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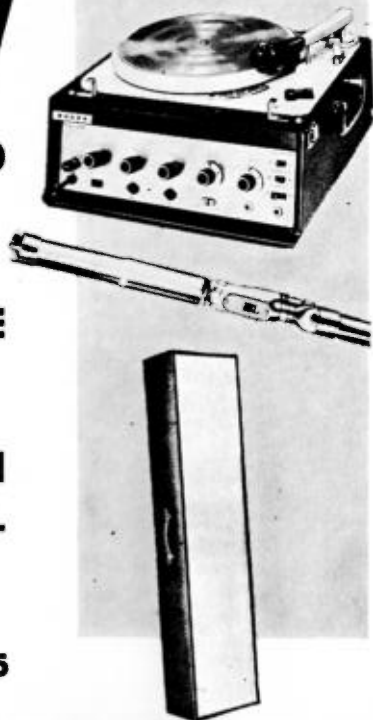
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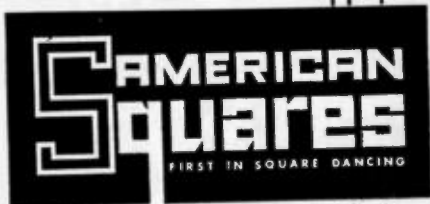


DANCE RECORD CENTER

1159 BROAD STREET

NEWARK 14, NEW JERSEY

VOLUME 18
NOVEMBER 1962
NUMBER 3



ARVID OLSON
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My subscription to AMERICAN SQUARES ran out last winter sometime and I find that I am lost without it. I tried for awhile to see if I could get along on two other monthly publications but, honestly, I find that I am lost.

So please renew my subscription.
 Prof. Longley
 120 Union Street
 Franklin, Mass.

Dear Arvid:

We thank you for printing our article "Tamara Made Easy." . . . To quote one line from Frank Hamilton, "Your treatment of the Tamara was superb and the best we have seen." This made us feel real good.

We have taken AMERICAN SQUARES a long time and use so

much of it for our teaching of squares and rounds. We look forward to each month's copy.

Penny and Ross Crispino
 Nampa, Idaho

Dear Arvid:

Congratulations on your 18th anniversary . . . Under your leadership the magazine has taken on a new aspect and influence. As a brother editor I feel you are to be congratulated on the manner in which you have upgraded AMERICAN SQUARES in the short time you have owned it. . . .

Best of luck in the next 18 years.

Charlie Baldwin, Editor
 New England Caller
 Norwell, Mass.

Dear Arvid:

. . . This promises to be a big year in square dancing in this area by the size of the beginners classes. Interest in square dancing is really increasing.

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Dear Arvid:

Congratulations and good luck on your 18th birthday. Hope AMERICAN SQUARES will have at least 18 more happy, prosperous years under your so excellent guidance!

Lil and Bud Knowland, Editors
Round Dancer Magazine
Tucson, Ariz.

Dear Arvid:

Callers are only partly right when they blame the loss of some square dancers on the issue of new movements and basics. A lot more of our dancers are driven from the floor and halls by various other things.

Heading the list is the caller. His ability to utilize the dancers time, effort, and ability is most important. The caller must be more than a caller. He must be a diplomat and he must keep up with other callers and their methods.

Some callers are so busy tearing down the other fellow that dancers do not get the one benefit out of dancing

that they want. Remember, they square dance for one reason — FUN!

...

If the caller does his job of calling and showing the dancers a good time, he will be a success. No caller should degrade, criticize, or rundown another caller in any way.

New basics and movements can be used to the discretion of the caller. If he isn't smart enough to separate the good movements from the bad, he shouldn't be calling. The caller should use a movement if the dancers like it. If they don't like it, he shouldn't use it.

The future of square dancing is in the hands of the callers. Help the callers to see what the dancers want and we will have bigger and better clubs and the spirit of dancing for fun will prevail.

Charlie Drake
Billings, Mont.

Address Mail to: Mail Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago 46, Illinois



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Ben Baldwin, Jr., caller. Flip.
 - 1209—Cecilia Mixer/Lonesome Waltz Rounds.
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by **Don Atkins**

Be sure to get this new dance with the latest new dance figure in it. The Westernaires Band giving forth with some exciting Rainbow music.

Bill's Boogie

No. 6501

flip instrumental

by **Bill Castner**

This is a flip hoedown with the ole master, Bill Castner, calling the latest things that make dancers go wild, simply wild over him.

GOLDEN SQUARE RECORD CO.

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THE KNOXVILLE STORY

by C. A. Newton

What is your city doing to promote square dancing? Progressive municipalities throughout the country know that square dancing is a wholesome, desirable form of community recreation. In Knoxville, Tennessee city officials are sold on the wholesome recreation that square dancing offers for couples.

In Knoxville between three and four thousand people have learned to square dance in Bureau of Recreation classes. Today there are about one thousand active, qualified dancers in the metropolitan area. Of these you would seldom see more than two hundred dancing at any one time. Yet there are participating square dance groups every night of the week.

As a result the Jessamine Street Square Dance Center is furnished to square dancers free by the Knoxville Recreation Bureau. It comfortably accomodates thirty squares and is used exclusively for square and round dancing.

Six clubs maintain a year around program and new classes in both

squares and rounds follow in quick succession. A cost of only fifty cents per couple per evening helps to pay expenses.

All six clubs are open to all graduate dancers. These individuals and their clubs constitute the Knoxville Square Dance Association. Member clubs are represented on an Executive Council which harmoniously works with the City Recreation Director in the promotion of local square dancing.

New classes for those who want to learn square dancing are offered almost continuously by the City of Knoxville, Bureau of Recreation. According to Maynard Glenn, Administrator of the Bureau, a new class can be started whenever there is sufficient demand. There are several qualified and experienced teachers on the Recreation Bureau staff and city recreation centers and many of the public school gymnasiums are available for these classes.

Square dancing in Knoxville for the newly-trained or experienced is also a part of the Recreation Bureau adult

Right: Knoxville dancers at 1962 Dogwood Arts Festival.

Below: Municipal Coliseum, site of special events.

Below right: Jessamine Street Square Dance Center.

(Photos courtesy Knoxville Recreation Bureau.)



program. The dancing is done through several open membership clubs. The total membership of these clubs makes up the Knoxville Square Dance Association. Each month the clubs send two representatives to an Executive Council meeting to actually plan and carry out the dancing program. This group works very closely with Mr. Glenn.

In addition to the continuous year around program of dancing the Square Dance Association holds many special event dances. These larger affairs at-

tract dancers from many nearby communities including Fontana, Middlesboro, Greenville, Kingston, and Crossville. Each year eight touring callers are brought to the city.

The bigger the dance, the more dancers from out of town. The two-day Fall Festival and the Dogwood Arts Festival draw dancers from Chattanooga, Bristol, and Nashville. This spring groups from Birmingham, Atlanta, Columbia, and Evansville attended the first Festival at the new Coliseum.



Every event is carefully planned to make the square dance visitors welcome in Knoxville. The Coliseum comfortably handles 1,200 dancers. Additional seating makes it possible for 2,000 to attend. The building is designed so that the seats provide excellent vantage points for watching the square dancing.

An important part of the Knoxville square dance picture is rounds. During an evening of square dancing many rounds are included. Two well-qualified round dance instructor couples teach and style rounds in the area. The Recreation Bureau maintains beginning classes in the fundamentals of rounds and an intermediate level class was recently started. Two local clubs are devoted exclusively to rounds and meet weekly to dance and learn.

