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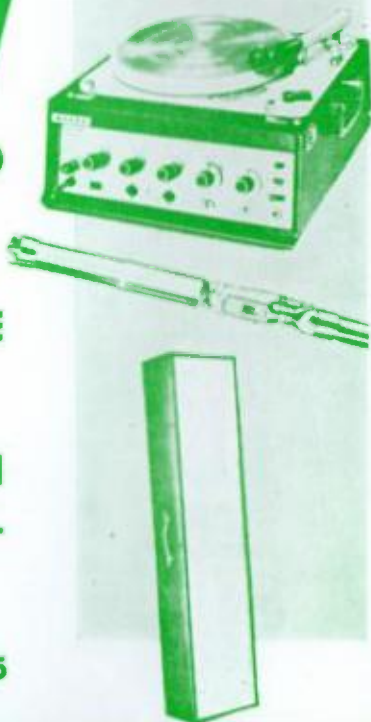
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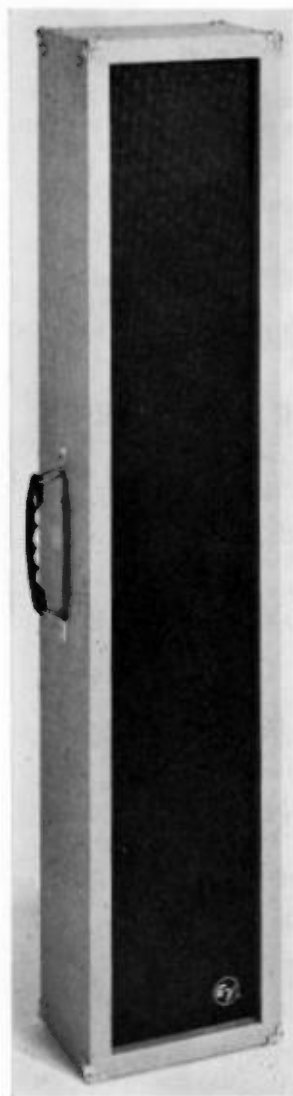
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VOLUME 18
MARCH 1963
NUMBER 7



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 Mar. 9: Wichita Falls, Tex. 14th Annual Spring Square Dance Festival. National Guard Armory.
 Mar. 9-10: Sacramento, Calif. Folk Dance Festival.
 Mar. 10: Oakland, Calif. Round Dance Latin Institute.

- Mar. 10: Waupeton, N. Dak. St. Patrick Festival.
 Mar. 14-16: Washington, D.C. 4th Annual Spring Square Dance Festival. Sheraton-Park Hotel.
 Mar. 15: Portland, Oreg. 1st Annual Aquamania Jamboree. Memorial Coliseum.
 Mar. 15-16: Davenport, Iowa. Iowa State Square and Round Dance Convention. Black Hawk Hotel.
 Mar. 16: Little Rock, Ark. Whirlaway Jubilee.
 Mar. 17: Grand Forks, N. Dak. Spring Festival.
 Mar. 17: Toledo, Ohio. 2nd Promenade Jamboree. Sports Arena.
 Mar. 22-23: Kansas City, Kans. Square Dance Festival. National Guard Armory.
 Mar. 22-24: Emporia, Kans. Round Dance Association Festival.
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Mar. 30: Charlottesville, Va. 9th Virginia Square Dance Festival.

Mar. 30: Fort Wayne, Ind. Swing Into Spring Dance. Huntington Armory.

Mar. 30: Lafayette, Ind. Square Dance Jamboree. Purdue Union Ballrooms.

Mar. 30: Metuchen, N. J. Northern New Jersey Square Dancers' Association Dance.

Mar. 30: Minot, N. Dak. Spring Jamboree.

Mar. 30: Peoria, Ill. World Service Square Dance. Y.M.C.A.

Mar. 30: South Bend, Ind. 13th Annual Callers' Club Festival. Laurel Club.

Mar. 31: Mechanicsburg, Pa. Guest Caller Dance. Ranchland.

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MERRBACH

RECORD SERVICE

323 West 14th Street, Houston, Tex.

IS THE MODERN SQUARE DANCE AN AMERICAN FOLK DANCE?

Being one of the oldest teachers and leaders in this country in the Folk Dance field, both in age and years of experience, it has, at times, become difficult and trying to accept many of the trends of materials and methods of modern square dance.

As an American Folk Dance form, I still believe that many of our callers and authorities today have lost sight of the fact that square dance, so called, is no longer a folk medium. It has become a recreational plaything. And like all mediums of present day living, it has become a syncopated activity of complex calls and music of the jazz era which appeals to the dance loving public, young and old, just as the Twist has suddenly absorbed the ballroom form. I am not saying there is anything wrong in the whole mad business. But I do say that while it is still square dancing as it is performed in a square, it is no longer an American Folk form.

I have been speaking above of square dance as purely a recreational medium. American Folk Dance is quite another matter. The latter has a far broader use and application. First, it has traditional music going back largely to its great-great-grand daddy, English Folk Tunes. Second, it had, and still has, a series of basic patterns, movements, and fundamentals that were for hundreds of years standard. These also stemmed from the English Folk materials. This form of dance lived rather steadily and with little change in its last revival through our Second World War.

We had the dance forms — circles, longways, and quadrilles — which had favor individually in our northeastern states, in the southern states, and in the western settlements. Up until this above period of our dance history people traveled far less extensively and rapidly than we do today, so the forms of dance remained intact. We had an American Folk Dance art,

NO!

WRITES GENE GOWING

of the Folkways Foundation located at Peterborough, New Hampshire

simpler than most European Folk Dance patterns, as we as Americans have always simplified our ways of life.

Today, European Folk Dance remains an art of tradition and is kept so. They pride themselves in this matter and we who travel in Europe are charmed by these dances, costumes, and charming tunes. All this is simply my argument that in our modern American square dance we are not dancing FOLK, but a dance in squares completely in keeping with our rapid way of life and desire for new materials, patterns, and catchy popular tunes. I do not feel this is American Folk as we consider tradition.

I am not condemning. I am pleading a cause of those who are doing a tremendous job teaching and calling lustily a new dance form which attracts thousands to their fold. It is fun, it is exciting, and it is America today. I do say, however, that the other uses and values of the traditional American Folk Dance are lost in this medium. That form taught posture,

health, natural movement, a true rhythm of movement, and a therapy so valuable for the youngster and even for our most ardent sports.

Having taught both American Folk and English Folk over thirty years and in fifty odd college departments of physical education, I have found an immediate appreciation and demand for these materials as a body builder. I know the value of complete bodily movement so important to the athlete and teacher. One can not devote one's life to this teaching of folk dance without looking at it as a form of religion. The many times one is told, "I feel like a new man even at my age, since I took up this dance form. You've taught me to be a gentleman." And, I like to quote a telegram I once received on a Monday morning from a famous football coach stating: "You noticed my team won it's first game of the season Saturday. Hurry back!" These are just simple expressions; expressions that I'm

stand there is room for both viewpoints. We either dance or teach what we believe. Good! Stick to just that. But let's not snarl and criticize the other fellow, good or bad, if he is having more fun or giving more pleasure to a very upset and thirsty public for an expression called dance.

For hundreds of years great composers based their compositions on Folk Music. Many still do. Great choreographers of ballet and modern dance have created their greatest productions from Folk Dance materials. Those who have viewed the recent and magnificent dance companies of Russia must not only see a predominance of Folk patterns and movements, but they are actually called Folk Dance recitals. Nothing is more appealing.

