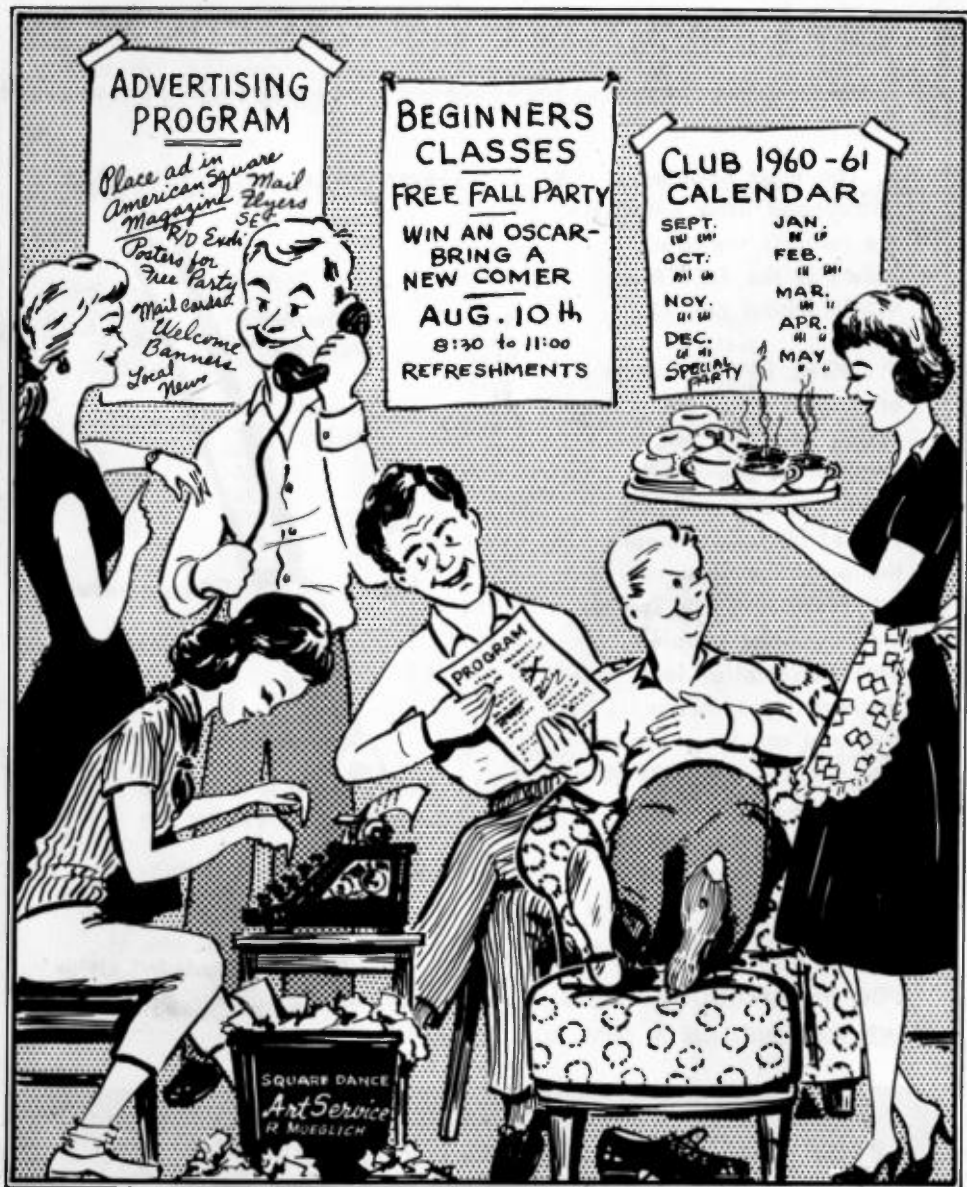




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THE OFFICIAL MAGAZINE OF AMERICAN FOLK DANCING



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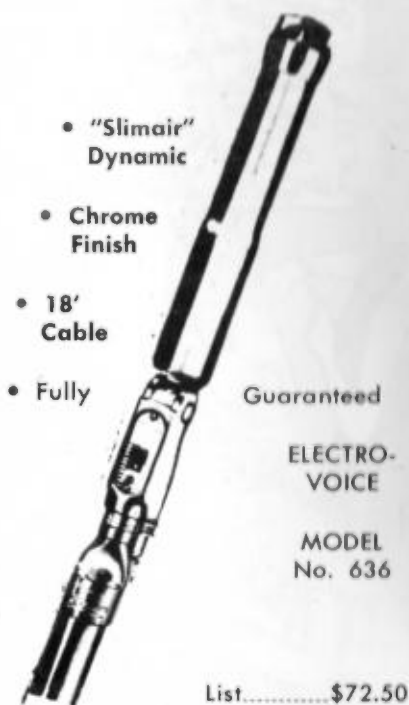
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by Pat Pending

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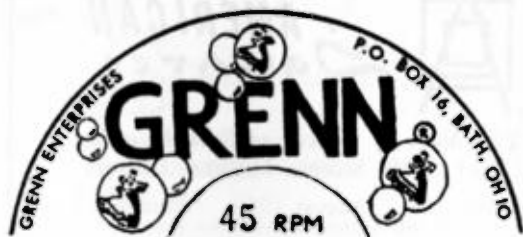
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# CRACKER BARREL SESSION

Fall is just around the corner. In a few short weeks square and round dancing will be once again in full swing. New classes will start, new clubs will form, special events will be held, and everyone in general will be full of enthusiasm and vigor with the knowledge that a new season has started.

Now is the time to start planning for fall. Planned activities are successful activities. Time spent now in planning will show benefits for a long time to come. Our cover illustrates a typical square dance committee gathered together to plan a fall square dance campaign. The situation is undoubtedly a familiar one.

Each year square and round dancing become more and more recognized as year-around recreational activities. This is good for the movement. It is a healthy sign. There is no reason why square dancing should stop or even slow-up during the summer months. Other forms of recreation go on all year. Air conditioned dance halls, summer camps, workshops, and institutes, conventions and festivals, new records, and the emergence of square dancing as a family activity all combine to keep people dancing year around.

Summer resorts are finding out that square dancing is a tourist attraction. Squaw dresses are being worn during leisure time not only for square dancing but for other activities. Municipal recreation departments include square dancing in their summer park programs. Square dancing is growing and it will continue to grow.

People learn to square dance, square dance for a year, two years, or even longer. Then, for one reason or another they drop out of the picture for a while. When this happens, often they are lost forever as square dancers. They realize that they cannot keep up with the abundance of new material being offered if they do return. They do not feel that beginner lessons are necessary. What can be done to bring them back to square dancing

Many groups have developed "gimmicks" to get and keep square dancers. The Bustles & Beaus club in Provo, Utah, decided to do something to get people who had not danced for a year or two back into the square dance movement. A publicity campaign aimed at this group was put into effect. Three "Forgettors Balls" were held for these people and each was a success. The program was well planned with the audience in mind. Calls were used that the group knew and new material was introduced to bring them up to date. Perhaps other clubs will find this suggestion useful. Perhaps you have a suggestion that will work for others.

Square dancing requires planning and publicity. Combine the two and you are on the way to a successful dancing season.

ARVID



# EXHIBITION vs. DEMONSTRATION

By ZORA C. PIPER, Minneapolis, Minnesota

The exhibitions at the National Square Dance Convention in Des Moines have evidenced such wholesome developments and changes from past years that they deserve comment. They deserve hearty approval, with the hope that future conventions will continue to reflect a high standard of entertainment for the convention participants and for the new public viewing the square dance activity.

