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DECEMBER, 1960
Vol. 16 - No. 4 - 25c

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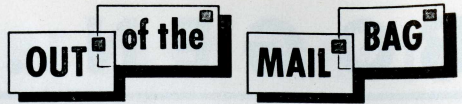


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Dear Arvid:

. . . I wish that Round Dancers could standardize the program enough so that every program would always include a few old favorites that all know. I wish a list of good old dances could be worked out and then every program could use some new and some of the good old ones. That way, a stranger to the area could be pretty sure of some of the rounds being done within range.

If the Round Dancers could tighten up their organization and organize their program of dances — instead of each area going “individual,” I believe the Round Dance program would really grow. It's so haphazard. Many people can round dance who can't stand the exertion of the modern squares. Let's keep them in the program for rounds.

M. Riley,

Jacksonville, Illinois

This idea is certainly worth thinking about. Round dancers and teachers— are you for or against such a plan?

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Dear Arvid:

. . . Everywhere you read, "Square Dancing is Fun," square dancing is sociable, and square dancing is so many other very nice things (and I go along with this 100 per cent), but right on the next page (or in the next paragraph) they proceed to say it is falling off, too much new stuff, too much old stuff, and then they proceed to pick it to pieces . . . Everyone that is square dancing or calling is in it because they LIKE it . . .

Actually, there are more square dancers now than there ever was and it's getting bigger and bigger . . . Every area is different just as every club in that area is different — you cannot set a standard of rules to apply to all square dancing — if each leader and caller can use his better judgment and give each club what it wants rather than what he thinks it should have, I think the clubs will last longer, the callers and leaders will become better, and the dancers will stay with us longer . . .

. . . Square Dancing is a wonderful hobby, and I really feel sorry for those that are not square dancing — we've been with it for twelve years now and I can't imagine our life without it.

Of course, there have been changes — many of them — some for the better and some for the worse, but like everything else, it cannot be expected to stand still. But it's still the BEST.

Ruth Moffitt,
Jerome, Idaho

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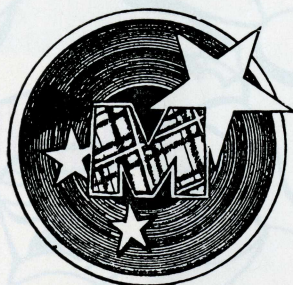
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American Square Dance *Squares* Round Dance Folk Dance

2514 - 16th Street, Moline, Illinois

Volume 16 DECEMBER, 1960 Number 4

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MAYFLOWER RECORDS

Calling All Callers

By ELOISE WEST, Fitchburg, Mass.

After 17 years of square dancing and 11 years of calling, my husband and I have noticed a change in the dancing which has greatly disturbed us. Instead of being a form of recreation for anyone to enjoy, square dancing has become a type of athletic activity for those who are especially trained in the field and willing to practice regularly to remain so.

On our one-night-stands we include what used to be the basics: swing, promenade, do - sa - do, allemandes, grand right and left, and ladies chain. This used to be basic training enough so that we could tell the crowd they now had enough experience to come to a public dance and have a good time. Many did come. We urged them to split up with experienced couples and that way they managed to dance most of the evening. Some of these people joined classes; others found it perfectly possible to dance without. Many of these folks stayed interested dancers for years. Now we do the same type of calling and see the same number of people at one-night-stands, and few ever become square dancers. It is mighty hard to sell the idea that 8-10 lessons are necessary before they can feel comfortable at an open dance. I feel that square dancing is losing its "folk significance" and becoming an activity for experts alone.

I am not worried about the enthusiasts who love complicated dances. They will get together and have fun

until they tire of this activity and go on to something else. What does disturb me is the fact that it is getting harder and harder for the casual dancer to find an open dance where he can relax. Mathematics alone may convince the caller that perhaps he is high-grading himself out of a job. Of the general population, only a limited number are interested in such an active hobby. If, out of these, you keep only the best dancers and allow the rest to drift away, at the same time educating many new callers, you eventually run into the point of diminishing returns.

A specific criticism of present-day dancing is the use of so many non-directional calls. Most of these are made up of a series of basic figures that would be perfectly intelligible if patterned through, but are completely confusing otherwise. Figures are crowded into a dance, not because they form a pleasant sequence, but simply because they rhyme. The caller who watches his floor fall apart is caught between keeping with the music and frantically adhering to the rhymed patter. The ability to abandon the singing call and switch immediately to prompting thru the rest of the record will often be all that is needed to keep the floor going. This gives the dancers confidence, and cues the marginal dancers thru the pattern without annoying the more experienced with another walk-thru. This ability takes practice for the caller and is rewarded by the loyalty of his dancers and the number of people he saves for square dancing.

Eloise West's years of instructing and teaching in the square dance field make her well-qualified to write such an article. Her philosophy of square dancing is vital to the growth of this activity.

If too many new patterns and figures are introduced into the general dancing, it will be impossible for anyone to take a vacation and expect to come back without effort. Woe betide the parents of a new baby, or

anyone so unfortunate as to have spent a year abroad. They might as well give up dancing or join a beginners class! Many of the people who would like to dance occasionally are reluctantly deciding that bridge or bowling is more their speed.

Very noticeable is the lack of sociability during the dancing. There is only time to trot around the ring as fast as possible, like a troop of liberty horses performing to the crack of the whip, with frowns and the impatient snapping of fingers for each mistake. Dancing is supposed to be a social activity and square dancing the most sociable of all, but who would guess that?

Probably most of you are wondering why all this should be your responsibility. This is so because the caller is the one continuing thing in a changing situation. Square dance clubs and presidents come and go, but the caller hopes to call for decades. He is in a position to have years of experience behind him, the ability to control the present, and the foresight to predict the future. Dancing cannot be frozen on film or locked in a library. It is handed down from person to person, and the attitude of the caller is reflected in his dancers. Square dancing is what YOU make it.

"Dancing is joy in motion." The joy of moving to rhythm is built into all of us and is the best ally a caller has in making friends for square dancing. Most of us call with the beat of the music. I suggest that you also learn to call with the phrase. This means the ability to fit the figures to the 4 or 8 bar pattern of the music, beginning each with the start of the phrase and completing the figure at its satisfying close. Your dancers may not know why your calling is so much more fun, but they will feel it and stay with you.

I suggest, in order to keep them dancing many years, that you teach

your dancers to enjoy the basics without the gimmicks. Clapping the hands, fancy twirls and shouting back at the caller are fine for catching the interest of beginners, but they should not become more important than the pattern of the dance. Like a good steak, square dancing does not have to be smothered by a fancy sauce. Just a dab of the butter of courtesy, the salt of good-fellowship and the pepper of variety will make a dish or a dance fit for a king.

The joy of familiarity is being overlooked. Let's keep our classic dances alive! They survived the years because they have a satisfying combination of figures and music, and because they are fun to do. There are also many fine dances of one or two seasons ago that are much too good to be forgotten. If each caller will make a deliberate policy of sprinkling his programs with the best from the past, the pleasure of dancing these old friends will hold many dancers who might otherwise get discouraged.

