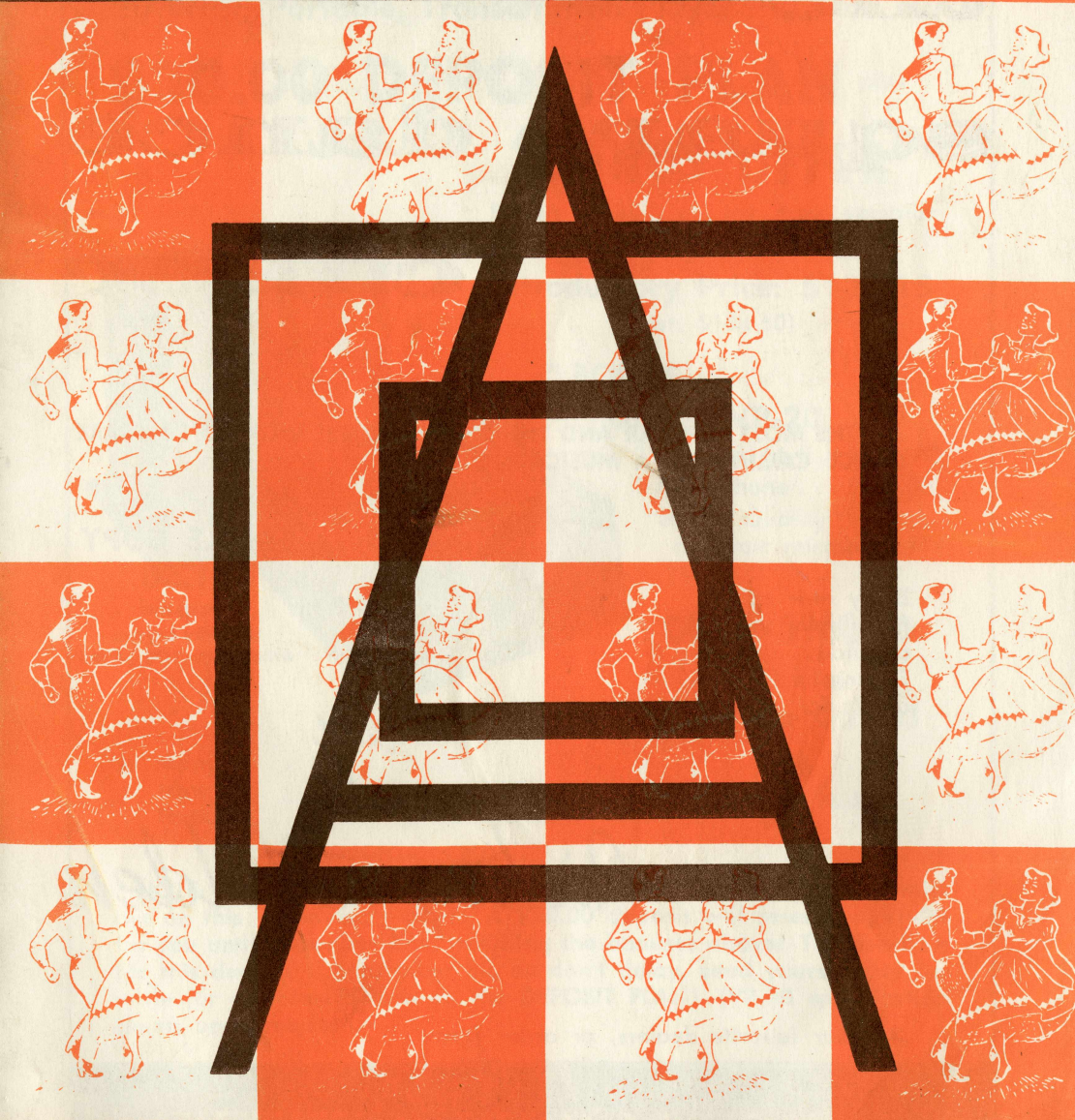


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VOL. 16, NO. 1

25 cents

SEPTEMBER, 1960

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- Sept. 3-4: Bishop, Calif. Hi Sierra 5th Annual Fall Fun Festival.
- Sept. 3-5: Frankfurt, Germany. 4th Annual Labor Day Roundup.
- Sept. 3-5: Clearwater, Fla., Fourth Annual Knothead Convention. Ft. Harrison Hotel.
- Sept. 4: Columbus, Neb. Third Annual Night Owl Dance. St. Joseph's Hall.
- Sept. 7: St. Louis, Mo. Admiral Square Dance Moonlight Cruise.
- Sept. 7-11: Fontana, N.C. Fun Fest.
- Sept. 7-12: Troy, New Hampshire. New Hampshire Dance Workshop. East Hill Farm.
- Sept. 8: Sacramento, Calif. California State Fair Western Days Dance. Main Gate Plaza.
- Sept. 9-10: New Orleans, La. Square Dance Festival. Municipal Audit.
- Sept. 11: Paramus, New Jersey. First Knothead Eastern Reunion. Concourse Audit.
- Sept. 16-18: Sequoia Park, Calif. Hi Sierra Square and Round Dance Camp.
- Sept. 17: Newbern, Tenn. Second Annual Reelfoot Lake Jamboree. Tip-tonville National Guard Armory.
- Sept. 17-18: San Diego, Calif. Folk and Square Dance Festival. Recreation Center.

- Sept. 18: San Francisco, Calif. Folk and Square Dance Festival. Sunset-Lawton Playground Gym.
- Sept. 18: Oakland, Calif. Folk Dance Teachers Institute. Lake Merritt.
- Sept. 24: Salem, Oregon. Square Dance Festival. Armory.
- Sept. 24: Des Moines, Iowa. 4th Annual All-Iowa Festival. Vets Audit.
- Sept. 25: Los Angeles, Calif. SC Caller's Assn. Third Square Dance-Arama. Sportsmen's Park.
- Sept. 25: Leominster, Mass. Northeastern Callers Conference. Community Center.
- Sept. 26-30: Washington, D.C. 42nd National Recreational Congress at Shoreham Hotel.
- Oct. 1: Indianapolis, Ind. Indiana State Festival. Mfg. Bldg. Fair Grounds.
- Oct. 1-9: Fontana, N.C. Fontana Swapshop.
- Oct. 7-9: Vineland, Ontario, Canada. Fall Round Dance Weekend in Canada. Prudhommes Recreation Center and Hotel.
- Oct. 8: Moberly, Mo. Missouri Round Dance Association Festival.
- Oct. 8: New York, N.Y. Country Dance Party.
- Oct. 8-9: Santa Cruz, Calif. Folk and Square Dance Weekend. Civic Auditorium.
- Oct. 13-16: Atlantic City, N.J. Annual Square Dance Convention.
- Oct. 15: Little Rock, Ark. Festival. Little Rock Air Force Base.
- Oct. 21-23: Evansville, Ind. Fourth Annual Festival.
- Oct. 22: Shreveport, La. Square Dance Festival.
- Oct. 29-30: Fresno, Calif. Federation Folk and Square Dance Weekend.
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AMERICAN Squares

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

Volume 16 September, 1960 Number 1

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16TH STREET, MOLINE, ILLINOIS. APPLICATION FOR
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OUT of the MAIL BAG

Dear Arvid:

Congratulations on the last issue of AMERICAN SQUARES — it now seems to have taken a new lease on life. Please keep up the Record Reviews. They are our lifeline. We have no callers and we are wholly dependent on the Review of Records. He has never let us down yet regarding criticism. When you say they are good — they ARE good. We don't know about the others for we just take your word and don't buy them.

Kent Atkinson
Lima, Peru

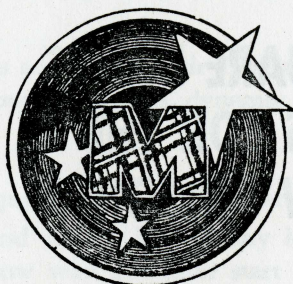
Dear Arvid:

Johnny Schultz's article amuses me somewhat, as I have had contact with many callers in the States for some time and one man has continually pled that I should call for the greatest number of people. "People want to dance", he says on tape and in letters. Together with Jimmy Clossin, Mom Ruth, Lee Owens, Bob Osgood, and many others, he has livened my interest in American Square Dancing. But his plea for dancing the most, and keeping things within their capability has led me to success as a caller. This fellow is Ed Durlacher and you must surely know him. I understand that he has always talked and acted this way and does call for thousands of folk.

