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# AMERICAN Squares

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JULY 1961

Vol. 16 - No. 11

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2514 - 16th Street, Moline, Illinois

Volume 16

JULY, 1961

Number 11

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## THIS MONTH

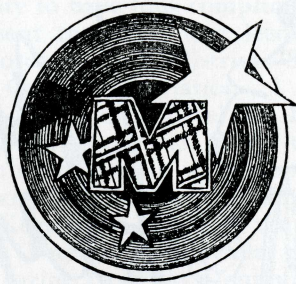
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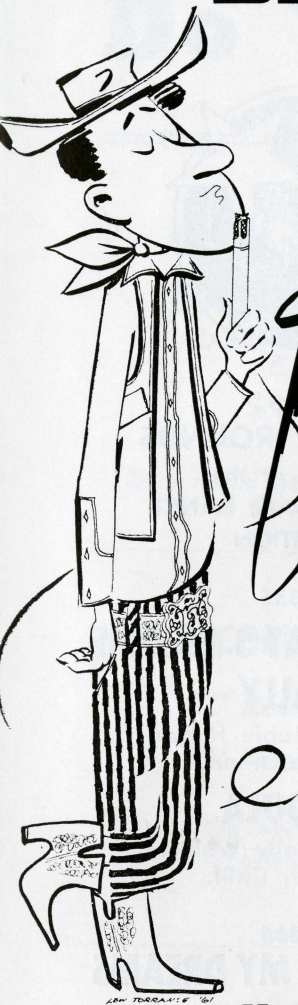
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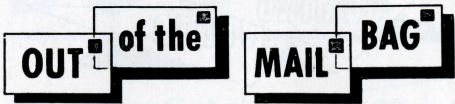
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We want to express our appreciation to you for sending us the back issues of AMERICAN SQUARES. They arrived in time and in good order. Thanks to you, the distribution of these magazines was a big hit at graduation time. Our dancers enjoyed seeing what your magazine is like and we hope the bug has bit them to the point of subscribing to your wonderful periodical.

Carl & Dorothy Brandt  
Fort Wayne, Indiana

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Margaret Hough  
Scarborough, Ont., Canada

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(continued on page 33)

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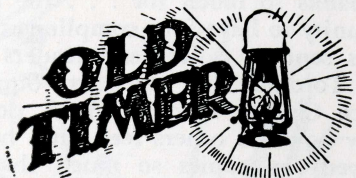
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- July 1: Wiesbaden, Germany. Sum-  
mer Jamboree. Elem. School Audit.
- July 2-5: Detroit, Mich. 2nd R/D  
Teacher's Institute. Botsford Inn.
- July 4: Oakland, Calif. Folk and S/D  
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- July 8: Hinsdale, Ill. Post Convention  
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- July 9: Evansville, Ind. 1st Ann. R/D  
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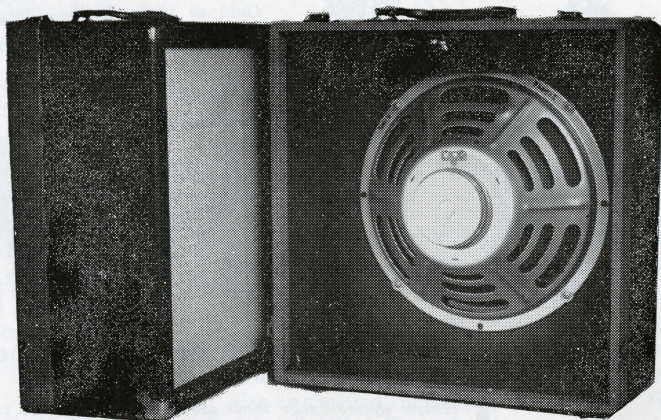
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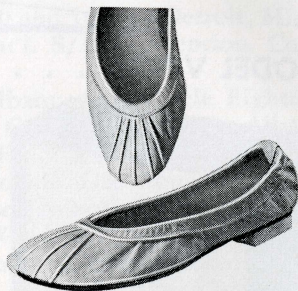
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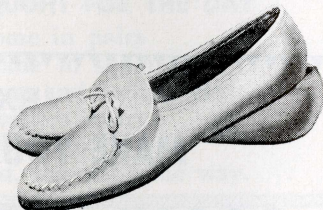
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# THINK TALL

Having enough nerve to get up in front of people and call to a record or a band isn't the only qualification for a square dance caller. Or perhaps we should say, "isn't the only qualification for a first-rate caller." The really good square dance caller has this qualification, but along with this are the more important qualities that make him a first-rate caller or tops in his field.

The superior caller has sincerity of purpose. To achieve this quality he has made a study of square dancing as a recreational activity, and has carefully noted the position of the caller — as a leader, instructor, program director, MC, and a caller — in square dancing.

Talent is one of the most important qualities of the first-rate caller. He must have a pleasing voice, a definite sense of rhythm, and be able to stay on pitch. Along with these, he must have the sense of design that enables him to see patterns and figures. Not only natural talent is important, but also the acquired talents of disposition and education.

The first-rate caller must have a knowledge of music, and a knowledge of dancing of all types — square, round, contra, circle, and couple.

To put himself across in the best possible way, the good caller must be

able to use his P.A. systems and the acoustics in the best possible way. For the sake of clarity he must be able to master the arts of enunciation, breath control, command, the use of patter, pitch, the choice of words, and the sound of confidence.

If the caller doesn't have rhythm, you can bet that the dancers won't either. To have rhythm the caller must be able to recognize the downbeat, the upbeat, and phrasing and its relation to calling and figures. Timing and tempo are extremely important to the caller.

If the caller wants the dancers to enjoy themselves he must have a knowledge of the construction of the dance, the natural sequences, and singing calls. Bend to the wishes of your group and learn which type of dancing they prefer.

The successful caller has learned to skillfully design his program for the enjoyment of his dancers. He has learned the arts of variety, timing, opening and closing his evening, the tricky balancing of old and new, and the inclusion of breaks and fillers. He is a public relations master with the dancers, and with other callers.

The tips in this article when put to wise use will improve your calling, and raise your stature as a square dance caller.

