

AMERICAN Squares

THE OFFICIAL MAGAZINE OF AMERICAN FOLK DANCING



THIS WAY TO THE

9TH ANNUAL NATIONAL
SQUARE DANCE CONVENTION

★
DES MOINES



JUNE, 1960
VOL. 15, NO. 10

Burrick

25 cents

FOLKRAFT PRESENTS

16 STANDARD HOEDOWN TUNES

played by: **SLEEPY MARLIN**

The World's Champion Fiddler

Re-Issued for your convenience on 45 RPM!

NON-SKIP, DEEP-GROOVE RECORDS — \$1.25 EACH

- | | |
|---------|--|
| 45-1149 | Martha Campbell
Wake Up Susan |
| 45-1150 | High Level Hornpipe
Sally Goodin |
| 45-1151 | Paddy On The Turnpike
Devil's Dream |
| 45-1152 | Miller's Reel
Soldier's Joy |
| 45-1324 | Fisher's Hornpipe
Big John McNeil |
| 45-1325 | Black Mountain Rag
Back Up And Push |
| 45-1326 | Grey Eagle
Eight of January |
| 45-1327 | Boil The Cabbage
Tennessee Wagoner |

FOLKRAFT RECORDS

1159 Broad Street, Newark 2, New Jersey



AMERICAN Squares

The Mag. of American Folk Dancing
2514 - 16th Street, Moline, Illinois

Volume 15 June, 1960 Number 10

EDITORIAL STAFF

CONTRIBUTING EDITORS

Fred Bailey	Ray Olson
W. Joseph Bray	Pat Pending
Gus Empie	E. H. Regnier
Bart Haigh	Johnny Schultz
Rickey Holden	Charley Thomas
Clifford McGuire	H. A. Thurston
Bob Merkley	

ROUND DANCE EDITORS

Mary and Bill Lynn

RECORD REVIEW EDITOR

Frank L. Kaltman

CARTOONIST

Stan Burdick

EDITOR

Arvid Olson

PUBLISHER

Heritage-American Co.

THIS MONTH

SPECIAL FEATURES

What's Happening to All of Our Square Dancers.....	8
By Johnny Schultz	
Missouri Hoedown and Its Variations.....	10
By W. Joseph Bray	
Teen-Age One Night Stands.....	13
By Bernie Klay	
Dixie Twirl Basic.....	19
By Fred Bailey	
Dixie Twirl Figures and Breaks.....	20
Dancing Fun For Everyone.....	29
By Ray Olson	

REGULAR FEATURES

Out of the Mail Bag.....	4
Cracker Barrel Session.....	6
Round 'N' Round.....	7
Grab Bag.....	15
Book Review.....	21
From Here and There.....	22
Thought For the Day.....	24
Cover Talk.....	24
Record Reviews.....	25
Coming Events.....	30

AMERICAN SQUARES IS PUBLISHED MONTHLY BY HERITAGE-AMERICAN CO., 2514 - 16TH STREET, MOLINE, ILLINOIS. APPLICATION FOR 2ND CLASS RE-ENTRY PRIVILEGES ENTERED AT MOLINE, ILLINOIS. FORMS CLOSE 1ST OF MONTH PRECEDING DATE OF ISSUE. SUBSCRIPTION: \$2.50 PER YEAR: SINGLE COPIES: 25 CENTS EACH. COPYRIGHT 1960 BY ARVID OLSON. ALL RIGHTS RESERVED.



THREE TERRIFIC NEW HOEDOWNS

by

THE TENNESSEANS

Flip-H-107—BUCK'S HOEDOWN — flip/side — calls by John Hendron

Flip-H-106—SAUER KRAUT — flip/side — calls by John Hendron

Flip-H-105—GOOSE BUMPS — flip/side — calls by Horace Hall

★

Everybody Is Dancing the Grand Prowl

Flip-H-104—GRAND PROWL — Flip/side — calls by Horace Hall

★

FLIP ROUNDS

R-504-A—BELLS OF AVALON— dance by Gerry Twinn

R-504-B—TIPTOE THROUGH THE TULIPS — dance by Gerry Twinn

R-503-A—SILVER DOLLAR— dance by Rita Kenny

R-503-B—LITTLE GRASS SHACK — dance by Gerry Twinn

Ask your record dealer to hear other FLIP rounds and squares

See You At The Convention Booth No. 45

Record stores contact your nearest distributor

EDWARDS RECORD SERVICE

P.O. Box 194, Park Ridge, Illinois

STOP! and hunt up these beautiful records, gay as garden flowers, durable as steel.

LOOK! at the satisfying routines.

LISTEN! to the great, danceable music.

#223-45 **WHIMSY**—A very fine two-step by the Hills of Winnipeg

#224-45 **MOUNTAIN MEMORY**—A vintage waltz by Lloyd Shaw

#225-45 **SOMEDAY**—A noble waltz in the tradition of **SORRENTO**, by Dena Fresh

#226-45 **CHIMES OF SPRING**—A smooth and simple waltz by Sally and Gus Pipkin of Kansas City

#169/170 **OTTAWA SPECIAL**—Last in our current contra series. A great triple, called by Don Armstrong.

All of the music, under the supervision of Fred Bergin, is incomparable.

Ask for our catalog

LLOYD SHAW RECORDINGS, INC.

P. O. Box 203, Colorado Springs, Colorado

GRENN

"Deep Groove" 45 rpm



Special Releases For The National Convention
and For Enjoyable Dancing Everywhere

"SHORTCAKE"

by Dot 'N Date Foster

"ELMER'S TUNE"

by Rosemarie & Elmer Ellas

GR 14012



"DREAM WALK"

by Mary & Bill Lynn

coupled with the standard favorite

"WALTZ TOGETHER"

by Eva & Al Lampert

GR 14011



manufactured by

GRENN, INC.

Box 16

Bath, Ohio

OUT of the

MAIL BAG

Dear Arvid:

I teach and call Square and Round dancing at all levels from beginners to advanced, but I'm completely with you on Square and Round dancing being **FUN!** With our rash of new basics and supposedly "high level" dancing, a great deal of the real fun has gone out of Square Dancing. So very, very few dancers can dance at a real high level. In a lot of instances even they are so tense on listening to the calls and trying not to goof, that true enjoyment is eliminated.

You see, my roots go way back to the early days when everyone had fun doing "Cotton Eye Joe", "Dive for the Oyster", and also doing contras and quadrilles. However, Arvid, don't think I don't appreciate the many wonderful things that have come into the square dance picture. I'm completely in accord with Ed Gilmore that square dancing should always be a real challenge but never so intricate or high level that most of the fun is crowded out.

Fred W. Allan,
San Francisco, Calif.

Dear Arvid:

A hasty note to say what fun I had out of Hugh Thurston's article on La Tempete.

I found a neat diagram in Dick. In Howe—a brief section on Mescolanzas. Tonight we are going to do "Mr. Layland's" figures for mescolanzas. This is great background material.

We tried La Tempete to a lot of tunes and finally did it happily to Romping Molly, which was probably sacrilege.

We also tried it in waltz time. If anyone wants to know how that came out, the answer is — "don't!".

Mrs. Dorothy Shaw
Colorado Springs, Colo.

Squaw Dresses

Regular, Large
and Junior Sizes

beautifully designed in Cotton Georgette and in Zuni

By the Yard . . .

Cotton Georgette . . . the finest quality
in more than 20 beautiful colors.

Zuni Cloth no-iron, semi-sheer, durable.

Braids . . . ornamental and with Gold, Silver
or Copper, keyed to Georgette and
Zuni colors.

Accessory Trims . . . attractive and unusual.

Send 25c for COMPLETE
folder with illustrations,
dress and yardage samples.

Visit us in
our booth at
the

**NATIONAL
CONVENTION**



Fern & Faye Fashions

Dept. A
1405 Jewell Ave. Topeka, Kan.

Dear Arvid:

I think the article by Johnny Schultz on "What's Happening to All of our Square Dancers" is the best of all the articles on this. I think if this was written or printed all on one sheet suitable to be framed, it would be good to keep in each caller's house or hung on the wall by all the callers at all the dances.

W. P. Dekker,
Webster Groves, Mo.

Dear Arvid:

Congratulations on your substantial improvement of AMERICAN SQUARES. The additional coverage on round dancing, carefully selected square dance material, and the continuing of record reviews are most worthwhile. Keep up the good work.

Joe & Es Turner
Bethesda, Maryland



NEW SINGING CALLS

★ ★ ★

SQUARE DANCIN' BLUES/OKLAHOMA HILLS
(without call)

NO. 8635

★

SQUARE DANCIN' BLUES/OKLAHOMA HILLS
(with calls by Fenton "Jonesy" Jones)

NO. 8645

**FAIR WEATHER SWEETHEART/
TOO MARVELOUS**
(without call)

NO. 8655

★

**FAIR WEATHER SWEETHEART/
TOO MARVELOUS**
(with calls by Bob Van Antwerp)

NO. 8665

★ ★ ★

Music by Frank Messina and The Mavericks
Above numbers on 45 rpm only

**Mac GREGOR
RECORDS**

729 S. Western Avenue
Los Angeles 5, California

CRACKER BARREL SESSION

Johnny Schultz's hard-hitting article in the February issue of AMERICAN SQUARES has created much discussion among square dancers and callers in all parts of the U.S. Wherever square dancers gather together, this article was talked about during the past few months.

