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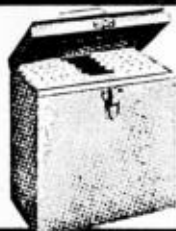


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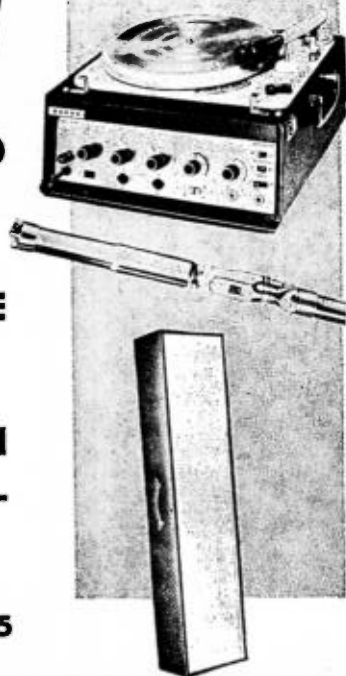
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VOLUME 18  
AUGUST 1963  
NUMBER 12

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**S**AMERICAN  
**Squares**  
FIRST IN SQUARE DANCING

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STAN BURDICK  
Cartoonist



Next month AMERICAN SQUARES will be nineteen years young. And to celebrate the occasion the September issue will be even better than ever before with new ideas, new features, new material to make your square dance hobby more fun, more enjoyable. You and all your caller and dancer friends won't want to miss next month's issue or any of the issues to come. Why not give a present of an AMERICAN SQUARES subscription to that special friend or caller. He'll love you forever for introducing him to AMERICAN SQUARES. Also make sure that your own subscription isn't about to run out. Fill out coupon below. ATTENTION MR. ADVERTISER: You'll be interested in coming issues also.

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Rounds and squares go together. It is the responsibility of the instructor, the caller, and the club to thoroughly teach round dance basics. They must also give the dancers a chance to like the rounds and a chance to dance them after they have learned them.

Round dancing is very dear to us. We have danced and taught for many years. On my last birthday I received a card that said I was a mature man.

bread, like the frosting on cake, keep rounds with squares.

*Faye and Dale Thornburg have been an important part of the round dance movement in Missoula, Mont. since 1953. Their classes, clubs, and workshops have resulted in the annual Montana Round-O-Rama which will be held August 10-11, in Butte, this year.*

---

A  
**TESTIMONIAL**  
FOR  
**ROUND**  
**DANCING**

BY FAYE & DALE  
THORNBURG

---

Remember on your program  
You try to please the most.  
Everyone expects that of you  
Else they wouldn't have made you host.

The dancers who travel farthest,  
The ones who are always there,  
Are those who like to round dance  
As well as do a square.

Fifteen minutes for a tip of squares,  
Five minutes for a round,  
Don't balance out on any scales  
That I have ever found.

So when you make your program  
Won't you keep this point in mind,  
If you balance rounds and squares  
a bit  
Bigger crowds you soon will find.

For the ones who like the rounds  
Pay the same as those who square.  
But if you try to slight them  
Before long they won't be there.

It went on to explain that mature means old, but it is more polite to say mature than old.

Many of our dancers are mature and all are more mature than the year before. We choose the rounds that fit our degree of maturity. We choose our rounds for their challenge, smoothness, joy, flow, and satisfaction of dancing.

Rounds are for anyone who enjoys the challenge of dancing smoothly to the rhythm of music. Like butter on



# **RHYTHM AND FUN WITH THE GRAND SQUARE**

**By Paul Moore, Columbus, Ohio**

**Read this informative article that tells  
various ways to make dancing the Grand  
Square more enjoyable, more satisfying.**

Callers, are you getting full mileage out of the grand square? Does it come out "grand" and "square" . . . or is it more likely to be a sad and distorted part of your program which neither you nor the dancers like?

Basically, the grand square is a series of four walking steps, either forward or backward, repeated eight times and usually with a quarter turn preceding each series of four steps. If we were to eliminate the turns, we could pretty much duplicate the footwork of the grand square by calling forward and back four times. Now wouldn't that be dull?

The turns, then, are essential to the grand square. But why? The turns separate partners and bring them together with others in the square. When each turn is

made in the correct direction and at the correct time all eight in the square move through a complex maneuver in a coordinated fashion. It is probably the satisfaction resulting from this coordinated group achievement that makes the grand square enjoyable.

If this analysis is correct, then anything which increases this sense of group achievement will make the grand square more enjoyable to dancers. There are at least four ways in which we can do this. We can make sure that dancers understand the grand square when they are first introduced to it. We can select music which will emphasize the timing of the turns and use this music correctly. We can increase the extent of the dancers participation with singing, clapping, or special footwork.

Finally, we can use the grand square movement in situations which differ from the ordinary four couple square.

You can give the people in your square dance class or at a one-night stand a good understanding of the grand square movement only if you understand it thoroughly, yourself. You should be able to walk people through the movement, stopping to explain each turn for sides and heads, without watching the floor.

Your choice of music and the skill with which you use it become important after you have given people a clear picture of how to do the grand square. Good music will transmit the urge to step out as soon as you give the cue. It will have a perceptible change in emphasis every four beats to signal the turns. Ideally, too, there should be a definite change in melody (a shifting of gears) at the half-way point to indicate the reverse in the dance pattern. A hoedown which is well suited to the grand square will be remembered by dancers if you use it well.

Most hoedowns are composed in two parts which are commonly played so that there is a repetitive pattern to the tune and a definite change in melody every 32 beats. The trick in using a grand square record lies in cueing the movement so that the half-way of "reverse" point is reached just as the melody changes. The simplest way to do this is to wait 12 beats after the intro., then use the next 4 beats for the command "SIDES FACE, GRAND SQUARE".

The grand square takes 32 beats to complete. For the simplest execution of grand square use some additional 32 beat dance patterns to fill in between each grand square, as shown below.

Here is a sample dance designed for any hoedown having a 64-beat tune repeated seven times. Each line represents four beats of music and the first line starts immediately following the introduction. Each beat is indicated either by a dash or by a syllable or word in capital letters. The capitalized words or syllables should be given extra emphasis in your call. The grand square is repeated seven times. Six 32-beat fillers are used between the grand squares plus a 16-beat ending. Only two very simple fillers are given below. These may be repeated or you may make up others to use

for variety. Filler patterns of 32-beats will make the reverse point of each grand square fall exactly on the melody change in the tune.