# THE E C C O S S O I S E

BY  
HUGH  
THURSTON

Most contra dancers will know that about the commonest way to start a contra is, "head couple and every other couple cross over". *Lady Walpole's Reel*, *Lady Of The Lake*, *Green Mountain Volunteers* and *Haymaker's Jig* are some very well-known examples; and recently invented contras nearly all start in this way.

When we turn to the really old contras — the ones with a long traditional past, such as *Hull's Victory*, *Patronella*, *Moneymusk*, *Sackett's Harbor* and so on — we find that they do not have this initial cross-over.

If we take an interest in the country dances of England and Scotland (which are the contra's parents and cousins respectively), we find that the cross-over is very rare — the best-known and most typical, traditional English country dances are all minus the cross-over — *Morpethbrant*, *Steam Boat*, *Soldier's Joy*, *Bonnets of Blue*, *Bonny Breast-knot*, and so on.

We can go right back to the historical country dances found in 17th and 18th century collections (dances like the *Geud Man of Ballingigh*) and the same holds true. Active couples normally start on the "proper" side. And the cross-over start is so rare in Scotland that the Royal Scottish Country Dance Society never expects its devotees to fall into this formation — whenever a dance has a cross-over start, the music begins with an extra chord, and during this chord the first couple crosses over.

The reason for the lack of cross-over in the older contras is not hard to find. First, let me remind the reader of one more well-known fact — although, when contras first were printed about 1650 they were danced in various formations, all formations except one rapidly died out. That one was the standard, "longways for as many as will", with the men on one side and the women on the other.

This remained standard from just before 1700 to well after 1800, and this is a long time in the history of

the dance. This formation was popular, of course, because it is a very efficient way of constructing a dance: an easily-remembered sequence of (usually) four figures builds up, by the way in which "active" and "inactive" couples move up and down the set, into a reasonably substantial dance.

But after the hundred-odd years had passed there blew what Harold MacMillan would no doubt call a "wind of change". About 1820 other formations sprang up. One was the formation originally known (and still known in Scotland) as Circassian Circle, but later known in New England as Sicilian Circle (since World War II the English have also called it Sicilian Circle).

However, the one which concerns us here is called "Ecossoise" or "Ecossoise", and is simply the standard longways formation with the first couple on "improper" sides. Of course, this was too slight a variation to survive under a separate name, and the various ecossoises were absorbed in the general repertoire of contras.

New England seems to have had more of the "go ahead" spirit than Britain at about this time (the idea of having every other couple active at the start, instead of having only the very first couple active and making the others wait while the action percolates down the line, is American; it has not reached Scotland yet) and I think this accounts for the greater number of cross-over contras in New England.

The Scots seem to have been not only too conservative to have introduced many of these, but actually to have turned dances which would be natural ecossoises into standard contras. Two dances which, it seems to me from a study of their figures, must have originally been ecossoises are "Teviot Brig" and "Rothsay Country Dance".

Let us consider "Teviot Brig" in detail. The dance consists of three figures as follows (the turn will be

found under the name "Pivot Bridge" in M. M. Cole's 1,000 *Fiddle Tunes*):

1. *First couple turn with right hands, ending in each other's places.*
2. *First man and second woman turn once-and-a-half with left hands; the other two the same at the same time. Then half a ladies-chain.*
3. *Poussette, dancers ending in their original sides.*

Thus the middle part of the dance takes place with the active couple crossed-over: to manage this they have to do an odd half-turn in the first part; e.g. they turn  $2\frac{1}{2}$  times in the eight measures. And to get back at the end, they have to dance a very unorthodox poussette.

Thus, just as a linguist can reconstruct, say, proto-Polynesian by studying anomalies in present-day Hawaiian, Maori, and the like, so I think one can reconstruct an original "Teviot Brig" which is easier, more natural and (I've tried it) more pleasant to dance than the existing one.

The words "ecossoise" and "ecossoise" are, of course, respectively French and Old French for "Scottish". It is natural, then to wonder whether this formation came from Scotland. A little research shows that, in spite of the name, it did not.

The ecossoise first appeared in print in an English book, G.M.S. Chivers', *The Modern Dancing Master*, 1822. This was the first book to contain Circassian Circles and a number of other, similar, formations with foreign-sounding names like Mescolanzes, Swedish dances, Spanish dances and so on. These dances have nothing whatever to do with Circassia, Sweden, Spain, and so on. The names are quite fanciful, like the "French" in "French Cricket" or "French Toast"; and presumably the same applies to the ecossoise. The ecossoise did not contain any characteristically Scottish figures, and was not danced with Scottish steps.

(TO BE CONCLUDED NEXT MONTH)

# PEOPLE

## PEOPLE AROUND THE WORLD LEARN TO SQUARE DANCE FROM TAPES

Square dancing is a friendly recreation. From the time of its earliest beginnings to the present it has brought many varied groups of people together. For the past few years, it has even been helping to cement some international relations!

An important topic in many conversation circles today is the People To People program. This program was inaugurated by former President Eisenhower at one of his White House Conferences and present plans by President Kennedy have brought this worthy program into the foreground.

One of the committees under the PTP (as the People To People program is abbreviated) is the Hobbies Committee. A very important part of the Hobbies Committee is the World Tape Pals, of which Lee A. Waddell is a prominent member. (See March, 1961 AMERICAN SQUARES)

Mr. Waddell uses tapes to teach folk and square dancing in foreign countries. Copies of his tapes are sent to teachers. One example of the magnitude of this program is the fact that 85 copies of his tape were made available to teachers in New Zealand.

Lee conceived the idea of teaching by tape in the winter of 1954-55. Before the initial shipment of a tape overseas, he first tried it out on a class, and decided that there was little difference in whether the teacher or the tape gave the instructions. Looking through his World Tape Pals Directory, Lee discovered that Phillip G. Mitchell, and his wife Nancy, of Moonah, Tasmania were interested in square dancing. This initial exchange of tapes began his program of teaching square dancing by tape.

