fad. When Square Dancing moved back from the country to the city it was apparent that each area had its own way of doing the traditional Square Dance figures. The tradition was still alive and would keep on living.

In the mid - forties AMERICAN SQUARES came into being. For the past fourteen years this publication has recorded valuable information about the Square Dance movement. In fact, the modern Square Dance movement can easily be traced by reading back issues of AMERICAN SQUARES.

Now in a new location and with a partially new staff AMERICAN SQUARES will continue to publish information about all aspects of the Square Dance field. Our sole purpose and aim is the promotion of Square Dancing as a leisure time activity.

To us, Square Dancing today includes many related dance forms. Round Dances are most certainly an important part of the organized Square Dance picture today. Musical Mixers are another part of this picture. So are Folk Dances and Contras. Your views and news on any of these subjects will be greatly appreciated.

To us, Square Dancing and Club Square Dancing are not synonymous, although Club Square Dancing IS an important part of the modern Square Dance movement. Square Dancing includes One - Night Stands, group gatherings where Square Dancing is merely a form of Social Recreation, and Clubs which are organized primarily for the purpose of Square Dancing.

Square Dancing is not Eastern nor Western. It is American. Each section has contributed and will continue to contribute important elements to the total Square Dance picture. Singing calls, quadrilles, hoedowns, and hash all have their place.

Square Dancing has grown from its historical roots into a dance form that is unique. It is living, growing, and developing and is greater than any one person or type of dance. It is a tradition that is a part of America. Throughout the years AMERICAN SQUARES has endeavored to preserve this tradition.

OUR readers are already acquainted with many of our staff members. Fred Bailey, Ray Bauer, Dud Briggs, Bob Merkley, and Olga Kulbitsky will continue as Contributing Editors. H. A. Thurston will continue as Associate Editor and Rickey Holden will continue as Roving Editor. Frank Kaltman has consented to continue writing his Record Reviews column each month. Record Reviews are a part of AMERICAN SQUARES and are one of our most popular features.

Mary and Bill Lynn, Brentwood, Mo., have joined the AMERICAN SQUARES staff as Round Dance Editors. The Lynns have been dancing and teaching since the early '40s. Originally from Galesburg, Ill., they have been active in the St. Louis Round Dance picture from 1952 to the present and have instructed and danced at many well-known institutes throughout the country. Round dancers will know them for the many popular Round Dances they have written, including FINESSE and CHICA-BOO MIXER. We welcome them to our staff.

Ray Olson, an old-timer in the Square Dance movement - since the 1930's, has joined AMERICAN SQUARES as a Contributing Editor. Each month he will write a column titled "Dancing Fun for Everyone" which will feature old dance steps to new, modern music. According to Ralph Page, "Ray knows more about recreation than any other man" He is another welcome addition to our staff.

Pat Pending, the New England folk poet, will continue to contribute material to AMERICAN SQUARES. His folk-style poetry is enjoyable reading. His ideas combined with his wit give a new slant on many pertinent square dance topics.

DON'T be alarmed because of the late arrival date of this issue of AMERICAN SQUARES. Moving an operation as large as AMERICAN SQUARES involves a lot of work. By the first of the year - sooner if at all possible - we plan to get your copy of the magazine to you right around the first of each month. Re-organization takes time. Be patient and we hope you'll feel that we improve with experience.



ARVID

ROUND 'N' ROUND

By Mary and Bill Lynn

Brentwood, Mo.

FALL is here once again - much sooner than it seems it should, and we'll soon be swinging into a more strenuous program of club and festival dances. In years past, there was a decided lull in the activity which took place in the hot summer months, but not so recently. Summer, with vacation dance institutes - week long and week-end - and camps, increases our appetite for both Rounds and Squares. The dancer returning home brings added interest in sharing stories of new-found friends, their antics, and a great deal on new Round Dance material.

We sincerely hope that this article which we plan for you each month will bring helpful information on Round Dancing. We will attempt to keep you posted on the various Workshops and Festivals, their leaders, dates, and location. You can assist us in this by sending along pertinent data on Round Dance activities in your area. Most Round Dancers agree that there is a need for the exchange of ideas. So, if you have any such information, we would very much appreciate hearing from you.

Several newer rounds, introduced

during the summer, have become current favorites of dancers preferring easier Rounds. These include STAR WALTZ (Blue Star), YOU CALL EVERYBODY DARLING (Felsted), BILLY BAYOU (RCA Victor), DEL RIO (Windsor), and STEPPING OUT (Blue Star). Favored and relatively new for the more experienced dancer - CHERRI WALTZ (Windsor), DRIFTING AND DREAMING (Windsor), and SIESTA IN SEVILLA (Capitol).

Some very recent introductions that look like potential favorites for Square Dancers include - BYE BYE BLUES (Grenn), NANCY WALTZ (Sets In Order), and CAREFREE (Shaw). SUMMER BREEZE (Mercury and Grenn), a new routine for experienced dancers which comes from California, looks as though it undoubtedly is destined to be danced for a long time.

Next month we'll give you some of the R/D details on the Atlantic Convention and several other Festivals. But excuse us for now, they are getting the dancers up for one of our older favorites, WALTZ CARESS (Aqua), and we don't want to miss it. See you 'round.

PAST, PRESENT, AND FUTURE

Wherever it is found, the American Square Dance has grown from its historical roots into something like nothing to be found elsewhere in the world. It has the advantages of being both a survival (in the country) and a revival (in the city) - the living free tradition of one combined with the enthusiasm of the other. It is living, in the

sense that it is growing, developing. . . .

New Square Dances appear constantly. It seems that as long as there are new song hits, there will be new dances, for the patterns evolved from the six or eight fundamental calls seem inexhaustible.

Damon, The History of Square Dancing, 1957.

TEXAS STAR

AND ITS VARIATIONS

By W. Joseph Bray, Falls Church, Va.

