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NOVEMBER 1961

Vol. 17 - No. 3 - 35c

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OUT of the MAIL BAG

Dear Arvid:

The announced change in the name of the Folk Dance Federation of Minnesota (see August SQUARES), on the assumption that the term "folk" is associated only with "ethnic" dances and does not cover "all types of dancing", is just another example of ignorance and/or callousness to verities. Like Charlie Chaplin's capture of 17 enemy soldiers — it takes in too much territory!

"Square Dancing is the primary, major and traditional form of folk dancing in the U.S.A." In one sense, it is as "ethnic" as the dances of our American Indians, or those of our Hawaiian fellow citizens, or of Austria, Lithuania, Mexico or any other country.

But, since we have folk dance

groups in the U.S. that limit themselves to the dances of one country (eg. Israel), or one people (eg. Irish), or one region (eg. Lithuania), it is convenient to refer to them as "ethnic" folk dance groups in distinction to the Square Dance groups (that limit themselves to "American Folk Dancing"), and to "international" folk dance groups that dance the dances of many countries.

But that does not alter the fact that all three types of dancing are intrinsic parts of the world-wide folk art: folk dancing, and that square dancing is the national (or ethnic) *American Folk Dance*. The new term "Square Dancers of the Folk Dance Federation of Minnesota" makes sense only if the dance groups that are members of that Federation do only *American* squares, rounds, contras, etc., and if none of them do any European squares, rounds, contras, etc.

The Minnesota Federation, however, like the California and other state wide folk dance federations,

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contains member clubs some of which do only square dancing and others that do "international" folk dancing—perhaps also some "Swede" groups that do only "ethnic" folk dancing. If so, then the name "Square Dancers," for that Federation, just takes in too much territory! It not only makes no sense, but fails to recognize the important role of square dancing as the primary, major and traditional form of *American Folk Dancing*.

Harvey Lebrun
Vienna, Austria

Mr. LeBrun's basic concepts and definitions are entirely right.

Dear Arvid:

Let me congratulate you on the new look for AMERICAN SQUARES as you start your 17th year of helpfulness to square dancers throughout the country. It's really fine . . .

Walter H. Euston, Minister
First Congregational Church
Deep River, Conn.

Dear Arvid:

I am receiving through your promotion in cooperation with the Florida Callers Association a four month introductory subscription to AMERICAN SQUARES.

Certainly am enjoying your magazine, and enclose herewith my check for a two year subscription.

Floyd Hazen
Jacksonville, Fla.

If your Callers Assn. is not already taking part in our Callers Promotion Plan, write today for complete details.

Dear Arvid:

Although rather belated, I would appreciate it very much if you would relay my respect to Harlan Edwards for his well written and very informative article on "Prompt Calling."

Mickey Thomas
Osceola, Iowa

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WE REALIZE YOU CAN'T
DANCE THEM ALL.**



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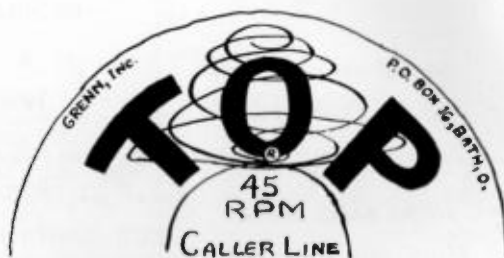
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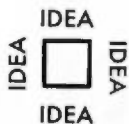
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by JOHN HANNA

- PLAN
- VARY
- ANALYZE
- KNOW
- RELAX
- ATTENTION
- DEMONSTRATE
- COMMENCE
- TEACH
- COURAGE

LET

MUSIC

RING (continued)

Singing is fun! It brings a group closer together, makes people more friendly and teaches them to work together. Singing gives an outlet for energy, anxiety and tension. It makes people eager to listen and cooperate in the next endeavor.

Many square and round dance groups, church groups, clubs, 4-H clubs, youth programs and PTA groups include a "Song Session" at their regular meetings. Singing makes a good "break" for many activities. It can change the mood of a group from serious to gay in a few minutes.

Why not try a "Song Session" at your next meeting? All you'll need are a few enthusiastic people, a pianist in the group and a leader.

If you do decide to make singing a "regular thing" at your meetings here are some tips on how to get the most enjoyment and best results from your singers:

PLAN:

Decide how much time you'll use for your session, and then use the time well! Put some pep into your singing. Ten or fifteen minutes of enthusiastic singing can be more effectual than an hour of "luke warm" singing.

Plan your itinerary, know which songs you'll sing and in which order. Always select a few extras. You'll want a choice. Never start group singing by asking the group what they want to sing; you tell them what to sing!

VARY:

Choose a variety of songs which fit the mood and occasion. Have some fun songs, a few patriotic ones, one or two slow, several fast numbers and maybe a sentimental song. Mix them up! Remember, especially in singing, "Variety is the spice of life."

GROUP SONG

ANALYZE:

Study the effect certain songs have on the group. Do patriotic songs make them feel adventurous, fast numbers give them a spark of pep? Slow numbers should make them quiet and thoughtful; sentimental ones might make them gloomy. There's a lot of psychology behind having a group sing a specific type of song. Learn which songs will create the mood you want to create.

Begin your sessions with a lively tune that everybody knows and likes. They'll let off energy and unwind. Then they'll be in the mood to do more singing. If you want to introduce a new song, do it in the middle of the session. Close the singing with a quiet number. Then the group will be ready to listen to the next phase of the meeting.

KNOW:

As the leader, you must know the songs you will present. Likewise, the pianist must know them if she is to be of any help. Make sure both of you have the music beforehand, and practice it!

The singers must also know the words and the music. Provide your group with song books or mimeographed sheets of words, if they don't read music.

RELAX:

Put yourself at ease with the whole group at the beginning. You may safely approach this new experience with the idea that people are friendly, that they like to sing, and that they want to help rather than hinder your endeavors.

COMMAND ATTENTION:

Stand where everyone can see you. Be sure the pianist can see you. Before beginning get everyone's attention. Have the group stand or sit "erect". Announce the name of the

SESSIONS ARE FUN!

song clearly and loudly enough for all to hear. Give the page number if the song is in a book.

DEMONSTRATE:

Indicate plainly how fast (tempo) the song should go and the type of rhythm (smooth, choppy, peppy, etc.) If you have the pianist play the song completely through at the correct tempo and with the right rhythm, this will help more than anything to convey the idea. Give the pitch from the piano. Make sure everyone hears it. Then start. If too many are off pitch, start again.

COMMENCE:

Everyone begin together on the first note. Don't have any stragglers. Make the first word heard as well as the last word. Sing along with the group. This will give them confidence. They'll all be afraid to begin. If you sing with them, they may not feel so timid. It's a good idea to listen sometimes too. You will catch mistakes in notes, tempo and pitch this way. Ideas for improvement may come to you as you listen too.

TEACH:

When you attempt a new song, go through the complete song with the pianist first, then let the group sing it completely through. Now, go back and work on the rough spots. You may want to take it at a little slower tempo. But, always get back to the correct tempo when words and pitch are perfected.

New songs are difficult to learn at first. To learn words, repetition is the best bet. Take one line at a time, and go over it at least three times before you proceed to the next. If melody is the problem, have the group listen while the pianist plays the particular spots which are troublesome. When rhythm is the trouble, have

the pianist play the song while you count the measures and the group listens.

HAVE COURAGE:

Don't be discouraged if a song doesn't go over as well as you expected. Do try the song at a later meeting. The group might like it better then.

These ten principles will help you to handle your group more professionally. The next thing to learn is how to direct with your hands. The established hand motions are based on the *downbeat* as the first beat of the measure.

If you're right handed, use your right hand. If you're a lefty, use your left hand. Avoid jerky motions and stiffness. Use the whole arm, not just the forearm. Let the arm be free at the shoulder. Make your motions clear and definite.

If you are right handed, use your left hand to indicate volume. *Palm down*: soft or softer; *Palm up*: loud or louder; *Fists*: emphasis!

Always give a "get ready" signal. As you give the signal, say — "Ready, sing." Keep your gestures in keeping with the mood of the music. For instance in *Tell Me Why*, the tempo is smooth, therefore, your movements should be smooth.

The mood in *Onward Christian Soldiers* is definite. So, make your motions definite.

You should always study a song before attempting to direct it. Determine the tempo, mood, rhythm, volume and the parts needing special emphasis.