Tourists who square dance are traditionally welcomed at square dance clubs all over the world. Situated in a city where two national highways intersect and within sight of the most visited national park in the nation, Knoxville is a natural for the touring dancer. In Knoxville the touring square dancer is always welcomed as a guest at the Jessamine Street Center. Most motels and hotels have information about local clubs available to help over-night guests.

Maynard Glenn and his staff of callers and instructors have worked to bring square dancing as a folk art to the position of prominence that it enjoys in the Knoxville area. The square dance program was established by Ted Kleinsasser who retired from

the Recreation Bureau staff two years ago. The program is now being carried out and advanced by Steve Albright, Ozzie Thaxton, Carlos Phillips, William Coleman, and Oliver Tipton. Round dance teachers and leaders include Genny and Campbell McCord and Mary and Ozzie Thaxton. These individuals have followed the pattern and ideals of Mr. Kleinsasser to promote the square dance movement as a wholesome form of adult recreation.

The work of the Knoxville Square Dance Association, its' Executive Council and officers, and the officers of all the local dance clubs has been most effective in augmenting and implementing the Recreation Bureau program. The current chairman of the Square Dance Association is businessman George T. Winn. Merchant George Busch is Past Chairman and is still active in the affairs of the Association.

Words can only partially describe the square dance picture in Knoxville. That is why you are cordially invited to see and participate in square dancing in Knoxville. Says Maynard Glenn, Director of Recreation, "We offer one of the finest adult recreation programs in the state. Square and round dancing is one of the few recreations in which a man and his wife may participate together with other like-minded couples. Knoxville is proud to offer such a program and also proud to have other qualified dancers come and participate with us."



JINGLES, JARGON, and BLURBS

by Stan Burdick

What's fresh and refreshing in the way of headings, phrases, and slogans nowadays, anyway? Too bad we haven't got a Madison Avenue "P.R." expert, a doctor of phraseology, hired to toss tricky terms to interpret the trend in modern square dancing and help harvest a new crop of avid fans with a magical verbal onslaught. But alas, there "ain't no such animal," so forget it!

Well, let's set about to sift what's been around for awhile in the colorful field of jingles, jargons, and blurbs, maybe add a few, and see what comes up — whether it's "roses" or just so many thorns on the vine.

METHODS OF HATCHING IDEAS



We could fall back on last year's "double the dancers" pitch as originated by another national magazine. (Yes, there *is* another national magazine). Or, how about borrowing the slogans from some well known TV commercials? Our plugs might sound like this:

"Be Sociable . . . have a SQUARE DANCE!"

"People who like people SQUARE DANCE!"

"For those who think young . . . now it's SQUARE DANCING!"

"Put more FUN in your life . . . SQUARE DANCE!"

"If you'd walk a MILE for a SMILE . . . SQUARE DANCE!"

"SQUARE DANCING hits the spot!"

(This could be nicely illustrated with dancers dancing on a target or something.)

"Tired blood? Take a dose of **SQUARE DANCING!**" (There's one that lends itself well to a simple cartoon.)



Let's try adapting our slogans or "come-ons" from current trends or popular concerns:

"Tired of TV? Change your channels! **SQUARE DANCE!**"

"Keep in **TRIM . . . SQUARE DANCE!**"

"Your **TENSION** needs **ATTENTION**? Lose it **SQUARE DANCING!**"

"Need **VERVE**? Serve this **HORS D'OEUVRES . . . SQUARE DANCING!**"

"**SQUARE DANCING's** back in **FASHION!**"

"Fission for a **NU-CLEAR, CLEAN** hobby? Catch onto **SQUARE DANCING!**" (That's a little far out. Oh, well.)

"Are you **RUFFLED, RATTLED, RUSTY**? **FIX IT QUICK! DO IT YOURSELF! SQUARE DANCE!**"

You've found, no doubt, that half the trouble with getting a couple to try square dancing for the first time is the male member of the twosome. So let's direct a few well-chosen words right at him:

"IT'S YOUR MOVE, MAN . . . BE A
KNIGHT TONIGHT!
TAKE HER SQUARE DANCING!"



"TELESTAR HOW SWELL-YOU-ARE!
SHE'D LOVE TO SQUARE DANCE!"



"YOUR MAW, TAW, GRA'MAW AND
MOTHER-IN-LAW ALL SQUARE
DANCE!"

How about you?



"DON'T BE A SLOWER BORE! DO-CI-
DO HER MORE!"



Who was it that scribbled the very appropriate lines that are being used over and over in square dance promotion? Something about "Square dancing is the world's greatest social mixer, combining two non-alcoholic ingredients called FUN and FELLOWSHIP." It's *still* a KNOCKOUT!

Jerry Helt swears by that little TENSION sign printed in *American Squares* over a year ago. The one with the wiggly letters.

WE'RE COUNTING ON YOU . . .



We wonder if Jim Brower still uses that little slogan of his "Git yer 'IN-JOYS' from square dancin'!" The inimitable way he says it, it's as contagious as a smile.

Mac McKenrick (see October 1962 *American Squares*) not only has done wonders with his barn, but he's the personification of "P.R." For instance, to outstanding couples in the square dance field he awards those beautiful full-color Pennsylvania Dutch "hex signs" to "drive their troubles away." That suggests a slogan:

"Put the HEX on the blues!
SQUARE DANCE!"



Just a couple of parting shots before we go that might stimulate some more productive ones:

"Got a group? Give it a go . . .
SQUARE DANCE!"

"Learn your D's and Q's . . .
SQUARE DANCE!"

"Want-some fun? Get-some four-some, try-some SQUARE DANCIN'!" (Sounds like SIOUX good an idea).

Well, there's a million stories out there in the vast, naked imagination just waiting to be used (if you'll pardon the paraphrasing) to tell the world about square dancing. Have a brainstorming session. You'll come up with some!

The very best slogan I've seen to keep 'em dancing happily after they've started is this little gem:

A smile is a CURVE
That straightens out
A SQUARE



E - X THE

by Luv and Johnny Anderson

All of us are aware of the increased popularity of round dancing during the past several years. Teachers and leaders agree that it now plays an important part in the square dance picture.

Despite this popularity, the percentage of those who have "dropped out" of round dancing has also increased. We who are Round Dance Enthusiasts can do much to eliminate this situation and at the same time promote our particular form of recreation with the newcomer.

Since it is an established fact that square dancing and round dancing go hand in hand, we should continue to support the square dance activities. But what about the new dancer at a square dance event? Many new dancers need only a little encouragement. A push in either direction could very easily determine whether the new dancers continue on with the rounds or drop them altogether. When was the last time you traded partners and danced one of the easier rounds with a beginner round dancer?

While the over-enthusiastics are "up" performing a new or a difficult round dance, they might give some thought to the dancers who are sitting

New England round dance teachers Luv and Johnny Anderson have been staff members at many weekend dance institutes and pioneered the round dance movement in Connecticut. Currently teaching round dance clubs and classes in their hometown of Fairfield, Conn., the Andersons feel that the smoothest and most rhythmical square dancers are those who are also round dancers. This month we present their round dance philosophy which is important to both square and round dancers and leaders everywhere.

T - E - N - D

HELPING HAND

along the side line. How do they feel? They may feel admiration for their dancing ability or possibly envy because they are unable to do this dance. It might discourage them and they may feel that they will never be able to accomplish this feat.