I find my dances 'for as many as will' real fun and relaxation for dancers and caller. We are not traditional all the time by any means. We mix modern and archaic; we dance square, round, big circle and loads of mixers, but always I find that Ed's simplicity, for the biggest number, is a complete answer.

Jim Lees,
Nottingham, England

(continued on page 28)



New! — LP-1206

"REQUESTED"

Featuring Bob Van Antwerp

SIDE 1

1. Hello, Hello, Hello
2. I Saw Your Face In The Moon
3. Everywhere You Go
4. Sing 'n' Swing
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2. Tweedle Dee
3. Oh, Lonesome Me
4. C.O.D.
5. Time Payment
6. After They've Seen Patee

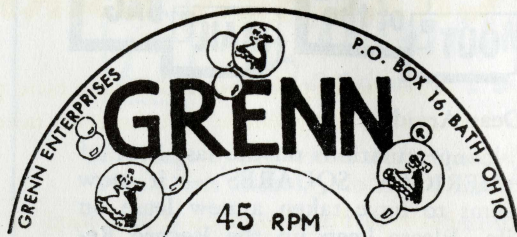


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GRENN, INC.

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BATH, OHIO

CRACKER BARREL SESSION

Both the Republican and Democratic parties are basing their 1960 election campaigns on the premise that America needs "young, vigorous, dynamic leadership."

Perhaps this slogan can be applied to the square dance field. Square dancing needs "young, dynamic leadership." Stop and think. How many leaders, teachers, recording artists, and callers do you know who got their start in the square dance movement ten or even fifteen years ago? These people are in their late thirties, forties or even older.

How about the "younger generation" square dancers? There are very few younger married couples dancing. If people in the 25-35 age bracket do not dance, they will not be a part of the activity and will not be able to give it the leadership that is needed in the future.

Square dancing needs new ideas to continue its present rate of growth. According to some experts, more people bowl, boat, and square dance (not necessarily in that order) than take part in any other recreational activity. Let's keep it that way.

A certain percentage of people quit square dancing each year. In five years or less, a complete turnover takes place. New blood will help to fill the gap caused by this annual turnover.

Many present-day leaders have grown up with square dancing. They started when square dancing was young and grew with it. Their philosophy of catering to the majority has made square dancing grow to its present status. Now is the time to invite young adults to your club or classes. First they must learn to dance before they can learn to lead and teach.

Let's ensure the future growth of our hobby and perpetuate the basic philosophy that "Square Dancing is FUN!"

ARVID

PAID ADVERTISING IN NEWSPAPERS FOR SQUARE DANCING

By CHARLEY THOMAS, Woodbury, New Jersey

Hoedown Hall is situated in Deptford Township, New Jersey, a municipality that has recently grown to 17,000. It is two doors outside of Woodbury, a city of 10,000, county seat and historical center of population of Gloucester County. Gloucester County extends in from the Delaware River just south of Camden County which is opposite Philadelphia. We are opposite the Philadelphia Air Port, the Navy Yard and southern portions and suburbs of Philadelphia. We are about four miles from the Delaware River and consider ourselves part of the Delaware Valley.

In this area, four types of newspapers circulate. First to be considered are the big Philadelphia dailies: the *Bulletin* (evening) and the *Inquirer* (morning). The *Daily News* does not circulate much this side of the Delaware River. Advertisements in the *Bulletin* did not pay off. They recommended four ads on alternate days. I cancelled after the third advertisement. For \$70, I got two nibbles and no dancers.

The second type of newspaper is that covering all of the South Jersey area. The Camden *Courier Post* is the important one, although, I include the South Jersey editions of the *Inquirer* and the *Bulletin* which come out once a week on Fridays in this category (the papers carry South Jersey sections every day, but editions with ads on Fridays). Success in advertising in this type of paper has been splotchy.

Sometimes it is very successful and sometimes very unsuccessful. I do continue to place advertisements in the *Courier Post* and carry a year's contract with them.

The third type of newspaper is the *Woodbury Daily Times*. This is, as you can figure out from the name, a local daily. We have always had our greatest success from advertisements in this newspaper.

Finally, we have the still more local weeklies: the *Gateway News* from Westville, the *Oak Leaf* from Oak Valley, the *Record* from Paulsboro. After an initial success in the *Civic Press*, covering five communities on the Black Horse Pike, our advertising in these papers has been unremunerative.

In placing advertising anywhere, you must remember that you should advertise only what sufficient people will buy to make the ad pay. Thus, I do not advertise a square dance or even a special square dance, but only square dance lessons. There are not enough square dancers reading the newspaper who would otherwise not learn of the event to pay for an advertisement of a visiting caller. Even an ad of our regular dance does not pay in our community.

I had an argument about this with the *Courier Post* salesman and let him choose what would be the best time, size and content of an advertisement for our regular Friday dance. This is a fairly low-level dance so non-square

dancing visitors would not hamper it. One single man turned up and we were already overstaffed with single men. (Our situation outside of Woodbury, and a half mile off the bus line probably accounts for this surplus of single men.)

Our ads will continue to be only for lessons unless and until our circumstances change. And not that I do not say that in other parts of the country, where there are more square dancers in proportion to the general population, an ad for a special dance, or for a regular dance, might not be successful.

Financial considerations limit the size of the advertisement that we can take. I believe that one inch by one column is too small, although they have made up some very attractive ads in this size for me. However, sizes larger than two inches by one column have not paid off in greater pulling power. We shall continue to use the two inch ad in ordinary circumstances.

In the smaller papers, the location of the ad is not important as there are no special locations in the paper for different types of ads. However, in the larger papers the advertisement should be with other entertainment advertisements. In a conversation with the *Courier Post* about the failure of my last advertisement it turned out that it had been accidentally placed under *Instruction* rather than *Entertainment*. They graciously cancelled the charge for the ad, but you can see why the location resulted in failure.

Our experience has been that a simple announcement that square dance lessons will be held in such a place and at such and such a time is the best format for the advertisement.

We published a long argument addressed, "To the Man of the House" explaining why he should bring his wife square dancing and it fell flatter than a sheet of gold leaf. We reproduced the cute idea for a square dance poster that *Sets In Order* published, "What do you look like to your television set?" It raised a bit of comment but the results were no greater (and the cost was larger) than our regular simple announcement.

In view of the recent discussion in our area about the overcharge made by dance instructors, our next ad will feature the low price of square dance lessons. We'll let you know how we make out.

Square dance advertisements often have an influence more than can be measured in the cash returns. Any mention of square dancing is good publicity, and advertisements can bring unexpected benefits. Our *Bulletin* ad did not bring in any dancers, but one of Mac McKenrick's dancers showed it to him and he suggested that we cooperate in advertising hereafter. This is just a sample of the unexpected benefits that may come from a paid ad. Perhaps more important is the good will of the paper involved. They are more willing to print our news releases when they get paid advertising too.

Realizing that the Philadelphia area is not the world and that circumstances vary considerably throughout the country, I have tried to set down what I have learned about paid advertising. I should like to hear from others' experiences and from them try to work out some advice that may be of more help to square dance promoters. You can write me at AMERICAN SQUARES

Square Dance Calling . . .

Your Profession Or Your Hobby?

By Bart Haigh, East Norwich, N. Y.

EDITOR'S NOTE: Mr. Haigh, a full-time professional caller, naturally writes from the professional point of view. After you've read the article, whether you're a professional or hobby caller, jot down your views on the subject and send them to us.

In the belief that it is helpful to discuss differences openly to bring about accord among professional and hobby callers, I wish to elaborate on some of the tensions, differences of opinion and points of view that exist currently. To assume that all professionals feel one way and all hobby callers feel another way is perhaps an unwarranted assumption, but I shall attempt to bring together certain opinions that often surround these two types of callers.