My last suggestion is to seek the joy of self-improvement. This is very evident in the beginning caller who is working hard to master the art. The results are evident in the enthusiasm of his dancers and their amused tolerance of his many mistakes. This joy I particularly recommend to the caller who has already established a reputation and a sizeable following. Don't sit down to rest on your achievements. You will find that those who are still working will pass you by. Don't try to hold your dancers through personal loyalty. Merit their respect by your own growth. Don't be afraid to create your own dances. Take the best of the lovely Western figures, mix them with the basics in a flowing and danceable sequence, set them to fine music, call them on the phrase in the New England manner, and you will have dances that will keep you in demand as long as you can totter up to a mike.

Good luck and good dancing!

folk

dance

house

Many authorities and diplomats feel that common interests between the various countries of the world help to cement relations. The great surge of the teaching of the Russian language in the past few years is only one evidence of this opinion. Along with a person's knowledge of a foreign language, the knowledge of their customs and dance forms a deep and lasting bond between nations.

An authority and promoter of folk dancing for over twenty-nine years is Michael Herman of New York City. He and his wife, Mary Ann, have been active in the folk dance field since 1931, when Michael came to New York City. Since then, he has directed folk dancing at the New York World's Fair, the Fall Festivals in the various New York City parks, and at the International House.

Michael Herman's orchestra has recorded over 250 records on his Folk Dancer Record label. He has also formed Folk Dance House, the place around which folk dancers in New York City gravitate.



Michael Herman, Director of Folk Dance House.

Family Day Folk Dance Program. Mary Ann Herman leads in the French Jibidi Jibida.



Folk Dance House is now entering its 20th year of work. Through its classes, workshops, training courses, publications, and information service, it has provided materials and trained personnel to bring folk dancing to people all over the world.

Folk Dance House is not only a dance studio, but a record and book shop, a reference library, and the home of an extensive costume collection.

The aim of the Folk Dance House is to teach traditional and not synthetic dances, and to make dancers realize that there is a difference between doing a dance and dancing a dance. The sessions are planned to satisfy a variety of interests, from those who just want to dabble in folk dancing, to those who come for a serious and intensive study of this art. Along with teaching the folk dances of many foreign countries, the American folk dance, square dancing, is also taught.

At Folk Dance House learning the folk dancing of the many foreign countries is also obtaining a "painless

education" in the language, customs, food, music, and folklore of these lands.

Anyone is eligible to register in the sessions held at Folk Dance House. The sessions are arranged according to the proficiency of the dancer, so that the beginner can learn and the expert can dance. The sessions are in the evenings, and one Sunday a month there is a family session.

Folk Dance House also offers a course in the teaching of folk dance. Graduates of this course are invited to join the alumni group which meets monthly to keep abreast of the new materials and to offer an interchange of ideas.

Just one example of the prominence of Folk Dance House in the field of folk dancing is the fact that when the Moiseyev Russian Folk Dancers came to the United States, they went to the Folk Dance House to learn the American Folk Dances.

If you are interested in Folk Dance House and would like more information, write to: Folk Dance House, 108 W. 16th St., New York 11, N.Y.

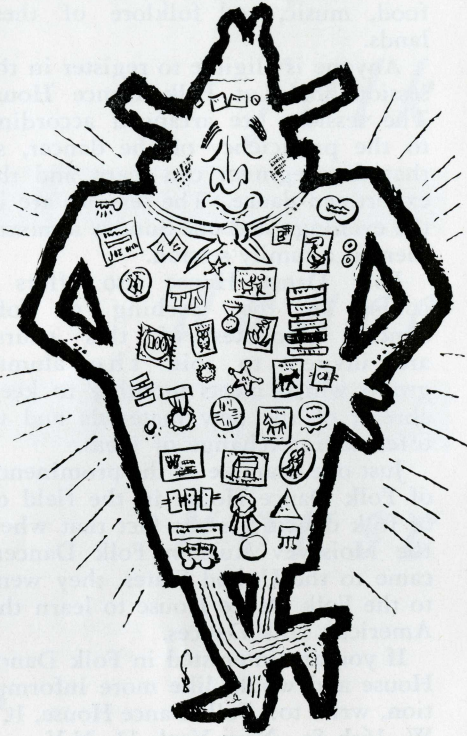


Young and old participate in Family Dance Program.

Ralph Page doing a trio dance during the Russian Moiseyev Dancers visit to Folk Dance House.



THE



I was a Knothead representative.

To the uninitiated this statement might label me as either a member of an undercover group or a society of lunatics. In any case a sidelong glance or raised eyebrow would indicate suspicion on the part of the person to whom I confided this information, so I always divulged it reservedly, and then only to veteran square dancers.

The fact is that for about a year I acted as an area liason for the state of Connecticut for square dancers who wanted to get information on or register as "Knotheads," the largest organization of "goofy" or "gimmick" groups for fun-loving square dancers. Practically every state has a representative. To qualify for this particular organization a set of square dancers must travel at least 100 miles each way to an open or club square dance (not a festival) and thereby widen their perspective of the dance area and spread good fun and fellowship.

The least significant token of one's participation in this adventure, in theory at least, is a small round badge presented by the "National" headquarters, but in effect the badge becomes a key to new "status" (stated with tongue-in-cheek); a conversation piece; a device to create a kinship with other fellow "travelers"; and most important to the original sponsors, a valuable means of promoting the gimmick club.

Within the last dozen years a score of gimmick badge producers have jumped on the plastic bandwagon, thousands of new pin-backed discs and chips flow from their mills weekly, and together with the all-season demand for regular club badges, a sizeable new industry has developed almost from a whim.

Knothead sponsors may claim to be the initiators of this whole trend, which now reaches into the ranks of every two-years or older square dance club, but my guess is that it was a natural outgrowth of the inclination of early clubs, festivals, and callers to add a distinctive touch to their dancers' name tags. A good example of this is the now famous "two left feet" insignia on the Al Brundage Funstitute badges.

Of course the biggest contributing factor to the badge craze is to be found within the personality of the square dancer himself, and in the fun and gaiety that this kind of activity just naturally generates. Many a new goofy club was born with the impulsive antics of an individual or a group at an "after-party" where the hilarity of the dance club spilled over into a home or favorite roadside rendezvous.

BADGE CRAZE

By
Stan
Burdick
Hamilton,
Ohio

Some of the better known gimmick clubs include the Idiots (a pajama club), the Cuckoos (caller's revenge), the Stinkers (callerless dancers), Goons (show-offs), Square Ducks, Kangaroos, Little Black Sheep, Donkies, Night Owls, etc. The Century Club just came to my attention when a dancer asked for my autograph to help fill his book with names of 100 callers. What next?

To say that square dancers have become "badge-happy" would be overstating the trend; nevertheless, we noted with a smile the suggestion in the taws column of a current dance magazine that the girls might pin all their badges on a small tote bag for convenience. Another article urged men to wear those hazardous contrivances in an out-of-the-way place, such as on the back of their collars, so partners wouldn't have to swing all the while on "pins and needles."