Think back to the time when you were a novice dancer and wanted so badly to be up on the floor with the "experts." Would it not be best then, to save these dances for the confines of our round dance club or class? Would it not be best to dance the more simple and easier rounds at square dance events, knowing that the majority of dancers can join in and feel that they too are enjoying themselves?

The square dance caller/teacher, involved with learning and memorizing square dance figures and calls, does not have time to teach more than a few easy routines. To provide a sound round dance basis background, beginner classes are formed wherein the simple round dance fundamentals are taught by round dance teachers and leaders.

Inviting new dancers to attend a beginner class, and accompanying them the first few nights, may be all that is needed. Assisting new dancers over the rough spots is a wonderful

way to renew their faith in themselves. It is amazing what a "lift" we can receive as we observe their progress. We may be surprised to find that our so-called "chore" has actually turned into fun. A little encouragement, a little support, and another pair of enthusiasts are on their way.

If the round dance participation in our particular area has dropped off, it might be wise for each of us to stand aside and take stock. Have we recently told our absent round dance friends how much they are missed? Perhaps it has been a long time since we have invited a new couple to our round dance club or class.

Possibly, we have been too snobbish in our selection of rounds. We may be "drowning" our intermediate dancer in too many new routines. Many of us have failed to extend the "helping hand" so desperately needed by the beginner.

Only by our continued efforts can we promote harmony, which in turn will bring about the togetherness upon which our activity is built. It is this unity that will aid us in keeping our present dancers and help us to recruit the replacements for those who can no longer participate.

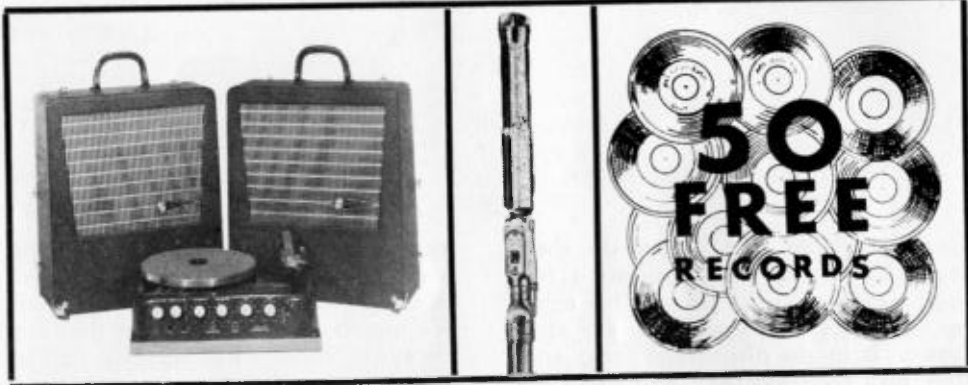


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Square

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AMERICAN SQUARES WORKSHOP features original material submitted by you — our readers. Singing Squares, Figures and Breaks, New Basic, and Round Dances appear each month. Mail new and creative material to: Willard Orlich, Workshop Editor, AMERICAN SQUARES, 6400 North Leati Avenue, Chicago 46, Illinois.

CALLER'S QUESTIONS

This new format for AMERICAN SQUARES workshop is designed to answer caller's questions, inquiries, articles, and general remarks. YOU the caller can help us to get this section rolling with direct questions for the next issue.

We will endeavor not to embarrass anyone so if you would like to ask something without letting your name be known in the magazine, feel free to do so.

However, your request must be known to us. Perhaps it is something that a couple of hundred other callers have thought about but haven't had the courage or time to ask about. Sometimes a misunderstanding of a basic rule in square dancing causes a lot of trouble for dancers when they go to another area to dance.

As a dancer I am afraid that I wouldn't feel too kindly toward my teacher if I suddenly discovered that after a year or two of dancing I was fouling up a set of new-found square dance friends only because I didn't follow thru with a basic rule.

An example of this might be the turning under of my partner (dish rag) in order to face back to the center of the set when I was the arching couple of "ends turn in" or "inside arch, dive thru" set-up. I don't think any dancer fails to do this when the

man has a girl on his right side while making the arch.

This rule is also true if the girl is on the LEFT side. The turn under would be of importance if the next call is "allemande left." It is also true if two ladies or gents are making the arch.

If the dancers fail to observe this rule, you can see that they would not be in the proper position to make the figure work as the author intended it to work. Of course there is always the possibility that the author wasn't fussy either and so it might come out all right after all, until it was tried somewhere else.

ROGER WELCH, Independence, Mo.:
". . . MISuse of a basic is to follow a certain movement with one which is awkward or unsmooth, such as "star thru, right and left thru" or "star thru, square thru" . . ."

Yes, Roger, I agree with you as a dancer that something that doesn't flow can be very uncomfortable. But your example of right and left thru or square thru after a star thru? Maybe you mean that it's unsmooth for the man to use his right hand twice in a row. The movements themselves don't feel jerky, just a drop of hands. The girls have been using two same-hands in a row for years. Like doing an allemande left after a California twirl or after a dixie chain.

The star thru movement has just made the men more conscious of two hands in a row. Since star thru uses alternating hands on the part of the men and women, the only call to be used might be a no-hand movement like pass thru or do-sa-do. Even these are right-hand (shoulder) move-

ments. And how about a "box the gnat and square thru (or do-sa-do)."

Perhaps a better example of MISuse would be a "flow-breaker" like "centers-in, bend the line" or "wheel and deal and a quarter more, bend the line." And how about the MISuse of "forward again?"

CHOREOGRAPHY

FOLDING FIGURES

A very interesting development is happening in our square dance choreography today. One which is in reverse to the trend of the past several years. This is the term "fold." This is not a new basic, only a facing direction called to the dancers.

It can be easily taught, easily understood and executed, and eliminates rather than adds to the nomenclature of square dancing that our poor beginners and others have to cram into their heads in order to enjoy a dance.

Upon hearing the command "to fold," the designated people step forward, turn back, and close ranks ready for the next command.

The whole idea probably can be traced in recent square dance choreography (and way back somewhere) to the usage of "bend the line, ends bend, fold the line," and finally to today's very directional call as who is to do what. The terms "ends fold" or "centers fold" give all dancers time to react to the command smoothly.

Here are some folding commands which can eliminate some "new basics" into a common pool of knowledge and still not disturb the figures or thoughts already expressed by the various authors. It also opens up new ideas which will be shown in the future as the wheels start turning in creative minds across the country in a syncopated fashion.

Fold the line . . . ends fold
Shake the dice . . . centers fold
Cross the dice . . . centers cross fold
Pair the line (in or out) . . . ends fold,

centers turn back

Double back . . . fold back
Boys (girls) step forward, turn back
. . . boys (girls) fold
Heads (sides) step forward, turn back
. . . heads (sides) fold
Out of an ocean wave . . . centers fold
fold or cross fold (couple faces a couple)
Out of an ocean wave . . . centers fold
(to a four hand star)
From a line of four . . . ends cross fold

This list could go on and on in the process of shifting dancers around in various combinations. Some of these combination thoughts might have been a future brainstorm of someone who would give it a name and then the groans of "another new basic" would be heard again.

So try the idea and note the reaction of your dancers on the floor. Some figures have been given in past WORKSHOPS of AMERICAN SQUARES and there are more this month. You can also dig back to the figures using "shake the dice" and "pair the line" which you might have ignored because you did not want to use a new basic term with your dancers.