It is often at a caller's association meeting that these differences rear their ugly heads, thus affecting the activities of the association and ultimately a good part of the total square dance effort in the communities involved. However, many times the professionals leave the associations in disgust and bitterness, and do very well on their own.

One difference is the thoroughness with which the professionals attack their job and the full-time professional's consequent sense of his worth. A full-timer has much more time to think about and practice his profession. If he still is not as busy calling as he would like to be, except in rare moments of giving advice to others, he is reluctant to part with information too helpful to competing hobby callers. Just because the callers are banded together to help square dancing, let's not be blind to the competition that exists.

A professional has to earn his living and often support a wife and children. Obviously, he will tend to want to charge a higher fee than someone who is merely supplementing what may be a very adequate income, and at times the professional's skill is such that he merits a higher fee. From a professional's point of view, a hobby caller who charges less than he does, is "undercutting my price," and since many organizations are either so small or so ineffectively run that they cannot pay for the more expensive professional caller, they hire a caller simply because he charges less than the other fellow. The fact that they usually get what they pay for and next time often change to an activity other than square dancing doesn't help to promote square dancing.

As for fees in the New York City area, no self-respecting caller would leave home for less than \$50 on a Friday or Saturday night. (High? No! Just to rent the average professional's PA system would cost an organization \$40 in NYC.) A good caller is often worth more than a ballroom dance band or combo.

But the author knows a caller that charges just \$15 at a heavily endowed church just two blocks from where he lives. Most professionals figure Friday and Saturday night work to be one-half to 3/5's of a week's pay. So a professional caller's role as breadwinner, and his male ego is upset by callers such as this.

Another gripe of the professional, often expressed is, "I'm always giving away jobs (due to duplications on given nights) and rarely get any back from other callers." Some professionals I know give about thirty \$40 jobs away in a year. This involves \$1,200

in cold cash. Yet, they are often lucky to get back a hundred dollars in jobs. It's always the ones who get the fewest jobs for themselves that don't think you should "pay back jobs" when possible. This is doubly annoying because in most cases the professional has spent more money for direct mail advertising and general publicity and promotion than the hobby caller. In order not to lose out completely on giving away duplications, some professional callers informally become agents and book other callers for the job. They get about 10 per cent like other agents. Agents have the recognized function of getting square dance callers and all sorts of entertainers together with the people desiring to be entertained. Yet, hobby callers often resent paying this fee to the caller acting as an agent. Anyone who works for an agent is supposed to work through the agent and not book a job himself.

Another thing about fees. The Long Island Square Dance Callers Association sets \$30 as a minimum fee for their callers to charge Sunday nights through Thursday nights. A hobby caller hears that a professional caller took a midweek job for \$25 and the hobby caller self-righteously says, "I turned that job down because it is below our association's minimum." It may be that the \$25 was the professional caller's only income for the day and he honestly tried to obtain \$30 for the job, but failed. There are many individual differences between professionals and hobby callers, and while rules may act as guides, exceptions are sometimes warranted.

In addition, the program of workshops at callers associations for the hobby caller varies greatly with what a professional would like to have. Since most full time professionals find they can't make a living off "square dancers," they either go back to their former occupation or get proficient in handling one night stands. Good

one night stand material differs greatly from the fancy stuff called and danced at all the association meetings I've been to.

The following is a suggested workshop schedule for a callers association submitted by a professional caller.

1. Workshop by a voice teacher showing all callers how to relax the larynx, drop the jaw in rounding out vowels to keep from getting hoarse, to breathe diaphragmatically, and the like.

2. Member of local toastmaster's club to discuss humor in general and tell jokes a caller might use at square dances.

3. Member of local advertising firm to discuss literature that callers have used and should use for direct mail, flyers, posters, tickets, and the like.

4. Successful salesman or sales manager who can explain the theory and technique of selling the idea of having square dances to individuals and groups to create a bigger market for square dance callers.

5. Musician to explain about music, musicians, arrangements and orchestrations.

6. Historian from nearby university or library who can discuss history of square dancing, folk songs, and other Americana.

7. Songleader for song leading techniques and theory.

8. Recreation leader for games and mixers.

9. Poet to help stimulate callers to use fresh patter and rhymes to fit their locale and times.

10. Radio announcer for microphone technique.

Perhaps some of the ideas and suggestions given here will serve as discussion topics for one of your caller's association meetings.

THE VIRGINIA REEL AND ITS VARIATIONS

By JOE BRAY, Falls Church, Virginia

EDITOR'S NOTE: This is the second of a two part series about "The Virginia Reel and Its Variations."

RHODE ISLAND VIRGINIA REEL

From Rickey Holden

Couple number one

Bow to your partner, pretty little thing

Go down the center, your opposite swing

Put her on your right, spread out wide

(Gent No. 1, lady No. 3, with couple No. 4, gent No. 3, lady No. 1 with couple No. 2)

Forward eight and eight fall back

Forward again in the same old track

Allemande right with the opposite girl

And back to place—

Left hand swing that same little girl

And back to place—

Forward again with a two hand swing

Back to your line at the side of the ring

You do-sa-do the same old girl

Couple number one into the center go

Reel your partner with a right elbow (right elbow swing once around)

Reel by the left with the one below

Reel by the right in the center, go

Once-and-a-half to the next one below

Reel in the center, go once-and-a-half

And everybody allemande left

It's a left allemande with the old left hand

Right to your honey, go right and left grand

(Repeat three more times with each of the other couples leading in turn.)

You will note in this form that couple No. 1 starts the Reel in No. 3's position and works up the Set. No sidewise Sashay or Cast Off in this version.

STRIP THE WILLOW

From Jimmy Dean, Australia

From "down under" has come a variation of the Virginia Reel Square Dance. The pattern of this dance follows the New England version with variation. Those who have a better library than I have, may find that the Australian version here is the same as the Scottish dance by the same name. If so, then it is interesting that variations of the "Sir Roger de Coverley" have found their way through different people to the far parts of the world.

First old couple bow and swing

Go 'round and 'round with the sweet little thing

End your swing a' facin' out

Side couples fall in behind

Turn and face the girl you adore

(quarter in)

Back right out make lines of four

Head two couples (No. 1 and No. 3)

Forward and bow

Side two couples you show 'em how

Head two couples with a right hand swing

Side two couples with the same old thing

Right hand swing in the center of the ring

Head couples forward you left hand swing

Side couples follow don't be late

Left hand swing like swinging on a gate

Head couples forward with a do-sa-do

Side couples same with a little more dough

Back right out to your line of four

All eight go forward and come on back

Forward again, do-sa-do back to back

Lead couple ready, get set to go

Sashay down center and plough the row

To the end of the line then back you
 go
 Right elbow swing, strip the willow
 Right elbow swing at the head of the
 ball
 Reel the set, reel 'em all
 Left hand swing the next in line
 A right to your honey you're right in
 time
 A left to the buggy and right to the
 wheel
 The faster you go, the better you feel
 A left to the last don't be shy
 Get your own down center fly
 Sashay home, all face about
 (face the "head" of the set)
 Ladies go gee, gents go haw
 Down to the foot you'll meet old
 maw
 Make that arch at the foot of the ball
 Bow down low and sashay thru
 Make new lines as you always do
 (Repeat three more times)

To end this dance, merely have the
 dancers go forward and back, forward
 and swing partners, swinging them
 home.

Several square dances have been
 originated which use the Reel posi-
 tion of the "Virginia Reel", but not
 the whole dance. Although, such
 treatment may not necessarily be a
 "variation" some of these dances are
 included here for any caller who wish-
 es to use a real "change of pace"
 dance.