As time passed, it was soon evident that the proper way to develop the system was to have a representative in each country with a set of master tapes, from which copies could be made to fill requests. Round dances with records and cue sheets were also sent to the representatives in each country where the dances were being taught. At the present time, World Tape Pals have contacts and exchange representatives in more than sixty countries.

In each country, the clubs have organized into associations. In the

# TO PEOPLE

countries where English is not the main language, the representative speaks English, as well as the native language. When the English commands are used in the instructions, the operator of the recorder explains the steps necessary to do the action. They call no hash, and most of the time they associate the dance with a particular piece of music.

Not only are square dance instructions exchanged, but Lee receives many other requests and interesting bits of information. Many times his contacts in the foreign countries will send the music of their native land. "It is quite remarkable", states Mr. Waddell, "to note the similarity in the rhythm of the music and dances of various countries. All of the dark races, that is the black and the brown, are very similar. When you play them together, the dances seem to carry the same emotional feeling, especially the South Seas and the African continent. The Maori seem to be the most peaceful sounding of all. The Africans

from all sections of late seem to have gained a harsh note of defiance and their war chants are very pronounced."

As in this country, the interest in clothes for dancing is very high. Mr. Waddell gets many requests for the American type of western wear — the girls are interested in the bright colored dresses, and the boys want big hats.

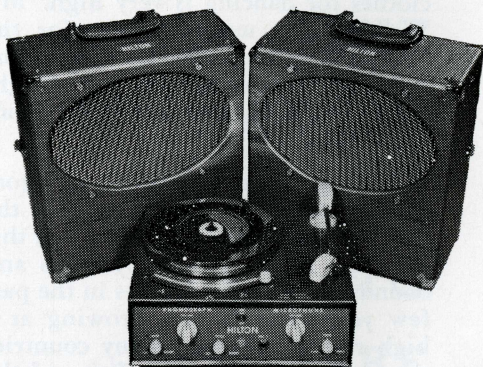
The enjoyment that people get from square dancing is very evident in the number of people participating in this activity. It has grown by leaps and bounds in the United States in the past few years, and is now growing at a high rate of speed in many countries through the World Tape Pals and the PTP program.

If you would like more information on the World Tape Pals, or Mr. Waddell's teaching by tape program, write to him in care of AMERICAN SQUARES, 2514 - 16th St., Moline, Illinois.

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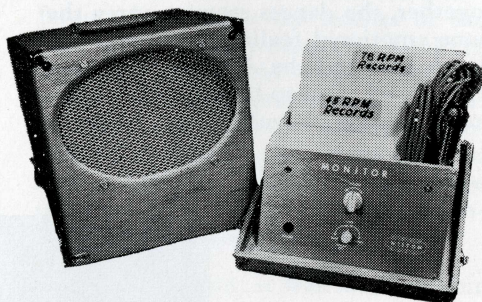


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# Square Dance Workshop

EDITED BY FRED BAILEY



## STARCHIN & OUT

By Jim Knudson, Hayward, Calif.  
The head two couples square right  
thru  
Four hands around, that's what you  
do  
Do-sa-do with the outside two  
Back to back, face 'em again  
With an inside out and an outside in  
Bend your backs and do it again  
Now star thru, then pass thru  
On to the next a right and left thru  
Turn 'em around and star thru  
See-saw 'round the outside two  
Back to back, face 'em again  
With an inside out and an outside in  
Bend your backs and do it again  
Now star thru, then pass thru  
On to the next and susie que  
Opposite right and partner left  
Opposite right and partner left like a  
left allemande  
Gents go right in a right and left  
grand . . .

## RIP SNORTER

By Nonie Moglia, Castro Valley, Calif.  
One and three, you square thru  
Count four hands, yes, you do  
Circle four with the outside two  
One full turn, don't cut it short  
*The outside two* rip and snort  
Facing out, wheel and deal, yes, you  
do  
Those in the middle square thru  
Three-quarters do, star thru the  
outside two  
Facing out, wheel and deal, yes, you  
do  
Those in the middle square thru  
Three-quarters do, circle four with the  
outside two  
One full turn, don't cut it short  
*The inside two* rip and snort  
Forward eight and back you reel  
Pass thru, let's wheel and deal  
Those in the middle square thru

Three-quarters do, star thru the  
outside two  
Facing out, wheel and deal, yes, you  
do  
Those in the middle square thru  
Three-quarters do, do-sa-do the outside  
two  
With the same two go right and left  
thru  
Turn 'em around, left allemande, . . .

## THAT OLD GANG OF MINE

By Les Gotcher

Record: Black Mountain No. 203 —  
Instrumental/calls by Les Gotcher.  
**Opener, Break and Closer:**  
Allemande left your corner, right hand  
around your own  
The girls star left one time  
Box the gnat and balance, then weave  
that old ring  
And sing Sweet Adeline  
Do-sa-do when you meet her, the gents  
star left around  
Go once around and turn your lady  
with a right hand 'round  
Allemande left your corner, come  
back and promenade  
With that old gang of mine.

### Figure:

First and third a half sashay, go for-  
ward up and back that way  
Then cross-trail, around just one you  
do  
Star thru — pass thru — around just  
one you go  
Into the middle and circle left you  
know  
Whirlaway and star by the right, till  
the corner comes your way  
Swing that corner 'round and 'round,  
then promenade I say  
Oh gee! I'd give the world to see  
that old gang of mine.  
(Sequence: Opener, Figure twice for  
heads, Break, Figure twice for sides,  
Closer.)

## SWANEE

By Chip Hendrickson

Record: Top No. 25014 — Instrumental/calls by Chip Hendrickson.

### Opener, Break and Closer:

Allemande left, do-sa-do your partner  
Go back, swing your corner lady  
round

Now join hands, make a ring; circle  
left that way

You circle left and then, you roll-  
away, grand right and left

To Swanee, how I love ya! how I love  
ya

Swing way down in Swanee

Now promenade and you'll see me no  
more

When I get to my Swanee shore.