Many, many ideas pass through our hands from all over the country. It follows then that at times there is more than one new basic coming to our attention in one month. Each month one is presented with the author's examples plus perhaps others using the same idea. Mention might be made about some that warrant less attention because of the limitation of the movement, awkwardness, jerkiness, or any other reason that might be apparent.

Nothing will be overlooked but perhaps an analysis will be helpful before the idea even gets into the experimental stage. Some fine movements have been over-looked because the author didn't see the potential possibilities.

With your help and thoughts through the Caller's Questions in AMERICAN SQUARES each month we can do some constructive thinking about square dancing.

ENDS CROSS FOLD

by Gordon Densmore, Madison, Ohio

All four ladies chain across
And at the heads cross trail thru
Around two and line up four
Forward eight and back you're told
Pass thru, ends cross fold, left alle-
mande . . .

One and three square thru
Do-sa-do, go all the way round
An ocean wave and rock it
Swing one-half by the right, all eight
fold
Right and left thru and the inside
arch
Dive thru, square thru three-quarters,
left allemande

HEADS CROSS FOLD

by Gordon Densmore, Madison, Ohio

One and three square thru four hands
Do-sa-do to an ocean wave
Heads cross fold
Substitute, square thru three-quarters,
left allemande . . .

SIDES CROSS FOLD

by Gordon Densmore, Madison, Ohio

Two and four square thru four hands
Do-sa-do to an ocean wave
Sides cross fold
Double pass thru
Centers out and cross fold
Right and left thru, left allemande . . .

FOLDING FIGURES FOLD A BOY (GIRL)

by Dick Kenyon, Lansing, Mich.

First and third lead to the right
Circle four and make a line
Forward eight and back with you
Pass thru, fold a girl
Star thru, fold a girl
Star thru, cross trail, left allemande . . .

Heads to the right and circle four
Head gents break to a line of four
Forward eight and back with you
Square thru three-quarters around
Calif. twirl, right and left thru
Star thru, pass thru, Calif. twirl
Forward eight and back, then pass
thru
Fold a boy, star thru
Fold a girl, star thru

Bend the line, cross trail thru, left
allemande . . .

CENTERS FOLD

by Willard Orlich, Akron, Ohio

All four couples half sashay
Heads go forward, back that way
Cross trail thru, around one and line
up four
Pass thru, wheel and deal and a one-
quarter more
Centers fold, and box the gnat
Change hands, left allemande . . .

DUECES WILD

by Willard Orlich, Akron, Ohio

Heads to the right and circle four
Head gent break and line up four
Forward eight and back like that
Pass thru, ends fold, centers turn back
Double pass thru across the way
Face your partner, back away
Ends fold, centers turn back
Separate single file, walk past two
Line up four, go forward and back
Pass thru, ends fold, centers turn back
Double pass thru across the way
Face your partner, back away
Ends fold, centers turn back
Separate, single file walk past two
Line up four, left allemande . . .

FIGURES & BREAKS

Figures and Breaks are created endlessly. Each month Workshop Editor Willard Orlich selects top Figures and Breaks that have been carefully analyzed and workshopped for your use.

INTRODIX

by Del Coolman, Flint, Mich.

One and three right and left thru
Two and four right and left thru
One and three ladies chain
Two and four ladies chain
Same two ladies dixie chain
Both turn left
Two and four pass thru, allemande
left . . .

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by Orie Rouland
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WHEEL THRU AND LEFT-WHEEL THRU FIGURES

by Paul Moore, Columbus, Ohio

Head couples square thru
Count to four that's what you do
Meet corner, star thru
Pass thru, go onto the next
Star thru, left wheel thru
Go onto the next, star thru
Left wheel thru, go onto the next
Star thru, dive thru
Pass thru, allemande left . . .

Heads go right and left thru
Turn 'em on around, the same two
Pass thru and separate
Go round one, into the middle
Star thru, wheel thru
Do a right and left thru, two by two
Now these two do a left wheel thru
Go onto the next, star thru
Square thru, three-quarters 'round
Allemande left . . .

Head couples star thru
Left wheel thru, separate
Go 'round one, into the middle
Pass thru and circle four
Head men break to a line of four
Forward up and back with you
With the opposite two, you wheel thru
Do a frontier whirl, and the same two
Wheel thru, go onto the next, cross-trail thru, left allemande . . .

THREE ZA CROWD

by John Ward, Alton, Kan.

The head two ladies lead to the right
Circle up three you're doing fine
The ladies break and make the line
It's forward six and back you reel
Now pass on thru and wheel and deal
(side couples wheel together with head lady behind)
The center four star thru, pass thru
Circle up three you're doing fine
The head gents break and make the line (head gents break with left hand as usual)
It's forward six and back you reel
Now pass on thru and wheel and deal
The center four star thru, pass thru
Circle up three you're doing fine
The ladies break and make the line
Allemande left with your left hand . . .

TRIO-DEAL AND A QUARTER MORE MORE

by Willard Orlich, Akron, Ohio

Head couples bow and swing
Twirl your girl to the right of the ring
Three in line you stand
Forward six and back you reel
Pass thru, wheel and deal and a quarter more
Circle four you're doing fine
Side gent break and form a line
Forward eight and back so bold, pass thru, ends fold
Centers turn back, dixie chain on a double track
Lady go left, gent go right, left allemande . . .

HOOP-DE-DO

by Pete Peterson, Palos Park, Ill.

Head two ladies chain
Heads half square thru
Circle and the head gents break to a line
* Forward up and back you reel
Pass thru and wheel and deal
Double pass thru
Lead two California whirl
Next two Hoop-de-do and substitute
Face your partner and back away
End two box the gnat (or flea)
Forward up and back you reel *
* Three more times, then allemande left . . .

RIGHT AND LEFT THRU

by Pete Peterson, Palos Park, Ill.

Couple number one go down the center
Split the ring, go round two and
Three in line you stand
Forward and back, across from you star thru
Now those that can right and left thru
Go all the way around
Now those that can right and left thru
Go all the way around.
Now those that can right and left thru
Go all the way around
Those in the lead California twirl
Couple number one dive thru
Center four pass thru

There's old corner right and left thru
Girl in front, left allemande . . .

CENTERS IN, ENDS TURN BACK

by Jim Maullar, Flint, Mich.

Four ladies chain across
Turn 'em boys, the usual way
Then roll-away a half sashay
Heads forward up and back with you
Then star thru
Centers in, ends turn back
Now wheel and deal
Dixie chain on a double track
The girls turn back . . . left allemande . . .

Head ladies chain across
Same ladies dixie style to an ocean wave
Walk forward, centers in, ends turn back
Now wheel and deal and double pass thru
Centers in, wheel and deal
Men square thru three-quarters round
Left allemande . . .

A DANDY DIDO

by John Ward, Alton, Kan.

The heads move up and star thru
Do a double pass thru across the track
The outside four "U" turn back
Half square thru across from you
Bend the line then star thru
Do a double pass thru across the track
The outside four "U" turn back
Half square thru across from you
Now bend the line then star thru
Center four square thru three-quarters man
With the corners all go left allemande . . .

CURLY WAVE

by John Strong, Santa Maria, Calif.

Head ladies chain across you do
Side two do a right and left thru
Heads to the middle and back with you
Forward again and curlique
Split the sides
Both turn left around one
Dixie style to an ocean wave
Men will hook, rock forward and back

Swing by the left, a full turn Jack
Swing the corner lady 'round
Promenade but don't slow down
One and three wheel around
Pass thru, on to the next
Star thru, left allemande . . .