Finally square dancers have been jolted. Apathy, or doing nothing, is worse than poor judgment. Many people are finally aware that a problem does exist in the square dance movement that cannot be ignored or solved by refusing to recognize it. Many people have beaten around the bush, hemmed and hawed, and expressed partial solutions, but Johnny was the first to pin-point the problem and suggest a solution. Criticism is easy to make, but finding an answer is difficult. Square dancers everywhere owe a great deal to Johnny Schultz.

Discussion and talk is good. Before a problem can be solved, people must think and talk about it. Now is the time to take one more step and DO SOMETHING! Don't sit back and agree. Take an active part in the promotion of square dancing in your community and area.

You are convinced that square dancing is a wonderful leisure time activity. If you did not believe this, you would not be dancing. Communicate this thought to others who are non-dancers.

If you are one of the many that has asked the question. "What's happening to all of our square dancers?", read Johnny's article. Then, look at yourself, your club, and your community. What attitude do your neighbors have about square dancing? What are their recreational needs?

What can be done to promote square dancing in your city?



ARVID

ROUND 'N' ROUND

By MARY and BILL LYNN, Brentwood, Missouri

The good old summertime (MAN-NING'S MIXER - Grenn), yes, it's here. For some time now many of us doubted that the weather man had sunny skies in his bag of tricks. Won't it be wonderful to get back outside dancing in the patio once again!

The new season is a fine time for each of us to review and evaluate our position in the Round and Square Dancing picture. Have we progressed in our activity? Has our technique improved? Do we still have fun with our hobby? The least important of the things that may be asked is "have we kept pace?" If we can answer "yes" to each of these questions then your dancing year was a complete success. If on the other hand a negative crept in, this is the time to adjust and realign our thinking.

Which of these questions and their answers contribute most? Each of us should spend something of ourselves in either Round or Square Dancing to give an affirmative answer to the question on enjoyment of our hobby. Are we giving — a friendly word, a warm hand shake, a happy smile. Simultaneously we should strive to develop skill in our chosen Rounds, be personally responsible for their execution, and assist others to grow within our activity. Do not allow techniques to lie dormant or fall into disuse, by constantly avoiding material that makes one stretch for skills. These extra efforts, occasionally, are tone and muscle builders. Maintain a limited, constructive repertoire of Rounds in good dance condition. This requires time and patience and may prevent us from doing all of the latest routines. Approach each new routine wisely and incorporate them only as they fit your particular ability and taste. Do so with enthusiasm. Be a booster and a builder!

Convention Round Dance Panels

The following is a detailed listing of the panel discussions to be held at the National Convention in Des Moines. Please check on arrival for the exact location of the various panel activities.

(Des Moines, Iowa, is on Central Standard Time)

JUNE 9, Thursday, 3:00 to 4:00 P.M.

"THE HUB AND THE RIM", Rounds and the Caller—a discussion of the part the Caller can or does play in bringing Round Dancing into the Square Dancing program.

JUNE 10, Friday, 10:30 to 11:30 A.M.

"THE SPOKES ON THE WHEEL," Special Round Dance Groups — a discussion of Round Dance Clubs and Round Dance Leaders' Associations, cooperation between Round Dance Leaders' and Square Dance Callers' Associations, and their effect on the Round Dance program.

JUNE 10, Friday, 3:00 to 4:00 P.M.

"THE HUB OF THE WHEEL" (Round Dance Leaders Only), A Condensed Beginners Course — demonstrations of an entire beginners' Round Dance course condensed into one hour.

JUNE 10, Friday, 7:30 to 11:00 P.M.

"NEW WHEELS" (Round Dance Leaders Only), a presentation of new dances written or released between Convention Program deadline and Convention.

JUNE 11, Sat., 10:30 to 11:30 A.M.

"ROLLING ALONG with ROUND DANCING", a general discussion of the Round Dance picture across the nation, area trends, Rounds at the Square Dance, problems of Instructors, Callers and Dancers, etc. See you at Convention. See you 'round.

WHAT'S HAPPENING TO ALL OF OUR SQUARE DANCERS

By JOHNNY SCHULTZ, Phoenix, Arizona

SINCE my original article appeared in this publication, (February, 1960) I have received many cards and personal comments in agreement with the ideas expressed in this article. With the exception of one, they all say: Yes, the true fun and the true relaxation that square dancing used to bring to a large group of people is mostly gone.

As one writer so aptly put it, "A few can and the rest try to execute a choreographer's dream."

I did, however, fail to bring up the point in my original article as to the need for our higher level of the dance clubs. Yes, I do believe we need groups of this sort so that the 10 per cent that actually enjoy executing the choreographer's dream can do so. The point I so strongly resent, is to have this 10 per cent continually trying to infiltrate their level of dancing into our fun clubs.

It takes real aptness for the higher level of dancing. If the real aptness is not present, then it takes a lot of time and practice to develop it.

We have gone through many ages such as the horse and buggy age, the steel age, the atomic age, and now the hydrogen age. But, no matter what the progression of times are, one must start in the first grade and learn the basic fundamentals to everything, as we still do in our formal education program.

Just because we are in the hydrogen age instead of the horse and buggy age, we cannot make our children skip from the first grade to the fourth, then to the eighth, then twelfth, then into college, without making it all work and no play, and having the majority quit before they could conquer.

I am sending to AMERICAN

SQUARES, along with this article, all the letters I have received so that there can be no question as to the validity of my statements.

Everyone truly loves a little challenge in the things they do. But, this constant struggle our new dancers must endure is truly wicked. Now "if" we could give all new dancers "automatically" five years experience, they could enjoy today's dancing immensely. But, we know that cannot be done, any more than we can reach college level in eight years.

Here's just one thought I would like to leave you with. That is, most successful enterprizes cater to the majority. But, they don't discourage those who want to rise to heights far above the average. They do not make the average feel inferior by imposing something on them because they do not have the time, endurance, or want to give up their fun to reach those heights. Using an old phrase that has made sense for many years, "Slow down and you'll dance (live) longer."

Many thanks to all you wonderful folks that took the time to sit down and write and express your views. I'll keep you informed through AMERICAN SQUARES as to the success of a movement here in Phoenix.

★ ★ ★

Square dancers have been jolted out of their apathy. To prove it, following are some of the comments received in response to Johnny Schultz's article.

Ed Edgerton, Mexico City, Mexico:

" . . . Why can't we have just regular wholesome American square dance clubs, and 'eager beaver' clubs, regular callers, and the other kind . . ."

Charles Dorfler, Timonium, Md.:

" . . . This bit about everybody being equal is for the birds. There always has been the experienced and the inexperienced not only in square dancing but in anything you can mention . . .

Why put all the blame on the 10 percenters and why consider anything new as an obstacle. Nothing can stand still and stay just as it was. Granted, there's too much being dreamed up, but we don't have to try to do it all . . . "

Fred Heckel, Chicago, Illinois:

" . . . Stopped in at the Record Center, a music store that caters to square dancers, this past week and was surprised to find that some of the older records are getting a little rush in sales; records like 'Lady Go Round the Lady', 'Wearing of the Green', 'Red Wing', and 'Spanish Cavaliero'. I have carried them for a long time and am not ashamed to call these fun-type dances . . .

. . . The terrible fact is that they (visiting callers) have a following and those are the ten per cent of vocal ones that do swing a lot of influence. Not only their converts are out to get more converts, but they put out magazines that are full of rubbish . . . "

Winthrop Tilley, Burlington, Vt.:

" . . . There's one aspect of the business that I have not heard talked about out loud. A few years ago, there was an article written by somebody in New Hampshire to the effect that there's lots of dough in do-sa-dos. Well, I suspect that there is some, though mostly it's not made by callers as such. How about the record companies, though? Recordings are well known to yield good profits . . . The callers and leaders, contrary, I believe, to their own best interests, have allowed themselves to be squeezed from two directions; not only the one mentioned in your article, but the record companies as well . . . "

Roy Hardy, Bradenton, Florida:

" . . . I don't think "Knothead" or "Idiot Clubs" do one thing for square dancing. If our teen-age children did the things they do in the 'Idiot Clubs', we would think they were crazy and we would do something about it . . .

In short, let's turn back and make square dancing fun again and put an end to this complicated hurdle race . . . "

Stanley Burdick, Hamilton, Ohio:

"Your . . . article in AMERICAN SQUARES was alarming, but I believe accurate and timely. Every dancer today should read it . . . "

Mrs. B. C. Jamison, Chatham, N.J.:

" . . . My own little way of combating this suicide of my favorite social activity is to invite good-sport friends into our Square Dance Room (basement to some) and play the records that they want. It usually turns out that they ask for old favorites over and over again . . .

I help the Girl Scout Leaders with their troops' work on the Folk Dance Badge. The girls have a great time and I hope that I'm sowing the seeds of joy, so that they will go along this road farther and be a part of the good clean fun that is Square Dancing."

