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323 West 14th Street, Houston, Tex.

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ARVID OLSON
Publisher and Editor

WILBUR LIEVENS
Advertising

WILLARD ORLICH
Square Dance Editor

STAN BURDICK
Cartoonist

THIS MONTH

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Dear Arvid:

Thank you for the excellent article on Knoxville square dancing (November 1962 AMERICAN SQUARES).

It is real pleasing to know our program has become so successful.

. . . We would appreciate copies of the magazine so we may hand one each to our councilmen. We feel the article will give them a better understanding of square dancing.

Again our most sincere thanks to your magazine.

Maynard Glenn, Adm.
Bureau of Recreation
Knoxville, Tenn.

Dear Arvid:

Many thanks for . . . publishing our article, "Extend the Helping Hand"

(November 1962 AMERICAN SQUARES).

We have had letters, cards, and phone calls from round dance leaders and teachers in every section of the country. It should be most gratifying to you to know that your fine magazine is so widely read.

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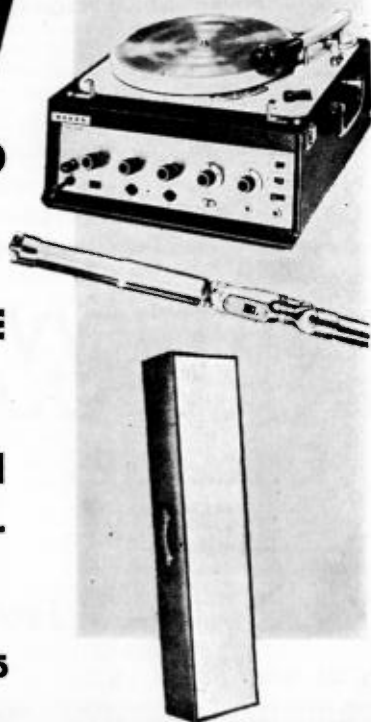
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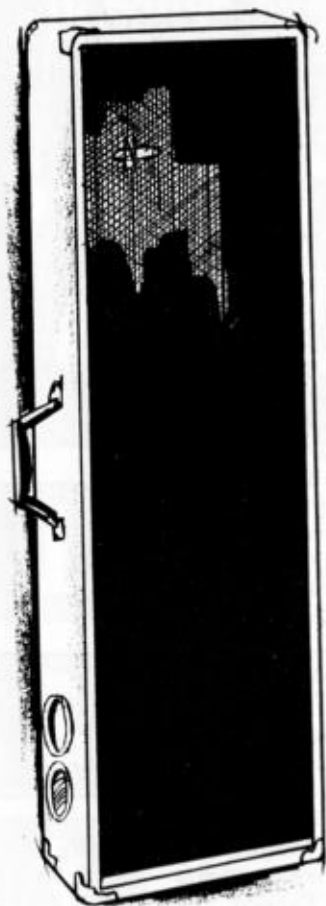
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In 1538 Martin Luther stated the above to illustrate his point that music is second only to the word of God. Square dancing is music. By its very definition dancing is performing rhythmic movements to music. God created music and God created dancing. The two cannot be separated. Music is the most important single part of a square dance. You can get along without a caller but a square dance without music is impossible.

As a caller, it is your responsibility to choose and use music that meets the high standards set in 1534 by Martin Luther and more recently by Lloyd "Pappy" Shaw and others who are concerned about the value of square dancing as a folk art. Let's preserve this part of America in the way it should be preserved. Accept what is good of

the new and keep the old. Insist on the highest possible standards when choosing material. After all, the choice of material is up to you — the caller. Only you can insure and guide the future of square dancing as dancing.

As a dancer, it is your responsibility to dance to the music. Insist that your caller furnish the best in music and use only material that is timed to dance well. The knowledgeable square dancers of the sixties can no longer be fooled. Insist on the best. You deserve the best music and dancing so that you can dance smoothly and let your dancing flow to the music, the way it was meant to flow . . . like an inexpressible miracle of the Lord. Concentrate on the music and you soon will be dancing — not just doing so many movements.

Square dancing is one of the finest hobbies on earth. It has existed for centuries and will continue to be a part of our culture. As we enter a new year, let's all resolve to *dance* when we go to a square dance. Enjoy life more — square *dance*.

Best wishes for a Happy and Prosperous New Year from all of us at
AMERICAN SQUARES.

Arvid Olson

TRIUMPH

A SCOTTISH COUNTRY DANCE

by Hugh Thurston

Triumph is probably best known today as a Scottish dance, though it is not danced as much now as it was twenty or thirty years ago. In fact, it was the second dance to be published by the Scottish Country Dance Society when they started the modern revival in 1923. It was also traditional through most of the Nineteenth and early Twentieth Centuries.

In Scotland only two versions seem to have been common (more about this later). More versions were known in England, where it appeared earlier and died out earlier, but not too soon to be collected by Cecil Sharp and published in *The Country Dance Book* in 1909.

It was also fairly well known in New England in the Nineteenth Century, to judge by the number of times it occurs in dance books (usually under the name "Lady's Triumph," sometimes as "Katy's Rambles"). It is not among those dances which remain popular today.

Here is the Scottish Country Dance Society's description. The starting

formation is, of course, the standard one for a Scottish country dance, which is the same as the usual line-up for a New England contra of the older type. That is to say, where the active couples do not cross over before the start.

1. *The first man leads the first woman down the middle and up again, and presents her to the second man.*
2. *The second man leads the first woman down the middle, joining nearest hands, the first man following. The first woman then turns round by the right, retaining the second man's left hand in her right hand. She crosses her arms, giving her left hand to her partner. The first man with his left hand takes the second man's right hand, and raises them as high as possible behind the woman's head. In this position, all lead up the middle in triumph.*
3. *The first couple pousette to the bottom of the dance.*

The important and interesting figure in the dance is the second: the

leading up in triumph. You will not find it easy to visualize the position from the written description unless you have an unusually keen imagination. But if you can do so (or if you go through the motions with a couple of friends) you will find that the men's arms form a kind of arch or bower in which the woman is framed as they lead her up to place.

The English version collected by Cecil Sharp is more symmetrical. It starts with the *Triumph* figure (with the slight difference that the first man dances down the outside instead of following the others down the middle). Then, as if to make things fair, it follows up with a second *Triumph* figure, this time with the second woman instead of the first. The dance ends in standard fashion with a down-the-middle-and-up and poussette. Earlier versions also had this symmetrical form, but were often longer. Quite often they opened with a figure like hands-across before the *Triumph*.

The New England version given by Rickey Holden in *The Contra Dance Book* can be regarded as the same as Cecil Sharp's. It starts in the same way, and differs only in having the standard New England ending of down-the-middle-and-up-and-cast-off and right-and-left.

However, the American style seems to have been very different to judge by the following explanation. "Lady 1 join hands with gent 2 and they start down the center. As soon as gent 1 wakes up to this horrible theft of his property, he rushes over to catch up with the fleeing pair . . . It is suggested that the arch behind the lady be over her head or at least about her shoulders, instead of aiding her at seat level."

Another New England version (in Washburn's *Ballroom Manual* (published in Maine in 1862) was in one minor detail like the Scottish: the odd man out followed the other two down the middle, not down the outside.

Perhaps the greatest difference between the Scottish version quoted and the others is in the final figure — poussette to the bottom. This is an uncommon but by no means unknown arrangement. It puts the dance into the class which Rickey Holden calls "one couple only active."

The best known dance of this kind is *Sir Roger de Coverley*, or the *Virginia Reel*. It seems to have been a rare version.

Not only do all the Nineteenth Century Scottish dance manuals give the ordinary poussette but the S.C.D.S. themselves originally published it in that form.

