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AMERICAN *Squares*

SQUARE DANCE ROUND DANCE FOLK DANCE

JUNE 1961

Vol. 16 — No. 10

25c



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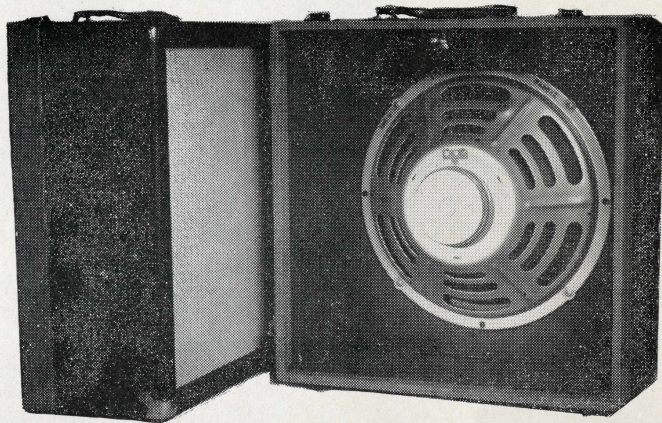
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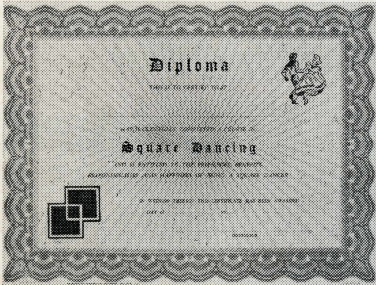
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June 1: Decatur, Nebr. Anniversary Dance. City Auditorium.
 June 1-3: Bismarck, N.D. International S/D Fest. James Memorial H.S.
 June 3: Great Falls, Mont. 13th Ann. Spring S/D Fest. Great Falls H.S.
 June 3: Sergeant Bluff, Ia. Benefit Dance. Community Bldg.
 June 4: San Francisco, Calif. Regional Folk and S/D Fest. Kezar Pavilion, Golden Gate Park.
 June 9-10: San Antonio, Tex. 3rd R/D Fest. Municipal Audit.
 June 9-11: Detroit Lakes, Minn. Minnesota State Convention.
 June 10: Decatur, Neb. Caller's Jamboree. City Audit.
 June 10: Lebanon, Ore. Lebanon Square Circler's Strawberry Fest.

June 10: Austin, Tex. Club 40 Jubilee.
 June 10: Annapolis, Md. Crabtown Jamboree.
 June 10-11: Choctaw Lake, Miss. Hood Holly Camp.
 June 16-18: San Diego, Calif. Calif. State S/D Convention. Balboa Park.
 June 17: Hot Spring, Ark. Ark. Fed. Dance.
 June 17: St. Helens, Ore. Strawberry Dance. New H.S.
 June 23-24: Savannah Beach, Ga. 2nd Ann. Southeastern Aquaduck Fest.
 June 23-24: Pensacola, Fla. 9th Ann. Fiesta Dance. Municipal Audit.
 June 24: Hinsdale, Ill. Americana Workshop. Hinsdale Jr. H.S.
 June 24: Conneaut Lake Park, Pa. 5th Ann. June Jamboree. Dreamland Ballroom.
 June 28: Detroit, Mich. Aquarama Cruise.
 June 29, 30 and July 1: Detroit, Mich. 10th Nat'l. S/D Convention. Cobo Hall.



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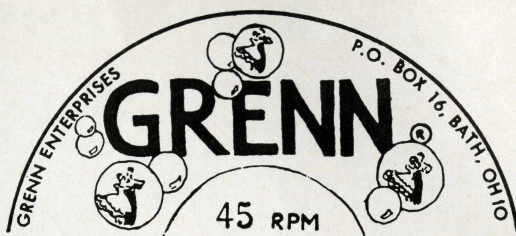
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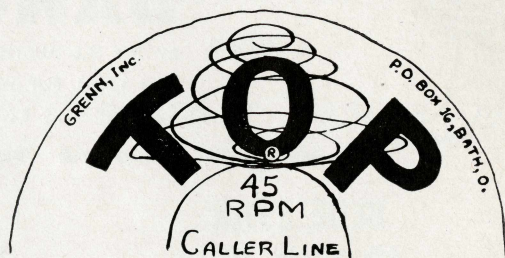
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Volume 16 JUNE 1961 Number 10

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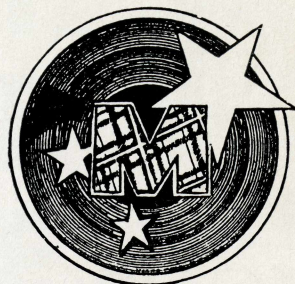
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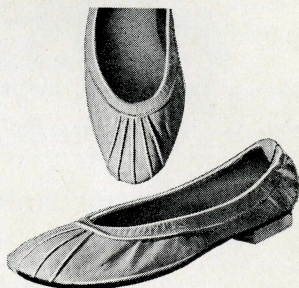
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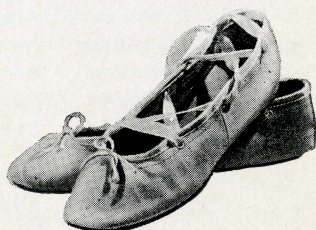
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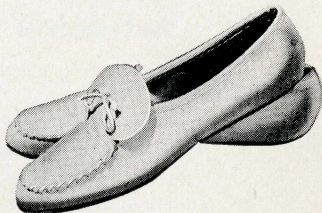
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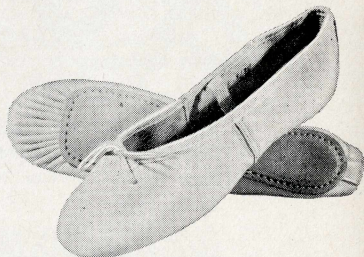
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ONLY ONE NAME



by
KIRBY
TODD

An editor of a national square dance magazine recently commented that friends wrote him about going "squiring", and he wondered what had happened to the word *Dancing*. An article by Sparky Adams in the April issue of *AMERICAN SQUARES* offered the name *Drilling* as an alternative for the new type of gymnastic activity in our basements, halls, and barns. I thought it was a wonderful article, and I just laughed and laughed (at myself), for glimmers of light and truth began to seep through my sodden brain. I began to take a good hard look at the dancing right here in Folk Valley and measuring it up to the lasting and eternal values the stentorian voice of "Pappy" Shaw had preached to us through the 40's and 50's. I saw some leaks in the dike.