Mrs. Donald Witt, Mesa, Arizona:

"I think the solution . . . is back to the simpler things for most dances, with special programs for those who want the more 'advanced' complicated routines."

(Reprints of Johnny's first article, which appeared in the February, 1960, issue of AMERICAN SQUARES are still available free of charge by writing to AMERICAN SQUARES, 2514 16th Street, Moline, Illinois)

MISSOURI HOEDOWN AND ITS VARIATIONS

By W. JOSEPH BRAY, Falls Church, Virginia

Editor's Note: This article is the second of a two part series about the basic Square Dance movement "Missouri Hoedown and Its Variations."

Two very interesting dances which use the Missouri Hoedown pattern to advantage have been reported in previous articles in this series. "Sante Fe Stinker" (Am. Sq. June '59) and "Yucaipa Twister" (Am. Sq. Sept. '59). Two other dances originated at about the same time as "Throw In the Clutch" and "Texas Whirlwind", both I believe originated by Fenton "Jonesy" Jones.

THROW IN THE CLUTCH (from Fenton "Jonesy" Jones)

*Ladies center and back you go
Gents star right on heel and toe
All the way 'round, skip your partner*

** Take the next with the left hand 'round*

Corner (new corner) by the right when you come down

Go back to your partner with a left hand 'round

Go all the way around with a once-and-a-half

To the right hand lady with a right hand around

Partner left but not too far

Gents to the center like an allemande thar

Back up gents in a right hand star

*** Throw in the clutch, put'er in low*

Ladies walk around on the heel and toe

Skip your partner and take the next

** With a left hand 'round, once around.*

** Repeat pattern from here three more times*

*** On 4th time at this point, change to:*

Throw in the Clutch to a left allemande

Here we go with a right and left grand

Then to really have a little fun, call it this way:

Gents to the center back to the bar

Ladies to the center with a right hand star

All the way 'round, skip your partner

** Take the next with a left hand 'round*

Corner by the right when you come down

Go back to your partner with a left hand 'round

Go all the way 'round with a once-and-a-half

To your left hand gent with a right hand 'round

Partner left not too far

Ladies to the center like an allemande thar

Back up girls in a right hand star

*** Throw in the clutch and put'er in low*

Gents walk around on the heel and toe

Skip that gent and take the next

With a left hand 'round, half around

** Repeat patter three more times from here*

*** On 4th time change to:*

Throw in the clutch but not too much

Roll promenade that same maid

The "Texas Whirlwind" combines the Missouri Hoedown figure with the Catch All Eight figure to make a nice, but somewhat fast moving pattern. It is in the same general nature as "Throw In The Clutch", so the two shouldn't be done on the same program for best results. In the Catch

All Eight, the right hand turn half way around should be smoothly done in four counts; reversing without jerkiness on the last count to a left hand turn. Rickey Holden ends the "Texas Whirlwind" with a Texas Do-Ci-Do, which is a do-paso that goes on and on, until the caller says "once more change". This ending fits in with the general pattern very well, and I would recommend callers use it more often. To cue the dancers, we do it this way, "Do-paso, go 'bout a mile, 'cause we're gonna do it 'Texas Style'".

TEXAS WHIRLWIND

(from Fenton "Jonesy" Jones)

Ladies to the center and back to the bar

Gents to the center with a right hand star

** Right hand star on the inside track*

Go all the way 'round then the other way back

Left hand star and don't you be late

Pass your partner and catch-all-eight Right to the next girl go halfway 'round

Back by the left go all the way around

To the left hand lady right hand around

Go all the way 'round with a once-and-a-half

To the right hand lady with a right hand 'round

Partner left all the way 'round

Gents to the center with a right hand star

(repeat three more times from *)

On the last time, if you want to follow Rickey's figure, just call "Partner left and you do-paso; do-paso go 'bout a mile, 'cause we're gonna do it 'Texas Style'".

There are a number of dances, such as Oklahoma Chain Lightening, which use only a portion of the Missouri Hoedown figure, then take off into something else. Of course, it wouldn't serve the purpose of these articles

to attempt to give every dance that uses a given figure.

A few Breaks have been based on the Missouri Hoedown figure. One of these is the Red Hot. This is only about half of the figure starting from the Right Hand Lady and working backwards. The Break itself starts from all four couples promenading. Dropping right hands with partner and pulling her across in front and on around towards the gent behind, the call is:

Keep on promenading, don't slow down

If you don't like the girl you got Just pull her thru to the old red hot Turn right hand lady right hand around

Back to your own with a left hand 'round

Go all the way around to the left hand lady

Your left hand lady with a right hand 'round

Back to your own with a left 'round

Promenade the corner when she comes down

An allemande that can be interrupted with the Red Hot movement like this:

Allemande left and allemande thar Go right and left and form a star Gents turn in for the backward star Back right along but not too far Shoot that star to the old red hot Right hand lady right hand around, Back to your own left hand around, (etc, etc, with usual Red Hot call. Upon completing this Red Hot movement and picking up "corner" it will be original partner.)

Or, from a position of having original corner as temporary partner, such as:

Allemande left your corner Allemande right your own Allemande left your corner again And all four ladies chain — Four ladies chain across the lot Turn 'em twice on the spot

*Just turn 'em twice and go red hot
Right hand lady right hand around,
(etc, etc, with the usual Red Hot
call. Will end with Original Part-
ner.)*

Another break that we used to get a lot of mileage out of, and which could stand a little resurrection these days, is the old "Figure 8, 88, 8-88, 88-88" (Am Sq. Aug. '50). This break is fundamentally a variation of the basic Missouri Hoedown figure. The reason we like this one, is that square dancers these days are deluged with "line movements" and "split the ring" figures, but so little of the "rim hand turn" figures.

8

*Grand right and left, don't be late
Meet your partner for a figure of
eight
Turn partner by the right, go back
one
With a left hand 'round that corner
one
Right to your own go right nad
left grand*

88

*Hand over hand, don't be late
Meet your honey for an eighty-eight
Partner right then go back one
Left hand turn that corner one
Partner right, you go on by
Turn next by the left, back one you
fly
Partner right like a right allemande
Then you start your right and left
grand*

8-88

*Right and left 'til you meet your
date
Now we'll do the eight, eighty-eight
Partner right, then go back one
Left hand turn that corner one
Right to your partner, go on by
Left turn the next, back one you fly
Right hand turn your own little girl
Go right and left to a new little
pearl
You turn right back as you did
before
Left allemande or she'll get sore
Now grand right and left go 'round
the ring*

88-88

*Hand over hand 'til you meet a new
date
All get set for the eighty-eight,
eighty-eight
Right to the new one, turn back one
With a left hand 'round the left
hand one
Right to your new girl, pull her by
Turn the next by the left, back one
you fly
Right hand turn that last little girl
Go left and right to a brand new
pearl
Right hand turn as you did before
New corner by the left or she'll get
sore
(this is a left hand turn)
Right to the next, let's take up the
slack
A left to the next then turn right
back
Right hand 'round your lady fair
Grand right and left, you start from
there
When you meet your own sweet
date
Thank your stars you can promen-
ade eight
You promenade around the floor
'Cause you've finished the eight,
there ain't no more.*

The last movement above, the "88-88" is the Daisy Chain, but just uses different words.

We think more than anything else, the dance originators by skillfully and freely combining the "star" figures with the hand turn figures such as the Missouri Hoedown and figures of eight into flowing and continuous movement, unshackled the rigid and formal quadrille and "visiting couple" figures, and have led to our modern Square Dance of today. This writer thinks a need is indicated for originators of new dances, however, to use more of the smooth flowing movements and to get further away from the jerky, grabby, unpretty ones.

HAVE FUN WITH IT!

Teen-Age One Night Stands

By BERNIE KLAY, New York, N.Y.

NO booking tests the bedrock capabilities of a caller more than a teen-age square dance. After twelve years of callin' squares, this author is still enthused about an upcoming teen-age one night stand.

As each teen date nears, I ask myself the same question. "Why did I accept this booking?" Teen dances are hard work, they pay less, and there is always the chance that this will be the time that I will not be able to contain the "Rock 'N Roll" crazed kids. The answer is most square dances are easy as pie to run, but teen-age dances are a challenge to conduct. There is no greater satisfaction for me than to meet a group of uninterested, hostile, youngsters who "hate" square dancing and then tell me as I leave, "When are you coming again? We never had so much fun before."

Following is an outline of a successful program that was conducted recently for a church group of 350 teen-agers between 12 and 15.

As soon as the caller arrived, a clear glass jar filled with candy, labled the "Guessing Jar" was placed near the entrance. Next to the jar, pencils and slips of paper were placed. As the youngsters arrived, they were told to write their estimate of the number of pieces of candy and names on a slip of paper. Later, token prizes were given to the best guessers. On the surface, this looks like an inane pastime. In reality, its use was carefully considered. It prevents restlessness among the early birds as the crowd gathers. It is also a gimmick to mitigate the shyness in the boy-girl relationship which is so pronounced at this age. Milling around the guessing jar is a factor in breaking the ice.