### Figure:

The heads promenade, sides wheel in  
behind 'em

(Heads promenade outside, sides  
wheel — Man backing up, as in  
courtesy turn — to fall in back of  
heads)

And you promenade down to Swanee

Head couples wheel around, cross  
trail, left allemande

Go right and left, and then you start  
a do-pas-o

In Swanee, how I love ya, how I love  
ya (Keep moving — partner left,  
corner right, partner left courtesy  
turn)

Four ladies chain that ole ring

Promenade and you'll see me no more

When I get to my Swanee shore.

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

## RED'S ROMP

By John Ward, Alton, Kan

Two and four go up and back

Right and left thru across the track

Couple one only do a half sashay

The heads go up and back that way

Now half square thru and listen, son

Again half square thru and on you run

Now star thru when you meet this  
girl

Couple one only Calif. twirl

Allemande left, etc . . .

## PAR TWO

By George Vagtborg,  
San Diego, Calif.

Four ladies chain across the square

Turn her twice when she gets there

Then one and three a half square thru

With the sides, a half square thru

Bend the line, then a half square thru

Calif. twirl, then a half square thru

Girl on the right, Calif. twirl

Girl in front, box the flea

Girl on the left, right and left thru

Girl on the right, box the gnat

Girl on the right, a half sashay

Girl on the left, left allemande, . . .

## DIXIE TRIPPER

By Del Coolman, Flint, Mich.

The head two ladies chain to the right

Turn 'em boys, and hold 'em tight

Two and four go right and left thru

One and three you do it, too

Two and four pass thru, turn right

Single file, go 'round one

Into the middle, dixie chain

Same girls turn around

Find the corner, left allemande, . . .

## TRIPPER NO. 4

By Del Coolman, Flint, Mich.

One and three, right and left thru

Two and four, right and left thru

One and three, right and left thru

Two and four, the ladies chain

One and three, the ladies chain

Two and four, star thru

Substitute, then square thru

Square thru three-quarters, man

Count 'em off, left allemande, . . .

## IF YOU'RE IN THE MIDDLE

By Bob McDaniel, Topeka, Kan.

Heads to the middle and back with  
you

Two and four a right and left thru

One and three you square thru

Three-quarters 'round, then take your  
girl

Promenade left, outside the world

Halfway 'round and then you two

Come into the middle and star thru

If you're in the middle, just turn  
around



Split the sides, go around just one  
 Come down the middle, cross-trail  
 thru, go 'round one  
 Come into the middle and box the  
 gnat  
 If you're in the middle, just turn  
 around  
 Allemande left, . . .

**TWO TIMING GAL**

By Al Massaro

Record: Sunny Hills No. 163 — In-  
 strumental/calls by Butch Pritchett.

**Opener, Break and Closer:**

Allemande your corner, your partner,  
 you'll swing  
 Swing your lady promenade that ole  
 ring  
 Don't stop, don't slow down, what  
 will you do  
 Head two couples wheel around  
 Right and left through with the two  
 you found  
 Now cross trail find your corners alle-  
 mande all

Grand right and left until you  
 promenade that hall  
 You promenade her, two timing gal  
 Cause she just keeps rolling those  
 eyes.

**Figure:**

Head couples forward, come back to  
 the ring  
 Square through four hands round,  
 corner you swing  
 Join hands make a ring, circle you  
 know  
 Whirlaway half sashay grand old  
 right and left that way  
 Do-sa-do your honey, back to back  
 now  
 Swing corner lady, swing her some-  
 how  
 You promenade her she's a two timing  
 gal  
 Cause she just keeps rolling those  
 eyes.

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



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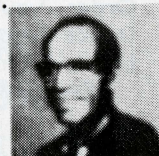
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## Square Dance Workshop

# 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.

### CLOSE THE DOOR BASIC

By Gordon Blaum, Miami, Fla.

Done from a line of four. The center two will step forward two steps as the ends step in behind them. If the two lines of four were facing before the command, the result will be a double pass thru position.

### CLOSE THE DOOR FIGURES

By Gordon Blaum, Miami, Fla.

### STUCK DOOR

The head two couples lead to the right Circle up four, then make a line Forward eight and back once more Close the Door, double pass thru The Lead two U turn back and Square thru three-quarters, Mack There's the corner, left allemande . . .

### BROKEN DOOR

Four ladies chain and don't get sore The heads lead right and circle four Go forward eight and back that way Whirlaway with a half sashay Close the Door, then triple star thru That's 1, 2, 3 to a line Go forward out and back in time Bend the line, cross-trail, man Here she comes, left allemande . . .

### REPAIRED DOOR

The four little ladies chain across Turn 'em, boys, and don't get lost

The heads go forward, right and left  
thru

Turn 'em now as you always do  
That same four make a right-hand star  
Turn it around, but not too far  
Back by the left, go 'round and 'round  
Pick up your *new* corner with an arm  
around

Star promenade, go 'round the town  
The head gents and the girl with you  
Wheel around, two by two  
In lines of four go up and back  
Close the Door, then look-out, Jack  
Dixie chain across for me  
Girls turn back and box the flea  
Girls turn back, two ladies chain  
Then chain 'em back across the land  
Catch her left, left allemande . . .

---

---

### COVER TALK

Here it is, convention time, 1961!  
There's so much to do and see, it seems  
as though there aren't enough hours in  
a day. What was just a blueprint for  
your entertainment is now a reality,  
the fiddlers are tuning up, exhibitors  
are ready to welcome you, and  
YOU'RE raring to go! By the way,  
stop by our booth and give us a  
chance to say "Hi"! See you June 29,  
30 and July 1 in Detroit!

---

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### DOOR SPREAD

The head two ladies chain across  
Sides swing twice and don't get lost  
Heads cross-trail and split the ring  
'Round just two and make a line  
Go forward eight and back once more  
Close the Door, double pass thru  
The lead couple left, the next one  
right  
Star thru with the first in sight  
Right and left thru, two by two  
Dive through, spread to a line  
Pass thru, arch in the middle, the  
ends turn in  
Spread to a line, allemande left . . .