(Continued from last month)

Another most interesting variation of the TEXAS STAR comes from Rod LaFarge. This variation also makes a delightful exhibition figure, especially the part where the ladies twirl back to the gent behind.

TEXAS STAR

By Rod LaFarge (Squares Galore)

Rod gives two variations of the TEXAS STAR in his book, both of which are beautiful figures. The first and easiest goes like this:

- (1) Ladies to the center back to the bar
- (2) Gents to the center with a right hand star
Right hand star with the right hands crossed
- (3) Come back with the left and don't get lost
- (4) Take your girl as you come 'round
Star promenade go 'round the town
- (5) Girls roll back to the gent behind
- (6) Star promenade if you don't mind
- (7) Gents back out hold her tight
- (8) Ladies star in, star by the right
Go 'round the ring with the one you know
- (9) When you get home swing high and low

The second version by Rod is more complicated. It is similar to the above down to action line (5). From there it goes like this:

- (5) Girls roll back to the gent behind
- (6) Back up girls if you don't mind

Like an inside out allemande thar

(girls roll back half a turn then back up like a reversed allemande thar)

The girls back along but not too far

- (7) * When you get home box the gnat
- (8) The swing her boys right after that

* Great liberties are taken here with Rod's version. From this point I have called this dance something like this: "Shoot that star to a left allemande, a right to your partner right and left grand," from action line (7).

Any one of the above variations gives you a new partner every time, just as in the basic version. Any dancer who knows the TEXAS STAR can do these variations easily if, at the very most, the caller will only cue them a little before he starts the dance as to which variations he is going to use.

TEXAS STAR — DOUBLE

This is merely any of the above versions or variations (except we don't recommend the twirls or Rollaway). It is in the nature of a fun or gag dance. It is hilarious, but should be used very sparingly. If used too much both the caller and dance are likely to fall on their faces. Like saccharin in coffee, a little is delectable; too much is simply awful. Almost all dances can be done "siamese" but the TEXAS STAR is particularly adaptable. What you do is combine sets by directing the calls to particular sets so that you end up with two gents together and two ladies together in each position in the remaining sets.

TEXAS STAR

Have Couple #1 in designated sets promenade around the outside of the set and then over to another designated set, where they squeeze in between Couple #1 of that set. Couple #2 of the first set does likewise, promenading over to the same designated set and squeezing in between Couple #2 of that set. Couples #3 and then #4 do the same.

With the two sets now combined, the gents loop inside elbows with each other, and the ladies loop inside elbows with each other. Each two gents, with inside elbows now hooked, have a free left hand and a free right hand, and the two ladies the same. The dance is thus done Siamese style, using the right hand of one gent (or lady) and the left hand of the other where required by the dance.

All backing around from the Star Promenades should be full or once and a half around. Callers should also be sure to put an Allemande Thar or two somewhere in the dance. In calling it, callers must allow about twice, or at least half again as much time for each figure as normally. If not used too much, this gimmick will really add sparkle to a caller's programming for a season.

Of course, in doing any dance "Siamese style" (or Double as we call it), the caller by his words and actions must make the dancers "live it up." They must not take it too seriously or expect any graceful dancing from it (although it is really very pretty to watch). The ladies cannot look pretty or Rollaway in this Double style - so don't try it. It's fun enough, and there's no need for someone getting hurt trying to get more out of it.

This article wouldn't be complete without at least one singing version of the Texas Star. It has been done to a number of tunes, but the one I like best is Linc Gallacher's favorite version of the Texas Star, which is done to the Crawdad Song.

(Singing Call) from Linc Gallacher Windsor Record #7111, "The Crawdad Song."

OPENER:

Honor your partner, but swing
your corner lady
Go back home and swing your own
pretty baby
Promenade to the Crawdad hole
You dig the bait and I'll get the
pole
Honey, baby mine.

FIGURE:

All around your corner lady, honey
See - saw your pretty little taw,
baby
Ladies center and back to the bar
Gents to the center with a right
hand star
Honey, baby mine
Left hand star the other way back,
honey - pass your own
Pick up the next in a star promen-
ade, baby - now reverse
Men back out the ladies sweep in
Ladies star you're gone again
Honey, baby mine - now reverse
Girls back out, gents sweep in,
honey
Gentlemen star you're gone again,
baby
Star promenade 'til the gents get
home
Break in the middle and swing your
own
Honey, baby mine.

(Repeat figure three more times to
get original partner.)

CLOSER:

Allemande left with your left hand,
partner right a right and left
grand
My wife Susie she's a daisy, she
won't work and I'm too lazy
Promenade to the Crawdad hole
Big ole frog and a little tadpole
Honey, baby mine.

SUMMIT STAR

In 1952 Frank Kaltman invented a variation to the Texas Star which he called the Summit Star. See AMERICAN SQUARES, August 1953, Vol. VIII, p. 302. This is an interesting combination of the traditional Texas Star with the old figure "Four in Line You Travel" (which we'll have an article about later). It ends with the Do-paso figure. Frank's variation goes like this:

Ladies to the center, back to the bar

Gentlemen center with a right hand star

Walk right along around the floor

Left hand back, now star once more

Take your partner, pretty little maid

Walk right along in a star promenade

Heads back out and keep in time

Ladies hook, like a four in line

Once and a half around you travel

Hold your line, don't unravel

Now the head gents star with left hand in

Sides come around and star ag'in

Now roll them out and then you go

Partners left for a Do-paso

Corner by the right and hear me say

Your partners left in the usual way

Right to your corner, take that lady

Around the ring let's promenade.

The Summit Star has recently been done as a singing call to "Climbing Up the Golden Stairs." We recently saw this done as an exhibition figure and it was very pretty - Folkraft Record #1284.