-wait-	--2---	--3---	--4---
---5---	---6---	---7---	---8---
---9---	--10---	--11---	--12---
SIDES	FACE	GRAND	SQUARE
WALK	2	3	TURN
WALK	2	3	TURN
WALK	2	3	TURN
WALK	2	3	reVERSE
WALK	2	3	TURN
WALK	2	3	TURN
WALK	2	3	TURN

when you GET back HOME SWING your PARTner

SWING that LADY, go ROUND and ROUND

SWING her TWICE, then PROMenADE PROMenADE go ROUND that TRACK ALL the way ROUND, and WHEN you're HOME

EVERY ONE go FORWARD and BACK

--wait-- --2-- --3-- --4--

then SIDES FACE GRAND SQUARE allow 32 beats for the grand square ending with

and WHEN you're HOME, FOUR ladies CHAIN

CHAIN the GIRLS aCROSS the TRACK CHAIN 'em BACK and you GET your MAID

just TURN this GAL and PROMenADE PROMenADE and aROUND you GO WALK right aROUND on the HEEL and TOE

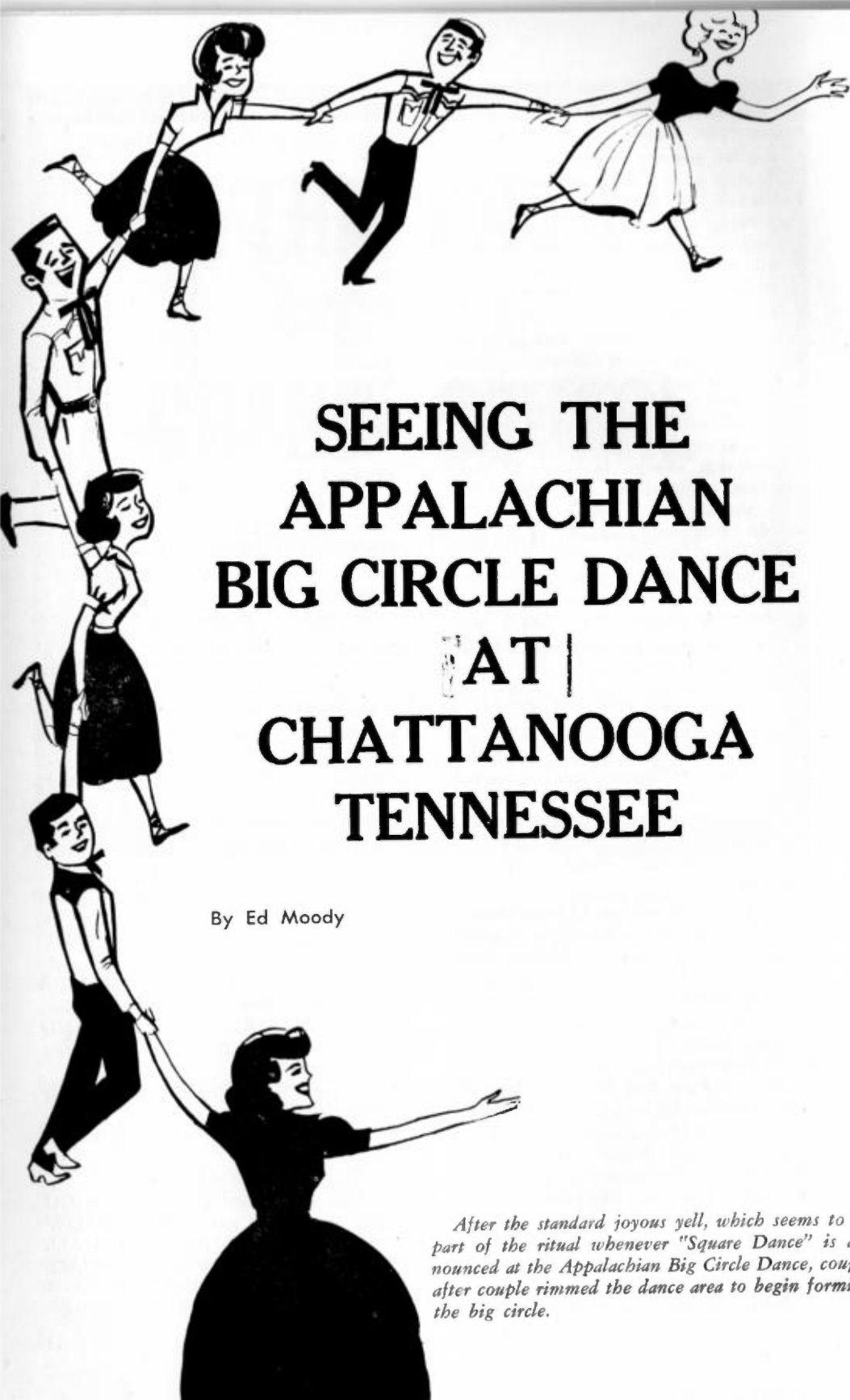
RIGHT back HOME with your LADY FAIR

then SIDES FACE GRAND SQUARE continue with GRAND SQUARE, FILLER, GRAND SQUARE, FILLER, GRAND SQUARE, FILLER, GRAND SQUARE and ending with

when you GET back HOME, SWING your PARTner

SWING your HONEY go ROUND and ROUND

then TURN to CORNER DO-sa-DO BACK to BACK and aROUND you GO COME BACK and you BOW down LOW TURN and BOW to the CORNers ALL WAVE to the LADY aCROSS the HALL now STAND right THERE . . . . . that's IT that's ALL . . . . .



# SEEING THE APPALACHIAN BIG CIRCLE DANCE AT CHATTANOOGA TENNESSEE

By Ed Moody

*After the standard joyous yell, which seems to be part of the ritual whenever "Square Dance" is announced at the Appalachian Big Circle Dance, couple after couple rimmed the dance area to begin forming the big circle.*

It couldn't happen again in a thousand years, but it did in Chattanooga, Tenn. We were hoping to be able to observe a Southern Appalachian Big Circle Dance on our recent trip thru the South.

At supper we asked our waitress just what a strange couple could find to do to break up the monotony on a drizzly cold evening. She told us, "Effen y'all don't mind driving two or three miles in the rain, why don't you go to the new V.F.W. Hall? There is going to be a dance there with plenty of jigging and stomping."

So we went to the big V.F.W. Hall. It started to fill up about 8:30. About 8:45 the fiddler shut off the juke box and the five piece orchestra tuned up. They swung into a fox trot or equal.

