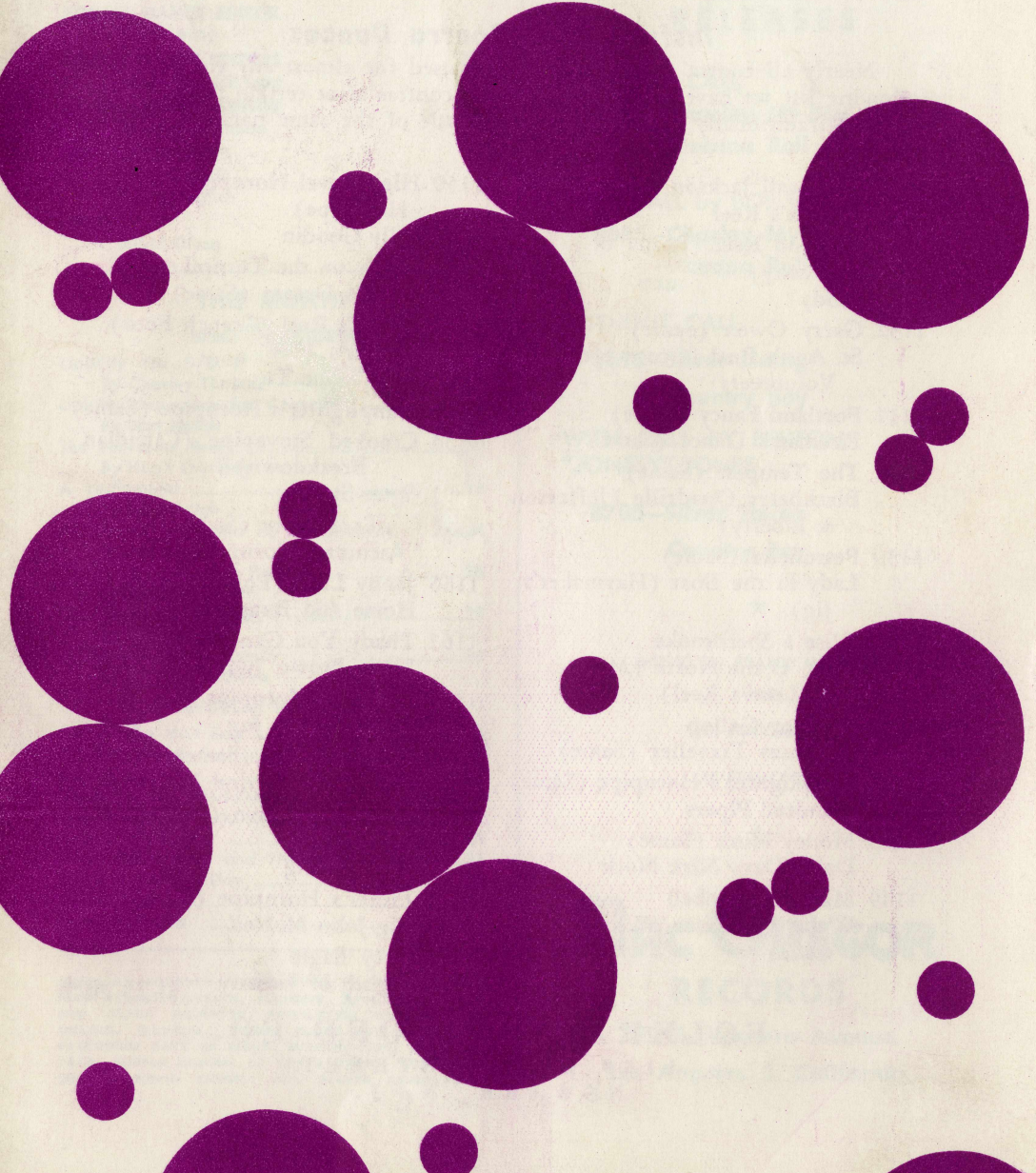


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OCTOBER
1960
VOL. 16 — NO. 2
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Volume 16 OCTOBER, 1960 Number 2

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THIS MONTH

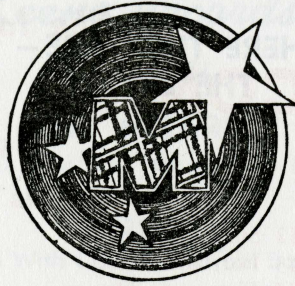
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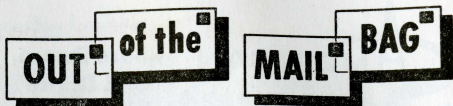


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Dear Arvid:

We were glancing through back issues recently, and chanced to read the article by Johnny Schultz which we had overlooked because, frankly, we had not been reading our square dance issues very thoroughly for some time. His article started us to thinking that maybe something could be done to help the square dance picture after all . . . We have always enjoyed dancing of all kinds.

. . . Essentially, Johnny Schultz hit the nail on the head with the points brought out in his article. (February, 1960). . . .

AMERICAN SQUARES Record Reviews have helped considerably to prevent buying records we had no opportunity to hear first . . .

. . . We are glad we are again beginning to regain interest in what used to be our favorite recreation.

Paul and Grace Gingrey
Kalispell, Montana

Dear Arvid:

Please send me two hundred copies of Johnny Schultz's "What's Happening to All of our Square Dancers". I wish to distribute these to all of my dance club members who, I'm afraid, have lost sight of the philosophy of square dancing. This is partly the callers' fault and this article can best put them back on the right road.

Jo Hardy
Pomeroy, Ohio

Reprints of Johnny Schultz's article are available free of charge from AMERICAN SQUARES. Please include a self-addressed stamped envelope with your request.

Dear Arvid:

In Record Reviews, why aren't the latest records, not records from a month or two earlier, reviewed?

Also, your Reviewer is constantly making the remark that most of the dances are composed of glossary square dance terms, while other articles in the magazine are complaining of too much new and different material being used . . .

Let's get some good honest material, timing and thought in the dances we are using.

Lloyd Bungert
Appleton, Wisconsin

The deadline for material appearing in **AMERICAN SQUARES** is twenty days before the magazine is mailed. All editorial matter is kept as current as possible. Our Reviewer is not in favor of an endless supply of new "basics." He would like to see some originality used in assembling glossary calls for square dances. It's the "twist" that makes a dance popular.

Dear Arvid:

We certainly enjoy your magazine and we have them back to 1950 when Charley Thomas was the editor. We especially enjoyed his article in the April magazine. I also enjoy the Record Reviews, even though we do not always agree.

Ruth Moffitt
Jerome, Idaho

Dear Arvid:

I am writing this from Korea . . . I hope to get some square dancing started here. I am stationed near Seoul and would appreciate it if you would send me the names of any square dancers or groups interested in it in this country.

Clarence Fountain
Au Sable Forks, N.Y.

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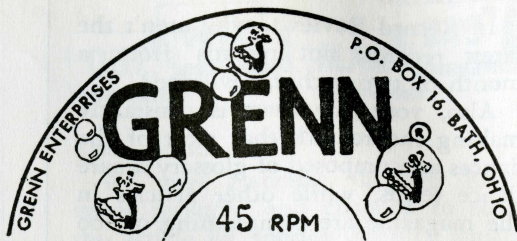
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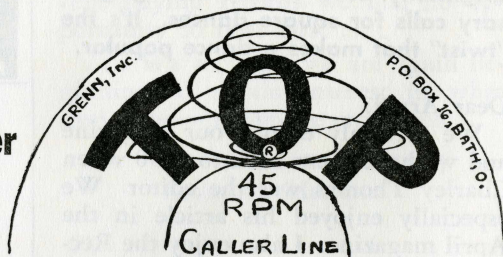
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CRACKER BARREL SESSION

Who is responsible for an accident at a square dance? If a speaker falls and hits someone on the head, who is responsible? If a dancer falls and breaks a leg while square dancing, who is responsible? Under certain conditions it might be you.