We have presented the Texas Star and its variations in the hope that it will help callers to add variety to their calling and sparkle to the dancing. It isn't presented to callers to make a glorified hash mess of the Texas Star, although

TEXAS - Continued on Page 16.

XV-37

MacGREGOR RECORDS

FIRST RELEASES FOR THE FALL SEASON

845-A —

"Watermelon Time"

845-B —

"Darktown Strutters Ball"

Without Call

846-A —

"Watermelon Time"

846-B —

"Darktown Strutters Ball"

With Call by

Fenton "Jonesy" Jones

847-A —

"Everywhere You Go"

847-B —

"Heartbreaker"

Without Call

848-A —

"Everywhere You Go"

848-B —

"Heartbreaker"

With Call by

Bob Van Antwerp

Music by

**FRANK MESSINA and
THE MAVERICKS**



All Numbers Listed Above
Available on 78 and 45 RPM



RECORD REVIEWS

Grenn Records, 45 rpm only

Price \$1.45

#12005. Split Square Thru Workshop // Grenn and Bear It

Square Dance with Calls by Ronny Schneider.

Grenn continues a series of high level square dances. This should please the club dancers.

#12006. Hot Pepper (130) // Ontario (130)

Instrumental of above.

Played by Al Russ, this series is equal to the best in the square dance industry. The more I listen to it, the more respect I have for this series.

#12007. Square Dance Sue // Settle Down.

Square Dance with Calls by Ronny Schneider.

A high-level singing call by the same Ronny Schneider, distinguished by excellent diction and good rhythm.

#12008. Square Dance Sue (130) // Settle Down

Instrumental of above.

Another excellent recording, good tone, and high-level musicianship.

Dash Records, 45 rpm only

Price \$1.45

#2517. Square Dance Honeymoon // Instrumental (132)

Square Dance with Calls by Earl Neff.

Another of a series of mediocre dances, utilizing glossary calls. The calling is fairly good and the instrumental side quite adequate.

#2518. Ya Gotta Be My Baby // Instrumental (132)

Square Dance with Calls by Dale Durbin.

This type of square dance song lacks imagination, just a new series of glossary calls. It is well recorded with excellent quality. The material used is too high level for beginners and can be used by club dancers only.

Old Timer Records, 45 or 78 rpm

Price \$1.25

#8142. Hi Neighbor // Instrumental

Square Dance with Calls by Bill Castner.

The old master calls a weird one. The material is not nearly up to the ability of the caller. The level of the dance is more or less beginners stuff, but the music is not what one would expect Bill to choose. While the calling is technically perfect, we find the music incorrect for square dancing and quite annoying to traditionalists.

Swinging Square Records, 78 rpm only

Price \$1.45

#2304. Lady of Gibraltar // Instrumental (134)

Square Dance with Calls by Clarence Lank.

Rather amateurish calling of a poorly designed singing call. Many of the new callers lack the musical background and talent to pick adequate music for their "dream child." A voice and ambition are not enough to make a first-class record. We know quite well that a lot of the boys on records are buying their way in. The fact that you have made a record should not encourage you to think that it will sell. The square dance world can get along with less than 20% of the new records released.

#2305. For Love May Come // Instrumental (132)

Square Dance with Calls by George McNabb.

Please reread the comments on "Lady of Gibraltar." The correct name of the tune used here is "Catch a Falling Star." All recording artists should be aware that changing the name of a tune does not relieve them of the responsibility of paying royalties to ASCAP.

#2306. Sally Joe // Instrumental (132)

Square Dance with Calls by Les Dewitt.

Another singing call using a distortion of an old folk tune "Old Dan Tucker." The dance is sort of elementary with nothing exceptional to distinguish it.

Sets In Order Records, LP Album only

Price \$3.98

#4007. Let's All Square Dance

Square Dance with Calls by Bob Ruff.

This is the third of a series of LP albums called for the student dancer. For a complete course in square dancing, use the three in order. Those dancers with some experience can dance the calls in this album without difficulty. Instructions are provided.

DANCING FUN for EVERYONE

By Ray Olson, Moline, Ill.

MUCH has been said about the difficulty of getting young people, especially teen-agers, to square and folk dance. Throughout the years we have found that the type of music often makes the difference. Many old dances can be adopted to modern music and then the teen-agers love to do them. Sock-hops, school parties, and other events will draw more of the teen-age crowd if this suggestion is followed.

This month the Schottische is the featured dance. As you know, the basic schottische step is a combination of three steps and a hop - 1, 2, 3, HOP. Try dancing it to a recent release of the Applejacks titled "Rocka-Tonga" (Cameo Record #155). The dance can be varied a little from the regular 1,

2, 3, HOP to a 1, 2, 3, SWING. The dance is done in a circle with everyone single file facing counter-clockwise, and starting on the left foot. Add a few hand motions and the younger set will enjoy an old dance.

Each month a new adaptation of an old dance will be presented in this column. All of the material will be of the one-night stand variety - dances that can be taught in one minute or less.

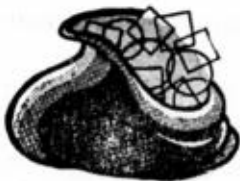
It isn't the figure or some complicated style
It's the spirit you have and the way you smile
The warm friendly touch of another's hand
That makes Square Dancing popular throughout the land.

THE CONTRAS ARE COMING!

One of the most striking features of recent square dance conventions has been the phenomenal rise of interest in contra dances. Don't get caught behind the trend . . . send now for your copy of

THE CONTRA BOOK

by Holden, Kaltman and Kulbitsky. The largest collection of contra dances (way over 100) ever published, complete with instructions, teaching aids, bibliography and cross indexing. Spiral bound \$3.50; hard cover \$4.50. Order direct from AMERICAN SQUARES, 1159 Broad St., Newark 2, New Jersey.



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

CAREFREE

By Dena M. Fresh, Wichita, Kan.