Fifteen years ago any dance production in our major cities, including the Russian Ballet, were sparsely attended or appreciated. Since, we as a people, through the war periods where we could not travel or see any form of professional theatricals,

“As an American Folk Dance form, I still believe that many of our callers and authorities today have lost sight of the fact that Square Dance, so called, is no longer a FOLK medium.”

sure many Folk Dance teachers have heard many times. It's good to hear. It's better than a thousand people applauding at the end of a square dance ball.

Again, I'm not casting aspersions at modern square dance as a popular recreation medium. I'm just trying to explain to the people who do that this is not a bigoted and pure Folk Dance, and not to confuse it in their disturbed minds over a seeming mired of new "basics" which even the best workshops can't keep up with.

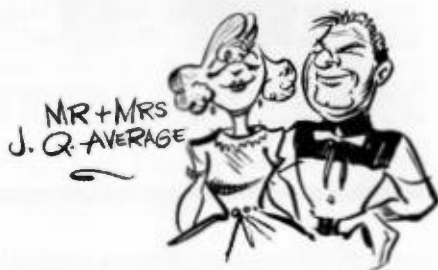
Let us be tolerant. Fun and relaxation of mind and body are important today in this troubled world. Just because a lot of folklorists who prefer traditions, like myself, get confused trying to keep up with our American squares, they must under-

learned to dance ourselves. We created dance mindedness. And today our largest and most famous auditoriums where dance programs are housed, play to standing room only and are given enormous space in all papers and magazines. If all our dance lovers had not felt and loved this art, this would never have happened.

I truly hope, and I am sure my hopes are realized, that every Folk or Square Dance teacher and caller realizes the enormous wealth he is giving to his public in this age of energy and need of healthy recreation. It truly doesn't matter what dance form we take up. It is important that we do dance by taking hold of hands and becoming one with our companions and new friends.

ACCENTUATE THE POSITIVE

by Stan Burdick



There are more square and round dance chronicles published each month than you can stuff the holes of the Eiffel Tower with. A peculiar similarity wastes the pages of far too many of them.

They cry, they wail, they groan and gnash their editorial teeth about the woes, worries and negative aspects of the dance trends today. Hardly anybody pats the old hobby on the back anymore. So I'll dust off my soap box, sing that old tune "Accentuate the Positive," and hope I can get a little hand-clappin' going.

What we dancers and callers ought to do is:

**"Unpack the bag, start to brag;
Cut the gripes and come to grips!"**

I know that doesn't rhyme, but then, I'm no Pat Pending. First, let's have a hard look at Mr. and Mrs. Average Square Dancer, in whose hand the future lies.

They're jolly, sociable, forty-ish, healthy, prone to gab, mix, and migrate; like food, friends, music and a good cup of coffee, and *don't* think that today's dancing is headed for the rocks. Matter of fact, both are quick to applaud the last decade's advancement, including music and record quality, universality and standardization of the dance form, and the new stepped-up pace tempered with moderation. There is positive "crowable" item number one!

Then, add to this a simple deep-down enjoyment that's as prevalent today as ever. Take an ordinary shoe salesman, secretary, or housewife. Lift them out of the same routine day in and day out, dress them in some gay western duds and watch 'em smile as they head for the dance. The transformation is subtle, exciting to behold, and thrilling to experience. A number of good dance nights build contentment, togetherness and friendships.

"A friend is a person who says nice things behind your back."

A positive attitude will go a long way towards diminishing the problems of a sagging dance or club. And, who knows, it might become contagious. Sometime I'd like to create a "Dear Shabby" column for woeful square dancers and their problems. "Shabby" would say just the right thing to enlighten us, not confusci-us.



"ASK SHABBY"

"So and so does this 'n that at our dance and I can't stand her!"

—*Sitting Bull*

"Dear Sitting: Before you get hot about somebody's faults, take time to count ten — ten of your own."

—Shabby

"I hate levels, I hate poor dancers, I hate long swings, I hate short swings."

—*Hateful*

"Dear Hate: Why don't you go swing on a vine."

—Shabby

"I can't keep up this pace. I'm going to blow up."

—*Slowpoke*

"Dear Slow: Be like the duck — keep calm and unruffled on the surface, but paddle like the devil underneath."

—Shabby

Of course, we must examine our latest compact model caller and leader to decide how long and loud to crow, and maybe we ought to see what kind of product is coming off the assembly line to insure our square dance future.



Continuing this positive thinking, we can be proud of the present contingent of callers for a number of reasons. In general, our caller is neat, keeps up to date, is well-equipped, plans ahead, has broad shoulders, is friendly, has long since come "out of the barn," and knows that Bufferin gets into the blood stream much faster than aspirin.

We can marvel at the sheer abundance of callers and leaders today. Sometimes at a big festival you just can't see the dancers for the callers. I heard of a program chairman who bore bruises for a week from the wild surge of humanity that engulfed him on the stage when he simply held up a mike and said, "Is there a caller in the house?"

"For every caller with a spark of genius, there are half a dozen with ignition trouble."

Be that as it may, there are still a raft of good ones. The secret word for getting a caller on the launching pad and into action is "encouragement." You, the dancer, are the "thrust" and he's the guidance mechanism. Get together and establish a goal to create the most desirable enjoyment for the majority, not the minority. Take the positive approach!



Now we'll end with the saga of "One Long Gun."

A western Oriental who got things done

With a shout of "CAN DO"

He corralled beaucoup Sioux

And won a ton of commendation, son!

■ Instead of the usual article about one particular dance of International interest, I am writing, for a change, about a trip which my wife Nina and I took to Yugoslavia and Greece last summer.

Anyone who has done any International folk dancing at all will know about the chain dances of the Balkan countries — usually called "kolos" in the U.S.A. — but known by a variety of names in their native lands. Their fascinating steps and rhythms have a great appeal; sometimes so great that their devotees are nicknamed kolomaniacs.

One of the objects of our tour was to see and hear more of these dances in their natural setting. How successful we were, and how "natural" the setting was, will appear in the course of the narrative.

We had a very strenuous month in Yugoslavia. The country does have motor roads, hotels, restaurants, but to about the same extent as, say, New England in 1910. This was followed by a shorter but more relaxing time in Greece.

Greece, of course, has about the most flourishing tourist trade in the world. You can visit it in any degree of comfort from Spartan simplicity to as much luxury as you can afford.

In Greece, dancing is easy to find. On this trip, we saw it mostly in cafes in the evening on the Island of Myconos, where we spent an entrancing time. Or at least, we were entranced after Nina got over the shock of transferring from the ship to a small open boat for the landing. In the warm, sunny evenings, people would linger a long time over their meals in the open air cafes. If a musician struck up in the course of the evening, there would soon be a group of people dancing round the tables or in a cleared space amongst them.

The commonest dance was the Kalamatianos, with the Zembekiko a good second. A most impressive occasion was when one of the dancers (who were mostly local fishermen, far more men than women danced) picked up in his teeth a table, no small table either. But one at which four people had been eating, and

A TRIP TO

danced around (yes, danced, not staggered) for what must have been at least a minute.

Perhaps the islands are a particularly good place to see dancing. On a previous trip I had spent most of the boat trip from Piraeus to Crete watching a group of soldiers amusing themselves by dancing in the sunshine to the gentle swaying of the boat. They were accompanied by the bouzouki, a mandoline-like instrument (you heard it all through "Never on Sunday"), played on this occasion with a quill that looked like an old fashioned quill pen, but about twice as long.

On the mainland the dancing was more formal. At a cafe in Dhafni we saw a performance which had been arranged by the proprietor to attract customers. The performance was free, but he evidently reckoned that the longer you sat watching, the more you ate or drank. One man was an extremely good dancer. Unlike the fishermen and the soldiers who were clearly dancing for their own amusement, he was giving a performance. His leaps and slaps and deep knee bends when leading the Kalamatianos and the Tsamikos were most impressive.