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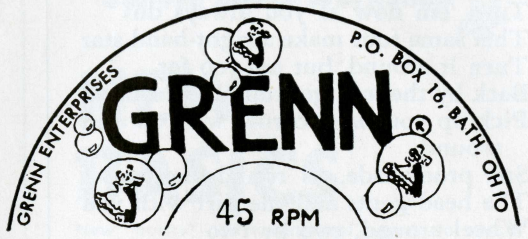
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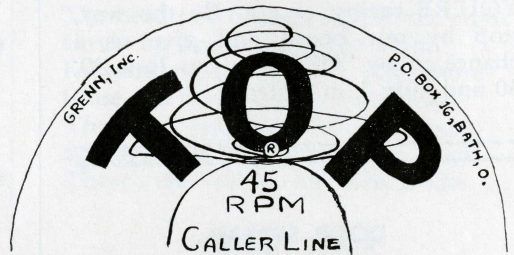
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# Round Dance Workshop

EDITED BY MARY + BILL LYNN



## DREAMY MELODY

By Gene and Ima Baylis  
Record: Windsor No. 4667.  
Position: Semi-closed, facing LOD.  
Footwork: Opposite, directions for M.  
Dance:  
Meas

### PART A

**1-4 FWD Waltz (To Banjo); FWD, Side, Close; Dip Back, -, -; Pivot, 2, 3;**

Starting M's L waltz 1 meas fwd in LOD turning very slightly to face ptr (as W turns L face into banjo on ct 3); M step fwd on R to face LOD as W steps bwd on L in LOD, step to side in LOD on L (W turns to face ptr steps to side in LOD on R), close R to L taking CP; dip bwd twd COH on L, hold 2 cts; start fwd twd wall on R and do a couple pivot in 3 steps making a  $\frac{3}{4}$  RF turn to end facing LOD in loose CP;

**5-8 Twinkle Out; Twinkle In; Twirl Crossover; Back, Point, -;**

Start L ft do 1 twinkle step diag out twd wall M XIF (W XIB); start R ft do one twinkle step diag in twd COH; as W does 1 full RF spot twirl RLR under her R and M's L arm, M crosses L ft twd wall then stepping RL turning  $\frac{1}{2}$  L face to end facing RLOD in semi-closed pos (M now on outside); step back on R and point L fwd with slight lift, hold 1 ct.

**9-16 Repeat Meas 1-8 in RLOD, End in Semi-Closed Pos, Facing LOD.**

### PART B

**17-20 FWD, Hold, -; (W in Front) Hook, Turn, - (Twirl to CP); Waltz Turn R; FWD, Touch, -;**

M takes short step fwd on L and holds 2 cts turning slightly LF as he leads W around in front of him twd COH as she takes 3 steps RLR

to face RLOD; M hooks R ft over in front of L and pivots LF with weight on both feet to end facing RLOD as W does a  $\frac{1}{2}$  RF twirl under her R and M's L arm to CP; starting bwd in LOD on L do 1 RF turning waltz end facing LOD; step fwd on R, touch L beside R, hold 1 ct.

**21-24 FWD Waltz, FWD Waltz; Waltz Turn (1/4 LF), Wheel L, 2, 3;**

In CP start L ft waltz 2 meas fwd in LOD LRL; RLR; do 1 LF waltz turning  $\frac{1}{4}$  to face COH; in semi-closed pos W continues fwd in a  $\frac{1}{2}$  CCW wheel around in 3 steps LRL as M waltzes bwd RLR to end in semi-closed pos facing LOD.

**25-32 Repeat Meas 17-24.**

## SHORTEE

By Julie and Bert Passerello  
Record: Sunny Hills No. 3165  
Position: Facing, M's back twd COH, Ms' R, W's hands joined.  
Footwork: Opposite, directions for M.  
Introduction:  
Meas

**1-4 Wait; Wait; Apart, -, Point, -; Together, -, Touch, -; (To Loose CP)**

M step back on L ft, point R ft fwd twd ptr; step fwd on R ft touch L beside R;

Dance:

### PART A

**1-4 Side, Touch, Side, Touch; Twirl, -2, -; Step, -Flare In, -, Cut Back, 2, 3, 4;**

In loose CP, M step to side in LOD on L ft, touch R toe in back of L turning slightly to almost face RLOD, step to side in RLOD on R ft, touch L toe in back of R turning slightly to almost face LOD; M step fwd in LOD on L ft turning  $\frac{1}{2}$  R

face, step on R beside L (W step fwd on R turning 1/2 R face under her R & M's L arm, step L beside R end facing RLOD in open pos M's L W's R hands joined); M step fwd in RLOD on L, flare R ft around & thru turning in twd ptr 1/2 L face stepping fwd on R in LOD (W turn 1/2 R face) taking semi-closed pos to face LOD; M cross L ft in front of R taking weight on L, slide R ft back twd RLOD taking weight on R, cross L over R again, slide R ft back taking weight on R;

**5-8 Roll, -, 2, -; Side, Close, Side, -; Reverse Roll, -, 2, -; Side, Close, Side, -;**  
Releasing handholds, ptr roll away and down LOD with two slow steps

**Back Close; FWD, Lock, FWD, Lock; Side, -, Close, -;**

M step fwd in LOD on L, hold 1 ct (W back on R), step to side on R close L to R; cross R in front of L (W XIB) to snug banjo pos, hold 1 ct, M step back on L in RLOD, close R to L (W fwd on R close L to R; keeping heels off floor and progressing LOD slide L ft fwd, slide R ft to and in back of L (locking ankles) take weight on R, slide L fwd again, slide R to L in back take weight on R (W back on R, slide L to R crossed in front of R, back on R, cross L in front of R) do not lift feet off floor on meas 19; M take short step to side and COH

IDEA  
IDEA  
IDEA

## SQUARE

Do you need a new and different theme for this month's special dance? How about a "People To People" dance! Have each couple invite a non-square dancing couple to the dance. Program some easy circle mixers, a few simple folk dances, and then work into some easy square dances with basic calls. By the time the evening is over, your non-square dancing neighbors will be ready and willing to learn to square dance!

L, R, turning L face (W turn R face); M's back to COH, join both hands. Step to side on L in LOD, close R to L, step on L, hold 1 ct; repeat meas 5 and 6 in RLOD, M stepping R L and turning R face (W L face); end facing in loose CP M's back to COH.