In about ten more minutes Rocky Ramsey stepped up to the mike and announced just two words, "square dance." After the standard joyous yell, which seemed to be part of the ritual whenever "square dance" is announced at an Appalachian Big Circle Dance, couple after couple rimmed the dance area and began forming the Big Circle. We were about to see an exhibition of true American Folk Dancing.

On the down beat of the orchestra every foot in the Circle began to step out in a little jigging step that is a part of Appalachian dancing. Not one foot stopped this step-dancing until the dance was over twenty minutes later. All automatically joined hands and started to circle left when the music began.

Rocky waited until the circle had rounded out and was rotating smoothly before he gave his first prompt. "Promenade single file, lady in the lead," followed by, "lady turn back, right hand to partner, grand right and left."

"Promenade in couples," was the next call. When the promenade had settled down to an orderly march, "promenade in fours" was called. There seemed to be no rules as to how they should find another couple to

make up their fours. Just smile and reach. "Circle fours," then a pattern.

After each pattern was completed they promenaded again in fours until the call, "change fours." Again the floor seemed to become an orderly jumble that suddenly smoothed itself out into sets or lines of two couples each promenading around the hall. Not one dancer had stopped his interesting little jigging step.

This procedure went on. In each successive circle a different figure was performed. Every one was a familiar figure to those who had danced for a decade or so.

The method of prompting or calling was simply to wait until the floor had gotten itself ready, then give the next command without much patter or talk on the part of the caller. This gave the dancers a chance to listen to some good fiddle tunes and dance on the phrasing of the music.

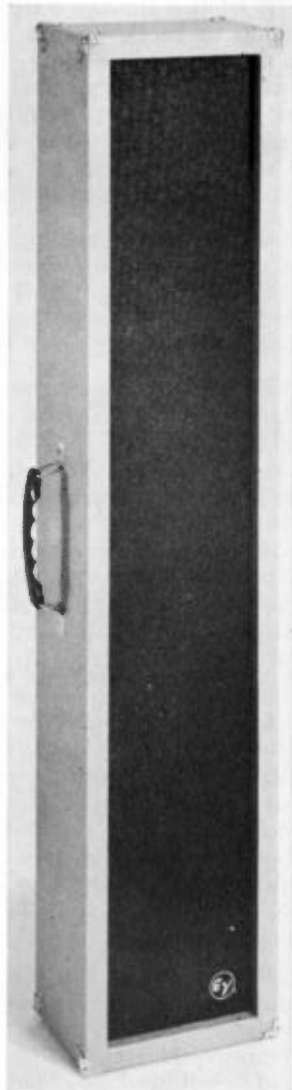
After about fifteen minutes of dancing with a selected partner, Rocky started mixing the couples. About the time the fiddler's fingers were ready to rebel, came the call, "all circle, promenade single file, lady in lead, lady turn back, grand right and left." After the swing with the partner of the moment when they met each other half way around the hall, came the call, "all run, find your original partner and swing her." Then the music just stopped.

From the Big Circle, the general grand right and left, the dissolution into ever changing circles of four with a different figure for each change, toward the end the mixers, followed by the final Big Circle, into a general grand right and left, was the structure of this dance program.

As long as people get together regularly to dance these Big Circles in our Southland, to dance the Running Sets in Kentucky, to perform Contras and Quadrilles in New England, to dance true Western Squares in the West, American Folk Dancing will live.

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# WORKSHOP

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

Many callers like to work out new figures at home prior to a dance, especially if they have no workshop group to experiment with new ideas. If you have been using cups and saucers or knives and forks, you will find John Ward's CHEK-A-KALL the ideal answer.

Four black blocks and four red discs represent the men and ladies with numeral markings and facing direction arrows to help orient your thinking as you move each dancer through the calls. You can be sure a figure works before the dance, create new figures yourself, understand what each dancer is expected to do, thereby allowing yourself to be prepared to teach it if necessary.

In the November 1962 AMERICAN SQUARES, Marty Winters, Cresskill, N.J., introduced the idea wheel and slide. Later he suggested wheel and circle  $3/4$  which would put the dancers in the same position. All figures he had written still worked but gave the dancers more of a flowing figure and time to do it comfortably without a feeling of jerkiness. Recently further thoughts about this idea were presented by Herb Lamster, Milwaukee, Wis.

Wheel and slide means the outside couples wheel as couples  $1/4$  position to the left while the center couples slide (sashay right  $1/4$  position). It follows that wheel and any other call is directed only to the center couples to execute while the outside couples are doing their part of the call-wheel.

This opens up the choreography to more than just a double pass thru formation. The command could be to wheel and star thru, or wheel thru, or square thru, or dixie chain, or swing thru, or circle, or any command that can be given to two facing couples.

Remember that this command can be given from only one position. That is a double pass thru formation with the outside couples facing out and the center couples facing each other, back to back with the outside couples.

The call wheel at this point must be firmly implanted in the dancers' minds to mean that the outside couples wheel (with inside hands joined waist high)  $1/4$  position to the left in the square. This is all that has to be taught because the center couples will be expected to execute any other call while the outside do their part.

Several figures suggested by Herb are included this month in the FIGURES section. All were tried and found to be fun to do. Some become real hectic as far as dancer reaction is concerned but once they are oriented, the movement is very versatile. Start off with a very simple version as follows:

Heads to the right and circle four  
Head gents break and line up four  
Forward eight and back you reel  
Pass thru, wheel and deal  
Centers pass thru, pass thru  
Wheel and suzie Q  
Opposite right and partner left  
Opposite right and partner left  
Cross trail thru to a left allemande...

Some ways to set up the call to

wheel and something are: Any eight chain thru position, pass thru, wheel and - - - Double pass thru, lead couple California twirl, pass thru, wheel and - - - Lines of four pass thru, face partner, pass thru, wheel and - - - Wheel and deal, centers double pass thru, wheel and - - - Heads wheel thru, pass thru, wheel and - - -

## CALLER'S QUESTIONS

LLOYD LITMAN, *Cleveland, Ohio:*  
" . . . *The June 1963 AMERICAN SQUARES under CHOREOGRAPHY uses such words as zero movement, set-up, equivalent, get-out . . . Terms which were taken or found in my copyrighted book Instant Hash co-authored by Ricky Holden and myself. . . . Conceived in 1958, published in 1961.*"

Having worked with Lloyd in square dance choreography since 1955, these words used in figure analysis seem to be as common as circle, star, or square. It is true that Lloyd and Ricky were the first to put into book form the complete square dance choreography picture of snap-shot analyses of dancers and, as such, used the descriptive terms as above mentioned.