Two of the dancers, we were told, were in the film "Never on Sunday," which is as popular in Greece as it is over here. Indeed a Greek freighter which called at Vancouver recently

had the sound track phonograph record on board and on the occasion of a party which the captain gave, everyone danced to the various tunes from that film all evening.

The dancers at Dhafni performed a Vari Hasapikos in the course of their evening, but to our disappointment (and to their great delight) it was the semi-drunken parody of the dance as done in the film, not a straight performance of the dance itself.

The most formal, least natural, but

said may be (and after all, who can now prove it isn't) the original Pyrrhic dance.

One of the dances on the programme was Karagouna, a slow stately dance, at present very popular with folk dancers over here. However, the version which we saw was one danced traditionally at Easter and was a medley with fast steps whispered among the stately ones.

This group always tries to have a "guest artist" and on the night we were there the guests were quite a

THE BALKANS

BY HUGH THURSTON

Nina and Hugh Thurston visited Yugoslavia and Greece last summer and were fascinated by the steps and rhythms of the native dances.

in some ways the most interesting dancing which we saw, was one of the regular nightly performances in the old theatre at Piraeus by the Greek Folk Dance Society. The dances they perform are from all over Greece, including regions that were once Greece, but are no longer, such as Western Turkey and Pontos, the southern coast of the Black Sea where Troy was.

The Pontas dances were unlike anything else with light springy fairly fast steps that went well with the costumes of close fitting tunic and leggings. The music, on a one-string fiddle, was wild and primitive. The performance included a dueling sword dance, which the programme

young teen-age group from Macedonia. As you probably know, the region Macedonia is divided up between three nations at present: Greece, Bulgaria, and Yugoslavia. So Macedonian dancers find themselves performing under three headings. In American folk dance groups they tend to be classed as Yugoslavian. It struck me very forcibly that they are really more at home among the Greeks.

In Greece we stayed within easy reach of Athens and did not penetrate Greek Macedonia. We did visit the Yugoslav part in the other half of our tour, but an account of this will have to wait until my next article. ●

? ? ? ? ? ? ? ? ? ? ? ? ? ?

TOO MANY ROUNDS

? ? ? ? ? ? ? ? ? ? ? ? ? ?

by Eloise and Ray Appel



Eloise and Ray Appel hail from Falls Church, Va., where they have been successful round dance leaders for many years.

This is a perpetual question which seems to grow in proportion with each passing year. Perhaps it is the result of the encouraging growth of the round dance activity in all areas. Certainly, it is evident that we have more interest and talent introduced into the round dance field each year.

The number of new dances, recording companies, and round dance publications are ample proof of this fact. As round dance leaders, we are grateful for these significant factors which foster the round dance movement. However, these same conditions often have a reverse impact on many dancers and they strongly protest "Too Many Rounds."

From the viewpoint of the dancer this is a real and valid question. Some of the related queries frequently raised by dancers are:

- Why teach us a new dance at each club session?*
- Why not master just a few routines and enjoy them?*
- Why teach us the more difficult dances?*
- Why not leave out the mixers and teach us only the more difficult?*
- Why teach us different dances than Leaders A and B are using over in the next county?*

These are but a few of the major questions and they are worthy of serious considerations by any responsible round dance leader.

There is also another important viewpoint to this basic question, that of the round dance leader. Remember, the leader must obtain the music for all new dances, master the "idiot sheet" and learn the dance well enough to demonstrate, teach it and cue it to his group. With five to ten dances appearing on the horizon each month this leader business has its doubtful moments. We constantly must ask ourselves:

- Are we extending our dances by teaching so many new rounds?*
- Should we use a two-step introduced by Leader A when a new waltz is what our group needs?*
- Should we teach only difficult dances leaving the easier rounds to other leaders?*

(concluded on page 45)



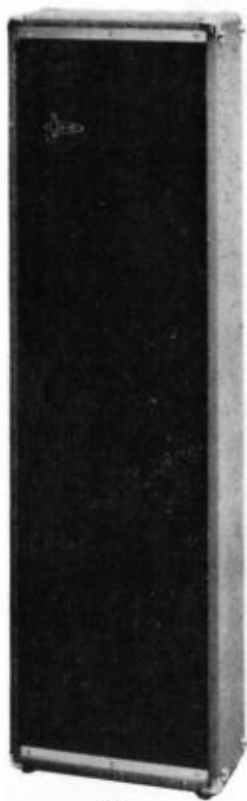
TWIST A MATIC



SQUARE DANCING TV — Johnny Schultz and the Forester Squares devised the above idea to lure Phoenix, Arizona square dancers away from their television sets. You, too, can be a TV celebrity at your next club dance.

—Photo courtesy The Phoenix Gazette

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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

Most of the new basics come and go on the square dance horizon but occasionally one will grow in usage and versatility as the months roll by. Such is the case with swing thru (December 1962 AMERICAN SQUARES Workshop).

Included this month are various types of swing thru figures from lines (ocean waves) of four, six, or eight. Leaders around the country are helping to establish this movement into a real flowing, danceable maneuver.

Del Coolman, Flint, Mich., the author, had originally introduced the movement from an ocean wave by having one couple do-sa-do another couple all the way around to form an ocean wave and balance.

From here, on call to swing thru, the ends and adjacent dancers were to swing right half way. Then the new center couple would swing left half way more, forming a new wave and again balance. This led to the analysis that two swing thrus would put the dancers into the equivalent position of having done a right and left thru. It also works with all four couples.

A point was now reached where the dancers liked the movement but objected to too much ocean wave balancing. So, further experimentation proved fruitful in ending the swing thru by doing something else immediately after the movement like "box the gnat" or "centers fold."

The next step proved that the swing thru could be done without balancing the ocean wave at the beginning,

"heads go forward, back with you, same two swing thru."

In this case the dancers meet in the middle of the set, catch opposites right, swing half about. The new couples swing left half about, which would complete the basic without having actually done an ocean wave balance.

The basic rule of the swing thru becomes, those who can swing right, and those who can then swing left. End up in an ocean wave formation with dancers having been shifted around in their positions. This rule can then be applied also to a six or eight hand ocean wave which lends an interesting set-up of dancers for the next command.

One more thought enters into the picture at this point. If swing thru means to start with the right hand (like square thru), then it is possible to do a left swing thru starting with the left hand on the ends. Callers, take another look at this new basic for its future potential, flow, maneuverability, and dancing qualities. From here it looks like this one might stick in the square dance nomenclature for some time to come.

Another new thought was suggested by John Campbell, San Carlos, Calif., which he called eight weave thru. From an eight chain thru set up with the ladies on the man's right side, he suggested the dancers weave past each other instead of using hands and to California twirl when reaching the outside ends.

The thought is a comfortable one but is too close to the hey on a double track movement. This same idea

(without the California twirl on the ends) was introduced several years ago as weave the line.

Also note at this point that a California twirl is to be done at the ends which would mean that the call to eight weave thru could only be used from a normal couple position and not with two men together as partners or with the lady on the man's left side.

You could possibly achieve the desired weaving motion by using the call to "eight chain thru, don't touch hands." This, of course, would have a tendency to cause the dancers to slip two lines working across the floor into sort of an oblong "weave the ring" type of movement.

This is exactly why it is so important in an eight chain thru movement to teach the ends to pivot around sharply instead of just pulling each other by with a left hand to start back across the set again. All semblance of lines disappear and the whole set looks like it's doing a right and left grand motion and becomes spread out.

CALLER'S QUESTIONS

JAMES E. LETT, *Carryton, Tenn.:*

" . . . Up until this last summer I was quite pleased with our local square dancing. We have good callers and some of the best instructors in the business but they all stop too soon . . . I got the wild idea that I could teach square dancing and gathered a group together to dance three or four nights a week. I would like to get some material on some of the newer calls and the different ways of getting into them. Anything you could offer in the way of suggestion of books and material would be appreciated."