In later editions they changed it, and the story goes that an old Highland teacher of dancing, hearing of the version with the ordinary poussette (and therefore with the first couple repeating the dance several times before getting to the bottom) exclaimed "Na, na, that's no' correct. Ye just do it once. Ye canna go on being triumphant." The logic of this was so obvious that the description was promptly modified.

A similar dance, in which the woman is fetched to the top by two men but without the triumphal arch is known in both England and New England as *Step and Fetch Her*, and in Schleswig-Holstein as *Dreigespann*. The *Dreigespann*, rather interestingly is like the Scottish in structure: it has only one triumph figure, and is of "first couple only active" type.

What All Well-Equipped S

by Cathie and Stan Burdick

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Square Dancers Should Wear



LET'S CALL PATTER

by Harlan Edwards

PART II

Last month we discussed a method of building a patter call which could be varied at will, and would convey the style and personality of the caller. This is most important. Callers, don't try to copy the other fellow's style. Be yourself. Your dancers like you just like you are. Give them a little bit of yourself in each call.

This month some of the basic fundamentals of calling are discussed. No matter how interesting the dance pattern is, the caller must be heard and understood.


Clarity is foremost. Considering that good acoustics are present and that proper sound equipment is being used, here are some of the points that will help in delivery of the call. Proper enunciation of words must be a practice. Do not slur syllables or run the words of the call together. Tape your voice during a normal conversation. You will probably find in the play-back that you have a habit of running some words together in little groups.

Remember that with your call you are telling the dancers what to do.

They must hear clearly in order to respond to the call. An effective means for overcoming the tendency to slur and drop syllables is to form all words with definite movement of the lips. Clench your teeth together, then talk. You will notice more lip movement. Each word and syllable is then pronounced very distinctly. Practice a call this way each day.

Another point to consider under the topic of clarity is proper emphasis of command. Make certain that important directional words of the call stand out from the pure patter of the call. One way to accomplish this is by raising the pitch of the voice slightly for important command words. Or, if you are chanting the call in *tone* to the music, commands may be spoken in a normal conversational manner and they will attract the dancers' attention.

Timing and tempo are akin and must be considered as fundamental bases for good calling. Timing is the proper allotment of music for steps required to execute each dance figure. Most listings of basics also designate



the number of steps required for that figure. To properly time a call you must consider just how the various basics are used and combined.

As an example, the right and left thru requires eight steps when couples must cross the square to dance the figure, such as "head couples right and left thru." But if the square is in promenade position and heads wheel around for a right and left thru, less time is required. In that position the couples are much closer together and the regular allotment of eight steps would be too many.

Tempo is the regulation of speed to conform to comfortable dance movements and to the timing of the figures. Both timing and tempo must be practiced together as each affects the other. An exceedingly fast tempo could be used and if too much time were allowed for the figures the dance would be slow, seem draggy, and off balance.

On the other hand, if an exceedingly slow tempo were used and at the same time sufficient allotment was not provided for the steps required to execute the various figures, the dance would become too fast. The various figures must be timed to a comfortable tempo in such a manner that the dance flows smoothly throughout the pattern.

Rhythm is acquired by proper emphasis of words in accord with the beat of the music. Phrasing is accomplished by having the words of the call follow the rhythmic pattern of the music. Both of these points were discussed in a previous article on Prompt Calling. Prompting is not as important in patter calls as it is for quadrilles and contras. Both rhythm and phrasing should be applied to all calls.

Occasionally you will hear a call and the caller always seems to be "off" the music. The words of the call seem to be pulling the dancer one way and the music the other. In that case the caller is not in rhythm with

the musical pattern. Again, you will dance a call when most changes from figure to figure seem to follow along with the changes in the tune or musical pattern. That caller is delivering his call so that he is in phrase a greater part of the time.

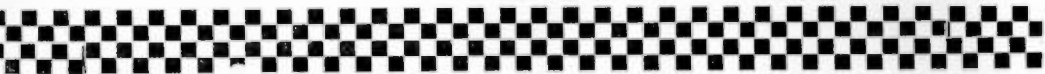
Practice a rhythmic delivery and try especially to end the call in phrase with the music. All music has places in the pattern where the melody seems to come to an end and then either changes in pattern or else starts over and repeats. Make an effort to end your call at one of those places. This gives a sense of finality to the call and has a most pleasing effect.

Tone in this instance refers to the quality of the voice. Regardless of the key of the music, you can call to it. Never limit yourself by assuming that you must call only to records in "your" key. Play any patter record. Hum the various notes and you can find one note that will harmonize with all the notes of that music. That is the key-note or tonic. All music is written within a definite scale and each scale has its own tonic. Some music is so written that the tune passes from one key to another but normally keys are used that have the same tonic note.

Locate the key-note or tonic in several of your records. After you have established the location of the tonic, try humming a little below and above this key note. With a little practice you will be able to locate three to five notes in the musical scale which you can use in harmony with different parts of the music. Don't try to hum the melody but rather get used to harmonizing with the melody.

Now try a call or two by modulating your voice among these various notes of the musical key. Naturally you will find some records that suit you better than others.

But now and then practice calling with those which seem more difficult. Modulate the voice among various notes which harmonize. This will



avert the monotony or dull uniformity of tone which occurs when the caller uses only the tonic note.

Interesting programming of dance material is an important part of calling. Use a variety of dance patterns during the course of the evening — star patterns, lines, the dive-thru-pass-thru type — and also be certain that you do not use the same type of introduction for each patter call. Sometimes callers get in a rut and start each call the same way. That becomes very noticeable and certainly does not lead to variety.

Use different types of music for your patter calls. Try not to repeat the same record twice. When using different records of the same label make certain that a different band or musician is featured. Select patterns which can be danced comfortably by the majority of the dancers. When you introduce new movements come back to them a time or two and be certain that they are properly understood but never make up an evening's program of these "little gems."

Keep established basic dance movements in the majority. Establish a proper balance of sound between voice and music. Be certain that the calls can be heard and understood. But at the same time have your equipment tuned for the most rhythmical quality of each record and be certain that the dancers have music. Work out a set of hand signals with your wife. Let her check the sound from various positions on the dance floor and by prearranged signals help you obtain a good balance between voice and music.

After having become proficient in the use of your dance patterns you will find that you can then call a pattern and keep in mind the relation of the dancers to each other without having to concentrate on either the words of the call or the movements of that pattern. Now is the

time to start combining patterns into a single patter call. With a little practice you can start to direct the dancers from one pattern into another. Work with dance patterns which blend smoothly with each other and do not require an awkward period of adjustment.

Start to establish dance equalities in your mind, movements which accomplish the same thing. As an example: to star thru and square thru accomplishes the same thing as to pass thru.

Also establish in mind some combinations of movements which accomplish nothing. For example, if the dancers star thru, right and left thru, and star thru, they are back where they started. This combination of movements could be introduced in a pattern at any place where two couples are facing.

Also to roll-away, box the gnat, and right and left thru is another "zero" combination which accomplished nothing and can be used when two couples are facing. Practice filling in these "zero" and "equal movement combinations. They, along with pattern alterations, can lead to a countless variety of patter calls without having to resort to memorizing the exact words of a certain call.

As new movements are introduced analyze them and determine exactly what the movement accomplishes in relation to the position of the dancing couples. Then you will be in a position to try that movement in patterns which are in agreement with it.

This discussion of calling should enable you to establish a foundation on which to build. Analyze the various movements and patterns. Use your own natural word-groups and learn the relation of the couples to the various patterns. Practice the good fundamentals of calling and you can attain the satisfaction of having played a sincere part in the square dance program.

