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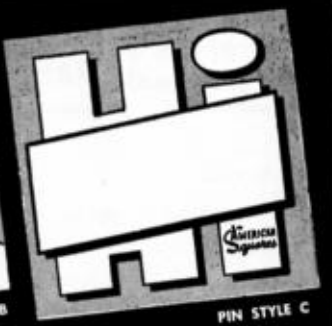
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OUT of the **MAIL** **BAG**

Dear Arvid:

I would like to make a suggestion in regard to the round dance Workshop section of AMERICAN SQUARES.

Why can't we have the sequence and ending printed along with these round dances, like the rest of the square and round dance magazines do?

It would be a great help to us round dancers.

John S. Werner,
Des Moines, Iowa

Good suggestion. We'll do this in future issues of SQUARES.

Dear Arvid:

We enjoy each copy of AMERICAN SQUARES very much and as callers and teachers the Workshop, the New Basics and the Record Reviews are of great interest to us. Keep up the good work!

Fern and Ralph Creek,
Conectonville, Iowa

Dear Arvid:

Congratulations on AMERICAN SQUARES' 17th year of publication, and its editors and editorial staff. Congratulations also for AMERICAN SQUARES' listings of square and round dance publications. AMERICAN SQUARES is first in square and round dance information . . . Hope you and your staff have many more years of success with AMERICAN SQUARES.

Leo Blum,
Plainfield, Ill.

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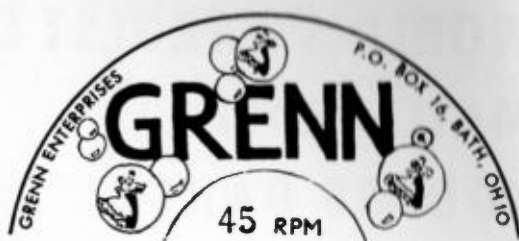
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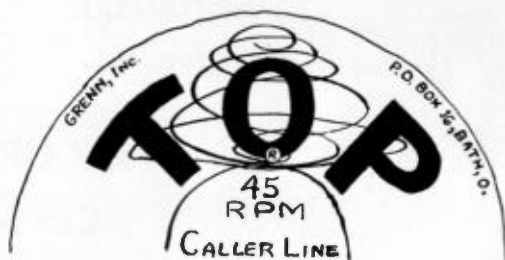
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HI NEIGHBOR

BY PAT PENDING

*Throughout this wonderous land of
ours
It happens here and there
A group of happy people
Arrive without a care*

*They come in many ages
To neighbor and to meet
To do a little dancing
And on the side to eat.*

*Each lady brings a package
Of cookies, pie or cake
Sweet liquid by the gallon
Our hostess, she did make*

*They wander in by couples
Their off-spring also come
In baskets, cot and cradles
They're parked and then things hum.*

*A fiddler brung his fiddle
A plunker his banjo
A squeeze box and a geetar
Make feet just want to go*

*Now things begin to happen
Off the sleeve and unrehearsed
For folks are all good dancers
In their Terpsichore well versed.*

*Without a single walk thru
They are picking up the beat
Follow calls as callers call 'em
With educated feet*

*Callers follow one another
And take figures from the air
With intelligence they prompt 'em
And with them stays the square.*

*The floor may be new black top
A garage or new mowed lawn
Which really gets well pounded
By those who carry on*

*There are Hambos and Isralies
Also Contras of tradition
A variety of Polkas
And singing makes its mission.*

*To an atmosphere congenial
Without one frown or glare
Some common bond unites them
Every single person there*

*As they all Quadrille together
Habit moves their arms and feet
While they swap a little gossip
Or an old acquaintance meet.*

*Their knowledge of the basics
Like old fables of the past
Here exchanged by words unprinted
Insure this art will last*

*Though they do not realize it
Behind fun it seems obscure
But they carry on a "something"
Big and vast and to endure.*

*For relaxing of the tension
Helps us all to make new friends
Smooth dancing, one foundation
That leads us to these ends*

*Thus informal pleasant parties
Are one big reason why
Squaring smooth and not too rapid
Will never die.*

SQUARE DANCE STYLING

Part II

"Style is the man," someone once said. Here is the second installment of Square Dance Styling Points for callers and dancers. The first installment appeared in last month's SQUARES. You won't want to miss these important tips on perfecting your dancing. Make your styling the best!

BOX THE GNAT

Or flea or any type of turning a girl under. Men use two fingers or loose grip with lady so that you can easily disengage if someone happens to turn the wrong way, saves shoulders. When meeting the same sex, instead of the strongest going over, try exchanging places with a pigeon-wing turnback, avoids making a decision as to who does what.

HALF SASHAY, RE-SASHAY, ALL THE WAY ROUND

Should be taught as three separate basic movements so that a caller can use any part that he wishes without dancers anticipating the entire deal every time they hear 1/2 sashay. Teach them to have the man slide-step behind the lady while she slide-steps in front of the man, both facing center of set when finished. Also, 1/2 sashay does not mean rollaway or whirlaway unless so called. Two couples facing each other have a traffic problem when the ladies rollaway.

Allemande A cannot be broken up. All three parts must be used to be a true break. However, no hands should be held (left) during the maneuver but rather touched, then dropped while doing the 1/2 sashay. *Lines Sashaying* a 1/4 should also slide-step into place. *Shuffle the Deck* rule now goes that the *right* end steps forward, slide-steps *left*, the *left* end steps back, slide-steps *right* in behind. This rule is especially important from an ocean wave formation.

ROLLAWAY 1/2 SASHAY

From *Allemande Thar*, *Ocean Wave*, *Alamo Style*, etc. whoever is backing up, continues to back up after the maneuver is accomplished, facing direction never changes. Couple wheels 1/2 around, spin individually toward each other a 1/2 turn to catch new hands or forearm grip.

SWING SASHAY

To be used when couple has to half sashay after a swing. When man is facing out during the swing, drop right but retain left hand hold with lady's right. Man turns back in place and lady automatically faces back into set on man's left side in 1/2 sashay position.

ALLEMANDE THAR

Inside people take wrist holds with the people in front (men or women) and back up slowly so that the outside people can move in time to the music, not run. If person ahead of you on the inside backing up insists

POINTS

By WILLARD ORLICH

upon rushing, a thumb on his wrist bone pushed hard will tend to slow him up. (A kick in the seat helps too).

GENERAL TRAFFIC PATTERN

No question about ladies chain across, to *star* across would be the same right-hand motion, men or women, without being told. This same traffic pattern would be true, without use of hands, if told to cross the set to the opposite. From a Line Divide, walk by two (or column), the rule is to pass *right* shoulders no matter if ladies or gents are in lead. In passing someone behind an inactive couple, the lady takes the inside track out of courtesy but when passing the same sex, the *right* shoulder rule again is true. However, if they're bigger than you, don't argue, give way to save being trampled upon.

SUZIE QUE

Forearm turns but watch the jabbing elbows. Some areas use a pigeon wing on the turns letting you stay in close.

ENDS TURN IN

Arching couple *always* dish-rags back to face center of set, no matter if lady is on right or left side. On call of centers arch, ends duck *out*, arching couple stays in place dropping hands only.

WAGON WHEEL

Unless call breaks up the sequence by a "catch her by the left, etc.", the

Willard Orlich, Akron, Ohio choreographer has written material for Grenn and MacGregor records. His workshop notes are used all over the country. Articles on style by Orlich are of concern and interest to everyone in the Square Dance field.

entire movement should be as follows: —Man turns girl by right full around, then spins her another turn before she hooks left elbow within his right while footwork is in about three steps in LOD. All this while man is continuing forward with a left-hand star with other men. There should be no loss of momentum forward if executed properly. After hooking elbows, wheel continues to roll LOD until the next call, "Hub backs out, rim flies in — balance all and gone again." At this point, the lady's right hand should be held in the gents right hand in order to lead or guide the lady around a full turn, balance away from her in *line of direction* ready to go forward, box the gnat, etc. A full wagon wheel allemande break consists of two wagon wheels and then meet partner.