Jim, you have experienced something in our square dance picture today that is not as prevalent as it had been some five years ago. Today's traveling callers are passing through most of the square dance areas where they usually introduce something that

is being used generally around the country. Something that is comfortable, flowing and easy to teach. If, however, you happened to run into some experimental basics which you hadn't heard before, don't worry about it. These come and go and could very well be dropped in a couple of months and are hardly worth learning the various ways to go into and out of them.

AMERICAN SQUARES Workshop will keep you up to date on the various new thoughts around the country and figures to exemplify their use. If they become worthwhile, the articles and figures about the movements become more articulate. They show various ways to use them, get into them, and out of them. The figures also show how to tie the new idea in with the older maneuvers to show their versatility.

There are many good books on the market today to help your thinking and thirst for knowledge of square dance choreography (see list in AMERICAN SQUARES). It will also help to attend one of the many fine summer camps this year where, in many cases, callers' sessions are held to help answer your questions. Don't overlook the many local callers clinics that might be held near your home featuring one of the national pros.

Festivals and conventions also add their bit to your knowledge through panel discussions. Ask one of the callers to work with you or to suggest any outside workshop material that you could subscribe to annually. You can also turn to some fine workshop type recordings which use some of the new basics in various ways.

When you have done all this and are teaching your group, please use discretion in the actual selection of material to use. Be sure that you understand all of the older basics first, are able to demonstrate easy and comfortable ways of actually dancing them, and know how they feel while dancing them yourself.

If you can keep 80% or more of your floor dancing and happy, you're doing a good job. And they'll come back to you for more.

FIGURES and BREAKS

SWING THRU WORKSHOP

by Willard Orlich, Akron, Ohio

Heads do-sa-do to an ocean wave
Swing thru, swing thru - *twice*
Men change places, girls turn around,
wheel and deal
Half square thru, do-sa-do the outside
two to an ocean wave
Swing thru, swing thru
Men change places, girls turn around,
wheel and deal
Centers arch, dive thru, square thru
3/4
Left allemande . . .
Four and two do-sa-do to an ocean
wave
Swing thru, box the gnat, right and
left thru
Same two lead to the right and circle
half
Centers arch, dive thru, pass thru, do-
sa-do to a wave
Swing thru, eight rollaway, a half
sashay
Swing thru to a left allemande . . .
Heads do-sa-do to an ocean wave
Swing thru, girls turn around, wheel
and deal
Dixie style to an ocean wave, gents in
the middle
Swing thru, turn left all the way round
Dixie chain, lady go left, gent to
right, left allemande . . .
Four and two right and left thru, same
ladies chain
Dixie style to an ocean wave, swing
thru
Swing thru, step forward to a left al-
lemande . . .

SWING CENTERS

by Willard Orlich, Akron, Ohio

Head couples star thru, pass thru,
do-sa-do
All the way round to an ocean wave
Swing thru and the centers fold to a
four hand star
A right hand star once around
Side gents and girl in back, star left
in the middle

About once and a half to the other
side
Right and left thru go two by two,
star thru
Forward eight and back you reel
Pass thru, wheel and deal
Center two square thru, 3/4 round
There she is, allemande left . . .

SWING THRU PRACTICE

by Willard Orlich, Akron, Ohio

Head two couples go forward and
back
Same two swing thru and when you
do box the gnat
Once more swing thru and when you
do box the gnat
Back away, side two couples go for-
ward and back
Same two swing thru and when you
do box the gnat
Once more swing thru and when you
do box the gnat
Back away, left allemande . . .

ALL EIGHT SWING THRU

by Leland Cooper, Clayton, Ind.

One and three right and left thru
Pass thru, separate around one to
lines of four
Do-sa-do the opposite two
Make an eight hand ocean wave and
rock it
Swing thru all eight of you, go up
and back
(those who can swing right, then
those who can swing left)
Pass thru, turn left single file
Gents turn back, go dixie grand
Right, left, right, allemande left . . .

GRINDER WINDER

by Leland Cooper, Clayton, Ind.

Head couples lead to the right and
circle four
Head gents break and make two lines
of four
Center four square thru 3/4
Centers in and cast-off 3/4
Ends change places, the others pass
thru
Centers in and cast-off 3/4
Ends change places, the others pass
thru
Centers in, nearest girl allemande left
. . .

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PROMADILLY

by John Ward, Alton, Kans.

Promenade and don't slow down
Now one and three just wheel around
Go right and left thru and turn this
Sue
Just the girls walk across and star
thru
Bend both lines and when you do
Go right and left thru and turn this
Sue
Just the boys walk across and star
thru
Bend both lines and when you do
Cross trail thru to a left allemande . . .

NOODLE SOUP

by John Ward, Alton, Kans.

Number one lady lead to the right
Circle up three, you're doing fine
The ladies break and make a line
The first old gent you act real gay
While the third old couple half sashay
Same heads pass thru across the land
Turn left, behind the sides you stand
Go forward eight and back with you
The center five pass thru
Circle up four you're doing fine
The head gents break and make the
line
Go forward eight and back with you
Go right and left thru and turn your
Sue
Cross trail thru, look out man
Allemande left with you left hand
. . .

WENEEDA COMPASS

by John Ward, Alton, Kans.

Number one lady you cross the floor
Circle up three you're doing fine
The ladies break and make the line
It's forward three and back you reel
Now just you three you wheel and
deal
(number three couple facing out,
number one lady behind)
First couple left, the lone girl right
Stop behind the sides tonight
Go forward up and back with you
The center four pass thru
Circle around you're doing fine
The side gents break and make a line
(make lines of three and four)
The lonesome boy pass on thru
Turn to the right, around one you do
In lines of four go up and back

Then a right and left thru and turn
her Jack
Cross trail thru to a left allemande
. . .

CROSS FOLD FIGURES

by Jim Fammalo, N. Olmsted Falls, O.

Four ladies chain $3/4$ around
New head ladies chain across the
way
While the side couples half sashay
Heads cross trail thru, go around one
Into the middle, pass thru, split two
Around one, line up four, go forward
and back
Pass thru, wheel and deal and when
you do
Face your partner and pass thru
Ends cross fold to a left allemande . . .
Heads to the right and circle four
Head gents break and line up four
Rollaway, a half sashay, forward now
and back away
Pass thru, the ends fold, centers-in
Ends cross fold, peel off to a line
Forward eight and back so bold
Pass thru, ends fold, centers-in
Ends cross fold, peel off to a line
Cross trail thru to a left allemande . . .

WILL-O-WISP

by Willard Orlich, Akron, Ohio

Head two couples cross trail thru
Separate, behind the sides, star thru
Double pass thru, first couple left,
next one right
Square thru $3/4$ around
Bend the line and wheel and deal
Centers out, wheel and deal hear me
shout
Double pass thru, first couple left,
next one right
Square thru $3/4$ around
Bend the line and wheel and deal
Centers out, wheel and deal hear me
shout
Double pass thru, first couple left,
next one right
Square thru $3/4$ around
Bend the line and wheel and deal
Centers out, wheel and deal hear me
shout
Inside four roll back one, others pass
thru
Left allemande . . .

LEFT SWING THRU

by Willard Orlich, Akron, Ohio

Head couples half sashay
Left swing thru across the way
Box the flea
Left swing thru, still not thru
Balance forward, rear back
Cross trail thru, left allemande . . .