ROUND DANCE PIONEERING IN THE NORTH WOODS

by Ricki and Lynn Boyd



Round dancing is now coming into its own in North Central Minnesota. As summer resort owners with a big interest in round dancing we're doing all we can to help promote this form of dancing.

Twenty-eight years ago Lynn carved the first road into what is now Boyd Lodge. While living in a tent, he processed the logs for the first buildings of our resort. With fifteen cottages and a main lodge, we have many activities other than fishing and swimming. We first became interested in square dancing, then round, and these were added to the entertainment schedule for our guests.

During the summer we offer round dancing and square dancing to our guests. Since we have a turnover of guests every week or two, we have to keep our dances simple. Sometimes we just two-step through a whole record. Then we'll go into a simple round with a basic two-step or possibly a mixer. We've had good luck with the mixers, as it seems to help new dancers to change partners. We

do the same with the waltz. If we find we have several who catch on quickly, we go into something more intricate.

In spring and fall we have dancing for the folks in the area. To arouse more interest in round dancing we have two rounds, then a square. So many people in our area have said, "We just love square dancing, but can't see round dancing." Or, "We never can learn all those tricky steps." With squares we do get folks interested, and with the use of the mixers and easier dances we get quite a few started round dancing.

Usually our group works on an intermediate dance and older dances are reviewed at periodic intervals. We want to keep up with new dances and continue to do many of the old ones.

More and more people are enjoying round dancing in the North Woods each year.

Ricki and Lynn Boyd have been dancing and teaching for over six years. Their method of introducing rounds may work in your area.

HELP WANTED

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The world's largest dealer of square and round dance records is offering an attractive money-making opportunity to men and women who believe they can sell records.

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AMERICAN SQUARES WORKSHOP features original material submitted by you—our readers. Caller's Questions, Choreography, Figures & Breaks, New Basics, Singing Squares, and Round Dances are presented each month. Mail new and creative material and questions to: Willard Orlich, Workshop Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago 46, Illinois.

CHOREOGRAPHY

A Happy New Year to you. This is the time of year when most of us make new resolutions and perhaps look back at the past twelve months' successes and mistakes. Let's look back at the 1962 "new basics" and older revived ideas.

The overall trend in today's square dance figures seems to be accentuating more "dancing" movements. They seem to be flowing and more danceable in time to the music. This is as it should be since it is square dancing. There were fewer "push-pull" ideas and more "cast-off" motions used even though we still lean heavily on line formations.

More star figures should be used in order to balance the type of dances in each program. Possibly more usage of some of the older figures using stars could be dug up from the past dances, introduced, and brought up to date by using a "centers fold" out of an ocean wave set-up in order to form the stars.

While the subject of star dances is in the lime-light, whatever happened to the fun dances we had in which we traded places (sliding nose to nose) with the ladies first inside starring and then outside promenading?

During the past year a quick count shows over forty movements were analyzed. Of these over twenty never even got off the ground for experimentation, let alone a trial period. An

example of this type movement would be star sashay in which the dancers were expected to star thru and immediately do a half sashay. Dancer reaction balked at this movement. It could be done in other ways for the required set-up without having the ladies feel like whirling dervishes.

This only bears out the obvious that reaction of the dancers will eventually decide what movements or "new basics" will be accepted or rejected. The caller may like to use a certain movement but if the dancers don't like it, forget it, even if Joe Blow uses it when he comes thru your area calling a dance.

Of all the movements observed, only five reached a point of being used 50 per cent or more by the callers and understood by the dancers. This may not be true in your particular area but it is true in general across the country.

CAST-OFF (revived movement)

Flows well with our wheel and deal couple movement. Since a $3/4$ cast-off is equivalent to bend the line, a flowing dancing motion can be used in place of a jerky one.

CENTERS IN (OUT) (several years old now)

Center couples moving in between the lead couple after a double-pass-thru leads into many danceable figures. A cast-off is a natural after this maneuver.

PEEL-OFF (new)

An individual cast-off motion away from the adjacent partner. A flowing way to form lines out of a double pass thru and leads into

other movements thru momentum of dancers.

FOLDING FIGURES (new)

A highly directional call to direct specific people to do a movement which positions the dancers quickly and smoothly into various figures.

SUBSTITUTE (a popular carry-over)

Used to quickly change the actives from working to immobility and vice versa. Always a surprise "gimmick" to dancer reaction.

Many other movements have partial usage in various areas. Examples are: Hey, Curlique, Single Wheel, Wheel Thru, Stack the Wheel. These and perhaps others may gain popularity with time but most of them definitely fade out of the picture unless they are fun to do, comfortable, easy to learn and to teach, and prove to have a definite place and use in our square dance choreography. They must be definitely versatile like Square Thru, Star Thru, Dixie Chain.

But don't close your eyes and ears to new thoughts. There might be a "sleeper" in the crowd which will add fun to our hobby.

CALLER'S QUESTIONS

F. D. BLOSS, Swartz Creek, Mich.:

" . . . About three years ago our local 4-H club asked if I could call a square dance for them . . . since I enjoyed singing . . . Became interested in calling and about a year later attended a class for callers. 1) How does a beginning caller go about promoting a club? 2) Should a caller that likes to call singing calls also do pattern calls at his club? 3) What would be the minimum number of singing calls he should know for a monthly club? 4) How often could any one record be used with the same crowd?"

Thank you, F.D., for the four questions. Once more may I state that I

am not a caller, only a teacher and square dance choreographer. So my views and answers will be slanted from an experienced dancer's viewpoint. They will not always be what the caller wants to hear (bless 'em).

From your background sketch, I assume that you learned to square dance yourself before you attended the caller's class. You attended a formal series of lessons in order to understand the fundamental basics of all square dance movements up to date.

This most necessary knowledge will guide your allowance for correct timing of movements, dancer reaction, and ability to teach and demonstrate any movement in square dancing that you expect the dancers to do at your command. A good basic rule could be, "If you can't dance it yourself, don't call it to others."

It is wonderful to be blessed with a good singing voice but stick to pop music instead of square dance songs if you don't know what the words mean to the dancers. It's true that some choreographer has supposedly phrased the words to the music phrase correctly as to timing and logic of the movements. But if the dancers break down, what do you do? You're their leader, teacher, and figurehead of fun who should know all the answers.

This leads to the obvious necessity of being able to do patter calls — simple calls in time to square dance music using square dance patterns in various ways such as dancers are expected to do in time to a singing call. This is your way of making sure that the singing call is enjoyed by the dancers for what it should be 90 per cent of the time — a relaxer. But who wants to be relaxed to the point of dreaming thru sixteen dances a night (with most of them repeats from the last dance since you can't learn sixteen new ones every month)?

People square dance for one purpose — FUN — and that means blanking their mind of everyday thoughts outside of the activity. This is not to be carried to the point of frustration, however. Discretion on the part of a caller is a must. This you were taught in your caller's class.

Dancers exposed to constant singing calls *only* will eventually create their own form of challenge by yelling, kicking, twirling and twisting gymnastics. This all leads to rough dancing and mother goes home bruised, blue, and unwilling to continue in this so-called fun recreation. She'll go back to playing bridge. It doesn't hurt as much.

So learn to use one patter call with every singing call and balance your program to the delight of your floor. It takes time, effort, and work to be a true square dance caller. Leave the pure singing to radio and TV.

The average square dance has eight tips. So eight singing calls are needed. Learning a couple of new ones each month will soon give you variety. When you understand the square dance choreography, try a different figure from some other music if it fits (normally 64 counts).

It even becomes possible to use four different figures in the same singing call and still change partners. Using the same record can be governed by the dancers' response to both singing and hoedown material.