DOCEY-DO (Western)

From a circle of four, this amounts to a do-paso after the ladies whirl into it. On the call, men should have their backs to home position, pull corner across in a rollaway motion, catch partner's left, *pull her by* without turning. Reach for opposite with a right-hand turnback, back to partner with a left and courtesy turn to face that couple from starting position. In affect, the ladies made a figure 8 around the men who have moved just enough to let the ladies pass around them. Men should be able to look at each other's face during the motion.

(continued next month)

PERSONAL OF SQUARE

Feel run down? Bored with life? Having problems with your mate? Or maybe you need an outlet for tension. Well, believe it or not, square dancing seems to be an effective remedy for many of these problems.

An example of its effectiveness is the case of the shy retiring fellow who stuttered. Sam was a real introvert. At the suggestion of a friend he learned to square dance. He loved this new hobby, and lost himself in it so completely that he literally "forgot" his speech impediment.

Not only did Sam forget to stutter, but he also forgot his self-consciousness. Before long he was making new

friends and dating several of the single girls he met at the dances. A few months later Sam met the right "taw" and they were later married. And as the old saying goes, if you're a square dancer that is, "and they danced happily ever after."

Another man told me frankly that square dancing had helped him overcome excessive drinking. By replacing his bad habit with a new hobby, he overcame his affliction.

"Square dancing is almost like a second honeymoon for us," said a couple from Ohio. This couple found square dancing gave them more time



BENEFITS DANCING

By STAN BURDICK

together, something more in common, and deepened their appreciation of each other.

Harold Ericson, General Chairman of the recent National Convention in Detroit, was the Wayne County, Michigan Friend of the Court, for many years. During his term in office Ericson was a square dance fan. He stated, "Of the tens of thousands of divorces handled by my office, only three involved square dancing couples."

Continued Ericson, "Square dancing has to be done by couples. A man can't leave his wife at home. When a

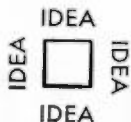
couple has fun together, they stay together."

These are only a few benefits square dancing has given its followers. We're sure there are more, and we'd like to hear about any you've had.

It would be silly to say that square dancing is a "cure-all" for all the ills of the world, but, dancing has helped a lot of folks experience new friendships, new fun, and richer lives.

Share your square dancing experiences with others. We'll publish them in future issues of **AMERICAN SQUARES**. There is much more to be said on this subject.





SQUARE

INTRODUCE

PART II

Last month AMERICAN SQUARES featured an article on how to "Introduce Round Dancing" to your square dance group. This month we will follow the basic Two-Step explanation with the presentation of the Waltz. However, it should be noted that only after the group has mastered the Two-Step in all its phases, generally ten sessions or more, should the Waltz be introduced.

The first step for a Waltz presentation is to go into *circle formation* and then assume *open dance position*. Now, through the use of music and demonstration, establish the recognition of Waltz rhythm from that of the Two-Step rhythm.

Next, teach the group to *respond to the rhythm* of the music with the one step per measure exercise: Step, Touch, Hold; Repeat. Step first to the L then to the R. In open position, move forward in LOD.

The third step is to teach the *basic balance*, both in the circle and in open position.

Fourth, try the *walking exercise*, three steps per measure, in open position. Remind the dancers that Waltz music can be marched to as easily as Two-Step music.

Point out that there are three steps per measure as compared to four for the Two-Step. Start the Waltz step by having the group count the steps — ONE, 2, 3; FOUR, 5, 6; then cue *Left*, right, left; *Right*, left, right; and emphasize counts one and four in their walk.

Next, *begin to turn* on the first step of each measure slightly back-to-back

on count one and face-to-face on four, moving the hands forward and back for lead. Explain that to "complete a waltz sequence" requires two measures, leading the first measure with the L foot and the second measure with the R foot. If you increase the turns on counts one and four the group will be doing waltz steps before they even realize it.

Using the same cue words helps the dancers to know and remember what they are to do. Here are the cues most often used in waltz exercises, which become self-explanatory to the dancers:

LEFT, REACH, CLOSE; RIGHT, REACH, CLOSE; or

FACE-OUT, REACH, CLOSE;
FACE-IN, REACH, CLOSE; or

TURN, REACH, CLOSE; FACE, REACH, CLOSE;

You are now ready to proceed with the *forward waltz in open position*. With the walking exercise (paragraph 5) and the "turn" drill (paragraph 7) the dancers should have the "feel" and understanding of the Waltz step and now be able to forward waltz, closing on count three. Drill this to complete mastery before proceeding further!

After this has been mastered, teach the *solo turn waltz*, men turning left-face and ladies turning right-face, to full back-to-back position on measure one, and continuing to turn to end face-to-face on measure two. It may help if you cue this:

BACK-TO-BACK, REACH, CLOSE;
ON AROUND, REACH, CLOSE;

Now that the dancers are familiar with these basics, let them dance them

By
DORIS & SCOTTY
GARRETT

ROUND DANCING

in drill and mixer form, using the *forward balance; backward balance; back-to-back* and *face-to-face waltz; forward waltz; and solo turn waltz.*

Now, from a closed position, teach the *basic waltz balance*, men's back to LOD, step back L, touch R, hold; step forward R, touch L, hold. Next, have the group turn about 1/8 turn with each balance, men stepping back and turn L on count one, "between and turn" on R on count four. Increase the amount of turn on each balance to a 1/4 turn. This is also a preparatory exercise to the *right face turning waltz.*

The *right face turning waltz* is done thusly: with three steps to the measure, turn on counts one and four as in the balance exercise. Have the dancers turn as before very little at first, and increase the amount of each turn until they are doing the complete waltz turn in two measures. Continue to stress the gents step "back and around" and "between and turn."

Various exercises can be used to assist them in accomplishing this turning waltz: with men's back to LOD, have the men step back in LOD on their L and turning R face with that step (the W steps forward and between and also turns R face as she takes the step). Don't go any further. Have the dancers recover and step and turn again. Repeat several times with new partners and then with their own partner. Remember, always demonstrate everything you have your dancers do!

After completing these two lessons in the Two-Step and the Waltz, your dancers should have a relatively easy

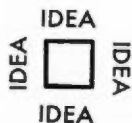
time with round dancing. Once these basics are learned the dancers have only to build from there.

In closing we would like to review some rules of teaching which we feel will help any one trying to teach round dancing. They are:

1. *Everybody dancing at all times.*
2. *From the known to the unknown; from the simple to complex.*
3. *A teacher hasn't taught if the student hasn't learned.*
4. *You know what the student needs to know.*
5. *Learn by the mistakes of others because you can't live long enough to make them all yourself.*
6. *Share what you know with others and they will share with you.*
7. *Give the dancers the experience of mastering dance steps and techniques early and often.*

These simple rules and your knowledge will teach the philosophy of good dancing to the dancers. Round dancing along with square dancing makes better and smoother square dancers. They get a better understanding of music and also their reflexes are faster and more alert. They train their memory to a higher degree. They have a greater feeling of responsibility toward the other dancers as they realize the importance of their knowing what they are doing.

**TEACH THEM TO HAVE FUN
WHILE THEY ARE LEARNING TO
HAVE MORE FUN!**



SQUARE

S Q U A R E

A
DO IT
YOURSELF
TOPPER
FOR
TAWNS
AND
SQUAWS

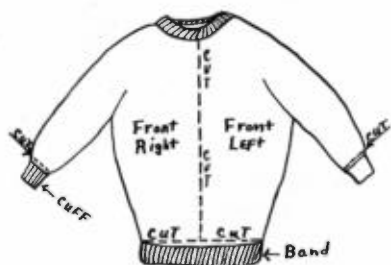
Say ladies, looking for something new to wear over those pretty square dance dresses when the weather turns chilly? Well, why not try the new SQUARE SHIRT for those fall evenings which are nippy, but not cold enough for coats.