Practice using hand motions in front of a mirror. You'll see how others see you, and you'll be able to correct jerkiness or stiffness quicker.

The first time you actually lead your group, don't be too surprised if

LET

MUSIC

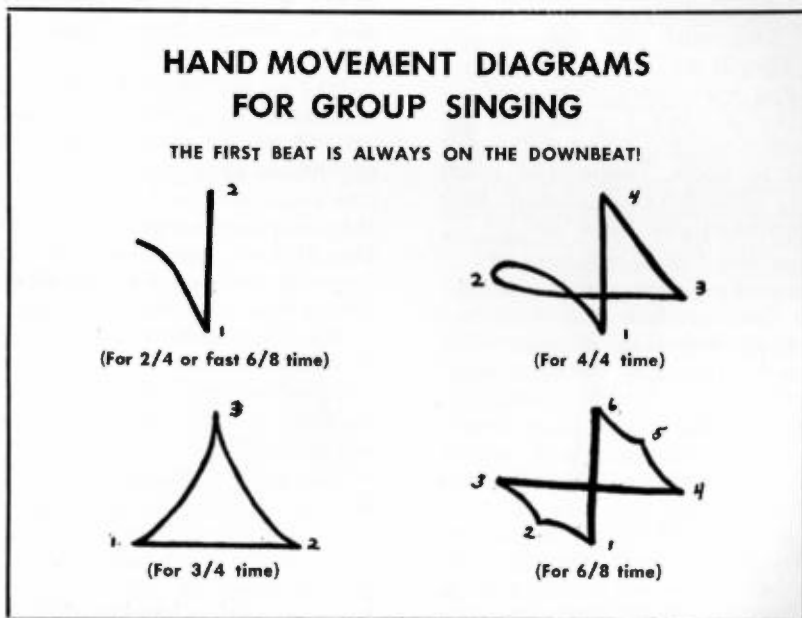
RING (continued)

you feel awkward and ill at ease. It will be easier to do the very next time you direct. Practice will help you develop confidence. Don't be discouraged if you make mistakes. Directing can be fun when you know how. Below are a few diagrams that may help you to develop a set of hand movements.

As soon as you know the hand movements, explain them to your singers. After one or two sessions they'll catch on. Add your own signals if you like to supplement the suggested ones. Just be sure to explain each signal to the group.

When your group has sung together a few times, try a few variations for effect and fun. Make certain phrases of a song very loud, then quickly soften; have the men hum, and the ladies sing; or the men whistle and the women hum; have a solo — while the rest of the group provides a background of humming; try singing without the piano; or do a song in two or four part harmony; canons and rounds are fun too.

Yes, singing can be fun. And when the leader is enthusiastic and knows how to get the most from his group, it's even more fun! Try it, you'll see!



Singing Is Fun! For additional information about group singing visit your local library. Scout, 4-H, Church and School offices may also have material available that would be of help to you.

SQUARE DANCE STYLING POINTS

By WILLARD ORLICH

Here is Part III in this vital series on styling by Wilard Orlich, choreographer and dancer. Styling is important. Make your styling the best!

FOUR COUPLES — RIGHT AND LEFT THRU

All such movements started with a right shoulder movement past the corner. Callers should start any four couple figure from a flowing start like, "All around left hand lady, see-saw pretty Taw." Normally done right shoulder, right hand (pull by), left shoulder, left hand courtesy turn. Some areas do *not* take right hands with opposite.

SQUARE THRU

Drop last hand, stand back to back. Sharp pivot turns.

DOUBLE THE CLUTCH

On call, those wheeling in behind the thar to make the eight hand star, should make their own wrist-holding basket. Then on the call to double the clutch again, the new backing up thar will not break but be ready to act without the confusion of the wrong people breaking.

GRAND CHAIN EIGHT

Use bend the line motion, i.e. center people wait for outsides after a sharp turn in place. Keep the outside from running, and orient them to know with whom they are working.

EIGHT CHAIN THRU

Should be a courtesy turn at ends but a *lead* around and facing back sharply flows smoother and leaves the right hands free. This works especially well when working with the same sex. Caution to keep in tight on the turns, otherwise it spreads out to an Arky right and left grand.

3/4 AROUND RIGHT AND LEFT THRU

Use a Suzie-Q motion courtesy turn your partner on the spot full around to be 1/4 to the right from starting position. Takes 12 counts as against the 8 counts of a normal right and left thru.

DIXIE WHIRL

Also use right-end arch (or left-end) once in awhile in order to keep dancers on their toes — "*Arch in Middle*" should precede call.

GRAND PROWL

All turning the lady under maneuvers are equivalent to California Twirls. So, man uses *right* hands, ladies use *left* hands. Ladies should immobilize their right hands by holding onto their skirts. In this way, they will never be turned under in such a way to face wrong.

ARKY FIGURES

Use all forearm turnbacks, allemandes, etc. When the actives are told to turnback, the inactives should allow two counts for them to accomplish this. A balance together and back before pulling by will help take up the time. When told to go *forward* two or Arky grand right and left, your *facing* direction at the time of the command is the *forward* direction. Any combination of simple figures becomes a real challenge when done Arky style.

CAST OFFS

Ends hinge or break in the middle and wheel around — not necessarily always 3/4 around to form new lines. Can be 1/4 Cast Off (Retreat the Line) — Cast Off 1/2 way or *full* around. Usually done with arms at sides but perhaps clasping hands to help guide around.

(concluded next month)



This year the National Folk Festival Association, Inc. celebrates a 25th anniversary, a new home and the beginning of its independence from an outside sponsor.

Just what is this Federation? It is a non-profit educational and cultural association, bringing together the folk song, music, dance, tales and legends of our country. Its National Advisory Council includes many outstanding scholars, folk singers and dancers, as well as educators and other interested persons.

The objectives of the Association are:

1. **To encourage the use of folk songs, music, dances, legends and other lore through folk festivals and other activities to help meet present day needs for both urban and country people.**
2. **To help preserve and keep flourishing the traditional expressions which reflect life as it has been lived in the U.S. and in the other**

countries from which our people have come.

3. **To utilize the wealth of inherited cultural legacies which has poured into our country so as to create better understanding and stronger unity of our people.**
4. **To help develop a more genuine appreciation of the fundamental cultures of our world neighbors by showing through demonstrations the universal similarities of the diverse folk traditions of the people of the U.S.**

Previous Folk Festivals had wandered all over the country, and had to depend on an outside organization to guarantee their success. Now, however, the Festivals have become big enough and of enough world importance to guarantee the association a success. The Festivals of the future will be permanently established in Washington, D.C.

The efforts made by the National Folk Festival leaders and other festival leaders scattered throughout the

NATIONAL FOLK FESTIVAL

by SARAH GERTRUDE KNOTT

Folk lore is an important part of our American heritage. Sarah Gertrude Knott's article tells the role the National Folk Festivals play in preserving this aspect of our culture.

Miss Knott was born in Kentucky, and studied fine arts and drama in Chicago, St. Louis, and New York, and has been the Director of NFFAI since its beginning in 1936.

Every dancer, as a part of the folk dance movement, will benefit from this feature.

country, are in line with what is being done in many countries where there is recognition of the worth of folk legacies in modern times.

A yearly national gathering is not enough in any country. There must always be the small folk festivals reaching down into rural and urban centers where people continue to need folk song, music and dances in everyday life for artistic and recreational purposes; but in our country there is also needed the national get-together to reflect the more complete picture; to give impetus and stimulation, and to help create pride in folk activities in community life.

Folk lore, songs, dances, legends and other simple forms of recreation were needed in pioneer America to offset monotony and loneliness as our nation grew from a great land of wilderness and plains to one of the world powers. They are needed now to help us hold our balance in a civilization much more confusing and complex

than our fathers found here. Our cultural and social life will be less rich if we lose them. As they have served the past and are used in the present, so will the future need them. They should not be thrown away with a changing civilization.

Folk lore can help mold the golden key to the gate of brotherhood. Folk singers, dancers and instrumentalists from Maine to Miami — from Canada to California — from Hawaii to Haiti and from Mexico to Montana graphically demonstrate year after year, through the festivals, the hope and ideal of the Association: that peoples of all backgrounds, faiths, and regions can come together to express their heritage in song. This heritage would then become an actual bond which links strangers together into one great nation and one common cause.

Last Saturday night as I muffed one call after another trying to learn a new basic, memories of an old time trolley car flashed through my mind.