DIXIE REEL

From Charlie Thomas

First old couple promenade outside
 Go all the way 'round without a
 doubt
 Come on home, stand facing out
 Second couple promenade outside
 Three-quarters 'round do it fine
 Stand behind number one next in line
 Third old couple it's up to you
 Just go forward a step or two
 Fourth couple (last couple) promen-
 ade three-quarters 'round
 At the end of the line that's where
 you get

Quarter in (fancy language for face
 partner) and open the set
 First couple right elbow swing
 Reel the Set, reel the ring
 Second couple you reel the floor
 Right elbow swing the girl you adore
 Third couple reel up and down
 Right elbow swing then go to town
 Fourth old couple reel in and out
 Reel the line, reel last about
 Everybody promenade cast off to the
 right
 (with No. 1 leading promenade to
 the right around the set)
 Down the center and on back home
 And everybody swing your own
 (Repeat with the second couple lead-
 ing, etc.)

The reel in this dance is very much
 like the sequence in "Shoo Fly, Shoo".
 First couple goes forward to the
 middle and swings with a right elbow
 swing, once and a half around. No. 1
 gent goes to No. 2 lady, and No. 1
 lady to No. 2 gent in the lines at the
 side, where they turn a left elbow
 swing. No. 1 couple returns to the
 center with a right elbow swing, and
 then on down the line. As soon as
 No. 1 couple elbow swings with No.
 3 couple and returns to the center
 for a right elbow swing, couple No.
 2 goes to the middle for the right el-
 bow swing as they start to Reel. Coup-
 les No. 3 and No. 4 follow likewise,
 all in one continuous Reel. In order
 to keep the set from "crawling", the
 dancers should sort of adjust up the
 floor as the Reel progresses. Above
 all, when doing these Reels, remem-
 ber fun is fun, but rough stuff is
 definitely in bad taste.

COUNTRY STYLE (Singing Call)

From Lawrence Loy

First couple promenade the outside
 Two and three will follow
 Fourth couple arch and six go thru
 March right down the middle
 Keep in time with the fiddle
 Face in and all four dos-a-do
 It's Hi Ma, Hi Pa
 First old couple reel 'em
 Round and round

*Right on down the line you reel 'em
 Reel your little Sally, reel on down
 the valley
 Reel 'em down and listen to my call
 It's forward six and make an arch you
 do
 Active couple join hands and sashay
 thru
 Swing your own and promenade.*

This dance, based on the Virginia Reel, has the Reel, and part of one of the original versions where the active couple does a Sashay under an arch made by all the other dancers.

BACK TO DONEGAL

Windsor record 4183.

From Don Armstrong

Don Armstrong from Florida, who has taken so many of our older dances and rearranged them in modern and very interesting form, has arranged a dance for Windsor based on the "Virginia Reel."

Opener, Break and Closer:

*Head two couples go forward and
 back
 The sides you do the same
 Heads go forward and pass on thru
 Go around the outside ring
 The side two couples go forward and
 back
 The heads you do the same
 Sides go forward and pass on thru
 Go 'round the outside ring
 Head two couples right and left thru
 Sides the same old thing
 The head two couples right and left
 home
 The sides the same—go home, go
 home
 Then promenade around the ring, yes
 promenade them all
 Promenade your lassies boys, go back
 to Donegal.*

Figure:

*Number one you swing your partner,
 three separates to the side
 (Couple No. 3 separates and lines
 up in threes with the couple near-
 est them.)*

*One sashay down the set, right elbow
 reel, and reel 'em all
 Your partner then with a right hand
 'round
 The first in line with the left
 Your partner then with a right hand
 'round
 The middle one with the left
 Your partner then with a right hand
 'round
 The last one with the left
 Your partner with a right hand
 'round, and sashay down the set
 Oh, you sashay down and back, for-
 ward six and four fall back
 And swing your lassies one and all, go
 back to Donegal.*

The Reel in the above dance starts at the foot of the set and works back up towards the head of the set. This figure is based on the version that has a sashay down and back in it.

SHOO FLY, SHOO, (a Break)

As a Break, the old "Shoo Fly, Shoo," is merely a variation of the Reel. Refer to Charlie Thomas' "Dixie Reel" above. "Shoo Fly, Shoo" is done in a similar manner, except that instead of being in lines, the dancers are in their position with sets squared. The lady does most of the Reeling. On the call "First Couple Out, Shoo Fly, Shoo," couple No. 1 steps to the center and turns (each other) with a right elbow swing. Gent No. 1 remains in the center, while lady No. 1 does a left elbow swing with gent No. 2. Lady No. 1 returns to the center to do another right elbow swing with her partner. Lady No. 1 then goes to gent No. 3 for a left elbow swing while gent No. 1 remains in the center. As lady No. 1 returns to her partner for another right elbow swing, the call is "Couple Number Two Out, Shoo Fly, Shoo," and couple No. 2 also steps towards the center to do a right elbow swing. Lady No. 1 goes to gent No. 4, while lady No. 2 goes to gent No. 3

(continued on page 24)

Wow!

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Here is what callers across the country are saying about BLACK MOUNTAIN'S three new hoedown numbers 4543 - 4544 - 4545 by the Fontana Ramblers. All on 45 rpm only.

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"Distinct Beat — Excellent" — Stub Davis, Waurina, Oklahoma.

"What A Beat — Love 'Em" — Charley Lovett, Albuquerque, N.M.

"Terrific" — Bob Lucas, Waterloo, Iowa.

"Best I've Heard" — Phyllis Pearson, Harrison, Michigan.

"Easy to Get With" — Dale Schirm, Denver, Colorado.

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★ ★ ★

BLACK MOUNTAIN RECORDS

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Square Dance Workshop

EDITED BY FRED BAILEY



BAMBINA MINE

By Mike Michele
Phoenix, Arizona

Record: Western Jubilee No. 562 —
Instrumental/calls by Mike Michele.

Opener, Break, and Closer:

Allemande left go down that lane
Go right and left and what do you
know

You turn this girl
Four ladies chain
Now chain 'em back
Do a do-paso
Your corner by the right
And your partner left hand around
Now pull your corner by
Left allemande
Go right and left grand
Go hand in hand
Promenade your lady
Go down the line
You've got your baby
Bambina Mine.

Figure:

Head couples star by the right
Go two by two
Now back with your left
Your corner right and left thru
Turn your girl, and dive thru
Do a half sashay
Star by the right now
Go back with the left, once and a half
To the other two right and left thru
Turn your girl, dive thru
Pass thru
Your corner swing
Promenade your lady
Go down the line
You've got your baby
Bambina Mine.

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

JOHN'S TWIRL

By John Strong
South San Francisco, Calif.

The two side ladies chain to the right
Turn 'em, boys, don't take all night
Now two and four do a right and left
thru

And the head two couples a half
sashay

Lead on out to the right that way
Circle up four, you're doing fine
The ladies break and make two lines
Forward eight and back to the world
Now pass thru, do a dixie twirl
Pass back thru and the lines divide
To a dixie chain with might and
main

Go on to the next, two ladies chain
Turn 'em around and look-out, man
Cross-trail thru, left allemande, etc.

OFF SET NO. 1

By Del Coolman
Flint, Michigan

One and three pass thru, both turn
right

Lady around two, gent around three
Stand four in line (off set)
Forward eight and back with you
Two and four pass thru, wheel to the
left

And everybody cross-trail thru
Allemande left, etc.

MIRAGE

By Jack Mann
Oakland, California

Four ladies chain across the square
And when the girls get over there
Whirlaway with a half sashay
Heads to the middle, then back away
Pass thru, split the track
Behind that couple, box the gnat
Right and left grand.

THINKING OF YOU

By Jack Livingston
Speedway, Indiana

Record: Blue Star No. 1544 — Instrumental/calls by Jack Livingston.

Opener, Break, and Closer:

Walk all around your corner, join hands make a ring

Circle left and then four ladies chain Whirl away, half sashay, circle left one more time

Whirl away and weave on down the line

It's in and out, and out and in, do-sa-do when you meet again

Then allemande left your corner, and promenade

When the rain and the snow blows around my cabin door

I'll be thinking of you little girl.