RALPH BLAZER, Portland, Ore.

" . . . Being a caller myself, for a good number of years, I look for the new things. About a month ago while working out some new patterns I hit on a new idea that I call PROMENADE THRU.

"On the call PROMENADE THRU, the working couples turn as a couple one quarter turn to the left and listen for the next call. (As the couple turns, it is sort of wheel to the left)."

Thank you, Ralph, for the idea. I believe at this point it is equivalent to LEFT WHEEL THRU without going thru somebody. I agree with you that it's smooth. But you also mentioned that it "makes a faster dance." Why hurry? Let's just dance and let the choreography of the figure itself furnish the challenge IN TIME TO THE MUSIC with time allowed to actually dance it — not hurry thru it.

FIGURES & BREAKS

CROSS FOLD FIGURES

by Jim Gammalo, Olmsted Falls, Ohio

Four ladies chain 3/4 around
 New head ladies chain across the way
 Side couples 1/2 sashay
 Heads cross trail thru around one
 Line up four
 Pass thru, ends cross fold
 Right and left grand . . .
 Promenade, one and three wheel around
 Lines of four, go forward and back
 Ends only star thru, cross trail thru, separate around one
 Lines of four go forward and back
 Pass thru, ends cross fold
 Right and left grand . . .
 All four ladies chain 3/4 around
 Turn 'em men and at the sides
 Cross trail thru, go around one into the middle
 Square thru 3/4 around
 Split those two, around one, line up four
 Forward eight and back so bold
 Pass thru, ends cross fold
 Star thru, left allemande . . .
 All four couples 1/2 sashay
 Heads go forward, back that way
 Cross trail thru, separate go around two
 Line up four, go forward and back
 Pass thru, ends cross fold, allemande left . . .

WEDGE IN

by John Ward, Alton, Kans.

The heads go up and back so fine
 Pass thru, go round one, stand four in line
 Go forward eight and back with you
 Star thru, do a double pass thru
 Centers in, cast-off 3/4 around
 Star thru, do a double pass thru
 Centers in, cast-off 3/4 around
 All join your hands, circle left awhile
 Reverse back go single file
 Gents turn back for a dixie grand
 Go right, left, right, left allemande . . .

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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 . . .

ENDS CROSS FOLD

by Gordon Densmore, Madison, Ohio
Four ladies chain
Couples one and three cross trail thru
Around two and make a line
Pass thru, ends cross fold
Left allemande . . .

BOYS CROSS FOLD

by Gordon Densmore, Madison, Ohio
Head ladies chain right
Heads cross trail around one, line up
four
Pass thru, boys cross fold
Ladies turn back
Dixie chain, ladies turn back
Left allemande . . .

GENTS AND LADIES

by Gordon Densmore, Madison, Ohio
Two and four square thru four hands
around
Right and left thru the outside two
Circle up four, head gents break to a
line
Forward eight and back you're told
Pass thru, gents cross fold
Ladies turn back, double pass thru
Ladies turn back, and star thru
Bend the line, pass thru
Girls cross fold, gents turn back
Double pass thru
Centers in, gents cross fold
Left allemande . . .

ALL EIGHT FOLD

by Gordon Densmore, Madison, Ohio
One and three square thru four hands
around
Do-sa-do to an ocean wave
Swing 1/2 by the right balance again
All eight fold
Right and left thru
Dive thru, square thru 3/4 to a left
allemande . . .
Promenade (with partner)
One and three wheel around, do a
right and left thru

Do-sa-do to an ocean wave, rock it
All eight fold, star thru
Substitute, square thru 3/4 around
Left allemande . . .

BOYS AND GIRLS FOLD PRACTICE

by Gordon Densmore, Madison, Ohio
Four ladies chain 3/4 around
One and three lead to the right
Circle four to a line
Pass thru, girls fold
Star thru, bend the line
Pass thru, boys fold
Left square thru 3/4
Then ladies square thru 3/4
Gents cross fold, left allemande . . .

WHO PASS WHO

by John Ward, Alton, Kans.
Head ladies chain across with all your
might
The same two ladies chain to the
right
Couple number one face your corners,
box the gnat
Now one and three go up and back
Square thru 3/4 round, keep in time
Go around just one, stand four in line
Go forward eight and back you whirl
Star thru, couple in the lead Calif.
twirl
If you face two, pass thru
If you face two, pass thru
If you face two, pass thru
The outside four Calif. twirl, all face
your partner
Circle up eight go around the world
Now two little ladies half sashay
Now two little ladies half sashay
Now three little ladies half sashay
Allemande left with your left hand
. . .

A BREAK

by C. O. Guest, Dallas, Tex.
First and third lead to the right and
circle up four
Head gents break to a line of four
Go forward eight and back in time
Pass thru and bend the line
Pass thru and bend the line
Forward eight and back with you,
then star thru
Do-so-do to an ocean wave, now
balance go up and back
Then square thru 3/4 round
There's the corner, left allemande . . .

DON'T BOX THE GNAT

by Oliver Lutgen, Marshfield, Mo.
Head two couples half sashay
Square thru while you're that way
Five hands round is what you'll do
Sides divide and face those two
then

Left square thru, go four hands round
You're facing out, so what'll you do
Arch in the middle, ends turn in
Substitute and pass thru, allemande
left . . .

or

Left square thru, go four hands round
the land
U turn back and star thru
Dive thru, square thru, go five hands
round the land
Do an allemande left . . .

or

Left square thru, go four hands round
U turn back, cross trail thru
Pass one girl, left allemande . . .

GOING MY WAY

by Marty Winter, Cresskill, N.J.
Head ladies chain to the right
New side ladies chain across, don't
get lost
Heads go up and back
Forward star thru, double pass thru
The centers move up, balance out and
in
Ends cross over, the centers you turn
back
Square thru, four hands around you
glide
When you're through wheel and slide
That's what you do, double pass thru
Centers move up, balance out and in
Ends cross over, centers you turn
back
Square thru, four hands around you
glide
When you're through wheel and slide
That's what you do, double pass thru
Centers move up, balance out and in
Ends cross over, centers you turn back
Cross trail, now find that corner, left
allemande . . .

BREAK

by Willard Orlich, Akron, Ohio
Walk all around your left hand lady
See-saw your pretty little taw
All four couples right and left thru
A full turn, you're facing out
Cross trail to a left allemande . . .



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CENTERS IN AND CAST-OFF

by Chet Smith, Boylston, Mass.

Head two ladies chain across
Same two pass thru, around one into
the middle
Square thru $3/4$ around
Centers in and cast-off $3/4$ around
Ends cross over, all pass thru and
wheel and deal
Center four square thru $3/4$ around
Centers in and cast-off $3/4$ around
Ends cross over, all pass thru and
wheel and deal
Center four square thru $3/4$ around
Centers in and cast-off $3/4$ around
Ends cross over, right and left thru
across the set
Cross trail thru to a left allemande . . .

NO-NAME

by Chet Smith, Boylston, Mass.

One and three cross trail thru, separate, go around two
Line up four, go forward and back
Star thru, double pass thru
Girls turn back, dixie chain diagonally thru, men (Stop) Frontier whirl, center four right and left thru
Star thru, cross trail thru, separate go around two
Line up four, go forward and back
Star thru, double pass thru
Men turn back, dixie chain diagonally thru, ladies (Stop) Frontier whirl, center right and left thru
Full turn to the outside two, left allemande . . .

TRUST ME WHEEL

by Marty Winter, Cresskill, N.J.