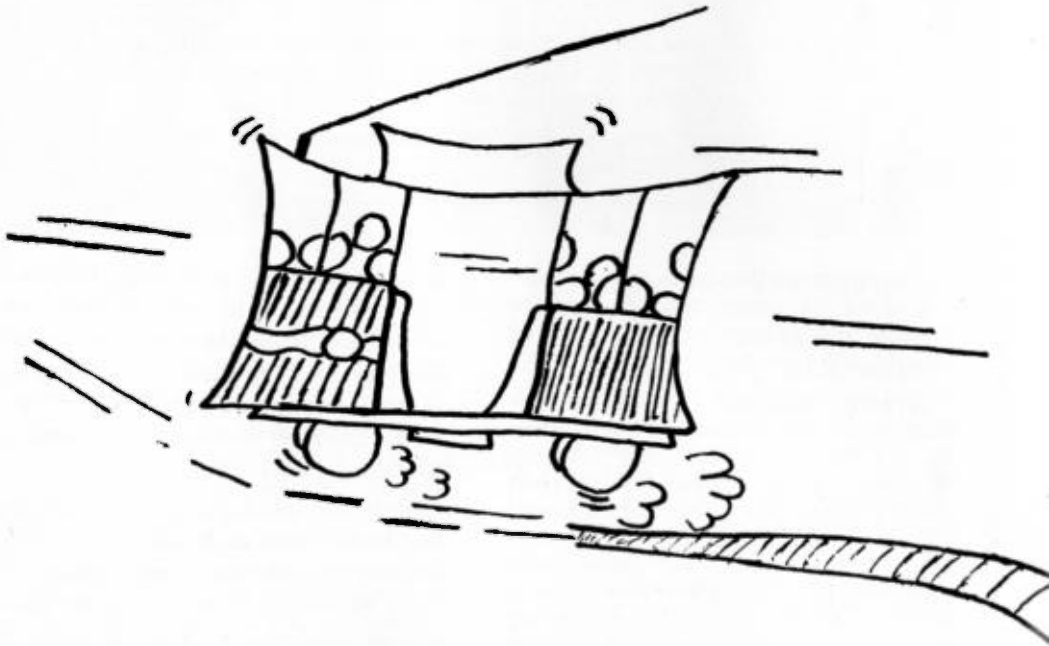
Probably many of you are too young to remember the trolleys but those old cars were our chief source of transportation and a chief source of bad tempers, too.

The bad tempers arose because, more often than not, the trolley could be counted on to be early. Or maybe it was just that I was always late. At any rate, invariably, as I'd round the

corner by my stop, I could count on seeing the trolley just starting up the street.

I'd run, overcoat slapping my knees, waving frantically at the conductor who had just abandoned the rear platform. I'd sprint as fast as I could, but just as I'd grab for the step handle, the motorman would notch the control, and the trolley would lunge forward, widening the gap.

Right then, I'd get my second wind and really go after that trolley. But alas, the motorman seemed to notch the control everytime I was within inches of grabbing the handle. Finally the trolley gained momentum and



IT'S NO FUN CHASING A TROLLEY CAR

by PAT PENDING

left me exhaustedly behind, wondering if it was worth even half the effort to have chased it in the first place.

Now you may be wondering just what trolley cars are doing in my mind when I'm supposed to be trying to learn a new basic, but there is a connection. Everytime I try to learn a new basic in one evening, I feel like I did after chasing the trolley car. I wonder if it was worth the effort.

There's still another connection. Trolley cars used to run every hour, on the hour. Seems to me new basics are turned out every hour, on the hour. Don't misunderstand. I think new basics are a good thing, but it's not an easy task to learn a new one

in just one or two sessions. You wind up exhausted and asking yourself, was it worth the effort? Usually you don't master a new basic in one evening. Just like the man chasing the trolley you give up and try to catch the next one, and there are always new ones to catch.

What's the answer? That's up to you. Maybe you're the athletic type and will keep chasing that trolley car of new basics. I'd like to see that trolley slow down a bit for me.

"Strike a happy medium", seems to be a good slogan for this problem. A new basic once in a while adds variety. But don't try to learn all the basics. Concentrate on a few. That's the logical way. The old stand-bys and favorites can always be worked and reworked to improve style and technique.

Learn one new thing at a time, learn it well, and have fun doing it.

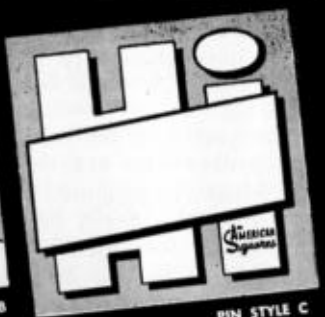




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Square Dance Workshop

EDITED BY FRED BAILEY



TWO FOLD

By Carl Erickson, Portland, Ore.

Two and four swing you do
One and three a half square thru
Split the outside, line up four
Go forward eight and back once more
Now *fold the line*, go right and left
thru
Turn your girl, then half square thru
Two lines of four, you're back-to-back
You *fold the line*, then box the gnat
Right and left thru the other way
back
Turn your girl, now dive thru, star
thru
Square thru three-quarters, man
Cross-trail, left allemande . . .

BUMPER NO. 2

By Del Coolman, Flint, Mich

All promenade but don't slow down
Walk your little gal 'round and 'round
Gents roll back with a left face whirl
Promenade now with your corner girl
One and three will wheel around
Right and left thru and turn 'em
around
Circle up four, you're doing fine
The head gents break and form a line
Half sashay, that's what you do
Go forward and back, then star thru
Now *substitute*, left allemande . . .

STAR THRU — CHAIN THRU

By Charles Turpin, New Orleans, La.

One and three you bow and swing
Star thru across the ring
Right and left thru across from you
Now pass thru, then eight chain thru
(*fill-in patter*)
Meet that two and star thru
Right and left thru across from you
Now pass thru and bend the line
Go forward and back, you're doing
fine
The center two left square thru
Four hands 'round and when you're
thru
There's your corner left allemande . . .

HOOP DE DO POLKA

By Max Normando

Record: Sunny Hills No. 168 — Instrumental/calls by Max Normando.

Opener, Break and Closer:

Four ladies chain—, turn your girl
Join hands and circle left, go 'round
the world,
Left allemande—, allemande thar
Go right and left then the four gents
make that star
Shoot that star—, do-sa-do
Swing your girl, then promenade
Promenade, go 'round the ring, go
back home, swing and sing
Hoop de doin' it tonight.

Figure:

One and three right and left thru,
sides trail thru
Go 'round one, ladies lead a dixie
chain
Gals go left, gents go right 'round
one into the middle
Box the gnat—half square thru (out-
side two)
Right and left thru, turn your girl,
then trail thru
U turn back, swing your corner too
Swing that corner gal around, pro-
menade, go 'round the town
And you'll hoop de do it tonight.
(Sequence: Opener, Figure twice for
heads, Break, Figure twice for sides,
Closer.)

HOODOO

By John Ward, Alton, Kan.

The two head ladies chain to the right
Turn her, man, don't take all night
The new head ladies chain across
Turn her now and don't get lost
No. one couple, you half sashay
Circle up eight while you're that way
Circle to the left around the world
Those who can, Calif. twirl
Everybody left allemande . . .

FACE THE DECK

By Jack Livingston, Speedway, Ind.

Head ladies chain to the right of the floor

Four ladies chain, a grand chain four

Two and four do a right and left thru

Heads promenade, go 'round two

Go forward eight and back with you

Forward again, a right and left thru

Pass thru across the world

Just the right hand couple Calif. twirl

Make an ocean wave, rock forward and back

Face to face, shuffle the deck

Do a right and left thru

Turn your girl and half sashay

Go right and left grand — man

You know, right and left grand . . .

KLOBERATED

By Carl Erickson, Portland, Ore.

Side ladies chain, don't take all night

Same two ladies chain to the right

Turn 'em around, here's what we'll do

One and three go right and left thru

Now the side two couples pass thru

Separate, go 'round one, line up four

Go forward eight and eight fall back

Pass thru and U turn back

Go forward eight and back with you

Then bend the line, here's what we'll do

Just the ends star thru

Then square thru with might and main

Meet the outside, all eight chain

Right and left and turn her there

Now the sides face like a *grand square*

It's hup, 2, 3, look-out, man

Well, hello, corner, left allemande . . .