Figure:

Heads go forward up and back, promenade half way round

Come down the middle do a half square thru

Box the gnat with the outside two, face those two, right and left thru

Turn your girl, do a Dixie Chain and then

Girls turn back left allemande, do-sa-do your partner man

Swing that corner girl and promenade

When the rain and the snow blows around my cabin door

I'll be thinking of you little girl.

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

A BREAK

By Ronnie Schneider
Strongville, Ohio

Heads to the right and circle four

Head gents break to a line of four

Forward eight and back you reel

Now pass thru, then wheel and deal

Quarter out (turn back to partner), wheel and deal

Quarter out, wheel and deal

Quarter out, bend the line

Cross-trail thru and look-out, man

There's old corner, left allemande . . .

OH! BY JINGO

By Bill Castner
Pleasant Hill, California

Record: Old Timer No. 8151—Instrumental/calls by Bill Castner.

Opener, Break, and Closer:

Allemande left and allemande thar Go right and left and you make a star

Yah, yah, yaddy, yaddy, yah, yah

Let that star to the heavens whirl

Go right and left to the second little girl

Yah, yah, yaddy, yaddy, yah, yah

Shoot that star to your "By Jingo"

Promenade when you hear my lingo

And every night we'll swing in the pale moonlight.

Figure:

Side two couples right and left thru, that's fine

Heads lead right and circle to a line Pass thru across the world, arch in the middle, do a dixie twirl

Dixie wheel 'em right on back

Go once and a half in the middle of the track

Lady go left and the gents go right and then allemande left

Then promenade the land

Gents roll back to the corner girl

Now you're home, just swing and whirl

Swing with your "Oh! By Jingo" now.

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

A BREAK

By Sue Watson
Phoenix, Arizona

The head two couples go right and left thru

The side two couples, you do it, too

Now the head two ladies wheel chain

Gents follow thru like a dixie chain

Ladies turn right, gents go left, round one

Come into the middle and square thru

Three-quarters round; look-out, man

There's your corner, left allemande, etc.

McKEEBY'S SPECIAL

By *Duncan McKeedy*
Marble, Minn.

The head two couples swing you do
The side two couples right and left
thru
Heads go forward and back like that
The opposite right and box the gnat
Pass thru, split the ring, go round one
Into the middle with a left hand star
A full turn around from where you
are
Pick up a new corner with an arm
around
Star promenade, go round the town
Now back right out and make a ring
Circle up eight and hear me sing
The girls go forward, back you sail
Forward again and cross-trail
Around behind the first old man
Just behind him, there you stand
Now eight go forward and back with
you
Forward again, a double pass thru
All the way thru across the land
Gents turn back, left allemande, etc.

DIXIE SHUFFLE

By *Tony Widmar*
Ottumwa, Iowa

One and three do a right and left thru
Turn on around and cross-trail thru
Go up the outside, go round two
Make a line of four, that's what you
do
Forward eight and back to the world
Pass thru, do a dixie twirl
Pass back thru, shuffle the deck
All four girls U turn back
Allemande left, etc.

SHORT SNORT #2

By *Jack Banghart*
Des Moines, Iowa

First and third a right and left thru
Turn that gal, do a half square thru
A right and left thru the outside two
Duck back to the middle and pass thru
Square thru the outside two
Count four hands and make your lines
Go out and back, now Calif. twirl
Cross-trail thru and skip one girl
Allemande left, etc. . . .

WHEELIN' DIXIE EIGHT

By *Frank Lane*
Lawrence, Kansas

First and third bow and swing
Side ladies chain across the ring
Heads to the right and circle four
Head gents break to a line of four
Forward eight, back you squeal
Pass thru and wheel and deal
Double pass thru this time
Then wheel and deal to a single line
(one line of eight with everyone
facing towards the center of line)
Now dixie grand with all your might
The girls turn left, the boys turn
right
With the one you meet, go dixie
grand
Right, left, right, left allemande . . .

SEA SICK

By *Dean Dreyer*
Findlay, Ohio

First and third go left square thru
Just count four hands, that's all you do
*Then left square thru the outside
two
But the sides go *four* while the heads
go *three*
Heads square thru, sides divide and
box the flea
Square thru with the outside two
The sides go *four* while the heads go
three
Heads left square, sides divide and box
the gnat
(Repeat twice from *, then)
Allemande left, etc. . . .

JUST A BREAK

By *Del Coolman*
Flint, Michigan

Promenade, go 'round the town
Keep on going, don't slow down
One and three, you wheel around
Right and left thru the couple you
found
Right and left back on the same old
track
Now square thru three-quarters, Mack
Go on to the next and square thru
Three-quarters round, that's all you do
Go on to the next and left square thru
Four hands 'round, start looking, man
Here comes old corner, left allemande,
etc. . . .

HALF SQUARE THRU WHAAAAT?

By Clarence Watson
Blue Springs, Missouri

Four ladies chain across the ring
Turn that girl, that pretty little thing
Head ladies only go forward and back
Then face your corner, box the gnat
Four gents go forward, back with you
Forward again and half square thru
Face the girls and half square thru
Move on to the next, half square thru
U turn back, left allemande, etc.

A BREAK

By Paul Smith
Flint, Michigan

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

Go forward eight and back you reel
Now pass thru and wheel the deal
Double pass thru, then quarter in
(face partner)

Pass on thru and wheel and deal
Double pass thru, look-out, Mack
Just quarter in, go up and back
Pass on thru and shuffle the deck
All eight U turn back, listen to me
The inside four, you box the flea
The other four a left allemande
Everybody now, right and left grand
...

I FEEL THAT OLD AGE CREEPING ON

By C. O. Guest
Dallas, Texas

Record: Bogan No. 1121 — Instru-
mental/calls by C. O. Guest.

Opener, Break, and Closer:

Bow to your partner and corners all
Circle to the left go round the hall
About half way round you do a do-
paso

Turn your partner left and corner
right

Partner left like an allemande thar
Gents back up and you make a right
hand star

Shoot that star you go red hot
Turn the right hand lady with a right
hand round

Partner left go all the way around
(corner by the right)

Back to your partner promenade
Take a little walk don't be afraid
When you feel that old age creeping
on.

Figure:

Allemande left your corners all
Walk by your own little taw
Turn the next by the left full turn
around and then (the ladies chain)
Chain the ladies across the ring
Roll promenade and hear me sing
Keep on going don't you dare slow
down

One and three you wheel around
Right and left thru and turn em
around

Cross trail thru and allemande old
left (come back one)

Promenade and I'll tell you why I
can't keep up with the younger
guys

I feel that old age creeping on.

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

THUNDER WEATHER

By Fred Christopher
St. Petersburg, Florida

One face four, three face two
Chain your ladies, then square on
thru

Three-quarters round, don't be late
Move on to the next, grand chain
eight

Go right and left, turn a new Sue
Face that couple and eight chain thru
(patter)

Keep on chaining till you all get back
Now square thru, but listen, Jack
Count four hands, then U turn back
Back away, keep in time

Pass on thru, then bend the line
Square thru with the opposite, Mack
Three-quarters round, then U turn
back

Just pass on thru and bend the line
Right and left thru, you've just got
time

Same two ladies chain you do
Turn 'em around and cross-trail thru
Allemande left, etc.

Round Dance Workshop

EDITED BY MARY + BILL LYNN



SIDE BY SIDE

By Julie and Bert Passerello
Long Beach, California

Record: Sunny Hills No. 3161

Position: Escort, both facing LOD.

Footwork: Opposite, direction for M

Introduction:

4 meas. Wait 2 meas — acknowledge then to escort pos.

Dance:

Meas

1-4 Point FWD, Point Back; Step, Close Step, -; Point FWD, Point Back; Step, Close, Step, -;

In escort pos point L ft fwd in LOD, point L ft back in RLOD looking over L shoulder; (W look over R shoulder). Take one two-step fwd in LOD; repeat meas 1-2 starting with M's R ft and looking over R shoulder (W over L).

5-8 Roll, 2; 3, 4; Walk, 2; 3, 4;

Progressing down LOD with two full solo turns away from partner L, R; L, R; (M turn L, W turn R). Take escort pos and looking at ptr, walk four steps fwd in LOD slowly.