These questions were raised by Ralph Page in a recent issue of **NORTHERN JUNKET**. In an effort to find out a few of the answers, **AMERICAN SQUARES** asked staff members Thomas and Haigh for articles on the subject. Lawyer Charley Thomas covers many of the aspects of liability at a square dance in this issue. Bart Haigh writes about the experience of the New York City Callers Association when they purchased liability insurance.

One of the main principles of the entire recreation field is that the safety of the public is essential at all times. People sponsoring public square dances must protect those attending within reasonable limits. A safe, accident-free square dance program is the responsibility of the group sponsoring the event. Unless there is negligence, a group is not generally liable for accidents. To be liable the sponsor of the event must fail in some way to protect the dancers attending against an injury that could normally be prevented.

Some groups have purchased liability insurance to protect themselves against possible claims. So far this has not worked out too well. The cost is high and purchasing insurance admits that liability does exist. This encourages suits that might otherwise be avoided. One advantage of having insurance is the knowledge that you are protected.

In all cases it is best to avoid situations where liability is possible. Know the liability laws in your state and do all you possibly can to prevent accidents. Awareness that liability does exist is important. Discuss the problem with a lawyer and insurance agent in your area and then decide on the best course of action for your group or organization.

ARVID

LIABILITY FOR S/D INJURIES

By CHARLIE THOMAS, Woodbury, New Jersey

Before anyone can be held responsible for an injury occurring on the square dance floor, or any injury for that matter, it must be proved that he was responsible for the injury and it must appear that the person injured was not at fault at all for the harm he received.

In legal terminology, it must be proved that the person charged was negligent and that the person injured was not contributorily negligent. Also, if the person charged with the negligence can show that the person who was injured knew that he was likely to be harmed but continued to stand in harm's way, there can be no recovery. In legal terminology, the injured party is said to have assumed the risk of the injury and cannot recover for it.

Now the first question that occurs to me in discussing the liability of a caller or square dance promoter is, "What injury could happen on a dance floor?" Or rather, "What injury could happen that would be the fault of the caller or promoter?"

In fifteen years of square dancing, during which I was fairly active and cognizant of the square dance picture all over the United States, I cannot remember hearing that any square dancer was ever injured. If anyone can recall such a case, I should like to hear about it.

Oh, yes, I do remember that when we first opened Hoedown Hall and all of the building materials were not yet removed, Al tore his pants on a nail. I wasn't around at the time and I was upset when I returned and learned that John had given him \$2 to keep him quiet. I thought that if he caught his trousers on a nail it was his own fault.

Suppose someone slips and falls. Why did he slip? Was the floor over-slippy? If so, whose fault was it? Possibly the owner of the floor, possibly the person who hired the hall. I have just finished a floor case, and in New Jersey, at least, before the owner can be held liable it must be shown that the fault was called to his attention or that he had knowledge of it.

To what extent was the fall the fault of the dancer? If he knew the floor was over-slippy, did he not assume the risk of dancing on such a floor?

How could a caller be held liable for an injury? What could happen that would be his fault? I remember hearing Lloyd Shaw call a demonstration square in which three couples made a pair of stairs and the fourth climbed up and balanced at the top. I suppose that if an accident had happened he might have been held responsible for it, but the dancers did not have to do the figure. They might well be held to have assumed the risk.

My wife dislikes the old figure "Flap Like Thunder". She says it is dangerous. But could a caller be held liable for an injury resulting from it? It has been called thousands of times without injury and in any event, again, did not the dancer assume the risk?

I cannot conceive of any injury occurring at a square dance that might be the caller's fault. Of course, one might happen, but I believe it a very remote possibility.

All lawyers do not agree with me. I talked this subject over with Art Seele and he said that when he danced in North Jersey the lawyers in his club insisted that the club take insurance. It could be that he is right

and I am wrong — although the insurance was never needed.

I should recommend against insurance. It simply adds to the possibility of a suit. Someone who was injured might not be willing to sue his friends and fellow club-members and might even admit privately his own fault, but would hope to get payment from an insurance company for the nuisance value of his suit. If the insurance company does not go for that sort of holdup and the case goes to trial, time, tempers, and friendships will be lost.

In any event, the insurance cost would be out of proportion to the risk involved. The insurance would be written so that you would help pay the losses of professional dance halls in which alcohol would add to the possibility of loss. Your premium

would also pay the agent's commission, which, because of the few chances of liability would be higher in proportion than a more active insurance, for example, automobile liability.

No lawyer will give you a direct answer. Realizing that there is always a chance he may be wrong, he will hedge. I have already hedged, in writing that other lawyers have disagreed with me. If you are the conservative individual, you will take insurance anyway. In the meantime, to better serve our square dance friends, if you know of any case of injury connected with square dancing, please let me know about it together with the result. This would enable me to evaluate the advisability of insurance better. Write to me at AMERICAN SQUARES.

LIABILITY INSURANCE FOR CALLERS

By **BART HAIGH**,
East Norwich, New York

The New York City Square Dance Callers Association, through the efforts of member Piute Pete, became affiliated with the National Recreation Association. Hence, they were eligible for insurance that protected individual callers from law suits brought about by people injured at their square dances. This was a progressive thing, and we were pleased with the arrangement. Members were protected against liability suits at low cost. However, there have been recent developments that demand a good deal of thought.

A member caller, protected by having paid his yearly five dollars, was calling a square dance in a gymnasium when a speaker he had tied to a basketball backboard fell on a girl's head and also injured another person. Fortunately for him, the insurance company carrying the insurance is standing behind him. The insurance company, in conducting a routine in-

vestigation, found out much they hadn't known about callers as primarily independent contractors. They felt that callers are in an entirely different category for protection than municipal recreation personnel working in one place. As a result, all policies were cancelled effective immediately. In talking to the agent through whom the insurance was obtained, I found out the following information:

This agent writes insurance for Little Leagues, Midget Football and other National Organizations. He said that the only way square dance callers would now be able to have insurance protection, would be to have a National Square Dance Callers Association. He said a thousand members would make it worthwhile for him to go ahead with a special liability policy. The cost estimated per caller would be between five and ten dollars a year.

Perhaps this matter is important enough to stimulate the formation of a National Callers Association. Are there a thousand callers who would be interested in insurance of this type? Is this reason enough for a National Square Dance Callers Association?

THE FOURSOME REEL

By HUGH THURSTON, Vancouver, B.C.

There must be few people who have any interest in dancing who have not at some time been to a Highland Gathering, and there must be few people who have been to a Highland Gathering who have not seen *The Foursome Reel*. It is the one and only dance which is performed on such occasions that is not a solo.

In fact, it is such a well-known Scottish dance that readers might be puzzled to see it mentioned here, for all the previous dances I have written about have been international in one way or another. As a matter of fact, *The Foursome Reel* is international, too, though it requires a little digging around to discover this.

First, *The Foursome Reel*, as seen at the games, vigorous, intricate and polished, and danced with a technique which reminds some people of the ballet, is the end-product of a long evolution.

You will probably have noticed that the dance starts slowly but vigorously, about half-way through the dancers clap, the piper changes to a much faster tempo, and the dancers change their movements somewhat. In particular, they introduce some one-arm swinging. You are actually seeing two dances in one. The second part was originally a separate dance, called the *Reel of Tulloch*, and once the second part of *The Foursome Reel* merely consisted of the front part speeded up. However, variety is the spice of life, and now-a-days the *Reel of Tulloch* has almost completely driven out the second half of *The Foursome*.

Before *The Foursome Reel* became part of the Highland Games, it had long been the main social dance of Scotland. It is considerably older than

any Scottish country dances. Of course, as a social dance it was not danced with quite the perfection of technique which one sees at the Games. Nevertheless it was well-danced with a fine amount of skill.