SQUARE SHIRTS are made from a sweat shirt and trimmed in various colors and widths of ric rac or braiding. You can now get sweat shirts in a variety of colors from white to maroon. Of course your neutral colors of white, black, and gray are the best color co-ordinators, but green, yellow, blue and pink shirts will harmonize with many of your favorite dresses.

Most dance dresses are trimmed in ric rac or braiding, so there should be no problem matching your dresses. The best thing about the SQUARE SHIRT, however, is that it is very inexpensive if you make it yourself. For a slightly higher sum you can buy one or have it made.

To make a SQUARE SHIRT, you'll need: 1 sweat shirt (one size larger than you'd normally wear, to avoid shrinkage problems); ric rac or braid; thread to match the ric rac; scissors and 1" bias tape. Now you're all set to start your SQUARE SHIRT. Below is a diagram and directions to help you. The dotted lines indicate where the shirt is to be cut.

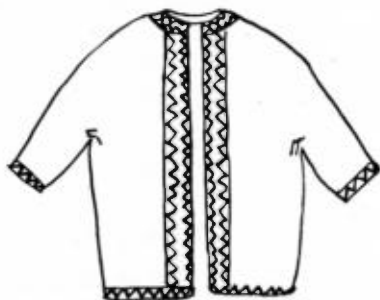
SHIRT



1. Lay the shirt out flat, front side up and find the exact middle of the front. Mark this with pencil.
2. Draw a line straight down from edge of neck opening through mid point to bottom edge of shirt.
3. Now cut on this line, only on the front side. **DO NOT** cut through the back!
4. Cut off the cuffs on the sleeves and the band around bottom of shirt.
5. Try on shirt. Allowing for shrinkage, determine the length of the sleeve. Allow $1/8''$ for finishing edges.
6. Now determine the shirt length, again allowing for possible shrinkage. Best length is just at or slightly below the natural waist line.

7. Face right and left front edges with $1''$ bias tape. Stitch the right side of the tape to the right side of shirt fronts, then turn the free edge of the tape to back and stitch this edge down.
8. Face bottom edge of shirt in the same manner.
9. Stitch ric rac around entire bottom edge, around sleeve openings and around the neck and down shirt fronts.

That's all there is to it, nine simple steps to a jaunty little sweater-jacket that you'll love to wear, and wear with "personal pride."



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1133—That's When I Miss You Most Joe Robertson, caller. Flip.

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Square Dance Workshop

EDITED BY FRED BAILEY



RAGTIME MELODY

By Mike Michele

Record: Western Jubilee No. 599 —

Instrumental/calls by Mike Michele

Opener, Break and Closer:

Allemande left your corner, grand right and left you go

And when you meet your honey, you're gonna' promeno

Promenade but don't stop, here we go red hot

Turn the right hand lady right, and your partner by the left

Go all the way 'round to the corner girl, and turn her by the right

Partner left, roll promenade, and now you step it light

Take your little lady, right on home for me

Swing her to the "Ragtime Melody."

Figure:

Head two couples circle four, three quarters 'round you go

California twirl, split the sides and make a line of four

Forward eight and back, pass thru, the ends turn in

Dive thru, pass thru, and then you star thru

Square thru three quarters 'round, face out, bend the line

Square thru three quarters 'round, and promenade your own

Take your little lady, right on home for me

Swing her to the "Ragtime Melody."

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

FOUR LADIES CHAIN LEFT

By Clarence Watson, Blue Springs, Mo.

The heads go forward, back with you Go forward again, half square thru

Right and left thru the outside two

Turn your girl but don't just stand

CHAIN THE GIRLS TO THE LEFT

(or Chain her left)

Left allemande . . .

TWIRLING STAR

By Clarence Ritchey,

Grand Junction, Colo.

The heads lead right and circle up four

The head gents break and line up four

Forward up and back to the world

Forward again and *star twirl*

The center couples pass thru

First couple left, the next couple right

Star twirl with the first in sight

The inside couples square thru

Four hands 'round, have some fun

Separate and you go around one, circle up four

The head gents break and line up four

Cross-trail thru across the land

Corner's there, left allemande . . .

PROMENADE BREAK

By Fred Applegate, La Mesa, Calif.

One and three, you wheel around

Half square thru the two you found

Those who can, you square thru

Three-quarters 'round, don't take all day

Those who did, half sashay

Those who didn't, turn alone

Box the flea, change hands

Box the gnat, change girls

Cross-trail thru, allemande left . . .

SNEAKER

By Red Donaghe, Houston, Tex.

One and two do a right and left thru

And turn that girl, that's what you do

The head ladies chain across the way

Then finish it off with a half sashay

New Couple No. One

Split that couple across the ring

Go 'round one to a line of four

Move into the middle and back once more

Now two and four go right and left thru

And turn that girl, then cross-trail thru

There's old corner, left allemande . . .

"PIANO ROLL BLUES"

By Lulu Braghetta

Record: MacGregor No. 8885 — Instrumental/calls by Bob VanAntwerp.

Opener and Break:

(Well now, the) Head couples swing and promenade half the ring
Sides do a right and left thru
(turn 'em twice)

The four ladies star right once around and then

Partners all, an allemande thar, the boys back in again

Now the boys back around, shoot the star full around

Slip the clutch, go two times around
Pass this girl and with the next a left allemande

Come back one and take this girl 'round that ol' land

You promenade *full* around and then, you'll hear that old sound.

Figure:

(Four ladies chain) Cross you go, turn the gal that you know

Chain back and turn 'em again

One and three go up and back and then star thru

Pass thru and with the sides, a right and left thru

You duck back in, do-sa-do once and then

Pass thru and swing the corner Jane Allemande new corner, grand ol' right and left and then

Take this brand new sweetie, promenade 'round again

And then, you'll hear it again

(Oh Yes!), you'll hear it again

The "Ol' Piano Roll Blues."

(Sequence: Opener; Figure twice for head couples; Break; Figure twice for side couples.)

SHORTY

By Fred Bailey, North Las Vegas, Nev.

Four ladies chain, a grand chain four
Turn the girls as you've done before

The head gents with your corner maid
Go into the middle and back

Half square thru across the track

Star twirl with the one you meet

Now star thru across from you

Pass thru, guess who?

Allemande left . . .

SHORT SNORT

By Roger Welch, Independence, Mo.

One and three lead to the right
Circle up four, you're doing fine

The head gents break and form a line

Forward eight and back to town

Square thru three-quarters 'round

Count three hands across the track

You're facing out, now all turn back

Star thru across the town,

And everybody turn around

Star thru on the side of the world

Hang right on, Calif. twirl

Cross-trail thru and look-out, man

Here she comes, left allemande . . .

BUMPER NO. 1

By Del Coolman, Flint, Mich.

The head two ladies chain to the right

And the new head ladies chain across

Two and four a right and left thru

Heads to the right and circle up four

The head gents break and line up four

Go forward eight and back that way

The girls roll left, a half sashay

Forward eight and back with you

Then star thru, now *substitute*

(the outside couples back in)

Allemande left, . . .

CRACKER CRUMBS

By Paul Noble, Lakeland, Fla.

The two head ladies chain to the right

And the new head ladies chain across

The heads go forward and back with you

Go forward again and square thru

Four hands 'round inside the world

With the outside two, *star twirl*

Wheel and deal, that's what you do

The inside four left square thru

Three-quarters 'round inside the world

With the outside two, *star twirl*

Wheel and deal, that's what you do

The inside four gonna square thru

Three-quarters 'round inside the floor

Now split the outside, line up four

Then 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

Cross-trail thru and look-out, man

Skip your partner, left allemande . . .

SINGLE WHEEL

By Clarence Ritchey,
Grand Junction, Colo.

The two head ladies chain across
Turn 'em, boys, and don't get lost
The same two couples half sashay
Go up to the middle and back that
way

Now pass thru, then *single wheel*
Gents in the lead, do a dixie chain
He goes left, she goes right
'Round one, don't take all night
Into the middle, right hand star
Once around from where you are
Corners all, left allemande . . .