STAR DICE

by Jim Maullar, Flint, Mich.

Head ladies chain to the right
Head couples square thru
Four hands around you do
Now do-sa-do the outside two
All the way round make an ocean wave
Now rock it bold, the centers fold
Star by the right, don't take all night
Head gent and the girl behind
Star left in the middle, you're doing fine
Same two, a right and left thru
Turn your Sue, dive thru
Square thru three-quarters around, left allemande . . .

GO-MEN-GO

by John Ward, Alton, Kan.

The head gents face your corner and box the gnat
Then all four boys go up and back
Do a full square thru four hands you do
Then with the girls star thru
Bend both lines and when you do
Go right and left thru and turn this Sue
** Star thru, dive thru, pass thru, star thru
Do a full square thru four hands you fly
Give a right to the corner and pull her by
Allemande left with your left hand . . .
** Or star thru, allemande left . . .

LEFT CURLIQUE CROSS OVER

by Gordon Blaum, Miami, Florida

Side two couples do a right and left thru
Heads pass thru, go around one, make a line of four
Forward eight and back you reel, pass thru
Wheel and deal, girls square thru three-quarters around
Left curlique with the outside two
Make an ocean wave, balance forward and back

Ladies cross over, gents turn back
Bend the line, square thru five hands
around
Allemande left . . .

NEW BASICS

New Basics add variety and interest. Some become permanent parts of the activity, others die a fast death. Each month current New Basics are explained and workshopped by Willard Orlich for your consideration.

MIX THE LINE

by Basil Pickett, Brownsburg, Ind.

From two lines of four facing each other, on call to MIX THE LINES the right-hand couple in the line will wheel one quarter to the *right* while the left-hand couple in the same line will wheel one quarter to the *left* to fall in behind the couple from the other line. The couple they had been facing is across from them in the other line. Dancers are now in a *finished*

double pass thru formation. In effect you have mixed one couple from a line with a couple from the other line.

MIX THE LINES

by Basil Pickett, Brownsburg, Ind.

All four ladies chain across
Heads to the right and circle four
Head gents break and line up four
Forward eight and back in time
MIX THE LINES, you're doing fine
Centers-in, cast-off three-quarters around
Pass thru, wheel and deal two by two
Double pass thru
Centers in and cast-off three-quarters around
Forward eight and back
MIX THE LINES you're doing fine
Centers-in, wheel and deal
Double pass thru
First go left, next go right
Cross trail thru to a left allemande . . .

MIXED UP KIDS

by Willard Orlich, Akron, Ohio

Heads to the right and circle four

Yours FREE for the writing . . .

EDWARDS MONTHLY S/D RECORD REPORT

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Head gent break and line up four
 Forward eight and back you whirl
 Pass thru and dixie twirl
MIX THE LINES you're doing fine
 One-quarter in and pass thru, U-turn
 back
MIX THE LINES you're doing fine
 One-quarter in and pass thru, U-turn
 back
MIX THE LINES you're doing fine
 One-quarter in and pass thru, U-turn
 back
 Left allemande . . .

WHEEL AND SLIDE

by Marty Winters, Cresskill, N.J.

From an eight-chain-thru position, everybody Calif. twirl. Now the outside couples are facing out. Center couples are facing each other. On call to **WHEEL** and **SLIDE**, the outside couple **WHEELS** to the left one-quarter position of the set while the facing couples **SLIDE** (sashay as a couple) one-quarter to their right. The end result is a double-pass-thru formation. The wheeling couple keeps moving until they fall in behind the slid-

ing couple who actually governs the stopping point ready for the next command.

EXAMPLE

by Marty Winters, Cresskill, N. J.

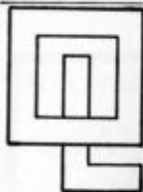
Side ladies chain right
 Heads lead right and circle to a line
 Square thru across from you
WHEEL and **SLIDE**, double pass thru
 Lead couple left, next go right
 Cross trail to a left allemande . . .

SLIDY TAKE OFF

by Marty Winters, Cresskill, N.J.

Heads half square thru
 Pass thru, wheel and slide
 Inside two square thru three-quarters
 Pass thru, **WHEEL** and **SLIDE**
 Inside two star thru, right and left
 thru
 Cross trail thru to a left allemande . . .

The idea flowed very well after the dancers oriented themselves as to what to do and where to go on command. A very danceable movement but choreography-wise is very limited.



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TIJUANA ROSE

Record: Old Timer No. 8180 — Instrumental/calls by Cal Golden.

Dance: Cal Golden, Buzz Brown, Max Moffitt.

Music: Cal Golden and His Golden Rockets

Opener and Break:

Allemande left

Do-sa-do your partner, gents star left
Travel once around the ring, meet
your own a right hand swing

Corner left allemande, come back
home and swing your Tijuana Rose.

Figure:

One and three to the right and then
you circle

Make a line, go forward up and back
Pass thru, wheel and deal

Double pass thru, wheel to a line

Go forward up and back, pass on
thru, bend the line

Go forward up and back, pass on thru,
bend the line

Then you circle, circle left and roll
away, then left allemande

Come on back do-sa-do, promenade
her, promenade with your Tijuana
Rose.

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

Another nice dance but tricky in spots.
Wheel to a line (first couple right, next
one left) always feels like the wrong
shoe at first. The rollaway, left alle-
mande is comfortable if you catch her
right hand as she rolls by.

SIoux CITY SUE

Record: Go No. 110: Instrumental/
calls by Wes Dyer.

Dance: Herb Kraushaar, Alexandria,
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Music: Eva Nichols and Her Lone
Star Ramblers.

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Walk all around that corner girl and pass by your own
A right hand round the right hand girl, turn a left around at home
Go all the way around to the corner, swing that lady, swing
Put her on the right and circle left, just circle around that ring
Then you half sashay, circle left that way
Allemande left like you always do, promenade your own sweet Sue
Sioux City Sue, Sioux City Sue
There ain't no gal as true as my sweet Sioux City Sue.

Figure:

The head two couples half square thru, and then go right and left thru
Turn your girl and dive thru, in the middle go right and left thru
Make a full turn to the outside two and there you do-sa-do
Go all the way around and swing this girl, take her home and promeno
Promenade this Sue, sweet little Sue

Four ladies chain across the ring, a short walk home and there you swing
Sioux City Sue, she'll swing with you
There ain't no gal can swing like my sweet Sioux City Sue.

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

RED RIVER TRAIN

Record: Jewel No. 105 — Instrumental.

Dance: Jewel O'Brien, Birmingham, Ala.

Music: Fontana Ramblers.

Opener, Break, and Closer:

Now you bow to your partner, swing her round now
Allemande left, weave that ring you're gonna go
Weave in and out, go down the valley
Promenade with this Red River girl
Back right out, four ladies chain the valley
Roll away, weave by one, swing the next
Promenade, go down thru the valley

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City State.....

Roli away, weave by one, swing the next

Promenade, go down thru the valley
You swing on that Red River Train.

Figure:

One and three promenade, go round the valley

Half way round, lead to the right, circle four

Make a line, go up and back, then you star thru

Pass thru, swing that Red River Gal

Join up hands circle left, go down the valley

Do-sa-da around that corner, come on home and swing

You promenade your darling thru the valley

Then you swing with your Red River girl.

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

YOU ARE THE ONE

Record: MacGregor No. 939 — Instrumental/with calls by Chuck Raley.