**9-16 Repeat Part A Meas 1-8 Manuv 1/4 L Face on Meas 16 to CP, M Face LOD.**

### PART B

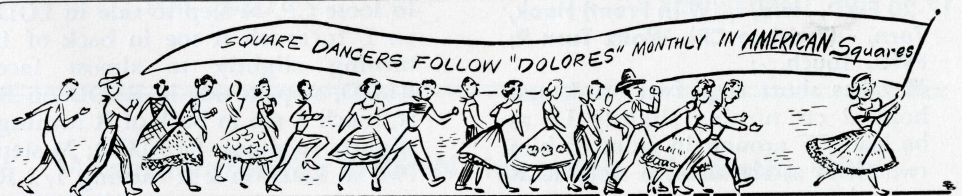
**17-20 FWD, -, Side, Close; Cross, -;**

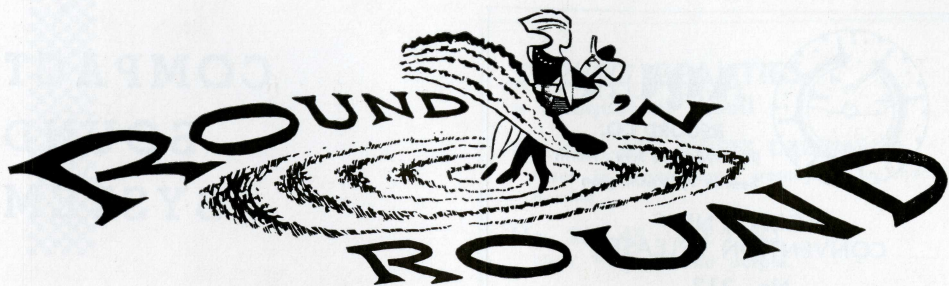
on L, hold 1 ct, close R to L, hold 1 ct (W step R to side in front of M close L to R) to CP;

**21-24 Dip, -, Recover, -; Walk, -, 2, -; Dip, -, Recover, -; Twirl, -, 2 -;**

M dip back on L in RLOD, hold 1 ct, recover on R, hold 1 ct; walk fwd two slow steps L, R, in LOD; M repeat meas 21 and 22 while W does one R face twirl RL under her R and M's L arm in LOD to CP.

**25-32 Repeat Meas 17-24 End in CP.**





# ROUND 'N' ROUND

By Mary and Bill Lynn

Just a-sittin' and dreamin' . . . The pole is locked in a lazy grip and the line dangles carelessly into the water. Fishin' and sittin' . . . An up-start pebble rolls from out of nowhere to plunge into the mirrored sky sending out concentric ripples forming circle after circle. Clouds overhead draw our eyes upward from the ripples changing our thoughts and reflections.

Just sittin' and dreamin' on an easy summer morning brings to mind the many circles of dancers rounding for fun and sociability, and the clouds overhead remind us of the ever-changing dance patterns that we enjoy.

One of those elusive fragments of thought suggests how easy our fun-filled activity really is. How many basic movements do we have? Oh, so few in respect to our kin, Square Dancing. The new dancer who wishes to Square Dance must spend night after night to learn some 30 fairly standard basics. Then to his surprise, when he has accomplished these and he enters into club social Square Dancing, he finds several new basics which will at least cause a little more concentration.

Square Dancing is growing and healthy also, and whatever new basics and movements are needed will be again decided upon by the dancers. Our basic concern, as Round Dancers, is that each new Square Dancer be founded not only in Square Dance

basics but introduced to Round Dancing as well. These activities go hand-in-hand for a well-programmed evening, but we must start even — no handicaps please!

Each of us has heard the Square Dance Caller say: "Would like to present a round at such and such a dance — it must be taught in 10 minutes"! This is again quite easy. But how ineffectual such a program is where the dancers have had no background in Round Dancing. Ten minutes to teach a dance — yes easily — but not where basics must be presented. More time is necessary — the amount of time depending on the skill of the leader and on the fundamental premise that no dancer is allowed to fail in his attempt to perform the chosen Round. Everyone's wish is to Round Dance. We cannot allow failure; we must "sell" Round Dancing by selection of material for the proper level of our dancers.

Certainly present Round Dances at your Square Dance since we enjoy both and they are needed together. New dancers — start right — basic Squares and an introduction to Round Dancing. Callers, help your dancing friends and make it easier for yourself. Start off even — your dancers won't forget you for that extra effort. Let's share Rounds and Squares . . . There goes a pull on the line — we're having fish for supper tonight! See you 'Round.



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Jim started square dancing in 1952, became a caller, and is now the caller for the Montclair Squares in the Oakland area. He devotes full time to the production of sound equipment for callers.

After learning to call, Jim Hilton realized that there was a definite need in the square dance field for an improved monitoring system. He designed and patented a unique monitoring system, later expanding to a complete amplifier-monitor combination. This unit is being used from coast to

## IF I COULD BE WITH YOU

original singing call by Don Hills  
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Along with producing this innovation in the sound field, Jim Hilton has furnished the sound for several of the large square dance functions, including the Fresno Squarama, the State Convention in Sacramento, and the Silver State Jubilee in Reno. His more than ample experience has well-qualified him to conduct discussion panels on square dance sound at several callers association meetings.

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# Record - Reviews

## OLD TIMER RECORDS

No. 8166 Mister Moonlight//Instrumental

Square Dance with calls by Vernon Harris

A standard, modern glossary call. Tone quality and instrumental excellent.

No. 8167 Wheels//Instrumental

Square Dance with calls by Johnny Schultz

A very peppy call, delivered in a slick, professional manner. The joy that Johnny projects in his calling should make this one a hit.

## LIGHTNING 5 RECORDS

No. 507 M.T.A.//Instrumental

Square Dance with calls by Marvin Shilling

Marvin Shilling adds another to a long series of hits. A very strong folk characteristic in the music makes this a very welcome item.

No. 801 Rub-A-Dub Square//Instrumental

Square Dance with calls by Tex Brownlee

A very good idea, but the call is not as distinct as it might be.