EASY GOING

By Clarence Watson. Blue Springs, Mo.

The head two ladies chain across
Turn 'em twice, don't take all night
The same two ladies chain to the
right
The head two couples right and left
thru
Turn that girl, two by two
Now star thru and pass thru
Then star thru and pass thru
Go on to the next
And star thru then pass thru
Allemande left . . .

UNBALANCED LINES

By John Ward, Alton, Kan.

Couples One and Two just swing and
swing
While Three and Four the ladies
chain
No. One Lady go 'cross the square
Circle up three with that couple there
The gent will break and make the
line
Go forward and back, you're doing
fine
The side two couples cross-trail thru
Go 'round one, make lines you do
(a line of three and a line of five)
Go forward eight and back with you
Just the ends go up and star thru
Circle up eight around the track
Now all four men go forward and
back
Cross-trail thru, go 'round just one
Circle up eight and have a little fun
Circle to the left around the world
Now all four couples Calif. twirl
Same girl, left allemande . . .

MAKIN' WHOOPEE

By Fred Christopher

Record: Top No. 25019 — Instru-
mental/calls by Fred Christopher.

Figure:

Four ladies chain, across the set
Then whirl away, you circle left
Left allemande now, grand right and
left now
You're "Makin' Whoopee" — (meet
this girl & catch all eight)
With the right hand half, now back
by the left hand round
The gents star right, go full around
Turn partner left now, your corner
right now
Your partner left, roll promenade,
take a walk with this maid
The head two couples wheel around,
go right & left thru
Star thru, then eight chain thru
Picture a little old love nest, down
where the roses bloom
You swing the girl you meet, be-
neath the moon
Then promenade, like bride and
groom
It is the season, you've got the reason
For "Makin' Whoopee" . . .
(Sequence: Figure twice for heads,
Figure twice for sides.)

A QUICKIE

By Singin' Sam Mitchell, Tucson, Ariz.
The heads star thru across the track
Now all four couples turn back to
back
Step forward out and bend the line
Go forward and back, you're doing
fine
The inside two, you square thru
Three-quarters 'round and when
you're thru
Allemande left . . .

A QUICKIE

By Les Gotcher, La Puente, Calif.
Just promenade, go 'round the town
One and three will wheel around
Square thru, go 'round the world
With the lady on the right, Calif.
twirl
Then square thru three-quarters,
man
There's the corner, left allemande . . .

DEBATED TRAP (De Baited Trap)

By John Ward, Alton, Kan.

Four ladies chain three-quarters
'round
Just turn 'em, boys, and settle down
Sides right and left thru across the
way
Couple No. One only half sashay
Heads cross-trail, around one you go
Line up four, get set to go
Now just the ends star thru
Then half square thru, face the sides
*Pass thru, allemande left . . .

*or Square thru, it's five hands, man
Count to five, left allemande . . .

A CIRCLE AND A WHEEL

By Gordon Blaum, Miami, Fla.

The heads to the middle and back you
run
Then circle left three-quarters 'round
Calif. twirl and split the sides
Go 'round one, stand four in line
Forward eight and back you reel
Pass thru, wheel and deal and a
quarter more
You're facing out in lines of four
Arch in the middle, the ends turn in
Circle up four in the middle again —
three-quarters 'round
Calif. twirl, separate, around one
Stand four in line, we're on the run
Forward eight and back you reel
Pass thru, wheel and deal and a quar-
ter more
You're facing out in lines of four
You turn alone, go forward and back
The outside four square thru three-
quarters the outside track
The other four do a left square thru
All the way 'round and when you're
thru
Find your corner, left allemande . . .

FOND AFFECTION

By Joe Lewis

Record: J-Bar-L 4132 — Instrumental;
J-Bar-L 4125 — calls by Joe Lewis.

Opener, Break and Closer:

Corner do-sa-do, the gents star left
and
Home she'll box the gnat with you
Pull her by, left allemande, swing at
home.

Bet you lose the blues
Ladies promenade around the inside
Box the gnat and promenade by twos
I'd like a little fond affection
From just a little girl like you.

Figure:

Chain the girls across, turn 'em left
and
They roll away and swing a man that's
new
Heads to the right circle four to a
line
Forward there for you . . . (fall
back)
Right and left thru and when you
turn them
Pass thru and promenade by twos
(I'd) like a little fond affection
From just a little girl like you.
(Sequence: Opener, Figure twice for
heads, Break, Figure twice for sides,
Closer.)

TURNIP DELIGHT

By John Ward, Alton, Kan.

Head ladies chain to the right you do
Two and four go right and left thru
New No. One Lady go across the
square
Circle up three with that couple there
The gent will break and make a line
Go forward and back, you're doing
fine
Sides square thru three-quarters
'round for fun
Then separate and go around one
Join your hands, circle eight awhile
Now reverse back, go single file
The gents turn back, go dixie grand
Right, left, right, left allemande . . .

A QUICK QUICKIE (corrected)

By Les Linn, Miami, Fla.

(This break, as printed in the Sept.
issue, was incorrect.)
The head two ladies chain the town
Courtesy turn and settle down
The four little ladies chain across
Turn 'em, men, and you won't get lost
New side ladies chain to the right
Turn this girl, don't take all night
Face your new partner and star thru
Cross-trail and skip one girl
Allemande left the corner of the
world . . .

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ADD TO (OR SUBTRACT FROM) THE LINE BASIC

At the command "Add to the line," the couple in front separates and backs up to the end of the line with the couple behind thus creating a line of four. At the command "Subtract the line," the person on each end of the line will back up behind the person who was next to him in the line, thus creating four lines of two (or couples).

ADD TO (or SUBTRACT FROM) THE LINE FIGURES

By Red Donaghe, Houston, Tex.

The heads go forward, back with you
Go forward again and square thru
Count four hands, that's what you do
Right and left thru the outside two
Duck to the middle, ADD TO THE
LINE

Go forward and back, you're doing
fine

Just the ends star thru, then cross-
trail

There's the corner, left allemande . . .

The heads lead right and circle four
Head gents break to a line of four
Go forward and back, you're doing
fine

Pass thru and SUBTRACT THE LINE

Then quarter in and box the gnat
Right and left thru the other way
back

Cross-trail thru across the land

There's your corner, left allemande . . .

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NOBLE E. SPEES

24602 Eshelman Ave., Lomita, Calif.

One and three, you bow and swing
Lead on out to the right of the ring
And circle up four, you're doing fine
The head gents break and form a line
Go forward and back, SUBTRACT

THE LINE

Double pass thru, then ADD TO THE
LINE

Now *fold the line*, then star thru
Bend the line and cross-trail thru
There's old corner, left allemande . . .

Side ladies chain across the floor
Four ladies chain, a grand chain four
The head two couples square thru
Count four hands, that's what you do
Right and left thru the outside two
Duck to the middle, ADD TO THE
LINE

Forward eight and back with you
Then pass thru and SUBTRACT THE
LINE

First couple left, the next one right
Cross-trail thru the first in sight
Here comes the corner, left allemande
. . .

Promenade, go 'round the town
Keep on going and don't slow down
One and three, you wheel around
And pass thru, SUBTRACT THE
LINE

The outside couples U turn back
And star thru, then bend the line
Cross-trail thru, look-out, man
Here comes the corner, left allemande
. . .

The heads go forward, back with you
Go forward again and square thru
Count four hands and when you do
Right and left thru the outside two
Now dive thru, then *substitute*
ADD TO THE LINE, then star thru
Double pass thru across the world
All four couples Calif. twirl
The center four pass thru
Allemande left . . .

The heads go forward, back with you
Go forward again and star thru
ADD TO THE LINE, then pass thru
Divide the line, then dixie grand
Right, left, right, look-out, man
There's the corner, left allemande . . .