EXAMPLE OF ALL FOUR COUPLE SQUARE THRU

by Willard Orlich, Akron, Ohio

All around your left hand lady
See-saw your pretty taw
All four couples square thru (face
corner)

Right shoulder, right hand pull by
(opposite)

Left shoulders, left hand pull by
(partner)

Right shoulders, right hand pull by
(opposite)

Left shoulders, left hand pull by
(partner)

All eight chain, turn that girl (oppo-
site)

Four ladies chain across the town
(partner)

Promenade (all squared up) . . .

EXAMPLE OF ALL FOUR COUPLE 3/4 SQUARE THRU

by Willard Orlich, Akron, Ohio

All around your left hand lady
See-saw your pretty taw
All four couples square thru 3/4
around

Opposite right, partner left

Opposite right, pull by

Box the flea, U turn back

Box the gnat, U turn back

Allemande left . . .

CLOGGED COGS

by Leland Cooper, Clayton, Ind.

Head couples lead to the right and
circle four

Head gents break and make two lines
of four

Star thru, centers in and cast-off 3/4

*Center four California twirl and cast-
off 3/4

Those who can star thru while the
others turn around

*Repeat four times

Allemande left . . .



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SLIPPIN' AROUND

by Tom Tobin, Los Angeles, Calif.

Side two ladies chain across
Head ladies chain 3/4 around
Side gents thru them with an arm
around
Lonesome men pass thru, both turn
right
Stand behind your pretty Sue
Eight to the middle and back with
you
Ends only, star thru, other four dixie
chain
Ladv o right, man left, around one
Two ladies chain in the middle you
do
Turn the girl, pass thru
Circle four with the outside two
Head gents break to lines of four
Forward eight and back with you
Star thru, pass thru, allemande left . . .

NO CLUTCH MAN

by Vern Smith, Dearborn, Mich.

Allemande left, allemande thar
Go right and left and form a star
Gents back up not too far

Stop the star and swing thru all eight
of you

Balance forward and back with you
Turn half by the left, go the other
way two

It's right and left to an allenmade thar
Girls back up in a right hand star
Stop the star and swinⁿ thru all eight
of you

Balance forward up and back to the
land

Right about now, left allemande . . .

DOUBLE STAR THRU

by Ray Hegarty, Kansas City, Kans.

One and three lead to the right
Circle four to a line
Double star thru, bend the line
Box the gnat, right and left thru the
other way back
Cross trail thru to a left allemande . . .

Four ladies chain a grand chain four
Two and four right and left thru and
half sashay

One and three double star thru
Separate around one into the middle

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Box the gnat, right and left thru
 Double star thru and do-sa-do with
 the outside two
 Make an ocean wave, rock up and
 back
 Box the gnat
 Change hands to a left allemande . . .

One and three wheel around, double
 star thru
 Bend the line, box the gnat
 Right and left thru then double star
 thru
 Bend the line, box the gnat
 Cross trail thru to a left allemande . . .

WHERE'S THE CORNER?

by Marv Worrell, Warsaw, Ill.

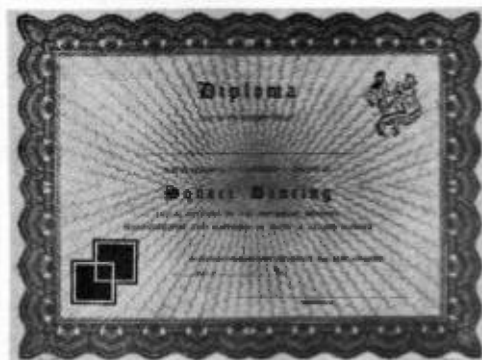
Walk all around that left hand lady
 See-saw round the pretty little taw
 Two and four, into the middle and
 back
 Same two, go right and left thru and
 turn the girls
 New two and three, do a right and
 left thru
 New ladies, one and two, you chain
 across

Side two ladies, chain across
 Then two and four a half sashay
 Go into the middle and back
 Number one couple lead straight
 across
 Everybody, left allemande . . .

LITTLE BUSTER

by Marv Worrell, Warsaw, Ill.

Walk all around the left hand lady
 See-saw round the pretty little taw
 Four ladies chain across from you
 Then two and four a right and left
 thru
 Now one and three a half sashay
 Number one couple go across the
 floor
 Split those two, separate and line up
 four
 Go forward four and come on back
 Two and four do-sa-do the opposite
 All the way around to an ocean wave
 Rock it up and rock it back
 The other four walk up to the middle
 Bend the line, then star thru
 Lady on the right, left allemande . . .



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KICK IT UP

by Al White, Alta Loma, Calif.

One and three up to the middle and back

Cross trail thru then U turn back

Star thru then square thru

3/4 round, then left square thru

3/4 round with the outside two

Count three hands, California twirl

When you come down, right and left thru

Dive thru, pass thru, left allemande . . .

WHOOPEE

by Al White, Alta Loma, Calif.

One and three bow and swing

Go up to the middle and back

Star thru, California twirl

Right and left thru, two by two

Star thru, California twirl

Forward out and back

Bend the line, right and left thru

Pass thru, on to the next

Right and left thru, turn your girl and star thru

Right and left thru, left allemande . . .

EASY NO DEAL

by Vern Smith, Dearborn, Mich.

Heads right, circle four

Head men break, line up four

Forward eight, back you steal

Pass thru, wheel, don't deal

(right couple wheels around, left couple stands still)

Bend the line, cross trail thru

Left allemande . . .

DEFINITELY NO DEAL

by Vern Smith, Dearborn, Mich.

Head ladies chain

Two and four go right and left thru

Heads to the right, right and left thru

Circle four, same two

Side men break, make two lines

Forward eight, back you steal

Pass thru, wheel, don't deal!

Now wheel and deal, don't just stand

Allemande left . . .

WAYWARD WIND

by Irv Elias, Waycross, Ga.

Head couples half square thru

Do-sa-do outside two, all the way around

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FLIP/INSTRUMENTALS

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Then square thru, heads go four, sides
go three
The side two do a California twirl
The heads do a U turn back
Same two, star thru, pass thru
Left allemande . . .

NEW BASICS

ROLL THRU

by Earl Standring, Auburn, Mass.

Equivalent to a right and left thru,
but turn your opposite with a right
forearm all the way around to the op-
posite side. Courtesy turn original
partner (wheel chain motion).

EXAMPLES

by Earl Standring, Auburn, Mass.

Heads go forward, back with you
Go forward again and roll thru
Courtesy turn your own little Sue
Two and four do a roll thru
Courtesy turn your own little Sue
One and three do a roll thru

Courtesy turn your own little Sue
Two and four cross trail, find your
corner
Do a left allemande . . .

Promenade don't slow down
One and three wheel around, roll thru
Courtesy turn your own little Sue
Square thru $3/4$ round
Move on to the next, star thru
Pass thru, there's your corner
Do a left allemande . . .

SPIN THE WHEEL

by Clarence Watson, Blue Springs, Mo.

From facing lines of four, on call to
"spin the wheel," the inside couples
do a right and left thru and the ends
pass thru and star thru behind these
couples (double pass thru position).

EXAMPLES

by Clarence Watson, Blue Springs, Mo.

Head ladies chain is what you do
Same two couples cross trail thru
Go up the outside, go around two
Hook on to the ends is what you do
Go forward eight and back you reel

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Go forward again and spin the wheel
 Double pass thru and here's the deal
 First couple left, next couple right
 Right and left thru don't take all
 night

Cross trail thru across the land
 Here comes corner, left allemande . . .

Four ladies chain, a grand chain four
 Turn the girls, we'll dance some more
 Head two couples a right and left
 thru

Turn 'em around, do a half square
 thru

U turn back and pass on thru
 Split the outside, line up four
 Forward eight and back you reel
 Go forward again and spin the wheel
 The inside four circle half the land
 Then pass on thru to a left allemande

SPIN THE WHEEL FULL TURN

by Clarence Watson, Blue Springs, Mo.
 Heads go forward, back with you
 Go forward again, cross trail thru
 Go up the outside, go around two

Hook on to the ends is what you do
 Go forward eight and back you churn
 Now spin the wheel with a full turn
 Dive thru, pass thru, left allemande

...