Like the "Rock and Roll" fad, I think this one will be with us for lots longer than we might have thought at first, and personally it doesn't bother me a bit. I'll forget the plaintive wail of a not-too-long graduated taw who moaned: "We've become Knotheads, Idiots, Stinkers, and Goons — whatever in the world is left for us to be now?" If it gives someone a laugh or a lift, if it satisfies a fellow's ego to flash a chestful of badges, who am I to complain? Besides, I look back with a pleasant nostalgia at the night a group of high-spirited folks including Cathie and I drove from Connecticut to Brocton, Mass. to dance to Charlie Baldwin and become Knotheads. We wouldn't have done it, except for the incentive of that little round badge.

I'll admit, though, a thing like this can be taken to extremes or appear in bad taste under certain conditions. Like a new goldfish-swallowing epidemic. Suppose we had badge clubs honoring our favorite callers. Can you imagine what devastating effects this would have on a caller's ego? Picture two badge-bedecked patrons of a festival, and from one comes the eager query: "Hey, I'll trade-ja a Lee Helsel for a Jerry Helt."

Everyone has his own private opinion of this badgeomania; many have expressed violent opposition to the fad in "letters-to-editors" columns in our square dance magazines, calling it silly, undignified, and detrimental to the movement; some have

THOUGHT FOR THE DAY

By Pat Pending

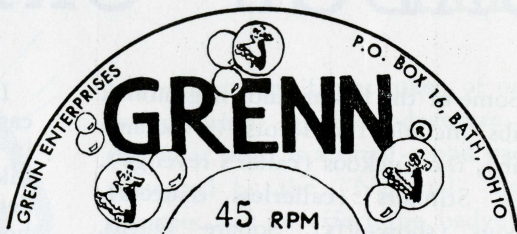
Them is my kind of people
Come Saturday they will be there
With hearts and feet that are eager
Eighteen or twenty full square.

Many the miles that they travel
Seeking to dance and relax
Year after year they'll be with us
Yup Brother — Them is the facts.

done an about-face in their opinions; but most, like myself, accept it as the grease on a wheel — too much and we get *sloppy* from the viewpoint of the general public, too little and we lose forward *momentum*, and with just enough in regular doses we'll give new *life* and hum to our favorite form of recreation.

So, "Put on your 'glad' badge, Madge, it's all the fad!"

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For Waltzing
On A Cloud**



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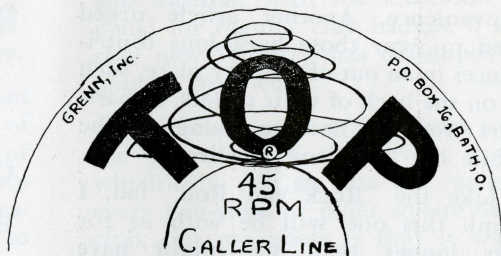
by Nita and Manning Smith

SAME OLD WE

by Isobel and Thord Spetz

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Called by Joe Turner
flip Instrumental

TC 25006

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Square Dance Workshop

EDITED BY FRED BAILEY



OH! GEORGE

By Gordon Blaum
Miami, Florida

The head two couples do a half sashay
Circle up eight while you're that way
Circle to the left, go round the track
All four men go forward and back
Then square thru four hands round
Pull 'em by and U turn back
Now double pass thru and U turn
back
Dixie chain that double track
Ladies turn left, gents go right
Allemande left, etc. . . .

LITTLE WHEEL

By Singin' Sam Mitchell
Tucson, Arizona

Head ladies chain across the town
Catch her left and turn her 'round
Heads to the right and circle four
Head gents break to a line of four
It's forward eight, back you reel
Now pass thru and wheel and deal
The inside four a left square thru
The heads divide and box the gnat
Face the middle, left allemande . . .

DOUBLE TRIPLE

By Del Coolman
Flint, Michigan

Allemande left, ladies star, gents run
around
Allemande left, gents star, ladies run
around
Reverse the star, reverse the ring, same
gal
Allemande right, ladies star, gents run
around
Allemande right, gents star, ladies run
around
Reverse the star, reverse the ring, same
gal
Allemande left, etc. . . .

ROLL BACK — SQUARE THRU

By Willard Orlich
Akron, Ohio

One and three a half sashay
Circle up eight while you're that
way
All four ladies go forward and back
Pass thru, turn left, stand behind the
men
Forward eight, eight fall back
Double pass thru, U turn back
Ladies roll back, gents square thru
Four hands round, that's what you do
Separate, behind the ladies stand
Forward eight, eight fall back
Double pass thru, U turn back
Men roll back, ladies square thru
Four hands round, that's what you do
Separate, behind the men you stand
Forward eight, eight fall back
Double pass thru, U turn back
Ladies roll back, the gents square thru
All the way 'round in the middle of
the floor
That's a full square thru and a quarter
more
And there's your corner, left alleman-
de, etc. . . .

CORKSCREW

By Singin' Sam Mitchell
Tucson, Arizona

First and third bow and swing
Same ladies chain across the ring
Head gents turn 'em, do a half sashay
Lead on out to the right that way
Circle four on the side of the floor
The ladies break, make lines of four
Forward eight and back in time
Pass on thru and bend the line
Forward eight and eight fall back
Ladies, left square thru the outside
track (around the men)
Men, square thru three-quarters
round
Right, left, right, look-out, man
There comes ole corner, left alleman-
de, etc. . . .

IN THE SHADE OF THE OLD APPLE TREE

By Dick Wilson
Canoga Park, Calif.

Record: Sets In Order Record No. 101
— Instrumental/calls by Bob Ruff.

Opener, Break and Closer:

First you bow, then you swing her
once for me

Circle left 'neath the old apple tree
Heads right and left thru, sides pass
on thru

Face your girl, pass thru, left alle-
mande

Grand right and left around the ring
you roam

Do-sa-do that girl before you take her
home

Promenade, just you and she

Then swing her once for me

In the shade of the old apple tree.

Figure:

Heads face right and travel single file
Sides star right one turn and watch
'em smile

Corner girl left allemande, doci 'round
your own

Men star left, once around, pass by
your home

Star promenade the next little Jane

The men back out and then four
ladies chain

Roll promenade you see, you can
swing her once for me

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

GRAND CHAIN EIGHT BREAK

By "Chappie" Chapman
Encino, Calif.

Promenade and don't slow down

One and three wheel around

Grand chain eight the couple you
found

Then dive thru, pass thru

Swing the gal that's facing you

Allemande left the corner maid

Come back one and promenade

Two and four wheel around

Grand chain eight the couple you
found

Allemande left, etc . . .

LIVE WIRES

By Clarence Watson
Blue Springs, Missouri

The heads go forward, back with you
Forward again, half square thru
Right and left, Calif. twirl
Pass thru, half square thru the outside
two

Right and left, Calif. twirl

Pass thru, move on to the next

Half square thru, right and left, Calif.
twirl

Square thru four hands round, Calif.
twirl

Pass thru, on to the next, square thru
Four hands around, Calif. twirl

There's your corner, left allemande,
etc . . .

THERE'S MOTHER

By George Watts
Los Angeles, Calif.

(To start, have your corner)

Forward eight and come on back

Calif. twirl and U turn back

The head two couples square thru

Four hands round in the middle of the
land

There's mother, right and left grand,
etc . . .