There are people who cannot bring themselves to believe that *The Foursome Reel* could have been a general social dance, because they think that social dances need to be simple and easily danced by anyone with no effort of learning — something like the *Hokey Pokey* or *Bingo*. However, this just is not true for Scotland. Here is a quotation which brings this out. "I once had the pleasure of seeing, in a remote part of the country, a reel danced by a herd boy and two young girls, who surprised me very much, especially the boy, who appeared to be about twelve years of age. He had a variety of well-chosen steps, and executed them with so much justness and ease as if to set criticism at defiance." (Francis Peacock, *Sketches Relative To the Practice of Dancing*, 1805.)

English travellers always seem to have been impressed by the vigor of the dance, and one can find any number of references to the amount of energy displayed by the dancers. Even Bonnie Prince Charlie himself seems to have forgotten his royal cares in the dance. The prince and a companion named O'Neil, on the run after the defeat of the Jacobite forces, came to a farm where there were some milkmaids. Here I quote from the *Journal of the Prince's Embarkation and Arrival, etc.*, 20th July, 1747. "The Prince said 'Come, my lasses, what could you think to dance a highland reel with me? We cannot have a bagpipe just now, but I shall sing you a strathspey reel.' The dance went merrily on, and the Prince skipped so nimbly, knock-

ing his thumbs and clapping his hands, that O'Neil was soon surprised out of his thoughtful mood."

About 1800 or perhaps a little earlier, the reel became very popular. According to Thomas Wilson, a London dancing-master (writing in 1811), they became "a very favourite species of dancing" with the English and "have likewise been introduced into most of the foreign courts of Europe, and are universally practised in all our extensive colonies." They still are practiced throughout the commonwealth, to say nothing of a few places such as Boston, Massachusetts, and Washington, D.C., which are no longer colonies!

The Foursome Reel is in essence a very simple dance. Four dancers stand in line and dance a reel of four changing partners. Then they dance steps on the spot, then another reel, then more steps, and so on. Thus, the reel acts as a kind of chorus, the various steps as verses. Each dancer chooses his own steps, which can be as simple or as complicated as he likes. This makes it a very good social dance — the experts and the not-so-expert can all enjoy it, each in his own way. Apart from this, one can see that it must have virtues as a social dance. If it hadn't it would not have lasted for over 400 years (the earliest known reference dates back to 1525). I often wonder why it is not more popular with "international" folk dance groups in America — it would be an ideal dance for giving a touch of Scottish color to their repertoire, far better than the *Gay Gordons*, *Roberts*, or *Road to the Isles*, none of which have the slightest trace of Scottish flavor about them, except for their tunes.

The Gower Reel, collected in Wales by Maud Karpeles, is described as follows (*Welsh Folk Dance*, 2nd Edition, p. 16). "It is a four-handed reel in which the dancers step to each other for an eight-bar phrase, and then

dance a straight Hey that brings them face-to-face with a different partner." A gramophone record has been made of the interesting mouth-music provided by Philip Tanner. A "straight Hey for four" in English means the same as "reel of four" in Scots, this is clearly a Welsh version of *The Foursome Reel*.

Again, there is a dance called the *Galway Reel* collected in Ireland. It is briefly described in O'Keeffe and O'Brien's *Handbook of Irish Dancing*, and turns out to be *The Foursome Reel* once more. But perhaps the most interesting manifestation of the dance is in a New England dance called the *Fore and After*. This can be found in quite a lot of the old Nineteenth-century dance books. Here is how Elias Howe described it. "Two couples stand in a direct line, partners facing each other. All balance. Straight right and left or highland chain. This is repeated two or three times. A woman and man stop in the middle and balance, straight right and left, other couple the same. Repeat at pleasure."

I have never come across any trace of this being danced today, or anyone who remembers it, and I was tempted to think that it was one of those dances which writers copied from one book into another without actually seeing a performance, until I read one day the envelope of a gramophone record of American sea-songs. The envelope reprinted a number of letters giving descriptions of life on the sailing ships, and it appears that the *Fore and After* was a favorite dance on board ship. One can see that it would be practical, because it does not take up much space. And if, as is natural, the four dancers align themselves fore and aft, that would account for the name of the dance. The dance would, of course, give a fine opportunity for the intricate and impressive New England balance ships which apparently flourished in the heyday of the contra dance.



Record Reviews

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No. 1555. Swinging With You//Instrumental

No. 1557. Somebody Else's Date//Instrumental

Square Dances with Calls by Marshall Flippo

Marsh has done it again. Two original singing calls, written and delivered perfectly. Excellent musical background recorded with perfect recording technique. "Swinging" is bound to be a hit. Don't miss it. "Date" is a simpler dance, beautifully done and useful in anyone's program who likes a well-done singing call. With no further comment we recommend this pair to all of you. What's the use of talking — we just like this Flippo's stuff.

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No. 1122. Big Sandy//Sagebrush

Square Dance Hoedowns played by The Merrimakers

I find these rather dull hoedowns.

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Square Dances with Calls by Marvin Shilling

A new label off to a good start. The first three singing calls are aptly done, delivered in good voice, sharp and clear, and well recorded. They should all be very well received.

No. 601. Jealous Heart//Instrumental

Square Dance with Calls by Tod Williams

A new caller to records delivers a simple call in more or less hillbilly style. It's quite adequate and should be well liked.

No. 701. Big Iron//Instrumental

Square Dance with Calls by Buzz Brown

The tune has a definitely western flavor, being quite reminiscent of "Tumbling Tumbleweed". Buzz Brown does a good job with the call. All in all I would say that this series of 5 records is a nice introduction for a new label.

A TESTIMONIAL

By Bart Haigh,
East Norwich, New York

Recently, while waiting for my car to get its 5,000 mile check-up, a man started talking to me about himself, his wife, and his teenage daughter. As is always the case, two strangers can talk to one another easier than two friends.

He didn't know I was connected with square dancing, and yet he gave me quite an unsolicited testimonial for this wonderful hobby.

From the time his daughter was very young, she showed signs of being a "Mama's girl". There was something lacking in the relationship between father and daughter. They lacked common interests, and began to pull away from one another. When the wife would go out to a women's club meeting, the father would be in terror of sitting at home with the daughter.

Then, when the daughter was twelve, there was a square dance in town. The father had done a lot of dancing of this type on the farm, and was very proficient at it. The daughter was thrilled and proud that her father could dance with her, and very much better than the other men present. From that day on, the father and the daughter had a much improved relationship. The two of them had a common interest.

In a way, this sounds rather corny, but leaders in the square dancing field should be constantly looking for ways to improve human relations. What better reason is there for people to be friends than to have a common interest and enjoyment.

Do you know of similar instances where square dancing has made someone's life richer or fuller? If so, drop us a line and let us know about it. People in the field make many claims regarding the benefits of Square Dancing. Now let's have some concrete examples.

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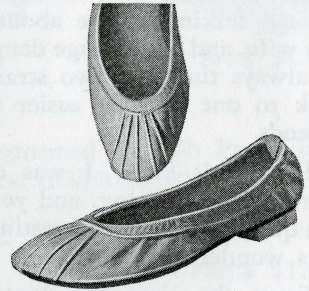
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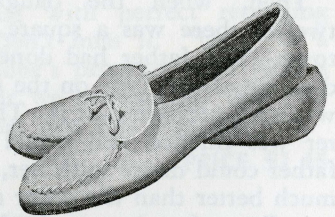
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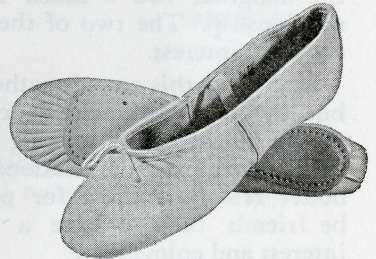
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Square Dance Workshop

EDITED BY FRED BAILEY



SLAUNCH TO DONEGAL

By Ede Butlin
Richmond Hill, Ontario

Record: Windsor No. 4183/4483—
Instrumental/calls by Don and
Marie Armstrong; Blue Star No.
1551 — Instrumental/calls by Man-
ning Smith.