Because the evening performance is the most powerful tool molding the dancers' philosophy, public relations, and public opinion, these comments are being made. Because the evening performance is a telescoped show of the philosophy and story of our dance movement, let's start at the beginning with some questions. Do we want the entertainment to be a demonstration or an exhibition? What is the difference?

Both words have something in common, and, at the same time, each word has its unique difference. They both mean "show". However, the difference in the two words centers in their implication and connotation. *Exhibition* is synonymous with "spectacle" and "display", whereas *demonstration* is "a pointing out", "a making known from the evidence of facts and principles". A demonstration in the strict and proper sense is "the highest form of proof". If the show is to be an *exhibition*, we will not necessarily be proud of what we show. If it is to be a *demonstration*, we will be proud of what we show, and our chosen hobby will gain real support from our viewing public.

Many convention performances in the past were exhibitions in the real definition of the word, contributing little, and often were detrimental to the movement. The evening performances should be the epitome of the best in performance and content. It should be an integrating force for the square, round, and folk phases of the movement, and for the dance enthusiasts of any one phase. It should interpret to the public the high moral, social, educational, and physical values the activity has to offer those who engage in this pastime. If the leaders of performing groups would clarify in their own minds "What shall we tell?", "What is the best way to tell it?", and "Do we demonstrate or do we exhibit?", the evening performance will make good use of this powerful aspect of the national convention program.

What values should the leaders of this part of the convention hold as they answer the questions above? There are many, of course, but here are a few:

1. *Do not exploit children.* All good leaders deplore the exploitation of children in performances where the purpose is exhibitionism of an objectionable sort, with its attendant sophisticated coquetry and suggestive movements. And yet, many leaders who condemn such practices see no relationship between this and their selection of dances for children which are distinctly unsuitable, dances which were originally made to be danced by adults only. Adult-



style flirtations, struts, and a little boy kneeling on one knee with a little girl perched on the other may look "just too darling" to certain thoughtless adults. These unchild-like displays have no beneficial value to the child's dance experience and most children who have to submit to it are probably doing so under pressure. A child should be expected to act his age. He should not be coached to do things which require twenty or thirty years of adult life too mature for them to understand. What do we want our children to learn?

The Colorado teen-age group which did a square dance in jitterbug style (so honestly a part of the teen-ager world) did it well, and it was well received by the audience. This was a dance experience for both the dancers and the spectators. The Jeans and Janes of Greeley chose dances performed in a historically local style, in costumes honest to the area, and with underclothing in keeping with the traditional scene.

This demonstration had unity of purpose and it was refreshing to see youngsters with covered bottoms, instead of bikini pants showing more often than their heads. Why is it that demonstration youngsters who wear brief pants always do unnecessarily numerous twirls and use added force in doing so?

2. *Rhythm and style should be maintained and accurate.* Rhythm and style are the essence of dance experiences and although it is understandable that these do have to be learned, that some individuals are more skilled than others, there is

such a thing as choosing dances in keeping with the skill of the group. Groups performing for the public should waltz correctly if they choose to do a waltz, and should stay on the beat in any dance they choose. The girls performing in one group were very lucky to have long dresses. The boys of that group were not so fortunate. The Chicago Calico Teens did the "Italian Quadrille" in good style and the leaders are to be congratulated in getting the youngsters to understand and maintain it. The youngsters performed this with an honest maturity. On the other hand, another group of children gave a corrupted performance of "Del Rio". They could not handle the style, the closed-position turns, or the floor space. "Walking and Whistlin'" suffered a comparable fate by still another group. The youngsters obviously were not as sophisticated as the style of the dance demanded. Thank heavens they weren't. However, the pseudo-sophisticated rendition which emerged leads one to ask, "What kind of dance experience are these children having through doing this dance?" Making children do dances in a "hotsy-totsy" fashion unfamiliar to them is exploitation of children for some thoughtless adult purpose.

3. *Costumes should be in keeping with the dances and augment the dance content.* The Calico and Boots from Boulder selected to show indigenous patten, figures, and style of performance traditional with the area. The costumes were excellent and choice of dances reflected the fidelity of their dance experience. It so happens that Latin ballroom dancing is quite popular in this area.

This group did "Lady of Spain" in a style indicating depth of experience. The sharp accents of movements, the haughty head position and the dynamic changes from staccato to legato reflected more understanding of Latin style than the usual obnoxious skirt swishing a more naive group would resort to.

4. *Each demonstration number should have something educational to contribute to the whole.* The Wichita Waltz Assembly showed the Lancers. This dance has an undisputed place of importance in the history of square dancing. Yes, it even makes a contribution to ballroom dancing. How many of our square dancers know about this? Do they know why we have just three tips today? Do they know the purpose of each tip? Do they know that ballroom is danced in tips? They should know these things, but they don't have the opportunity unless demonstrations are educational. The Boulder Calico and Boots showed creative imagination in the variations on a familiar basic, performed in good taste and in appropriate costume. The Yuma Country Cousins did two well-chosen folk dances — "Weaving Dance" and "Schuhplattler." Both were in good style and handled in good taste by the group. We heartily applaud all groups which presented folk dances. The Country Cousins also performed as a double square and tried to incorporate the jazz style into the square, which was commendable. The Milwaukee Roselle Dancers contributed to the art of using black light. Convention goers were delighted with the lighted buttons, garters, earrings and the essential figure outline. The arrangement of the figure and the selection seemed to be with the medium of

black light in mind, not just anything done in black light. The Kansas City Merry-Go-Rounders did a waltz quadrille and a well choreographed sequence of Viennese figures. All these groups had an educational purpose which was good, wholesome, and in the direction of preserving or promoting worthwhile values in "dances of the folks".

What did a spectator get from the program as a whole? With the exception of a few, the numbers were group works rather than solo works. This is in keeping with good American tradition and sound educational policy. On the whole, the waltzing was better than in past years. The choice of dances for children was far better than in the past. There was a wider selection from the field of dance, with more and better folk dance. With the exception of a few, the demonstrations were short, to the point, and arranged for viewing, they had audience appeal, rather than a monotonous repetition with nothing further to offer after the first two minutes of performance. We still miss demonstrations by special groups, (aged, handicapped) which our activity does reach. We miss groups showing more of the local variations, styles, and figures which exist today and/or which existed in the past. There was a dearth of contras and very few of the historic gems which demonstrations could present, making better use of the power of enlightenment the evening performance has.

It seems that we have gotten our fill of the *exhibition* and if the present trends continue, we will develop a *demonstration*, the details of which will be an important force in making known to the public and to our dancers the real values of the movement. We congratulate leaders who chose with pride the cultural content, "the highest form of proof", to display before the public. Our leaders are no longer competing for the spectacular or the shallow nothing.

# THE VIRGINIA REEL AND ITS VARIATIONS

By JOE BRAY, Falls Church, Virginia

The "Virginia Reel" is as old and as much a part of the American square dance picture as the square dance itself. Practically every book written on the subject of square dancing or folk dancing before the 1950's contains the "Virginia Reel". And yet, it has now all but disappeared from our "modern" square dance. Traditionally, the "Virginia Reel" was done as a Contra dance. It was performed with sets of six or eight couples, or "for as many as will". I'm told by some of the old timers, that for one dance to last a half hour or more was not uncommon. Some authors, especially those of more recent years, state that a set should be comprised of not more than six or eight couples. Our modern adaptation, while retaining the delightful figure of the old dance, permits cutting down its performance to one square set. This article will treat it, for the most part, as a figure for a square set and not as a traditional Contra dance.