Do you remember how David leaped and danced in a festival of love and praise to God? His ex-wife criticized him: "too many twirls and kicks; too much showing off". David took care of her all right, but his spirit was daunted, for never again do we read in the Book of Samuel of David dancing with such joy and exuberance.

In the late forties, I watched dancers on the stage of Red Rocks, west of Denver, kick higher and higher until the whole business ended in an orgy of pawing madly through a

maze of petticoats and dresses over the heads of both the men and the ladies in one vast comic interlude. The audience roared. That was too bad, for the dancers wanted to be envied and admired, not laughed at. The spontaneous folk expression was squelched, and I never again saw kicking at such a high peak.

It was during the same period that I first heard "Pappy" Shaw bellow to his summer classes, "Keep it simple, keep it folk!" It was on this principle that the Folk Valley dances were initiated in the fall of 1948. Simplicity, courtesy for the ladies, friendliness, smoothness, and a more leisurely tempo were the keystones to our growth during the past thirteen years.

But, with the advent of the space age came terrific speed, a vastly enlarged vocabulary, and new figures that stimulated some of the dancers to a frenzy of activity and drove others back to becoming idiots again. I think the responsibility of the whole situation — as in our democracy — rests squarely on the leaders of the movement. Callers, like Don Armstrong, with the discipline and training of recreation programs back of them, refuse to be stampeded by a razzle-dazzle epidemic. They are not going to whip brains in a confusing

continued on page 33

New York

FOLK FESTIVAL





An educated person is a tolerant person. Tolerance is much more than letting the other person do as he pleases. It is understanding, and most important, it is a respect for the individual. The children of today are the framework of our future. Both prejudice and tolerance are learned, and we must choose now which they will learn.

Over 1,000 children of New York City are learning tolerance through their participation in the 8th Annual City-Wide Spring Folk Festival and the efforts of Sally Ray. New worlds, ideals, customs and nationalities have been opened to them. Education through folk dancing has given them new respect for the many minority groups of nationalities living in the New York area.

Sally Ray, director of this Folk Festival, has devoted most of her life to dancing and teaching children. She has studied under some of the world's leading folk dance authorities and participated in the International

YMCA and Dance Caravan.

Preparations for the Spring Folk Festival are begun five months prior to the date. Participating in the event are various agencies such as community centers, settlement and welfare houses and school groups. There is great enthusiasm among the young people for folk and square dancing.

The pictures accompanying this article are of activities at the 1961 Folk Festival. Each group makes its own costumes under the directions and advice of Miss Ray. The costumes add spice to the event and generate the mood and feeling of the nationality to the children. Ideas for the costumes are gained from travel posters, library books, and individuals.

Each year the Folk Festival gains in magnitude. The children love to dance and their interest and enthusiasm grows. The lessons learned in preparing for this Folk Festival remain in their everyday attitudes toward other people for many years.



ROUND 'N ROUND

By Mary and Bill Lynn

"What is so rare as a day in June? Then, if ever, come perfect days". How true and aren't we all ready for them? We find ourselves as eager for summer as school children this year. All those wonderful things awaiting us — the enjoyable privilege of spending warm happy hours in the beautiful out-of-doors at vacation spots or just working with the flowers and yard work at home.

From all reports, the National Convention, June 29th, 30th and July 1st, is going to be a fascinating way to spend three of those horded vacation days this year. Plus all the wonderful people you'll meet, the "spanking-new" dances, there are outstanding panels scheduled where you may go to hear vital questions discussed.

This month's "SPOTLIGHT ON STYLING" comes to us from Roger and Jean Knapp of Corpus Christi, Texas. These two fine leaders have an extensive background in both Rounds and Squares and have contributed much over many years to the Round Dance picture in both choreography and presentation. Dr. Roger Knapp says, "Whenever I have been asked to teach or write about dance styling, I am at a loss, for to me, styling is an INDIVIDUAL undertaking. Each dancer develops his own "style" in time and necessarily will pattern his mannerisms after his teacher or some other dancer he admires. I, personally, try to dance with the same feeling of exuberance Fred Astair

displays. I can't dance like him but I can learn "controlled" freedom of movement from him. He dances with ALL of his body — head, arms, feet, and personality and this I try to do myself. He gives the appearance of *enjoying* dancing. I love to dance and therefore try to look like it so others know that I do.

"Learn the routine well. A new dancer can't possibly worry about style if he is struggling just to get his feet to behave. Once the steps and routine are firmly entrenched in mind and feet, then he can begin to ENJOY the dance by smoothing up his movements. Toes down, not up. Adjust the length of his steps to fit the tempo of the music and his partner. Take the hop out and get up on the balls of his feet. Carry himself erect with head up. Loosen up the arms and wrists so they can move, too, with the music and not be bound down, dangling, or stiffly in the air. This is one reason I personally don't care for the "free hand on the back pocket" routine. It seems stiff to me.

"And PUT A SMILE ON YOUR FACE. If you really do enjoy dancing (and even if you don't much) look like you do anyway. You'll be surprised to find a happy face will make you feel happier inside. Above all, don't try to be absolutely perfect — it takes too much concentration! So if you goof — so what — we all do. Laugh at yourself and your mistakes — nobody else will mind if you don't. RELAX!! and have *fun* with your dancing."