When it was time to begin the dancing, the caller put on a lively hoedown and asked the boys to line up on one side of the room and the

girls to line up on the other side without regard to partners. Then with the music playing he walked them thru the Virginia Reel and they were off and dancing. After about ten repeats of the Virginia Reel, the group was led directly into a Grand March. The Grand March brought the dancers into lines with four couples abreast and square sets were formed with a minimum of verbal communication. At this point, a simple square dance, "Solomon Levi" was taught and called.

At the end of the square dance, the dancers were asked to stay right where they were and to sit down. Thus, the square sets automatically became teams of eight for a series of games and contests. During this program the contests were: the stationary scavenger hunt, the balloon blow-up, and the name the tune contest.

In the scavenger hunt, a series of items were named; a 1933 penny, a picture of an animal, a green sock, a 5 cent stamp, and the like. At this program there were 15 items in all. The winning team was the one that came up with the most items.

For the balloon contest each group sent one boy to represent them. He was given a giant balloon. At the signal all the contestants began to blow and the boy that first blew up his balloon completely was declared the winner.

In the name the tune contest, recordings of eight currently popular songs were played. The teams then collectively guessed the names of the songs and wrote them down on a sheet of paper. The winners were the ones that guessed the most tunes correctly.

After the contests, two more simple squares, "Take a Peek", and "Cheat or Swing" were taught and called. Then popular music was played and the teeners finished out their successful evening with social dancing.

In the Teen-age One Night Stand the caller must create rapport by his genial enthusiasm, seize leadership with his bold confidence, and hold interest with quick, simple instruction.

PLANNING A FLORIDA VACATION?

COMPLETE SCHEDULE OF DANCES
THROUGHOUT FLORIDA EVERY MONTH IN

Bow & Swing

\$2.00 a year — SAMPLE COPY FREE — Write:
Box 891 Kissimmee, Florida

KNOW YOUR HOBBY!



READ THESE TOP MAGAZINES

Local Square

MAGAZINE

Published monthly

HELEN SMITHWICK, Editor

New Calls . . . New Breaks . . . New Dances!

SUBSCRIPTION — \$2.50 per year

4618 Cass St., San Diego 9, Calif.

published by CARL HAPSTER



Published by the
**FOLK DANCE FEDERATION
OF MINNESOTA**

News, Squares, Folk Dances, Rounds
for dancer and caller alike.

\$2.50 PER YEAR

Box 6160, Edina Branch PO
Minneapolis 24, Minnesota

The Midwest Dancer

A magazine of Round and Square Dancing
314 Cumberland Parkway
Des Plaines, Illinois

Published monthly except July and August

SUBSCRIPTION — \$2.00 Per Year

Advertising Rates Upon Request

The Southern **D**ANCER

COMPLETE NEWS OF S/DANCING
OVER THE SOUTHEAST

Features Club News and Festival Information
For Leaders and Square Dancers

SUBSCRIPTION RATE \$2.00 PER YEAR

For Information or Sample Copy Write:

BILL SAWTELLE, editor

1116 Gordon St. Memphis, Tenn.

Northern Junket

The Square Dance Magazine That Is Different!

Each issue brings you interesting articles on
ALL PHASES of dancing; squares, contras,
folk dance, folk song, folklore. Tradition-
al recipes too, for the wives of hungry
square dancing husbands. \$2.50 brings
the next 12 issues to your mailbox.

SAMPLE COPY — 25 cents

RALPH PAGE

182 Pearl Street, Keene 5, N.H.

SQUARE **N**EW**S**

"Dedicated to the Advancement of Square
and Round Dancing in the Midwest"

RAY CASTNER, Editor

Subscription: \$2.00 Per Year

SAMPLE SENT ON REQUEST

3755 Creston Dr., Indianapolis, Ind.

"ROUND DANCER"

The Round Dancer's Magazine

featuring

- DANCE DESCRIPTIONS
- NEWS FROM EVERYWHERE
- TEACHER'S ROSTER
- R/D CLUB LISTINGS NATIONALLY
- Many other items of value to all ROUND DANCERS.

Mailing Rate — \$2.50 per year

"ROUND DANCER"

1600 E. Roger Rd., Tucson, Arizona

Star All Eight

MICHIGAN'S SQUARE and ROUND
DANCE NEWS

Subscription: \$2.00 Per Year

L. M. FERGUSON, Editor

13224 Livernois, Detroit, Michigan



POLLY PETTICOAT

*By Bert Rietz
Milwaukee, Wisconsin*

Head ladies chain to the right
New head ladies chain across
Head gents swing your corner girl
Then lead to the right and circle
four

Gents will break two lines of four
Forward eight back you roam
Pass thru turn alone
Circle eight on the outside track
All four men forward and back
Then pass thru split the land
Behind those ladies there you stand
Forward eight and back
Two ladies chain on the double track
Four ladies star across the town
Turn her boys a left hand round
Then pass your corner without a
sound

Right to the next box the gnat
Grand right and left right after
that . . .

THREE OF A KIND

*By George Watts
San Diego, Calif.*

Side two couples right and left thru
Heads pass thru face your partner box
the gnat
Do a right and left grand right after
that

Side two couples right and left thru
Head two couples do a half sashay
Pass thru face your partner
Right and left grand . . .

Side two couples right and left thru
Head two couples cross trail U-turn
back
Do a right and left grand . . .

THE SQUARE BEND

*By "Mac" McKinney
Lombard, Illinois*

Head two couples bow and swing
Lead out to the right of the ring
Circle four you're doing fine
Head gents break and form two lines
Forward eight and back with you
With the opposite couple square
through

Just three quarters 'round you go
Two lines facing out you know
Bend those lines and square through
Just three quarters 'round you go
Two lines facing out you know
Bend those lines and pass through
Bend once more and cross trail
Allemande left and allemande thar
Right and left and you form a star
And the gents back up in a right hand
star

Throw out the clutch and put her in
low

Pass that gal, to the next you go
Allemande left new corner maid
Come back one and promenade
You promenade now two by two
Right back home like you always do.

BREAK

First and third bow and swing
Up to the middle swap and swing
Face the sides right and left thru
Dive to the middle box the gnat
Change hands box the flea
Pull her by do a right and left thru
Dive to the middle box the gnat
Change hands box the flea
Pull her by right and left thru
Dive thru, square thru three quarters
Left allemande . . .

FOOT OF THE BED

By Bruce Stotts
Fullerton, California

Record: Sunny Hills, No. 157.
Instrumental/calls by Bruce Stotts.

Opener, Break, and Closer:

Sashay round the corner girl
A left hand swing your maid
Ladies center, back to back
Men gonna promenade
Go once around 'til you meet your
girl
Turn her with a left elbow
Face the corner-box the gnat
Same gal a do-sa-do
Men star right, all the way around
To the same old gal and then
Allemande left, right and left grand
'til you meet again
Then promenade your own little
girl
Walk along home I said
Swing and whirl your pretty little
girl
Down at the foot of the bed.

Figure:

One and three bow to your girl
Dance to the middle and back
Do a full square thru, four hands
around
Head for the side of the track
Make a right hand star, once
around
Heads star left you know
All the way around to the same
ole corner
Turn her with a right elbow
Come back to your lady with the
ole see saw
Back to back my friend
Ladies chain, grand chain four
Dance across and then
Allemande left corner girl, right
hand star your own
Once around, gents star left
Ladies stand, don't roam
Once around to the same old gal
Turn her with a right elbow
Men back up a wrong way thar
Spread it out wide now Joe
Box that gnat — throw out the
clutch
Gals in the middle I said

Go twice around to that same gal
Meet her at the foot of the bed
Turn her right, all the way round
Allemande corners all
Do a right and left grand around
that ring
Dance around that hall
Promenade your pretty girl
Walk around now I said
Take her home, swing and whirl
Down at the foot of the bed.
(Sequence: Opener, Heads, Sides,
Closer.)

DREAM WALK

By Mary and Bill Lynn
Brentwood, Missouri

Record: Grenn No. 14011.
Position: Loose Closed, M's back to
COH.

Footwork: Opposite, directions for M.

Introduction:

Meas

1-4 Wait; Wait; Bal Two-Step L, Bal
Two-Step R; Walk FWD, 2, 3, 4 (W
Solo Roll, 2, Walk FWD, 2);

Wait 2 meas (8 counts); starting
on L do a two-step bal to the side
twd LOD, starting R do a two-step
bal to the side twd RLOD; as the
M walks fwd LOD 4 steps L, R, L,
R, the W completes a solo R-face
roll stepping R, L, progressing
down LOD, continues moving fwd
LOD stepping R, L, to assume
SEMI-CLOSED pos, both facing
LOD.