Allemande left corner, take your partner
Promenade, don't slow down
Heads wheel around
Right and left thru the couple you found
Then roll away, half sashay
Star thru, wheel and slide go two by two
Double pass thru, lead couple left, the next one right
Right and left thru the first old two
Then roll away, half sashay
Star thru, wheel and slide, go by two
Double pass thru, lead couple left, the next one right

Right and left thru the first old two
 It's forward eight and back for me
 Ends ladies chain diagonally then
 Eight to the middle and back with
 you
 Forward again go right and left
 thru *
 End ladies chain diagonally
 Then eight to the middle and back in
 time
 Pass thru and bend the line
 Now cross trail, find old corner, left
 allemande . . .
 * Pass thru, now wheel and deal
 Inside two square thru 3/4
 There's corner comin', left allemande
 . . .

TIME TO TEACH TURNBACKS

by John Ward, Alton, Kans.

The heads go up and back with you
 Half square thru across from you
 U turn back and box the gnat
 Do a right and left thru the other
 way back
 Pass thru, half square thru across
 from you
 U turn back and box the gnat
 Do a right and left thru the other way
 back
 Half square thru across from you
 U turn back and box the gnat
 Do a right and left thru the other way
 back
 Dive thru, square thru 3/4 man
 Find the corner for a left allemande
 . . .

DIXIE STYLE TO AN OCEAN WAVE

by Kenny Wandt, Bettendorf, Iowa

Four ladies grand chain
 Four ladies start a Dixie style to an
 ocean wave
 With the men in the middle
 Rock forward and back
 Slip the clutch, left allemande . . .

CRAZY BREAK

by Pete Peterson, Palos Park, Ill.

Head gents with their corner girl
 Lead out to the gent on the right
 Cricle up three, and the gents break
 Head ladies chain 3/4
 The side gents will turn you
 Girl on the left of a gent, half sashay
 Pass thru all eight, I say
 Girl on the right, left allemande . . .



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NEW BASICS

CUE OR Q

by John Gank, Royal Oak, Mich.

Cue, or Q. From now on known as Q. Here are the members of the Q family. 1/4 Q, 1/2 Q, 3/4 Q, Full Q, Left 1/4 Q, 1/2 Q, 3/4 Q, Left Full Q.

A 1/4 Q puts you in the same position as a curlique only the lady does a 1/4 turn instead of a 3/4 turn as in curlique.

To do any of these Qs man and *opposite lady meet*, take *right hands* (unless caller calls left) walk forward around each other 1/4, 1/2, 3/4, or full.

A full Q would put you in the same position as a docey-do to an ocean wave except that you would be holding right hands and turn four quarters.

Any figure that you can do with a curlique can be done with a 1/4 Q.

Some figures done with a curlique can also be done with a left 3/4 Q.

1/4 Q man follows his partner. Left 1/4 Q lady follows her man.

3/4 Q lady follows her partner. Left 3/4 Q man follows his lady.

Q EXAMPLES

TWO BITS

by John Gank, Royal Oak, Mich.

Heads go forward and back you glide
Now 1/4 Q and split the sides
Follow your Jane, both turn left
Down the middle do a dixie chain
The girls turn back to a 1/4 Q
Left allemande . . .

HALF DOLLAR

by John Gank, Royal Oak, Mich.

Heads go forward and back to the
cave
Now 1/2 a Q to an ocean wave
Rock it now and have some fun
Pass thru split 'em go round one
Come into the middle box the gnat
1/4 Q an allemande left . . .

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NO. 6501

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Flip Instrumental by Bill Castner

AS YOU ARE

by John Gank, Royal Oak, Mich.

Allemande left with your left hand
Partner right go right and left grand
Hand over hand here's what you do
Meet your partner do a 1/2 a Q
The girls star left a wrong way thar
Back around girls but not too far
Do a 1/2 a Q just as you are
The men back up in a left hand star
Shoot that star half way round
Slip the clutch, left allemande . . .

DIXIE Q

by John Gank, Royal Oak, Mich.

Heads go forward and back with you
Same four left 3/4 Q
The same two ladies you turn around
Chain these girls, don't fall down
Left 3/4 Q you're still not done
Follow her, turn left around one
Do a dixie style to an ocean wave
Rock it forward and back to the land
Right and left thru don't just stand
Allemande left with your left hand . . .

KINDERGARTEN Q

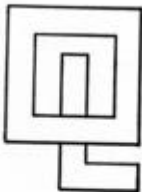
by Willard Orlich, Akron, Ohio

Head couples go forward and back
Do a 1/4 Q, split the sides
Lady go left, gent right, around one
In the middle 1/2 Q to an ocean wave
Pass thru, split the ring, around one
3/4 Q the one you meet
Follow your man to the left, around
one
Dixie style to an ocean wave
Left 1/2 Q, walk ahead, California
twirl
Cross trail thru to a left allemande . . .

ALL FOUR COUPLE Q

by Willard Orlich, Akron, Ohio

Walk all around the left hand lady
See-saw a brand new taw
All four couples square chain thru
Opposite right, pull by
Turn partner left, four ladies chain
Right to corner, wrong way thar
Men back up a left hand star
Shoot the star, skip one girl
Allemande left . . .



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BY

DUSTY RANDELL

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SINGING SQUARES

SLOWPOKE

Record: Square L No. 104 — Instrumental/calls by Melton Luttrell.

Dance: Melton Luttrell, Fort Worth, Tex.

Music: Square L Outlaws.

Figure:

Heads go forward and back you do
Go into the middle and square thru
Slowpoke . . .

Go right and left thru the outside
two

Turn your girl and star thru
Square thru . . .

Swing that girl that you meet
Those gents star left one time
Star promenade the line . . .

The head two couples wheel around
Cross trail thru the two you found
The men star right from where you
are

Turn partner left, make an allemande
thar

You Slowpoke . . .

Shoot the star, full turn if you can

Slip the clutch, left allemande

Meet your own girl

Do-sa-do now

Corner swing you do . . .

I guess I'll have to promenade

A Slowpoke too . . .

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

An excellent change-of-pace type
singing call. Good choreography. A
real nice relaxer.

JINGLE BELLS

Record: Blue Star No. 1637 — Instrumental/calls by Andy Andrus.

Dance: Andy Andrus, Houston, Tex.

Music: The Texans.

Opener, Break, and Closer:

Join hands and circle to the left,
around that ring you go

Reverse back in single file, go mashing
thru the snow

All four ladies back track, meet partners,
box the gnat

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NEW RECORD RELEASES

No. 8185 — FRAULEIN

flip

Caller: Johnny Schultz

Music: Art Jones' Hot Timers

No. 8186 — BOSTON TWO STEP / BLACK HAWK WALTZ

round dance

Music: Art Jones' Hot Timers

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T-R-Y T-H-E-M

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OLD TIMER RECORDS

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Then pull on by, left allemande, grand right and left like that
 Singing, "Jingle Bells, Jingle Bells, jingle all the way
 Swing your lady round and round, then promenade I say
 Jingle Bells, Jingle Bells, jingle all the way
 Oh what fun it is to ride in a one horse open sleigh."

Figure:

One and three go up and back, do-sa-do around
 Make a right hand star and turn it once, go once around that town
 Turn that corner by the left, and your partner right hand round
 Then allemande left that corner girl, grand right and left around
 It's a grand old right and left around, keeping spirits gay
 Meet your partner, box the gnat, pull by and the corners swing
 Promenade that lady round the ring, keeping spirits bright
 Oh what fun it is to dance our sleighing song tonight.

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

A welcome addition to the winter program along with "Rudolph the Red Nosed Reindeer" on Gren of several seasons ago.

MARY ANN

Record: Windsor No. 4815 — Instrumental/calls by Dave Taylor.

Dance: Ruth Stillion.