Instant Hash is "an advanced text on modern square dance figures with over 230 practical examples and also hints on how to analyse and simplify hash and to change figures quickly and easily for more dancing fun." Callers interested in the analysis of square dance choreography can use this book to great advantage.

UNSIGNED, *Warren, Mich.:* "How come the Workshop Editor of AMERICAN SQUARES . . . doesn't know about peel the deal as it is now being taught and workbopped at festivals?"

Since this message was not signed, I can only assume that it was from somebody I know trying to rib me a little. This does bring up a good

point. We cannot analyse all the new basics that might be suggested around the country. In fact, my list of suggested basic movements is much longer than the list of those actually tried.

New ideas have a way of repeating themselves, under a new name, but basically the same. A lot of them kill themselves because they violate some basic rule in square dancing or perhaps because they are just a combination of known and used basics. Many times a new idea is not accepted because the examples are limited as to the versatility of the maneuver or can be used only in special cases, such as man must have lady on right side.

Every generation of dancers and callers brings up some ideas that have been tried and turned down years ago. Sometimes something that wasn't practical then can now be used to compliment another idea more recently used and proved.

KATY MACKENZIE, *Barberton, Ohio:* "How do you advocate teaching eight chain thru? Has the courtesy turn been eliminated in favor of the sharp pivot?"

Eight chain thru must be taught originally with a courtesy turn on the ends. This will establish the fact that the dancers are working along two lines keeping their partners along side of them as they move on through the other dancers.

After they are more experienced, they can be shown certain exceptions to help the flow of dance. Stressing the fact that a courtesy turn is a left hand lead motion rather than a hand-in-the-back push (only there for courtesy), the right hand can be eliminated to keep from getting tangled up.

The pivoting dancer must still pivot at left hand contact on the ends otherwise the entire movement becomes an elongated grand right and left and all semblance of lines disappears along with partnership. The starting point is also lost in order to be in position to do the next command. This is only a comfortable dancing point, not the basic rule.



# FIGURES and BREAKS

## TAKE TURNS

by Mickey Thomas, Osceola, Iowa

One and three go right and left thru  
Turn on around, four ladies chain  
All four ladies chain across  
Turn on around and two and four  
Promenade the outside ring  
Halfway round with the pretty little  
thing  
Into the middle and square thru  
Four hands round in the middle you  
do  
Go all the way around you do  
Right and left thru the outside two  
Turn on around and circle up half  
Half way round and dive thru  
Circle four in the middle of the floor  
And you walk one time around  
Pass thru, go right and left thru  
Turn on around and circle up half  
Half way round and dive thru  
Right and left thru in the middle you  
do  
Turn on around and square thru  
3/4, three hands  
Do-sa-do the outside two  
Go all the way round to an ocean  
wave  
Balance once, balance again  
Right and left thru and turn on  
around  
Circle up half, halfway round  
Dive thru and pass thru  
Allemande left . . .

## OL' BUSTER HASH

by Harry Lackey, Greensboro, N.C.

Side couples right and left thru  
Same ladies chain, here's what you do  
One and three square thru, four hands  
around  
Right and left thru the outside two  
Face partner, back away, pass thru  
Wheel and deal two by two  
Double pass thru, 1/4 in and back  
away  
Pass thru, middle two half sashay  
Bend the line and keep it neat  
Pass thru, lines retreat  
Centers fold, wheel thru  
Shuffle the deck two by two  
Peel off, two lines of four  
Lines divide, centers in

Lines divide, centers out  
Centers cross fold, eight chain nine  
Nine, nine, keep in time, corners all  
left allemande . . .  
(Grenn Record Number 13008).

## BAD NOOSE

by Irv Elias, Waycross, Ga.

Head couples star twirl, with the sides  
star twirl  
Wheel and deal, centers pass thru  
Star twirl the outside two  
Wheel and deal, centers pass thru, left  
allemande . . .

## CORNER QUICKIE BREAK #2

by Bob Kurt, Warwick, R.I.

Two and four a right and left thru  
Same ladies chain, that's what you do  
Heads right, circle the floor  
Head gents break to lines of four  
Forward up and back you reel  
Pass on thru, wheel and deal  
The center two do-sa-do, all the way  
round  
Make an ocean wave when you come  
down  
The outside two divide and star thru  
At the ends of the line  
Go right and left thru, along the line  
Turn the girl with the yak, yak, yak  
Go up to the middle, box the gnat  
Face the line, there's your corner  
Left allemande . . .

## EIGHT-R FROM DECAT-R

by Bob Kurt, Warwick, R.I.

One and two do a right and left thru  
Three and four you do it too  
New head ladies chain, I say  
Finish it off, a half sashay  
New first couple, go cross the floor  
Split that couple, line up four  
New side couples, square thru  
Four hands, don't get mixed  
The couple who can, split the line  
Get on the ends, make it six  
Lonesome couple turn alone, don't be  
late  
Split the line, get on the ends  
Make it eight  
Forward eight, back with your girl  
Original couples two and three Cali-  
fornia twirl  
Everybody cross trail from where you  
stand  
Look for corner, left allemande . . .

# **Two Great Square Dance**



# **GRENN**

**HOT MONTH – HOT CHALLENGE!**

**"RUN WORKSHOP"**

**"HOOK-4-IN LINE"**

**"RUNNING HASH"**

**"SIAMESE TWINS"**

with calls only, by Ron Schneider

choreography by Will Orlich

**GR 13009**

**Manufactured By Grenn, Inc.**

**Record Labels from GRENN**

The logo features the letters 'TOP' in a bold, black, sans-serif font. The letter 'O' is the central focus, with a thick black line looping around it and extending across the top and bottom, resembling a record groove or a stylized '0'. The letters 'T' and 'P' are positioned on either side of the 'O'. The entire logo is set against a white background that is part of a larger circular graphic.

**HOT MONTH – RELAXER**

**"OLD BUTTERMILK SKY"**

by Bern Aubuchon  
St. Louis, Mo.

flip instrumental

**TOP 25063**

**Box 16, Bath, Ohio**

### HERB'S WHEEL AND STAR THRU

by Herb Lamster, Milwaukee, Wis.

Heads square thru four hands around  
Then pass thru and wheel and star  
thru

Pair off all eight and outside four  
California twirl

Then pass thru and wheel and star  
thru

Pair off all eight and outside four  
California twirl

Left allemande . . .