Dance: Chuck Raley, Lakewood, Calif.
Music: Frank Messina and The Mavericks

Opener, Break, and Closer:

Join hands and make a ring, circle 'round the track

Allemande your corner, do-sa-do it's back to back

Gents star right now once around you go

Allemande your corner, then weave the ring, you know

You are the one, you're the one in my heart

Do-sa-do and we'll all promenade

You Are the One, the one that I love

I love you and I always will.

Figure:

Heads lead to the right, circle 'round the track

Head gents break and make a line

Go walking up and back

You pass thru, wheel and deal

Double pass thru

First couple left, next one right

Right and left thru you do

Star thru and pass thru

Your corner, you swing

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'Round and 'round and we'll all
promenade

You Are the One, the one that I love
I love you and I always will.

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

Good dancer reaction as a relaxer.
Has the now common wheel and deal,
double pass thru choreography which
flows real nice.

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form each month.

TENDER PROMISE

by Monete and Emmett Courtney
North Hollywood, Calif.

Record: MacGregor No. 944.

Position: Facing with lead hands
joined.

Footwork: Opposite. Directions for
M.

Introduction

Meas.

1-4 Wait; Wait; Vine/Twirl LOD;
Side, Draw, -;

Dance

1-4 Waltz Away; Waltz to Face;
Twinkle, 2, 3; Maneuver, 2, 3;

5-8 Waltz Turn; Waltz Turn (to
SCP); Twirl, 2, 3 (to open); Step,
Flare, -;

9-12 Waltz Back; Step/BK, Draw, -
(to SCP); Waltz FWD; Pivot to
Sidecar;

13-16 Cross Waltz Out; Cross Waltz
In; Twirl, 2, 3;

17-24 Repeat Meas 9-16 except in
Meas 24, M turns almost in place
moving slightly to end in Butterfly
Pos. fcg RLOD;

25-28—Waltz Bal L; Waltz Bal R;
Waltz Turn; Waltz Turn (To But-
terfly);

29-32 Roll, 2, 3; Thru, Side, Close;
Step/Apart, Point, -; Side, Draw,
-;

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Hoedowns

Music: P Bar S Wranglers

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KANSAS KITTY

by Ruth and Frank Lanning
Houston, Texas

Record: Blue Star No. 1627.

Position: Banjo, M facing LOD.

Footwork: Opposite. Directions for
M.

Introduction

Meas.

1-4 Wait; Wait; Step Close Step, Step
Close Step; Twirl, (To) Banjo;

Dance

1-4 Forward 2, Sidecar -; Back 2, Close
-; Step Close Step, Step Close Step;
Roll, 2 (Closed);

5-8 Side Close, Fwd -; Side Close, BK
- (Box); Dip, Recover; Pivot, to
Banjo;

9-12 Forward 2, Sidecar -; Back 2,
Close -; Step Close Step, Step Close
Step; Roll, 2 (Closed);

13-16 Side Close, Fwd -; Side Close,
BK - (Box); Dip, Recover; Twirl,
(To) Open;

17-20 Forward Lock, Forward -; For-
ward Lock, Forward -; Step Close
Step, Step Close Step; Twirl, (To)

Open;

21-24 Forward Lock, Forward -; For-
ward Lock, Forward -; Step Close
Step, Step Close Step; Twirl, (To)
Butterfly;

25-28 Vine 2, 3 Touch; Wrap Across,
Butterfly Touch; Step Close Step,
Step Close Step; Change, Sides;

29-32 Vine 2, 3 Touch; Wrap 2,
Closed -; Two Step Turn, Two Step
Turn; Twirl (To) Banjo;

TENNESSEE TWO-STEP

by Nita and Manning Smith
College Station, Texas

Record: Top No. 26001.

Position: Open.

Footwork: Opposite. Directions for
M.

Dance

Meas.

1-2 Walk, 2, 3, 4; Turn Away, 2, 3, 4;

3-4 Right Star (Two-Step) 2; 3, 4;

5-8 Repeat All of Above in RLOD to
End Facing LOD in Open Pos.

9-10 Walk, 2, Side, Behind; Roll, 2,
3, 4;



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No. 173 S & SO

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Called by Bill Saunders

Flip Instrumental

ORIGINATED BY GEORGE WORK

Music by Jack Barbour

- 11-12 Two Step Turn, Two Step Turn; Two Step Turn, Two Step Turn;
 13-16 Repeat All of Above in LOD Ending in Open Pos.
 17-18 Walk, 2, 3; Step/Step; Back-Up, 2, 3, Step/Step;
 19-20 Chas, 2, 3, Step/Step; Back Up, 2, 3, Step/Step;
 21-24 Repeat Meas. 17-20

OX BOW HOP

by Frances and Oscar Schwartz
 St. Petersburg, Fla.

Record: Windsor No. 4681.
 Position: Closed, M facing LOD.
 Footwork: Opposite. Directions for M.

Introduction

Meas.
 1-4 Wait; Wait; Apart Two Step; Together (to Closed) Two Step;

Dance

1-4 FWD Two-Step; FWD Two-Step; Step FWD, Tap, FWD, Tap; FWD, Tap, FWD, Tap;

- 5-8 Repeat action of meas 1-4 ending in Closed pos M facing LOD;
 9-12 Slide, Hop, Slide, Hop; Slide, Hop, Slide, Hop; Side, Behind, Side, -; Side, Behind, Side, -;
 13-16 Slide, Hop, Slide, Hop; Slide, Hop, Slide, Hop; Side, Behind, Side, -; Turn Two-Step (to Butterfly);
 17-20 Side, Behind, Side, Kick; Side, Behind, Side, Kick (Semi-CP); Fwd Two-Step Fwd Two-Step (to Face);
 21-24 Side, Behind, Side, Kick; Side, Behind, Side, Kick (Semi-CP); FWD, Close, Back, -; Back, Close, FWD, - (to Open);
 25-28 FWD, 2, 3, Point; Bwd, 2, 3, Point; Turn Away Two-Step; Together Two-Step (to Open);
 29-32 FWD, 2, 3, Point; Bwd, 2, 3, Point; FWD Two-Step; FWD Two-Step (to Closed);
 Perform entire routine for a total of three times.
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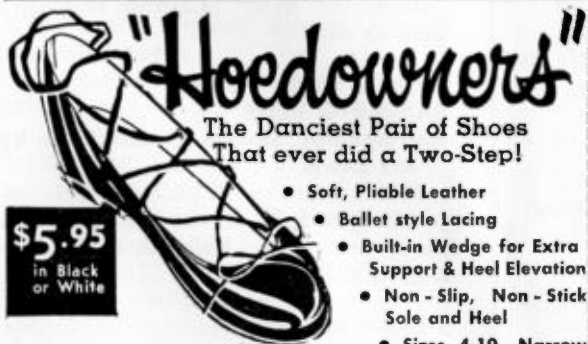
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This seasonal item is club level with a "wheel and deal" and other assorted basics. Music is excellent and Ron does a nice calling job.

TOP 25047
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Instrumental Square Dance/Calls by
Dick Jones

You want something different? This is it! Dick has created an easy, fun, novelty square to "Too Much Mustard" that will get your dancers into a Roarin' 20's mood real fast. This month's best buy.

TOP 25048
SQUARE DANCE JUBILEE
Instrumental Square Dance/Calls by
Chip Hendrickson

Supurb Top toe-tapping music. Fun level with nothing harder than an "allemande thar." Calling is Chip's best to date.