Figure:

Allemande left your corners
Go home and swing you do
Swing your girl
Then slant to the left
Do a right and left thru
To the left you go
Then straight across
Do a right and left thru
Take your time, turn 'em there
Then the ladies chain.
She's not yours, what a shame
Chain her back again
Keep in step with the Piper's band
Star with the old left hand
Around you mill and around you
wheel
Come back with right hands all
Turn the star
Go home again—back to Donegal.
(Sequence: Figure seven times)

KNOW YOUR NUMBERS

By George Kimball
Alamo, Calif.

All four ladies chain across
Now listen close and don't get lost
One and two the ladies chain
Three and four go forward and back
Two and three the ladies chain
Four and one go forward and back
Three and four the ladies chain
All four couples go forward and back
Then face your partner, box the gnat
Change hands, left allemande, etc.

A BREAK

By Warren Kinder
Topeka, Kansas

Heads to the right and circle four
Head gents break to a line of four
Go forward eight and back with you
The middle two, go square thru
While just the ends, left allemande
And everyone go right and left grand.

WHEEL AROUND BREAK

By Frank Lane
Lawrence, Kansas

First and third you wheel around
Right and left thru with the two you
found
Circle four, the same four
Head gents break to a line of four
Go forward eight, eight fall back
Cross-trail but U turn back
Go forward eight and back with you
The middle two, go square thru
While just the ends, left allemande
And everyone go right and left grand.

ISLAMORADA

By Gordon Blaum
Miami, Florida

All four ladies chain across the way
Then the side two couples half sashay
Heads go forward, box the gnat,
change girls
Half square thru, separate go 'round
one
Pass thru, split the outside, go 'round
one more
Go down the middle, cross-trail thru,
around one and line up four
Forward eight and back by heck
Pass thru, shuffle the deck, U turn
back
Double pass thru, girls turn back
Allemande left, etc.

SWINGING WITH YOU

By Marshall Flippo
Abilene, Texas

Record: Blue Star No. 1555 — Instrumental/calls by Marshall Flippo.

Opener, Break, and Closer:

(Well now the) Four ladies chain turn 'em

With a left around

Chain back home turn that cutest girl in town

Join those hands circle round that old track

Break and trail go the other way back Stop at home girls turn back, grand old right and left you glide

Around that old ring

Do-sa-do on the other side

Promenade your lady home

She'll always be there swinging with you.

Figure:

(Well now you) Docey corner come home and swing your taw

Gents star left go one time around that hall

Break at home take a walk with your maid (Promenade)

Gents turn in and star those girls promenade

Go twice around then left hand

Turn your little lady Corner promenade yes

Take her home and maybe

Then sweetheart I'll promise true

He'll always be there swinging with you.

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

BASIC WHEEL AND DEAL PRACTICE PATTERN

By Frank Lane
Lawrence, Kansas

First and third you 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 and back you squeal

Pass thru and wheel and deal

The middle two: *

* Calif. twirl

* Right and left thru, pass thru

* Square thru $3/4$ round

* Etc.

Then, allemande left, etc.

TRAILS END

By Bill Hansen
Santa Barbara, Calif.

The side two couples Calif. twirl

Head couples trail on thru (cross-trail), join the sides, the ends turn in

Into the middle, box the gnat Right and left thru the other way back

Same two half square thru, stay facing out

Side couples trail on thru, join the heads, the ends turn in

Into the middle, box the gnat

Right and left thru the other way back

Same two half square thru

Face your partner, pass thru

Allemande left, etc.

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BERYL'S FROLIC

By Jimmy Morris
Temple City, Calif.

Forward eight and eight fall back
Four ladies chain across that track
Turn 'em, boys, as you always do
One and three go right and left thru
Come right back with a half square
thru

Go to the sides, a right and left thru
Come right back with a half square
thru

Bend the lines when you get thru
With those in front do a right and
left thru

Come right back with a half square
thru

Those who can do a right and left
thru

Come right back with a half square
thru

Everyone now Calif. twirl

Allemande left, etc.

RIGHT NOW

By Hubert Williams
Vacaville, Calif.

The two side ladies chain tonight
First and third lead out to the right
Right and left thru and turn her, man
The girl you face, left allemande, etc.

QUICK ALLEMANDE

By Myron "Doc" Redd
Marceline, Missouri

Four ladies chain across the town
Take 'em boys, and turn 'em around
One and three go up to the middle
and back with you

Forward again, right and left thru
Turn those gals and chain 'em, too
The same two couples lead to the right
Circle up four in the broad daylight
The head gents break, form two lines
Forward eight and back you reel
Pass thru and wheel and deal
Forward eight and back I say
Face your partner, back away
Now pass thru but U turn back
The center four cross-trail thru
The outside two pass thru
There's the corner, left allemande, etc.

A BREAK

By Jack Jackson
Columbus, Ohio

Allemande left, go alamo style
Right to your partner, balance awhile
Balance forward and back that way
With the lady on your right, half
sashay

Balance forward and back to town
Swing by the left, go half-way 'round
Balance again and you hear me say
With the lady on your right, half
sashay

Allemande left, etc.

ROCKIN' THE POLKA

By Doc Heimbach
Chicago, Illinois

Record: J Bar L No. 5001 — Instru-
mental/calls by Joe Lewis.

Figure:

Allemande left your corner girl
Allemande right your own
Gents star it's once around you roam
Docey round your pretty little taw
Box the gnat there with her paw
Ladies star left — go once around the
hall

Turn your partner right hand round
Turn your corner left hand round
Grand old right and left around
When you meet this pretty little maid
Take her by the hand and promenade
She's rockin' the polka — with you
Join hands and circle left
You do a little polka step
The other way back single file
Dance with a smile
Head gents lead a backtrack
Follow the leader round the backtrack
Join all hands and circle awhile
Swing the corner of the hall
One and three here's your call
Cross trail thru and swing that corner
around
And when you're through with
swingin'
Promenade that gal in gingham
She's rockin' the polka — with you.
(Sequence: Figure four times.)

A PROMENADE BREAK

By Fred Bailey
North Las Vegas, Nevada

One and three, you wheel around
Right and left thru the two you found
A full turn around to the next old two
Let's do-sa-do, just me and you
Go all the way around and catch her
right
Make an ocean wave, don't take all
night
Balance up and back to the world
Now pass thru, Calif. twirl
Circle up four in the broad daylight
The head gents break, make lines
tonight
You pass on thru across the world
The centers arch, now dixie twirl
Find your corner, left allemande, etc.

ROCKY MOUNTAIN DEW

By Marvin Shilling
La Veta, Colorado

Record: Lightning S No. 501 —
Instrumental/calls by Marvin Shilling.

Opener, Break, and Closer:

Allemande left your corner
Box the gnat with your partner
Four little ladies star by the left go
round
Do-sa-do your partner then swing her
high and low
And you'll feed her on good old
Mountain Dew.

Figure:

First and third go up and back
Forward up and box the gnat
Pull her by then a left hand round
your own

Corners all with a right hand round
Back to your honey like an allemande
thar

All four men gonna back up in a star
Shoot that star go right and left grand
Every other girl with every other hand
Meet a new girl and do a do-sa-do
Promenade her home and keep her
for your own

Feed her on Rocky Mountain Dew.

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

TUSCALOOSA

By Gus Robb
Oklahoma City, Okla.

Side two ladies you chain across
Turn 'em, boys, and don't get lost
Four ladies chain, a grand chain four
Turn 'em, boys, and don't get sore
One and three you cross-trail thru
U turn back, do a half square thru
Right and left thru the outside two
Now dive thru, pass thru, and circle
up four with the outside two
The head gents break to a line of four
Go forward eight and back once more
Now square thru with the opposite
two
Three-quarters round to a four-in-line
Go forward and back, then bend the
line
Right and left thru and look-out, man
Cross-trail back to a left allemande,
etc.