KOLOHE

(Mischief in Hawaii)

By Dick Weaver
Honolulu, Hawaii

All four ladies chain across

Turn 'em, boys, and don't get lost

Heads go forward, back with you

Two and four a right and left thru

Now one and three a half sashay

Go into the middle, then back away

Forward again and cross-trail thru

Go up the outside, go 'round two

Hook right on to the end of the line

Forward and back, then bend the line

Forward eight and back with you

Retreat the line two by two (exact
opposite of bend the line)

Arch in the middle, the ends duck in

Square thru, you're gone again

Three-quarters round, look-out, man

Allemande left, etc . . .

YELLOW POLKA DOT BIKINI

By Ed LaKous

Record: Swinging Square Record No.
2312 — Instrumental/calls by Lou
LaKous.

Part A

Head couples bow
Swing your partner
Head couples right and left through
Turn your girl
Cross trail through swing your corner
Yes, you swing that lady right home
with you
Hey there now, sides face, grand
square.*

Part B (Chorus)

Itsy bitsy teenie weenie, yellow polka
dot bikini
That she wore for the first time today,
reverse
An itsy bitsy teenie weenie yellow
polka dot bikini
So in the locker (blanket) (water)
she wanted to stay.
(Sequence: A-B twice for heads, A-B
twice for sides.)
(*Grand Prowl or Grand Slam can be
substituted for Grand Square.)

BUSY, BUSY, BUSY

By Ray Columbe
National City, Calif.

The heads pass thru, then U turn
back
Opposites right box the gnat, face the
sides
Eight chain thru (patter)
Meet that couple, a right and left thru
Dive thru, pass thru, face your partner
Turn the opposite lady right hand
'round
Your partner left as she comes down
Corners all go right and left thru
Turn 'em, boys, and eight chain thru
(patter)
Now dive thru, pass thru, face your
partner
Turn the opposite lady right hand
'round
Your partner left as she comes down
Corners all go right and left thru
Then cross-trail thru and U turn back
Allemande left . . .

CHAIN WHEEL CHAIN

By Sie Watson
Phoenix, Arizona

The head ladies chain, that's what
you do
Two and four go right and left thru
The heads go forward, come on back
A right to the opposite, box the gnat
Change girls, a right and left thru
Full turn around to the outside two
Two ladies chain, two by two
Turn the opposite lady right hand
'round
Your partner left as she comes down
The opposite right, box the gnat
Change girls, a right and left thru
Turn her now and when you're thru
Two ladies chain across the track
Same two ladies wheel chain back
One full turn to the opposite man
Turn her now, do a dixie chain
The lady goes left, the gent goes right
Allemande left . . .

SANTA'S BARBER

By Bill Hansen
Santa Barbara, Calif.

The head two couples go square thru
Three-quarters round, then separate
Around two and line up four
Go forward eight and back once more
The center two do a half sashay,
square thru
Three-quarters round, then separate
Go 'round one and line up four
Everybody now a right and left thru
All four couples a half sashay
Just the inside two do a half sashay
The same two go square thru
Three-quarters round, then separate
Go 'round one and line up four
Everybody now a right and left thru
In lines of four go forward and back
The inside two go square thru
Four hands round the middle you do
Separate and go 'round one
Everybody now a right and left thru
Turn 'em around and line up four
Forward eight and back once more
The inside two go square thru
Three-quarters round, then separate
Ends pass thru, allemande left, etc. . . .

GAMBLERS DELIGHT

By Glen Zea
Sioux Falls, So. Dakota

Couple number one stand back to
back
And with the corner, box the gnat
Square your set, we'll dance like that
Couple number three go 'cross the
floor
Split that couple and line up four
Those four go up and back by heck
Pass on thru and shuffle the deck
Girls wheel right, gents the other way
Behind those sides is where you'll stay
Go forward eight and back with you
The inside four will half square thru
It's right and left, go 'round just one
Come into the middle and box it, son
Pull her by, left allemande . . .

BOOTS MISTAKE

By Bob Hayden
Lake Jackson, Texas

Four ladies chain three-quarters
round
Turn her left then settle down
One and two will swing and sway
Three and four do a half sashay
The heads pass thru and go 'round
one
Line up four, let's have some fun
Forward eight and back you sail
Now bend the line, then cross-trail
There's your corner, left allemande . . .

WHEEL AND DEAL QUICKIE

By Larry Di Pietrae
Rosemont, Pa.

One and three a right and left thru
Two and four you do it, too
The heads pass thru across the floor
Around just one you line up four
Go forward eight and back you reel
Now pass thru and wheel and deal
Now forward eight and back that
way
Just the girls do a half sashay
Then square thru three-quarters
round
And there's your corner, left alleman-
de . . .

CHARLEY, MY BOY

By Don Anderson
Concord, Calif.
and

Bob Van Antwerp
Long Beach, Calif.

Record: MacGregor Record No. 8675
— Instrumental. MacGregor Rec-
ord No. 8685 — Call by Bob Van
Antwerp.

Opener, Break and Closer:

Allemande your corner
Come home and you swing
You swing your lady once or twice
and promenade the ring
One and three (two and four) wheel
around and star thru you do
Right and left thru and turn her twice
Get set with your Sue
Star thru, then pass thru, go on to
the next
A star thru, right and left thru
You turn with your pet
Star thru . . . cross trail . . . left alle-
mande
Come back one and promenade
You promenade the land
Promenade home with your pride and
your joy
And swing with Charley, My Boy.

Figure:

Walk all around your corner
See-saw your pet
Head two couples forward
Come back to the set
Now cross trail, U turn back, the op-
posite swing
Face the middle and pass thru and
circle half you do
Dive through and square thru three
quarters round you go
Corner lady swing . . . you swing her
high and low
Allemande left new corner, grand
right and left you go
When you meet your lady, promenade
her on home
Promenade home with your pride and
your joy
And swing, swing Charley, My Boy.
(Sequence: Opener, Figure twice for
heads, Break, Figure twice for
sides.)

Round Dance Workshop

EDITED BY MARY + BILL LYNN



UNTIL WE WALTZ AGAIN

By Jerry and Charlie Tuffield
Denver, Colorado

Record: Lloyd Shaw No. 229/230.

Position: Open, facing LOD.

Footwork: Opposite throughout, instructions for M.

Meas

Introduction:

1-4 Wait for Two Meas; Bal Apart; Bal Together;

Dance:

1-4 Waltz Away; W Turns; Waltz; Waltz;

In open pos, inside hands joined, waltz fwd in LOD, turning slightly away from ptr, M waltzes in place while W turns $\frac{1}{2}$ L-face to face ptr in three steps (L,R,L); stepping fwd in LOD on M's L (W's R), do two L-face turning waltzes ending in open pos, facing LOD.

5-8 Step Swing; Step Touch; Around, 2, 3; Step Touch;

Step on L ft, swing R ft, while pivoting back-to-back on L; step R, touch L, -; releasing M's R and W's L hands, and joining M's L and W's R hand, M turns L-face (W R-face) to continue on around in three steps (one waltz meas) to face partner; step R, touch L — open out;

9-12 Waltz Away; W Turns; Waltz; Waltz;

Repeat meas 1-4.

13-16 Step Swing; Step Touch; Around 2, 3; Step Touch;

Repeat meas 5-8, ending in butterfly pos, M's back to COH.