9-16 Repeat meas 1-8 ending in butterfly pos both facing slightly twd LOD.

17-20 Step, Close, Step, -; Point, Turn /Point; Step, Close, Step, -; Point, Turn/Point;

Do one two step fwd in LOD; raising joined lead hands and looking thru, point R ft fwd in LOD; pivot on L in twd ptr to face RLOD raising joined trailing hands and point R ft fwd in RLOD. Repeat 17-18 in RLOD starting M's R ft.

21-24 Repeat meas 17-20 ending in loose CP M's back to COH.

25-28 Side/Back, Side/Front; Pivot, 2; Side/Back, Side/Front; Pivot, 2;

Fast grapevine to side in LOD (taking very short steps) step to side on L, behind on R, to side on L, over in front on R; pivot one full CW turn in CP in 2 steps. (W places R ft between M's feet for pivot) Repeat 25-26.

29-32 Two Step Turn; Two Step Turn; Walk, 2; 3, 4;

In CP, do 2 turning two steps ending in escort pos both facing LOD. Walk fwd four steps.

ANYTHING CAN HAPPEN

By Vince and Marge Belgarbo
Skokie, Illinois

Record: Windsor No. 4659.

Position: Open, inside hands joined, both facing LOD.

Footwork: Opposite, directions for M.

Introduction:

4 meas — wait.

Dance:

Meas

1-4 Walk FWD, -, 2, -; Cut, 2, 3, -; Walk FWD, -, 2, -; Cut, 2, 3, -;

Start L ft and walk two slow steps fwd in LOD; step on L ft XIF but close in to R and rock slightly fwd, step slightly bwd on R rocking bwd and keeping feet crossed, step again on L rocking fwd and with feet still crossed, hold one ct; repeat, starting R ft;

5-8 Walk FWD, -, 2, -; Turn Away, 2, 3, -; Side, Cross Back, FWD, -; FWD, Close, Chug, -;

Repeat action of meas 1 above; release joined hands and make a spot solo turnway from partner with 3 quick steps, M turning L face and stepping L, R, L, W turning R face and stepping R, L, R, to end facing partner, M's back twd COH and joining M's R and W's L hands, hold one ct; step to R side in RLOD on R, step on L ft XIB of R, take short step fwd twd partner on R turning 1/4 L to face LOD, hold one ct; step fwd in LOD on L ft, close R ft to L taking weight on both, "chug" bwd on both feet, hold one ct;

9-16 Repeat action of meas 1-8;

17-20 Sway L, Snap, Sway R, Snap; Turn Away (L), 2, 3, -; Sway R, Snap, Sway L, Snap; Turn Away, (R), 2, 3, -;

Release hands, turn 1/4 R to face partner with M's back twd COH, step to L side LOD on L ft, while swaying body to L side and snapping fingers once, step to R side in RLOD on R ft, touch L toe beside R ft while swaying body to R side and snapping fingers once; make a spot solo turnaway from partner with 3 quick steps, M turning L face and stepping L, R, L, W turning R face and stepping R, L, R, to end with partners facing but with no hands joined, M's back twd COH, hold one ct; repeat, starting R ft, with M turning R face and W turning L face, ending in loose closed pos, M's back twd COH;

21-24 BWD, BWD, Step FWD, -; FWD, FWD, Step BWD, -; BWD, BWD, Step FWD, -; FWD, FWD, Step BWD, -;

In loose CP, step bwd twd COH on L, bwd again on R, step fwd in place twd wall on L, hold one ct; step fwd twd wall on R, fwd again on L, step bwd in place twd COH on R; repeat preceding two meas but end in semi-closed pos facing in LOD;

25-28 Walk FWD, -, 2 (Face), -; Side, Cross Back, FWD, -; Walk FWD, -, 2, -; FWD (Face), Side, Cross Back, -;

Start L ft and walk two slow steps fwd in LOD, turning 1/4 R on second step to face partner; step to L side in LOD on L ft, step on R ft XIB of L turning 1/4 to face LOD, step fwd in LOD on L ft, hold one ct; start R ft and walk two slow steps fwd in LOD; step fwd on R ft turning 1/4 to face partner, step to L side in LOD on L ft, step on R ft XIB of R turning 1/4 L to face LOD and retaining semi-closed pos, hold one ct;

29-32 Walk FWD, -, 2, -; Twirl, 2, 3, Kick; Reverse Twirl, 2, 3, Kick; FWD, Close, Chug, -;

Start L ft and walk two slow steps in LOD; releasing M's R and W's L hands, M walks 3 quick steps fwd in LOD, L, R, L, and kicks R ft fwd, while W makes a 3 step R face twirl under her R and M's L arm, R, L, R, and kicks L ft fwd; as M walks 3 quick steps bwd in RLOD, R, L, R, and kicks L ft fwd, W makes a 3 step L face twirl under her R and M's L arm, L, R, L, and kicks R ft fwd while partners take semi-closed pos facing LOD; step fwd in LOD on L ft, close R ft to L taking weight on both, "chug" bwd on both ft, hold one ct while retaining open pos, ready to repeat the dance.



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STORY OF A RECORDING

By Mrs. Dorothy Shaw
Colorado Springs, Colo.

Editor's Note: In the April, 1960 issue of AMERICAN SQUARES, Feature Editor Hugh Thurston described the dance "La Tempete". Following is an article telling how a new Lloyd Shaw recording resulted.

I had never given a thought to a *mescolanze*, but I was fascinated after reading the article. I kept trying various versions of "La Tempete," and I kept finding other dances that were true *mescolanzas*, including a very beautiful and complicated one in waltz-time that Homer Howell did a few years back, which he called "Forget-We-Not". (Nobody danced it but a few exhibition groups, but it really was a beauty.)

But it was "La Tempete" that I was on the scent of. It was so easy to track down, once the article had me started. I experimented with the standard 48-measure version in all its variations, but it was not possible to find satisfactory music for it in my collection. Finally, we settled for the 32-measure Devenshire version described by Mr. Thurston, with a variation in arrangement that is in Elias Howe, and with the plain four-hand star that Lowe permits, (because the three stars in the original got us outside the border of this beautifully *linear* dance).

It worked fine to the "Duke of Perth," but one day Pappy's next-to-

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oldest music book (the publication date is 1816) practically jumped off the shelf into my hand, and opened at page 40, and there, the type so fine—the ink so dim, was a tune that had a check beside it as if the long-ago fiddler who first owned the book wanted to take note of it. *Dumbarton Drums*. What a marching melody!

Danced to that tune, this old ancestor of "shuffle the deck" became downright hypnotic. It called for a little "stamp, stamp-stamp" at the end of the *chasse*, so we did that. If somebody calls it a "cha, cha-cha" why that's all right, so long as they *do* it.

We decided to call it "Dumbarton Drums" for the music, because "La Tempete" is a formidable title, and very confusing besides. This *is* "La Tempete" — one version of it — but to this great marching music we've been dancing it joyously up and down the hall as if we had just invented it last Saturday. And if that isn't typical, what is?

COVER TALK

This month we start the 16th volume of America's oldest national square dance magazine, **AMERICAN SQUARES**. Following tradition, we again place the **AMERICAN SQUARES** symbol on our cover but add the new twist of a square dance checkerboard background. We hope to make this new volume as informative, interesting and entertaining to our many readers as it has been in the past.