It is said the dance is really the "Sir Roger de Coverley", an English Country Dance. So far as I can find, in this country it has always been called the "Virginia Reel". Some historian might like to look into the relation between old play party games like "Bow Belinda" and "Alabama Girl", the "Virginia Reel", "Sir Roger de Coverley", and the Scottish dance "Strip the Willow". It might well be a case of which came first, the chicken or the egg.

The basic Contra dance has two main forms. The first is the Southern or "Sir Roger de Coverly" form, which is described in Ferrero's *Art of Dancing* (1859), and *Hillgrove* (1863). In this form, the figure is performed by the "head" lady and "foot" gent, then by the "head" gent and "foot" lady, that is, by persons at

the opposite ends of the lines. The second form is the New England or Black Republican form. This was reputedly Daniel Webster's favorite. In this form, everyone in both lines is active at the same time with their partner across from them in the figure. Other differences are rather minor. The illustrations below show the differences.

The "Virginia Reel" is definitely *not* something that should be reserved to the small fry only! As Pappy Shaw would have been too kind to say, "The Lord help misguided leaders who ruin a wonderful dance by making it 'kid' stuff." This is the *only* dance in the whole field which can be done as a Contra, a square, a circle mixer, a double eight, or just a plain break. Let me urge modern (??) callers who do not include the "Virginia Reel" in any of their programs to do so.

No matter how good a caller your dancers tell you that you are, you'll find this one challenging to your ability to call, both as to timing and as to keeping the "lefts" and "rights" and "heads and foots" straight. For the best effect, you don't just yak yak your teeth out. It should be strictly called in phrase; half patter, half prompt style. Lastly, the music is *most* important. It must be swingy and have a well defined eight count phrase; the more tuneful the better. I use Folkraft's "Turkey In The Straw". Any similar "hoedown" record is strictly out of character, and will *not* do.

The "Virginia Reel" has three parts. The Figure, the Reel, and the Cast Off. Variations appear in all three parts. This article would be too lengthy to describe them here, but almost all of these variations appear somewhere in the square dance "Virginia Reel" below.

## VIRGINIA REEL SQUARE

### Opener:

*Heads to the right go right and left thru*

*Square your set, here's what you do*

*New side ladies chain across*

*New number one go forward and back*

*Number one face your corner, box the gnat*

*Heads go forward cross trail thru*

*Go up the outside around just two*

*Stop right there at the end of the line*

*Forward eight and back—*

### Figure:

*First lady, fourth gent you honor  
(go diagonally to the middle of the set and bow)*

*First gent, fourth lady you honor*

*Head (first) lady foot gent with a right hand swing—*

*(this is "Contra" head, meaning couple at the end of line nearest the caller. This figure is based on "Roger de Coverley" form.)*

*Head (first) gent foot lady with a right hand swing—*

*Head lady foot gent with a left hand swing—*

*Head gent foot lady with a left hand swing—*

*Head lady foot gent with a two hand swing—*

*Head gent foot lady with a two hand swing—*

*Head lady foot gent with a do-sa-do—*

*Head gent foot lady with a do-sa-do—*

*Head couple sashay down the set*

*Sashay back you're not thru yet*

*(the more traditional version omits this sashay down and back)*

### Reel:

*Right elbow swing and reel the set  
Gent to the ladies, lady to the gents*

*Left elbow swing and then to the middle*

*Right elbow swing and on to the next—*

*Left elbow swing and then to the middle*

*Then elbow swing and on to the last—*

*Into the middle turn half about*

*Sashay up the set and cast off*

*(this sashay is for the leading couple only)*

### Cast Off:

*Lady lead ladies, gent lead gents*

*Down to the foot you make an arch  
(active couple makes the arch)*

*Others come thru two by two*

*Sashay up the set here's what we do*

*New head lady foot gent you honor*

*(Repeat figure with Reel and Cast  
Off three more times.)*

### Closer:

*Everybody go forward and back*

*Forward again with a right hand star*

*Star by the right with the opposite two*

*Change those stars to two little rings*

*One little lady whirlaway with a half sashay*

*Two little ladies whirlaway with a half sashay*

*Head gents break let's make it eight*

*Circle eight and we'll all come straight*

*The other way back, you circle right*

*And the faster you roll the better you feel*

*This is the end of the Virginia Reel*

*Honor your partners one and all*

*And honor the ladies around the ball.*

The above Virginia Reel Square Dance is based on the Southern or "Sir Roger de Coverley" form. Below is one I got from Rickey Holden and it is based on the New England form. That is, everyone is active across the set in the figure. It works rather well, except that since everyone is working at the same time, things tend to get a little crowded in the middle.

**(To Be Continued Next Month)**

# The Wheel and Deal Basic

By Fred Bailey, North Las Vegas, Nevada

A good choice for the best new basic in quite some time is "Wheel and Deal" created by that very likeable fellow from Blue Springs, Mo., Clarence Watson. The movement is smooth, easy to teach, and provides many exciting possibilities for new breaks and figures.

As originally explained, the "Wheel and Deal" was done from two lines of four facing out as they would after having passed thru (or in a back-to-back position, if you prefer). In each line, of course, there are two couples and let's assume for the moment that each couple consists of a man with a lady on his right. The lady in the right-hand couple walks around her partner while he turns slowly towards the left, acting as a pivot. When these two couples (the right-hand couple of *each* line) have turned to face back into the center of the square (i.e., have rotated 180 degrees), they will be face-to-face with each other and will have completed their part of the basic. At the very same time that the couples just mentioned are rotating, the left-hand couple of each line takes one step forward and then rotates around the lady acting as a pivot or wheel towards the right to end up *behind* the other couple who were in line with them. Remember, both couples of each line move at the same time. When the basic is completed, the square will be lined up in position to do a double pass thru. And, of course, some other command must follow "Wheel and Deal."

Simple, isn't it? That very fact is just one reason why this movement will undoubtedly be added to the list of acceptable basics of square dancing.

**THINGS TO NOTE ABOUT WHEEL AND DEAL:** Although the explanation given above assumes "normal couple position" (i.e., each couple consists of a man with a lady on his right), the "Wheel and Deal" can be done from the other possible couple positions of a lady with a man on her right (half sashayed), or two persons of the same sex constituting a couple. Also, one line of four can do a "Wheel and Deal" instead of two lines or one couple or two couples might do the movement with each person doing what we have previously explained as being done by a couple. And last but not least, although to date every "Wheel and Deal" figure often assumes the lines of four have passed thru and thus are facing out, it is technically possible perhaps to do a "Wheel and Deal" from two lines of four facing each other. In such a case, the end result would be couples in each half of the square facing out from the center with the right-hand couple of the previously existing line in front of the left-hand couple from that same line. The center two couples would be back-to-back and the square would be in the same position as though they had just done a double pass thru.



*Wow!*

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#### Opener, Break, and Closer:

Heads go forward, back with you  
Side two couples go right and left  
thru

Heads pass thru around one  
Make a line of four  
Forward eight back with you  
Forward again pass on thru  
Turn to the left single file  
Around the big old land  
Men turn back a dixie grand  
Right and left and your right hand  
Allemande left your corner maid  
Take your honey go promenade  
Promenade your lady  
Take a little walk and maybe  
She'll swing and whirl that pretty  
little girl, Side by Side.