### HERB'S WHEEL AND WHEEL THRU

by Herb Lamster, Milwaukee, Wis.

One and three square thru all the  
way around

Then pass thru and wheel and wheel  
thru

Then pass thru and wheel and wheel  
thru

Left allemande . . .

### HERB'S WHEEL AND ANYTHING

by Herb Lamster, Milwaukee, Wis.

One and three square thru all the way  
around

Then pass thru, wheel and wheel thru

Now pass thru, wheel and wheel thru  
Then pass thru, wheel and half square  
thru

Now pass thru, wheel and square thru  
four hands around

Now pass thru, wheel and star thru  
Two ladies chain in the middle, turn  
on around

Center two pass thru, pass thru again  
Wheel and circle 3/4 around

Substitute and star thru

Cross trail thru to a left allemande . . .

### AMBER'S ANTIC'S

by Marv Worrell, Hamilton, Ill.

All four ladies chain across the way  
Then one and three do a half sashay

Heads lead right and circle up four

Ladies break, make a line of four

Forward eight and back real nice

Pass thru and cross the dice

Star thru, promenade, don't slow  
down

One and three wheel around, two  
ladies chain

Turn 'em around, left square thru

Four hands around, corners all left  
allemande . . .

**NEW! COMING  
NEXT MONTH**

# BUILD

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To Help You Master Hash!**

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**A COMPLETE MANUAL WRITTEN BY  
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FREE! Your name imprinted on cover, if order re-  
ceived before September 1, 1963.

- Use any basic easily
  - Know where the dancers are
  - Call interesting sequences
  - Create your own repertoire
- All with surprise allemande!

### WHO ZUP?

by John Ward, Alton, Kans.

First and third just pass on thru  
 Both turn right, go around two  
 Into the center, dixie style to an ocean  
 wave  
 Rock forward and back, girls run  
 Wheel and deal just for fun  
 Pass thru, star thru  
 The ladies lead, dixie style to an ocean  
 wave  
 Rock forward and back, girls run  
 Wheel and deal just for fun  
 Centers arch, dive thru, pass thru,  
 allemande left . . .

### YUKON DUDA DANCE

by John Ward, Alton, Kans.

The head two couples go right and  
 left thru  
 Just turn your Sue and pass thru  
 Go around one, make a line of four  
 Go forward eight and back once more  
 Pass thru, ends cross fold  
 Go right and left thru and turn 'em  
 too  
 Dive thru, star thru, pass thru

Go around one, make a line of four  
 Go forward eight and back once more  
 Pass thru, ends cross fold  
 Go right and left thru and turn 'em  
 too  
 Dive thru, star thru, cross trail thru  
 Allemande left with your left hand . . .

### SEA SICK ARK

by Jack Lasry, Miami, Fla.

Head two gents face your corner, star  
 thru  
 Circle eight 'till you get straight  
 Four girls go up and back  
 Left square thru inside the track  
 Meet the boys and left square thru  
 Girls go three, the boys go four  
 Girls square thru, boys divide and star  
 thru  
 Right and left thru, who turns who?  
 Dive thru and the girls square thru  
 3/4  
 Square thru the boys  
 Girls go three, the boys go four  
 Girls left square thru  
 Boys divide and star thru  
 Left allemande . . .

# hoctor NEW RELEASES

# records

#### PREVIOUS HIT RELEASES

- No. 1506—Blue Moon & Lullaby
- No. 1505—Mardi-Gras & Let Me Call You Sweetheart
- No. 1504—Irishman's Dream & I'm Confessin'
- No. 1503—Ragtime Two-Step & Margie's Mixer
- No. 1502—True Love & Tango Meloso
- No. 1501—Fantango & Cosmopolitan Rhumba
- No. 640—Hernando's Hideway
- No. 632—Talkin' Cha Cha

No. 1507

**BROWN VELVET** (two-step)

**MOULIN ROUGE** (waltz)

No. 1508

**SUGARFOOT** (two-step)

**EVERYBODY TANGO** (basic)

tango teaching technique and round dance

**HOCTOR RECORDS**  
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P.O. Box 234  
Hazardville, Conn.

## ROCK-N-RUN

by John Ward, Alton, Kans.

Promenade and don't slow down  
First and third wheel around and star  
thru

Do-sa-do and show some style  
Make an ocean wave and balance  
awhile

Boys run, wheel and deal two by two  
Centers arch, dive thru, pass thru  
Then do-sa-do and show some style  
Make an ocean wave and balance  
awhile

Boys run, wheel and deal two by two  
Square thru  $3/4$  round and don't just  
stand

Allemande left with your left hand . . .

## NEW BASICS

### LINES ROTATE

by Charles Tibbett, Mishawaka, Ind.

From lines of four or three, right  
hand couple is the first active. Right  
hand couple casts off half and prom-  
enades clockwise  $1/4$  of the square to

a line. Left hand couple wheels across  
to fill the vacancy left by the de-  
parted right hand couple.

### EXAMPLES

One and three lead to the right,  
circle to a line

Forward eight and back to the gate,  
pass thru, lines rotate

Wheel and deal to face that two, dive  
thru

Double pass thru, first couple left,  
second right, cross trail thru

Left allemande . . .

One and three half square thru, circle  
up four

Head gents break, line up four  
Forward eight and back to the gate,  
pass thru, lines rotate

Girls turn around, swing thru to catch  
all eight, back by the left

Left allemande . . .

One and three half square thru, square  
thru with outside two

Facing out lines rotate, wheel and deal

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records and make your selection while this sale  
lasts. Order direct from: Dash Record Co., 466 E.  
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Neff

2545 Barney Google/Dick  
Manning

2544 Cindy/Earl Neff

2543 Girl with the Golden  
Hair/Del Price

2542 Jerry's Hoedown/Tom  
& Jerry

2541 Riders in the Sky/Bob  
Arnold

2540 Coon Creek Party Line/  
Phyllis Kraft

2509 Weeping Willow

2511 Loudmouth

2512 Whispering Sands

2513 Old Town Hall

2515 Gate Of Love

2520 Beautiful Texas

2521 Somebody Loves You

2526 There's Nothing As  
Sweet As My Baby

2527 Bully Of The Town

2528 Hey, Good Lookin'

2529 Way Down South

2530 Shine

2532 North

2533 Dime A Dozen

2534 Wildwood Flower

2535 Fickle Heart

to face this two  
Square thru four hands around, cast  
off 3/4  
Go right and left thru, two ladies  
chain

Dixie chain, girls turn around  
Left allemande . . .