J-BAR-L 5002
RAMBLING ROSE
Instrumental Square Dance/Calls by
Joe Lewis

Old timers will welcome this repressing of a Joe Lewis standard from many years ago. Relaxed, easy dancing to a familiar style.

J-BAR-L 5003
JELLY BEAN
Instrumental Square Dance/Calls by

Joe Lewis

Another re-pressing of an all-time favorite which has become Joe's trademark. Now you can replace that worn-out old 78.

WINDSOR 4811 CRAWDAD SONG

Instrumental Square Dance/Calls by
Bruce Johnson

Even though this is a re-pressing of an early recording, it has survived a decade of fads and changes to become a standard. "Crawdad Song" belongs in your library.

SETS IN ORDER 128 YOU'RE THE REASON

Instrumental Square Dance/Calls by
Johnny Le Clair

A well-recorded, production line number. Smooth, relaxed calling of a medium-level dance.

SETS IN ORDER 2138 NEW CRAZE/CHUG-CHUG

Hoedowns Played by Jack & Lunette

Usable fake original hoedowns. Well recorded. "New Craze" sounds like "Phase Craze."

BOGAN 1145 SILVER DEW

Instrumental Square Dance/Calls by
Tommy White

Glossary calls and uninspired calling add up to an average record that is an improvement over Tommy's last recording effort.

BLUE STAR 1629 COCAIN BLUES

Instrumental Square Dance/Calls by
Larry Faught

A lively instrumental with pleasing calling.

BLUE STAR 1630 THE POSSUM SONG

Instrumental Square Dance/Calls by
Andy Andrus

Andy is alive when he calls this one. Excellent music, an interesting call, and a traditional tune combine to produce a top-notch recording. Buy this one.



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Instrumental Square Dance/Calls by
Andy Andrus

Another good one in the Blue Star
style.

BLUE STAR 1632

YOU'VE GOT THE RIGHT STRING BABY, BUT THE WRONG YO YO

Instrumental Square Dance/Calls by
Al Brownlee

A catchy title on an average produc-
tion line number.

LORE 1030

CANDY KISSES

Instrumental Square Dance/Calls by
Bob Augustin

A well-played country and western
tune. Music is good, calling is fair.

LORE 1032

WHISPERING

Instrumental Square Dance/Calls by
Toby Dove

Ed Gilmore made this tune a stand-
ard. This release does not measure
up to the original.

LORE 1033

A GOOD MAN IS HARD TO FIND

Instrumental Square Dance/Calls by
Johnny Creel

Another amateur caller and average
music in the Texas style.

LORE 1034

FIVE MINUTES MORE

Instrumental Square Dance/Calls by
Bob Augustin

Bob is improving with each re-
lease. Best Lore record this month.

LORE 1035

THINGS

Instrumental Square Dance/Calls by
Johnny Pierce

A new recording caller does a poor
job on his first release.

MacGREGOR 945

MAKE YOURSELF AT HOME

Instrumental Square Dance/Calls by
Bill Ball

A refreshing musical sound without

piano and banjo, the two dominating instruments this month. Medium level.

MacGREGOR 946
YOU'RE NOBODY'S SWEETHEART NOW

Instrumental Square Dance/Calls by Bob Van Antwerp

Bob consistently produces usable material. Fine, alive calling and good music.

MacGREGOR 947
SWINGING HIGH AND LOW

Instrumental Square Dance/Calls by Chuck Raley

Nicely done instrumental with average calling, glossary calls.

MacGREGOR 948
BY THE SWANEE RIVER

Instrumental Square Dance/Calls by Don Stewart

Poor diction holds this caller below MacGregor's usual standards. Good music.

COVER TALK

Fall is football time. But Mom has other ideas. She's going to the big square dance tonight in her new dress. The team wants to play ball, but they'll wait. The ball belongs to our hero.

MacGREGOR 949
SHE'S TEASIN'

Instrumental Square Dance/Calls by Fenton "Jonesy" Jones

Another version of "Teasin" acceptably done by "Jonesy."

DASH 2540
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Instrumental Square Dance/Calls by Phyllis Krafft

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JEWEL 102

SLOWLY

Instrumental Square Dance/Calls by Jewel O'Brien

The Fontana Ramblers have a style all their own. It's a real square dance beat. Jewel's calling is excellent. Club level.

JEWEL 103

A LITTLE HEARTACHE

Instrumental Square Dance/Calls by Jewel O'Brien

You'll enjoy dancing to Jewel's relaxed, pleasant calling. This number features some old basics including "catch-all-eight" and "slip the clutch," proving you don't need to invent a new call. Intelligent use of old material is welcome.

JEWEL 104

TILL THE END OF THE WORLD

Instrumental Square Dance/Calls by Jewel O'Brien

A modern version of an old square dance tune with an up-to-date club level dance. Excellent music and good calling.

JEWEL 105

RED RIVER TRAIN/OLE SALLY

Hoedowns Played by Fontana Ramblers

"Red River Train" is a peppy banjo version of an old traditional tune. "Ole Sally" is another banjo hoedown. This band, caller, and material establish Jewel as a top-notch record producer.

KEENO 2220

STEEL GUITAR RAG

Instrumental Square Dance/Calls by Harold Bausch

Current recording standards make this record unacceptable. Poor quality, music, and calling.

GOLDEN SQUARE 6501

BILL'S BOOGIE

Instrumental Hoedown/Calls by Bill Castner

Old master Bill Castner calls high-level hash to a moving boogie hoedown tune. Easy to call to music should make this one popular.

**GOLDEN SQUARE 6005
RAINBOW GIRL**

**Instrumental Square Dance/Calls by
Don Atkins**

A quite danceable club-level recording. Shifting keys will throw many unexperienced callers, although Don handles it well.

**GO 107
PICTURE WINDOW FACING SOUTH
Instrumental Square Dance/Calls by
Red Warrick**

Red Warrick of Longhorn fame makes his first appearance on this label. Good music, medium-level dance.

**GO 108
NOBODY'S SWEETHEART
Instrumental Square Dance/Calls by
Mel Holly**

The instrumental is handicapped by a poor fiddle lead. Amateurish calling.

**GO 109
WINGS OF AN ANGEL
Instrumental Square Dance/Calls by
Mack McClosin**

An easy, uninspired recording.

**GO 110
SIOUX CITY SUE
Instrumental Square Dance/Calls by
Wes Dyer**

The band comes to life to produce a needed recording of an old standard. A live-wire piano player makes this instrumental. This is the same group that produced "Chewing Gum."

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NEWS



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● ILLINOIS — Aurora's Swinging Squares are presenting "Singing Sam" Mitchell at the Y.M.C.A. on Sunday, November 18. For more information contact Fred Douglas, 910 Main St., Aurora, Ill.

● MINNESOTA — Alumni of AMERICAN SQUARES dance camps will meet for a reunion at Camp Ihduhapi during the weekend of November 16-18. Dancers who attended Ihduhapi helped to promote square dancing in Minnesota to its present position which enabled the Minnesotans to hold the 12th National Convention in St. Paul next summer. 1963 will be the big year for square dancing in Minnesota. All alumni are invited to attend. Write to "Luke" Lukaszewski,

● MISSOURI — For a good old Ozark style good time, plan to be in Joplin on November 9-10 for the 3rd Annual State Festival sponsored by the Missouri Federation of Square and Round Dance Clubs. The Connor Hotel is Festival headquarters where all events except the main event will be held. The Saturday night dance will be at the R & S Stadium. Contact Dorothy Mitchell, 1414 Moffett Ave., Joplin, Mo. for information.