#### Figure:

Side two couples a half sashay  
Heads cross trail thru I say  
Up the outside around two  
Make a line of four  
Forward eight and back with you  
Bend the line right and left thru  
Turn them right around right and  
left back  
Four little ladies chain  
Grand chain four across the floor  
Turn and chain them home  
Turn this girl don't be slow  
Around that corner do-sa-do  
Come back one and promenade  
Take a walk with the pretty little  
maid  
Travel along singing a song, Side by  
Side.

(Sequence: Figure twice for heads,  
Break, Figure twice for sides, Clos-  
er.)

### SHUT THAT GATE

*By Andy Andrus*

Record: Blue Star No. 1553 — Instru-  
mental/calls by Andy Andrus.

#### Opener, Break, and Closer:

Allemande left four ladies star  
Once around but not too far  
Allemande left the gents star right  
three quarters round  
Turn your partner allemande thar  
Back on in a right hand star  
Gents swing out, ladies chain three  
quarters round  
Allemande left, box the gnat with  
your maid  
Swing her round and round, and then  
you promenade  
She's the prettiest girl I've ever seen,  
So let me tell you friend  
You better shut that gate and never  
let me in.

#### Figure:

Two and four go right and left thru  
One and three lead to the right  
Circle four, head gents break and  
make a line  
Forward eight and back you whirl  
Pass on thru across that world  
Centers arch, dixie twirl, cross trail  
through  
Allemande left your corner  
Your partner right hand swing  
Box the flea with the corner girl  
Promenade that ring  
Say what you doing with my gal  
I thought that we were friends  
I'm gonna shut my gate, and never  
let you in.

(Sequence: Opener, Figure twice for  
head couples, Break, Figure twice  
for side couples, Ending)

## BABY DOLL

By Bruce Stotts

Record: Sunny Hills No. 160—Instrumental/calls by Glen Story.

### Opener, Break, and Closer:

Do-sa-do the corner girl  
Left hand swing your own  
Those ladies chain three quarters  
Turn 'em don't you roam  
You join your hands and circle  
You're gonna make a great big ring  
With a right hand turn the corner girl  
And then your honey with a left hand swing  
Full around lead right  
With a right and left grand you know  
When you meet baby doll  
Let's do a little do-sa-do  
You promenade her home now  
And keep her for your own gal  
Oh that's the way I love it, Baby Doll.

### Figure:

One and three bow low let's dance to the middle and back  
Cross trail behind the sides  
You meet her swing her Jack  
Come thru the sides and pass thru  
And you split them once again  
Go around just one, do a right and left thru  
With a full turn around my friend  
Separate around one, square thru three quarters go  
Corner now left allemande and you slide right by your beau  
You promenade the next girl  
And you're walking with that new pal  
'Cause that's the way I love it, Baby Doll.

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

## CHIMES OF SPRING

By Sally and Gus Pipkin  
Kansas City, Missouri

Record: Lloyd Shaw No. 226.  
Position: Open, facing LOD.  
Footwork: Opposite, directions for M.

### Introduction:

#### Meas

4 meas. Wait two meas; bal away; bal together.

### Dance:

#### 1-4 Waltz FWD; Change Sides; Waltz BWD; Manuv;

In open pos, inside hands joined, one fwd waltz (L,R,L); change sides (R,L,R), crossing each other under M's R and W's L hands to end facing RLOD with W on M's R; one bwd waltz in LOD; M turns  $\frac{1}{2}$  R face to face LOD in butterfly pos (R,L,R) while W does one more bwd waltz.

#### 5-8 Twinkle Out; Twinkle In; Twinkle Out; Open Out;

Travelling diag twd wall in LOD, step L across in front of R, step to side on R, close L to R (W crosses behind); step R across in front of L, step to side on L, close R to L; repeat the twinkle out; repeat the twinkle in, and, as M twinkles in, W makes a  $\frac{1}{2}$  R face turn to end in open pos.

#### 9-12 Repeat Meas 1-4, but W makes a $\frac{1}{2}$ L face turn to face partner in CP, M's back to LOD on the last Meas.

#### 13-16 Waltz; Waltz; Waltz; Twirl to Open Pos;

Three R face turning waltzes, making  $1\frac{1}{2}$  complete revolutions to end with M facing LOD; M does one fwd waltz, while W twirls R face under her R and M's L hands to finish in open pos.

#### 17-20 Waltz FWD; Man Crosses; Wheel, 2, 3; Step, Swing, -;

Waltz fwd in open pos; M crosses to the outside (R,L,R) while W makes a  $\frac{1}{2}$  L face spot turn (L,R,L) both end facing RLOD;

wheel to face LOD, M moving fwd; step fwd R, swing L, -;

**21-24 Turn Away; and on around; Waltz FWD (Semi-Closed); Step, Touch, -;**

Release hand-holds and, progressing in LOD, roll away from partners in two solo waltz steps (one complete turn) to end in semi-closed pos facing LOD; step fwd R, touch L, hold, to end facing ptr, M's back to COH.

**25-28 Waltz FWD; Man Crosses; Wheel, 2, 3; Pivot, Touch, -;**

Repeat meas 17-19; on the last meas pivot and touch to face partner, M's back to COH (M makes a  $\frac{1}{4}$  pivot R face, W L face)

**29-32 Dip Back, -, -; Waltz; Waltz; Twirl.**

M dips back on L and holds two counts (W fwd on R); two R face turning waltzes, making  $\frac{3}{4}$  of a complete revolution to end with M facing LOD; M waltzes fwd in LOD while W twirls R face under his L and her R to end in open pos.

## TALK OF THE TOWN

*By Joy Cramlet  
Inglewood, California*

Record: Sets In Order No. 3114.

Position: Semi-closed, facing LOD.

Footwork: Opposite, directions for M.

### Introduction:

#### Meas

Wait 2 meas. Step apart, -, touch, -; together, -, touch, -;

#### Dance:

**1-4 Walk, -, 2, -; FWD, Close, Back, -; Back, -, 2, -; Back, Close, FWD, -;** Starting L, progress 2 slow steps fwd in LOD; step fwd L, close R to L, step back L and hold one ct; starting R back up two slow steps; step back R, close L to R, step fwd on R and hold one ct.

**5-8 Step, Close, Step, Lift; Step, Close, Step, Lift; FWD Two-Step; BWD Two-Step; Apart, Touch, Together, Touch;**

Two-step fwd, L,R,L, (lift R ft slightly off floor while tilting body bwd); two-step fwd, R, L, R, (lift ft as in meas 5); quick two-step fwd, quick two-step bwd; break semi-closed pos, to quick apart, touch, together, touch, and back to semi-closed.

**9-16 Repeat Action of Meas 1-8 to End in Loose Closed Pos, M's Back to COH;**

**17-20 Side, Behind, Side, Behind; Side, Touch, Side, Touch; Turn Two-Step; Turn Two-Step;**

Step swd on LOD on L, XIB with R and repeat; step swd LOD on L, touch R to L, step swd RLOD on R touch L to R; two slow turning two-steps half way around, end with M facing COH;

**21-24 Starting RLOD Repeat Action of Meas 17-20 to End with Partners Facing, Release Hands, M's Back to COH;**

**25-28 Back Away, -, 2, -; Rock, Rock, Step, -; Reverse Roll, -, 2; -; Back, -, Point, -;**

Back away from partner, L, R; rock bwd L, rock fwd R, step fwd L, hold one count; starting twd RLOD make a  $\frac{3}{4}$  solo roll, R,L, (M R face, W L face) to end in semi-closed pos facing LOD; step bwd (RLOD) on R, hold one count, point L, and hold one count;

**29-32 Step, Close, Step, Lift; Step, Close, Step, Lift; FWD Two-Step, -, BWD Two-Step, -;) Rock Back, -, Step FWD, -;**

Two-step fwd, L,R,L, lift R; two-step fwd, R,L,R, lift L, (body movement same as meas 5 and 6); quick two-step fwd, quick two-step bwd; releasing M's L and W's R hands, to half open pos, rock back on L (bend L knee) step fwd on R to semi-closed pos.