Record: Lloyd Shaw #216.

Position: Open. Face LOD.

Footwork: Opposite throughout.

Directions given are for the M.

INTRODUCTION:

Meas

- 1-2 WAIT;
- 3-4 BALANCE APART, BALANCE TOGETHER;

DANCE:

- 1-4 STEP, SWING, RISE; STEP, SWING, RISE; SPOT-TURN AROUND, 2, 3; 4, 5, 6;
Step fwd in LOD on L, swing R fwd, rise onto ball of L foot by lifting L heel slightly from floor; repeat on R; spot-turn L face once around with 6 steps, starting on L (W turn R face and start on R). End in open position facing LOD.
- 5-8 REPEAT ACTION OF MEAS 1-4, ending in closed pos, facing partner with M's back to COH.
- 9-12 PAS DE BASQUE (L); PAS DE BASQUE (R); SIDE, BEHIND, SIDE; DIP (cross) SIDE, CLOSE;
On M's L, pas de basque to L (cross R in back - W cross in back also); pas de basque to R on R (cross L in back - W cross R in back); step L to side in LOD, step R behind L, step L to side; cross R over L with slight dip (W opposite), step to side on L,

- close R to L.
- 13-16 DIP BACK; MANEUVER; WALTZ; WALTZ;
In closed pos, M dip back on L (W fwd on R); with 3 steps (R, L, R) maneuver M's back to LOD; dance two R-face turning waltz steps to end facing partner, M's back to COH, both hands joined.
- 17-20 BALAPART; BAL TOGETHER (butterfly banjo); AROUND, 2, 3; 4, 5, 6;
Step back (away) from partner on M's L, touch R to L; step twd partner on M's R, touch L to R and assume butterfly-banjo position with arms wide-spread and right hips together; starting L (W's R) walk half way around with 6 steps to end with M facing COH (W facing wall).
- 21-24 STAR-TWIRL, 2, 3; 4, 5, 6;
(maneuver) WALTZ; WALTZ;
Drop M's L and W's R hands (retain M's R and W's L hand hold), starting M's L walk on around W with 6 steps to end with M's back to LOD - while W does a 1 1/4 L-face spot twirl under the joined hands in 6 steps, starting on her R; M step back in LOD on L and dance two R-face turning waltz steps.
- 25-28 REPEAT MEAS 17-20.
- 29-32 REPEAT ACTION OF MEAS 21-24, ending in open pos.

(Repeat dance three more times. On fourth time through omit steps for MEAS 25-32 and substitute ENDING.

CAREFREE - Cont. on Page 16.

LITTLE DARLIN'

By Ruth Stillion, Arcata, Calif.

Record: Windsor #4177 - instrumental; Windsor #4477 - with calls by Al Brundage.

OPENER, BREAK, AND CLOSER:

Join your hands, circle left now
with your darlin'
Whirlaway - circle eight with all
your might
After while - all the gents, star
right across the set
Do-paso, turn 'em left, new cor-
ners right . . .
Partner left, go full around, then
the gents lead to the right
Promenade - that's your darlin'
anyhow . . .
Have you told her lately how you
love her
Swing and hold her and tell her
right now . . .

FIGURE:

Four ladies right star, go to your
corners
Turn 'em left - well, partners box
the gnat
Girls go right, gents go left, just
walk around the set
And then the second time you meet,
turn partner right (full around)
Like a wrong way thar - hang on,
the men back up to star
With your darlin', you throw the
clutch in low . . .
Here comes your maid - promenade
around the ring, go home and
swing
She'll be your Little Darlin' ever
more . . .

(Sequence: Opener, Figure twice,
Break, Figure twice, Closer.)

CALLERS - DANCERS !!

Send us your original dances -
square or round - for possible
publication in AMERICAN
SQUARES.

IF THE WORLD KEEPS ON TURNING

By Marshall Flippo, Abilene, Tex.

Record: Blue Star #1535 - instru-
mental // calls by Marshall Flippo.

OPENER, BREAK, AND CLOSER:

Join up hands and start to circle
Circle left around that town
Gents star left go one time around
Do-sa-do around your partners
Allemande the corner one
A grand old right and left around
you run
Meet your girl do-sa-do
Then swing her round you know
If you promenade that hall
It wouldn't matter to me at all
If the world keeps on turning and
the sun keeps shining through
Then I'll keep on swinging you.

FIGURE:

Head two couples swing your part-
ner
Forward up and back you roam
Cross trail through and travel
round to home
Walk right by your little partner
Star left with the two you found
(Star with side couples: #1 gent,
#3 lady, #3 gent, #1 lady)
In the middle let the heads star
right around
Turn that star around the land
Corners all left allemande
Do-sa-do around your maid
Take that corner promenade
If the world keeps on turning and
the sun keeps shining through
Then I'll keep on swinging you.

(Sequence: Opener, Figure twice
for heads, Break, Figure twice for
sides. Closer.)

BREAK

1 & 3 (or 2 & 4) forward and back
Forward again with hands up high
Make an arch up to the sky
Side ladies slide through
Swing the lady facing you

SUMMER BREEZE

By Kay and Forrest Richards
San Leandro, California

Record: Grenn #14003 and Mercury
#30038.

Position: Intro: Partners facing, ;
M's back twd COH, leading hands
joined. Dance: Semi-closed, fac-
ing LOD.

Footwork: Opposite throughout.
Directions given are for the M.

INTRODUCTION:

Meas

- 1 WAIT;
- 2 STEP APART, POINT, TO
SEMI-CLOSED, TOUCH;
With leading hands (M's L,
W's R) joined and facing
partner, M's back twd COH:
Step L slightly bwd twd COH
(W step bwd also), point R
twd partner, step R, touch L
as partners assume semi-
closed pos facing LOD.