FROM
LOWING
CATTLE
TO
SWIRLING
SKIRTS

By Chapin W. Illingworth

Although the Bay Path Barn of Boylston, Massachusetts now sees swirling skirts, cowboy shirts, and people having a good time square dancing, it wasn't always like this.

The Barn, owned by Chet and Barbara Smith, is located on the old stagecoach road from Boston to Springfield, which was used as early as 1630 and called Bay Path.

The farm was originally purchased by Chet Smith's grandfather from the town of Boylston. It had been used as the Boylston Town Farm for many years. Chet has lived in the farmhouse for many years, and can well remember when the barn was occupied by "lowing cattle".

Chet and Barbara Smith did their original square dancing over twenty years ago in the Boylston Town House and immediately became square dance fans. They joined the Worcester Quadrille Club and the Western Boylston Square Dance Club.

After thinking over the idea of converting the barn into a square dance hall, the idea became a project for enthusiastic square dancers. With everyone pitching in with saw, hammer and nails, and all working together, the barn soon became a fine square dance hall.

Barbara taught rounds and formed a group called the "Merri-Rounds". Chet became a caller and organized the "Bay Path Squares". This group



has a limited membership and a large waiting list. Both Chet and Barbara teach classes in square dancing.

Some of the best callers in the country were hired and soon the barn was not large enough to accommodate the crowds attending the dances. In order to meet the increasing demands, a large addition was built onto the barn. The barn is busy every night of the week. At a birthday dance recently, there were fifty sets or 400 dancers on the floor.

If Grandpa Smith should walk into the barn on a Saturday night and see no cattle, but a happy, jolly, crowd of people dancing to such calls as "Wheel and Deal", "Star Thru", "Bend the Line" and "Dixie Twirl", he probably would be completely overwhelmed. His mind would probably go back to the days when he danced the "Portland Fancy", "Money Musk", and the "Virginia Reel", and would feel sorry for the present-day generation of square dancers.

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EDITED BY FRED BAILEY



PLEASE DON'T TALK ABOUT ME WHEN I'M GONE

By C. O. Guest, Dallas, Tex.

Record: Bogan No. 1127 — Instrumental/ calls by C. O. Guest, Jr.

Opener, Break and Closer:

Allemande left and allemande thar
Go right and left and form a star
Gents back up and make a right hand
star

Shoot that star to the heavens whirl
Go right and left to the second girl
Gents back up and star with a brand
new maid

Shoot that star swing old partner, one
time around

Allemande left on the corner, promen-
ade go round the town

And it makes no difference how I
carry on, oh, honey

Please don't talk about me when I'm
gone.

Figure:

Four little ladies promenade inside
the ring

Home you go, swing old partner,
swing

Allemande left your corner, do-si
round your own

Gents star left, once around you roam
Home you go, do-si-do, turn to the
corner, swing

Swing old corner, go round and round
Promenade go round the town

And it makes no difference how I
carry on, oh, honey

Please don't talk about me when I'm
gone.

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

TRADE PLACES

By Chappie Chapman, Encino, Calif.

Promenade, but don't slow down
Keep on walking your girl around
All four couples back-track back
Go the wrong way round the old
race track

Keep on going 'til you hear me sing
The girls turn back, go round the
ring

It's twice around, you're off to the
races

The second time you meet trade places
(girls cross in front of gents, nose-
to-nose, to a left hand star in the
center while the gents step out to
a wrong way promenade)

It's twice around you're gonna do
The second time you meet do-sa-da
All the way round, pass her, man
Allemande left . . .

DOUBLE TROUBLE

By Joe Barcelow, Ionia, Mich.

The head two ladies chain across
Turn 'em, boys, a brand new boss
One and three star thru, don't be
late

Half square thru, then separate
Come behind the sides and star thru
While two and four half square thru
Separate, 'round one, face those two
Circle four, you're doing fine

Side gents break and make a line
Forward eight and back with you
Double star thru, keep in time
Facing out you've got two lines
Now bend the lines, go up and back
Right to the opposite, box the gnat
Right and left thru the other way
back

Turn your girls and cross-trail thru
Allemande left . . .

KEEP MOVIN' NO. 1

By Oliver Lutgen, Marshfield, Mo.

The head two couples square thru
Three-quarters round, stay facing out
The side two couples square thru
Four hands round and when you're
thru

**First couple left, the next one right
Do a right and left thru with the
first in sight

Turn your lady, star thru
Then square thru three-quarters round
Inside couples square thru three-
quarters more (or wheel around)

**repeat from ** two more times,
then

First couple left, the next one right
Square thru with the first in sight
Three-quarters round, look-out man
U-turn back, left allemande . . .

WHEELS

By Johnny Schultz, Phoenix, Ariz.

Record: Old Timer No. 8167—Instru-
mental/calls by Johnny Schultz.

Opener, Break, and Closer:

Gents star left, and don't be slow
Now do-sa-do, then promeno
You promenade, now go back home
And everybody swing
Allemande left your corner
It's a right hand turn your partner
For a wagon wheel, and leave her spin
The gents star left around the ring
Go once around and do-sa-do
Your partner when you meet her
Then you step right up and every-
body swing.

Figure:

Heads star thru — then pass thru
Then star thru — right and left thru
Now star thru — right and left thru
Now dive thru, pass thru, swing
Then promenade, go single file
around the ring
The gents, backtrack
You meet your partner box the gnat
Then promenade just like a wheel
that's turning

You get back home and everybody
swing.

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

FIVE HAWS

By "Chappie" Chapman,
Encino, Calif.

One and three, you wheel around
Right and left thru the couple you
found

Half square thru with the opposite
two

With the girl on your right, Calif.
twirl

Then star thru that opposite two
Dixie chain across the night
Ladies go left, gents turn right
Allemande left, etc. . . .

SNIPPER NO. 3

By Del Coolman, Flint, Mich.