In a situation where the lines don't  
pass thru, to do a lines rotate, the  
movement is theoretically the same.

#### HERB'S LINES ROTATE

by Herb Lamster, Milwaukee, Wis.  
Heads square thru all the way around  
Now centers in, centers run to a line  
of four  
Forward eight and back and then pass  
thru  
Lines rotate and then girls turn back  
to  
An ocean wave, balance forward and  
back  
Left swing thru, two by two  
(in the reverse track)  
Acy ducey, go round the square  
Balance once again right there  
Acy ducey, go round the square  
Balance once again right there

Girls turn back, wheel and deal two  
by two  
Pass thru, turn back, inside arch  
Dive thru, pass thru, left allemande . . .

## SINGING SQUARES

#### WHAT A DAY

Record: Windsor 4821 — Instrumental/calls by Max Forsyth.

Dance: Max Forsyth, Indianapolis, Ind.

Music: Pete Lofthouse Band.

#### Opener, Break, and Closer:

Circle left, round the ring, now hear  
me sing

Swing your corner lady, two times  
around and then

Left allemande, walk by one, box the  
gnat, pull by

Allemande left that corner, go weav-  
in' round the ring

Weave in, out, round the ring, you're  
walkin' round the set

Meet your girl, do-sa-do, promenade  
the set

#### NEW RELEASES

No. 6013 Flip Instrumental

### "SWINGING ON THE ROBERT E. LEE"

By Don Atkins, Concord, Calif.

Nice figure — wonderful music — get  
this one — it's great!

#### OTHER NEW RELEASES

- No. 6012 Flip Instrumental  
**OBJECT OF MY AFFECTION**  
by Frannie Heintz, Monson, Mass.
- No. 6011 Flip Instrumental  
**LIGHT IN THE WINDOW**  
by Tommy Stoye, Tacoma, Wash.
- No. 6010 Flip Instrumental  
**THIS CAN'T BE LOVE**  
by Don Atkins, Concord, Calif.
- No. 6009 Flip Instrumental  
**ROSE ANN**  
by Don Atkins, Concord, Calif.
- No. 6008 Flip Instrumental  
**CES'T MAGNIFIQUE**  
by Jerry Firenzi, San Jose, Calif.
- No. 6503 Flip Hoedown  
**RICKS RAMBLE and JERRYS HOE-  
DOWN**  
by Westnaires Band

# GOLDEN SQUARE RECORDS

GOLDEN SQUARE RECORD SERVICE  
1956 Solano Way, Concord, Calif.

What a Day, What a Day, What a Day

Every day's a beautiful day.

**Figure:**

Head ladies chain, 'cross the ring, sides a right and left thru

Heads square thru four hands, round the ring you go

What a Day, What a Day, do-sa-do the outside two

All the way, make an ocean wave and balance, swing thru

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

**A FOOLER, A FAKER**

Record: Blue Star 1673—Instrumental/calls by Bob Fisk.

Dance: Bob Fisk, Kansas City, Mo.

Music: The Texans.

**Opener, Break, and Closer:**

Allemande left that corner girl, do-sa-do your own

Men star left, it's once around that ring

Box the gnat with your partner, man  
Girls just star with your left hand

Go once around that same old guy, you swing

Allemande left your corner, now you do-sa-do your own

Oh, take your lady fair and promenade her home

You're A Fooler, A Faker, a little heart breaker

You're the slyest gal I've ever known.

**Figure:**

Four ladies chain  $3/4$  round, that corner man will turn you

One and three go up and back with you

Half square thru, across from you

Half square thru outside two

Go out and back, bend the line you do, star thru

Now square thru  $3/4$  round, that corner gal you swing

Oh, swing that corner gal around and promenade the ring

You're A Fooler, A Faker, a little heart breaker

You're the slyest gal I've ever known.

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

To Be Released Next Month

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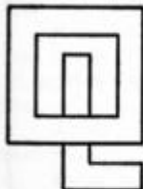
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### LET A SMILE BE YOUR UMBRELLA

Record: Kalox No. 1027 — Instrumental/calls by Singin' Sam Mitchell.

Dance: Singin' Sam Mitchell, Lansing, Mich.

Music: Rhythm Outlaws.

#### Opener, Break, and Closer:

Join your hands and form a ring, you circle left I sing

Now swing your corner round and round

Allemande left and allemande thar, go right and left and star

You men back in a right hand star

Slip the clutch, left allemande, do a right and left grand

When you meet your lady fair you promenade the land

Let a Smile Be Your Umbrella

On a rainy, rainy day.

#### Figure:

One and three go in and back, then roll a half sashay

Box the gnat and pull her by, round one you go

Into the middle, circle four, go walk-

ing round the floor

Roll away, star right and to the corner go

Left allemande with the corner, do-sa-do around your own

Go back and swing that corner, then you promenade home

Let a Smile Be Your Umbrella

On a rainy, rainy day.

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

## ROUND DANCES

### PENNSYLVANIA WALTZ

by Helen and Bob Smithwick  
San Diego, Calif.

Record: Top No. 26004.

Position: Open, facing LOD with inside hands joined.

Footwork: Opposite. Directions for M Introduction

Meas

1-4 Wait; Wait; BAL Apart, TCH, -; BAL TOG (to CP), TCH, -;

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FOR  
SAMPLE

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## Dance

- 1-4 FWD Waltz, 2, 3; Waltz Turn R, 2, 3; Waltz Turn R, 2, 3; FWD Waltz, 2, 3;  
5-8 Waltz Turn L, 2, 3; Waltz BWD, 2, 3; Waltz Turn R, 2, 3; Waltz To Open, 2, 3;  
9-12 Waltz Away, 2, 3; Waltz TOG, 2, 3 (face); Change Sides, 2, 3 (to Bfly); Side, Draw, -;  
13-16 Waltz Away, 2, 3; Waltz TOG, 2, 3 (face); Change Sides, 2, 3 (to Bfly); Side, Draw, -;  
17-20 Side, Behind, Side; In Front, Flare Around, -; Behind, Side, In Front; Side, TCH, -;  
21-24 BAL Back, -; -; Waltz Manuv R, 2, 3, (1/4 turn); Waltz Turn R, 2, 3; Waltz Turn R, 2, 3;  
25-28 Side, Behind, Side; In Front, Flare Around, -; Behind, Side, In Front; Side, TCH, -;  
29-32 BAL Back, -; -; Waltz Manuv R, 2, 3, (1/4 turn); Waltz Turn R, 2, 3; Waltz Turn R, 2, 3;

## SWINGIN' PAPA BLUES

by Laura and Paul Merola  
Braintree, Mass.