Music: Pete Lofthouse Band.

Opener, Break, and Closer:

Your corners allemande, box the gnat with Mary Ann
 Four ladies promenade inside the farm
 Come back home and swing and whirl, swing 'em boys, then put the girls
 Back-to-back, men promenade outside the farm
 Oh, why don't someone marry Mary Ann (turn her left)



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called by
 HARRIS STOKARD

S-112
"HILLBILLY FEVER"

called by
 NORMA DUDNEY

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S-113
"GREENER PASTURES"

singing call
 REX OLD

S-114
"IT PAYS TO ADVERTISE"

singing call
 HARRIS STOCKARD

Your corners do-sa-do, come back
 one, promenade the land
 She can shoot and she can plough,
 she can even milk a cow
 Oh, why don't someone marry Mary
 Ann?

Figure:

Head two ladies chain, I say, same
 two girls a half-sashay
 Heads go forward up and back with
 you, star thru
 Circle four with the outside two,
 head gents break, that's what you
 do
 Go forward eight and back, the
 center two square thru
 Outside four a left allemande and a
 right hand round your own
 Corners swat the flea, then promen-
 ade that pretty girl home
 Promenade, go round the farm, you
 can do yourself no harm
 Oh, why don't someone marry Mary
 Ann?
 (Sequence: Opener, Figure twice for
 heads, Break, Figure twice for
 sides, Closer.)

ROUND DANCES

HAPPY FEET

by Barbara and Chet Smith
 Boylston, Mass.

Record: Top No. 26002.

Position: Open, facing LOD, inside
 hands joined.

Footwork: Opposite, directions for M.
Introduction

Meas.

1-4 Wait 2 meas.; step, -, touch, -;
 step, -, touch, -;

Dance

1-4 Two step; two step; step, fwd, in
 place, bk; in place, fwd, in place, -;
 5-8 Two step; two step; step, fwd, in
 place, bk; in place, fwd, in place, -;
 9-12 Two step; two step; flare in,
 close, step, -; flare in, close, step, -;
 13-16 Two step; two step; flare in,
 close, step, -; flare in, close, step, -;

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17-20 Two step; two step; step, brush, brush, brush; step, brush, brush, brush;
 21-24 Two step; two step; step, brush, brush, brush; step, brush, brush, brush;
 25-28 Two step; two step; walk, -, face, side; behind, side, front, -;
 29-32 Two step; two step; walk, -, face, side; behind, side, in front, -;
 Dance goes thru completely 3 times.

JIFFY MIXER

by Kathy and Jerry Helt
 Cincinnati, Ohio

Record: Windsor No. 4684.
 Position: Butterfly, M's back to COH.
 Footwork: Opposite, directions for M.

Introduction

Meas.

1-4 Wait; wait; bal apart, touch; bal together, touch;

Dance

1-4 Heel, toe; heel, toe; side, close; side, touch;

5-8 Heel, toe; heel, toe; side, close; side, touch;

9-12 Chug, clap; chug, clap; chug, clap; chug, clap;

13-16 Walk to the right, -; two, -; three, -; four, - (to butterfly);

Perform entire routine for a total of eight times ending with new partners bowing at the finish of the eighth sequence.

STARS IN MY EYES

by Orie Rouland, Detroit, Mich.

Record: Grenn No. 14047.
 Position: Open, facing diag, inside hands joined.

Footwork: Opposite. Directions for M.

Introduction

Meas.

1-4 Wait; wait; apart, point, -; together, touch, -;

Dance

1-4 Waltz Away, 2, 3; Waltz tog (W solo turns), 2, 3; waltz FWD, 2, 3; BWD/turn, 2, 3;

5-8 Waltz in, 2, 3; BAL BWD (W turns to face), 2, 3; waltz BAL L; waltz BAL R (to open);

9-12 Waltz away, 2, 3; waltz TOG (W solo turns), 2, 3; Waltz FWD, 2, 3; BWD/turn, 2, 3;

13-16 Waltz in, 2, 3; BAL BWD (W turns to face), 2, 3; waltz BAL L; waltz BAL R (to open);

17-20 Step, swing, -; waltz manuv, 2, 3; 1/4 R waltz turn; 1/4 R waltz turn

21-24 Waltz FWD, 2, 3; R waltz turn; waltz turn; waltz turn (to open);

25-28 Waltz away, 2, 3; face to face; BK to BK on around; waltz manuv, 2, 3;

29-32 R waltz turn; waltz turn; waltz turn; waltz turn (to open);

Dance is done 3 times with W twirling R F under joined hands on 32nd meas of 3rd sequence, change hands, BOW & CURTSY.

LITTLE GIRL

by Na and Jack Stapleton
 Grosse Pointe, Mich.

Record: Windsor No. 4682.

Position: Semi-closed

Footwork: Opposite. Directions for M.

Introduction

Meas.

1-2 Wait; apart, touch, together (to Semi-CP), touch;

Dance

1-4 FWD two-step; FWD two-step (to Loose-CP); vine, 2, 3, 4; side, touch, side, touch;

5-8 (Scissors) side, close, thru, - (to L-Open); turn out, 2, 3, - (to CP); Turn two-step; turn two-step (to Semi-CP) ;

9-16 Repeat action of meas 1-8 in open pos facing LOD;

17-20 Vine apart, 2, 3, snap; vine together, 2, 3, touch (to Butterfly); Roll, -, 2, -; 3, -, 4, - (to Open);

21-24 Repeat action of meas 17-20 ending in Semi-CP facing LOD;

25-28 Step, brush, point, -; (hitch) back, close, FWD, - (to CP); turn two-step; turn two-step (to Semi-CP);

29-32 Repeat action of meas 25-28 end in Semi-CP;

Perform Entire Routine For a Total of Two Times

ENDING: Step apart and ack.

RECORDS

GRENN 12050
CAKCLING HEN/SOLDIERS' JOY
Hoedowns Played by Al Russ Orchestra

Music: Excellent. Fine, rhythmic hoedowns played in the modern danceable style made famous by Al Russ. Replace your old worn out version of "Soldiers' Joy" with this new recording of an old standard.

TOP 25051
SLUICEGATE SAVANNA JUNCTION
Hoedowns Played by Russal's Men

Music: Excellent. New style hoedowns composed by Al Russ with no melody line and no traditional phrasing of the music. This music is designed for use with present day hash choreography. You'll enjoy calling to these lively recordings.

MacGREGOR 955
LOVE LETTERS
Instrumental Square Dance/Calls by Fenton "Jonesy" Jones

Music: Excellent. Easy to call to. Dance: Advanced. Features a wheel and deal. Caller: Excellent. This is one of "Jonesy's" better productions.

MacGREGOR 956
WHO CAN I COUNT ON?
Instrumental Square Dance Calls by Chuck Raley

Music: Excellent. Features an electric guitar. Dance: Advanced. Includes a substitute and other contemporary square dance figures. Caller: Good. An improvement over last month's release.

MacGREGOR 957
COTTON CANDY
Instrumental Square Dance Calls by Bob Van Antwerp

Music: Excellent. An easy to call version of an old "pop" tune. Dance: Easy. Club dancers will love this one. It gives them a chance to dance with

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style. Caller: Excellent. Bob comes through with another hit tune. Buy this one.

**MacGREGOR 958
NEW CARIBBEAN**

**Instrumental Square Dance/Calls by
Bill Ball**

Music: Excellent. A new recording of a square dance tune that has been recorded many times. Dance: Intermediate. Caller: Good.

**MacGREGOR 959
SWING MY BABY**

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

Music: Good. A production line recording. Dance: Intermediate. Features glossary calls. Caller: Good. Acceptable but undistinguished.