ENDS CROSS OVER

By Ham Wolfriam
Toronto, Ont., Canada

The four little ladies chain across

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

The heads go forward, back with you

Go forward again, cross-trail thru

Go up the outside, around just two

Hook on to the ends, make a line of four

Go into the middle and back once more

Go forward again and pass on thru

The ends cross over, face that two

Allemande left . . .

CROSS CURRENTS

By John Ward, Alton, Kan.

The heads go up and back you run

Square thru three-quarters for fun

Separate, 'round one, line up four

Go forward eight and back once more

Star thru, then double pass thru

Everyone Calif. twirl you do

The center four a half square thru

Separate, 'round one, line up four

Go forward eight and back once more

Star thru, then double pass thru

Everyone Calif. twirl you do

The centers square thru three-quarters, man

That's your corner, left allemande . . .

SWEET SUE

By Jerry Adkins

Record: Belco No. 101 — Instrumental/calls by Jerry Adkins.

Opener, Break and Closer:

Allemande left that corner girl, turn a right hand 'round your own

Girls star left, you know, it's once around you go

Box the gnat there with your own, gents star left around you roam

Home you go, don't be slow, then you do a do-sa-do

Then turn to the corner swing, you swing her around and around

Allemande left and then you walk right by your own

'Neath the stars above, you're the one she loves

Sweet Sue — swing you do.

Figure:

One and three go up and back, half square thru across the track

Star thru, then right and left thru and turn your girl

Two ladies chain in the middle of the town, then do a full turn around

To the next old two and the ladies chain and you chain those girls you do

Back right out and circle eight, allemande left and don't be late

Do-sa-do your own, then promenade

'Neath the stars above with a brand new love

Sweet Sue — no one but you.

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

BACK TO BACK

By Mildred Wilkinson
Russellville, Ark.

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

All four couples turn back to back
Go forward out and back with you
Then bend the line and star thru
All four couples turn back to back
Go forward out and back with you
Then bend the line and star thru
Right and left thru and turn your
Sue

Now dive thru and pass thru
There's your corner, left allemande . . .

STAR TWIRL CRAZY

By Clarence Ritchey
Grand Junction, Colo.

The side two ladies chain across
Turn 'em, boys, and don't get lost
Heads go forward and back to the
world

Forward again and *star swirl*
Now *star swirl* with the outside two
Go on to the next (or bend the line)
and *star swirl*

The outside couples Calif. twirl
Double pass thru across the world
First couple left, the next couple right
Cross-trail thru the first in sight
Allemande left . . .

OGOPOGO NO. 1

By Glenn Ashcroft
Penticton, B.C., Canada

The four little ladies chain across
Turn that girl so she won't get lost
The heads to the right and circle up
four

The head gents break to a line of
four

Go forward and back as you hear me
shout

Box the gnat, then the lines back out
Just the inside two, pass thru
Split the ring and line up four
Forward eight and back with you
Half square thru, that's what you do
The outside four, U turn back
The inside four pass thru, box the
gnat

Half square thru, look-out, man
Cross-trail out to a left allemande . . .

WHEEL STAR

By "Chappie" Chapman, Encino, Calif.

Allemande left, a right to your girl
A wagon wheel, let's make it whirl
Now spread that wheel a way out
wide

Star thru with the girl by your side
The girls turn around, left allemande
Partner right, right and left grand . . .

FRANTIC ANTIC

By John Ward, Alton, Kan.

The head ladies chain across the
track

No. one gent, face your corner — box
the gnat

Circle up eight, now ain't that fine
The head gents break and make the
lines (a line of three and a line of
five)

The center girls go up and back for
fun (original head ladies)

Pass thru, turn left, around just one
Join eight hands, circle the world
Those who can, Calif. twirl
Everybody left allemande . . .

FAST FREIGHT

By John Ward, Alton, Kan.

Promenade and don't slow down
One and three just wheel around
Two ladies chain across from you
Star thru — dive thru

Pass thru — star thru
Pass thru — go on to the next
Two ladies chain across from you
Star thru — dive thru

Pass thru — star thru
Cross-trail thru to a left allemande . . .

STAR TWIRL BREAK

By Clarence Ritchey
Grand Junction, Colo.

Promenade, go 'round the town
One and three, you wheel around
Star swirl with the couple you found
The inside couples half square thru
Separate and you go 'round one
Circle up four, we'll have some fun
Go once around and dive thru, pass
thru

Star swirl with the outside two
Go on the next, cross-trail, man
And there's old corner, left allemande

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MY MESSED CAKE

By John Ward, Alton, Kan.

Four ladies chain across from you
Two and four go right and left thru
No. one gent, face your corner—box
the gnat
Square 'em up and dance like that
The heads go up and back with you
Half square thru across from you
Face the sides and half square thru
Bend the line, here's what we'll do
The center four just cross-trail thru
Allemande left . . .

A BREAK

By Del Coolman, Flint, Mich.

Allemande left, let's have some fun
Go right and left, you turn back one
New corner girl a wrong way thar
The boys back up, a left hand star
Reverse the clutch, left allemande . . .
(make a U turn, back individually!)

STAR SQUARELY

By Clarence Ritchey,
Grand Junction, Colo.

The two head ladies chain across
Turn 'em, boys, and don't get lost
Sides go forward and back to the
world
Forward again and *star twirl*
Now *star twirl* with the outside two
Go on to the next and *star twirl*
The inside couples *star twirl*
Separate, go 'round one and circle
four
The side gents break and line up four
Forward eight and back to town
Right and left thru and turn 'em
around
Cross-trail thru across the land
Look for the corner, left allemande . . .

A BREAK

By Vern Smith, Dearborn, Mich.

The head ladies chain across the town
Turn that girl with an arm around
Allemande left your corner maid
Come back one and promenade
Promenade and don't slow down
One and three you wheel around
Two ladies chain and whirlaway, half
sashay
Across from you, go square thru
Count four hands and look-out man
Walk right into a right and left
grand . . .

HODGE-PODGE

By John Ward, Alton, Kan.

The heads go up and back once more
Pass thru, go 'round one and line up
four

Star thru — double pass thru
The first couple left, the next one
right

Go right and left thru with the two in
sight

Pass thru and *wheel and deal*
The center four square thru
Count *five* hands and don't just stand
There she be, left allemande...

PRETTY BLUE EYED BLOND

By Rose Lingle

Record: Best No. 106—Instrumental/
calls by Ross Lingle.

Opener, Break and Closer:

Walk around your corner girl, and
you see-saw 'round your tau
The men star right and go one time
around

Take your girl with an arm around,
and you star promenade the town
The four little ladies back track
around

Pass your partner, allemande left and
do-sa 'round your own

Swing, swing your partner 'round
and 'round

Promenade back home with the one
you call your own

Now swing with your Pretty Blue
Eyed Blond.

Figure:

First and third go up and back, then
you do a full square thru

All the way 'round and do a right and
left thru

Dive on thru, square thru about three
quarters 'round you do

Split the sides go back and do-sa-do
Four little ladies promenade the in-
side of the ring

Pass your partner, swing your corners,
swing, swing, swing

Promenade her home, and keep her
for your own

Then you swing with this Pretty Blue
Eyed Blond.

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

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DIXIE STAR THRU BASIC

By Clarence Watson, Blue Springs, Mo.

According to Clarence, a *dixie star thru* is simply "starting from a dixie position, one couple doing a star thru followed by another couple doing a star thru." He gives three possible situations from which the *dixie star thru* may be done: 1. From a single file promenade with the sequence of persons according to sexes being two ladies, two men, two ladies, two men (same as for a dixie grand). If the men turn back, the first man and the first lady to meet do a star thru and take a step forward. The second man and the second lady meet and star thru *behind* them. The result is a double pass thru position. 2. Starting from a double pass thru position with all couples in normal order (i.e., the man on the left of his partner), the persons facing star thru with their opposites and the couples in the rear separate and star thru with the person they meet behind the front couples. The result is another double pass thru position. 3. Starting from a "lines divide" position (i.e., two lines of four pass thru and then do a lines divide), the dixie star thru would be executed the same as from a single file promenade (see No. 1, above).

DIXIE STAR THRU FIGURE

By Clarence Watson, Blue Springs, Mo.