The dancers enjoyed the movement.
 This can be used, however, without
 the new term. The caller has plenty
 of time to call while the dancers move:
 "Centers right and left thru, ends pass
 thru and star thru behind those two."
 The entire movement is limited in ap-
 plication as stack the wheel was found
 to be.

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Dance Record Distributors
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Western Dance Distributors
 1230 1/2 Westlake Ave. N, Seattle 8

SINGING SQUARES

MATILDA

Record: Windsor No. 4817 — Instrumental/calls by Bruce Johnson.

Dance: Julius King, Jr., Temple City, Calif.

Music: Pete Lofthouse Band.

Opener, Break, and Closer:

Left allemande, turn your own with your right hand

Men star left in the middle, go once around until you meet Matilda

Do-sa-do your pretty thing, come on and weave that ring

Keep in the shade until you meet your maid, then box the gnat

Girls promenade inside the set, all the way home and find your pet

Swing your own about once around and promenade Matilda

Ma-til-da . . . Ma-til-da . . .

Matilda, she take me money and run Venezuela.

Figure:

Four ladies chain 3/4 around, turn those girls with an arm around

Head couples right and left thru across from you and turn those ladies

Cross trail thru, you two, round the outside, go round two

Come to the middle and then star thru and split that new two

Go round one, son of a gun, left square thru in the tropical sun

Count four hands to a left allemande and you come back one, man, promenade

Ma-til-da . . . Ma-til-da . . .

Matilda, she take me money and run Venezuela.

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

Calypso music that's different. You'll want to dance.

GIRL WITH THE GOLDEN HAIR

Record: Dash No. 2543 — Instrumental/calls by Del Price.

Dance: Del Price, Lakewood, Calif.

Music: Schroeder's Playboys.

Opener, Break, and Closer:

Join your hands and make a ring

Circle to the left you know



*Flip
Instrumental*

MELTON LUTTRELL

calls

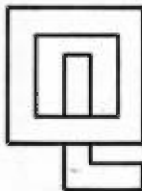
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Allemande left that corner girl
 Come back and promeno
 Promenade and don't slow down
 The heads you wheel around
 Star thru, square thru 3/4 around you
 go

Allemande left that corner maid
 Come back one, promenade
 Take a litle walk with the lady fair
 The Girl With the Golden Hair
 Swing her there.

Figure:

Head two ladies chain across
 The side two couples swing
 Then promenade 3/4 around, 3/4 a-
 round that ring
 One and three go right and left thru
 A full turn around you go
 Swing that corner lady round
 Then allemande left you know
 Come back one and do-sa-do
 Promenade on heel and toe
 Take a little walk and around you go
 With the Girl With the Golden Hair
 Swing her there.

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

NIGHT TRAIN TO MEMPHIS

Record: Square L No. 107 — Instru-
 mental/calls by Melton Luttrell.
 Dance: Melton Luttrell, Fort Worth,
 Tex.

Music: Square L Outlaws.

Opener, Break, and Closer:

Gents star left around that set
 Once around and pick up your pet
 Star promenade, go walking round the
 ring now

Gents back out, girls rollaway
 Gents star right, the ladies stay
 Pass your own, left allemande and
 weave the ring now

Hallelujah, hallelujah

Meet your own, do-sa-do and promen-
 ade

We're gonna have a jubilee
 Down in Memphis, Tennessee
 And I'm gonna shout hallelujah all the
 way.

Figure:

Four little ladies chain across
 Turn those girls and don't get lost
 Chain back, turn left around your lady
 Heads lead right, go right and left
 thru

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Turn those girls, here's what you do
 Heads make an arch, dip and dive, I
 don't mean maybe
 Hallelujah, hallelujah
 All the way round, cross trail thru and
 corner swing
 Promenade along with me
 Down to Memphis, Tennessee
 And I'm gonna shout hallelujah all the
 way.
 (Sequence: Opener, Figure twice for
 heads, Break, Figure twice for sides,
 Closer.)
 Choreography is dip and dive around
 the set.

ROUND DANCES

CANDY

by Mabel and Russ Ayrton
 St. Petersburg, Fla.

Record: Grenn No. 14049.

Position: Diagonal facing, M's R and
 W's L hands joined.

Footwork: Opposite. Directions for M.

Introduction

Meas.

1-4 Wait 2 meas; bal apart and to-
 gether into closed pos, M facing
 LOD;

Dance

Part A

1-4 Two-step fwd; two-step fwd; walk
 in, -, 2, -; side, close, cross, sweep;

5-8 Two-step fwd; two-step fwd; walk
 out, -, 2, -; side, close, cross, -;

9-12 Side, close, apart, point; roll (ma-
 neuver) 2, 3, touch; two-step turn;
 two-step turn;

Part B

13-16 Cross, close, side, -; cross, close,
 side, -; back, kick, side, kick; vine/
 twirl, 2, 3, touch;

17-20 Cross, close, side, -; cross, close,
 side, -; back, kick, side, kick; vine/
 twirl, 2, 3, touch;

21-24 Side, close, apart, point; roll
 (maneuver) 2, 3, touch; two-step
 turn; two-step turn;

Part C

25-28 Step-swivel, left, step-swivel,
 right; side, close, thru, -; two-step

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fwd, swing; back, close, step, touch;
 29-32 Step-swivel, right, step-swivel,
 left; side, close, thru, -; two-step
 fwd, swing; back, close, step, touch;
 33-36 Side, behind, side, touch; open,
 behind, side, touch; two-step a-
 round; two-step around;

Dance Thru Three Times
Ending

Two-step apart, point; W wraps, 2, 3,
 touch; W unwraps, 2, 3, point;

GOODNIGHT MY SOMEONE

by Isobel and Gordon Hill
 Winnipeg, Man., Canada

Record: Windsor No. 4685.

Position: Sidecar, M facing diag LOD
 and wall.

Footwork: Opposite. Directions for M.

Introduction

Meas.

1-4 Wait 2 meas; bal apart, point, -;
 bal together, tch (to scar pos), -;

Dance

1-4 Twinkle out; twinkle in manuv
 (to CP); pivot, 2, 3 (semi CP);
 thru, side, close (CP);

5-8 (Reverse) Solo turn, 2, 3; on a-
 round, 2, 3 (to semi CP); fwd waltz,
 2, 3; fwd, side, close (to scar);

9-16 Repeat action of meas 1-7 on meas
 16 step fwd on R ft turning 1/4 R
 to face ptr, step to side on L ft, close
 R ft to L ending in CP M facing
 wall;

17-20 Dip bwd, -, -; recover manuv,
 2, 3; (R) waltz turn; (R) waltz
 turn;

21-24 (Box) Fwd, side, close (to semi
 CP); fwd, flare, -; back, point, -;
 fwd waltz (to CP);

25-28 Fwd, fwd/close, fwd; (L) waltz
 turn (1/4); (L) waltz turn (1/4);
 (canter) back, -, close;

29-32 (R) Waltz turn; (R) waltz
 turn; (R) waltz turn; twirl (to
 scar);

Perform entire routine for a total of
2 1/2 times

Ending: On Meas 16 of last sequence
 M does a fwd waltz as W does a slow
 R face twirl under M's L and W's R
 hands, as music retards change hands
 and ack.



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Caller: KEITH ABLE

Music: ABLES SQUARE NOTES

Dance: JOHN PAINTER, San Jose, Cal.

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RECORDS

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

Bob does a nice job calling this dance which is made up of the usual current square dance basics. For club dancers, not beginners.