One and three, you bow and swing
Go up to the middle and back again
Up to the middle, swap and swing
Face the sides, split the ring
'Round one, to the middle, right and
left thru

Turn the gals and chain 'em, too
Two and four go right and left thru
One and three star thru, then U turn
back

Circle up four, go 'round the track
The ladies break and form a line
Go forward and back like stepping on
ice

Pass thru, shake the dice
Star thru, promenade, don't slow
down, etc. . . .

MUDDLE IN THE MIDDLE

By Cecil Dunman, Austin, Tex.

Head ladies chain to the right of the
ring

Turn 'em, boys, and give 'em a swing
The sides lead right and circle up four
A full turn and a little bit more

The head gents break to a line of four
Go forward eight and back that way
Then roll away with a half sashay

And box the gnat across from you
 Come on back, a right and left thru
 Then pass thru and bend the line
 Go forward and back, you're doing
 fine
 Arch in the middle, the ends duck
 thru
 'Round one to the middle of the
 track
 Then pass thru and U turn back
 The sides pass thru and turn to the
 right
 The heads pass thru, left allemande,
 etc. . . .

IF YOU CAN

By Willard Orlich, Akron, O.

Promenade, but don't slow down
 The head two couples wheel around
 If you can star thru, if you can Calif.
 twirl
 If you can star thru, if you can Calif.
 twirl
 If you can star thru, if you can Calif.
 twirl
 If you can star thru, then star thru
 again
 If you can Calif. twirl, if you can
 star thru
 If you can Calif. twirl, if you can star
 thru
 If you can Calif. twirl, if you can star
 thru
 If you can left allemande, etc. . . .

SQUARE WHEEL

By Gordon Blaum, Miami, Fla.

Heads lead to the right and circle
 four
 Head gents break to a line of four
 Forward eight and back with you
 Double star thru, 1, 2, FOLD THE
 LINE
 Half square thru, go on to the next
 Double star thru, 1, 2, FOLD THE
 LINE
 Half square thru, go on to the next
 Double star thru, 1, 2, FOLD THE
 LINE
 Star thru, cross-trail thru
 Allemande left, etc. . . .

FOLDIN' REPEATER

By Fred Bailey, North Las Vegas, Nev.
 The first and third lead to the right
 Circle up four in the broad daylight
 Break right out and make a line
 Go forward and back, you're doin'
 fine

* Pass thru — FOLD THE LINE

Star thru, California twirl *

(Repeat from asterisk to asterisk
 three times.)

Allemande left, etc. . . .

HEY, LOOK ME OVER

by John Hendron, Bradley, Ill.

Record: Lore No. 1009 — Instrumental/calls by John Hendron.

Opener, Break, and Closer:

Walk around your corner, swing with
 your maid
 Swing your little lady and then you
 promenade
 Four couples back-track and let me
 tell you why
 With your partner, box the gnat and
 pull your lady by
 Left allemande now and weave around
 the ring
 Hey, look them over, such pretty
 little things
 Promenade your lady and take her
 home with you
 And she may look you over too.

Figure:

Allemande left, promenade, go single
 file
 Now play follow the leader for a
 while
 Head two gents will turn back, lead
 her to a line
 With a brand new lady, go up and
 back in time
 Cross-trail over and then left alle-
 mande
 Come on back and box the gnat and
 swing her if you can
 Swing and promenade her, and you
 will see the light
 It's been good looking over tonight.
 (Sequence: Opener, Figure twice for
 heads, Break, Figure twice for sides,
 Closer.)

NEW BASICS

New "basics" add variety and interest to square dancing. Some become a permanent part of our activity, some die a fast death. Each month a current proposed "basic" is explained and workshopped for your consideration.

SPREAD TO A LINE BASIC

By Gordon Blaum, Miami, Fla.

Done from a double pass thru position. The inside two will step backward two steps as the two behind them divide and hook on the end to make a line of four.

SPREAD MUSTARD

By Gordon Blaum, Miami, Fla.

The head two couples go forward and back

Then star thru, go right and left thru

Turn that girl and pass thru

Right and left thru the outside two

Turn your girl and dive thru, spread to a line

Just the ends star thru, go right and left thru

Turn that girl and half square thru

Right and left thru the outside two

Turn your girl and dive thru, spread to a line

Just the ends pass thru, go left alle-mande . . .

SPREAD MAYONNAISE

By Gordon Blaum, Miami, Fla.

The heads go forward and back with you

Do a half square thru, then split two

Round just one and line up four

Forward eight and back once more

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Pass thru, arch in the middle, the ends
 Spread to a line at the side of the
 floor
 Gents split the ladies and line up
 four
 Forward eight and back with you
 Now just the girls square thru
 Three-quarters round and count 'em,
 man
 Allemande left . . .

SPREAD JELLY

By Gordon Blaum, Miami, Fla.
 The head two couples right and left
 thru
 Turn your girl and don't be blue

The same four a half sashay
 And lead to the right while you're
 that way
 Circle up four, you're doing fine
 The ladies break to form the lines
 Forward eight and back you reel
 Then pass thru and wheel and deal
 Triple star thru — 1, 2, 3
 Go forward out and back with me
 Bend the line and pass thru
 Wheel and deal as you always do
 Spread to a line, pass thru, then wheel
 and deal
 Dixie chain across the nite
 Ladies go left, gents turn right . . .



COVER TALK

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VARIATIONS STUDY

STAR IN THE CENTER, STAR ON THE SIDE

By Joe Bray

PART II

Concluded From Last Month

A rather recent dance using the "Star in the Center, Star on the Side" pattern, with modern variation, well timed and well put together, is *Mack Is Back*, by Earl Johnston, on GRENN Record No. 12013.