DANCE:

- 1-4 WALK, 2, PIVOT, 2; WALK,
2, FWD, CLOSE; BACK,
LIFT, STEP, TOUCH; W
TWIRL, 2, 3, 4;
In semi-closed pos walk fwd
LOD 2 steps, L, R, turning
to face partner on 2nd step
and assuming closed pos, do
a 3/4 CW couple pivot step-
ping L, R to end in semi-
closed pos facing LOD; walk
fwd L, R, L, close R to L;
step L bwd bending knee in a
slight dip, lift R, step R,
touch L to R; while W twirls
RF under M's L and her R
arms in 4 steps (R, L, R, L)-
M turns R in 4 steps (L, R,
L, R) to end facing partner
and wall in butterfly pos.
- 5-8 SIDE, CLOSE, APART,
LIFT; ROLL, 2, 3, TOUCH;
FWD TWO-STEP, LIFT;
TWO-STEP, -;
In butterfly pos step L to side
along LOD, close R to L, re-

- leasing M's R and W's L
hands step L bwd (W step
bwd also) turning to face diag
RLOD, lift R slightly; step-
ping R, L, R, touch L, roll
RLOD (M turning R, W turn-
ing L) to end in semi-closed
pos facing LOD; do 2 slow fwd
two-steps progressing LOD.
- 9-16 REPEAT ACTION OF MEAS
1-8, ending in HALF-OPEN
pos facing LOD;
 - 17-20 FWD, -, W ROLL ACROSS,
2; FWD, -, FWD, FACE;
AWAY, STEP/STEP, TO-
GETHER, STEP/STEP;
PIVOT, - 2, -;
In half-open pos step L fwd,
hold 1 ct, M steps R to side
twd wall, closes L to R --
while W rolls L-face across
in front of M stepping L, R to
end on L side of M in half-
open pos facing LOD - M's
L arm around W's waist;
step R fwd, hold 1 ct, step L
fwd, step R releasing waist-
hold - joining M's R and W's
L hands and turning 1/4 L
(W, R) to face partner and
COH; opening out to face
RLOD (M's R, W's L hands
still joined) do a quick swd
two-step balance LRL (M twd
wall, W twd COH), do another
quick two-step balance as
partners assume closed pos
M's back to wall; do a 1/4
CW couple pivot in 2 slow
steps (L, -, R, -,) to end in
half-open pos facing LOD.
 - 21-24 REPEAT ACTION OF MEAS
17-20, ending in LOOSE-
CLOSED POS, M's back to
COH;
 - 25-28 SIDE, BEHIND, SIDE, IN
FRONT; PIVOT, 2, SIDE,
CLOSE; SIDE, BEHIND,
SIDE, IN FRONT; PIVOT, 2,
SIDE, CLOSE;
In loose - closed pos do a 4-
step grapevine along LOD;
step L to side, R behind L,
L to side, R XIF of L (W,
XIF also); do a full CW cou-
ple pivot in 2 steps L, R,
step L to side along LOD.

close R to L; repeat action of meas 25-26;

29-32 **SIDE, CLOSE, A PART, LIFT; ROLL, 2, 3, TOUCH; STEP, CLOSE, STEP, LIFT; STEP, CLOSE, STEP, -;**
Starting in closed pos M's back twd COH, repeat action of meas 5-8.

ENDING:

As M walks slowly fwd L, -, R, -, W does a slow RF twirl in 2 steps under joined M's L and her R, change hands to joined M's R and W's L -- Bow and Curtsey.

(Sequence: Intro, Dance, Intro, Dance, Ending.)

CAREFREE - Cont. from Page 13.

ENDING:

25-28 **BALAPART; BAL TOGETHER; BALAPART; MANEUVER;**

Meas 25 - 26 same as meas 17-18; step back from partner once more; on M's R (W's L) maneuver M's back to LOD and assume closed pos.

29-32 **WALTZ; WALTZ; TWIRL; BOW.**

M step back in LOD on L and dance two R - face turning waltzes; twirl W in usual way; bow.

BREAK

One and three lead to the right and circle four

Head gents break and make two lines

Forward eight and back with you
Forward again do a right and left thru

Dixie chain go straight across

Girls go left, men go right

Allemande left

STAR DIVIDE

Divide the Star (or Star Divide) works basically the same as lines divide. From a star promenade or allemande thar, all turn individually to face the outside of the circle. The outside person walks out one step and the inside person walks out two steps. Then follow the next call.

DIVIDE THE STAR

Allemande left and a right to your girl

It's a wagon wheel and make it whirl

Roll that wagon round the world
Star promenade your pretty little girl

Spread that star across the night
Divide the star, heads turn right
Sides turn left and pass those two
Circle eight that's all you do
Those that can go right and left thru

The other four go forward and back
Box the gnat across the land
Cross-trail back to a left allemande

.

SCATTER STAR

Allemande left from where you are
Go right and left like an allemande thar

Gents back up in a right hand star
Divide the star and step it light
Girls go left, men go right
Skip one, left allemande

BREAK

One and three go up to the middle and back

Then cross-trail thru, around one
Make a line of four go up and back
Cross trail thru and don't just stand
Pass one girl then left allemande

TEXAS - Continued from Page 9.

some are sure to do it. We seriously recommend that whatever variation a caller starts with on any particular night, he make a four sided straight figure out of it. Save the other variations for some other night.

OUT OF THE MAILBAG

Dear Arvid:

As we wrap up the physical facilities of AMERICAN SQUARES and send them on the way to Moline, all of us here in the Newark office want to extend our very best wishes to you, the new Editor and Publisher.

It has been a great privilege to be associated with the oldest publication in the square dance field. A great many of the subscribers, like ourselves, were already active in the Square Dancefield when Charley Thomas of Woodbury, N. J., started the magazine fourteen years ago.

Their interest continued during the four years that Rickey Holden was Editor, first in San Antonio, Texas, and later in Wilmington, Delaware.