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No.	Music	Key	Tempo	Time	No.	Music	Key	Tempo	Time	No.	Music	Key	Tempo	Time
100*	Black Mountain Rag	A	134	4:04	125	Hoed'n Kelly	G	136	4:17	153*	Poke County	A	132	3:05
	Flap Jack Whirl	A	136	4:10		Smokey Mt. Hoedown	F	136	3:47		Cripple Creek	A	134	3:07
105	Wake Up Susan	A	136	3:57	127*	Sugar Foot Rag	A	134	3:55	185	Chucks Capers	A	132	3:07
	Eighth of Town	D	136	4:00		Durang's Hornpipe	D	134	4:00		Beals Break-down	A	132	3:50
107	Bully of the Town	F	138	4:08	134	Tom & Jerry Houghton	A	134	3:53	193	Bile Them Cabbage Down	A	132	
	Ida Red	A	134	4:06		Hustler					Sally Gooden			
110*	Arkansas Traveler	D	138	4:04	138*	Bill Cheatum	A	130	3:05	198	Because Just Because		132	3:39
	Dance Aro'd Molly	A	132	4:04	140	Rocky Mountain Goat Ragtime	D	130	3:10		Everywhere You Go		132	3:45
						Annie	D	130	3:03					

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106	Reno Cross Rollaway Hash	Les Gotcher	130	Do Paso What Hurricane	Les Gotcher	190	Bend the Line Hash n' Breaks No. 14	Les Gotcher
108	Whirlpool Square Tunel Through	Les Gotcher	131	Hash 'n Breaks No. 9	Les Gotcher	196	Deep Six Hash n' Breaks No. 18	Les Gotcher
109	Yo Yo Split Your Sides	Les Gotcher		Allemande Pass Thru	Les Gotcher	200	Twirlin in Dixie Hash 'n Breaks No. 20	Les Gotcher
126	Hash 'n Breaks No. 2	Les Gotcher	171	Hashin' The Breaks No. 10	Les Gotcher		Wheel and Deal	
	Rollaway Star	Les Gotcher		Little Red Hen				
			172	Hashing the Breaks No. 11	Les Gotcher			
				Wrappin' It Up				

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Round Dance Workshop

EDITED BY MARY + BILL LYNN



GOOD-NIGHT SWEET LOVE

By Irene and Doc Heimbach

Record: Grenn No. 14028.

Position: Semi-closed.

Footwork: Opposite thru-out, directions given for M.

Meas:

Introduction:

1-2 Wait 2 Meas;

3-4 **Apart, Close, Apart, Touch; Together, Close, Together, Face/Touch;** From semi-closed pos drop lead hand hold & take inside hand hold (M's R & W's L) & perform a slow two-step apart (M twd COH & W twd wall) followed by a touch; then a slow two-step together followed by a slight turn to face each other & a touch, ending in semi-closed pos facing LOD.

Dance:

PART A

1-2 **Step, Close, Step, Brush; Step, Close, Step, Brush;**

Starting with M's L do 2 slow two-steps in LOD, each followed by a brush giving 1 beat to each movement & ending face to face with M's back to COH.

3-4 **Side, Back, Back, (Dip/Point); Walk, Two, Three, Turn/Touch;**

Starting with M's L take 1 step to the side down LOD turn to face RLOD, & step bwd on R down LOD, step bwd on L down LOD, dip on L & point R in RLOD; starting with R walk 3 steps down RLOD & on 4th ct turn to face LOD & touch L to R ending in semi-closed Pos facing LOD;

5-6 **Step, Close, Step, Brush; Step, Close, Step, Brush;**

Repeat Meas 1 & 2.

7-8 **Side, Back, Back, Dip/Point; Walk, Two, Three, Turn/Touch;**

Repeat Meas 3 & 4 ending in closed pos M's back to COH.

9-10 **Step, Close, Step, Turn; Step, Close, Step, Turn;**

Starting with M's L do 2 slow turning two-steps, at end of each hesitate 1 ct; during this procedure progress down LOD making 1 full revolution to end in CP with M's back to COH.

11-12 **Around, Two, Three, Touch; Back, Close, Back, Touch;**

Starting with M's L do spot solo turn away from each other in 3 steps (L,R,L) & touch R to L ending in semi-closed pos facing LOD; step back on R in RLOD, close L to R, step back on R in RLOD, touch L to R; ending in CP, M's back to COH.

13-14 **Step, Close, Step, Turn; Step, Close, Step, Turn;**

Repeat Meas 9 & 10.

15-16 **Around, Two, Three, Touch; Back, Close, Back, Touch;**

Repeat Meas 11 & 12 ending in semi-closed pos, facing LOD, M's back to COH.

PART B

17-18 **Step, Close, Step, Brush; Step, Close, Step, Brush;**

Repeat Meas 1 & 2 or PART A but remain semi-closed pos with M's back to COH.

19-20 **Forward, Close, Back, Hold; Back, Close, Forward, Hold;**

Starting with M's L, step fwd in LOD, close R to L, step bwd on L in RLOD & hold 1 ct; in Meas 20 — as M steps bwd on R in RLOD, close L to R, steps fwd on R in LOD & holds 1 ct, W walks fwd in LOD on L under joined lead hands (M's L & W's R) & makes a R face 180 degree turn to face RLOD with 2 steps (R, L) & touch R to L; end-

ing in closed pos with M facing LOD & W facing RLOD.

21-22 Walk, Hold, Walk, Hold; Walk, Hold, Walk, Hold;

Starting with M's L do 4 slow walking steps in LOD each step followed by a hold of 1 ct; ending in semi-closed pos facing COH.

23-24 In, Two, Three, Turn/Touch; Out, Two, Three, Touch;

Starting with M's L take 3 steps toward COH & on 4th ct turn to face wall & touch R to L; then as W does a reverse twirl (L face) toward wall in 3 steps under joined lead hands (M's L & W's R) & touches R to L, M follows her with 3 small steps R, L, R & touches L to R ending in semi-closed pos with M's back to COH.

25-26 Step, Close, Step, Brush; Step, Close, Step, Brush;

Repeat Meas 17 & 18.

27-28 Forward, Close, Back, Hold; Back, Close, Forward, Hold;

Repeat Meas 19-20 except this time end in sidecar pos (L hips opposed) with M facing diag twd wall;

29-30 Step, Close, Step, Turn/Flair; Step, Close, Step, Touch;

In sidecar pos starting with M's L do 1 two-step diag twd wall & on 4th ct turn to banjo pos (R hips opposed) & flair R; in banjo pos, starting with M's R do 1 two-step diag twd COH & on 4th ct as M touched L to R W makes a 1/4 R face turn & touches R to L; ending in semi-closed pos both facing COH;

31-32 In, Two, Three, Turn/Touch; Out, Two, Three, Touch;

Repeat Meas 23 & 24.

TAG:

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

Repeat Meas 9 & 10 of PART A

3-4 Around, Two, Three, Touch; Back, Close, Back, Touch;

Repeat Meas 11 & 12 of PART A.

I'LL SEE YOU IN MY DREAMS

By Doris and Scotty Garret

Record: MacGregor No. 8865.

Position: Intro M's R & W's L hands joined, pts facing, M's back to COH. Dance — M's L & W's R hands joined, both facing RLOD in open pos.

Footwork: Opposite thru-out Directions given for M.