LORE 1036

EVERY MAN A KING

**Instrumental Square Dance/Calls by
Bob Augustin**

Music: Good. Typical Lore recording. Dance: Intermediate. Caller:

Fair. Music over-balances the caller's voice making this record difficult to dance to.

LORE 1037

MR. SANDMAN

**Instrumental Square Dance/Calls by
Sal Fanara**

Music: Fair. The band is badly out of tune in many places. Dance: Intermediate. Typical production number. Caller: Good. Sal is a new recording artist for Lore. The music on this recording hampers the efforts of the caller. With good music this caller could be terrific.

**GOLDEN SQUARE 6006
WOLVERTON MOUNTAIN**

**Instrumental Square Dance/Calls by
Bill Castner**

Music: Excellent. An interesting recording of a favorite juke box tune. Dance: Easy. Features various star and chain calls. Caller: Excellent. Bill Castner, the old master, beautifully presents the called side of this record.

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GOLDEN SQUARE 6007
PENNSYLVANIA POLKA
Instrumental Square Dance/Calls by
Frannie Heintz

Music: Excellent. Another top notch Golden Square instrumental. Dance: Easy. Club dancers will love this one. It's different. Caller: Excellent. Frannie Heintz, a new recording artist, sounds like a real tiger on his first release. His style is different and it is a refreshing change from the usual run-of-the-mill square dance records. Buy this one. It's worth having for the enthusiasm that it generates.

GOLDEN SQUARE 6502
HAWLEY'S HOEDOWN SKIPPING
ALONG

Hoedown Played by The Westernaires
 Music: Good. Acceptable but nothing unusual to distinguish them.

OLD TIMER 8185
FRAULEIN

Instrumental Square Dance/Calls by
Johnny Schultz
 Music: Good. Well played but life-

less. Dance: Easy. This slow moving record provides a needed change of pace. Caller: Excellent. Johnny does a good job although he is handicapped by the instrumental.

BEL-MAR 5019
SQUARE DANCE JUBILEE
Instrumental Square Dance/Calls by
Bob Graham

Music: Good. Johnny Balmer and his Grand Canyon Boys have a style all their own. Dance: Intermediate. Features a wheel and deal, square thru and other assorted calls. Caller: Excellent. Bob does a good job after a long absence from the recording field.

TOP 25049
RING RING THE BANJO
Instrumental Square Dance/Calls by
Chip Hendrickson

Music: Excellent. A lively banjo recording that will make you want to dance. Dance: Intermediate. More material for club dancers. Caller: Excellent. Chip does a good job with a very suitable tune.

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 Western Dance Distributors
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**TOP 25050
THREE LITTLE WORDS**
Instrumental Square Dance/Calls by
Don Duffin

Music: Excellent. A top flight instrumental. Dance: Advanced. A high level pattern featuring the substitute basic. Caller: Good. Capably done but the accent is poorly placed in relation to the movements being done.

**BLUE STAR 1637
JINGLE BELLS**
Instrumental Square Dance/Calls by
Andy Andrus

Music: Fair. Badly out of tune instruments spoil what could have been a good recording. Dance: Intermediate. Caller: Good. Andy is enthusiastic but his calling is indistinct because of bad recording on this particular record.

**BLUE STAR 1638
DON'T EXPECT KISSES**
Instrumental Square Dance/Calls by
Andy Andrus
Music: Fair: The band is still out

of tune. Dance. Intermediate. Caller: Excellent. The caller is above the music on this number. With a better instrumental he would be terrific.

**BLUE STAR 1639
STINGEREE/GARLANDO**
Hoedowns Played by The Texans
Music: Fair. The music on this label has gone down in quality the last few months.

**BLUE STAR 1640
WOLLEYBOOGER/BULLET**
Hoedowns Played by The Texans
Music: Fair. A pair of badly played hoedowns. This series of records is not up to the standards which callers and dancers have come to expect from Blue Star.

**KALOX 1021
SUGAR DADDY**
Instrumental Square Dance/Calls by
Sam Mitchell
Music: Good. Dance: Intermediate. Caller: Excellent. Singin' Sam does a good job with this singing call. His presentation is excellent.

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 Hoedowns Played by Rhythm Outlaws Band

Music: Excellent. Well played renditions of fake original hoedown tunes. "Bear Creek Jump" sounds just like "Buffalo Gals."

KALOX 1022
JONNY UP A GUM STUMP/WATER BOY BOOGIE
 Hoedowns Played by Rhythm Outlaws Band

Music: Good. This recording is marred by a badly played after-beat. It is slightly delayed and gives the impression two different rhythms are being played.

WESTERN JUBILEE 906
BOUQUET OF ROSES
 Instrumental Square Dance Calls by Mike Michele

Music: Fair. A hollow instrumental. Dance: Intermediate. Same glossary terms. Caller: Fair. The call on this record is raspy. Not up to the usual Mike Michele recording.

FOLKRAFT 1286
CONNECTICUT TURNPIKE
 Instrumental Progressive Grand Circle
 /Calls by Bob Brundage

FOLKRAFT 1287
FLK PROGRESSION
 Instrumental Progressive Grand Circle
 /Calls by Bob Brundage

FOLKRAFT 1288
BOB'S SQUARE THRU PROGRESSION
 Instrumental Progressive Grand Circle
 /Calls by Bob Brundage

FOLKRAFT 1289
JINGLE BELLS
 Instrumental Progressive Grand Circle
 /Calls by Bob Brundage

Music: Excellent. Extremely well played instrumentals that every caller will welcome. Very useable for any hoedown call. Dance: Easy to Intermediate. This is a series of grand circle or modern contra dances that is progressively designed starting with number 1286 and working through number 1289. The dancers will progress accordingly. Caller: Excellent.

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 Caller: Singin' Sam Mitchell
- K-1022 — WATER BOY BOOGIE/JONNY UP A GUM STUMP
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- B-204 — MR. SATURDAY NIGHT/LUCKY
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EASY LIKE ABC/SWING HAPPY

FAMILY SQUARES 42003
WHAT DO I CARE/KINGSTON CHAIN

FAMILY SQUARES 42004
DOUBLE ORBIT/RETURN TO SWANEE

FAMILY SQUARES 42005
TOM TOM TWISTER/PLEASE STAY HOME

FAMILY SQUARES 42006
RAGTIME SHUFFLE/ALL OVER THE WORLD

FAMILY SQUARES 43001
Long-Play Album of above 12 Dances
Square Dances Called by Paul Moore

Music: Excellent. Al Russ Orchestra, famous for their Top and Grenn recordings, furnish the music for this series. Dance: Easy. Material for beginner groups. Caller: Excellent. Paul does a terrific job. Buy this series to interest your friends in square dancing.

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● **ILLINOIS** — Square dance clubs of the Peoria, Illinois YMCA are having their Annual World Service Square Dance on March 30, in the large gym of the Y, 714 Hamilton Boulevard. For additional information, write: Max Kelley, YMCA, Peoria, Illinois.

● **CHICAGO** — Folk dance in Chicago at the Ida Noyes Hall, 1212 E. 59th Street, on January 19 and February 2 and 16. This is advanced and workshop dancing. Phone S. Sachs, MI-3-0800, extension 260, for details.

● **PUBLICITY** — Early in December square dancing made the front page of the Chicago Daily News. 4-H members at the International Livestock Exposition were pictured square dancing at one of the Exposition events in Chicago. The photo was a large one, prominently featured on the top half of the page. Square dancing is news. Is your newspaper aware of this fact?