The two head couples half square thru

Right and left thru the outside two
Turn that girl and dive thru, square thru

Three-quarters 'round, then U turn
back

Pass thru, split two, and line up four
Forward eight and eight fall back

Pass on thru across the track

All turn left, go single file

Take a little walk, go 'bout a mile

Go single file around you do

The men turn back, *DIXIE STAR
THRU*

Now dixie grand, go 'round the land
Right, left, right, left allemande . . .

The two side ladies chain across
Turn 'em twice and they won't get
lost

The two head couples bow and swing
Lead on out to the right of the ring

Circle up four, you're doing fine

The head gents break and make two
lines

Forward eight and back you reel

Pass thru and wheel and deal

Now *DIXIE STAR THRU* two by
two

Those who can, left square thru

The heads divide and star thru

Here comes your corner, left
allemande . . .

DIXIE STAR THRU FIGURE

By Clarence Watson, Blue Springs, Mo.

Four ladies chain, a grand chain four

Turn that girl as you did before

The two side couples a half sashay

Move up to the middle, then back
away

The two head couples half square
thru

Split the outside, line up four

Forward eight and back you glide

Pass thru and the lines divide

Walk past two, then *DIXIE STAR
THRU*

Double pass thru, the heads turn back

Star by the left on the outside track

Go once and a half on the side of the
floor

First lady lead out, make lines of four

Go forward eight, come on back

Pass thru and U turn back

Forward eight and back you glide

Pass thru and the lines divide

Walk past two, then *DIXIE STAR
THRU*

Now dixie grand, go 'round the land
Right, left, right, left allemande . . .

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Round Dance Workshop

EDITED BY MARY + BILL LYNN



PAZZO-PAZZO

By Ken and Dolly Walker

Record: Sets In Order No. 3125.

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

Footwork: Opposite, directions for M except as indicated.

Meas:

Introduction:

1-2 Wait; Wait;

3-4 Bal Apart; Bal Together;

Two-step balance apart and together swinging joined hands bwd.

Dance:

1-2 Away, Step/Step; Together, Step/Step;

Swing joined hands fwd and thru between pts while stepping fwd L diag twd COH (W diag twd wall), keeping weight well fwd, step R behind L quickly/step L almost in place; swing joined hands bwd and thru between pts while stepping fwd R diag twd wall (W diag twd COH), step L behind R quickly/step R almost in place; (styling note: leaning fwd slightly will help your balance here.)

3-4 Away, Step/Step; Together, Step/Step;

Repeat action of Meas 1-2 ending in open-facing pos M's R and W's L joined hands raised in an arch, M's back almost to COH.

5-6 Lady Under Two-Step; Around Two-Step;

Two fwd two-steps turning R face to end facing RLOD (W does 2 fwd two-steps going under arch and turning L face to end facing RLOD.)

7-8 Man Under Two-Step; Around Two-Step;

Two fwd two-steps going under arch and continuing to turn R face to end facing wall in open-facing

pos (W does 2 fwd two-steps turning L face to end facing COH).

9-16 Repeat action of Meas 1-8 ending in open pos facing LOD.

17-18 Fwd, 2; Step, Swing Hop;

Walk fwd LOD L, R; L, swing R fwd while hopping on L and arching body slightly bwd to accent effect.

19-20 Back, 2; Face, Touch;

Step bwd RLOD R, L; step bwd and pivot on R to face pt (M's back to COH), touch L.

21-22 Apart, 2; Close, Chug;

Back away from partner (M twd COH) L, R; close L to R, chug.

23-24 Together, 2; Turn, Step;

Walk fwd twd pt L, R; step fwd and pivot on L to face LOD assuming semi-open pos, step fwd R in LOD but almost in place.

25-26 Step Fwd, Swing Hop; Step Bwd, Swing Hop;

Step fwd L, swing R fwd while hopping on L arching body slightly bwd; step bwd on R, swing L bwd while hopping on R bending body slightly fwd.

27-28 Repeat action of Meas 25-26 ending in semi-closed pos facing LOD.

29-30 Fwd Two-Step; Fwd Two-Step;

In semi-closed pos do 2 fwd two-steps in LOD.

31-32 Twirl, 2; 3, 4;

W does one R face twirl progressing LOD under M's L and W's R hands as M accompanies her down LOD L, R; L, R.

33-40 Repeat action of Meas 25-32 then change hands to M's R, W's L for balance step to follow.

41-42 Bal Apart; Bal Together;

Repeat action of Meas 3-4 of introduction.

Dance through three times.

On last time thru finish with a quick bow and curtsy after completing meas 40.

WHY NOT TWO-STEP

By Gerry and Peggy Mace

Record: Windsor No. 4670.

Position: Intro-Open facing, M's back diag twd COH; Dance — Banjo, M facing LOD.

Footwork: Opposite throughout, directions for M.

Meas:

Introduction:

1-4 Wait; Wait; Bal Apart, Point; Bal Together (to Banjo), Touch;

Wait 2 meas; step bwd twd COH on L ft, point R toe fwd twd pt; step on R ft twd pt and RLOD turning to banjo pos facing LOD, touch L toe beside R ft;

Dance:

1-4 Walk, 2; Pivot 1/2 (to Closed), Back Up; Pivot 1/2 (to Sidecar), Fwd; Fwd, 2;

In banjo pos, M starts L ft and takes 2 steps fwd in LOD; step fwd again in LOD on L ft pivoting 1/2 R face (W steps fwd on her R between M's feet during pivot) into CP with M's back twd LOD, step bwd in LOD on R ft; step bwd again in LOD on L ft pivoting 1/2 R face (W steps fwd on her R ft between M's feet during pivot), into sidecar pos with M facing LOD, step fwd in LOD on R ft; start L ft and take 2 more steps fwd in LOD in sidecar pos; (these 8 walking type steps should blend into a continuous flowing movement down LOD, with M sliding smoothly into the CP and sidecar pos)

5-8 Fwd/Close, Back/-; Back/Close, Fwd (Adj.)/-; Turn Two-Step; Turn Two-Step;

In sidecar pos step fwd in LOD on L ft, close R ft to L, step bwd RLOD on L, hold 1 ct; step bwd in RLOD on R ft, close L ft to R, step fwd in LOD on R adjusting to CP by turning approximately 1/4 R to face wall and LOD, hold 1 ct; start L ft and do 2 R face turning two-steps to end in banjo pos, M facing LOD;

9-12 Walk, 2; Pivot 1/2 (to Closed), Back Up; Pivot 1/2 (to Sidecar), Fwd; Fwd, 2;

Repeat action of meas 1-4;

13-16 Fwd/Close, Back/-; Back/Close, Fwd (Adj.)/-; Turn Two-Step; Turn Two-Step;

Repeat action of meas 5-8 but end with pts facing in butterfly pos, M's back twd COH;

17-20 Two-Step (face-to-face); Two-Step (back-to-back); Change Sides, 2; 3, 4;

Starting M's L ft do one two-step in LOD; release lead hands (M's L, W's R) swing trailing hands thru turning to a back-to-back pos; start M's R ft, do one more two-step to side in LOD; release M's R and W's L hands and join M's L and W's R, pts change sides with 4 steps M starts L ft and circles around in back of W twd RLOD and wall completing a full L face turn to end facing COH as W crosses under joined hands completing a full R face twirl in front of M to end facing pt and wall in butterfly pos;

21-24 Two-Step (face-to-face); Two-Step (back-to-back); Change Sides, 2; 3, 4;

Repeat action of meas 17-20 in RLOD, ending in loose CP M's back twd COH;

25-28 Side, Behind; Side, Front (dip); Recover, Side; Pivot, 2;

M steps to side in LOD on L ft, turning slightly to sidecar pos, steps on R ft XIB of L (WXIF); steps to side on L ft, dips on R ft XIF of L turning to banjo pos facing diag twd LOD and wall (WXIB and dip back on L); recover on L, step to side on R in RLOD; start L ft and do a full R face couple pivot in 2 steps ending in loose CP M's back twd COH; (this 8 ct sequence should also flow without break or hesitation)

29-32 Side, Behind; Side, Front (dip); Recover, Side; Pivot, 2;

Repeat action of meas 25-28 ending in banjo pos M facing LOD.

Dance through three times.

End third sequence with M's back twd COH, pts join M's R and W's L hands, step apart and back.

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DOODLEY DOO MIXER

By Alvin and Mildred Boutillier

Record: Grenn No. 14031.

Position: Open, both facing LOD.

Footwork: Opposite, directions for M.