Record: Windsor No. 4689.

Position: Semi-closed, facing LOD.

Footwork: Opposite. Directions for M.

### Introduction

#### Meas

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

### Dance

1-4 FWD Two-step; BWD Two-step; Touch (in bk), -; (chg sides) Two-step;

5-8 Face Two-step; Touch (in bk), -; chg sides Two-step; (to SCP) Two-step;

9-16 Repeat action of meas 1-8, end facing ptr in Bfly pos M facing wall;

17-20 Side, Hold; Draw, Close; Side, Hold; Draw, Close;

21-24 (Bjo) Step, Kick; Step, Step/Step; (Scar) Step, Kick; Step, Step/Step;

25-28 Side, Cross; Toe, Heel; Back, Close; Fwd, Touch;

**new RELEASES**

LOUIS CALHOUN CALLS

"HAMBONE" # J-109

"BLAME IT ON THE BOSCA NOVA" # J-110

2 new exciting HOEDOWNS

"SOURWOOD MOUNTAIN" # J-111 A  
Flip

"JOHN HENRY" # J-111 B

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**Jewel RECORDS**

1700 28TH AVENUE HUEYTOWN, ALABAMA

"WITH THE REAL SQUARE DANCE BEAT"

29-32 Repeat action of meas 25-28 in RLOD starting M's R ft ending in Bfly pos M facing wall;

33-36 Push/Side, Behind; Push/Side, Behind; (Open) FWD, Kick; (face) Step, Step/Step;

37-40 Repeat action of meas 33-36 in LOD again, end in CP M facing wall;

41-44 Turn Two-step; Turn Two-step; Pivot, 2; (SCP) Walk, 2;

45-48 Repeat action of meas 41-44 ending in SCP facing LOD;

### LIGHTS OF VIENNA

by Doris and Scotty Garrett  
Hayward, Calif.

Record: MacGregor No. 989.

Position: Semi-closed, facing LOD.

Footwork: Opposite. Directions for M.

#### Introduction

#### Meas

1-4 Wait 2 Meas; Apart, Point, -; Together, Touch, -; (To SCP)

#### Dance

1-4 Step, Swing, -; Maneuver, Touch, -; Waltz; Waltz; (To SCP)

5-8 Step, Swing, -; Maneuver, Touch, -; Waltz; Waltz; (To Open)

9-12 Waltz/Away, 2, 3; FWD, Face, Close; Back/To/Back, 2, 3; Bk/Waltz, 2, 3; (W turn to CP)

13-16 Waltz; 2; 3; 4;

17-32 Repeat Action of Meas 1-16 to end in semi-closed POS fcg. LOD.

33-36 Walk; 2; 3; 4;

37-40 FWD Waltz; Turn (To Sidecar), Touch, -; BWD Waltz; face, touch, -;

41-44 Solo/Turn, 2, 3; 4, 5, 6, (To Open); Step, Swing, -; Step, Touch, -; (W turn to Bfly-Bjo)

45-52 Repeat Action of meas 37-44.

53-56 Step/Apart (To Open), Swing, -; Waltz/Roll, 2, 3, (Change sides); Step/Back, point, -; Together, Touch, -; (To Bfly Banjo)

57-60 Banjo Waltz Around; 2; 3; 4;

61-68 Repeat Action of Meas 53-60 to end in semi-closed POS fcg LOD.



## MONEY-MAKING OPPORTUNITY FOR STORES

You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer of square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

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#### ARKANSAS

Tenark Record Sales  
1210 N. Tyler, Little Rock

#### MICHIGAN

Square Dance Specialties  
14600 Grand River, Detroit 27

#### OHIO

Twelgrem Enterprises  
P.O. Box 16, Bath

#### CALIFORNIA

Corsair-Continental Corp.  
5528 N. Rosemead Blvd.,  
Temple City

#### MISSOURI

Webster Record Distributors  
124 W. Lockwood,  
St. Louis 19

#### TEXAS

Merrbach Record Sales  
323 W. 14th Street, Houston

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Square & Round Dance Whole-sale  
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● **TEXAS** — The 1st Annual Reunion of Overseas Square Dancers will be held August 15-17 in Amarillo, Tex. Dancers throughout the United States who have danced overseas are invited to take part in this event. For more information: 1st Annual Reunion of Overseas Dancers, 1724 S. Highland, Amarillo, Tex. — *Mac McGuire*

● **WEST VIRGINIA** — Vacation and dance at the Oglebay Institute Folk Dance Camp from August 30 to September 1, Oglebay Park, Wheeling, W. Va. Joris Lindsey and Al Schwinabart are featured. For more information: Oglebay Institute, Downtown Center, 841½ National Rd., Wheeling, W. Va. — *Elizabeth S. Faris*

● **NORTH CAROLINA** — August special events include the Happy Hoppers 3rd Annual Picnic Square Dance at Tanglewood Park, Clemmons, N. C., on August 3, and the North Carolina State Square Dance Federation Summer Festival, Park Center, Charlotte, N. C., on August 10. — *Johnny McBride*

● **WISCONSIN**—Dance Labor Day Week End with Louise and Johnny Toth and Rosemarie and Elmer Elias at Shady Rest Lodge, Rhinelander, Wis. Dates are August 31 through September 2. Write: Shady Rest Lodge, Rhinelander, Wis. — *Johnny Toth*

● **FLORIDA** — Attention Knotheads! The 7th Annual Florida Knothead Konvention is August 31 thru September 2 at Clearwater, Fla. Contact: Jim Galloway, Rt. 1, Box 711, Lutz, Fla.

● **MARYLAND** — Vacation over the Labor Day Week End at Camp

Kaufmann, Prince Frederick, Md. Dates are August 30 through September 2. The staff includes Neil Carson, Ruth and Pete English, Earl Gooding, Bill Millhouse, Carl Noland, and Clair Young. For info write: Jane Hacking, 221 Leesburg Pike, Falls Church, Va. — *Betty Young*

● **MINNESOTA**—Over 12,000 people attended the 12th National Square Dance Convention in St. Paul, Minn. during June. This year's Convention was a successful one. Callers and dancers can now start to plan for the 13th National Convention to be held in Long Beach, California, July 23-25, 1963.

● **ILLINOIS** — The Illinois Square Dance Callers Association is promoting the following events which are coming soon. On August 10, 13, and 16 there will be square dancing at the Illinois State Fair in Springfield, Ill. Non-competitive exhibitions will be held all day on August 10.