DOODIT NO. 1

By Vern Smith
Dearborn, Michigan

The heads square thru in the middle
you do
Count four hands and when you're
thru
Right and left thru the outside two
Dive thru, Calif. twirl Jack
The *inside* ladies do a U turn back
Same ladies chain to the man you can
Chain 'em right back, left allemande,
etc.

BROKEN 8 CHAIN

By Jerry Helt
Cincinnati, Ohio

Promenade, but don't slow down
One and three, you wheel around
Grand chain eight and turn a new Sue
Half square thru
On to the next, grand chain eight
Turn a new mate
Half square thru
On to the next, pass thru
With the next two, cross-trail thru
Allemande left, etc.

NO NAME

By Myron "Doc" Redd
Marceline, Missouri

One and three do a half sashay
Go forward up and back that way
Go forward again and box the gnat
Cross-trail thru the other way back
Go 'round just one, line up four
Go forward eight and back you reel
Now pass thru and wheel and deal
The center four square thru just like
that
The sides divide and box the gnat
Face the middle and square thru
Count four hands as you always do
In lines of four go out and back
Bend that line and listen, Jack
Forward eight and back you reel
Pass thru, then wheel and deal
The center four left square thru just
like that
The sides divide and box the gnat
Face the middle, left allemande, etc.

VARIATION OF "SQUARE THRU LIKE A DAISY CHAIN"

By Frank Lane and Jack Jackson

Heads go forward and back with you
Forward again, do a half square thru
U turn back and box the gnat
Square thru again right where you're
at
Three-quarters round, then listen to
me
U turn back and box the flea
Pull 'em by to the outside two
Half square thru, that's what you do
U turn back and box the gnat
Square thru again right where you're
at
Three-quarters round, then listen to
me
U turn back and box the flea
Change girls and box the gnat
Change girls and box the flea
Change girls and box the gnat
Change hands, left allemande, etc.

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Round Dance Workshop

EDITED BY MARY + BILL LYNN



OCARINA

By Jimmy and Vivian Holeman
Houston, Texas

Record: Blue Star No. 3-1557.

Position: Acknowledge. Step to face in butterfly position.

Footwork: Opposite, directions for M.

Dance:

Meas

1-4 Face to Face; Back to Back; Face to Face; Back to Back;

In butterfly pos progressing in LOD do 1 two-step face to face starting M's L; release M's L and W's R hands and swinging other joined hands fwd do 1 two-step back to back; repeat the face to face two-step; repeat the back to back two-step; (End in back to back pos with both hands joined).

5-8 Two-Step Left; Two-Step Right; Walk Around 2, 3, Step, Touch;

Back to back, both hands joined, do a two-step to M's L and W's R, then to M's R and W's L. Drop leading hands, M's R and W's L, retain trailing hands, M's L and W's R, walk around in three steps to face and do a step, touch in place.

9-16 Repeat 1-8

End in semi-closed pos, facing LOD.

17-22 Walk 2, Turn, Point; Walk 2, Turn, Point; Two-Step Apart; Two-Step Together; Roll, 2, 3, Step, Touch;

In LOD start M's L, walk 2 steps, turn on 3rd step and face RLOD, pointing M's R and W's L, repeat in RLOD. End facing partner, M's back to COH. Two-step backwards away from each other, then two-step together to butterfly pos. Roll in LOD starting M's L in 3 steps to face ptr and step, touch in place. (End in semi-closed pos M's back to COH.)

23-26 Two-Step Forward; Two-Step Back; Walk Around 2,3,4;

M start on L, two-step fwd, W two-step backward; then M two-steps back and W forward, take banjo pos, R hips adjacent and walk around in 4 steps. (End with M's back to COH.)

27-30 Two-Step Forward; Two-Step Back; Two-Step Turn; Two-Step Turn;

Repeat the two-step fwd and back of meas 23-24, then do 2 turning two-steps. (End facing LOD.)

31-32 Walk, 2, 3, 4;

Start M's L, walk fwd 4 steps in LOD while W does two twirls in four counts.

SWEET GEORGIA BROWN

By Lee and Mary Helsel
Sacramento, California

Record: Sets In Order No. 3115.

Position: Open, facing LOD.

Footwork: Opposite, directions for M.

Introduction:

Meas

1-4 Wait (2 counts per meas)

5-8 Apart, Touch; Together, Touch; Bal Left; Bal Right;

Step away from partner twd COH L, touch R; step together turning to face ptr, touch L as you come into butterfly pos, M's back to COH; two-step bal L twd LOD; two-step bal R twd RLOD opening into open pos facing LOD.

Dance:

Meas

1-4 FWD Two-Step; Two-Step; Roll, 2; 3, Touch (Clap);

Starting L, do 2 fwd two-steps down LOD; roll down LOD with three steps and a touch making 3/4 L face turn (3/4 R face for W) to end

facing ptr (clap down hands), assume butterfly pos, M's back to COH.

5-8 Bal Right; Bal Left; Roll, 2; 3, Touch (Clap);

Two-step bal R, two-step bal L, roll down RLOD with three steps and a touch making one full R face turn (L face for W) to end facing ptr, clap own hands.

9-16 Repeat Action of Meas 1-8 Ending in Butterfly Pos, M's Back to COH.

17-20 Side, Behind; Side, Touch; Change Sides, 2; 3, Touch;

Grapevine down LOD pulling away from partner till arms are extended in front on touching step; exchange pos with a Frontier Twirl in three steps and a touch to end facing partner again in butterfly pos, M facing COH.

21-24 Repeat Action of Meas 17-20 starting in RLOD, Ending in Semi-closed Pos Facing LOD.

25-28 Bal FWD; Turn, Step/Step; Walk, 2; 3, Turn;

Two-step bal fwd in LOD; two-step bal turning (R face for M, L face for W) to open pos facing RLOD with M's L and W's R hands held; walk three steps in RLOD then turn to face LOD assuming semi-closed pos.

29-32 FWD Two-Step; Two-Step; Twirl; Twirl;

Two two-steps in LOD; followed by two twirls for W as M walks four steps down LOD.

JEALOUS CHA CHA

*By Ivan and Molly Lower
Compton, California*

Record: Decca No. 9-30827

Position: Open.

Footwork: Opposite, direction for M.

Introduction:

Wait 3 pickup notes.

Dance:

Meas

1-4 FWD, 2, Cha/Cha, Cha; FWD, 2, Cha/Cha, Face; FWD, Back, Back/2,3; Back, FWD, FWD/2,3;

Start open pos, M's R and W's L

hands joined, both facing LOD, and do 2 basic progressive Cha Cha steps fwd in LOD turning to face ptr on last step. Assuming closed pos M's back to COH, do basic Cha Cha fwd and back. (Basic progressive Cha Cha — step fwd slow L, slow R, then with knees slightly bent fwd quick L, slide quick R fwd 2-3 inches (not a closing step), slide quick L fwd 2-3 inches. Repeat action starting fwd on slow R. Basic Cha Cha in CP — step slow R - R in place with knees slightly bent, shift weight back on slow R - L in place, step back quick L, slide quick R, back 2 - 3 inches (not a closing step), slide quick L back 2 - 3 inches. Step back slow R - L in place knees slightly bent shift weight fwd on L — step fwd quick R, slide quick L fwd 2 - 3 inches, slide quick R fwd 2 - 3 inches.)

5-8 FWD, 2, Cha/Cha, Cha; FWD, 2, Cha/Cha, Face; FWD, Back, Back/2, 3; Back, FWD, FWD/2, 3;

Repeat action of meas 1-4 end loose CP M's back to COH.