**BLUE STAR 1649
MY IDEAL**

**Instrumental Square Dance/Calls by
Marshall Flippo**

After a long absence from the recording field, Marshall Flippo comes back with a hit. An easy dance, excellent music, a relaxing tempo, and top-notch calling makes this one of the best this month. Buy this one.

**BLUE STAR 1650
TRUE LOVE**

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

Blue Star has added Bob Fisk, popular Kansas City, Mo. caller, to its growing list of recording artists. Bob does a good job with his initial release. Dancers will like this one.

**BLUE STAR 1651
PASS THE UDDER UDDER**

**Instrumental Party Record/Calls by Al
Brownlee**

Another do-it-yourself party record. Al does a nice job on the called side. Flip the record over and the accompaniment is ready for you. Another title might have been an improvement.

**BLUE STAR 1652
TAR BABY/LARRY'S STOMP**

**Hoedowns Played by Earl and His
Hoedowners**

Texas-type hoedowns played in the Blue Star style. Earl and His Hoedowners have produced some standards in the past. You might want to give these a spin.



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BOGAN 1146

KISSIN

Instrumental Square Dance/Calls by
Ham Wolfram

A Canadian caller and Texas music team up to produce this one. Ham makes his first appearance on records with this release. The music is catchy and well-played and the dance is typical club material.

BOGAN 1147

YOU LITTLE SWEET LITTLE YOU

Instrumental Square Dance/Calls by
Charles Drake

Label-hopper Charles Drake shows up on Bogan this month. Well-played music that is marred by studio background noise. You'll be able to use this instrumental.

BOGAN 1148

I ONLY WANT A BUDDY NOT A GIRL

Instrumental Square Dance/Calls by
Charles Drake

Good, danceable music that is played in the Bogan style. In this instance, the music is better than the caller. If you can sing, buy this one. The tune is familiar.

BOGAN 1149

WALKING ALONG

Instrumental Square Dance/Calls by
Bern Aubuchon

Bern, from St. Louis, Mo., does a nice job calling this release. The music is good and the call is easy. For relaxin' dancin'.

DASH 2542

TOM & JERRY/JERRY'S HOEDOWN

Hoedowns Played by Schroeder's Play-
boys

Southwestern hoedowns that really move. Good music by Schroeder's Playboys who have been in the field for years and know their business.

DASH 2543

GIRL WITH THE GOLDEN HAIR

Instrumental Square Dance/Calls by
Del Price

Dash has released some great records during the past few months. This is another in the same category. Del does

a terrific job calling an easy dance to excellent music. Buy this one.

DASH 2544

CINDY

Instrumental Square Dance/Calls by Earl Neff

A well-played rendition of an old standard. Earl puts life into this old tune with a new dance and a good job of calling.

FLINT HILLS 1000

SWEETEST GAL

Instrumental Square Dance/Calls by Vernon Hutton

A new label, a new band, and a new caller enter the field with this release. The caller is not on pitch and the music is hollow. Callers: If you plan to release your own records, be sure it is the best it can possibly be before you put it on the market. The competition is tops.

KALOX 1024

SWEET POPPA

Instrumental Square Dance/Calls by Harper Smith

Harper, a well-known Texas caller, makes his first appearance on Kalox. Good music.

KALOX 1025

I DON'T MIND

Instrumental Square Dance/Calls by C. O. Guest

A pleasing instrumental and a good calling job. C. O. is one of the best Texas callers.

LORE 1039

DANCE TILL SUNDAY MORNING SATURDAY NIGHT

Instrumental Square Dance/Calls by Boots Lewis

Another rendition of an often-recorded tune. The music and calling are good, but is another version needed? There is such a wide range of material available in the square dance field, duplication of existing releases can easily be avoided.



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WJ-906
BOUQUET OF ROSES

Caller: Mike Michele
 Music: The Four Notes

WJ-905
UNCLE NOAH'S ARK

Caller: Les Ely
 Music: Schroeder's Playboys

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 twist the line in it.

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MacGREGOR 965
MY BABY

Instrumental Square Dance/Calls by
 Fenton "Jonesy" Jones

Excellent music and good calling by
 "Jonesy" add up to a good recording.

MacGREGOR 966
BEI MIR BIST DU SHON

Instrumental Square Dance/Calls by
 Chuck Raley

A terrific instrumental that makes
 you want to dance. For top callers
 only. Chuck does a nice job handling
 the call on this one. In fact, it's his
 best release so far.

MacGREGOR 967
BLUE EYED BABY

Instrumental Square Dance/Calls by
 Don Stewart

Another version of an old favorite,
 "After They've Seen Patee." Club ma-
 terial that is presented capably by
 Don. The instrumental is great.

MacGREGOR 968
GOOD OLD COUNTRY STYLE

Instrumental Square Dance/Calls by
 Bill Ball

Club level material that is just a
 little different. Excellent music and
 calling. A narrow musical range makes
 this one easy to call. You can almost
 talk your way through it.

MacGREGOR 969
I DON'T CARE

Instrumental Square Dance/Calls by
 Bob Van Antwerp

Each month Bob consistently puts
 out a good release. The music is tops
 and the calling is excellent. The tune
 is familiar and moves right along.
 Watch your diction when you call this
 one. A good buy.

OLD TIMER 8187
POWDER YOUR FACE

Instrumental Square Dance/Calls by
 Joe Boykin

A new version of an old favorite
 tune, "Powder Your Face With Sun-
 shine." The choreography features a
 dixie grand. The music is well-played
 and lively.

**SILVER SPUR 113
GREENER PASTURES**
Instrumental Square Dance/Calls by
Rex Old

Good instrumental and calling on a new label in the field. The first two releases on Silver Spur were well-received. The dance is club material that contains the usual assortment of basics.

**SILVER SPUR 114
IT PAYS TO ADVERTISE**
Instrumental Square Dance/Calls by
Harris Stockard

Good music, good calling. Harris does a nice job calling this club level dance. Basics include bend the line, square thru, and the like.

**SQUARE L 107
NIGHT TRAIN TO MEMPHIS**
Instrumental Square Dance/Calls by
Melton Luttrell

Melton does a tremendous job with this release. Square L has put out top material right from the start. Excellent music, excellent calling, excellent choreography featuring a dip and dive around the square, combine to make this record a best buy for the month.

**TOP 25052
YOU AND YOUR GAL**
Instrumental Square Dance/Calls by
Ed Michl

A terrific recording that is different. Basics include the grand square and the weathervane figure. Part of this dance can be prompted like a quadrille. Ed does an excellent job of calling to top music.

**TOP 25053
BRAZIL**
Instrumental Square Dance/Calls by
Vern Smith

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NEWS



● **IOWA** — The Quint Cities Federation of Square Dance Clubs will host the 1st Iowa State Square and Round Dance Convention at the Black Hawk Hotel in Davenport, Iowa on March 15-16. For advance registration contact: Robert Knudsen, 2757 Oak, Bettendorf, Iowa.

—*Evelyn and Fred Mangels*

● **IOWA** — Hula Hop is the theme of the 3rd Annual Square Dance Festival, March 23rd, at the Chantclair Auditorium, Council Bluffs, Iowa. Marion Lund and Johnnie Roth will be the featured callers.

—*Aural and Everett Ellis*

● **TEXAS** — Dance to the calling of Billy Lewis, Dallas, Texas at the 14th

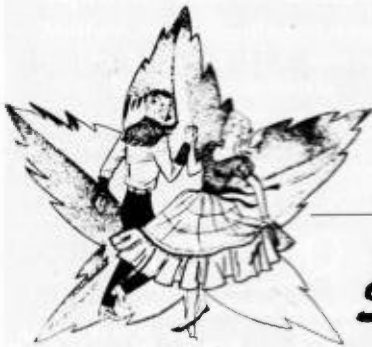
Annual Spring Square Dance Festival sponsored by the South Central District Square Dance Association of Oklahoma. This year the festival will be held in the National Guard Armory, Wichita Falls, Texas. Plan now to attend.