17-20 Waltz Bal L; Waltz Bal R; Cross, 2, 3; Step Touch;

Starting on M's L, step to the side in LOD, stepping briefly on R ft

behind L, step in place on L; repeat, starting to RLOD on R ft, (W's L); ptrs exchange places by releasing M's R and W's L hands and W crossing (W turns R-face) under joined M's L and W's R hands to face ptr in butterfly pos, M facing COH, W facing wall; step R, touch L, -;

21-24 Waltz Bal L, Waltz Bal R; Cross, 2, 3; Step Touch;

Repeat meas 17-18; ptrs exchange places by releasing M's L and W's R hands and W crossing (W turns L-face) under joined M's R and W's L hands to end facing ptr in butterfly pos, with M facing wall; step R, touch L, -;

25-28 Solo Turn, 2, Close; On Around, 2, Close; Step Swing; Manuv, 2, 3;

Starting fwd on M's L and turning away from ptr to L (W to R), waltz fwd to a back-to-back pos on first meas; continuing turn, step bwd in LOD on M's R, and finish solo turn to end facing ptr, M's back to COH (Progress is made in LOD during meas 25-26); M manuv in three steps to end with M's back to LOD, CP;

29-32 Waltz; Waltz; Waltz; Twirl;

Three R-face turning waltzes, starting with M's L ft back in LOD and turning $1\frac{1}{2}$ CW turn; W twirls R-face on last meas, and open out.

LADY BE GOOD

By Jack and Na Stapleton

Record: Grenn No. 14015.

Position: Open facing, M's back to COH, M's R and W's L hands joined.

Footwork: Opposite throughout, directions for M.

Introduction:

Meas

1-2 Wait

3-4 Bal Apart, Bal Together;

Step apart on L (W's R) and touch R; step together on R (W's L) and touch L, turning quickly to open pos facing LOD.

Dance:

1-4 Two-Step Fwd, Two-Step Fwd; Side, Close, Cross (To Butterfly Banjo); Around, 2, 3;

In open pos and starting M's L do 2 fwd two-steps prog LOD; step to side on L twd COH (W twd wall), close R to L, cross L over R turning to face ptr and taking butterfly banjo pos, R hips adjacent, M's back to COH; walk CW around in butterfly banjo pos stepping R,L,R to end facing ptr, both hands joined, M's back to COH.

5-8 Two-Step Apart; Two-Step Together; Two-Step Turn; Two-Step (To Open);

Release hand holds and starting M's L back away from ptr (M twd COH, W twd wall) with one two-step; come together again with a second two-step and take CP. In CP do 2 turning two-steps opening out on second two-step to end both facing LOD.

9-12 Two-Step Fwd; Two-Step Fwd; Side, Close, Cross (To Butterfly Banjo); Around, 2, 3;

Repeat meas 1-4.

13-16 Two-Step Apart; Two-Step Together; Two-Step Turn; Two-Step (To Semi-Closed);

Repeat meas 5-8 except end in semi-closed pos both facing LOD.

17-20 Walk, 2; Side, Close, Cross; Walk, 2; Side, Close, Cross;

In semi-closed pos walk fwd 2 slow steps (L,R); releasing semi-closed pos but keeping M's L and W's R hands joined and turning to face ptr, step to side LOD on L, close R to L, cross L over R to face RLOD (W steps to side LOD on R, close L to R, cross R over L to face RLOD); Repeat in RLOD except start in open pos and end facing LOD.

21-24 Two-Step; Two-Step; Two-Step; Two-Step;

Starting M's L and making a wide arc turn away from ptr (L face for M, R face for W) in 4 two-steps. End in butterfly pos M's back to COH.

25-28 Bal Left, Bal Right; Step, Close, Step, -; Bal Right, Bal Left; Step, Close, Step, -;

In butterfly pos, swaying hands slightly and stepping almost in place, step to side on L, to side on R then do a step, close, step moving twd LOD. Step to side on R, to side on L then do a step, close, step moving twd RLOD.

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

Quickly assuming CP do 2 turning two-steps down LOD then as M walks fwd 4 steps (L,R,L,R) W makes two R face twirls under her R and M's L arm to end in open pos to repeat dance.

Ending:

1-4 Two-Step Fwd; Two-Step Fwd; Walk, 2; Face and Bow;

In open pos do 2 fwd two-steps then 3 slow walks in LOD turning to face ptr on last step for bow and curtsy.

COVER TALK

Imitation is the most sincere form of flattery. With the Christmas season fast approaching, and the snowflakes flying, making snowmen becomes a distinct art. What better way

is there to flatter your favorite hobby, than to make a square dance snowman? Our cover this month will give you a few ideas. It's fun and it advertises the fact that you're a square dancer, and proud of it.



ROUND DANCE

By MARY and BILL LYNN. Brentwood, Missouri

"JINGLE BELL, JINGLE BELL, JINGLE BELL ROCK, FORWARD AND BACK, FORWARD AND BACK." Sure, it's that wonderful, friendly and warm time of the year — the Holiday Season. All our gals are hurried with preparations for family celebrations and parties — planning, shopping and decorating. Up to your ears in Christmas — certainly, but isn't it wonderful?

A novel idea for those Round Dance evenings is the serving of hard candies. It seems a bowl of goodies (sitting within easy reach of LOD) disappears just like magic. No reason at all to limit it to Round Dancers; you Square Dancers will enjoy this also. It does seem to soothe those dry spots induced by the exercise. Nice time to try this out now with all these good Christmas candies about. Anyone for a "Swedish Kiss"?

The record companies have a bumper crop of rounds for this month which seem to lean heavily on the more-experienced side. Some of these new "heavies" are: *'Til Tomorrow*, Windsor label, *I Love You Truly*, Sets In Order, *Moonglow*, Sunny Hills, and a re-issue of *Melody of Love*, Windsor. Two new routines at the easier level are *Navajo Trail*, Jamie, and *Walkin' The Floor*, Dot — both

on pop labels. A very nice waltz mixer *Home On The Range* was introduced by Shaw, and a new latin on the Windsor Ballroom Series, *Green Eyes* comes to us in rumba rhythm.

As the close of the year approaches, thoughts of many, many pleasant hours of Round Dancing are reflected as fond memories. It HAS been a wonderful year for Round Dancing — so many more dancers enjoying Rounds and many more inclusions of Rounds in the Square Dance Program. The vigorous growth of our hobby should give us all a genuinely warm feeling. So, at this friendliest time of the year, let's strive to maintain our dancing — both Rounds and Squares — primarily for fun and friendliness. Have a chuckle — sometimes even at ourselves.

In the midst of opening our Christmas Cards, renewing old friendships and making new ones, we want to send to all of you the fond wishes, as expressed in a favorite old Christmas Carol:

"Love and Joy come to you
And a Joyful Christmas too;
And God Bless You and Send
You a Happy New Year —
And God Send You A Happy
New Year!"
See you 'round.