MACK IS BACK

Opener, Break, and Closer:

*Join your hands and make a ring,
circle left you know
Move it all the way 'round, until
you get back home
Allemande left your corner girl,
do-sa-do your own
Men star by the old left hand, and
turn it once around
Do-sa-do go 'round your own, then do
an old left allemande
Come home and swing your lady, and
then promenade the land
Oh, the line forms on the right girls
Now that Mack is back in town.*

Figure:

*Head two couples square thru, about
four hands you sail
Star by the right with the outside
two, roll it down the trail
Heads to the middle left hand star,
on time you know
Turn your corner by the right, partner
by the left, then go
Back to the corner catch all eight, by
the right hand half way 'round*

*Back by the left and keep her, promen-
ade the town
Oh, the line forms on the right girls
Now that Mack is back in town.*

There are many, many variations of this traditional old form of dance. It's nice for the dancers to do some of the more complicated versions. But even with the most sophisticated or eager groups, try the traditional un-garnished version once in a while, doing it so perfectly to the music, with correct eight-count timing that the dancers will for once get the idea they dance to the music and not to the caller's yak.

Here is a final dance in this series, a variation of the traditional figure.

FOUR GENTS STAR

by Bob Sumrall

*Ladies to the center and back to the
bar
Gents to the center with a right hand
star
Turn your opposite lady but you
leave her there
Star back home on the heel and toe
Turn your honey with the left elbow
Star in the center three-quarters
'round (skip two beats here)
Turn the right hand lady left hand
around
Back to the center and don't be slow
(star in the center across the set)
Turn your left hand lady with the
left elbow
Now back to the center and home you
go (star in the center, three-quar-
ters)
Meet your honey with a do-sa-do
(skip two beats here)
It's partners left and corners right
Back to your honey with a full turn
'round
Pick up the corner as she comes down
Promenade that corner girl
Promenade go 'round the world.*

There they are, a wonderful family of variations. While trying out the new, let's not forsake the old. Mix the two for more dancing enjoyment. **HAVE FUN WITH IT!**



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WONDERFUL ONE

By Stan and Betty Andrews

Record: RIO No. 101.

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

Footwork: Opposite throughout, steps described are for M.

Dance:

Meas

1-4 Waltz Out, 2, 3; In, 2, 3; Step, Swing, -; Manuv (To Closed);

Start on L ft and waltz fwd in LOD swinging joined hands fwd and moving slightly away from ptr; start on R ft and waltz in LOD swinging joined hands bwd and moving slightly together; step fwd in LOD on L, swing R fwd bringing joined hands fwd as turn slightly back-to-back; as W takes 3 steps almost in place, M step fwd in LOD on R starting a $\frac{1}{2}$ R face turn, step diag twd wall on L completing turn to face RLOD, close R to L as assume CP M's back to LOD;

5-8 Waltz (R); Pivot, 2, 3; Roll Out, 2, 3; On, 2, 3;

Start bwd in LOD on L ft and waltz 1 meas down LOD making a $\frac{1}{2}$ R turn to face LOD; start fwd in LOD on R ft and do a couple pivot in 3 steps making a full R face turn and opening out to a momentary half-open pos on last ct as end facing LOD; roll out from ptr starting a solo walk around in 6 steps (LRL; RLR) in a CCW circle progressing twd COH and RLOD and back twd ptr (W moves CW twd wall and RLOD and around twd ptr).
NOTE: Movement of meas 7-8

flows without hesitation into next figure and as ptrs approach W starts preparation for Tamara figure which follows by placing her L hand across her back on last ct of meas 8.

9-12 Change Sides (Tamara); Wrap (Face COH); Wheel 3/4; Unwrap (To Open-Facing);

Step twd wall on L assuming Tamara pos with R hips adjacent and M's L & W's R hands joined above heads and M's R joined with W's L which is across her back and at her R side, then retaining M's R and W's L but releasing high hands step twd wall, RL, turning $\frac{1}{4}$ R face (W step twd COH, LR turning $\frac{1}{4}$ L face) to end in momentary open pos facing RLOD with M's R & W's L still joined; as W does $\frac{3}{4}$ L face turn, LRL, almost in place, M manuv twd COH in 3 steps, RLR, to end in wrapped pos facing COH — M's L and W's R hands joined in front and M's R & W's L joined at her R side; in wrapped pos wheel CW $\frac{3}{4}$ turn (M moves fwd, W backs up) to face RLOD; releasing M's L and W's R hands, W rolls out R face into COH, LRL, as M takes 3 steps almost in place and manuv to end in open-facing pos, M's back to wall, M's R & W's L hands joined and M's L hand across his back.

13-16 Change Sides (Tamara); Wrap (Face Wall); Wheel 3/4; Unwrap (To Loose Closed);

Meas 13: Repeat meas 9 except use opposite hands and make opposite turns ending in momentary open pos facing RLOD with M's L &

W's R hands joined; raising joined hands high, W does $3/4$ R face turn almost in place in 3 steps, LRL, as M manuv twd wall in 3 steps, RLR, to end in normal wrapped pos facing wall — M's R & W's L hips adjacent, M's L & W's R hands joined in front and M's R & W's L hands joined at her R side; in wrapped pos wheel CW $3/4$ turn to end facing LOD; releasing M's L & W's R hands, W rolls out R face twd wall, LRL, as M manuv in 3 steps, RLR, to end in Loose-CP pos M's back to COH;

17-20 Side, Behind, Side; Pivot To Banjo; Fwd Waltz; Step, Swing, Lift;

In Loose-CP "grapevine" in LOD by stepping to L side on L, step on R XIB of L, step to L side again on L; step twd ptr on R and do a couple pivot in 3 steps making a $3/4$ R turn as end facing LOD; sliding out to Banjo pos, do 1 fwd waltz in LOD; step fwd in LOD on R, swing L fwd, then rise on ball of R ft as lift L ft slightly;

21-24 Bwd Waltz; Turn To Sidecar; Twinkle To Banjo; Open Out (To Open-Facing);

Still in Banjo pos, start on M's L and waltz 1 meas moving bwd in RLOD; continuing progression in RLOD, do one more waltz, both pivoting to Sidecar pos (M now facing RLOD, W facing LOD); M step fwd in RLOD on L, step fwd R turning to face ptr, then close L to R completing turn to Banjo pos (M facing LOD, W facing RLOD); M waltz 1 meas fwd in LOD, as W steps bwd in LOD on L then makes a $1/2$ R face turn to both end in open-facing pos, inside hands joined and extended twd RLOD.