Meas:

Introduction:

1-2 Wait 2 Meas

3-4 Step Apart, Point, -; Together, Touch, -;

Step back into COH on L, point R toe twd pt; step fwd R, turning 1/4 R-face (W turn L-face) to face RLOD dropping M's R & W's L hands & join M's L & W's R hands to end in open pos, touch L beside R;

Dance:

PART A

1-4 Step, Flare, -; Through, Side, Behind; Cross-Over, 2, 3; Forward Waltz;

Step fwd in RLOD on L, swing R fwd & flare in, using 2 cts & turning 1/4 L-face (W turn R-face) to face partner & assume butterfly pos; step thru in front of L on R in LOD (W also steps in front), step to side on L in LOD, step behind on R in LOD; drop M's R & W's L hands, progressing slightly in LOD, with 3 steps, L,R,L, moving diag fwd & twd wall, M crosses behind W while W crosses under joined M's L & W's R hands diag fwd twd COH to end both facing LOD, keep M's L & W's R hands joined; one waltz fwd in LOD, R,-L,R;

5-8 Lady to Sidecar; Forward Waltz; Face, 2, 3; Backward Waltz;

Progressing LOD, M waltzes fwd, L,R,L, as W turns 1/2 R-face into sidecar pos, R,L,R; 1 waltz fwd in LOD, R,L,R; M steps fwd in LOD on L (W steps back on R) both turning L-face to face pt, continue L-face turn & step in LOD on R-close L, to end in CP, M's back to LOD; progressing LOD, dance 1 waltz bwd, R,L,R;

9-12 Waltz; Waltz; Waltz; Twirl to Open;

Progressing LOD, dance 3 R-face turning waltzes; W twirls R-face under M's L & W's R hands as M waltzes fwd & on last ct releases M's L & W's R & join M's R & W's L hands to end facing LOD in open pos;

13-16 Back-to-Back; Face - to - Face; Back-to-Back; Turn On Around;

Progressing LOD - waltz fwd bringing joined hands fwd & turning L-face slightly back-to-back; waltz fwd turning R-face to face pt &

step fwd in LOD on R, step side into COH on L, close R to L; step back in RLOD on L, step side twd pt on R, close L to R; dance 1 waltz fwd progressing LOD, R,L,R;

21-24 Repeat action of Meas 17-19;

As W waltzes slightly fwd, M waltz-maneuvers to end in CP with M's back to LOD;

25-28 Waltz; Waltz; Waltz-Balance Left; Waltz-Balance Right;

Waltz R-face turning 1/2; continue turning R-face, waltz 1/2 to end M facing RLOD; waltz-balance twd wall, stepping side on L, step behind L on R, step in place on L; re-

CALLER JULES HUBERT



Experienced, and a teacher, too! That's Jules Hubert, square dance caller and the Civilian Personnel Job Analyst at the U. S. Army Transportation Terminal Command Gulf in New Orleans.

A caller for six years, and a teacher of both square and round dance for four years, Jules enjoys his work. He states, "square dancing is fun, and like all dancing is good exercise." Just how much does he like his work? Well, he's one caller who gave up his bowling to pursue his new hobby, and that was quite a sacrifice.

In western garb of embroidered shirt, high heeled boots and Thunderbird bolos, Jules calls for square dance festivals and TV shows from Colorado to Florida. Recently Jules called at the 4th Annual Festival of the New Orleans Square Dance Association.

bring joined hands back releasing them on last ct of Meas. 14 to join free hands (M's L & W's R); continue waltzing in LOD & turning R-face back-to-back, bring newly joined hands thru twd RLOD; release joined hands & continue turning solo R-face (W turns L-face) to end both facing LOD in open pos, join M's R & W's L hands;

17-20 Step, Lift, -; Forward, Side, Close; Back, Side, Close; Forward Waltz;

Step L fwd in LOD, swing R fwd in a lift on cts 2 & 3; dance an open pos box waltz on Meas 18 & 19 —

peat waltz-balance stepping twd COH & starting with R;

29-32 Waltz; Waltz; Twirl, 2, 3; Step Forward, Touch, -;

Turning R-face, waltz 2 meas, turning 1/2 on each to end M facing RLOD; W twirls out twd wall R-face under M's L & W's R hands as M waltzes in place & adjusts to end in open pos facing RLOD, keeping M's L & W's R hands joined; step fwd in RLOD on R, touch L beside R;

Dance through 3 times. Last time through, on Meas. 32, Bow & Curtsy.

Record - Reviews

By Frank L. Kaltman

BLUE STAR

No. 1585 Big Thicket//Midnight (132)

Hoedowns played by Earl & His Hoedowners

This pair of hoedowns is marked by a supression of the melodic line. The fiddle is just too weak to have any value. In addition to a rhythm and beat, a hoedown should have an identifiable melody.

No. 1586 Pass the Buck//Blue Eyed Myrtle (132)

Hoedowns played by Earl & His Hoedowners

The same review applies to this as the previous record. With a little more fiddle, and a little less "Boom-chuck," this could have been a pair of superb hoedowns.

BOGAN

No. 1134 Biting My Fingernails//Instrumental

Square dances called by Joe Robertson

Singing square dance with not much to distinguish it. Medium level club dance. Too much echo chamber was used to classify this as a snappy record.

No. 1135 Hello Mary Lou//Instrumental

A rather poor choice of music for a square dance. The orchestra is adequate.



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TOP

No. 25019 Makin' Whoopee//Instrumental

Square Dance called by Fred Christopher

Clever, well done job that should be a hit. Medium level club dance.

No. 25020 Silver Sands//Instrumental

Square Dance called by Lou Hildebrand

In addition to frequent clinkers, the call is boring in its delivery, and not up to what we expect to hear on this label. The instrumentation is excellent.

LORE

No. 1012 Star Flicker//Instrumental

Square Dance called by Max Engle

A patter call which does not quite come off. Too much talk, and not a very good style of delivery.

No. 1013 Over Yonder//Instrumental

Square Dance called by Max Engle

Another Max Engle patter call, which seems to come off a bit better than record 1012. I feel that the caller is more capable than the record shows. Perhaps some study in voice control and microphone delivery would be in order.

GRENN

No. 12038 Clear Track Special//Sugarfoot Wild

Hoedowns played by Al Russ

The "Sugarfoot Wild" side of this pair of recordings should be in every caller's box. It is terrific.

WESTERN JUBILEE

No. 599 Ragtime Melody//Instrumental

Square Dance called by Mike Michele

Another Mike Michele recording.



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WINDSOR

No. 4804 Cross Over the Bridge//Instrumental

Square Dance called by Bruce Johnson

Bruce Johnson presents a singing square dance in an original style, which should become a big hit. The music is excellent, the figure is unique and the style of calling is refreshingly new. We recommend this one highly.

DASH

No. 2532 North//Instrumental

Square Dance called by Jack Iler

This recording on Dash called North is the same tune previously recorded on Blue Star under "North to Alaska." The dance is different but it is the same tune. We frankly are not going to make a choice between the two recordings, but if you already have "North to Alaska," you will find that the instrumental is adequate for both of these dances.

No. 2531 Swingin' Man//Instrumental

Square Dance called by Chuck Raley

Now here is a nice infectious singing call recorded by Chuck Raley. The figure is simple enough for beginner club dances, but still fun for the middle level dancers. We like this very much.

SETS IN ORDER

LP 4011 "Easy Murder" Square Dance

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ROUND 'N ROUND

By Mary and Bill Lynn

How many times have you approached the round dance circle not feeling completely sure of one particular part of a round dance routine? Many times — yes it happens to us all!

Even with discerning selection and presentation of material the basic similarity of many rounds leads to brief confusion. Usually after one repetition of the dance these illusive portions are cleared up and the rest is AOK. On the other hand this situation need not arise with proper cueing.

Cueing in itself may be quite controversial. Many highly experienced dancers resent cueing — but usually not at class sessions, while the more novice rounder finds it most necessary. Needless to say this technique should not be overdone, but wise use can be most helpful to all dancing levels.

Most information available on cueing stresses the "prompt." This cue precedes the action by several counts — largely depending on the context of the particular "prompt." It is not at all necessary to give rhythm count in a "prompt cue." In fact, a jumbled effect may be expected if too much information is given at any one time.

Each should strive for "phrase prompting." That is, in most cases, a cue indicating action of approximately four measures, also including the subsequent position.

For example let us use Sunny Waltz (published in the August AMERICAN SQUARES, page 23). Measures 1-4 of the routine are repeated to form measures 5-8. The introduction of the dance is composed of four measures. The phrase prompt should commence

on the second measure of the introduction with the cue: "Balance apart — to open."