Meas:

Introduction:

1-2 Wait

3-4 Step, Point; Back, Touch;

Starting M's L ft in LOD, with inside hands joined, step fwd on L, point R ft; step back in RLOD on R, touch L to R.

Dance:

1-4 Heel, Toe; Heel, Toe; Slide, Slide; Slide, Step/Touch;

Place L heel diag fwd and swd, touch L toe beside R; Repeat the heel and toe with the same ft; with the same ft M steps fwd down LOD with 3 slide or scooting steps L/close R, L/close R; L/close R, step fwd L/touch R beside L.

5-8 Heel, Toe; Heel, Toe; Slide, Slide; Slide, Step/Touch;

Repeat Meas 1-4 starting M's R and W's L on last meas turning 1/4 to face in butterfly pos M's back to COH.

9-12 Roll, 2 ; 3, Touch; Rev Roll, 2; 3, Touch;

Both roll down LOD M on L ft turns out L-face (W R-face) in 3 steps L, R; L and touch R to L and both slap hands; reverse roll in RLOD M starting R ft (W, L) both rolling out in 3 steps R, L; R, touch L to R and both slap hands.

13-16 Two-Step; Two-Step; Two-Step; Two-Step;

Starting on M's L and making a wide arc, turning away from pt (L-face for M, R-face for W) in 4 two-steps M picks up new pt behind (W pt ahead) to assume open pos and facing LOD to start dance over.

Dance through six times.

On last ct of last meas pts facing, weight on both feet, both chug (M to COH, W twd wall).

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Hoedowns.



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

1134—Biting My Finger Nails
Joe Robertson, caller. Flip.

1135—Hello Mary Lou
Joe Robertson, caller. Flip.



1209—Cecilia Mixer/Lonesome Waltz
Rounds.

1210—That Old Gal Of Mine
Lee Sturgis, caller. Flip.



2314—Two Hoots and a Holler
Lou LaKous, caller. Flip.

45 rpm — \$1.45

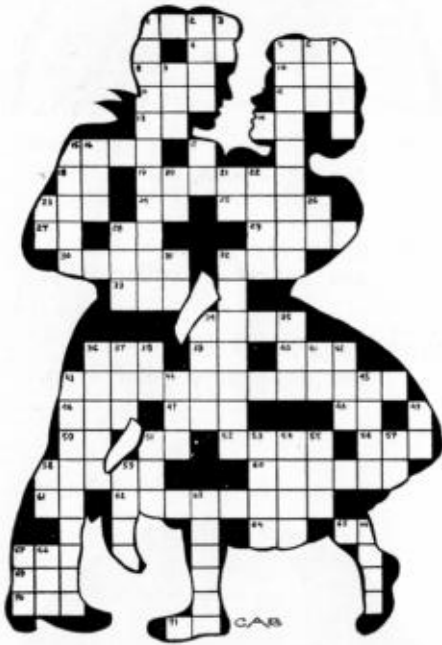
We carry all square and round dance labels.

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MERRBACH RECORD SERVICE 323 West 14th Street, Houston, Texas

Square Puzzler

by CATHIE BURDICK



*Test
Your
Square
Dance
1. 2.*

ACROSS

1. Taws
4. Don't Blame.....All On Me
5.Twirl (Abbr.)
8. Girl's Name
10. Poem
11. Born
12. Holiday Drink
13. College Degree (abbr.)
14.You Knew Susie
15. S/D Formations
18. Us
19.Quadrille
23. Swing Like.....
24. Merry Mix
25.The Gang's All Here
27. Gotta Travel
28. Mother
29. Shoot the.....(New Fig.)
30. Square Dancers
32. Crested.....(Folk Dance)
33. Hair Covering
34.Thru
36. N.W. State (Abbr.)
39. Exclamation
40. Down.....der
43. Call
46. Wane
47. Commercials
48. Note
50. KonKi
51. Swing Home
52.Square Thru
56. Relatives
58. Say
60. Chain Figure (PI)
61. Mathematical Term
62. Squares Are.....Folk Dances
64. High Frequency (Abbr.)
65. Be
67.Ladies Chain
69. Exclamation
70. cher
(Hash Caller)
71.'s You I Love

DOWN

1. Popular Quadrille
2. Fold the
3. Street (Abbr.)
5. Result of a Goof
6. Fuss
7. Garter Holders
9. Edward (Nickname)
15. With Lulu
16. Even (Poet.)
37.ert E Lee
38. Printer's Measure
41. Johnny
42. Double Bow K
43. Feminine Apparel
44. What To Do After Dance
45. Caller's Equipment
49. My Mind
51. Fore Grip
53. Heads, Sides Dive

SQUARE DANCE TREE

Mrs. Bertha White of Watertown, South Dakota has devised a unique way to display her Square Dance remembrances. Mrs. White calls her invention, "A Square Dance Tree" (see photo).

The tree, made from an eight foot high branch and anchored in a bucket of sand, is covered with tin foil. Adorning its many smaller branches are badges, buttons, NAME TAGS, head bands and many other mementos of the Whites' Square Dancing fun.

The tree adds a pretty touch of color to the Whites' basement and is a great conversation piece.

For more color, cover a branch with the colored gift wrap foil so popular around Christmas. And speaking about Christmas, it would be a simple matter to adopt Mrs. White's idea for a Christmas Card Tree to display all the cards you receive from your Square Dancing friends.



-
17. Girl I Left Behind
 20. The Lazy River
 21. Exclamation
 22. No..... Square
 23. South (Abbr.)
 26. Behold
 28. 50% of All Couples
 31. Louis Blues
 32. Challenge Dance
 34. Remit
 35. (Old Waltz)
 36. Space Road
 54. Relax (Slang)
 55. Easy Dancing Level
 57. Verb
 58. Opposite of Down
 59. Opposite of Hard
 63. Promenade (Fig.)
 66. and Satin
 67. Part of A Round
 68. Old Round

(See Page 34 for Solution)

NEWS

FROM
HERE AND THERE



● **HOT OFF THE PRESS** — The Oregon Federation of Square Dance Clubs has just released their new Club Directory. The new Directory is a fine piece of workmanship. Beautiful blue covers, legible type, a fine grade of paper and a sturdy backing make it worth having. Write Maurice Morgan, 4446 Franklin Blvd., Eugene, Ore. for a copy.

● **NIGHT OWLS** — Harold's Squares of Columbus, Nebraska held their annual Night Owl Dance on the Sunday before Labor Day. Over 300 dancers attended the event from as far away as 700 miles. Plans are now under way for next year's dance.

● **ALL S/D WEEK** — Mayor Clyde Welty of Lima, Ohio proclaimed the week of Sept. 11-17 as "Northwest Ohio's All Square Dance Week." Mayor Welty in his proclamation urged the citizenry to avail themselves of the "wholesome opportunities afforded by the recreation of western round and square dancing."

● **LIST NOW!**—The 1962 National Directory of Instruction Groups is now in preparation. Groups and classes may be listed free of charge by providing complete information. Write to Folk Dance Guide, P.O. Box 342, Cooper Station, 93 Fourth Ave., New York 3, N.Y.

NEW RELEASES ON SUNNY HILLS

★ ★

NEW SQUARE DANCE HITS

No. 168

HOOP-DEE-DOO POLKA

Called by Max Normando
flip instrumental

No. 169

CABBAGE HASH b-w HOPPIN' SATAN

Hoedowns

MUSIC by JACK CARTER COUNTRY RAMBLERS

★ ★

SUNNY HILLS RECORDS

1600 SUNNY CREST

FULLERTON, CALIFORNIA

● **SQUARE NOTES** — In the September **AMERICAN SQUARES** a list of the current square and round dance publications appeared. Since the publication of the list, Stan and Cathie Burdick of Hamilton, Ohio have started a new bulletin called **SQUARE NOTES**. For a sample copy write to Stan and Cathie at 1130 Highland Ave., Hamilton, Ohio. Lots of luck to the Burdicks on their new venture.

● **HAVE FUN** — For an evening of real fun, join the Foot and Fiddle club of Graham, North Carolina as they host the N. Ca. folk and Square Dance Federation's "Fall Festival," November 11.