25-28 Waltz Out, 2, 3; In, 2, 3; Roll Out, 2, 3; In, 2, 3;

Repeat action of meas 1 & 2; repeat action of meas 7 & 8 ending

in open-facing pos, M's back to COH and M's L & W's R hands joined;

29-32 Waltz Bwd (Into COH); Waltz Manuv (To Closed); Waltz (R); Twirl (To Open-Facing);

Retaining open-facing pos M's L and W's R hands joined and W holding skirt with free hand, M lead W diag in to COH and twd LOD with 1 bwd waltz; M now follows W as she leads him diag twd wall and RLOD in 1 waltz meas and both manuv to end in CP M's back to LOD; start bwd in LOD of L ft and waltz 1 meas down LOD making a $1/2$ R turn to face LOD; as M starts R ft and waltzes 1 meas beside her down LOD, W makes a $1 1/4$ R face twirl with 3 steps, LRL, to end in open-facing pos, M's R & W's L hands joined and extended twd RLOD ready to repeat the dance.

THE MUSKRAT RAMBLE

By Jerry and Charlie Tuffield

Record: Lloyd Shaw No. 236.

Position: Open pos with inside hands joined.

Footwork: Opposite throughout. Directions for M.

Dance:

Meas

1-2 Walk, Walk; Step-Close, Turn-Swing;

Walk fwd for two steps, on the L and R; then do a two-step fwd, pivoting $1/2$ R face turn on the 2nd step, and swinging the R foot fwd, in RLOD, at the finish. (W turns L).

3-4 Walk, Walk; Step-Close, Step-Touch;

Repeat 1st meas moving in RLOD, walking on R and L; then two-step, pivoting $1/4$ turn so as to face ptr, and touch L on the finish, ending with M's back to the COH.

5-8 Step, Point; Step, Point; Two-Step; Two-Step;

Step bwd on L, point R bwd (W steps fwd R, points L fwd); M steps fwd R, points L fwd; then two turning two-steps turning almost full around, ending in CP, M facing in LOD.

9-12 Step, Point; Step, Point; Two-Step; Two-Step;

Step fwd on L and point R fwd; step bwd on R and point L bwd; two fwd two-steps ending in open pos, with inside hands joined.

13-16 Two-Step; Two-Step; Turn; Away;

Two two-steps fwd beginning on the M's L; then turn away from each other in four walking steps, L, R, L, R, (M turning to L, W to the R) ending in semi-closed pos facing LOD.

17-18 Walk, Walk; Point Fwd, Step Back;

Walk two steps fwd, L and R; point

L fwd, step back on L. (Point fwd about 10 inches in front, and then step back, not beside R, but about 10 inches behind R.)

19-20 Walk, Walk; Point Back, Step Fwd;

Walk bwd two steps, R and L; point R back, step fwd R. End in closed dance pos.

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

Two turning two-steps, turning once around to R; then as M takes four steps in LOD, L,R,L,R, the W twirls under her own R and the M's L arm, doing two complete turns in the four steps.

25-26 Walk, Walk; Point Fwd, Step Back;

27-28 Walk, Walk; Point Back, Step Fwd;

29-32 Two-Step; Two-Step; Twirl; Twirl.

Repeat meas 17-24.



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NEWS



● **AUGUSTA PROMENADE** — The modern and air-conditioned Bell Auditorium in Augusta, Georgia will be the site of the Augusta Promenade, July 27-29, sponsored by the Palmetto Promenaders. With room for more than 100 squares, perfect acoustics and top ranking area callers, this promises to be an enjoyable weekend for all attending.
—*Malcolm Dailey*

● **PUBLICITY** — Square dancing was brought into the limelight on March 12 in Washington, D.C.! One of the nation's most popular square and round dance couples, Joe and Es Turner, were featured on the color cover of our nation's capital's Sunday Star Magazine, and in a three page article. The nice write-up brought square dancing into the homes of many non-dancers and introduced them to your favorite hobby. Why not try some newspaper publicity for square dancing in your area!

● **RIO** — A new record label recently appeared in the square and round dance record market, when Rio Records released its first record, a waltz and a two-step. Now available to round dancers is No. 101, "Wonderful One", and "Chasin' Rainbows", both first class rounds.

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● **ATLANTIC CONVENTION** — The 7th Atlantic Square Dance Convention has lined up some of the nation's top square and round dance leaders to present material to the dancers attending the convention in Atlantic City, New Jersey, September 29-30. Calling on the program will be Joe Lewis, George Campbell, Al Brundage, Curley Custer, Ron Schneider and Earl Johnston. Top round dancing will be presented by Manning and Nita Smith, Dick and Evelyn Doyle, and Dick and Ella Reinsberg. To make reservations for this top square dancing event in the fall, write to the 7th Atlantic Square Dance Convention, Box 56, Metuchen, New Jersey. Don't miss out!

● **GUIDE** — "The Square Dancers Guide", by Noble Spees of Lomita, California is now available to square dancers throughout the country. This book contains 127 basic steps explained in simplified terms, and many illustrations. For your copy of this guide send \$1.00, plus 10 cents postage to Noble Spees, 24602 Eshelman, Lomita, California.