This tells the dancer the action of measures 3 and 4 of the introduction and the starting position of the first phrase of the routine. As the dancers assume open position during measure 4 of the introduction, the cue: "Waltz away; spin maneuver," is given all within the three counts of measure 4.

Now the dancers know the starting position and the action of measures 1 and 2 of the dance. Since "spin maneuver" is understood as an ordinary R face $1/4$ turn for the man, a full L face turn for the lady, and the assuming of closed dance position, it is unnecessary to prompt the starting position for measure 3.

During measure 2 the cue: "R face waltz to open," is given. Likewise during measure 4 you may prompt: "repeat, do it again," or reiterate the two measure cues as suggested.

It is better if at all possible to do this in 4 measure phrases. This may be accomplished after a walk thru, and dancing it thru several times. The four measures prompt would be something like this: "away — spin maneuver — waltz R — to open." The dashes indicate a lowering of the voice. The action cues in this example each take three musical counts.

This type of directional cue in round dancing is imperative for the leader. Also we might add each dancer will find that recalling a routine is much easier, if while the dance is being taught he used this same technique mentally.

Give prompt cueing of round dances a try and have fun! See you round.

NEWS



● **HOOSIER FESTIVAL**—Evansville, Indiana will be the scene of a week-end of fun during the 5th Annual Hoosier S/D Festival, Oct. 27-29. Fri. and Sun. the dancing will take place at the Rural Youth Center. Saturday the Municipal Stadium will host the dancers. Bob Johnson and Jack Jackson will do the calling for the Festival. For further information write: B. Tom Abell, 3018 Mulberry Street, Evansville, Indiana.

● **INDIANA ASSOCIATION** — A joint meeting of club officers and callers from almost every point of the state of Indiana in Indianapolis on July 6th, resulted in resolutions being passed and caller-support being given to the formation of a Dancer-Caller Association in Indiana.

● **TEACHER'S FESTIVAL** — The Cleveland Round Dance Teacher's Festival will be Oct. 29, in Cleveland. John and Betty Shaw and Irene and Bill Hart will be in charge of rounds. General Chairmen are Damian and Mary Ghoney. —*T. J. and B. Huffman*

● **HAPPY VALLEY S/D BARN** — This is the place for plenty of dancing and fun. Bob and Elsie Steffee and Willard and Irene Legg are the co-owners of this gayly decorated barn. It has a hi-fidelity sound system, good accoustics, a wooden floor and kitchen. For a fun filled night join the dancers at Happy Valley. For further information write Bob Steffee, 1827 Erie Street South, Massillon, Ohio.

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● **JUBILEE PAGEANT** — Twenty couples from the North Dakota Square Dance Clubs, Inc. participated in a week-long North Dakota historical pageant Aug. 27 through Sept. 3. One scene featured the square dancers depicting the early settlers of North Dakota in their westward trek by covered wagon. During the fictitious journey the "pioneers" made camp for the night and enjoyed a favorite early American activity — square dancing! The pageant was presented as part of the Ward County Diamond Jubilee in Minot.

● **PROCLAIMS S/D WEEK** — In recognition of the square dance as a pleasant and beneficial form of recreation for persons of all ages, the week of Sept. 8-16 was set aside in Connecticut as "Learn to Square Dance Week." The Country Dance Festival held in Milford, Conn. marked the start of this observance.

● **DAYS OF FUN** — The Happy Twirlers of La Crosse, Wisc. are sponsoring a square dance featuring caller Paul Tinsley of Ottumwa, Iowa on Oct. 15 as part of a 3 day Oktoberfest celebration in La Crosse. Admission is possible only with an Oktoberfest pin. For information write Red and Ev Gerstle, 766 No. 22nd St., La Crosse, Wisc.

● **PROMENADERS HAVE TROPHY** — The Promenaders of Lock Haven, Pa. are now in possession of the Travelling Square Dance Trophy, donated by the Wheeling Stars of Twin Falls, Idaho. The trophy is won by the couple traveling the farthest to visit with the club having the trophy, within a minimum of 100 miles. Fred and Becky Waldron, representing the Promenaders, took possession of the trophy when they attended the 6th Ward Poky Pacer dance in Pocatello, Idaho, while on vacation last month.

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● **A S/D FIRST**—Arvid Olson, editor of **AMERICAN SQUARES**, recently completed work on his Master of Science Thesis in Recreation at the University of Illinois. The thesis is entitled: "A History of the Development of Square Dancing As A Recreational Activity in the State of Illinois from the Early 1940's to the Present."

This is the first graduate thesis ever written exclusively about square dancing. It was compiled under the direction of Professor Charles K. Brightbill, Head of the Recreation Department at the University.

Mr. Olson used original records of various square dance organizations, scrap books, and personal letters from interested persons, as part of his source material for the thesis. A bound copy of the thesis is on file at the University of Illinois Library in Champaign.

● **YOUTH FESTIVAL** — There's lots of fun in store for the young, as the New Orleans Recreation Dept. presents its Second Annual Nord Youth Festival Oct. 1 in New Orleans. Admission will be free! Chuck Goodman and his Bar None Ranch Band will provide the calls and music for the day. So, all you young folk looking for fun and dancing, make sure you're in attendance Sunday, Oct. 1.

● **AUTUMN WHIRL** — The Wee Bee Squares of Lutherville, Md. will venture into an Autumn Whirl Nov. 25 at 2:00 p.m. in the Townsontown Jr. High School, Townson, Md. In addition to square and round dancing, a square dancer's supper will be featured. Max Forsyth of Indianapolis will head the square dancing staff and will conduct a caller's workshop in between squarin' the sets.

Assisting Max will be Jack Carver, Lou Hildebrand, Bob Wedge, Tom Heron and Lon and Mae Libertine. On the rounds will be Ginny and Jack Carver and Ginny and Al Forrester. For information write Craig Fulcher, 421 Elmwood Road, Baltimore, Md.

● **TEXAS TIDBITS** — The San Antonio Round Dance Council re-elected Aubrey Tuttlebeem, president; Carlotta Heggemann, vice-president; W. T. Mefford, treasurer; Helen Gipson, historian; and Ellis Gates, secretary for another year.

Dick and Dorothy Britt, former square dancers from Houston, have opened a new Guest Ranch, "The Pot-of-Gold" in the beautiful hill country of Comfort, Texas.

Manning Smith's 11th Round and Square Dance Institute will be held at College Station, Texas, Sept. 16 and 17. —*Helen Gipson*

● **NAMES THE SAME—ANYONE?** The Whirlaway Square Dance club of Christchurch, New Zealand is looking for an American club with the same name. Eric Bastion, club president, has a record trading idea in mind, if he finds a name-alike club. Write to Mr. Bastion at 77 Ash Grove Ter., Spreydon, Christchurch, New Zealand.

COVER TALK

The square dance season is now upon us and we hope it will continue as successfully into the winter and spring months as ceaselessly as the continuous line of script Stan Burdick has used to create this month's cover. Have a successful season of fun and recreation!

© **WHEELACADE GOES HOLLYWOOD** — Wheelacade, Inc., the nationally known handicapped group who square dance in their wheel chairs (see May issue **AMERICAN SQUARES**), has produced a new 16 mil. color, motion picture based on the activities of their group. The film may be rented by interested persons for a nominal fee. Hospitals, doctors and nursing groups may secure the film at no charge.

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● **THANKSGIVING SCHOOL** — The College of Square and Round Dancing offers a three day school at Thanksgiving, Nov. 24, 25 and 26 at the Western Hills Lodge near Wagoner, Oklahoma. The staff consists of Joe Lewis, Red Warrick and Melton Luttrell. A separate floor for round dancing is provided and the round dancing will be coached by Bill and Mary Lynn and Dena and Elwyn Fresh. For full information write to Bernie Coffey, 4521 Meredith St., Dallas 11, Texas.