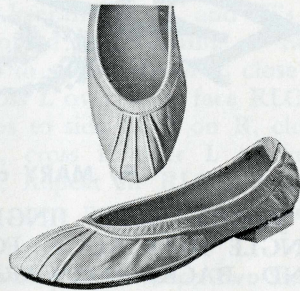


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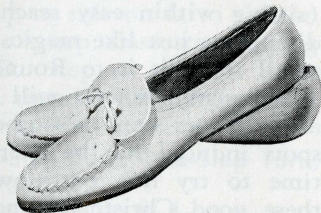
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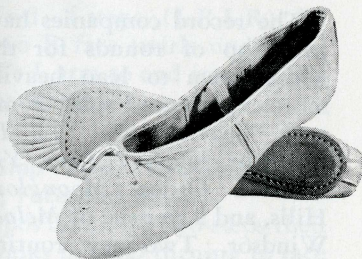
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Coming Events

- Dec. 1: Roseburg, Oregon. Buckeroo Square Dance Club Annual Jamboree.
- Dec. 3: National City, Calif. Annual Club Party and Dinner — Paradise Eight. Community Building.
- Dec. 3-4: St. Petersburg, Fla. Annual Suncoast Caller's Square-O-Rama. National Guard Armory.
- Dec. 4: Santa Monica, Calif. Folk Dance Federation Festival.
- Dec. 10: Houston, Texas. Fall Jamboree.
- Dec. 11: Glendale, Calif. Teenage Square Dance Association Annual Ball.
- Dec. 17: Silver Springs, Md. SDAMC Round Dance Round-Up. Sligo Jr. High School.
- Dec. 31: Little Rock, Ark. New Year's Eve Dance.
- Dec. 31: Memphis, Tenn. New Year's Eve Dance.
- Dec. 31: Birmingham, Ala. New Year's Eve Dance.
- Dec. 31: Little Rock, Ark. Central District Dance.
- Dec. 31: Hillsboro, Oregon. New Year's Eve Dance.
- Dec. 31: Ocean Beach, Calif. New Year's Eve Dance. Community Center.
- Dec. 31: El Cajon, Calif. New Year's Eve Dance. El Cajon Armory.
- Dec. 31: Columbus, Neb. New Year's Eve Dance. City Auditorium.
- Dec. 31: Las Vegas, Nev. New Year's Eve Dance.
- Jan. 7: Lakeland, Fla. Dance-A-Day. Civic Center.
- Jan. 15: Winona, Minnesota. Winter Carnival.
- Jan. 20-21: Eugene, Oregon. Mid-Winter Clinic. Fairgrounds.
- Jan. 20-22: Tucson, Arizona. Southern Square Dance Festival. Ramada Inn Convention Hall.
- Jan. 28: St. Paul, Minn. Twelfth Annual Winter Carnival Square Dance. St. Paul Audit.

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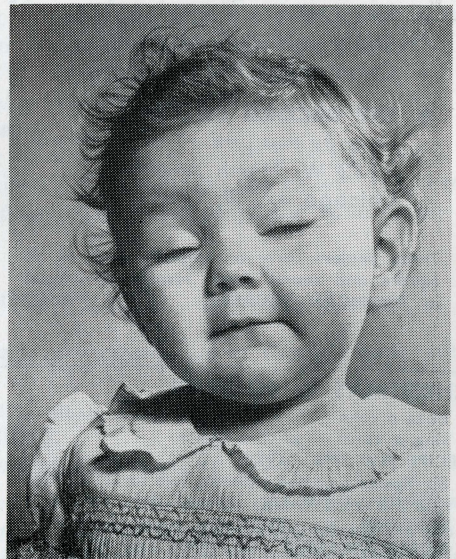
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CHRISTMAS IS COMING!

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RECIPE FOR THE PARTY:

Six tips of assorted squares; two lovely waltzes — UNTIL WE WALTZ AGAIN (No. 229) and TOYLAND (No. 233); two great contras — QUEEN VICTORIA (No. 173) and HILLS OF HABERSHAM (No. 212 and 75); two elegant mixers — HOME ON THE RANGE (No. 232) and THE SIDEWALKS OF NEW YORK (No. 234); two delightful two-steps — WHIMSY (No. 223) and LITTLE COQUETTE (No. 231).

Shake well. Serve with joy, garnished with an old-fashioned good-night waltz.

LLOYD SHAW RECORDINGS INC.

P.O. Box 203, Colorado Springs, Colorado

THANKS! MAC

In the European square dance movement there was a wonderful couple that worked unselfishly to promote their favorite activity. They have recently returned to the United States and another square dance area will benefit from their energy, enthusiasm and leadership.

This couple is Helen and Mac McGuire, recently of Wiesbaden, Germany, and now of Donaldson Air Force Base, South Carolina. Just two and a half years ago they attended their first square dance class. Soon, they were avid square dancers. When help was needed to plan a party, encourage new students or start a new club, Mac and Helen were first in line. Mac was elected president of the Kuntry Kuzins, his home club, and worked closely with the club's callers in promoting the activity and making friends for America through participation in international folk dance festivals.

Mac was elected secretary of the European Area Square Dance Leader's Association, and together with Helen, acted as publicity man, secretary, treasurer, and general utility man for the staff of Europe's first square dance vacation camp, Squareapean Holiday at Berchtesgaden, Germany.

The name Mac McGuire is a familiar one to the readers of AMERICAN SQUARES, for Mac has been European correspondent for the past year. Our square dance movement in Europe has become known to square dancers in America through the efforts of the McGuires. Now we would like to return the favor, and publicly thank Mac and Helen for the substantial contribution they have made to the success of American square dancing in Europe.

This tribute to the McGuires was sent to us by Ralph Hay. It expresses the thanks of both the European square dancers and the staff here at AMERICAN SQUARES for the work and promotion that the McGuires have done for square dancing.



Record Reviews

WINDSOR RECORDS, 45 rpm.

No. 4184. Hoe-Boogie (130)//Happy Man (130)
Square Dance Hoedowns played by Len Payton.

Lovers of that boogie beat will be delighted with this amazing record. Fine tone quality and recording technique makes this an ultra modern hoedown.

MacGREGOR RECORDS, 45 rpm.

No. 8685. Charley My Boy//Oceana Roll
Square Dance with Calls by Bob Van Antwerp.

No. 8675. Instrumental of No. 8685

"Charley" is a sure-fire hit. The instrumentals are up to the usual high MacGregor standard.

No. 8705. Silver Lining//Country Boy
Square Dance with Calls by Jonesy.

No. 8695. Instrumental of No. 8705

Two typical Jonesy items delivered in his more recent style. The instrumentals are fine.

TOP RECORDS, 45 rpm.

No. 25001. Go Star Thru//Instrumental (Quanto La Gusta)
Square Dance with Calls by Ed Michl.

A new label released by Grenn, Inc. apparently to distinguish a series of flip sided records from its usual method of publishing separate called and instrumental records. Same fine quality of musicianship and recording. "Quanto" is well played and adequately delivered by Ed Michl.

No. 25002. Star Prowl//Instrumental (Waltzing Matilda)
Square Dance with Calls by Lloyd Litman.

The Prowl figure, originated by your reviewer back in 1952, is well done by Lloyd Litman. I do object to a repetitious 1-2-3 count by the caller. Rhythmic music makes such redundancy unnecessary. The band plays the tune nicely in 6/8 time.

SETS IN ORDER, 45 rpm.

No. 103. I Love My Baby//Instrumental
Square Dance with Calls by Bob Page.