Dance:

1-4 Walk FWD, 2, 3, Face/Close; Step
Out, Close, BWD/Sidecar, Close;
Turn/Banjo, Close, BWD, Close;
Walk FWD, 2, 3, 4, (W Solo Roll, 2,
Walk FWD, 2);

Take four walking steps fwd LOD
L, R, L, R, to end facing partner in
LOOSE CP; step fwd twd wall on
L (W step bwd R), step on R be-
side L, step bwd on L turning 1/4
R-face (W step fwd R) to end in
SIDECAR pos M facing RLOD,
step on R beside L; moving twd
RLOD make a 1/2 L-face turn step-
ping on L (a reaching step), step
on R beside L to complete turn to
BANJO pos M facing LOD, step

bwd on L twd RLOD (a reaching step), step on R beside L; repeat meas 4 of introduction to assume SEMI-CLOSED pos both facing LOD, (On meas 4 M assists partner to start her roll by pushing slightly with his L against her R hand).

5-8 Walk FWD, 2, 3, Face/Close; Step Out, Close, BWD/Sidecar, Close; Turn/Banjo, Close, BWD, Close; Walk FWD, 2, 3, 4 (W Solo Roll, 2, Walk FWD, 2);
Repeat meas 1-4 to end in SEMI-CLOSED pos both facing LOD.

9-10 Walk FWD, 2, Turn In, Point; Turn Away, 2, 3, Face/Touch;
Walk fwd LOD stepping L, R, L, turning in to face RLOD and point R twd RLOD; release hand hold turning away R-face (W L-face) from partner stepping R, L, R, to assume a FACING pos with both hands joined and held slightly apart, touch L to R ending M's back to COH.

11-14 Together, Close, Apart, Close; Sidecar Around 1/2, 2, 3, Face; Together, Close, Apart, Close; Banjo Around 1/2, 2, 3, Face;
Stepping together on L assuming BUTTERFLY pos, step on R beside L, step apart on L, step on R beside L turning slightly to BUTTERFLY Sidecar pos; move fwd and around partner CCW stepping L, R, L, R, to end facing M's back to wall; repeat meas 11 moving together and manuv to BUTTERFLY BANJO pos; repeat meas 12 moving CW around partner to end M's back to COH in BUTTERFLY pos.

15-16 Bal Two-Step L, Bal Two-Step R; Walk FWD, 2, 3, 4 (W/Solo Roll, 2, Walk FWD, 2);
Repeat meas 3 and 4 of introduction in BUTTERFLY pos and end in SEMI-CLOSED pos both facing LOD.

Ending:

1-2 Bal Two-Step L, Bal Two-Step R; Twirl, 2, Apart, Acknowledge;
Repeat meas 3 of introduction in LOOSE CP; twirl W under joined

lead hands (his L and her R) in two steps L, R, step slightly apart on L, change hands and point R ft acknowledging partner.

OH, YOU BEAUTIFUL DOLL

*By Al Brundage
Westport, Conn.*

Record: Windsor No. 4181 — instrumental; Windsor No. 4481 — with calls by Al Brundage.

Opener, Break and Closer:

Swing—you swing 'em around, get hold of your beautiful doll
Allemande with your left hand, partner right — a right and left grand
Go right and left around that ring, until you come to your doll
Then promenade, ya go two-by-two. take that beautiful doll with you
Oh, oh, oh, oh—what a beautiful doll . . .

Figure:

Four little ladies promenade, go round the inside track
Right to your partner — box the gnat, gents star left on the inside track
Go once around to your beautiful doll, and turn 'er with a right hand round
Then the right hand lady with a left hand round, pass your honey as you come down
Swing the next one 'round and 'round — what a beautiful doll . . .
Men step in — a left hand star, and roll it once around
Partner right — then turn on back, go back three on the wrong way track
Go left — right — a left hand swing, turn it all the way 'round
Right to the corner and box the gnat, boomp-sa-daisy with the girl in back
Promenade, you got it made — what a beautiful doll . . .
(Sequence: Opener, Figure twice, Break, Figure twice, Closer.)

CHOP STICKS MIXER

By Elmer and Fonda Parkin
Pocatello, Idaho

Record: Dot No. 16021.

Position: Facing, M's back twd COH,
his R and her L hands joined.

Footwork: Opposite, directions for M.

Introduction:

Wait Two Measures

Dance:

Meas

1-4 Side, Close, FWD, -; FWD Dip, Face; Side, Close, FWD, -; FWD Dip, Face;

Traveling LOD complete a two-step starting L to side, close R to L, step fwd LOD making a 1/4 turn to face LOD ending in OPEN pos; dip fwd LOD on R bringing joined inside hands fwd almost into a back to back pos, step bwd twd RLOD L turning to face ptr, join M's L and her R hands; repeat meas 1 and 2 starting to side twd RLOD on R.

5-8 Side, Close, FWD, -; Turn away, 2; Side, Close, Side, Close; Side, Close, Side, Touch;

Repeat meas 1 ending OPEN pos both facing LOD; slowly turn away from ptr L-face (W R-face) stepping R, L, to end facing ptr both hands joined; moving twd RLOD step to side R, close L to R, step to side R, close L; step to side R, close L, side R, touch L to R.

9-12 Side, Close, FWD Banjo, -; FWD Dip, Face; Side, Close, FWD Sidecar, -; FWD Dip, Face;

Moving LOD starting L to side,

close R to L, M steps fwd L turning to face LOD as W turns to face RLOD stepping bwd on R to end in BUTTERFLY BANJO pos; dip fwd LOD on R (W dips bwd), step bwd on L turning to face ptr (W steps fwd); repeat meas 9 starting to side twd RLOD on R; repeat meas 10 turning to face RLOD (W faces LOD) to assume BUTTERFLY SIDECAR pos for dip to end in CP M's back to COH.

13-14 Turn Two-Step; Turn Two-Step; Starting on L complete two turning two-steps making one full R-face turn.

15-16 Walk Away, 2; 3, 4;

M walks away four steps turning away L-face in an arc to meet new ptr (W moves fwd in LOD) to assume starting pos.

Ending:

1-4 Repeat Meas 1-4 of Dance.

JUST ONE

By Ed Michl
Coshocton, Ohio

Side ladies chain across that set
Couple one with your corner pet
Box the gnat get a brand new head
Heads go forward and back you know
Cross trail thru round two you go
Hook on the ends and form your lines
Forward eight and back in time
Pass on thru and bend the line
Girls star right, gents star by the left
Spin the stars up in the sky
Pick up your girl as you go by
Star promenade . . .

FREE

CATALOG NO. 1

Send for new
MASTER RECORD SERVICE
CATALOG—

Square and Round Dance records classified alphabetically, albums, books, stationery, P.A. systems, dancing shoes, plus many other hard to get items.

WE GUARANTEE SATISFACTION
4133 N. 7th St., Phoenix, Arizona



FREE

CATALOG NO. 2

Send for new
MIKE'S WESTERN STORE
CATALOG—

Nationally advertised brands at Low Prices.
Square dance and western clothes, jewelry, boots, dresses, ties, concho belts, also many new original items.

FREE RECORD BONUS OFFER
Home of Mike Michele's Square Dance Barn

DIXIE TWIRL BASIC

By FRED BAILEY, North Las Vegas, Nevada

ONE of the new basics to come out in the flood of recent innovations in square dancing is the "Dixie Twirl" created by Roy Watkins of Amarillo, Texas.

It may be explained as follows: Assuming that the head two couples have led to the right, circled up four with the sides, and the head gents have broken to lines of four, you now have two lines of four facing each other with all couples still in sequence (i.e., if you start counting with Couple No. 1 and continue counter-clockwise around the set, all couples will be in their correct order just as they would be in their home positions.)

From here the usual procedure is to have the two lines of four pass thru. The pass thru is not a part of the Dixie Twirl nor is it necessarily a required prerequisite. It just happens that so far everything written using the Dixie Twirl has been done from this position. And now comes the Dixie Twirl itself.

The pattern consists of two parts:
(1) With all four people in the line holding hands after the pass thru, the inside two persons form an arch by raising their joined hands. (Although, you will notice that this is called in the majority of the figures and breaks below, it is an actual part of the basic and should be taught as such. The caller should NOT have to call the "arch in the middle!")
(2) The person on the right end of the line (still retaining a hand-hold with the person on his or her left) walks around to and thru the arch with the person with whom he or she is holding hands following. At the same time the two persons acting as a couple on the left end of the line retaining handholds walk forward and to the right around the arch toward the other end of the line.

One of the most important things in teaching this basic is to impress on the person who is first to duck under the arch that he or she **MUST** flare (or veer) to the right immediately after ducking thru. As soon as all four persons have completed the above—explain actions (with the person second from the right — in this case the head gent in each line — doing a dishrag turn under his own raised left arm), the Dixie Twirl is completed.

What is the net result of the Dixie Twirl? The basis is, in reality, a grandiose California Twirl (or Frontier Twirl) in that it accomplishes in the same fashion the same thing for a line of four that the California Twirl does for a couple — a change of direction by 180° without changing the relative position of the elements (couples or persons, as the case may be.) One other thing to note is the fact that from the original lines of four described above with all four couples in sequence, the pass thru puts the couples out of sequence but the following Dixie Twirl put them right back in sequence.