9-12 Front Cross, Back, 1/2,3; Front Cross, Back, 1/2,3; Front Cross, Back, 1/2,3; Turn, 2, 1/2,3;

Releasing hold with R arm, bring joined M's L and W's R arm across in front two RLOD pivoting on R and step slow L across in front of R in RLOD shift weight back on slow R, step slightly to L side on quick L, then quick R in place turning to face ptr in butterfly pos M's back to COH changing handhold to M's R and W's L, repeat front cross bringing joined hands across in front twd LOD pivoting on L and step slow R across in front of L in LOD, shift weight back on slow L, step slightly to R side on quick R, then quick L, and quick R in place turning to face ptr in butterfly pos; repeat front cross twds RLOD; bring joined M's R and W's L hand fwd twd LOD pivoting 1/2 turn CCW on L and step to side in LOD on R - L in place, release handhold

and continue CCW turn on balls of both feet, step quick R, quick L, quick R in place continuing turn to face ptr in butterfly pos M's back to COH.

13-16 Back Cross, FWD, 1/2, 3; Back Cross, FWD, 1/2, 3; Back Cross, FWD, 1/2, 3; Turn, 2, 1/2, 3;

Bring joined M's R and W's L hand fwd twd LOD pivoting on R to face LOD and step back on L - R in place shift weight fwd on slow R, step slightly fwd on quick L, then quick R, quick L in place turning to face ptr in butterfly pos M's back to COH; repeat back cross bringing M's L and W's R hand fwd twd RLOD pivoting on L to face RLOD and step back on R - L in place, shift weight fwd on slow L, step slightly fwd on quick R, then quick L, quick R in place turning to face ptr; repeat back cross in LOD; bringing joined M's L and W's R hand twd RLOD pivot on L 1/2 turn CW to back to back pos and step to side in LOD on R releasing handhold continue CW turn pivoting on R 1/2 turn and step slightly to side in LOD on R, then quick R, quick L, quick R in place facing ptr in butterfly pos M's back to COH.

17-20 FWD, 2, Cha/Cha, Cha; FWD, 2, Cha/Cha, Cha; Turn Away, 2, 1/2,3; Together, 2, 1/2,3;

Assuming open pos do two basic prog Cha Cha steps fwd in LOD (see meas 1-2) then release handhold and turn away from ptr (M's L and W's R) in a fairly large circle in two more basic prog Cha Cha steps to end in CP M's back to COH.

21-24 FWD, Back, Back/2,3; Back, FWD, Turn/To, Skaters; FWD, Back, Back/2,3; Back, FWD, Turn/To, Face;

Basic Cha Cha step in CP (see meas 3-4) except that M leads W into a 1/2 LF turn on last three steps to end in skaters pos both face wall. Repeat basic Cha Cha step except that M leads W into a 1/2 RF turn on last three steps to end in CP, M's back to COH.

25-32 FWD, Back, Back/2, 3; Back, FWD, FWD/2,3; FWD, Back, Turn/2, 3, Turn, 2, FWD/2, 3; FWD, back, Turn/2, 3; Turn, 2, 3; FWD, back, back/2, 3; back, FWD, FWD/2, 3;

(25-26) Do a basic Cha Cha step fwd and back (see meas 3-4). (27) Start another basic Cha Cha step, fwd slow L, back W-R, then releasing hand hold M makes 1/2 CCW turn to face COH stepping quick L, quick R, quick L progressing slightly twd COH - W "Chases" M on the three quick steps complete regular basic without turning. (28) M pivots 1/4 turn CCW on L and steps to side on R - L in place, shifts weight to L turning 1/4 CCW "Chases" W twd wall stepping fwd quick R, quick L, quick R, while W steps fwd slow L, back slow R, then makes 1/4 CCW turn stepping quick L, quick R, quick L prog slightly twd wall. (29) M steps fwd slow L, back slow R, then makes 1/2 CCW turn to face COH stepping quick L, quick R, quick L, progressing slightly twd COH, while W pivots 1/4 turn CCW on L and steps to side on R - L in place, shifts weight to L turning 1/4 CCW, "Chases" M twd COH stepping fwd quick R, quick L, quick R. (30) M pivots 1/4 turn CCW on L and steps to side on R - L in place, shifts weight to L turning 1/4 CCW, "Chases" W twd wall stepping fwd quick R, quick L, quick R, while W steps fwd twd COH on slow L, back slow R, then makes 1/4 CCW turn stepping quick L, quick R, quick L, progressing slightly twd wall. (31) M does a basic Cha Cha step fwd and back (see meas 3-4) assuming CP on 2nd basic, while W pivots 1/4 turn CCW on L and steps to side on R - L in place, shifts weight to L turning 1/4 "Chases" M twd COH stepping fwd quick R, quick L, quick R, then assumes CP pos and does basic Cha Cha stepping fwd slow L, back slow R, back quick L, quick R, quick L.

ROUND 'N' ROUND

Windsor records has just finished conducting a poll of Round Dance teachers and leaders on the use of Latin rhythms for Round Dancing. According to this survey approximately two-thirds of the people replying were in favor of using Latin music for Round Dancing.

After taking into consideration the length of experience of the individual teachers, their prominence in the activity, the number of dancers taught by them, and other factors, the following conclusions were reached:

1) The majority of teachers do believe that the judicious use of Latin music will not be harmful to the movement and will add variety and interest.

2) Routines should be fairly simple and composed so that they may be done with either round dance or Latin styling.

3) Round Dance teachers should acquaint themselves with basic Latin steps and styling in order to properly teach such dances.

4) Latin rounds should be offered but not forced.

Windsor has released one round to Latin rhythm — ANYTHING CAN HAPPEN. JEALOUS CHA-CHA is featured in this issue of AMERICAN SQUARES. Occasional Latin round dances with good music and relatively easy routines will be an asset to the Round Dance movement.

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ALLEMANDE THAR AND ITS VARIATIONS

By JOE BRAY, Falls Church, Virginia

The ALLEMANDE THAR break, originated by Pappy Shaw, is still one of the most beautiful of the "allemande breaks." My notes indicate that it was originally called the "Allemande 'R'." This figure should never grow old, but alas, with our sophisticated dancers continually pushing the caller (and the caller permitting himself to be pushed), he tends to drop these pretty movements, or shortens them up so he can quickly get on to something else. The basic form of the ALLEMANDE THAR can be retained while adding the "challenge" these sophisticated "dancers" must have, by varying it in several ways.

The basic ALLEMANDE THAR goes something like this:

*Allemande left and allemande thar
Go right and left for a backward star
Gents wheel in for the back-up star
Back along boys like an old freight car
*Shoot that star to the heaven's whirl
Go right and left to the second girl
Gents turn in for a backward star
Back along boys like a Cadillac car
Shoot that star and find your own
Take her hand and promenade home.*

The basic figure together with the promenade home should be done in sixty-four counts. To get this timing, there should be allowed four beats of pure silence for the backing up of the star each time. If the dancers are dancing the figure correctly, they will be at home position for the promenade, which should be done in sixteen counts.