THOUGHT FOR THE DAY

by Pat Pending

Each week a brand NEW BASIC Comes floating o'er the ridge
There's fifty two both weeks and cards
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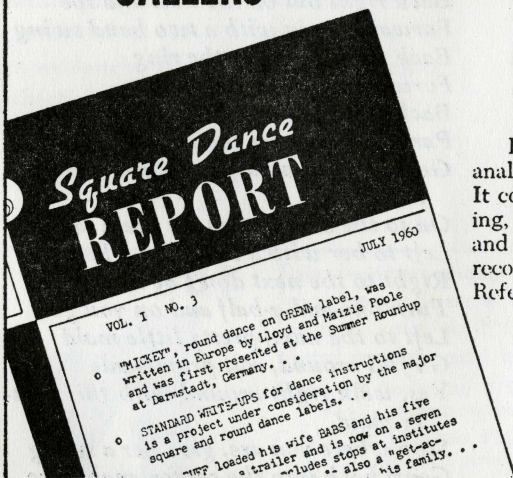
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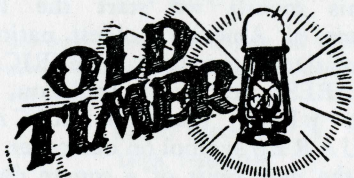


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VIRGINIA REEL—

for a left elbow swing. Lady No. 1 then returns to her partner for a right elbow swing and he turns her home, while lady No. 2 continues the Reel. Couple No. 3 immediately follows in the same manner as No. 2 did before, and finally couple No. 4, all in one continuous Reel. And believe me, it'll set 'em "reeling."

CIRCLE VIRGINIA REEL

Arranged by Bill Lewis

Formation:

Circle of couples around the hall, with gents on the inside facing out and ladies on the outside facing in. (We use this arrangement in our square dance program rather than having gents on outside as Bill did, which would be the Contra arrangement. We do this to make the progression in the usual grand right and left direction.)

*Everybody go forward and bow
Back right up, you know how
Forward again right elbow swing
Back away do the same old thing
Forward again with a left elbow
Back right out on the heel and toe
Forward again with a two hand swing
Back right out into the ring
Forward now and do-sa-do
Back right out and here we go
Partner right reel the ring
Go once-and-a-half with the pretty
thing
On to the next and make them laugh
Left to her with a once-and-a-half
Right to the next don't be slow
Turn one-and-a-half and on you go
Left to the next, pretty little maid
Go full around, roll promenade
Yes, walk right around with this pretty
maid
Stop where you are, give her a swing
Gents back into the center, make two
rings
(Repeat figure as long as you will.)*

There you have them! A goodly number of variations of the "Virginia

Reel" in Modern Square Dance style and clothes. Why not give the dancers and yourself a treat? Do the "Virginia Reel" as a square dance a few times this season. Let's preserve this old favorite of all times. Let's do some dance that's different from the modern "glossary" dancing. And why do the "Virginia Reel" as a square dance all the time. Get lines of six or eight couples and do it as the traditional longways. Or do it with *two* sets of four, in line, having the "lead" and "foot" couples of each of the two sets of four active. Doing it this way, in the Cast Off, only the lead couple of the "head" set will lead the lines, going completely to the foot of the "foot" set where they make the arch, and the others come up set as usual. This not only moves everybody up one place, but changes *both* sets.

A dance as versatile as the "Virginia Reel" should long continue as a fundamental part of our modern square dance program, and should never be permitted to be totally obscured by an avalanche of new material, much of which is of only temporary value.

Have fun with it!

CHANGE OF ADDRESS

If you are planning to move, notify us at least thirty days before the date of the issue with which it is to take effect, if possible, in order to receive your magazine without interruption.

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Lore

Presents the band you heard at the Des Moines National Convention and one of the nation's top callers with a brand new dance on a brand new label.

Lore No. 1001

HASHIN' THE BOOGIE

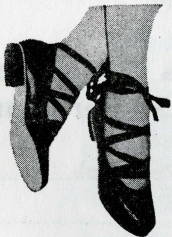
A flip with calls by Max Engle

Music by Burton's Wranglers

Available Sept. 10th
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Lore, Inc. - Chicago, Ill.

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This featherweight shoe with a 1/2 inch heel is a favorite of Square Dancers from coast to coast. Full leather sole with uppers made of glove leather. Metal eyelets and laces.

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Fitted same as street shoes.

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SIO X 3115 Sweet Georgia Brown
and Anniversary Two Step

For the Square Dancers

SIO X 1121 Avalon
and Let's Get Away
Called by Bob Page

At Your Favorite Dealer's Now

MINORITY or MAJORITY

by **Pat Pending**

You see and hear them coming
That Loud Minority
Complete in shiny Gewgaws
And synthetic gaiety
Behind their smiling faces
As to the class they hurry
Is a tangle of new patterns
And one big hunk of worry
That they are common pigeons
Not Fantails nor not Homers
If they foul up a set tonight
They won't get their diplomas
Tho' they are really amateurs
They've been taught a funny process
'Put on the show-pretend Elite'
And gaze down your proboscis
At other folks who've danced for years
In an old accepted way
Without the silver spangles
But hearts true light and gay
Who never got a sheepskin
And wonder what that means
For they were good square dancers
Before they reached their teens
For years they've danced in comfort
A natural smile they're wearing
When 'Elite' have given up the ghost
These folks will still be Squaring
There's fun that's real and honest
Pleasure for all to see
When one dances in the fashion
Of the **BIG MAJORITY.**

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ROUND 'N' ROUND

By MARY and BILL LYNN, Brentwood, Missouri

The content of the Round Dance picture changes more and more. There was a time when it was almost suicide to include a full couple pivot in a Round Dance routine. Today, this particular movement is appearing quite regularly. Likewise, in the earlier days few couples cared to waltz. Only through continued effort by some outstanding leaders has waltzing become the popular portion of the program that it is today. There was a time, and not too long ago, when square dancers would spectacularly leave the floor nearly en masse at the mention of 3/4 time dancing. Most happily, our hobby has matured.

Along with maturity in any field comes new challenges. These new challenges bring along new approaches and extensions of any arbitrary limits of definition. From time to time over the past year or two new rhythm inflections have been showing up in our dancing. These new inflections and accompanying movements have caused consternation by some. Others have welcomed this relaxing of the limitations of Round Dance and enjoyed the new freedom.

The inclusion of Latin American and Ballroom movements and rhythms in the Round Dance picture will not insure its popularity. Like hundreds

of routines they may unfortunately fall by the wayside. For after all, this is a dancer's activity and in essence the dancer will choose his favorites. Leaders of course will postulate "what is good for the dancer"—but finally the dancer will make the decisions.

New rounds this month come from Sunny Hills . . . *Side by Side* and *Goodnight Two-Step*, from Windsors . . . *Anything Can Happen* and *Swingin' the Blues*, from Shaw . . . *Doodad Blues* and *Someday*. On the "pop" labels, *Kon Tiki* (Mayflower), *Mais Oui* (Decca) and *Sentimental Two-Step Mixer* (Decca).

As summer draws to a close, most of us will be starting out with a more vigorous schedule of Square and Round Dancing. Plans are now well under way for more local and regional festivals. Among the state-wide festivals is the Missouri Round Dance Associations Annual Festival. It will be held this year at Moberly, Missouri, and will start on October 7 with a Pre-Party to be followed the next day with an afternoon workshop and evening dance. Manning and Nita Smith will be hosts for the affair. Missouri welcomes you, but please make advance reservations for housing.

See you 'round.

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Elizabeth S. Bennett
Burlington, N.C.

Dear Arvid:

I enjoy the changes you have made since taking over the AMERICAN SQUARES. Keep up the good work. Square and folk dancing has slowed down in these parts. I believe it is because for a while they were dancing too many squares in a row and calling too fast. People just naturally tire out and so they gradually quit going to dances.

Ella Bea and Bill Ingram,
San Angelo, Texas

Dear Arvid:

. . . I have many one night stands, people who dance squares sometimes only once annually when an organization in which they hold membership has yearly dances. With dancers such as these, I find it necessary to restrict my calls to dances which can be taught on the floor with perhaps a walk through.

I agree that the high-level dances are very nice, but, I think those dancers take it much too seriously, some of them to the extent of being really discourteous to an unfortunate couple who does not know them too well, and who get on the floor expecting the old familiar dances they know.

From my own experience, I know they (the high-level) will never push the old familiars out of the picture. . . . There should be room for both types of dances . . .