This is important to you callers because you know that once you have the couples in line and in sequence all you have to do to give the dancers a workout on this basic is to have them pass thru and Dixie Twirl and they will still be in the same relative position within the square that they were before the pass thru. From here on you can improvise as you see fit. For example: Follow the pass thru, Dixie Twirl, with a right and left thru, turn 'em around, cross trail thru, and guess who? It should be the original corner for a left allemande. Or in lieu of the cross trail, you could use a dixie chain, usual turn (ladies left, men right), left allemande. Or, instead of the right and left thru, etc., just do the Dixie Twirl immediately after the pass thru, followed

by left allemande. And, of course many, many other variations can and will be created.

Another point possibly worth mentioning is the fact that the "couples" within each line do NOT have to be a man with a lady on his right; in fact, a "couple" could be two men or two ladies or a man and a lady in half-sashayed position. Also, Roy doesn't state that the lines of four MUST have passed thru, i.e., be in a back-to-back position, to do a Dixie Twirl. Perhaps, the reason for not trying this basic from two lines of four facing each other is that, with the couples on the left end of each line walking around the arch in their respective lines, there would be too many people in too small a space (the center of the square) at one time. Yet, the possibility remains that it could be done this way.

So far there is only one singing call using the Dixie Twirl. That is Western Jubilee No. 559, "New Plaid and Calico" by Mike Michele of Phoenix, Arizona.

★ ★ ★

Dixie Twirl Figures & Breaks

Heads go forward and back with you
Two and four a right and left thru
Heads to the right, you're doing fine
Circle up four and form a line
Go forward eight and back with you
Then pass on thru across the world
Arch in the middle for a Dixie Twirl
Cross trail thru across the land
There's your corner, left allemande . . .

Heads to the right, you're doing fine
Circle up four and form a line
Then pass on thru across the world
Arch in the middle for a Dixie Twirl
Pass on thru, that's what you do
Bend the line, cross trail thru
There's your corner, left allemande . . .

One and three gonna bow and swing
Lead on out to the right of the ring
And circle up four, you're doing fine
The head gents break and make those lines

It's forward eight and back with you
Forward again, square right thru
Three-quarters round, in lines face out
Go out and back, now hear me shout
Arch in the middle, do a Dixie Twirl
Then pass on thru across the world

Now bend the line and square on thru
Three-quarters round, that's all you do
Arch in the middle for a Dixie Twirl
Then cross trail thru across the world
And allemande left . . .

Head ladies chain, go 'cross the ring
Turn that girl, that pretty little thing
Number One Couple go down the floor

Split Couple Three to a line of four
Forward four and back with you
Now pass thru across the world
Arch in the middle, do a Dixie Twirl
Pass back thru, let that line divide
Stop behind the couple on the side
Go forward again, double pass thru
First couple left, the next one right
Right and left thru the first in sight
Turn 'em around and cross trail, man
And find old corner, left allemande . . .



NEW FOR JUNE

Western Jubilee No. 564

I Like To Dance

Flip with calls by Mike Michele

Music by the Four Notes

45 rpm only

Send 4c stamp for complete listing:

WESTERN JUBILEE RECORD CO.

708 East Weldon

Phoenix, Arizona

BOOK REVIEW

By *Hugh Thurston*
Vancouver, B.C., Canada

Folk Dance Guide, 1960, edited and published by Paul Schwartz, P.O. Box 342, Cooper Station, New York, N.Y. \$1.00.

This booklet consists of half-a-dozen interesting short articles by the editor, some literary quotations about the dance, a director of instruction groups, a calendar of events, and a bibliography.

In the articles the editor sounds two warning notes, against the over-easy sentimental assumption that international folk dancing melts away international enmities, and against the assumption (more commonly asserted about ballroom dances) that aptitude in dancing automatically adds to one's personal charm. However, he shows that, with care, something can be done towards the rehabilitation of mentally and emotionally abnormal persons.

The editor remarks that final completeness will never be guaranteed for the list of instruction groups, and this is perhaps something of an understatement, as there is, for example, not a single group listed for the whole of Massachusetts. However, the book has grown from eight pages to thirty-six, and no doubt will keep growing.

BLUE RIDGE SQUARE DANCE CAMP

only 22 miles from Highlands, N.C.

August 14-21, 1960

STAFF: Jim and Ruth Brower, Tex.; Gordon and Edna Blaum, Fla.; Curly and Ruth Custer, Mo.; and Tom and Betty Jane Johnston, N.Y.
Adults \$55.00 — Children \$35.00 (12 & under)
Children \$20.00 (5 & under)

Write for brochure to Gordon Blaum

**CROSS TRAIL SQUARE
DANCE CENTER**

6701 Red Road, South Miami 43, Florida

To Be Released at the
National Square Dance Convention!

Keeno Presents

SMILES

Keeno No. 2160

This one proves that old saying—
Square Dancing Is Fun!

CALLED by HAROLD BAUSCH

Music by the Playboys

KEENO RECORDS, Leigh, Nebraska

Square Dance Dresses

Mother and Daughter Dresses
Peasant Dresses, Peasant
Blouses and Skirts
Square Dance Skirts

Ready to wear and made to order . . . Send
for brochure and name of local supplier.



1460 WASHINGTON AVENUE
MIAMI BEACH, FLA. TEL. JE 8-8794

NEW ROUND DANCES

NO. 8150

**Walking and Whistling/
Billy Bayou**

★

NO. 8151

**Nola/
Shine On Harvest Moon**

Music by Art Jones
and the Hot Timers

★

NEW SQUARE DANCE

NO. 8152

Oh, By Jingo

flip with calls by Bill Castner
Music by the Four Squares

•

45..rpm — \$1.45

Send 4 cent stamp for complete listing

**OLD TIMER
RECORD COMPANY**

708 East Weldon
Phoenix, Arizona

NEWS

FROM
HERE AND THERE



• Anticipating active participation of square dancers in Civil War Centennial celebrations, the Gettysburg Sub-League of the Woman's League of Gettysburg College, and the Gettysburg Cannonaders, a local square dance club, sponsored the First Gettysburg Square Dance Round-Up, May 28. It was held in the Student Union Building on the historical Gettysburg College campus. MC for the Round-Up was Harold "Curley" Custer, and other well-known square dance callers and instructors were present to make the first Gettysburg Square Dance Round-Up a success.

• We regret to announce the death of Ben Timberlake, 66, on April 14, 1960, of Richmond, Virginia. Ben, a charter member of Western Twirlers, was an avid folk and square dancer, and contributed a great deal to the Richmond program. His enthusiastic spirit, his volunteer leadership, and his many offices are his attributes to the total folk program. Our sincere sympathy, and our earnest praise of the man is offered to his family.

• If you like Pat Pending and his "Thoughts For The Day", well, now you can get a Pat Pending Verse Book, "Some Bad, Some Worse". It contains some of Pat's most thought provoking poems and verses. Write to Pat Pending, % AMERICAN SQUARES, 2514 - 16th Street, Moline, Illinois, for your copy.

• The talents of square dance caller Fred Bailey will be available to Midwesterners during the month of June. If any clubs have an opening for a traveling caller, contact Fred through his father, Fred R. Bailey, 1818 Cumberland Street, Rockford, Illinois.

HERE ENDS THE SEARCH FOR AN
INSTRUCTOR AND CLUB CALLER

DANCE-A-TAPE is the answer

DANCE TO ONE OF AMERICA'S TOP CALLERS

AL BRUNDAGE



START NOW. ORGANIZE A DANCING CLUB OR AN
INSTRUCTION GROUP FOR SEPTEMBER

Dance to high-fidelity tape recordings.

We provide organizational aids! Party night ideas!

Tape Recorders available on lease-purchase.

The cost per week is LOW — Get the FULL story.

Write:

DANCE-A-TAPE Company

850 Campbell Avenue

Ottawa, Ontario, Canada

• The parent group of the ESDLA in Germany is proud to announce two new additions to its family. The French Chapter has been organized with Bob Carstens, caller for the Paris Squares, as President or Chairman. The European Association of American Square Dance clubs is also adding on, with thirty member clubs at present and more expected to arrive in the near future.

• Six hundred square dancers converged upon Ramstein Air Base, March 19, to make the Fifth Annual Spring Jamboree the largest in their square dance history. Jim Schnable of the Paris Squares was the MC for the dancing program presented by the European Association of American Square Dance Clubs. Sixteen callers kept the enthusiastic dancers busy for the eight hours of dancing. In breath-taking costumes trimmed with a fluorescent material, thirty-two dancers in black-light presented the highlight exhibition of the evening.



• If you want to "corral" the square dancers passing through your town this summer, here's a new way to do it. The Boots and Slippers Square Dance Club of Jerome, Idaho, erected this eye-catching sign on the front lawn of one of their member's property, thus extending an open invitation to all square dancers.

• On June 11, at 8:30 p.m., the Fourth Annual Round Dance Festival will be held at Hoedown Hall in Woodbury, New Jersey. This is an annual event for the dancers of the Delaware Valley, with each one having a larger attendance than the one before. Forget your worries and dance!

Introducing . . .

BRUCE STOTTS

A NEW RECORDING ARTIST ON OUR LABEL

First release:

No. SH 157 – FOOT OF THE BED

flip instrumental

New Music by Red Barn Ranch Hands

WATCH FOR BRUCE STOTT'S ALBUM TO BE RELEASED SOON!