## "WHEEL AND DEAL" FIGURES AND BREAKS

*Edited by Fred Bailey  
N. Las. Vegas, Nevada*

*Below are some examples of breaks and figures using the "Wheel and Deal" basic created by Clarence Watson, Blue Springs, Missouri. All figures that do not have an originator's name indicated were created by person or persons unknown.*

One and three, you bow and swing  
Lead on out to the right of the ring  
Circle up four, you're doing fine  
The head gents break and form a line  
It's forward eight and back you reel  
Now pass on thru and wheel and deal  
Then double pass thru, that's what you do

First couple left, the next go right  
Right and left thru the first in sight  
Turn on around and cross-trail, man  
There's your corner, left allemande . . .

Promenade around, don't slow down  
One and three, you wheel right around  
Pass on thru and wheel and deal  
The inside four California twirl  
Right and left thru on the side of the world  
Turn your girls and circle up four  
The side gents break, make a line once more

Now pass on thru and wheel and deal  
Then double pass thru, first couple left, the next one right  
Dixie chain, lady go left, gent go right  
Allemande left . . .

### DIXIE DEAL

*By Dr. Earl Lentz  
Lock Haven, Pa.*

Head ladies chain across the floor  
Four ladies chain, grand chain four  
Two and four a right and left thru  
Heads to the right, that's what you do  
Circle up four to a line you two  
Then pass on thru and wheel and deal  
California twirl with the inside hand  
Separate, single file 'round the land  
Pass by two, then dixie grand  
Right, left, right, left allemande . . .

Heads to the right and circle up four  
The head gents break to a line once more

Go forward eight and back you reel  
Now pass on thru and wheel and deal

The inside couples pass right thru  
Right and left thru the outside two  
Turn 'em around and circle up four  
The side gents break and you line up four

Go forward eight and back you reel  
Now pass on thru and wheel and deal  
Then double pass thru, that's what you do

First couple left, the next go right  
Pass thru, on to the next, cross-trail thru

Here comes the corner, left allemande

The two side ladies chain across  
Turn 'em boys, and don't get lost  
The heads lead right and circle up four

The head gents break, two lines of four

Go forward eight and back you reel  
Now pass right thru and wheel and deal

The center four will square on thru  
Three-quarters round, start looking, man

Here she comes, left allemande . . .

### QUICK DEAL

*By Charles Judd  
Knob Noster, Missouri*

Heads to the right and circle four  
Head gents break to a line of four  
It's forward eight and back you reel  
Now pass on thru, then wheel and deal

Double pass thru, then quarter in  
Box the gnat with the little red hen  
Just the inside four, you box it back  
Right and left thru and turn her, Jack  
Two ladies chain across the way  
Finish it off with a half sashay  
The same two couples square thru  
Three-quarters round, look-out, man  
Here comes the corner, left allemande . . .

# ROUND 'N' ROUND

By MARY and BILL LYNN, Brentwood, Missouri

So, you're writing a Round Dance, or How to write a Round Dance! There are many easy methods of producing a routine. Some free evening when television is a little on the lean side and the weather is too hot to go out to a Square Dance or you have looked and just could not find a baby-sitter for the evening, slip a record on the turn table and you're all set. Go ahead and create a new round! The seat-of-the-pants method is to get right up and dance. Improvise . . . be a real Louis Armstrong of Round Dancing. Good luck . . . write your Round.

On the other hand there is probably a more direct and sure-fire method of producing a round. Generally, you must have in mind some particular movement . . . the more original the better . . . within the frame work of our activity. Now, you have a dance idea! Next . . . what kind of music? Select music that fits the mood of your movement and shows off your action advantageously. Unfortunately you may have to spend several months looking diligently to find just that one right piece of music. Watch for breaks, rambling tags, weird introductions . . . these are unfortunate and will usually work against you in the danceability of your round. Analyze your music carefully . . . check the phrases . . . also the melody line or tune. Does it follow a regular pattern? If not look elsewhere as this can upset your routine's flow.

Now you have an idea, you have a record, you have analyzed it thoroughly, so go ahead, get your ideas

into movements and may we mention those movements must be danceable.

Another important piece of information must be obtained before your proud introduction should be released. Is the record available? If so, for how long? Many fine Rounds have fallen by the boards due to a record being unavailable or difficult to find. A possibility for you to consider seriously is submitting your routine along with suggested music to one of the specialty record companies for their appraisal and possible recording. There you have it. Take your choice of methods. Proceed slowly and carefully and have fun. We'll have more on this subject later on.

## SPOTLIGHT ON STYLING

The Hamiltons — Frank and Carolyn — are particularly well known for their fine Round Dance Styling. Frank and Carolyn's comment on the most important particular phase of Round Dance Styling is as follows:

"Perhaps it is the 'Acknowledgment' procedure. Our dancers WAIT in open-facing pos, M's back to COH, his R and her L joined. As they balance apart, they point the free toe twd partner; on the 'Together' they assume starting pos for the routine. This action seems a bit more courteous than the 'open pos-look-down-to LOD-cwd apart' movement we used to teach."

We're having a good time with *Talk of the Town* and *Festival Waltz* (S.I.O.), *Wonderful Rain* (Columbia), another and newest version of *Fascination* (Mercury) for only the bravest. For you folks who have enjoyed the perenial favorite *Patty Cake Polka*, try the new Shaw release, it's bright and bouncy.



# NEWS

FROM  
HERE AND THERE



- July 2nd marked the date of the European Roundup in Darmstadt, Germany. The program included a Round Dance workshop, clinic for teachers, callers and leaders, and an evening of impromptu rounds. The event marked a first for Europe. Lloyd and Maizie Poole presented their new round dance "Mickey". They are the first folks to have written and released a round dance in Europe.
- Square dancing was a top feature on the New York City parks agenda during the month of July. Each Thursday evening Piute Pete presented a program of squares in Washington Square Park, Manhattan, much to the enjoyment of many New Yorkers. Pete, by the way, has just been elected president of the New York Square Dance Callers Association.
- Square dancing has once again moved onto the water. The Second Annual Square Dance Cruise will be held Sunday, August 7, 1960 aboard the beautiful ocean liner "The Aquarama". Last year over 150 dancers enjoyed 13 hours cruising, relaxing and square dancing from Cleveland to Detroit and back. Don't miss it this time. For information contact Ange Dalessio, 1675 Woodrow Ave., Cleveland 24, Ohio.  
*—Ange Dalessio*
- Fontana Village Resort played host to its second semi-annual Fun Fest Square dance festival, May 25-29. One hundred twenty-seven dancers from seven states participated in this festival, which placed emphasis on square and round dance instructions, topped off by a gala dance each evening to the music of the Fontana Ramblers. In addition to the dancing were golf tournaments, boat rides, and afternoon parties which added measurably to the entertainment program. The staff for the Fontana Fun Fest is Jamie Newton, Atlanta, Georgia; John Stewart, Columbia, South Carolina; and A. B. Coleman, Kingsport, Tennessee, who handle the squares, and Al and Millie Boehringer, Dayton, Ohio, and Pat and Erma Celentano, Clearwater, Florida, who took care of the rounds. The next Fun Fest is scheduled for September 7-11, 1960.  
*—Jack A'Hearn*

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SIO 1047 Instrumental  
Hey Ma/Little Red Wagon

SIO 2083 Instrumental  
Hey Ma/Little Red Wagon

SIO 2047 Instrumental  
Somebody Stole My Gal/  
You Call Everybody Darling



• Some of our readers have commented on the amount of noise prevalent at square dances. Many participants are getting "vociferously loud" at certain special occasions and with visiting callers. One dance was cited where the high-levelers were pretty loud, whistling shrilly and yelling, when they found they accomplished new and more difficult maneuvers. Reasonable vocal expression at a high point in a dance is acceptable and fun. But, are many of you finding your dances getting just a bit too loud, too? Let us hear from you about this subject.