● **TEXAS** — Ten-nine-eight-seven-six-five . . . All receivers are GO in Space City, U.S.A. for Houston's 11th Annual Round Dance Festival in the Grand Ballroom of the Rice Hotel. Blast off is Feb. 15-17. Instructors are "Dancestronauts" Darlene and Jack Chaffee, Aurora, Colo. and Clare and Carl Bruning, New Orleans, La.

—Mary Mallard

● **NEBRASKA** — Omaha callers and dancers are sponsoring two up-coming events this Spring. February 24 is a Callers Series Dance at Riverview Park in Omaha. May 25 is the Mid-Central States Square Dance Convention at the Civic Auditorium in Omaha. Plan now to attend these two events. Write to: Arlene Lapham, 4971 S. 42 Street, Omaha.

● WASHINGTON, D. C. — The Washington Area Square Dancers Co-operative Association is sponsoring the 4th Annual Spring Square Dance Festival at the Sheraton-Park Hotel in Washington, D.C., on March 14-16.

● CANADA — Toronto's International Square Dance Convention will be May 9-10 at the Royal York Hotel in Toronto. Staff members are: Max Forsyth, Lloyd Litman, Bob Page, Earle Park, Dave Taylor, Don Wilson, and Carolyn and Frank Hamilton. Write to Betty Farrar, 167 Yonge Boulevard, Toronto 12, Ontario, Canada for registration forms.

—Eileen Dockman

COVER TALK

Swing in the New Year! Our square dance partner of the month is doing just this. Resolve at the start of the New Year to square dance for fun, relaxation, and enjoyment. No matter how often, where, or what you dance, square dancing offers something for everyone. The entire staff of AMERICAN SQUARES wishes you good dancing during the New Year.

● ROUNDS — Penny Crispino has published a book of "Round Dance Basics" that gives her methods of teaching rounds. It is a digest of ideas gathered over a fourteen year period of teaching round and ballroom dancing. Copies are available at a nominal cost from the author at Nampa, Idaho.

● WASHINGTON, D.C. — Rounds of the month for December, as chosen by the Round Dance Teachers Council of the Greater Washington, D.C. Area were: easy — "Jingle Bell Rock;" intermediate — "Love Makes the World Go 'Round;" and advanced: "Bill Bailey."
—Anita Stark

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● **NORTH CAROLINA** — Robert Sloan, Recreation Director at Fontana Village has announced the following festivals for this Spring. The 20th Consecutive Swap Shop will be April 27 - May 5. The Spring Fun Fest will be May 23-27. For additional information write to Mr. Sloan at Fontana Village, North Carolina. Plan to attend these two events which have become an important part of square dancing in the southeast.

● **CHICAGO** — When in Chicagoland, dance the first and third Fridays throughout the winter with the Glenview Squares at Lyon School, Lake and Waukegan, Glenview. These comfortable level dances, sponsored by the Glenview Park District, feature callers Johnny Toth, Walt Niezabitowski, Wally Schultz, Bill Shymkus, Jim Stewart, and regular Ed Hempel.

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



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EVENTS

- Jan. 6: Pasadena, Calif. Festival.
- Jan. 13: Winona, Minn. Winter Carnival Square Dance. Stan's Auditorium.
- Jan. 13: San Mateo, Calif. Villa Square Motor Hotel.
- Jan. 17: Camp Hill, Pa. March of Dimes Round-Up. Ranchland.
- Jan. 18: Salt Lake City, Utah. 5th Annual Funstitute. Hellenic Building.
- Jan. 18-19: Waycross, Ga. Okefenokee Annual Square Up. City Auditorium.
- Jan. 18-20: Tucson, Ariz. 15th Annual Square Dance Festival. Ramada Inn.
- Jan. 19: Lock Haven, Pa. Promenaders' 6th Annual Community Benefit. City Hall Ballroom.
- Jan. 20: Ventura, Calif. Beaux & Belles Winter Round-Up. Recreation Hall.
- Jan. 25-26: Chattanooga, Tenn. 10th Annual Chattanooga Choo Choo Festival. Peerless Community Center.
- Jan. 25-26: San Diego, Calif. Imperial Valley Association Annual Festival. El Centro Armory.
- Jan. 26-27: San Jose, Calif. Folk Dance Festival.
- Jan. 28: Clinton, Ont., Canada. RCAF Clinton Crosstrailers' 1st Annual Festival.
- Feb. 3: New Ulm, Minn. Festival. George's Ballroom.
- Feb. 9: Grand Forks, N. Dak. Festival. Valley Jr. High School.
- Feb. 10: San Diego, Calif. Palomar Association Annual Jamboree.
- Feb. 15-16: Eugene, Oreg. 3rd Annual Winter Square Dance Festival. Lane County Fairgrounds.
- Feb. 15-17: Houston, Tex. 11th Annual Round Dance Festival. Grand Ballroom, Rice Hotel.
- Feb. 17: Oakland, Calif. Folk Dance Festival.

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Here's how John Ward writes a dance. "I use numbered flat square blocks to represent the four men in a square and numbered round blocks to represent the ladies. Each block has an arrow on it to tell at all times which way they are headed. I can 'dance through' or simulate most any call. I take some idea I have in mind and keep working with the blocks until I have worked out a call."

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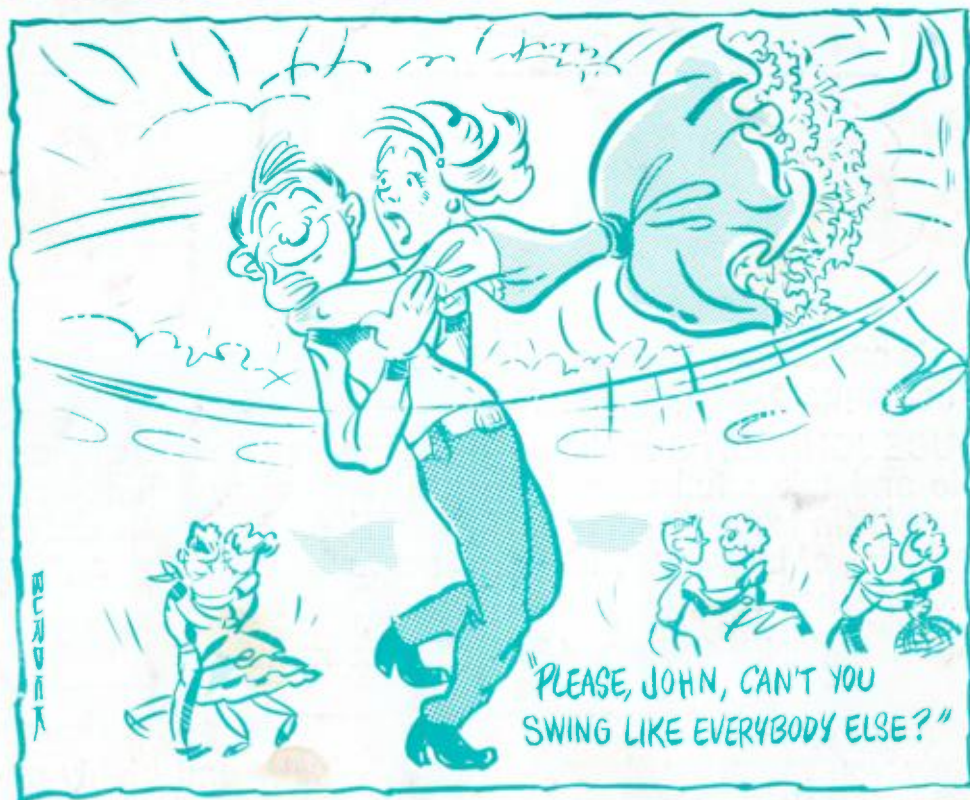
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