The Festivals of the Federation occur every three months. Since the beginning days of the Federation, back in the '50's, it's growth has been "steady, not spectacular." Over 50% of all the dancers in N. Ca. now belong to this Federation dedicated to having fun. — *Elizabeth S. Bennet*

● **NAME TAGS** — The September **AMERICAN SQUARES** (see page 4) introduced a new line of **NAME TAGS** designed especially for parties, dances, classes, and many other events. Since the announcement first appeared, over 10,000 **NAME TAGS** have been purchased by enthusiastic readers.

Callers, dancers, and teachers are buying, Buying, **BUYING** these unique and colorful **NAME TAGS**. Everybody, it seems, has found a use for them. You can too! Order a supply *now!* Send your requests for **NAME TAGS** to **AMERICAN SQUARES**, 2514 - 16th Street, Moline, Illinois.

Next time your group goes visiting, gets new members, throws a party or starts a class — make sure everybody has a **NAME TAG**. They help folks get acquainted and make an ordinary dance seem special. Besides, **NAME TAGS** make wonderful souvenirs for those special get togethers and events you won't want to forget.

OLD TIMER RECORD COMPANY



TWO NEW SQUARES

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ORANGE BLOSSOM SPECIAL

DUKES DOWN BEAT

hoedowns

Music by Able's Square Notes

No. 8174

IF YOU DON'T SOMEONE ELSE WILL

flip

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Music by Able's Square Notes

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Marvin Shilling calling
- 507 — SWINGING ON THE M.T.A.
Marvin Shilling calling
- 603 — RUNNING GUN
Tod Wililams calling
- 702 — TOKEN OF YOUR LOVE
Buzz Brown calling
- 801 — RUB-A-DUB SQUARE
Al Brownlee calling
- 901 — SINGING and SWINGING
Pancho Baird calling

● **AWARD WINNERS** — George and Emma Delabarre of Grandview, Washington are the proud recipients of the Almon Parker Inspirational Award. Recipients of this trophy must have taught both square and international dancing to children and adults, and be active promoters of dancing. George and Emma have been dancing since 1950 and teaching since 1953.

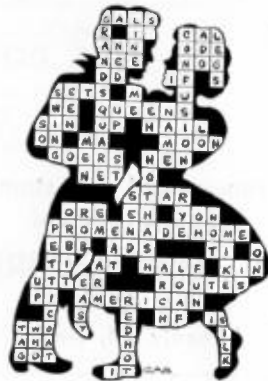
● **CALLERS WORKSHOP** — The North Dakota State Callers Association will hold its Annual Workshop and Dance in Harvey, N. Dak. on Nov. 25 and 26. Open dancing will be held both evenings. State callers will call the Sunday night dance.

Lincoln Gallagher of Falls Church, Va. will call the Saturday night dance, and conduct a workshop on Sunday. The N. Dak. State Callers Meeting and the election of Officers will take place Sunday evening from 5 to 6 p.m.
—Lewy Farnam

● **OOPS, WE GOOFED!** — In last month's AMERICAN SQUARES the caption for the picture on page 40 was inadvertently left out.

For those still wondering, that's Marie and Don Armstrong facing the camera, and Millie and Lynn Mixer in the foreground.

SQUARE PUZZLER SOLUTION



● **TOBACCO LAND** — Raleigh, North Carolina will play host to the First Tobacco Land Round-Up, Nov. 17-18 at the State College Campus Bell Tower.

Square and Round dancing will be featured both days. A Round Dance workshop will be conducted by Ruth Jewell. M.C. for the show is Dorsey Adams, and music will be provided by the Fontana Ramblers. Joe Robertson, Bob Augustin, John Stewart, Louis Calhoun and Harry Lackey will do the calling.

● **CALIFORNIA ROUNDS** — "I'll See You In My Dreams," "Lazy Quick Step," and "Wabash Brush" have been chosen by the Northern and Southern dancers of California as the three most popular rounds currently being danced in their areas.

If you would like to have the popular dances of your area listed, write **AMERICAN SQUARES**, 2514-16th Street, Moline, Ill. —*Peggy Lewis*

● **S/D MAGAZINES** — Mr. Don Frisbee of Yorba Linda, California has made a hobby of collecting square dance magazines ever since he began his career as a caller. Now retired, Mr. Frisbee has no further use for his collection. He still has back issues of "Rosin' the Bow," "Square N' Round," "Foot Notes," "Foot N' Fiddle," "Open Squares," and 'Sets in Order.' Any one interested should write: Don Frisbee, P.O. Box 357, Yorba Linda, Calif.

● **OHIO TIDBITS** — Larry Sloan of Cleveland, Secretary of the Ohio State Corporation of Square and Round Dance Clubs and the editor of "Tip Topics", is preparing an Ohio Dance Directory of key individuals in locations all over the state that may be contacted for information regarding callers, dances, and the like in their area. If you're interested, write to Larry at Ridgebury Blvd. Lyndhurst 24, Ohio.

—*Tommie and Berle Huffman*



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and
TWO NEW FLIP
INSTRUMENTALS

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Round Dances

No. 8945-A

SAM'S SONG

Dance Routine By
Scotty & Doris Garrett
Hayward, Calif.

No. 8945-B

MY SOUTHERN BELLE

Dance Routine By
Bob & Nita Ward
Colton, Calif.

★
No. 8955-A

BLUE RIDGE MOUNTAIN
BLUES

With Call by "Jonesy"
flip instrumental

No. 8965-A

With Call By Bob Van Antwerp
HAVING A WONDERFUL
TIME

flip instrumental

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flip instrumental

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BILL BETTINA

2110 N. W. Miami Court — Miami 37, Fla.

What's new in Square Dancing?
Well, thanks to the ingenuity of to-
day's busy Square Dancer, there are
new party games, new gimmicks, and
unusual ways to have more of the
same old fun we all love so much.

The Woodchoppers Square Dance
Club of the Detroit area is one ex-
ample of a club with real genius for
finding new ways to have fun. At a
recent picnic the Choppers added a
clever innovation to the usual
method of dancing that proved to be
a "stretching" success.

Each dancer was tied to his corner
by a three foot length of elastic fas-
tened to each left wrist. Caller Bill
Mitchner had arranged to call only
figures that could be performed by
the tied dancers. Their only problem
was to figure out how to do them.

"A good time was had by all", as
the Woodchoppers bent, twisted, went
over and under, around and down in
a comic dance that proved to be "real
gone".

An EXTRA large size pair of pan-
taloons is the adopted trademark for
one group of zealous dancers who are
promoting "visits" between square
dance clubs in their area. The club
visiting the holder of the pantaloons
has the right to claim them and sew
a patch on them, showing their club's
name and the date of possession. The
"Patchy Pair of Pantaloons" is a real
novel way to promote Square Danc-
ing fun.

"An invasion?" cried a surprised
group of dancers in Willowick, Ohio.
And an invasion it was. The Kissin
Kuzzins of Willowick had invaded
another club and kidnapped their

FUN

leader. This lively group of dancers decided to do something about promoting visits between clubs, and square dancing in general. Their technique is a fresh one. Instead of visiting, they invade!

Presenting the invaded group's leader with a "Declaration of Invasion," the Kuzzins then forced the leader to read the "Provisions of the Invasion" which are printed below.

1. *That you will help us prove that the enjoyment in Square Dancing is the friendly association of people.*
2. *That you will agree friendship is the Square Dancer's greatest reward.*
3. *That to continue an activity we so enjoy, you will spread the word of Square Dancing and will aid newcomers to the recreation.*

Other clubs in other areas have been active too! Carnivals, Hawaiian parties, Bermuda shorts parties, camping out trips, swimming parties, and a host of other dancing activities are characterizing today's ambitious dancers. A group who likes to have fun and enjoys the good company of their fellow dancers, the dancers of today are always on the go, always looking for better ways, and new ways, to make dancing more enjoyable for all.

We think today's dancer is a very interesting person. We'd like to know more about his activities. If your group has found an unusual way to have fun, promote dancing, or raise money for its dancing activities, let us know about it. An exchange of ideas can benefit everyone.

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Jerry Adkins
a New Recording Artist
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No. 101 — SWEET SUE
flip instrumental

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Rhythm Outlaws Band
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**No. 102 — DANCE ALL NIGHT/
SOLDIERS JOY**
hoedown instrumentals

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24602 Eshelman Ave., Lamita, Calif.

Record - Reviews

By Frank L. Kaitman

MacGREGOR No. 8895

Chili Pep/Instrumental

Square Dance called by Fenton "Jonesy" Jones

A nice little novelty by "Jonesy", neatly called, with good diction, good music and a middle level figure. This should prove quite popular.