When the magazine came to Newark a little over three years ago, they stayed with it and we had the opportunity of getting better acquainted with most of the old timers. It was fun reading their letters, discussing their problems in the pages of the magazine and meeting them face to face when they stopped by for a personal visit.

As you go along, you too will experience the warm friendliness projected by our readers, both old and new. Their affection and respect will temper the problems and responsibilities that fall upon the publisher.

Please be assured of our utmost cooperation.

Frank L. Kaltman
Newark, N. J.
Publisher 1956/59

MAIL - Continued on page 18



Personalized Fine Quality Ripple Tone Bond Stationery

Everyone needs to have a supply of fine stationery—with his or her name imprinted. Here we offer a quality bond with neat and tasteful printing in rich blue ink. Each order consists of 48 sheets—size 6 $\frac{1}{4}$ x 8 $\frac{3}{4}$ inches—

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PLASTIC ENGRAVERS — 2

BOB ROTTMANN — BEverly 3-5527

11041 So. Talman Ave. Chicago 43, Illinois

MAIL - Continued from page 17

Dear Arvid:

I want to wish you every success as the new Publisher and Editor of **AMERICAN SQUARES**, the oldest square dance magazine in the field.

I know the current subscribers will enjoy continuing with you, and I hope that many new readers will join you soon.

Rickey Holden
Wilmington, Del.
Publisher and
Editor 1952/56

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Dear Mr. Olson:

Congratulations on your acquiring of **AMERICAN SQUARES** and best wishes for a big success with it.

Ed Moody
Hollis, N. H.

A NEW ROUND DANCE FOR ROUND DANCERS

AC-3154-S "While We're Young"

Originated by Orié Rouland, Detroit, Michigan

☆ ☆ ☆

AND A NEW ROUND FOR SQUARE DANCERS

AC-3154-SO "Rock-A-Way Waltz"

Original music and dance by Murle Marquis, Los Angeles
originator of Coconut Grove

☆ ☆ ☆

A NEW SQUARE DANCE FLIPEROO

AC-155-S & SO "Who Wouldn't Love You?"

Originated and called by Bub Ables

☆ ☆ ☆

SUNNY HILLS RECORDS

1600 Sunny Crest

FULLERTON, CALIFORNIA

Dear Arvid:

I was happy to learn that you had acquired AMERICAN SQUARES. I cannot think of anyone I should rather have continuing the magazine I founded.

May it and you together go on to greater things. If I can be of any assistance, please let me know.

Charley Thomas
Woodbury, N. J.
Editor 1946/52

Gentlemen:

Let me congratulate you on your magazine which we have enjoyed for some years. In particular I enjoy your Record Reviews, and have found your opinions very reliable. We are unable to get everything in the way of records in Canada, but those we have obtained which you recommended were excellent.

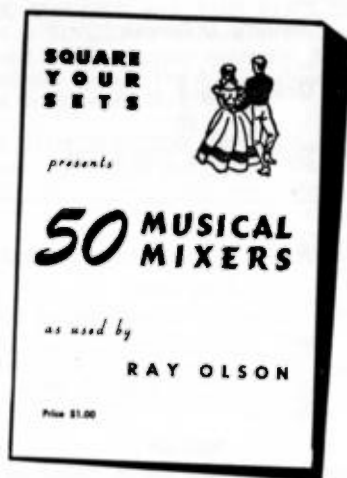
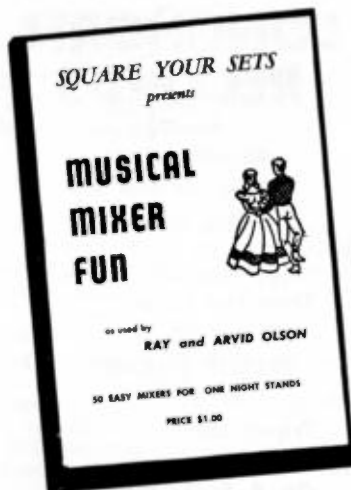
Best wishes for the continued success of AMERICAN SQUARES which we think takes a sane attitude on this "modern" square dancing.

F. A. Stinson
Toronto, Ontario
Canada

Dear Editor:

Congratulations on selecting Frank Kaltman to continue the Record Reviews in AMERICAN SQUARES. I have come to rely extensively on his judgment over the years and I feel that this is a real service to all square dancers and callers. If the callers, musicians, and producers can't get together on a quality product then "our friends" should be forewarned.

Gus Empie
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NEWS

CLOSSINS INSTRUCT CHILDREN

Jimmy and Elizabeth Clossin, oldtimers in the square dance field, will teach 4th, 5th, and 6th grade children to square dance again this fall. This is the seventh year that the Orlando, Fla., Recreation Department has sponsored this social and recreational activity for the children of central Florida. If the recreation department in your city does not sponsor square dance classes for children now might be a good time to contact them.

NEW RECORD LABELS

During the past few months three companies have entered the square dance record field. GRENN RECORDS, located in Bath, Ohio, have produced some excellent material for club dancers. FLIP RECORDS, from the Chicago area, already has one hoedown recording on the market. FLIP is planning to release some Round Dance material soon. Corsair - Continental Corporation, Los Angeles, is the latest firm to produce Square Dance records. This new label will be called CORSAIR RECORDS. The purpose of this label is "to give the eager-beaver caller an outlet for his desires to be recorded on a Square Dance label on a share the risk basis."

CANADIAN DANCE CLASSES

The Department of University Extension of the University of British Columbia, Vancouver, B. C., announces a course of dance classes to be held on Monday evenings, starting October 19. Five types of dances - Scottish Country Dances, New England Contra Dances, Irish Ceilidh Dances.

FROM HERE AND THERE

Israeli Dances, and Ukrainian Dances - will be included in the series. Instructors are Marcia Snider, Karl Kubliansky, and Hugh Thurston.