A well called club dance to a "hopped-up" tempo makes this a peppy item.

LIGHTNING S RECORDS, 45 rpm.

No. 504. Penny Candy//Instrumental
Square Dance with Calls by Marvin Shilling.

This could be a hit. It has good ideas and some novelty value.

AMERICAN SQUARES' Record Reviews are the opinion of the reviewer, Frank Kaltman, and do not necessarily reflect the views of the magazine itself. This is the way it should be. Reviews by their very nature are opinions. But, when opinion is formed as a result of over thirty years experience as a musician, folklorist, dance teacher, caller, author, and the like, the opinion is valid. No other record reviewer, including any so-called "board of anonymous experts," can match these qualifications. Record Reviews are vital to the healthy growth of the square dance recording industry. Of course, you can disagree with them. If everyone had the same likes and dislikes, this would be a dull world indeed.

With the Christmas season fast approaching, you dance chairmen will be busily planning your Christmas dances. This article is to give you a few ideas and to help you start thinking creatively about this subject.

What better time is there to have a square dance party? The Holiday Season is the time when everyone wants to have fun together — and most people can be found near home at this special time of the year.

Every dance should have a theme, and, naturally, your theme for this dance will be Christmas. With this as your theme decorations are extremely easy for there are a million and one possibilities that can be carried out to lovely Christmas dance decorations.

To make your Christmas dance fun you must include some games that will fill in the spots when folks are tired of dancing and just want to relax a little, but have fun at the same time.

CHRISTMAS PARTY FUN

In the next few paragraphs I'm going to describe some of the games that I use, and along with the props for the games you dance chairmen will get many an idea for decorations.

A "snowball" fight is a wonderful way for youngsters, both the young and the old variety, to get rid of surplus energy. Use rolled up paper for the "snowballs." Have the people divide into two teams and line up along either wall, and then start throwing "snowballs." Each person will be eliminated as he or she gets hit with a "snowball."

After this game, the floor will be covered with "snow." But another

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

prop-decoration that should be handy is a large cardboard box covered with Christmas "chimney" paper. Each team is told to throw the "snowballs" down the chimney, and the first team to do so wins. If there are no prizes, there is still the thrill of competition, and the thanks of the clean-up committee.

Another game that can be used is the "Christmas String Game." The dance committee hides different lengths of Christmas string in the dance room. Divide the group into teams or couples, and send them out to find all the string they can, tying it together to see which team or couple has the most.

There are many everyday games that, with the slightest change, imagination and ingenuity, can be changed into special Christmas games.

Using the same principle, change your songs or square dance calls to make them seasonal. Here are some examples: instead of "She'll be comin' round the mountain, when she comes," sing "She'll be hangin' up her stockin' when she comes." "Marchin' Through Georgia" becomes "Hurray, hurray, tomorrow's Christmas Day." When you use the well-known circle mixer "Jingle Bells" have a few bells throughout the hall ringing. Your social dance music should by all means include such old favorites as "White Christmas," "Winter Wonderland," and "I'll Be Home for Christmas."

To you dance planning chairmen, Christmas party planning must come like a present already wrapped up in sparkling paper. There are so many ideas right at your fingertips to make your Christmas dance a huge success. Start thinking now, and by the time dance time arrives, you will have a wonderful present for each person present — "A well-planned, smooth-running party that is FUN!"

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WORCHESTER CALLERS ASSOCIATION

By CHAPIN W. ILLINGWORTH,
Worcester, Mass.

Our Caller's Association has been so successful that I thought the readers of AMERICAN SQUARES would be interested in knowing how we happened to form such an association, the purpose of it, and the many other facts concerning its activities. It might also offer suggestions that would encourage other callers to form such an organization.

A few callers got together in this vicinity and decided that there was need for a Caller's Association. Therefore, Mr. Harold Mattson of Northboro sent out notices to all those known as "callers" and the first meeting was held in his dance hall. Twenty attended the first meeting and now, five years later, we have a membership of thirty-four.

Chapin Illingworth (see "Forty Years As A Square Dance Caller," March, 1960 AMERICAN SQUARES) has been a part of the square dance movement for over half a century.

The aims and purposes of our association are briefly as follows: (1) To aid in the promotion of square, round, folk and contra dancing in this area. (2) To help callers enjoy the help and fellowship of the callers in this area. (3) To bring about a certain degree of uniformity in the figures and dances taught by the group to new dancers.

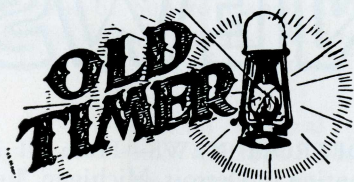
Our group is unusual in that the only permanent officer we have is the Treasurer. Each couple serves three months with two other couples, a new couple joining the group each month and one couple retiring. The first two months the couple serves on the refreshment committee and helps in arranging the programs. The third

month the retiring committee member serves as moderator of the business meeting and his or her partner serves as secretary for the next meeting. This arrangement works very satisfactorily and every member has a chance to share part of the work. Our meetings are held the fourth Sunday in each month. They are held in the different barns or dance halls owned by the different members. Seven of our members own such dance halls, so we are particularly fortunate in having so many nice places to meet.

The committee for the evening has previously arranged the program and we usually start the evening with a dance or two conducted by one of the committee. This is followed by a business meeting, which is lively and interesting. It is one of the high-lights of the evening. We have the secretary's report, treasurer's report, and then complete any old or unfinished business. We then take up new business and everyone is given an opportunity to freely express their opinions on any problem or project that may come before the meeting.

After the business meeting one of the members selected by the committee for that evening instructs in a new dance, square, contra or round. By this time, we are ready for refreshments and a delightful lunch is always served by the committee. The evening ends with discussions or probably another dance or two and everyone wends their way home with many happy thoughts of an evening well spent.

I would be very happy if this account of "The Worcester Area Caller's Association" and it's activities instilled in callers in other locations the desire to form such a association. I can assure them that such an association would result in many happy and profitable hours together to say nothing of the lasting friendships that would be made by associating with a group having the same interest, Square Dancing.



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NEWS

FROM
HERE AND THERE



● **DETROIT NEWS**—From all indications, the 10th National Square Dance Convention in Detroit, Michigan, June 29 to July 1, will be THE event that people will talk about for a long time. The committees and Michigan dancers started working on this event immediately after Detroit was awarded the convention at Denver in May, 1959. Since then, they have held a series of dances, which are still going on, to provide pre-convention funds. The entire planning of the convention is directed with YOU in mind. There will be something for you no matter what type or level of dancer you are.

Cobo Hall will be the convention site. Located on the edge of the beautiful Detroit River, and looking directly on our northern neighbor, Canada, this hall is BIG and BEAUTIFUL! To give you readers some idea just how big it is, here are a few facts. There is room for 800 squares in each of the three rooms, and there is a separate room for round dancers — which, by the way, is capable of holding 260 squares — equipped with a teakwood floor and huge picture windows. There are separate areas for panel discussions and exhibits. For hungry dancers (and we all fit in that category) Cobo Hall comes equipped with a cafeteria capable of holding 1500. The entire hall is air-conditioned. The exhibition dances will be held in the adjoining arena, which seats 9500.