## MacGREGOR RECORDS

No. 8795 Blue Skies Square//Instrumental

No. 8825 Shanty Town//Instrumental

Square Dances with calls by "Jonesy".

Jonesy gets back in the groove and delivers a very nice call to "Blue Skies." A medium level dance. He also does an excellent job with "Shanty Town". The figure is new and designed for club dancers.

No. 8805 One Dozen Roses//Instrumental

No. 8835 When Pa Was Courtin' Ma//Instrumental

Square Dances with calls by Bob Van Antwerp

The "Roses" are done up in excellent style. The dance is not too difficult for recent graduates of square dance classes. Bob scores for a second time with "Pa" using a nice simple figure.

No. 8815 Helt's Hash//Instrumental

No. 8845 Marked Cards//Instrumental

Square Dances with calls by Jerry Helt

Two hi-level hash calls delivered in superb style. Jerry's fans should find these most acceptable.

## BLUE STAR RECORDS

No. 1579 Somebody Loves You//Instrumental

No. 1580 Old Fashion Love//Instrumental

Square Dances with Calls by Andy Andrus.

A pair of nicely called dances. Good listening and pleasant dancing. First class instrumentals

## WESTERN JUBILEE RECORDS

No. 569 If I Could Be With You//Instrumental

Square Dance with calls by Don Hills

A simple enough pattern to be popular with beginners — very pleasantly called.

## BELMAR RECORDS

No. 5016 Boil the Cabbage Down//Black Mt. Rag

Hoedowns played by Balmer's Grand Canyon Boys

A newly recorded pair of traditional tunes very nicely played by Ellis McBride, fiddler. "Boil the Cabbage" is probably better than any other previously made recording of that tune.

## BOGAN RECORDS

No. 1130 Cherokee Maiden//Instrumental

No. 1131 What Fun It's Gonna Be//Instrumental

### Square Dances with calls by Billy Lewis

A rather poor balance between voice and music makes the first of this pair an unhappy record. The call however, is a welcome novelty and perhaps you can improve on the performance yourself. The second is another glossary dance and even the caller seems bored with it.

## TOP CALLER RECORDS

No. 25011 A Smile Will Go A Long Long Way//Instrumental

### Square Dance with call by "Doc" Heimbach

Not particularly impressed with this one as "Doc" sounds a lot better in person. I am reminded that this is exactly the same review I gave him about 3 years ago. Evidently my instincts have not changed and my opinion remains the same.

No. 25012 Sweet Georgia Brown//Instrumental

### Square Dance with call by Vern Smith

Pleasantly done with a neat delivery. Should be a hit.

No. 25013 Dollar Down, Dollar A Week//Instrumental

### Square Dance with call by Lou Hildebrand

A pleasing record and you will enjoy dancing to it.

No. 25014 Swanee//Instrumental

### Square Dance with call by Chip Hendrickson

Chip has designed a new figure for a superb instrumental. I prefer to hear him live as this recording makes him sound affectedly Texan.

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# Successful Union

By Vesta and Al Zajicek, Berea, Ohio

Round and square dancing are part of the same basic activity and because of this, they should both start together.

There are some who call themselves "just square dancers" and feel that round dancing should not be a part of the square dance picture. They feel that way because they have never learned other types of dancing. Some have felt that they have no sense of rhythm, and that even without perfect timing can enjoy square dancing.

Actually, these people are keeping time to the music in square dancing.

There are only a very few who seriously lack the ability to keep in time with music. Man is, by nature, a rhythmic being, so, given the opportunity and the right kind of teaching, he is bound to express rhythm.

Try round dancing as part of the early training of new dancers. They learn rhythm, and the basic knowledge of what a two-step is, along with smoothness and good styling. This compliments the basics in square dancing by making the caller's job a little easier. As a result, we have square *Dancers*. They discover the *Fun of Dancing*, and they'll move easily

## Rename and Refr

By B. L. Williamson, Youngstown, S. D.

After attending a few conventions and dances, my wife and I came home with a renewed spirit of enthusiasm toward square dancing. Because of this spirit, we decided to do some self-improvement, and set the following goals:

1. Dance 'em all, even if it is "join hands, swap and swing".
2. Improve on timing, so that our dancers "feel" it, and gradually intro-

duce new, easy material that would move the whole set as opposed to the old "swap and swing", visiting couple dance.

3. Improve diction by using the tape recorder as a check, and improve our sound system.

4. Be original and different, and try not to imitate. Write our dances to fit our crowd.

5. Never mention that the material given was "Western".

By Vince Beckey, Muscatine, Iowa

People really don't think we should have our roads filled with 1910 or old-model cars when we have such beautiful new cars to drive and ride in. We put most of these old cars on exhibit and let the people see what was driven in the years past. Why not do the same in square dancing?

The old dances were beautiful. Let those who like to do them dance the oldies, but let's progress! Let's try all the new figures! Maybe they are not new basics. Maybe someone did use them before, but as long as we can

dig them back up, rename them, and use them, let's do it and refrain from criticizing the people that do it.

The only thing wrong with square dancing today is lazy callers. These are the callers who never program their dances, callers too lazy to show their dancers the new figures and who cover this up with the "I don't like it, so I don't call it" excuse. Also included in this category are the callers who are greedy and won't let their dancers dance to travelling callers because they haven't taught them

## Swap

through squares, rounds and contras and enjoy them all.

But we must face the fact that the teaching of these two parts requires completely different methods. The successful union of the two must be carefully planned to assure the participating group happy dancing. Every beginners class should include rounds or contras, or both, because these are dances that depend on rhythm to such a degree that they even get our self-styled "no rhythm" friends dancing in spite of themselves, and having more real fun than they've ever had before.

6. Instruct the dancers on styling.

7. As long as live music fills our needs 100 per cent, and the dancers want to pay the added fee, we will encourage it.

8. Practice, practice, practice!

Each dancer and caller should take a good, honest look at himself now. Need any improving? Set your goals honestly and work hard toward realizing them. It's worth the effort in the long run!