After the first "back up" star, instead of shooting the star and going around the rim of the square (in the grand right and left direction) to the second girl, the gents could cut across the center to the opposite girl, (which, of course, is the same second girl) to finish the ALLEMANDE THAR. This would then go from the asterisk above, like this:

**Shoot that star with a full turn whirl
Gents star across to the opposite girl
Turn by the left like an Allemande Thar
Gents wheel in for the back-up star
Shoot that star and find your own
Twirl her once and promenade home.*

For a second variation, instead of going forward around the ring, or going across as above, the dancers can go the "wrong way" back to the second girl (who, of course, is the same girl as if they went the right way around.) From the asterisk, then, it would be this way:

**Shoot that star with a full turn whirl
Go the wrong way back to the second girl
Gents turn in for the backward star
Back along boys, but not too far, . . .*

Some time ago "Jonesy" would call the basic ALLEMANDE THAR break, but instead of just turning in a half turn for the back-up star, the gents would turn the ladies with a full or once and a half turn, then go into the backward star. This would go as follows:

*Allemande left and Allemande Thar
Go right and left and a full turn,
Go once and a half and the gentlemen star*

*Gents wheel in for the back-up star
Back along boys but not too far
(give four extra counts for the backing up, in
order for the caller to get back in with the
phrase of the music)*

Of course, there's the variation or "gimmick" version which puts the ladies in backing up. That would be done as above, but changed this way:

*Allemande left and Allemande Thar
Go right and left and the ladies star
A full turn whirl and the girls star in
Back along girls 'til I tell you when
Shoot that star with a full turn all
Go right and left on around the hall
It's the second gent for a backward star
Girls back in like the Allemande Thar
Shoot that star, a full turn whirl
Promenade your partner go 'round the world.*

For an exhibition figure I've always been partial to the WESTCHESTER STYLE ALLEMANDE THAR which I got from Doc Alumbaugh. Callers doing exhibition figures, especially where the audience will be raised slightly above the dancers, should certainly get this one in:

*Allemande left and Allemande Thar
Go right and left for the back-up star
Back along boys about a mile
It's the Allemande Thar Westchester style
The boys turn out, the girls turn in (half turn)
The girls back up and you're gone again
Stars above in the heavens whirl
Go the wrong way back to the second girl
You star again with the ladies in
The ladies turn out the gents turn in (half turn)
Back up boys 'til I tell you when
Now shoot that star and find your own
Take her by the hand and promenade home.*

As the ALLEMANDE THAR was originally created by Pappy Shaw, my notes indicate no great, roof shaking, Geronimo war whoop such as we generally hear from the dancers as they turn in to the backward star as being part of the figure. An occasional exuberant whoop is not only desirable, but very much encouraged; but so precisely an organized whoop appears more routine than exuberant.

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BE SOCIABLE — HAVE A PARTY

By MELANIE BABICH, Moline, Illinois

So you're going to have a party? Naturally, you want it to be a success, and you want everyone to have a good time and talk about it for weeks afterward. Many good times are had at a party, and many happy memories remain. However, these happy memories and good times exist only after a successful party.

Are you going to throw your party together and end up with a conglomeration of ideas, some good but most bad, or are you going to sit down and carefully work out and plan the forthcoming party?

The first step in the preparation of the party is already completed. You have decided that there will be a party. Next comes the when, where and what of the matter. Decide when the party is to be held. Make sure it's an evening or afternoon when the people can attend without any difficulty. Decide where the party is to be held. Make sure the place will be big enough to accommodate the party-goers without crowding, and stepping on toes and not so large that the party-goers will be "lost." And finally, decide what type of a party you're going to give.

A square dance party! Well, that's one of the best kind. But, how about adding a little extra interest. Add a theme for your party. If it's near a special holiday, fit your party to the holiday. How about a Hawaiian luau, a Chinese or Oriental theme, a Beatnik theme, a Spanish theme, or a Costume Ball? There are so many that one could mention. Get a general theme, and stick to that theme in all of your party preparations. This makes a square dance party, or for that matter any party, something special.

Appoint or elect committees, and a

general chairman to make sure that those committees are efficient. Give each committee a specific task to do and a deadline. Know what you are doing!

Now that you have a partial plan for the party, decide who is to come. Make sure that you don't leave anyone out, but be sure that the number of refreshment-consuming party-goers doesn't exceed your budget.

If it's an "Everyone Invited" type of party, assign poster-making to one of the more artistic committees. Posters should be brief and concise. Too much on a poster makes it crowded and uninteresting. Keep it simple. Add a bright color, or an eye-catching cartoon and illustration.

Invitations or announcements should be mailed out early. People like to plan ahead, too. Make sure the date, time, place, type of party, and special attire, if it is required, is on the card. Make your cards as attractive as possible, with an illustration and a friendly message. If you are very thorough in your planning, ask your friends to RSVP, in that way giving you a definite idea of how many to expect.

The setting of the party is very important, for it lends to the mood of the party-goers. If the room is dull and gloomy, then this is the mood that will be conveyed. A few, inexpensive decorations added (and do remember the theme) will add interest and enjoyability to your party.

Plan your program carefully. Get a good square dance band, or get good records. Test your sound before the night of the party, and make sure that the people in the back and on the sides can hear clearly without any difficulty. Fit your program of dances to the majority. "Pooped out" after

three or four squares? Plan some quiet games or community sings to fit in between squares. This gives you time to relax, to get refreshed, and catch your breath. Keep a good mixer handy for the usual "dead" beginning of the party. Plan a little extra, just in case some of your ideas have to be thrown out at the last minute, or you suddenly find yourself long on time and short on things to do.

Community sings are always a good change of pace. They bring the singers closer together and spread fellowship. They give them a chance to let off steam, and sing as loud as they want. If you've planned a community sing, make sure the songs are popular so that everyone knows the words, or have a few copies mimeographed. Find a good leader and a good accompanist.

Refreshments are always served at a successful party. Make sure you have enough food for everyone. There's always the question of when to serve food at a party. The best time is about the three-quarter mark. Make eating enjoyable, too. Provide some background music, and keep the people together.

End your party at the right time. Few people know just when to end a party. Should you let it die out by itself or suddenly cut it off just when the people are having a good time? Do let the people continue having a good time, but don't wait until it dies out. Find just the right moment, and give a good rousing ending to your successful party.

Now, there's that ever-present, and unenjoyable task of "cleaning up." Make this fun, too. Have a committee appointed, and if there are enough of you, it won't take so long, and you know the old saying "Misery Loves Company."

Well, that wasn't so bad. You've had a good time, and you hope everyone else did.

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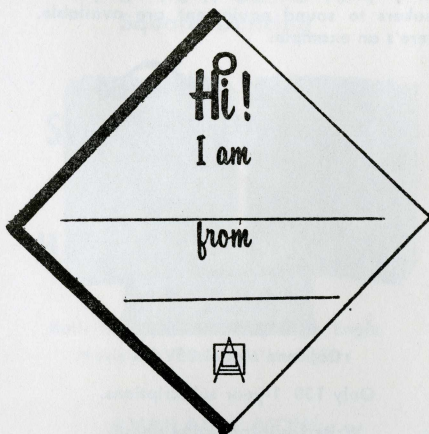
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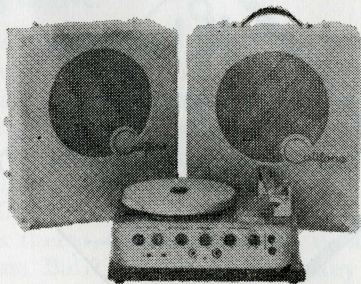
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Our Northern Neighbors

By E. H. REGNIER, Urbana, Illinois

It was my privilege to conduct a recreation workshop for the extension agents and staff in Alaska. This was held in Palmer in the extension office as a part of their annual extension meeting. The theme of the workshop was "The Use of Recreation as a Tool to Better Extension and Group Meetings." There was considerable interest in song leading techniques and how to go about learning to call and prompt square and folk dances. The visiting couple dance is the usual figure called by local leaders with a few westerns mixed in.

Square, folk and round dance activity is much in evidence where groups meet. Among farm folks there are two granges in Alaska and the Matanuska Valley Co-op that provide regular get-togethers. The USO, of course, is very active in the Anchorage and Fairbanks area because of the military establishments there, and the recreation directors could use adaptations of square and folk dances where one girl would have two partners.

If readers of AMERICAN SQUARES would like to include Alaska in a holiday visit some time, be sure to contact these directors of USOs and social organizations. These people would welcome exhibition dancers and guest callers or social recreation leaders.

The Canadian provincial parks and the national parks, particularly Jasper and Banff, have square dance callers on their staff and included a twice-a-week or some times three-times-a-week activity for the tourist encampments and cottage villages. The Canadian square dance activity is most feverish near the border. And then as one works north over the Alaska highway, dances are used as a resource for entertaining visitors. The Eskimo dances are truly wonderful and beautiful interpretive works of art.