● **TENNESSEE BENEFIT** — The square dance clubs of Oak Ridge, Tenn. will sponsor a benefit dance Saturday, Oct. 28 in the Oak Ridge High School Cafeteria. Proceeds of this annual event will go toward the purchase of new therapy and educational equipment for the Daniel Arthur Cerebral Palsy Center. Western style dancing and live music plus the presence of some of the best callers in the East should prove a good time for all!
—Charles Daly



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● **HAPPY TWIRLERS GROWING!**

— The Happy Twirlers of La Crosse, Wisc. is a new club of "lovely, lively dancers", started in February of 1961. Officers of the club are: Pres. Norb Gerstle; vice-pres. Rich Przywjski; sec-treas. Dean Peterson; reporter, Ev Gerstle, and advertising manager, Pat Tropp. Norm Indvick of Lanes Boro is Caller for the group. —*Ev Gerstle*

● **GAY NINETY'S PARTY** — Now

is the time to start searching the attic for those trunks of clothes that Grand-ma wore. Shawls, high-button shoes, vests, cravats, hats — think how much fun you will have at the New Hampshire Folk Federation's Gay Ninety's party in costume. The party is in conjunction with the annual meeting on Sat., Oct. 28 in Manchester. Dancing and games will insure fun for everyone plus a mouth-watering meal to top off the fun.

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DANCE

"We firmly believe there is no better way to tour Europe than through visits with that wonderful, friendly, hospitable society of people who pursue square and folk dancing." So said Don and Marie Armstrong in a letter to **AMERICAN SQUARES** about their trip abroad this past year.

England, Scotland, France, Germany, Switzerland, Holland, Belgium and Spain provided the Armstrongs with memories not to be forgotten. Their impressions of Europe are typical of many Americans when it comes to comprehension of currency, breaking the language barrier, and adjusting to the plumbing and bathroom facilities. But, when it comes to European dancers, their view is an experienced and unique one.

Their first stop in Europe was London. Don and Marie were thrilled at the ease with which the Britishers followed Don's calls. Says Marie, "We found this group quite contemporary in the figures and calls, and able to follow any directive routine."

Surprisingly, the English square dancers are in the 18 to 25 year age group. Marie attributed this to the fact that the middle age group must

incur the expense of baby sitters, transportation, etc.

Another factor is that many other dancing opportunities are available to this age group, such as English Old Tyme dancing (a parallel to our round dancing), country dancing, ballroom and competition ballroom dancing.

Calling square dancing for Bruce McClure on "Jig Time", a Scottish country dancing and folk singing program, was an experience for Don. While in Scotland, Don and Marie had worked with Bruce at Ogleby Institute and Square Dance Camp.

The next stop for the Armstrongs was Germany, where Jane and Jurgen Heinrich hosted them in Spekedorf for an evening of dancing with a group of young folk dancers who spoke no English. With a little interpreting from Jane and much motion of hands and feet, the Armstrongs found it was an easy trick to teach these youngsters our dances.

After Holland came Paris, and then onto Spain. Here Lynn and Millie Mixer guided Don and Marie through Madrid. They arranged to have Spanish troubadours, dressed in Medieval

"ENTHUSIASM AND GOOD FELLOWSHIP MADE IT FUN

IN EUROPE

costumes, serenade the Armstrongs at 3:00 A.M.

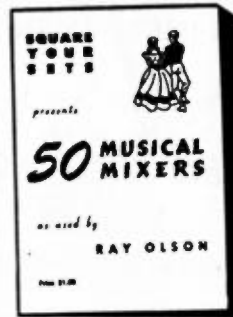
Switzerland was the next stop for the Armstrongs. The courteous people, busy and dignified towns, and the picturesque chalets impressed the whole family. In Berne, the Armstrongs met a delightful group of young folk dancers who danced our dances and in turn had Don and Marie dance theirs.

On the return trip home the Armstrongs stopped again in France. They attended a dance at the service club in Marville for the Canadian and U.S. troops based there. "Their enthusiasm and good fellowship made it fun for everyone," said Marie.

On the last lap home through Belgium, a miniature Mardi Gras for "plain folks," found the Armstrongs in attendance, and enjoying themselves as much as the natives.

Landing in New York in the midst of a snow storm didn't dampen the Armstrong's pleasure to be back home. Would they make the trip again? "You bet!" says Marie, "and if you'll hurry up and land on the moon, we'll make that our next square dance tour."

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Oct. 1: La Grange, Ill. Fund Raising Dance, Civic Center.
Oct. 6-8: Moline, Ill. Idiot Jamboree. LeClaire Hotel.
Oct. 6-8: Vineland, Ontario, Canada. 2nd Ann. Canadian R/D Holiday.
Oct. 7: Lakeland, Fla. Ann. Meeting Fla. Federation of S/D.
Oct. 7: Pomeroy, Ohio. 10th Ann. Mid-Ohio Valley S/D Fest.
Oct. 7-8: Chula Vista, Calif. F/D Fest.
Oct. 13: Daly City, Calif. Folk and S/D Fest. War Mem. Community Ctr.
Oct. 13-14: Columbia, Mo. R/D Fest.
Oct. 13-15: La Crosse, Wis. Oktoberfest Days. Mary E. Sawyer Aud.
Oct. 14: Austin, Tex. Fall Fest. Mid-Tex. S/D Assn. Union Bldg. U. of Tex.
Oct. 14: Manchester, Eng. 12th F/D Fest. Free Trade Hall.
Oct. 14-15: Santa Cruz, Calif. Folk and S/D Fest.
Oct. 15: Storm Lake, Ia. Fall Fest. of N.W. Iowa Caller's Assn. Cobblestone Ballroom.
Oct. 21: Globe, Ariz. Copper Cities S/D Fest.
Oct. 21: New Orleans, La. 2nd Nord Youth Fest.
Oct. 22: San Francisco, Calif. Folk and S/D Fest. Kezar Pavilion, Golden Gate Park.
Oct. 27-28: Richmond, Va. 6th Richmond S and R/D Fest. Hotel John Marshall.
Oct. 27-29: Evansville, Ind. Hoosier S/D Fest.
Oct. 28: Manchester, N.H. Ann. N.H. Folk Federation Meeting. Smyth Road School.
Oct. 28: Oak Ridge, Tenn. 4th Ann. Benefit Dance. Oak Ridge High School Cafe.
Oct. 28-29: Fresno, Calif. Folk and S/D Weekend.
Oct. 29: Cleveland, Ohio. Cleveland R/D Teacher's Fest.
Oct. 29: Sarasota, Fla. Ann. Fall Meeting. Fla. Caller's Assn.



OVERHEARD
AT A
ROUND DANCE
PARTY



SHE: "Why not?"

HE: "Why not what?"

SHE: "Why not two step?"

HE: "What's that?"

SHE: "Silly, it's the title of Windsor's new round dance that everyone likes so much."

HE: "Oh yeah, and what's so special about it?"

SHE: "Well, it's easy enough for even you to do, it's smooth and easy flowing, the routine was cleverly composed by GERRY & PEGGY MACE from north of the border, up Ottawa way, and the George Poole music is simply scrumptious."

HE: "Sounds real exciting, shall we try it?"

SHE: "Sure, WHY NOT?"

HE: "Hey, that was everything you said it was, and more. What's on the other side of the record?"

SHE: "Well, that's the wonderful way of Windsor. They always give you two good numbers on every round dance record."

HE: "Never mind the commercial, what's the other dance?"

SHE: "The simplest and cutest little 16-measure waltz you ever heard, called 'Blue Hours.' A couple from Minot, S.D., wrote it—PETE & JOYCE ZANDER—and dedicated it to folks who enjoy un-complicated dancing to good music."

HE: "Gee, there's a record we just gotta have for our collection. Will you run down to the music store in the morning and pick up a copy?"

SHE: "Sure—WHY NOT? All I have to do is ask for Windsor's No. 4670."

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