SUNNY HILLS RECORDS

1600 SUNNY CREST

FULLERTON, CALIFORNIA



The First and Foremost Square Dance Camp

THE ROCKY MOUNTAIN SQUARE DANCE CAMP

its 13th year atop Lookout Mountain in cool Colorado
AT THE LIGHTED LANTERN

offers you Ray and Harper Smith, Bill Castner, Johnny LeClair, Tex Brownlee, Wally Schultz, the Smithwicks, Lynns, and other top square and round dance leaders.

JULY 10 – AUGUST 14
(5 SEPARATE FUN-FILLED WEEKS)

ONLY \$58.50 per person for a full 7-DAY WEEK. For brochure write PAUL KERMIET, R. 3, Golden, Colo.

PAT PENDING'S THOUGHT FOR THE DAY

It's a lot of satisfaction
To spring right into action
If the caller throws a Fastee as you
swing
If you have a firm foundation
No caller in creation
Can ever make you worry 'bout a
thing.

COVER TALK

The scene on the front cover will soon be a familiar one to the thousands of square and round dancers winding their way to Des Moines. Staff Cartoonist, Stan Burdick, shows that the end of the trek will be an enjoyable one.

AQUA
BALANCE
BEL-MAR
BENZ
BEST
BLACK MOUNTAIN
BLUE STAR
BOGAN
DASH
FLIP
FOLK DANCER
FOLKRAFT
FUN 'N FROLIC
GRENN
HAPPY HOUR
HOEDOWN

DEALERS!

If You Want Service – Try Us!

We Stock All Numbers
On Labels Listed
Plus Many "Pop" Lines

Complete, Fast, Efficient
S - E - R - V - I - C - E

ask about our new
release plan
(wholesale only)

Heritage-
AMERICAN CO.

"Distributors of Dance Records"

P.O. Box 62

Phone 2-0231

Moline, Illinois

See us at the National Square Dance Convention in Des Moines, Iowa

J-BAR-L
KALOX
KEENO
KISMET
LIGHTNING S
LONGHORN
MAC GREGOR
OLD TIMER
REES
RUSSELL
SETS IN ORDER
SHAW (LLOYD)
SUNNY HILLS
SWINGING SQUARE!
TNT
WESTERN JUBILEE
WINDSOR



Record Reviews

By FRANK L. KALTMAN, Newark, N. J.

SETS IN ORDER RECORDS, 45 rpm only

PRICE \$1.45

No. 2125. Whistling Rufus (128)//Missouri Mule (128)

Square Dance Instrumentals by the Buckboard Busters

A pair of well played hoedowns. Solid fiddle music that should be easy to call to. "Missouri Mule" is another name for "Flop Eared Mule" which may be in your collection.

BEL-MAR RECORDS, 45 rpm only

PRICE \$1.45

No. 5014. Brushy Creek//Gray Eagle

Square Dance Instrumentals by Grand Canyon Boys

This pair of hoedowns suffer from a lack of background fullness which we now expect from a rhythm section. These are just a little thin — just isn't enough music here to make your reviewer happy.

SWINGING SQUARE, 45 rpm only

PRICE \$1.45

No. 2310. It Ain't Gonna Rain No More (132) // Pappy's Hoedown (130)

Square Dance Instrumentals by The Cowtowners

I like to identify my hoedowns and like each to sound a little different from the other. This pair has nothing but a chord progression that could have been anything. The melodic line is buried, the lead instrument suppressed, so all you hear is oompha, oompha all the way through.

BOGAN RECORDS, 45 rpm only

PRICE \$1.45

No. 1114. Hindustan//Instrumental (134)

No. 1115. Into Each Life Some Rain Must Fall//Instrumental (132)

Square Dances with Calls by Nathan Hale

These are fairly high-level dances with all the usual glossary terms. Neither tune was written for square dancing, and they leave me cold. There are thousands of suitable square dance tunes and these are not.

No. 1116. Blackboard of My Heart//Instrumental (128)

No. 1117. Ten Years//Instrumental (136)

Square Dance with Calls by Billy Lewis

Two more square dance songs distinguished only by great sentiment. The calls are glossary terms strung out, one after another until it sounds like an examination in terminology.

The last four releases show a singular lack of imagination and poor selection of music for square dancing.

WESTERN JUBILEE, 45 rpm only

PRICE \$1.45

No. 563. Serenade//Instrumental

Square Dance with Calls by Mike Michele

A singing novelty done by Mike Michele in his characteristic manner. Quite an attempt here at a dramatic presentation which has an originality which so many of today's records lack.

AQUA RECORDS, 45 rpm only

PRICE \$1.45

No. 119. **Naughty Lady//Instrumental**
Square Dance with Calls by Phil Booker

This "Naughty Lady of Shady Lane" has the novelty of being unusual. The dance is done to the rhythmic beat of the timbales — Tom-toms to you — with the single accordian as the melodic lead. If anybody can pull this off, I guess, Phil Booker would be the one to do it. In fact, he does it very spectacularly. It is doubtful whether this will be popular as it will require a lot of practice.

No. 120. **Worried Man//Instrumental**
Square Dance with Calls by Phil Booker

A singing call done to an old folk tune, and a good one. Phil Booker does a sensational job of fitting a call to the original "Worried Man Blues".

LLOYD SHAW RECORDINGS, 45 rpm only

PRICE \$1.45

No. 165. **Old Racoon//Instrumental**
Contra Dance with Calls by Don Armstrong

Three Cheers! Don Armstrong calls another Contra. Clear, simple and direct, the calls will be understood by every dancer. The music however, although quite adequate, is not inspiring.

GRENN RECORDS, 45 rpm only

PRICE \$1.45

No. 14009. **Waltz Duet//Mack's Round**
Round Dances Played by Al Russ Orchestra

Another pair of round dances has been added to a successful series published by this company. Quality of recording and rhythm is excellent.

Just \$1.00!



JULY, 1960 - JUNE, 1961

DON'T PANIC!

a new kind of
square dance calendar

See your Square Dance dealer

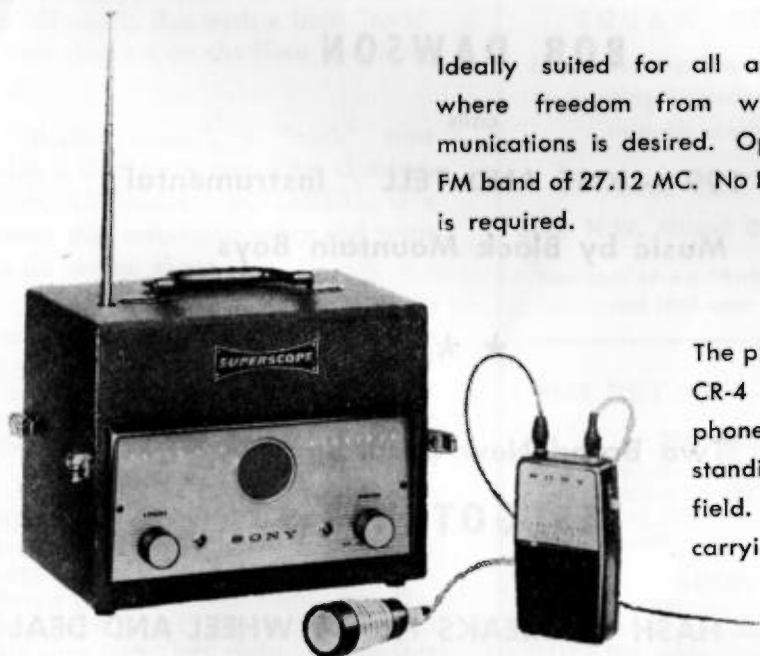
"THE CALENDAR THAT FITS THE SQUARE DANCE SEASON"
Please, wholesalers only write to **GRENN, Inc., Box 16, Bath Ohio**

SONY CR-4

RADIO "Wireless" MICROPHONE

The Sony Model CR-4 is a complete professional wireless microphone with an all-transistor FM transmitter, a dynamic lavalier microphone and an 8-tube FM receiver.

Ideally suited for all applications where freedom from wired communications is desired. Operates on FM band of 27.12 MC. No FCC license is required.



The professional Sony CR-4 wireless microphone is the outstanding value in the field. Complete with carrying case.

\$250.00

Write for descriptive literature
and technical data.

DANCE RECORD CENTER

1159 Broad Street Newark 2, New Jersey

BLACK MOUNTAIN ERUPTS AGAIN

★ ★

A New Record Artist

BOB DAWSON

calls

No. 199 – KISS AND TELL / Instrumental

Music by Black Mountain Boys

★ ★

Two Brand New Recordings by

LES GOTCHER

No. 200 – HASH 'N BREAKS No. 20/WHEEL AND DEAL

No. 3201 – HASH 'N BREAKS DOZEN 'N 9/SHUFFLE AND DEAL

★ ★

BLACK MOUNTAIN RECORDS

137 S. ORANGE

GLENDAL, CALIFORNIA

Dancing Fun For Everyone

By
Ray
Olson,
Moline,
Illinois



Many old folk dance steps can be fun for young and old when they are adapted to a modern beat. Often teenagers will not respond to old dances to old music. But with a little "rock" music they are on the floor and dancing.