## and Swing

enough to get through, and the callers who aren't qualified to be callers because of poor voices, lack of material and poor attitude.

Naturally, we have many, many good callers and many, many good dancers, but let's not be divided in our goal to progress in square dancing. Let's dance everything. The only reasons people drop out of square dancing are lack of interest, no challenge, and poor programs. Let's all get together and give our dancers the best in square dancing.

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# NEWS



● **CONVENTION SIDE TRIP** — Detroit and the surrounding area has much to offer the many square dancers during convention time. One of the most inviting side trips from the Convention is a visit to Greenfield Village and the Henry Ford Museum in Dearborn, Michigan. Founded by Henry Ford, one of the great advocates of square dancing, the Village is a 200 acre outdoor museum with historical buildings, all telling of the U.S. heritage from the 1640's to the late 19th Century. The Museum contains a full-scale replica of Independence Hall, collections of fine arts, and the like, and 175 antique automobiles. Be sure to take this step into America's past. The hours are 9 to 6:30 daily.

● **EUROPEAN NEWS** — The big event in Europe, the Summer Jamboree, Wiesbaden, Germany, gets under way with a warm-up dance, June 30. Both this event and the Jamboree, July 1, will be held at the Hainerberg Elementary School. Lloyd and Maizie Poole conducted a Monday Nite Round Dance Clinic, June 5, 12, 19 and 26 at the AYA club, in Wiesbaden.

● **CALLERS ASSOCIATION** — New officers and a new name, the Square Dance Callers Association of New York, have been chosen in New York City. Officers are Piute Pete, President; Sol Gordon, Vice-President; Dave West, Secretary; and Harry Lazar, Treasurer.  
—Irv Friedman

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● **ROUND DANCE WEEK** — Mike Passur, Mayor Pro-tem of San Antonio, Texas proclaimed June 4 through 10th Round Dance Week. Round dancers appeared on the Ed Hyman show June 8 and on spot announcements during the week. How's that for excellent publicity! Try it in your area and promote round dancing and square dancing this summer. —*Helen Gipson*

● **HAMILTONS IN OHIO** — The Frank Hamiltons of California will be in Dayton, conducting their 6th annual summer round dance workshop for the Miami Valley Round Dancers of Dayton, Ohio. It will be held at the Community Dance Pavilion, July 8 and 9. For more information write Mrs. John O'Hara, 3109 Braddock Avenue, Kittering 20, Ohio. —*Margaret (Peg) Tulipan*

● **OHIO NEWS** — The Auglaize County Fair, Wapakoneta, Ohio, will feature a Historical Pageant of Square Dancing on August 6. Immediately after the program will be free square dancing for all. Summer dancing for the Fairwood Squares will be held at the air-conditioned Civic Center Hall in Brunswick Plaza. Caller for the August 5 program will be Ronnie Schneider.

The Second Annual Fall Festival, sponsored by the Lima Area Council of Square and Round Dance Clubs, will be held September 17 at the Allen County Fairgrounds. M.C. caller will be Ronnie Schneider who will be aided by many national and local callers. Grace Wolf of Dayton will be in charge of rounds. —*Tommie Jane and Berle Huffman*

● **NEW OFFICERS** — Newly elected officers for the 1961-62 season in the Kentucky Square Dance Callers Association are Floyd Bohart, President; Joe Witherington, Vice-President; Lee Potts, Treasurer; and Lorine Flamm, Secretary. —*Joe Witherington*

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● 7th ATLANTIC CONVENTION — The committees of the Northern New Jersey Square Dancer's Association are mighty busy working out every detail to insure all dancers a good time at the 7th Atlantic Convention, September 29, and 30. They are going all out to make sure you'll have the time of your life.

Emphasis is being placed on dance floor facilities, good programming and spectator control. The addition of a ballroom on Steel Pier will alleviate pressure on other dance halls.

Late September in Atlantic City, New Jersey, the site of the convention, is wonderful. Write for information to N.N.J.S.D.A., Box 56, Metuchen, New Jersey, and don't miss out on this promising convention!

● SOUTHERN NEWS — Two "firsts" were initiated down South during the month of May. With both the Iris Festival's Square Dance-O-Rama at Sumter, South Carolina, and the First Annual Spring Square Dance Festival at Asheville, North Carolina a huge success, Southern dancers can look forward to many more years of happy dancing. Past European News Editor, Cliff MacGuire, now located in Greenville, South Carolina, has graduated his first group of square dancers. Another group at Shiloh, South Carolina, will finish lessons in late summer.

—Cliff MacGuire

● MONTANA'S ROUND-O-RAMA — Dancers from Montana and neighboring states are looking forward to Montana's first Round-O-Rama, August 12 and 13 at Butte, Montana. Featured exhibition dancers will be Bob and Helen Smithwick of San Diego, California, and Frank Reich will be the M.C. Everyone's invited, so plan your vacation and include this special event! —Datus Herzog

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## SUNNY HILLS RECORDS

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MAIL (continued from page 5)

Dear Arvid:

Here's my three year subscription check. I had thought to not order and Kirby's article (June 1961) came out. It is worth the price alone. Also agreed with thoughts in the "Mail Bag".

Mrs. Joseph G. Clapp  
Palm Springs, Calif.

Dear Arvid:

... Someone "found me" at the National last year, stuck one of your Special Subscription blanks in my hand, and asked me if I wouldn't like to sign it. Now I'm one of those compulsive signer types, so, of course, I said I would and I did. That experience has lead me to some very, very good reading on dancing. I feel that your contributors are honest and give

helpful advice . . . So, may I thank whoever asked me to sign the blank? It has been most enjoyable getting acquainted with AMERICAN SQUARES!

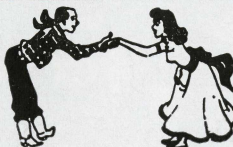
Margaret (Peg) Tulipan  
Dayton, Ohio

Dear Arvid:

... Some "callers" state "danced with — club, learned a few singing calls, found I had a sense of rhythm and good memory." That's all the effort they expended. A few records . . . and they are "callers." . . . Someday the people will wake up and realize that the approach of these fellows is all wrong. . . .

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