The 4th Annual ISDCA Callers Institute will be August 24-25 at the Leland Hotel in Springfield, Ill. Max Forsyth, Indianapolis, Ind. will be the leader. Out of state callers are welcome. Dancers are invited to an open dance on Saturday night.

November 2 is the date for the Northern District Festival, YMCA, Aurora, Ill. Direct inquiries about the above activities to: Donnie Kirby, 113 E. White Street, Champaign, Ill.

● **NEW YORK** — Newbold Morris, Commissioner of Parks, New York City, recently announced another series of summer square and folk dances in city parks began on June 18. This series will continue on every Tuesday evening through September 24, at the Wollman Memorial Recreation Facility, Central Park, New York, N. Y.

Alice and Joe Nash, aided by a specially trained group of Park Department Leaders, will conduct the programs.

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



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# EVENTS

Aug. 2-3: Flagstaff, Ariz. 15th Annual Northern Arizona Square Dance Festival.

Aug. 3: Clemmons, N. C. Happy Hoppers 3rd Annual Picnic Square Dance. Tanglewood Park.

Aug. 9-11: Naples, Fla. 2nd Annual Square Dance Weekend. Beach Club Hotel.

Aug. 10: Charlotte, N. C. State Square Dance Federation Summer Festival. Park Center.

Aug. 10: Springfield, Ill. State Fair Square Dance.

Aug. 10-11: Butte, Mont. 3rd Round-O-Rama. Columbia Gardens Pavilion.

Aug. 13: Springfield, Ill. State Fair Square Dance.

Aug. 14-17: Penticton, B. C., Canada. 10th Annual British Columbia Square Dance Jamboree.

Aug. 15-17: Amarillo, Tex. 1st Annual Reunion Of Overseas Square Dancers.

Aug. 15-17: Eugene, Oreg. 2nd Annual Far Western Square Dance Convention. University of Oregon Campus.

Aug. 16: Springfield, Ill. State Fair Square Dance.

Aug. 17: Mt. Prospect, Ill. Triangle R Dance. Randhurst Shopping Center.

Aug. 17: Austin, Tex. Aqua Festival. Student Union Building, University of Texas.

Aug. 17-18: Ligonier, Ind. 3rd Lazy Days Week-end.

Aug. 23-25: Spokane, Wash. Summer Festival.

Aug. 24-25: Springfield, Ill. 4th Annual ISDCA Callers Institute. LeLand Hotel.

Aug. 30-Sept. 2: Prince Frederick, Md. Labor Day Square Dance Vacation. Camp Kaufmann.

Address Events to: Events Editor, AMERICAN SQUARES, 6400 North Leofi Avenue, Chicago 46, Illinois.

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GO 112

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# MAIL



Dear Arvid:

Thanks so much for giving us the opportunity to "spout off" (JUNE AMERICAN SQUARES). Your magazine is one of the best and most informative for square and round dancers. We think it is wonderful to be able to read about the ideas and opinions of everyone, and enjoy all your featured articles.

Keeping abreast of current ideas and opinions in both square and round dancing would be exceedingly difficult without publications such as yours. We think AMERICAN SQUARES is providing an ever increasingly important service to all square and round dancers due to the untiring efforts of the editorial staff.

Irene and Bill Hart  
North Royalton, Ohio

Dear Arvid:

It was very gratifying to read your excellent coverage on the New York City Department of Parks Square and Folk Dance Program in your JUNE AMERICAN SQUARES.

I'm sure you will be pleased to note that we already have received several enthusiastic comments and inquiries from the public. In fact, one came in from Ohio this very morning . . .

Thank you again for your fine article.

Melville F. Daus  
The City of New York  
Department of Parks  
New York, N. Y.

Dear Arvid:

Enjoy AMERICAN SQUARES very much. Wouldn't want to miss even one issue.

Ken Thompson  
Denver, Colo.

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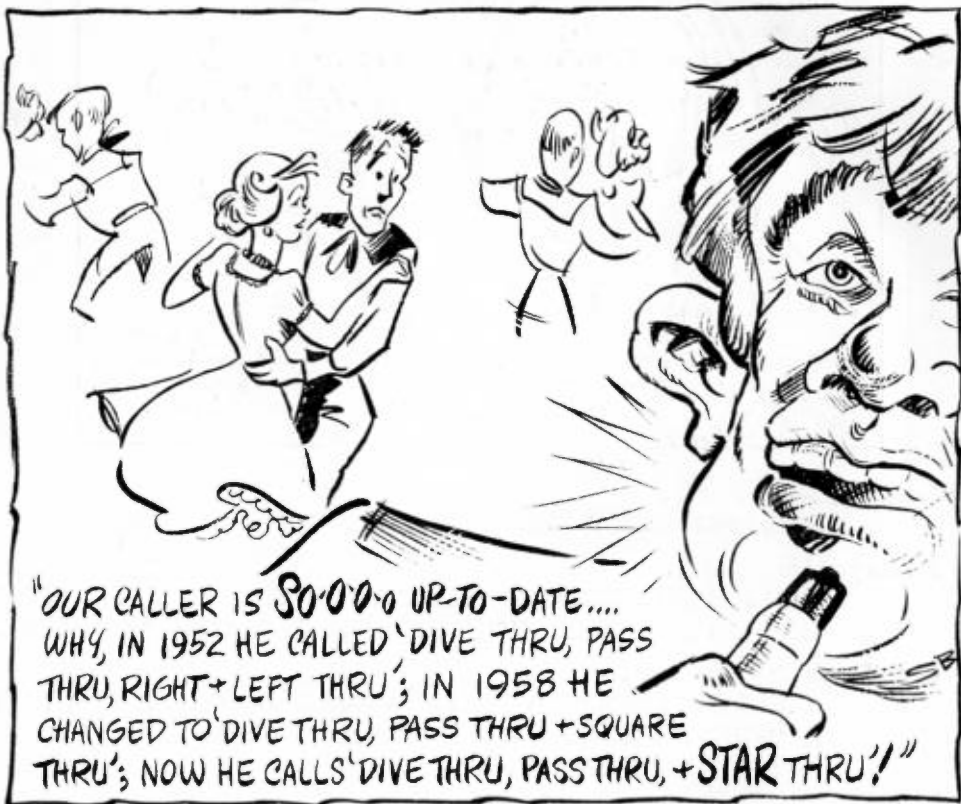
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