• There were many exhibitions held jointly by German and American Dancing groups all over Germany during German-American Friendship week in June. With a common interest and enthusiasm for dancing shown by all, one leaves such affairs with a feeling of good neighborliness and a warm feeling for the other fellow. It is hard to describe the feeling one gets when one sees a dancing group from India beating out time to an American Hoedown.

—Cliff MacGuire

• ISDCA members are invited to attend the Caller's Institute conducted by Ed Gilmore, October 1 and October 2, in Peoria, Illinois. The program will consist of workshops, and will include instruction on timing, phrasing, tracking, music, teaching, and square dancing in general. If you have a particular problem, you are urged to send it to Larry Thorn, 404 W. Lawndale, Peoria, Illinois, and it may be included in the program. Improve your calling and attend the institute!

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# Newspaper Publicity

By CHARLEY THOMAS, Woodbury, New Jersey

We have all heard of the square dance club that telephoned the local paper saying that they were going to have a dance. The paper sent over a photographer and reporter, and they got a front page spread in the second section the next Sunday. However, newspapermen being as human as anyone else, you will be more likely to get notices and articles in the paper if you write them yourself, rather than ask the newspaper to do the work. For the same reason, you will be more successful if you follow these rules.

Write by typewriter, double spaced, on an 8½x11 inch sheet of paper. Some typesetters refuse to set from anything else. Supposing the typesetters' union is not that strong in your locality, it still insures maximum readability, proof-readability and correctability (if there are such words).

Start your article about three or four inches down from the top of the page. When the editor gets your article, he will determine how important it is, how many columns to give it, and what size headlines to use. Until that time, no one knows what headlines the article will carry. The editor will then turn the article over to a headline writer, who will figure out a headline on the basis of the content of the story, the size of the headline, and hence, the number of letters he can use. He will use the blank space at the top of the article to figure out the headline. This convenience makes it more likely that your article will be used. As you can figure out from this paragraph, there is no point in writing the headline yourself.

Should your story run longer than one page, number each page and give the subject of the story at the top of each page. For example: "Square Dance—page 2". Triple or quadruple space before starting the continuation of the story, so that it is set off from the heading. At the end of the story type "—30—", which means "the end".

A newspaper article should be written with the most important item in the first paragraph, the next most important item in the next paragraph, and so on to the end of the article. In all probability, the whole article will be set up. However, no one can tell until they "put the paper to bed" how much space there will be in the paper on any given day. If there are a lot of ads and a lot of important events, there may be little room for your article. In that event, they will cut it. If it is written as suggested above, they will simply carve off the last paragraphs until the article has been reduced to the size of the space available. You can see how important it is to get every essential item in the first paragraph, in case that is all they print.

This arrangement of the story serves another purpose. The reader of a newspaper glances over the headlines. When he finds one that interests him, he will start to read the article. He will read as far as his interest leads him. This arrangement allows the partly-interested reader to read everything that is important before he quits.

In writing for newspapers, strive for the simple and not the complex. Use the active, not the passive, "The Promenaders will hold a square dance," and not "A square dance will be held by the Promenaders". Note

## Newspaper Publicity —

how complicated the second example will become if you add the time and place in the same sentence. Keep your sentences short, but not so short that you become involved in a mass of pronouns. Good: "The Promenaders will hold a square dance at 8 p.m. on Wednesday, March 25th, at the Oaklyn Fire Hall". Poor: "A square dance will be held by the Promenaders. It will be at the Oaklyn Fire Hall. It will begin at 8 p.m. on Wednesday, March 25th."

"Names make news." This is a newspaper slogan. People like to read their names in the paper, and they will buy special copies of the edition in which the article appears. Hence, editors like to print names, so furnish them wherever possible. If you live in a populous neighborhood, the addresses should be appended so that the editor may know that they are probably subscribers to his paper. If he doesn't want these items, he can always cut them out.

A good story of a visiting caller would run something like this:

Charley Thomas, nationally known square dance caller, will call for the Salem Belles and Beaux on Thursday, January 5th. The dance will be held in the Oakview Fire Hall at 8th and Liberty Streets in Salem.

Charley Thomas has been calling square dances for fifteen years. He had made phonograph records for Continental, Remington and Hoedown Hall. He has had his own radio program (WCAM) and was the first square dance caller with a regular program on television (WPTZ). He has written several books and pamphlets on square dancing, and established AMERICAN SQUARES, the national square dance magazine.

Henry Jones of 415 S. 7th St. is chairman of the program and secured Charley's services. John Smith of 55 North St. is president of the Belles

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## HERE THEY ARE — THE LATEST



### BLUE STAR

- 1549 — Jackrabbit/The Ladies Fancy
- 1550 — Rock In The Road  
Larry Wylie, caller. Flip.
- 1551 — Slaunch to Donegal  
Manning Smith, caller. Flip.
- 1552 — Walkin' and Talkin'  
Marshall Flippo, caller. Flip.
- 1553 — Shut That Gate  
Andy Andrus, caller. Flip.

### BOGAN

- 1118 — Uncle Remus/Mule Skinner
- 1119 — End Of The Line  
Billy Lewis, caller. Flip.
- 1120 — I Can't Give You Anything But Love  
C.O. Guest, caller. Flip.
- 1121 — I Feel That Old Age Creeping On  
C.O. Guest, caller. Flip.

### SWINGING SQUARE

- 2311 — Long Long Ago  
Les DeWitt, caller. Flip.

### BENZ

- 1205 — Brand New Clementine  
Dick Matteson, caller. Flip.
- 1206 — Smiles  
Ben Baldwin, caller. Flip.



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## Newspaper Publicity —

and Beaux and will be M.C. Invitations have been extended to the Square Circle and Catch All Eight clubs to be present at the dance.

Charley is a nationally known caller and is presently on a tour of the United States. He will call the newer and more involved dances and only experienced square dancers should attempt to dance. Spectators are welcome, however.

Anyone wishing to learn to square dance so that he will be able to dance to these visiting callers, should contact Mrs. Henry Morrison of 33 Cambridge St., TI 5-1990.

You will note that all that is necessary is placed into the first paragraph of this article. If this is all that appears, every important point is covered. Non-square dancers will probably wonder who Charley Thomas is (as square dancers often do too) so the second paragraph tells them. The third paragraph adds the local names that newspapers love. It could be padded and extended. The editor will cut what he doesn't want. Paragraph four is purely padding to make the article longer and hence look more important. Finally, paragraph five is thrown in with a wish and a prayer. It might get in and it might actually produce some new square dancers, which is the important point anyway.