"Rock-A-Tonga", a "rock" tune with a schottische step (See October, 1959, AMERICAN SQUARES), is a dance that teen-agers enjoy and want to do several times.

Another old routine that can be readily adapted to a modern beat is a combination of bleking steps and circling, as in "Herr Schmidt." Try doing the following steps to "Mexican Hat Rock," Cameo Record No. 149.

With everyone in a large circle, facing the center with hands joined (no partner needed), do five Bleking steps. Start with left foot forward, then right, then left, right, left. Repeat with right foot forward, then left, then right, left, right. Repeat this entire sequence. At the end of each five step change, clap hands together rapidly two times. After finishing the Bleking steps join hands and circle left for sixteen counts. Reverse and circle right for sixteen counts. Repeat the entire dance several times.

Here in the Midwest teen-agers are dancing Folk dances. Often a thousand or more young people will attend a dance and do simple folk, square, and mixer dances with little or no walk-thrus. Keep the dances simple and keep the people dancing.

Sets in Order RECORDS

DANCE FUN FOR JUNE

S.I.O. X1118 With Calls by Lee Helsel
Wishing and I Don't Know Why

S.I.O. X2126 Instrumental
Wishing and I Don't Know Why

Easy Round Dances

S.I.O. X3113 Light Fantastic and Hindustan

SQUAW DRESSES

Moderately priced, yet with the
Enchanting Elegance as captured
in each creation by

BILL BETTINA

2110 N.W. Miami Ct., Miami, Fla.

Your copy of our "Portable Showroom"
sent FREE upon request.

HERE THEY ARE — THE LATEST

BLUE STAR

1547 — GEORGIA POLKA / PAUL JONES
1548 — CECILIA / JOE AND HELEN
TWO STEP
Rounds

BOGAN

1116 — BLACKBOARD OF MY HEART
Billy Lewis, caller. Flip.
1117 — TEN YEARS
Billy Lewis, caller. Flip.

SWINGING SQUARE

2309 — DON'T SAY ALOHA WHEN I GO
Eddie Prather, caller. Flip.
2310 — PAPPY'S HOEDOWN / IT AIN'T
GONNA RAIN NO MORE
Hoedowns

All of the above available on 45 rpm only
\$1.45 each

We carry all square and round dance labels.
Write us if your dealer cannot supply you.

**MERRBACH
RECORD SERVICE**

323 West 14th Street

Houston, Texas



June 4: Fayetteville, Ark. N. W. Arkansas State Festival.

June 4: Lyons, Colorado. Trail Dance, High School Gym.

June 7: Indianapolis, Indiana. Trail Dance. Ipalco Hall.

June 7: Joplin, Missouri. Trail Dance.

June 7: Omaha, Nebraska. Trail Dance. Civic Audit.

June 7: Muscatine, Iowa. Trail Dance.

June 7: Cedar Rapids, Iowa. Trail Dance. Royal Ballroom.

June 7: Kansas City, Missouri. Trail Dance.

June 8: Omaha, Nebraska. Trail Dance. Livestock Exchange Bldg.

June 8: Clarinda, Iowa. Trail Dance.

June 8: Morning Sun, Iowa. Trail Dance. Roller Rink.

June 8: Fontanelle, Iowa. Trail Dance.

June 8: Storm Lake, Iowa. Trail Dance. Cobblestone Inn.

June 8: Des Moines, Iowa. Trail Dance. Merle Hay Plaza.

June 8: Des Moines, Iowa. Trail Dance. Park Fair Plaza.

June 8: Des Moines, Iowa. Trail Dance. Y.M.C.A.

June 11: Woodbury, N. J. Fourth Annual Round Dance Festival. Hoedown Hall.

June 17-19: North Branch, N.Y. Folk Dance Festival.

June 20-23: Pensacola, Florida. Eighth Annual Square Dance Festival. Sanders Beach.

June 24: Amherst, Mass. Folk Dance Festival. U. of Mass. Athletic Field.

June 24-25: Fall River, Mass. Jamboree.

June 24-26: Tacoma, Wash. State Festival.

June 24-26: Little Compton, R.I. Western Fair.

June 24-26: Ranier, Washington. 12th Annual Festival.

June 24-26: Newport, R. I. Newport Folk Festival. Freebody Park.

June 24-26: Grand Rapids, Minn. State Convention.

June 25: Chicago, Ill. FD Workshop. George Williams College.

June 29-30: Klamath Falls, Washington. 4th Annual Funfest.

**LOOK! . . . CALLERS — DANCERS
BADGES that "SAY HELLO"**

Any color, shape, style or design. Can copy any badge, motif. Send sketch for free club sample. Satisfaction Guaranteed.

Prices: Name—60c, Name and City—65c
Name, Club and City—70c

Sound equipment — Califone, Newcombs, Mikes, Tapes, Monitors, Var. Speed Motors in stock. Square Craft authentic handmade jewelry for men and women.

Write for our list of Goofy and Fun Badges

PLASTIC ENGRAVERS — 2

BOB ROTTMANN — BEverly 3-5527
11041 So. Talman Ave. Chicago 43, Ill.

Many older square and round dance records are now available at special close-out prices from us. Several of the numbers have been discontinued by the manufacturer and are not available from any other source. Write for a complete listing of dozens of records at low — low — low prices.

We Pay Postage—Fast, Fast Service

All labels and numbers in stock at all times.

square YOUR SETS

Write for our new catalogs — they're FREE!
P. O. BOX 262 MOLINE, ILLINOIS



June 4: Fayetteville, Ark. N. W. Arkansas State Festival.

June 4: Lyons, Colorado. Trail Dance, High School Gym.

June 7: Indianapolis, Indiana. Trail Dance. Ipalco Hall.

June 7: Joplin, Missouri. Trail Dance.

June 7: Omaha, Nebraska. Trail Dance. Civic Audit.

June 7: Muscatine, Iowa. Trail Dance.

June 7: Cedar Rapids, Iowa. Trail Dance. Royal Ballroom.

June 7: Kansas City, Missouri. Trail Dance.

June 8: Omaha, Nebraska. Trail Dance. Livestock Exchange Bldg.

June 8: Clarinda, Iowa. Trail Dance.

June 8: Morning Sun, Iowa. Trail Dance. Roller Rink.

June 8: Fontanelle, Iowa. Trail Dance.

June 8: Storm Lake, Iowa. Trail Dance. Cobblestone Inn.

June 8: Des Moines, Iowa. Trail Dance. Merle Hay Plaza.

June 8: Des Moines, Iowa. Trail Dance. Park Fair Plaza.

June 8: Des Moines, Iowa. Trail Dance. Y.M.C.A.

June 11: Woodbury, N. J. Fourth Annual Round Dance Festival. Hoedown Hall.

June 17-19: North Branch, N.Y. Folk Dance Festival.

June 20-23: Pensacola, Florida. Eighth Annual Square Dance Festival. Sanders Beach.

June 24: Amherst, Mass. Folk Dance Festival. U. of Mass. Athletic Field.

June 24-25: Fall River, Mass. Jamboree.

June 24-26: Tacoma, Wash. State Festival.

June 24-26: Little Compton, R.I. Western Fair.

June 24-26: Ranier, Washington. 12th Annual Festival.

June 24-26: Newport, R. I. Newport Folk Festival. Freebody Park.

June 24-26: Grand Rapids, Minn. State Convention.

June 25: Chicago, Ill. FD Workshop. George Williams College.

June 29-30: Klamath Falls, Washington. 4th Annual Funfest.

**LOOK! . . . CALLERS — DANCERS
BADGES that "SAY HELLO"**

Any color, shape, style or design. Can copy any badge, motif. Send sketch for free club sample. Satisfaction Guaranteed.

Prices: Name—60c, Name and City—65c
Name, Club and City—70c

Sound equipment — Califone, Newcombs, Mikes, Tapes, Monitors, Var. Speed Motors in stock. Square Craft authentic handmade jewelry for men and women.

Write for our list of Goofy and Fun Badges

PLASTIC ENGRAVERS — 2

BOB ROTTMANN — BEverly 3-5527
11041 So. Talman Ave. Chicago 43, Ill.

Many older square and round dance records are now available at special close-out prices from us. Several of the numbers have been discontinued by the manufacturer and are not available from any other source. Write for a complete listing of dozens of records at low — low — low prices.

We Pay Postage—Fast, Fast Service

All labels and numbers in stock at all times.

square **YOUR SETS**

Write for our new catalogs — they're FREE!
P. O. BOX 262 MOLINE, ILLINOIS

TIME VALUE MAIL

JONATHAN! WHY, I HAVEN'T SEEN
YOU SINCE A SQUARE-THROUGH WAS
NUTHIN' BUT A GRAND
RIGHT + LEFT IN 4's!!



DO-CI-DO DOLORES

VISIT AMERICAN SQUARES BOOTH
NATIONAL SQUARE DANCE CONVENTION, Des Moines, Ia., June 9-10-11, 1960