—*Bob E. Bradley*

● **KANSAS** — The Kansas Round Dance Association will hold its annual festival at Emporia, Kans. on March 22-24. Nita and Manning Smith will be the workshop instructors.

—*Mrs. Frank Lanning*

● **ILLINOIS** — Aurora, Ill. is the place for the 2nd Annual Night Owl Dance sponsored by the Swinging Squares on March 30th. Dance to Fred Douglas, John Hendron, Russ Bone, Zella and Bob Lewis, Don Finrock, Laddie Oleson, Dale Manson, Bob Kim, Pat Braffet, and many others at the Aurora Y.M.C.A. from 11:00 p.m. to 5:00 a.m. Proceeds from this dance go to the Cancer Fund. Last year \$540.00 was donated. —*Fred Douglas*



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FOR INFORMATION WRITE:

Mrs. Alan Munro, R.R. No. 3
Woodbridge, Ontario, Canada

● **LOUISIANA** — Make plans now to attend the 4th Annual Cenla Square Dance Festival in Alexandria, La., sponsored by the Square Rounders, on March 29-30. Red Warrick and Red Donaghe will Emcee the Saturday night program which will feature many callers from the south.

The Annual Docey Award will be presented to the caller and couple who have made outstanding contributions to square dancing in the area. Past recipients are: Red Warrick, Chuck Goodman, Royce Barfield, Hazel and Seth Evans, Kitty and George Moe, and Doty and Al Treppke. General Chairman Gic and Herb Kraushaar and their committee chairmen invite you to attend. —Mrs. R. J. Serrill



● **ILLINOIS** — Square dance clubs of the Peoria, Ill. Y.M.C.A. are sponsoring a benefit square dance on Saturday, March 30th. Proceeds go to the Y.M.C.A. World Service Program. Write to the Y.M.C.A., 714 Hamilton

Boulevard, Peoria, Ill. for more information. —Max R. Kelley

● **NEW JERSEY** — Marty Winter will call for a Square Dance Evening sponsored by the Tenafly Junior High School Home and School Association on March 2nd. Site of this event is the New High School Gym, Tenafly, N.J. Purposes of the dance are to raise money for worthwhile school projects and to stimulate further interest in the square dance movement. Everyone is invited. —Robert E. Lee

● **CALIFORNIA** — March 10th is the date for the First Northern California Round Dance Latin Institute to be held in Oakland, Calif. Dot and Hal Chambers will conduct a clinic and workshop for teachers and dancers. The B B Rounders, Berkeley, California club, is the sponsor. For more information, write to: Myrtle Fuller, 1427 Spruce St., Berkeley, Calif.

—Davey Jones

| | | | | | | | |
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Write **PAUL KERMIET, Rt. 3, Golden, Colorado, for particulars**



Al Brownlee

Naomi and Ernie Gross



● **ILLINOIS** — The Grandparents Square Dance Club, Broadview, Ill. is sponsoring a Denise White Benefit Dance at Willowbrook High School on May 26th. Denise, at fourteen months, lost her right foot and leg in a power lawn mower accident. Johnny Wykoff, Indianapolis, Ind. caller, will be featured at this open dance. Mail ticket requests to: Andrew Hall, 2251 S. 13th Avenue, Broadview, Ill. Donate even if you cannot attend and help to make this benefit a huge success.
—Lucile Hall

● **NORTH CAROLINA**—The Fontana Swap Shop Staff will hold a dance at Raleigh, N. C. on March 29th in the Leroy Martin Gym. Featured callers will be John Brendle, Louis Calhoun, Ruy Camp, Fred Goodner, and Paul Pate. Rounds will be taught by Ruth Jewell and Wray Ferrell and Lib and Tom Hubbard. Plan to attend and dance to the top callers in the southeast.
—Bob Sloan

● **NEW YORK**—The Tarry Squares will sponsor a Spring Festival on March 29th at the Brookside School, Ossning, N.Y. Marty Winter and Chip Hendrickson will do the calling. Contact Nat Mikelberg, 23 Kensico Knool Place, White Plains, N. Y. for more information.

● **CHICAGO** — Up-coming projects of the Chicago Area Callers Association include the following events.

Members of the Association will hold a dinner and dance at the Saber Room in Hickory Hills during May. Jerry Helt will be featured.

Square dance demonstrations will be presented during the International Trade Fair at McCormick Place from June 19 to July 7. This is always a huge success and thousands of people will be exposed to square dancing while attending the Trade Fair.

The 2nd Chicagoland Square Dance Festival will be held in McCormick Place on Sunday, November 10, 1963.

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Complete details about this outstanding event will be announced later.

—Marvin F. Labahn

● **ALABAMA** — The 10th Annual Alabama Jubilee, sponsored by the Birmingham Square Dance Association, will be held April 5-6 in the Municipal Auditorium, Birmingham. Earl Johnston, Nita and Manning Smith, Lee Helsel, and Joe Lewis will be featured callers and teachers. For reservations write to: Mrs. Howard Downs, P. O. Box 1085, Birmingham 1, Ala.

—Alma Ruth Peters

● **OKLAHOMA** — April 6th is the date for the 16th Annual Square Dance Festival in Tulsa, sponsored by the Northeast Oklahoma Square Dance Association. Over 8000 dancers are expected at this event which will be held at the Fairgrounds Pavilion. Ward Belt is the General Chairman. For information contact: David Schumacher, 3717 West 44th St., Tulsa, Okla.

—John D. Pitcher

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

TOO MANY ROUNDS ????

(concluded from page 18)

Should we work out the many new dances each month or follow the proven local or national trend?

Some of our questions have been solved by cooperation among interested and sincere leaders. Others must be independently and frequently evaluated on the basis of circumstances surrounding each group. This requires constant alertness to the dancers' viewpoint. We endeavor to respond to the desires of the majority in whatever way we can. Remember, the dancers' contentment spells success for each leader.

The responsibility for an honest answer to their questions rests in one place. Not with the choreographer, the record company, the round dance publication, nor with the "eager beaver" dancer, but with each round dance leader. By keeping in mind that round dancing should be a source of enjoyment, and by prudent selection of dances, it is the round dance leader who can help the dancers — sink or swim — in this era of abundant dances.

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Dear Arvid:

A note of thanks for your excellent treatment of our Siouland Dancers (February AMERICAN SQUARES). I thought the layout of the article was very well done. We appreciate also the fine introduction you gave us in your editorial column.

George Pinger, S.C.J.

St. Joseph's Indian School
Chamberlain, S. Dak.

Dear Arvid:

Thanks for the nice feature in January AMERICAN SQUARES. Modern square dancing is big and I know I am only a small cog on a big wheel. It is a real thrill to hear that others are using my calls

John Ward

Alton, Kans.

Dear Arvid:

I have just had the pleasure of reading two articles by Harlan Edwards in AMERICAN SQUARES, titled "Let's Call Patter." May I say this is the most informative information I've ever read on patter calling

Clay Elworthy

Sloat, Calif.

Dear Arvid:

I am seeking to preserve the art and skill of old time fiddling. I have fiddled for twenty-five years. I want to exchange fiddling ideas and tunes with other fiddlers . . . I am also trying to locate the "Kurtz Collection Of Fiddlers Tunes." . . . Any information will be greatly appreciated.

De De Ryke

Lincoln, Nebr.

■ If you can help, write to De De at 3836 South 16th, Lincoln 2, Nebraska. Mail whatever information you have direct to him.

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