Actually, I have found notices such as these in the paper to be of little value, as most square dancers know of these events through other channels. I have used this type of article as an illustration. More important in reaching non-square dancers are articles slanted to them. The following is a paraphrase of the article that produced the most results for us:

A special opportunity has come to those who would like to square dance. The Saturday Nighters, a group of square dancers, will sponsor lessons every Sunday night at Hoedown Hall, "Where Good Times

(continued on page 27)



# Record Reviews

**BLUE STAR RECORDS, 45 rpm only**

**PRICE \$1.45**

**No. 1550. Rock In The Road//Instrumental**

**Square Dance with Calls by Larry Wylie**

A singing call to a folk style song. The recording suffers from echo.

**No. 1551. Slaunch To Donegal//Instrumental**

**Square Dance with Calls by Manning Smith**

A couple mixer that originated in Canada. A good dance that you will probably like. The original recording of "Back to Donegal" to which this dance was designed is being re-issued on 45 rpm by Windsor within a month.

**No. 1552. Walkin and Talkin//Instrumental**

**Square Dance with Calls by Marshall Flippo**

The usual Flippo magic has produced a fine record, beautifully performed. We recommend it highly.

**No. 1553. Shut That Gate//Instrumental**

**Square Dance with Calls by Andy Andrus**

This is a pretty good item. It could very well become popular.

**SUNNY HILLS RECORDS, 45 rpm only**

**PRICE \$1.45**

**No. 158. Bill Bailey//Instrumental**

**Square Dance with Calls by Chuck Raley**

The call lacks a solid orchestral background.

**No. 160. Baby Doll//Instrumental**

**Square Dance with Calls by Glen Story**

Sunny Hills needs a new orchestra. This group is not nearly up to the previous one and the caller suffers accordingly.

**AQUA RECORDS, 45 rpm only**

**PRICE \$1.45**

**No. 121. Dreamer's Holiday//Instrumental**

**No. 122. Along the Utah Trail//Instrumental**

**Square Dances with Calls by Phil Booker**

"Dreamer's Holiday" is a modern foxtrot which might make a fairly good schottische but is hardly a good square dance tempo. Phil Booker is wasted on this.

"Utah Trail" is a fairly done singing call which will do if you just happen to need another record.

**LLOYD SHAW RECORDINGS, 45 rpm only**

**PRICE \$1.45**

**No. 167. Terry Lynn's Jig//Instrumental**

**No. 169. Ottawa Special (British Sorrow)//Instrumental**

**Contra Dances with Calls by Don Armstrong**

Don Armstrong is to be commended for his recording of contras. They are well done both in choice of material and in calling style.

**WESTERN JUBILEE, 45 rpm only** **PRICE \$1.45**

**No. 564. I Like To Dance//Instrumental  
Square Dance with Calls by Mike Michele**

A rather good instrumental. Mike Michele calls in his inimitable style.

**AQUA RECORDS, 45 rpm only** **PRICE \$1.45**

**No. 312. Vodka Jitters//Rocky Butte  
Instrumental Hoedowns by Eddie "K"**

"Vodka Jitters" is probably one of the best ten hoedown records ever made. Everytime I hear it, it raises in my estimation and it is part of my personal collection. If you want to replace your 78 rpm record with a 45 rpm, here it is. If you never had it before by all means get it now, either speed. The second side just comes along for the ride.

**BOGAN RECORDS, 45 rpm only** **PRICE \$1.45**

**No. 1118. Mule Skinner//Uncle Remus  
Instrumental Hoedowns by The Merrimakers**

A couple of peppy hoedowns. However the orchestra is too thin to be used for modern square dancing and they will not carry in a good sized hall. While the playing is not bad, it takes more than just a bass, guitar and fiddle to make a modern record.

**MAC GREGOR RECORDS, 45 rpm only** **PRICE \$1.45**

**No. 8645. Square Dancin' Blues//Oklahoma Hills  
Square Dance with Calls by Jonesy**

A pair of simple squares which require no great cerebation to execute. The instrumentals are more than adequate.

**No. 8635. Instrumentals for record No. 8645**

**No. 8665. Fair Weather Sweetheart//Too Marvelous  
Square Dance with Calls by Bob Van Antwerp**

Two simple calls which are interesting and delivered in neat style. "Fair Weather . . ." could be a hit.

**No. 8655. Instrumentals for record No. 8665**

**SETS IN ORDER RECORDS, 45 rpm only** **PRICE \$1.45**

**No. 2127. Rabbit In A Log (132)//Whirlpool (128)  
Square Dance Hoedowns**

"Rabbit . . ." is a folksong tune to which someone should write a square dance song. "Whirlpool Hoedown" is played without distinction.

**J BAR L RECORDS, 45 rpm only** **PRICE \$1.45**

**No. 4123. At Two To Two To-day//Zippidy Hoedown  
Square Dance with Calls by Joe Lewis**

Lewis does a sensational call with "Two to Two". It could be a hit just because Joe Lewis called it. From the technical standpoint the "Zippidy Hoedown" is a much finer call and we greatly prefer it.

**No. 4130. Instrumentals for record No. 4123**

The new orchestra that performs this pair of instrumentals is the best that Joe Lewis has ever used.

**No. 5001. Rockin The Polka//Instrumental  
Square Dance with Calls by Joe Lewis**

Your reviewer is a great admirer of Joe Lewis and his unique delivery. We may be prejudiced but we feel that this is one of the finest items he has ever done.



## Newspaper Publicity —

Are", 500 E. Red Bank Ave., Woodbury, starting February 14th. Further information can be obtained by phoning TI 5-1990.

The Saturday Nighters come from the Camden, Runnemede, Pine Hall, and Woodbury areas. They dance every Sunday evening at 8 p.m. at Hoedown Hall. Since members of the group will dance right along with the learners, the new square dancers will learn more quickly than if only beginners were present at the lessons.

Charley Thomas will teach the class. He has been teaching and calling square dances for 15 years in an area extending from Minnesota to Florida, from Massachusetts to Alabama. He presently has two other classes, a beginners class on Monday nights and an intermediate class on Tuesdays.

This appeared on the front page of the South Jersey section of the *Philadelphia Inquirer* and brought the best response we had ever had. Note that it is slanted from the angle of the already-existing group rather than as a straight announcement.

The first sentence is poor writing, but is justified by the results. It lets the readers know whether they want to read it or not. "Where the Good Times Are" is superfluous and advertising. The *Inquirer* cut it out. The  
(concluded on page 29)

We've Got a Couple of Hot Ones!

★

### SMILES

Keeno No. 2160

### LATER THAN YOU THINK

Keeno No. 2150

Both Flip records called by Harold Bausch

Music by the Playboys

KEENO RECORDS, Leigh, Nebraska

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### BILL BETTINA

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

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

ARE YOU ONE OF THOSE LIVELY CALLERS who would like to use a few contras?

### DO YOU NEED MUSIC?

Our fine contra music is now available both as flips, with a called dance on one side, and as coupled instrumentals.

ASK FOR No. 164/166 Rickett's Hornpipe/Old Raccoon and No. 168/170 Come under My Plaidie/Red's Reel

Wonderful music — pure vinyl 45s!

LLOYD SHAW RECORDINGS, INC.