● **EUROPEAN NEWS** — In spite of the rotation problems faced by European square dancers, the activity there is growing by leaps and bounds. Classes are continually being graduated, and halls for dances are rapidly becoming crowded. Evidence of the popularity of square dancing was the Spring Jamboree held in March and attended by over 600 European dancers. The Summer Jamboree will be sponsored by the Wiesbaden Gay Squares, June 30 and July 1 in Wiesbaden, Germany. The Fall Round-Up over the Labor Day weekend will be held at the Kurhaus, Bad Kreuznach. If you're planning to include Europe in your summer vacation, don't leave square dancing home! Dance in Europe. —*Mary Henk*

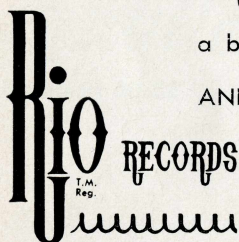
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● **SQUARE DANCE NEWS**— A newcomer in the square dance publication field is "Square Dance News", edited by Vern Sullins of Toledo, Ohio. Containing information on conventions, special dances, reunion groups, news for convention goers, articles on the story behind the dances, their aims and results, and a lot more, it costs you \$1.00 per year. If you'd like to subscribe, write to Square Dance News, 2857 Gracewood Rd., Toledo 13, Ohio.

THOUGHT FOR THE DAY

There are many types of dancing
And all of them are fun
Let's just try all of them
Not confine ourselves to one

There are slow ones and the fast ones
There's a place for every type
Just find the place in which you fit
Don't stay home and gripe.

— *Eudora Frazee*

● **OHIO NEWS** — Toledo, Ohio hosted over 2,000 dancers at the 3rd Annual Buckeye State Square Dance Convention. Eight states and Canada were represented by happy square dancers.

Make plans now to attend the Miami Valley Round Dancers' 6th Annual Summer Weekend, July 8 and 9. Featured on the program are Frank and Carolyn Hamilton, who will make the theme "Memories Are Made Of This" come true! For more information contact Grace Wolff, 604 Kenwood Ave., Dayton, Ohio.

— *Tommie Jane and Berle Huffman*

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*Listen youngster callers
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Tho' you have a new diploma
Your fingers you may burn*

*If you buy some brand new records
With call sheets tucked inside
And heave them at your dancers
Before you've ever tried*

*To look the patterns over
To scan and analyze
The figure and the measures
Or tried them on for size*

*Does the pattern fit the music
Or did its great creator
Make the patter fit the music
Then insert a hot potato*

*Which moves along so smoothly
Then quickly accelerates
So your dancers get just three counts
To do what should take eight*

*Yes, the words may fit the music
And lend glamor to his patter
Which will inflate his ego
And help him sell the platter*

*Just because this big name caller
Made a nightmare for to sell
Doesn't say you can't correct it
Hit the bull's eye — ring the bell*

*For a little overhauling
And some changes here and there
As you use his fundamentals
May create a pleasant square*

*That your dancers will like dancing
Not a struggle up the hill
With feet and mind both twisting
Like a sharp close order drill*

AMAZE

by
PAT
PENDING

*If you fire at your dancers
Stuff that's way above their head
And your sets louse up in bunches
Their desire will get dead*

*To continue thus with square dancing
Your class will soon get thin
In swarms they will retire
For to turn their badges in*

*So, as you do your calling
Keep your eyes upon the floor
Give your dancers fun and comfort
Do not toss in any more*

*You, yourself may be ambitious
To call each turn and twist
That some screwball just invented
But some dancers will be missed*

*For you'll dampen their ambition
You will puncture their balloon
Their desire was plainly earthy
But you aimed them at the moon*

*If you stick to old tradition
Plus a little challenge bit
Your club is sure to prosper
And the target will be hit*

*But just continue calling
Way above each dancer's head
Suicide you are embracing
And your club will soon be dead.*

*So just do a little thinking
Yes, some thinking for yourself
Without blarney from the experts
Or you'll land upon the shelf*

*The dancers' aim is relaxation
And you really should be cuter
Than to try to change a human
To an IBM Computer.*



WHEELS

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Johnny Schultz, Caller
Jerry Jacka Trio — Music
flip instrumental

MISTER MOONLIGHT

No. 8166

Vernon Harris, Caller
The Four Squares — Music
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Record - Reviews

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All-Plectrum string recording . . . extremely rhythmic and a pleasure to call to.

SETS IN ORDER

No. 2130 Hep Cat//Rockin' Dolly

Hoedown Instrumentals

Another all-Plectrum recording and we particularly like the Hep Cat side. It rides.

LONGHORN RECORDS

No. 307 Five Thirty Breakdown//Boil The Cabbage

Hoedown Instrumentals

A couple of hoedowns which are not particularly inspiring. They are fast and have rather a thin background.

LIGHTNING 5 RECORDS

No. 2000 Cinnamon Twist//White Lightning

Hoedown Instrumentals

A couple of well-played melodies. The Cinnamon Twist side is of the new all-Plectrum type recording. It has a terrific afterbeat which should give the average sleepy caller a good kick in the pants.

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Square Dance called by Bob Van Antwerp

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No. 8775 Double Eagle Rag//Instrumental

Square Dance called by Fenton "Jonesy" Jones

The called side is not nearly as good as the instrumental side on this.

No. 8785 Warm Up//Instrumental

Square Dance called by Jerry Helt

Jerry Helt very competently calls a tricky little item which should fascinate the club dancers. Excellent instrumental side.

BLUE STAR RECORDS

No. 1575 Million Dollar Smile//Instrumental

Square Dance called by Marshall Flippo

Although Marshall Flippo does the best that could be done with the material on hand, neither the dance nor the recording is up to his previous efforts, but we sure like this man's voice.

No. 1576 Quick Silver//Instrumental

Square Dance called by Marshall Flippo

With a terrific instrumental background, Marshall Flippo calls another singing call and again we must say the call is not the best that could be done to this instrumental.

Square Dance called by Marshall Flippo

No. 1577 South Pacific Shore//Instrumental

This is a real good one and Marshall Flippo again demonstrates his mastery.

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No. 1008 Let's Think About Living//Instrumental

Square Dance called by John Hendron

A rather snappy singing call that should become quite popular. A very pleasant and precise caller with exceptionally good diction.