MacGREGOR No. 8905

Alabama Bound/Instrumental

Square Dance called by Bob Van Antwerp

This number was a sensation at the recent Atlantic Convention, and justly so. This is a sure-fire hit.

TOP No. 25021

Georgia On My Mind/Instrumental

Square Dance called by Curley Custer

An average recording, with nothing particularly unusual to distinguish it. The caller is quite competent. The instrumental side, however, is beautifully done, and should provide an opportunity for a caller to express himself.

TOP No. 25022

My Baby Just Cares For Me/Instrumental

Square Dance called by Joe Turner

A good instrumental. Poor diction and uncertainty by the caller mar what might have been a good record. The call is low-level club, and the average club caller should be able to do a good job with it.

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SQUARE DANCE
AND WESTERN SHOP
 Kansas City's Square Dance Headquarters



SQUARE DANCE UNDIES

Fluffy, ruffled dance pants of silky, soft, no-iron dacron, cotton, and nylon batiste with ruffles of nylon tricot. Plus mad money pocket and jeweled comb.
 Sizes: S-M-L

Colors: white black, yellow, red, pink and blue. State waist and hip size.

\$4.98
 prepaid

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FAULKNER'S, 8315 Wornall Road, Kansas City 14, Missouri, Highland 4-3110

BELCO No. 101**Sweet Sue/Instrumental**

Square Dance called by Jerry Adkins
 Another glossary type call. It is sort of fun, and the caller has good enthusiasm.
 The instrumental, however, is very good and should be useful.

BELCO No. 102**Dance All Night/Soldiers Joy**

Hoedowns played by Rhythm Outlaws Band
 A couple of hoedowns with nothing unusual about them. Both tunes have
 been done many times before.

GRENN No. 12040**That Old Bilbao Moon/Instrumental**

Square Dance called by Earl Johnston
 An original new item on Grenn which proved to be quite a hit at the recent
 Atlantic Convention.

SETS IN ORDER No. 115**Be Happy/Instrumental**

Square Dance called by Bob Page
 A nice happy sort of easy dance that could be quite popular. Lots of fun.

BEST No. 106**Pretty Blue Eyed Blond/Instrumental**

Square Dance called by Ross Lingle
 A singing call that will neither bother you nor please you.

LONGHORN No. 134**Haul Off and Swing/Instrumental**

Square Dance called by Allie Morvent
 We heartily indorse originality, particularly in style and talent, whenever we
 find it. This is about the best record we heard this month, and twenty-five
 callers who we discussed this with, agreed with us. We do not pull our punches
 in recommending this as the best record of the month. Every caller should
 study it carefully.

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both on 1 record — 45 rpm only

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Instrumental — Key of A
Tempo 132

Music by: The Black Mtn. Boys

"SUWANEE HOEDOWN"

Instrumental — Key of F
Tempo 132

Music by: The Black Mtn. Boys

NO. 4546

and **"THE KING OF HASH"** with his latest creation
"TEA-CUP HASH and BEER MUG CHAIN"

Tempo 132 — Time 3:36

flip

"ARKY TEA-CUP"

Tempo 132 — Time 3:30

NO. 45-204

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ROUND 'N ROUND

If you're a flower and garden fan beside having an affection for Square and Round Dancing, you can possibly appreciate the similarity of the two hobbies. Both need time, thought, and down-right loving care. Another similarity is the protection both new plants and new dancers need. Tender young plants will wither and die from disease and frost, if not pampered and watched carefully. So too, new Round Dancers will "die" from lack of interest and fade out of the Dancing picture, if they are not pampered with extra attention and help during those first dances.

Still another characteristic for comparison is the fact that, despite all our best efforts, sometimes we will lose a plant or a dancer. The plants are often replaced by new ones the next year and the dancers, too, are replaced by newer dancers doing Rounds. These people become more enthusiastic and join the ranks of perennial Round Dancers.

In any gardening project it is necessary to have present several elements, such as soil, water, and seed. Since soil is ever-present let us compare it in Round Dancing to movement fundamentals and rhythm training, water and nutrients to dance patterns, and the seed to the individual Round Dance couple. Each of these is necessary. But with all of these elements along with supplements to prevent pests and disease — little or no growth will occur without another important ingredient. To the Round Dancer and Square Dancer

alike, this ingredient is friendliness and socialibility — to your plantings, it is the sun!

Certainly each Round Dance leader strives to place the dancers in a sunny atmosphere, but it is the responsibility of each dancer to promote friendliness with a smile. Each dancer will find his hobby more enjoyable and those little irritants that have a way of cropping up become more insignificant, and more readily forgotten. Who was it who said, "A little smile goes a long way?"

In the last lush days of summer the bees are busy working at their pollination "bit" and as the harvest season approaches the gardener collects seeds from his annuals to save for next growing season. Likewise the Round Dancer is attracting new couples through a sunny, happy attitude in the execution of Rounds. He too will save these "seeds" for the new dance season. How is your green thumb?

Looks as though the fall will produce a good healthy crop of new rounds. From Windsor this month comes "Why Not Two-Step" and "Blue Hours". From Shaw comes "On the Carousel" and "Sunrise Serenade". Sets in Order is featuring "Pazzo-Pazzo" and "Saints". Grenn's contributions are "Doodley Doo Mixer", "Mozart Waltz", and "Smoothie".

You know it's getting about that season again. No, we won't mention it yet! But some time ago a dance called "Holiday Waltz" was produced by Grenn. Think we'll get it out for you know what.

See you 'round.



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- Nov. 3-4: Columbia, Mo. Missouri Fed. of S & R/D Clubs Fest. Holiday Inn Motel.
- Nov. 3-5: San Diego, Cal. San Diego Fiesta.
- Nov. 4: Marseilles, Ill. Folk Valley 13th Ann. Fest. Ottawa, Ill. American Legion.
- Nov. 4: Aurora, Ill. ISDCA Northern District Fest. YMCA.
- Nov. 4: Chicago, Ill. Square Circle Ramblers. Welles Park.
- Nov. 10: Kansas City, Kan. Kansas Callers Fest. Natl. Guard Armory.
- Nov. 11: Libertyville, Ill. Jamboree. Adler Park School.
- Nov. 11: Graham, N.C. North Carolina Folk & S/D Fest.

COVER TALK

Stan Burdick's cover for this month illustrates one of Square Dancing's best selling points — Square Dancing is the one recreation that everyone can enjoy — youngster, oldster or in-betweenster.

- Nov. 11: Dover, N.H. Ann. Fest. & S/D.
- Nov. 12: Cranston R.I. 3rd Fest. of R.I. S/D. Bonnie Brooks Lodge.
- Nov. 17-18 Raleigh, N.C. 1st Tobacco Land Round-Up. Bell Tower of State College.
- Nov. 24-25: Sanford, Fla. 3rd Ann. Holiday for Rounds.
- Nov. 24-25: Wagoner, Okla. R & S/D School. Western Hills Lodge.
- Nov. 24-26: Santa Rosa, Cal. Thanksgiving S/D Weekend. Flamingo Hotel.
- Nov. 25: Lutherville, Md. Autumn Whirl. Townson Jr. High School.
- Nov. 25: Dallas, Tex. 1st R/D Fest. Statler Hilton Hotel.
- Nov. 25-26: Harvey, N. D. North Dakota State Callers Assn. Ann. Workshop & Dance.

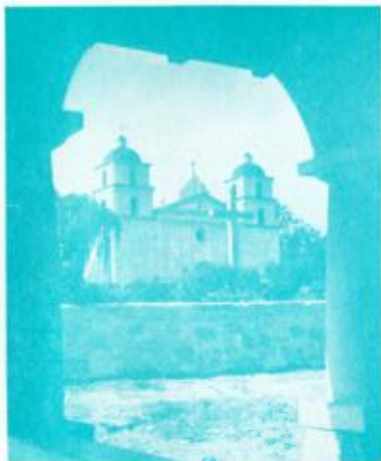


PHOTO COURTESY OF SANTA BARBARA CHAMBER OF COMMERCE

"SANTA BARBARA WALTZ"

From the historic and beautiful city of Santa Barbara, Calif., and from the talented dancemanship of

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The **PETE LOFTHOUSE BAND** gives just the right touch of early-California flavor to the inspiring music of "In A Little Spanish Town" to point up the exquisite atmosphere and mood of this dance



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