Lester G. "Les" Young
Albany, New York

NEW ROUND DANCES



SH 3161-S
SIDE BY SIDE

Written by
BERT & JULIE PASSERELLO



Music by The Rising Sons



SUNNY HILLS RECORDS

1600 Sunny Crest
FULLERTON, CALIFORNIA



SH 3161-SO
GOOD-NIGHT TWO-STEP

Written by
GORDON MOSS





Record Reviews

WINDSOR RECORDS, 45 rpm only

PRICE \$1.45

No. 4183/4483. Slauch to Donegal//Instrumental

Contra Dance with Calls by Don and Marie Armstrong

The Armstrongs do a competent job in calling this popular dance. The instrumental has bounce and verve. The instruction sheet furnished with the record also includes the calls for two singing squares that can be done to the same music.

BENZ RECORDS, 45 rpm only

PRICE \$1.45

No. 1205. Brand New Clementine//Instrumental

Square Dance With Calls by Dick Matteson

The call on this is delivered in a style best left to the juke-boxes.

BLACK MT. RECORDS

PRICE \$1.45

No. 202. (78 rpm) I Get the Blues//Instrumental

Square Dance With Calls by Bob Dawson

A capable caller with an excellent voice delivers to a poor instrumental.

No. 4543. (45 rpm) Rubber Dolly//Band Box

No. 4544. (45 rpm) Cross the Road//Slingshot

No. 4545. (45 rpm) Katy Hill//Thar's A Bar

Square Dance Hoedowns Played by the Fontana Ramblers

More than a little understanding of the musical idiom is needed in reviewing this set of records. The group is extremely fortunate in having a banjo player with a tremendous technique and rhythm. With the possible exception of the bass, the rest of the orchestra hangs round his neck and handicaps him like a dead albatross. The introductions are weak and confusing, the fiddler can hardly be heard, and the end result is a series of chord progressions that become dreadfully boring after about a half a minute.

SETS IN ORDER RECORDS, 45 rpm only

PRICE \$1.45

No. 1120. Squaremurder//Corner Line

Square Dances with Calls by Lee Helsel

Two club style calls delivered in a workman-like manner. The music used was previously released by this company on records No. 2125 and No. 2123. But as they say, any good hoedown may be used for these figures. The dancers should enjoy them.

SUNNY HILLS RECORDS, 45 rpm only

PRICE \$1.45

No. 3161. Side By Side//Good-Night Two-Step

Round Dances played by The Rising Sons

A competently played pair of round dances.

J BAR L, LP-3302 (33-1/3 rpm) AFTER PARTY FAVORITES

PRICE \$3.98

Wherever Joe Lewis has appeared in person, he is known as a great entertainer as well as a caller. This record includes the pick of his most popular numbers. Not a square dance in the bunch but pure entertainment. Any club should be delighted to have this collection.

NEWS

FROM
HERE AND THERE

• Like to dance in a hall that has been custom built with square dancing in mind? Well, a new one will be available to square dancers after September 10th in Indianapolis, Indiana. A new square dance hall is being built onto Max Engle's Square Dance Shop, expressly for square dancing. The hall will feature a kitchen, rest rooms, a dance floor 30 by 50 feet and a capacity of approximately 15 sets. The Grand Opening for this new square dance hall will be September 10th, with a free dance in the afternoon and evening, and dancing to the music of Burton's Wranglers.

• The Northern New Jersey Square Dancer's Association is certainly doing its



utmost to promote its favorite hobby. Major efforts in the fall will be directed to continuing the instruction classes and planning special dance programs, which have been so successful in the past. In the two years of official Association existence, approximately 135 couples have completed and graduated from a twenty lesson square dance course. The Association has planned two separate classes for this fall and one or two more are likely. Here is a picture of NNJSDA president and his wife, Al and Jean Aderente presenting diplomas to graduates Allison and Jean Burhans during graduation ceremonies of the 1960 graduating class.

• The Newbern Squares will sponsor the Second Annual Reelfoot Lake Jamboree, September 17 at the Tiptonville National Guard Armory, Newbern, Tennessee. Callers for this square dancing event will be Harold Shults, C. G. "Bud" Trevathan, and Elton Telle. With a workshop, warm-up dance and regular dance scheduled for the program, those who attend are assured of an enjoyable time.

—Robert Owen

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by

Mike Michele

No. 565—Just A Gadabout

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your favorite "Four Notes" — 45 rpm only.

● The Western Missouri Callers Association is holding a Fall Festival and Labor Day Weekend Dance at Camdenton, Missouri on September 3 and 4. This event will include workshops on both rounds and squares, exhibitions, two afternoon dances and two evening dances. For a good time dancing, plan to attend this festival.

—Myron "Doc" Redd

● Emerging on the square dance recording scene this month is Lore, Inc., a new Record Company. Burton's Wranglers of Indianapolis, Indiana, the band so many of you danced to at the 9th National in Des Moines, will be featured on this new label. The first series of square dances will be called by Max Engle, nationally known square dance caller from Indianapolis.

● A good example of the use of newspaper publicity by a square dance club, the topic for last month's article in AMERICAN SQUARES by Charley Thomas, appeared in a recent issue of *Leigh World of Leigh*, Nebraska. There were two big articles about your favorite hobby on the front page of this newspaper. If you want to promote square dancing, this certainly is a good way to do so.

● Folk dance enthusiasts living in the Chicago area had a very enjoyable and full dancing summer. Many dances were held throughout the city, and many workshops and camps were attended. Visiting instructors often dropped in on these workshop sessions, and added their opinions, tips, style, and techniques.

—Robert L. Abson

● About thirty-five 78 rpm square, mixer, and folk dance records are available to be given to a worthwhile organization. If you know of an organization such as a hospital, recreation center, or the like, that can make good use of them, please write to AMERICAN SQUARES, 2514 - 16th Street, Moline, Illinois.

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• September 25th will mark the date of the Northeastern Folk and Square Dance Callers, Teachers, and Leaders Conference at the Community Center, Leominster, Massachusetts. The day will include general dancing, a dance pageant, and talks on how to improve calling and conducting programs. Arvid Olson, *AMERICAN SQUARES* editor, will be one of the featured speakers. For further information contact Leon Fitts, 1129 Front St., South Weymouth, Mass.

—Ed Moody

• Major Joe Madrano, President of the European Association of American Square Dance Clubs, states that over six hundred dancers are expected to attend the big Labor Day Weekend Roundup being held at Frankfurt, Germany. The affair will be hosted by the Beaux and Belles Club of Frankfurt. Highlight of the affair will be Lee and Mary Helsel, who are being brought to Europe through the courtesy of the Air Force. The primary purpose of their tour in Europe is to conduct clinics and workshops in England, France, Spain and Germany. There are 31 clubs in the association which includes Germany, France, Spain and North Africa. We are also expecting dancers from Great Britain and Turkey.

—Maizie Poole

• A new source of help to callers and dancers who are puzzled about which of the new record releases to buy is now available. A monthly report is issued which gives an analysis of the new records, including dance instructions, with charts showing the voice range, key instruments used, and a general description of the music. Articles on techniques, pages of tested calls, gimmicks and rounds are also included, as is the idea of a "Voice Test" record to determine your own voice range. For details write: Record Report, Callers' Supply Company, P. O. Box 48547, Los Angeles 48, California.

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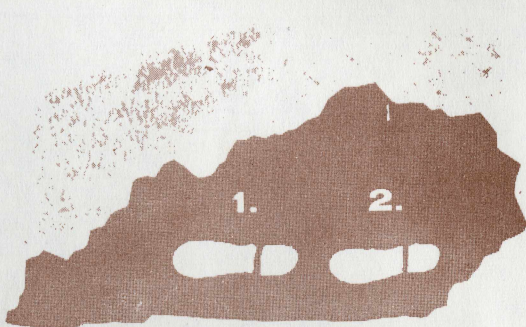
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Composed by ROY & JUANITA CLOSE of Lemon Grove, Calif., and offers an equally simple routine that can be learned in ten minutes flat, yet has enough action and interest to satisfy everyone. Can be used as a mixer or a non-mixer, as desired, and set to the toe-tickling music of *Kentucky Babe*, played by The Rhythmates.

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