A SQUARE DANCE FAMILY

By CLIFFORD McGUIRE, Wiesbaden, Germany

Happy families share in their sorrows and their joys. It's apparent that this family shares in the joy of square dancing. This is a real, dyed in the wool square dance family, as you can see from the picture.

Ralph Hay is well known in the European Square Dance movement. Past Chairman of the European Area Square Dance Leaders Association, Ralph has worked hard in the interest of square dancing in Europe.

At present, Ralph conducts classes for the *Wiesbaden Kuntry Kuzins* and the *Rhine Main Ruffles and Shuffles*. He also calls regular dances for both clubs. In rearing his wonderful children and in all of his square dance activities, he is assisted by his charming wife, "VeVe". No need to tell you how much the caller's wife does in making his work a success.

Ralph was the Master of Ceremonies for the Paris Jamboree, which was

held at the Continental Hotel in Paris last November. During the same month, Ralph and his friend and fellow caller, Tex Hincerling, went to Spain for the "Spanish Jamboree" at Madrid, Spain. Ralph is on duty with the USAF in Europe as a Master Sergeant assigned to the 7100 Support Wing. His participation in activities connected with square and round dancing has been tireless.

"VeVe" is active in Cub Scout and church work with the local American community as well as traveling around to the various clubs with Ralph.

A most pleasant personality plus a natural talent for calling has made for Ralph many friends and associates throughout Europe.



Left to right: Patty, VeVe, David, Ralph, and in front, Brian.

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NEWS

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• The Northern District of the Illinois State Caller's Association will hold its annual festival in Aurora, Illinois, November 5, 1960. Many new ideas will be offered this year, coupled with the ideal festival site and facilities offered by the new and beautiful YMCA in Aurora. Two levels of dancing will be offered, intermediate and challenge, with popular rounds and mixers. Dancing will be from 3:00 to 6:00 in the afternoon and from 8:00 to 12:00 in the evening. General Chairman for the event is Horace Hall of Woodale, Illinois.

— Ozzie Trotter

• An important cog in the square dance wheel is the square dance association. More and more of these useful organizations are being formed. The latest newcomer on the scene is the Western Michigan Square Dance Association. The formation of this organization rated a good-sized newspaper article in the Muskegon, Michigan Chronicle. The article not only gave the new organization a plug, but also gave square dancing a big boost. This is another example of the use of newspaper publicity. The organization came about through the co-operative staging of a gigantic square dancing event featuring Bob Dawson of Sarasota, Florida, who by the way is slated for a return appearance some time in October. Good luck to the new association.

— Bill Arnold

• No one can deny the importance of publicity in promoting an activity. A new idea for the promotion of square dancing is the pamphlet used by Ranchland of Camp Hill, Pennsylvania. The title of this is "A Few Facts on Modern Square Dancing." It gives the necessary facts and information about square dancing to those who know nothing about it. It makes square dancing sound fun and enjoyable. If your club or area needs some promotion, write to Ranchland, Camp Hill, Pa., and ask for a copy of their brochure. It'll give you some good ideas for a publicity campaign.

• To make dance planning easier for you committee chairmen and to save you some *time*, and *money*, AMERICAN SQUARES has printed name tags that are available to its readers free of charge. Just let us know how many you need, and we will be happy to supply you with them for your next festival, dance, or what have you.

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by JACK MANN

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JACK MANN

Oakland 9, California

• There has been a general rush to the corner drug store in the past year to obtain the ever familiar nerve pills. Why not throw those nerve pills down the drain, and remove yourself from the hustle and bustle of a tense world by following the advice given below, which was sent to us by Jerry Helt of Cincinnati, Ohio.

RELIEVE THAT

TENSION

GO SQUARE DANCING

• As you probably noticed in the September issue of **AMERICAN SQUARES**, something new has been added. We have added a square dance workshop, edited by Fred Bailey, well-known travelling caller, and recording artist for Old Timer Records. The Workshop was revised and enlarged as a service to you callers, so that you can keep up to date by reading **AMERICAN SQUARES**.

We are also happy to announce that on Fred's 1961 tour he will be calling subscription dances for **AMERICAN SQUARES**, where the local contacts desire such an arrangement. Any persons or groups desiring bookings for his 1961 tour, should contact him through **AMERICAN SQUARES** at the earliest possible moment. Here's a way to save money and have fun doing it. You get **AMERICAN SQUARES** and a top-notch caller all for the price of a dance.

• Preparations are moving right along to make the 5th Richmond Square Dance Festival, October 28-29, at the John Marshall Hotel, Richmond, Virginia, a great success. Ed Gilmore and Al Brundage will be calling squares Friday and Saturday evening. Joe and Es Turner from Bethesda, Maryland, will be leading the rounds. The day session will be devoted to workshops for callers and dancers. New and old squares, reviews of old rounds, and new ones will be taught by Ed and Bruce.

— *Bill and Joyce Elliott*

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• Have you always wanted to go to Las Vegas, Nevada? Here's your chance for a bit of square dancing fun and a visit to Las Vegas. Final preparations have been made for the three day Square Dance Institute in Las Vegas for October 28-30, at the Star Dust Hotel. Callers adding to the enjoyability of the surroundings will be Mike Michele, Bob Van Antwerp, and Fred Bailey. For reservations and further information write to Mike and Mignon Michele, 4133 N. 7th Street, Phoenix, Arizona.

• Plans are forging ahead for the 1961 National Square Dance Convention to be held in Detroit, Michigan, June 29, 30 and July 1. The people in charge are going all out to give you square dancers who will attend a most enjoyable time. The new Cobo Memorial Hall on the Detroit waterfront appears to be more than adequate to endure the many hours of square dancing and the thousands of square dancers who will attend. Sideline activities are planned that include a two hour moonlight cruise on the famous Bob-lo Boat, and the Trail End Cruise on the S.S. Aquarama. Parents are urged to bring their children along to participate in the fully supervised Youth Program. Make your plans now to attend the 10th Annual National Convention in Detroit, Michigan. Write: Registration Committee, Box No. 2314, Detroit 31, Michigan

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- 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 City, N.Y. NYC S.D. Caller's Ann. Fall Festival. Public School No. 44.
- Oct. 8: Pomeroy, Ohio. 10th Annual Mid-Ohio Valley Square Dance Festival.
- Oct. 8-9: Santa Cruz, Calif. Folk and Square Dance Weekend. Civic Audit.
- Oct. 14-15: Atlantic City, N.J. Atlantic Square Dance Convention. Chalfonte-Haddon Hall.
- Oct. 15: Little Rock, Ark. Festival. Little Rock Air Force Base.
- Oct. 15: Globe, Arizona. Copper Cities Festival. Globe High School Gym.
- Oct. 15: Taft, Calif. Oildorado Festival. Taft High School.
- Oct. 16-29: Twenty-nine Palms, Calif. Palmers Benefit Jamboree.
- Oct. 20-22: Sedalia, Mo. Sedalia Centennial Dance.
- Oct. 21-23: Evansville, Ind. 4th Annual Hoosier Tri-State Festival.
- Oct. 22: Shreveport, La. Square Dance Festival.
- Oct. 28-29: Richmond, Va. 5th Richmond Square Dance Festival. John Marshall Hotel.
- Oct. 28-29: Las Vegas, Nevada. Square Dance Institute. Star Dust Hotel.
- Oct. 29: Ardmore, Oklahoma. So. Dist. Fall Festival. Civic Audit.
- Oct. 29-30: Fresno, Calif. Federation Folk and Square Dance Weekend.
- Nov. 4-6: Balboa Park, Calif. 10th Annual Fiesta da la Cuadrilla.
- Nov. 5: Aurora, Illinois. Illinois State Caller's Association Festival. YMCA.
- Nov. 22-29: Tampa, Fla. Hacienda Holiday.
- Dec. 10: Houston, Texas. Jamboree.
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- Dec. 31: Memphis, Tenn. New Year's Eve Dance.
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