OLD COLONY CALLERS DRIVE

In the interest of furthering Square Dancing and Square Dance Classes, the Old Colony Callers and Teachers Assn. is sponsoring a fund raising drive. On Wednesday, November 11, 1959. There will be dancing from 1:00 to 12:00 o'clock in various halls in Eastern Massachusetts. Visiting teams of callers will travel from hall to hall in a set pattern and dancers will also be able to travel. Sort of a round - robin affair.

ANNUAL EUROPEAN ROUND-UP

A part of the recent Annual European Round-Up which was held in Wiesbaden, Germany, was broadcasted by German television to the German people. Evidently they like Square Dancing.

BRUCE JOHNSONS IN EUROPE

Lynn and Millie Mixer of Madrid, Spain, send word that Bruce and Shirley Johnson arrived in Spain last month. The people there had "the time of their lives dancing to Bruce's wonderful calls." Prior to that time the Johnsons were in Germany.

NEWS WANTED

YOU - our readers - are news correspondents for AMERICAN SQUARES. Send us your news about festivals, dances, and special events.

CLASSIFIED ADS

RATES: \$1.00 per line. First line may be bold face or bold face caps. Deadline: 10th of month preceeding publication.

Book and Magazines

SETS IN ORDER, the official magazine of square dancing, \$3.70 per year. **SETS IN ORDER**, 462 North Robertson Boulevard, Los Angeles 48, California.

BOW AND SWING, the magazine of Square Dancing in Florida. Published ten issues a year . . . featuring complete directory of clubs and open dances . . . official publication of callers and dancers groups . . . subscription price \$2.00 per year. **BOW AND SWING**, Box 891, Kissimmee, Florida.

THE FOLKLORIST, incorporating **THE FOLK DANCER** and **THE FOLK MUSICALIAN & SINGER**. Published in Manchester, England. \$1.50 per year quarterly. American subscription agent; Frank L. Kaltman, 1159 Broad St., Newark, N. J.

FOLK DANCE GUIDE, 1960 edition in preparation. All groups and classes desiring free listing in the National Directory of Instruction Groups are requested to forward complete information. Write to Folk Dance Guide, P. O. Box 342, Cooper Station, New York 3, N. Y.

Equipment for Sale

SELL YOUR OLD P.A. or record player with an ad in this column. You'll put enough in the piggy bank to start thinking about a new set.

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PAT PENDING'S THOUGHT FOR THE DAY

Unneighborly you should not glare
At that neighbor's big BOO-BOO
The chances are at ten to one
The next time 'twill be you

Don't make him feel that he's a
Louse
That your good fun he's spoiling
Cause your big feet at times get
lost
Which starts a set uncoiling

TEACHER'S DANCE HANDBOOK No. 1

Kindergarten thru 6th Year

By KULBITSKY and KALTMAN

For the first time, an authoritative COMPLETE study, analysis, history and method for the grade school teacher. Rhythms, Song Plays, Play-Party Games, Folk and Square Dances, etc. with background, teaching suggestions. This outstanding book, already adopted by many major cities as a classroom requirement, is also being used as a basic text by teacher training institutions.

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1159 Broad Street Newark 2, New Jersey

Here is a time-proven "gag ad" for your Halloween masquerade dance. It's the kind of thing that people pass on to their friends for a laugh and has given good results at the Wyckoff (N. J.) Grange Hall.

DEMONS

Witches, Vampires and Other Monsters attending the annual Coven and Witches' Ball at the Grange Hall in Wyckoff, N. J. MUST observe these rules.

Arabian spirits will please park their abodes in concealed places; as the Grange serves no alcoholic beverages, the presence of empty djinn bottles would be embarrassing.

Witches dancing with brooms are not tripping light fantastic; are tripping everybody.

By order of the local Fire Department, dragons and other fire-breathing monsters may not frequent the dance floor.

Curb your werewolf.

Vampires are strictly forbidden to solicit blood bank donations.

Familiars whose presence would be likely to distract the dancers should be parked in the old wagon shed behind the Grange Hall.

Werewolves and monsters with fangs in excess of six inches, not admitted without muzzles.

Young and experienced imps are warned to imbibe sparingly of the Pluto Water, or restrict themselves to citrate of magnesia.

It is suggested that all fiends tuck their tails into their belts, lest these members be trod upon.

We ask that the usual Saturday night square dance cowboys refrain from loading their six-shooters with silver bullets, since this is most disturbing to our special Hallowe'en guests.

For those who insist on raising the Devil we suggest that a light weight fiend be chosen; the Grange must disclaim responsibility for any hernia incurred thereby.

All demons are expected to pay at the door; no horning in will be tolerated.

It is not considered good form for spooks to drape their sheets so that their ectoplasm shows.

It is frustrating for faceless monsters to unmask.

Even your best fiend may not tell you, but the odor of brimstone is unpleasant to some; please do not smoke in the main ballroom.

Properly attired speed demons arriving at the Grange in their own foreign sports cars will be admitted gratis.

Admission for multi-headed monsters will be assessed by the head; serpents will be charged by the foot.

Devils are expected to do their best on the dance floor, as they are traditionally hoofers.

It is expected that werewolves will exercise due restraint with regard to dryads and other tree spirits.

DON'T FORGET THE DATE: OCTOBER 31, 1959

BEGGED — BORROWED — STOLEN

8143 — "Take Me Back to Colorado"

Caller: Cal Golden, the Kid from Arkansas.

Music by Cal Golden and The Arkansas Mountain Boys.

8144 — "Make Someone Happy"

Caller: Fred Bailey, from Las Vegas, Nevada.

Music by the Four Squares plus one.

Old Timer welcomes Fred and Cal on Our Label.

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OLD TIMER RECORD CO.