No. 1009 Hey, Look Me Over//Instrumental

Square Dance called by John Hendron

This is a very good dance and a very good instrumental and the caller matches both with a good job.

No. 1010 Blackeyed Susan Brown//Instrumental

Square Dance called by Bob Henderson

I particularly dislike affectations in a caller's voice and this Indiana boy is making like Texas and it doesn't become him.

SETS-IN-ORDER RECORDS

No. 110 Sleepy Time Gal//Instrumental

Square Dance called by Bob Page

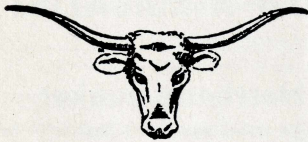
Top quality, first class professional recording all the way — caller, dance and orchestra.

DASH RECORDS

No. 2526 There's Nothing As Sweet As My Baby//Instrumental

Square Dance called by Johnnie Roth

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caller.

WALK RIGHT BACK—Instrumental

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ONLY ONE NAME —

continued

pattern of intricate figures, but they are going to call interesting and varied stars, lines, and circles that are danceable and give lift to the feet and to the spirit.

The caller must search until he finds records that have a tempo that make sense to himself and his dancers. Dancers must be given time to execute the figures without a nightmare of grab, grab, grab! Square dancing does not progress merely by increasing the tempo faster and faster. There is a point of no return in relation to speed, and certainly a point of no return in relation to dancers.

I submit to you that the difference between *Dancing* and *Drilling* is a matter of both speed and styling. Try this — put a record on and by yourself, do a right and left through flat-

footed as if you were rushing to a fire — clomp, clomp, clomp, eight counts. Now, with the same record, get up on the balls of your feet, shorten your steps, and *float* across in a right and left through. See what I mean? The old dances — both square and round — danced with style and meaning become incredibly beautiful; so, too, the new dances, with the whole book thrown in, become flowing, and lovely when intelligently styled.

"Reach up to the stars, dance with the gods!"; "Pappy" would exhort, and with his sound instinct he made square dancing an American folk art. His insistence upon beauty in style made the outer rhythm a mirror of inner reality which was truth. Our national dance is as American as the Declaration of Independence and the Constitution, and it belongs to the people, of the people, and for the people.

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Dear Arvid:

Sometimes I get fed up with callers who will go to any extreme to get their names in print. This business of writing new (?) basics is getting on my nerves. In the April issue of AMERICAN SQUARES, a so-called new basic "as couples, cross trail thru" was listed and an explanation was given. In the first place, the wording is bulky and not easily used in a call. Then to make matters worse, I thought that I had seen the figure used before, so I checked . . . and found that Ruth Graham and Luke Raley had written a dance using what they called "two by two you cross trail thru", which was identical with the "new" basic. The wording is better and if any new basic is needed, which I doubt, it can be called as the previous teachers desired. This was written sometime during 1954!

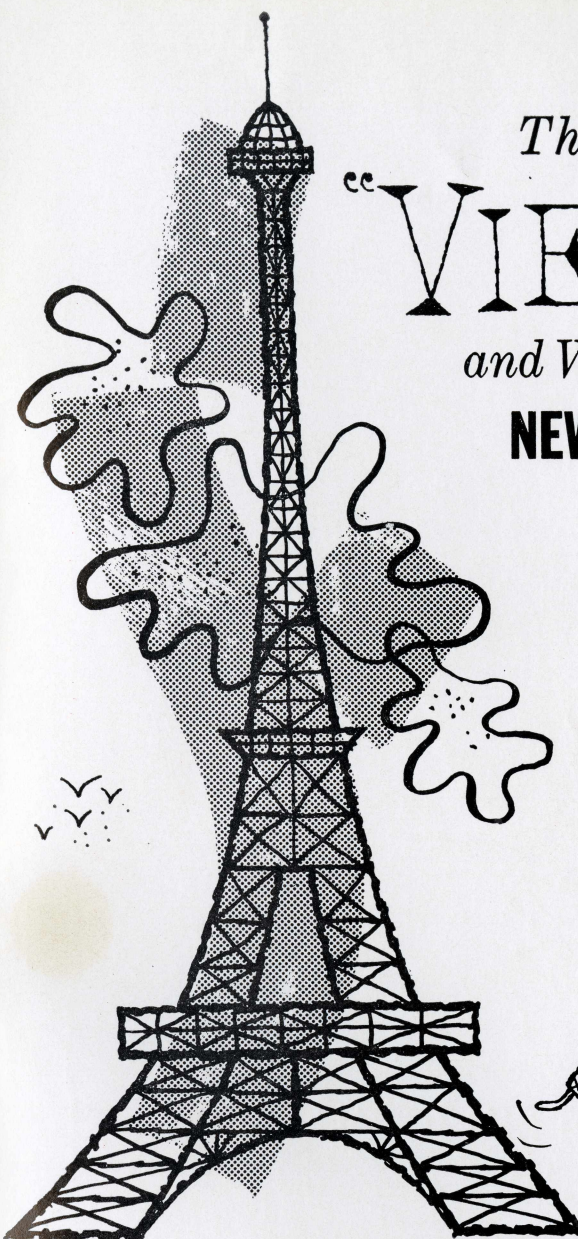
Now that I got that beef off of my mind, I want to compliment Sparky Adams on his article entitled "Square Dance Or Square Drill". I believe that he has the right idea and the thought should be further pursued. The day is fast approaching when people that only dance once a month or five or six times a year can KNOW that when they attend certain dances they will be able to have fun. Let's separate the dancers from the drillers.

Fred Heckel,
Chicago, Ill.

Dear Arvid:

. . . I do feel that too much new stuff is coming out at too fast a pace. It is not possible to use all of it and still dance at what we feel a comfortable pace. Still, if I don't teach it all at once, my dancers go away to a dance and get stopped cold. We really don't have much choice, do we?

Russ Conner,
Harrisville, Mich.



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