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● **SQUARE DANCE PUBLICATIONS**—What better way is there to know what is going on in your locale than reading your square dance newsletters? Two very good examples of this type of square dance publication are the "News Bulletin" published by the Oklahoma State Federation of Square Dance Clubs, and the "Newsletter," published by Mike Michele's Barn, Phoenix, Arizona. An added feature in the "Newsletter" is a square dance calendar, containing the entire month's activities of club dances and the like.

● **EUROPEAN NEWS**—European news has become an integral part of **AMERICAN SQUARES Magazine**. Our European Editor, Clifford "Mac" McGuire, was recently transferred to the States, and now we announce the appointment of Donald Tobkin, a native of Detroit Lakes, Minnesota, now stationed at Wiesbaden, Germany, to the post vacated by "Mac." Don reports that European square dancers are already looking forward to the Squareapean Holiday for 1961, which will again be held at Berchtesgaden, Germany, the 25th to the 30th of July. Special guests for this Holiday will be Al and Mary Brundage. The Winter Roundup of the EAASDC was held at the Hotel Continental in Paris, France on November 12. Later in November, the Calico Ball at Wiesbaden was sponsored by the staff of European Square Dance Vacations. Square dancing is forging ahead in Europe.

● **TOWEL NEWS**—Now square dancers no longer have to carry a droopy, bathroom handtowel from their belts or waistbands. A custom-made towel especially for square dancers is now available, the Max Engle Square Dance Towel. These towels come in twenty-eight different color combinations and will look good with your best square dance outfit. Ask for them at your favorite square dance store, or order them direct from Whiffing-Hiatt Enterprises, 143 N. Delaware Street, Indianapolis 4, Indiana, for only a dollar.

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● **ILLINOIS ROUNDS**—Here is the current list of rounds being done in Illinois. 1. Dream Walk—GRENN. 2. Mack's Round—GRENN. 3. Waltz Duet—GRENN. 4. Elmer's Tune—GRENN. 5. Shortcake—GRENN. 6. Sweet Georgia Brown—SETS IN ORDER. 7. Silk and Satin—WINDSOR. 8. Star Waltz—BLUE STAR. 9. Waltz Caress—AQUA. 10. Piano Roll Waltz—GRENN. Are these popular in your area, too?

● **BORNEO**—World traveller Rickey Holder is now calling square dances in Borneo. He's kept busy with the many sessions planned for him, but will soon be traveling again. This time to Singapore, which is the next stop in his busy itinerary.

● **CHICAGO IS SQUARE DANCING**—Square dancing in the big city is featured every Friday night this season at the central YMCA in Chicago. If you're in the area and want to dance, the address is 19 South LaSalle, Room 809.

● **SQUARE DANCE WORKSHOP**—This feature of **AMERICAN SQUARES** is YOUR section of the magazine. This workshop depends on the active participation of all the readers of our magazine. Without your material, this section cannot survive. If you've got a dance, send it to us here at **AMERICAN SQUARES**. It will receive the careful consideration of our editor, Fred Bailey, and the thanks of those who enjoy dancing to it after seeing it in the magazine.

● **CHICAGO FOLK DANCING**—Looking for a place to Folk Dance in Chicago? Following are a few times and places to go and enjoy this activity. Every Wednesday—Unitarian Church, 11 West Maple Avenue, Hinsdale, Illinois, 8:00 p.m. First and third Thursday—Israeli Folk Dance Workshop, Roosevelt University, 431 S. Wabash Avenue, 7:30 p.m. Second and fourth Thursday—Cogswell Studio, 151 Vine Street, Park Ridge, Illinois, 8:00 p.m.

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☉ **SQUARE DANCING FEVER SPREADING** — There's no question about it — our square dancing enthusiasts in the Armed Forces are doing a tremendous job promoting and expanding square dancing, the American folk dance, outside of America. The square dance fever has traveled rapidly to foreign countries of the world, and from the latest report, it is spreading rapidly now in Okinawa, as indicated from the photograph of the Okinawa Buttons and Beaux.

— James Ryals

Lore

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L. M. FERGUSON, Editor

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The Holiday Season

Once again the holiday season is here. Now is the time for that extra special party for both square dancing and non-square dancing groups. As a square dancer you can do a lot to promote your hobby by selling community groups such as schools, churches, 4-H, and the like on the idea of having a holiday square dance party.

To get a holiday square dance party started convince the sponsoring organization that square dancing is fun. It mixes people and gets them better acquainted with other members of the group. Square dancing is sociable and it is active recreation.

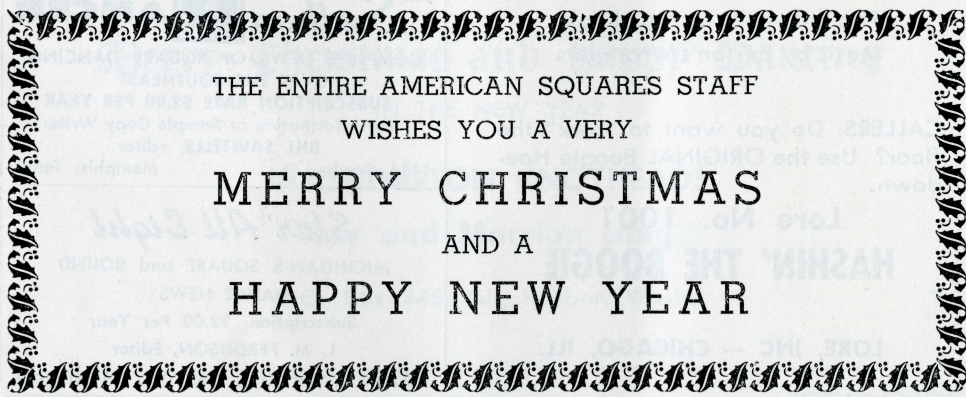
Using familiar music will help to sell square dancing. Enchanting and beautiful music is associated with the Christmas Season. Dances that you use year 'round can be readily adapted to special seasonal music to give your holiday square dance that extra lift.

Exhilarating tunes such as "Parade of the Wooden Soldiers" and "Santa Claus Parade" can be used for the Grand March or Virginia Reel. Many mixers — Patty-Cake Polka, Paul Jones, Do-Sa-Do Mixer, and others — can be done to "Rudolph the Red Nosed Reindeer," "Santa Claus Is Coming To Town," "Winter Wonderland," "Frosty the Snowman," and the countless number of new novelty tunes each year.

During the past few years some square record companies have released special recordings of Christmas music. For squares use "Rudolph" on Grenn, and "Jingle Bells" and "Santa Claus Is Coming To Town" on MacGregor. Waltz tunes such as "Merry Christmas Waltz" and "We Wish You A Merry Christmas" will round out your program.

The same tune can be used for several different dances but it is best not to use the same music more than once or twice during an evening. Always give careful consideration to mood and tempo as well as phrasing when you adopt year-around dances to Christmas music. Of course holiday decorations will add to the festive theme of your party. Mix a little imagination with some Christmas music for a memorable holiday square dance party.

ARVID



THE ENTIRE AMERICAN SQUARES STAFF
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MERRY CHRISTMAS
AND A
HAPPY NEW YEAR



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