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Western Jubilee Record Co. is happy to present an original singing call by Gene McMullen . . . recorded by Mike Michele, Phoenix, Arizona.

It's smooo-o-o-o-oooth. The tune, the rhythm, the following dance pattern.

Try Western Jubilee No. 557, "Everywhere You Go" . . . flip instrumental, 78 - 45 rpm . . . Orchestra: The Five Notes.

If you haven't used "I've Got Bells On My Heart", you are missing one of the most popular singing calls of 1959.



WESTERN JUBILEE RECORD CO.

708 E. WELDON
PHOENIX, ARIZONA

ARE SQUARE DANCERS ILLITERATE?

During the past few years professionals in the square dance field have noted an increasing amount of apathy among square dancers in their attitude toward supporting and reading square dance publications. . . .

Other recreational hobbies have publications intended to promote the activity and to inform the readers. Many of these publications are quite successful.

Many local square dance magazines are struggling to keep alive. Most operate on a non-profit basis and are run by callers or dancers who see the need for such periodicals. Help to support these magazines.

SQUARE YOUR SETS (Summer 1959)

PERSONALITY TEST

Have you noticed how unfriendly people are lately? If so, then take a l-o-n-g look into the mirror. Study yourself carefully. Do you see enthusiasm and the look of well-being that recreation leaders are known to have? Whenever you think of it, SMILE. Stand up straight and put a spring in your step. Meet your friends with a cherry "Hello." Soon you will notice how friendly people really are. You just haven't taken the time or the interest to notice them -- or yourself. SMILE! It's contagious.

E. H. Regnier & Ruth Dickens in UNIVERSITY OF ILLINOIS RURAL RECREATION LETTER (August 14, 1959)

ANOTHER DANCE SEASON

We are at the dawn of another square dancing season. You can start to feel it in the crispness of the evening air. All around the area we hear of elections, plans for the winter months, searches for dancing halls, plans for winter hoe-downs, and the like. All in all, things point towards another successful dancing season.

Many dancers who have been absent from dancing for a year or so will be dropping in for a "look see" again this fall, and if they have been gone very long, they will be in about the same position as ole' Rip Van Winkle. Just suppose that you had dropped out of square dancing for a year or so - you get all lined up in a square and things are going fine until the caller lets out with a "down the middle with a dixie chain - ladies go left and the gents go right, around one, into the middle and square thru, three quarters, etc." - rather a rude home coming, wouldn't you say?

But stay in, there is more coming. Before the night is over you clubbered with an eight chain thru, a dixie daisy, lines pair in, and out, a grand prowl, and a cross twirl. You'll get everything but a summer-salt with a yo-yo chain.

I am not trying to hit the panic button, but I would tug the rope that hoists the caution flag. Some of these newer things are uncomfortable, unsightly and nearly undanceable to the average dancer. Many of these newer gadgets should be used like garlic seasoning; it can be repulsive if used in excess.

Mac McKenzie - in
PRAIRIE SQUARES (Sept. 1959)

The Puritans encouraged square dancing with the justification that "it promotes grace and an erect carriage," Tolman and Page, The Country Dance Book, 1937.

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COMING EVENTS

CAST THEIR SHADOWS AHEAD

- Oct. 16-17; Chicago, Ill. Institute of Contra, New England Squares, & International Folk Dances Geo. Williams College.
- Oct. 16-18: Andover, N. J. Fall Dance Weekend. Hudson Guild Farm.
- Oct. 16-18: Echo Lake, Pa. Vacation Valley Square Dance Weekend.
- Oct. 17: Ardmore, Okla. Southern District Fall Festival. Civic Auditorium.
- Oct. 18: Boscawen, N. H. N. H. F D Federation Fall Party & Annual Meeting.
- Oct. 23 - 24: Richmond, Va. Fall S/D Festival. John Marshall Hotel.
- Oct. 23-25: Evansville, Ind. Hoosier Square Dance Festival.
- Oct. 24: Festus, Mo. 2nd Annual Fall Round-Up. Armory.
- Oct. 24-25: Kissimmee, Fla. 2nd Annual Kissemi-Nar.
- Oct. 30: Palm Springs, Calif. Palm Swingers Hob-Goblin Ball. Playhouse.
- Oct. 30-31: Pensacola, Fla. Quadri-Centennial Int'n'l Festival. Municipal Auditorium.
- Nov. 6: Bogota, N. J. Balkan Ball & Kolo Festival sponsored by the Balkan Belles. Banat Tamburitza Orchestra. Bogota High School Gym.
- Nov. 6 - 8: San Diego, Calif. 9th Annual Fiesta de la Cuadrilla. Balboa Park.
- Nov. 7: Aurora, Ill. Illinois State Callers Assn. Northern District Festival. New YMCA.
- Nov. 7-8: Bishop, Calif. Fall Fun Festival & Barbeque.
- Nov. 15: Fullerton, Calif. South Coast Winter Hoedown. Sunny Hills.
- Nov. 21: Dallas, Tex. 5th Annual Southwest Festival. Memorial Auditorium.
- Nov. 28: Wichita, Kan. 3rd Annual South Central Kansas S/D Callers Assn. Festival. 4-H Building.
- Dec. 26-31: Wagoner, Okla. Yuletide S/D & R/D Institute. Western Hills Lodge.
- Dec. 27-Jan. 1: Berea, Kentucky. Christmas Country Dance School. Berea College.
- Jan. 15-17: Tucson, Ariz. Southern Arizona's 12th Annual Square Dance Festival.
- Mar. 11-12: Mobile, Ala. Azalea Trail Festival.
- Mar. 12: Durham, N. C. Tar Heel Square-Up. Armory.
- Mar. 24-26: Washington, D. C. 1st Annual Spring Festival. Sheraton-Park Hotel.



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Plenty of beat and bounce in this old
familiar tune, and the dance was dili-
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