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COMPLETE NEWS OF SQUARE DANCING OVER THE SOUTHEAST

SUBSCRIPTION RATE \$2.00 PER YEAR

For Information or Sample Copy Write:

**BILL SAWTELLE**, editor

1116 Gordon St. Memphis, Tenn.

## Star All Eight

MICHIGAN'S SQUARE and ROUND DANCE NEWS

Subscription: \$2.00 Per Year

L. M. FERGUSON, Editor

13224 Livernois, Detroit, Michigan

# OUT of the MAIL BAG

Dear Arvid:

I enjoyed Pat Pending's article "Twists" very much. A twist of my own that I have been calling is a Dosi-Paso. "You do-si-do partner catch her left for a Do-Paso." It's comfortable to call and dance. The dancers enjoy the twist.

"Frannie" Heintz  
Monson, Mass.

Let's hear from more readers about their "Twists".

Dear Arvid:

I honestly think we owe a great deal to you publishers of square and round dance magazines. I believe people like yourself do as much in promoting dancing as do the callers and leaders themselves. In these busy times, we are all neglectful in giving praise or appreciation, but are never too busy to give criticisms. I would like you to know that we in the square and round dance clubs as dancers and leaders do appreciate the things you do for us.

Al Boehringer  
Dayton, Ohio

Dear Arvid:

I would appreciate receiving fifty copies of Johnny Schultz's article, "What's Happening to All of Our Square Dancers" that appeared in the February, 1960 issue of AMERICAN SQUARES. I wish to distribute these to my graduating class of Square Dancers. I think this is a fine article, and it will give them some of the true values of Square Dancing to think about.

Fred W. Allen  
San Francisco, Calif.

Reprints of Johnny's article are still available free of charge from AMERICAN SQUARES.

## Newspaper Publicity —

phone number also smacks of advertising. It is much more likely to get in if the newspaper thinks this is a non-profit club trying to get members rather than Hoedown Hall, a business organization.

I was surprised at the importance of the first sentence of the second paragraph. Actually, the article drew from those areas mentioned — folks hoped they would meet friends at the dance. This paragraph is the place for names: the officers of the club, etc.

The newspapers sell space as well as give it. They don't want to cut themselves out of revenue by giving you free publicity. The price of a dance is taboo in almost all newspapers. If you want to tell how much, you'll have to buy the space. The same thing goes for immediate references such as telephone numbers. I admit that I regularly include "Anyone desiring further information should telephone TI 5-1990". As regularly, the larger newspapers cut it out. I have never tempted them with the price of anything. I feel sure that it would drastically cut my chances of the article appearing.

When you use the columns of your local paper for free publicity, it is only fair that you buy space in the advertising columns when you can afford it. Next month, the second part of this article will deal with paid advertising.

### SQUARE DANCE HOLIDAY

September 16, 17 and 18, 1960  
Syracuse Inn — Syracuse, N.Y.

Plush Accommodations — Fine Food  
Air Conditioned throughout  
Inside Heated Swimming Pool  
Brand New Ballroom

PACKAGE PRICE — \$37.50 Per Person  
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### Square Dance Dresses

Mother and Daughter Dresses  
Peasant Dresses, Peasant  
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Ready to wear and made to order . . . Send  
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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  
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Sound equipment — Califone, Newcombs,  
Mikes, Tapes, Monitors, Var. Speed Motors in  
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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.

## SQUARE DANCE CALLER — TEACHER MANUAL

by Jack Mann

Among other features are the following:

- \* 71 square dances — for the calling repertoire.
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Recognizing that it is far from sufficient to teach only the names and definitions of basics, these dance exercises are arranged in a logical order for a 15-week course. Corresponding to each basic are three to four dances, each illustrating a different aspect in which that basic may occur.
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FULLERTON, CALIFORNIA



- Aug. 5-6: Flagstaff, Arizona. 12th Annual Mountaineers Festival. Marshall School.
- Aug. 5-6: Lubbock, Texas. First West Texas Festival. Municipal Coliseum.
- Aug. 6: LaGrange, Illinois. Square Thru Club Annual Summer Jamboree. Civic Center.
- Aug. 7: Cleveland, Ohio. Aquarama Cruise.
- Aug. 13: Springfield, Illinois. Street Festival Square Dance. State Fairgrounds.
- Aug. 14: Camp Hill, Pa. 4th Annual Summer Callers' Roundup. Ranchland Ballroom.
- Aug. 26-28: Whitewater, Wis. 2nd Annual Wisconsin Convention. State College.
- Aug. 27: Euclid, Ohio, TAPCO Square Dance Jamboree. Tapco Cafeteria.
- Aug. 27 - Sept. 2: Rhinelander, Wisc. Togetherness Square Dance Camp. Shady Rest Lodge.
- Sept. 2-5: Conneaut Lake Park, Pa. Fourth Annual Labor Day Weekend Square Dance Vacation.
- Sept. 3-4: Camdenton, Mo. 2nd Annual Festival and Fall Ball. Lake Park.
- Sept. 3-5: Frankfurt, Germany. 4th Annual Labor Day Round-Up.
- Sept. 7-11: Fontana Dam, N.C. Fun Fest. Fontana Village Resort.
- Sept. 9-10: New Orleans, La. Greater New Orleans Assn. 3rd Annual Festival. Municipal Auditorium.
- Sept. 28: New York, N.Y. New York Dancers Get-Together.
- Sept. 30: London, Kentucky. Adult Section Mountain Folk Festival. Levi Jackson State Park.
- Oct. 1-2: Peoria, Illinois. Caller's Institute. Jefferson Hotel.
- Oct. 7-9: Vineland, Ontario, Canada. Fall Round Dance Weekend in Canada. Prudhomme's Recreation Centre and Hotel.



## WE KNOW WE'RE TAKIN' A CHANCE

. . . when we release new records in the sultry month of August—but we've developed some brand new dances that are **TOO DOG-GONED GOOD TO HOLD BACK!**

Besides, these are dances that are as much fun for summer enjoyment as for any other time of the year. Your favorite record dealer has these new releases in stock **NOW**, so grab onto them quick—and be glad you did.

### "S/L/A/U/N/C/H T/O D/O/N/E/G/A/L"

This is just about the most delightful and *different* contra type line dance there ever was. It's done with any number of couples and, though active and interesting, is simple enough for everyone to do. Three callers contributed to the routine, Herbie Gaudau, Ede Butlin and Don Armstrong. It's a "flip" record with **DON and MARIE ARMSTRONG** teaming up for the first time to call alternate choruses on one side, and with stimulating music in real 6/8 rhythm by the Armstrong Quadrilles on the other side. **CALLERS . . .** if you don't go for contras, we've also printed the calls for a fast moving, modern singing square dance by Rex Hudson on the instruction sheet. Here is a two-for-one record that will please everyone.

Ask for #4183, 45 r.p.m.

### NEW ROUNDS OF UNUSUAL INTEREST

#### "SWINGIN' THE BLUES"

Fascinating footwork and real swingin' music by the George Poole Ork make this a dance to tease and please. Gene and Ima Baylis of Miami composed the steps that promise to make this one of 1960's favorite two-steps.

Ask for #4659, 45 r.p.m.

#### "ANYTHING CAN HAPPEN"

With just a dash of mambo rhythm to add spice to an easy routine written by Vince and Marge Belgarbo of Chicago, this dance offers something entirely different and exciting in round dancing. Superb music by the George Poole Orchestra.

#### A SPECIAL PLEA TO ROUND DANCE COMPOSERS!

If you feel the urge to write a round to some selection from the Windsor **BALLROOM** Series, please contact us **before** releasing the dance; it will be of mutual benefit to do so.



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