—Lee Gozia

● CONNECTICUT — The Connecticut Square Dance Callers and Teachers Association held its annual fall festival in four different cities around the state on September 29. Dancers were held in Milford, Newington, Waterbury, and Norwich. Each year these festivals draw hundreds of dancers who dance to many of the fine callers in the state.

—Frank Minnehan



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● **NEW YORK** — Long Island callers directed a class in caller education and training last fall under the direction of Oscar Nelson, Paul Hunt, Dick Jones, and Marty Winters. As a result a callers club has been formed to continue the development of the callers and promoting dancer development and interest. Dances sponsored by the club are now a regular feature of the Long Island dance program on the fourth Sunday afternoon of each month. Want to dance in the New York City area? Write David Blauston, 5611-30th Ave., Woodside 77, N.Y. for when and where.

● **CHICAGO**—Over forty callers appeared on the Chicagoland Square Dance Festival program held October 28 at McCormick Place. Russ Miller, General Chairman for the Festival, stated that this event was planned to bring square dancing back into its proper and rightful perspective as a recreational activity. He said that square dancing in Chicagoland has

lost much of its appeal and that this Festival would provide an incentive necessary to revitalize square, round, and folk dancing in this area.

—*Marv Labahn*

● **F/D GUIDE** — The 1963 Directory of Instruction Groups is now being prepared. Groups and classes may be listed free by sending necessary information to Paul Schwartz, Editor and Publisher, Folk Dance Guide, P.O. Box 342, Cooper Station, New York 3, N.Y.

● **NEBRASKA** — The Omaha Area Square Dance Council and the Omaha Callers Association held a benefit square dance October 28 for the Children's Memorial Hospital. Paul Callahan was the MC, and top callers from Iowa and Nebraska were featured.

—*Arlene and Glenn Lapham*

● **MICHIGAN** — A "Friendship Jug" is a new gimmick being used by the Lansing area clubs to promote



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square dance fun and fellowship. A club desiring to get the jug must send at least two squares to a dance sponsored by the Dansville, Michigan club. The Dansville "Swing 'Em In Gingham" club was presented with the jug by club caller Bob Norton recently. Each club that takes possession of the jug paints their club name, town, and date on it.

—Joann Norton

● **NEW YORK** — Folk Dancing is now a part of the gay white way in New York City. Herman Rottenberg leads International Folk Dancing at the Palladium, 1698 Broadway, every Monday evening. Attend when in New York.

● **CHICAGO** — What makes square dancing grow? Publicity is the moving force. And news media want square dance news. Almost a full page of the September 13 Chicago Daily Tribune was devoted to square dance photos and information. It can be done. Contact your local newspapers,

radio and TV stations to publicize your events. The results are worth the effort.

● **FLORIDA** — Another way to promote and publicize square dancing is used by Sarasota's Bob Dawson. Periodically Bob mimeos a few pages of square dance news and mails it to his dancers. Club interest items, schedules, and comments are included. Write to Bob at 4715 Greenwich Dr., Sarasota, Fla. for a copy. You might find the idea useful in your local.

● **NEBRASKA** — Over four hundred square dancers earned their Night Owl Pins recently at an all-night dance in Columbus, Nebr. Harold Bausch and fifteen other callers were featured on the program which drew dancers from over fifty cities throughout the Midwest. —Lill Bausch

● **MINNESOTA** — Are you registered? It's not too early to firm-up plans to attend the 12th Annual National Square Dance Convention in

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St. Paul, Minn., June 20-22, 1963. For your advance registration application write to Registration Committee, P.O. Box 3330, St. Paul 1, Minn.

● **NEW JERSEY**—The Circle Eight Square Dance Club invites all dancers in or visiting northern New Jersey to dance with them at one of their club dances. Club caller Marty Winter and guests are featured throughout the winter. Newly elected club officers are Dorothy and Paul Pullman, Pres.; Alice and Nick Mosier, Vice-Pres.; Alma and Jim Mitchell, Treas.; and Mildred and Bob Lee, Sec'y. For a list of dance dates and places write to Bob Lee, 259 Camden St., Oradell, N.J.

● **ILLINOIS** — Broadview's Dudes and Dolls Square Dance Club have started their twelfth year with Bill Clarke, Westchester, again doing the calling. In cooperation with the Broadview Park District they are sponsoring a beginners class for square dancers. You can dance with them at

Schroeder Memorial Park on the first and third Fridays at their regular club dances.

— *Dorothy and Barney Barnes*

● **WORLD** — One-time AMERICAN SQUARES Editor and world traveller Ricky Holden will soon complete his second trip through the countries of Asia. Announced purpose of this trip is to stimulate interest in folk dancing as a recreational activity. During the past few weeks Rickey has been in Athens, Greece co-authoring a book of Greek folk dances.

● **WISCONSIN** — Learn To Square Dance Week in the State of Wisconsin was September 23-29. As a part of its continuing efforts to educate the public to the pleasant activity of square dancing, the Milwaukee Area Callers Council planned a week-long campaign to promote square dancing in the state. Wisconsin Governor Gaylord Nelson issued a proclamation officially endorsing square dancing.

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EVENTS

- Nov. 2-3: Oklahoma City, Okla. State S/D & R/D Festival. Municipal Auditorium.
- Nov. 2-4: San Diego, Calif. 12th Ann. Fiesta de la Cuadrilla. Balboa Park.
- Nov. 3: Aurora, Ill. ISDCA 8th Ann. Northern District Fall Festival. Y.M.C.A.
- Nov. 7: Storm Lake, Iowa. Fall Festival. Cobblestone Ballroom.
- Nov. 9-11: Colorado Springs, Colo. 2nd Ann. State R/D Festival. Antler's Hotel.
- Nov. 10: Joplin, Mo. 3rd Ann. State Festival. Connor Hotel.
- Nov. 10: El Dorado, Ark. Fall Festival.
- Nov. 10: Jacksonville, Fla. Fall Roundup.
- Nov. 10: Huntsville, Ala. 2nd Ann. Rocket City Round Up.
- Nov. 11: Bell Gardens, Calif. Southern California RDTA 10th Ann. Round-up. Ford Park.
- Nov. 11: Kenosha, Wis. Fall R/D Festival.
- Nov. 16: Marietta, Ga. Guest Caller Dance. Larry Bell Auditorium.
- Nov. 16-18: Camp Ihduhapi, Minn. AMERICAN SQUARES Camp Alumni Reunion.
- Nov. 17: Oak Ridge, Tenn. All Nitters Dance. Oak Terrace Ballroom.
- Nov. 17-18: Raleigh, N.C. Tobacco Land Round-up. National Guard Armory.
- Nov. 18: Aurora, Ill. Swinging Square Dance. Y.M.C.A.
- Nov. 18: Omaha, Neb. Callers Series Dance. Riverview Park.
- Nov. 23-24: Detroit, Mich. 2nd Michigan S/D and R/D Festival. Cobo Hall.
- Nov. 23-24: Dallas, Tex. 2nd Ann. R/D Festival. Statler-Hilton Hotel.
- Nov. 24: Clearwater, Fla. Holiday For Rounds. Jack Tar Hotel.
- Nov. 24: Fayetteville, N.C. Federation Fall Festival. National Guard Armory.



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"ANYTIME"

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