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## DANCE RECORD CENTER

1159 BROAD STREET

NEWARK 14, NEW JERSEY

VOLUME 19  
OCTOBER 1963  
NUMBER 2



ARVID OLSON  
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## A MESSAGE FROM THE PUBLISHER AND EDITOR

During AMERICAN SQUARES' 19th Anniversary Year, the New York World's Fair begins at Flushing Meadow Park. It starts in the spring and will continue through 1964 into 1965.

Al Brundage, Westport, Conn. caller and leader, is square dance director and coordinator of this Fair. Fair authorities plan to feature regular club dancing on the stage of the outdoor amphitheater every Tuesday evening during the summer months.

Square dance groups in all parts of the country are invited to dance at the World's Fair. Groups who are interested should contact Al Brundage, 11 Dover Road, Westport, Conn., as soon as possible so that definite dates can be established.

Thousands of spectators from all over the world will be exposed to modern square dancing during the Fair. AMERICAN SQUARES endorses this worthwhile project.

What's the single most important element that makes square dancing enjoyable? It's the music, of course. Without music and correct timing, you're drilling, not dancing.

Dick Leger, Warren, R.I. caller, teacher, and leader is the one caller who best typifies the new breed of caller who follows this approach to square dancing. A growing number of callers in all sections of the United States agree that music is important. Dick's philosophy of dancing to the music has influenced the modern square dance movement from coast to coast.

Many hit records on Top label and successful clubs and classes prove that Dick's approach is the right one. He shares his ideas, based on years of experience, with you this month.

The proper emphasis on music and the proper choice of music makes square dancing enjoyable. Square dancers salute Dick Leger.

*Arvid Olson*



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Sal Fanara, caller. Flip.
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BOTTOM  
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- 1693—UNCLE BUD/SHOOT THE MOON  
Hoedowns.
- 1694—OH MY OH  
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## BOGAN

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## LORE

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Bob Augustin, caller. Flip.
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# MERRBACH RECORD SERVICE

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# random thoughts on square and round dancing

by dick leger

*Wouldn't it be nice if . . .*

All square dancers that have learned how to dance were still dancing today?

Fifty per cent were still dancing today?

Twenty-five per cent? . . . Twenty per cent?

Limbo! How low can we go?

*Wouldn't it be nice if . . .*

All callers would call to the whole floor of dancers?

Fifty per cent of the callers would?

Twenty-five per cent? . . . Twenty per cent?

Limbo! How low can we go?

*Wouldn't it be nice if . . .*

Everywhere, everyone were dancing the combination of the same twenty basics?

Everyone were dancing the same thirty basics or less?

Everyone were dancing the same fifty or a hundred?

Crazy, man! How high can we go?

*Wouldn't it be nice if . . .*

All dancers were callers?

All callers were dancers?

Everyone liked music so much they'd step on it . . . uh, call on it . . .

Oh, well, just realize it's there to do both!

*Wouldn't it be nice if . . .*

All callers were calling at danceable tempos of 124 to 136 beats a minute?

All callers were calling at tempos between 116 and 144 beats a minute?

All callers were clipping along over 144 and cutting time to boot?

Walk, don't run! I mean, run, don't walk! . . . uh . . . do something!

Don't just stand there!

*Wouldn't it be nice if . . .*

All clubs would let the caller run everything?

All callers would let the clubs run everything?

We forget who's running what . . . And just dance!

*Wouldn't it be nice if . . .*

All square dancers would help the beginners' classes?

All levels would help the beginners reach their own level?

All classes would end up square dancers?

*Wouldn't it be nice if . . .*

All clubs were doing the same square dancers' rounds?

All square dancers were round dancers?

All round dancers were true square dancers?

*Wouldn't it be nice if . . .*

Everyone danced for fun and pleasure?

Everyone danced for challenge and fun?

Every challenge was to dance?

Every dance was a challenge . . . to have fun!

. . . After having given much thought to the square and round dance picture in the past, at the present, and looking to the future, I would like to present some ideas that I think would help to stimulate constructive thought for a blue print of things to come. These thoughts are based on sixteen years of calling, dancing, and teaching in this wonderful activity.

I believe in square dance clubs.

I think square dancers should join only one club and give it their 100 per cent support. They should, however, feel free to visit any other clubs they might wish to, without obligation.

I think that a caller should be the basis around which a democratic club is formed. A club caller should not be just a "hired hand" without any voice in that organization which he is helping to build. Because he, alone, has sight of the whole floor of dancers, programming and "level" should be his responsibility and his judgment should prevail. He, of course, should appreciate constructive criticism and any help he can get to "spark up" a dance.

I do not believe in round dance clubs or festivals that feature only rounds and no squares. These are doing more harm than good to the whole movement, just as a square dance would be the cake without the frosting if no rounds were played. This is separating the two, and I personally don't feel that they were meant to be separated.

In my opinion, only square dancers' rounds should be taught in the square dance clubs. With good leadership, rounds will be selected always with the majority of square dancers present in mind.

Round dancing helps people to become smoother square dancers and should definitely be a part of every program. The use of mixers, both in classes and in clubs, is very beneficial in introducing square dancers to rounds.

The importance of a federation of clubs, with a callers' association to balance it, cannot be stressed too much, the aim being co-operation, not competition. The working together of these organizations promotes a wholesome exchange of ideas and common understanding.

I hope that in the not too distant future the flow of new material could be released by our national magazines at the same time. This material first having been co-ordinated in such a way that every caller would have the benefit of knowing that before it is released, it had gone through a thorough testing, and found to be choreographically correct.

Also, I would like to see a nationwide survey made to determine which thirty basics are the most popular. These we could retain as the foundation for the square dance movement. From this point on, everything new in the way of ideas could be termed "gimmicks" and given numbers 1, 2, 3, etc.

If a gimmick, through usage on a national scale, should remain in constant popularity, it could replace one of the "less-used" basics. Thus there would always be a standard number of basics to teach a class, or to use in combinations in a club, and the gimmicks would retain their place as merely "spice" for any program.

Last, but not least, is music — the most important aspect in square and round dancing. The pattern of the dance, no matter how easy or difficult, should be timed to the music. In square dancing, it is the only common denominator between caller and dancer. How well each does his part, with the music as his guide, makes the difference between frustration and pleasure ●

Variety is the spice of life, in square dancing as in other phases of living. This cliché, time worn though it may be, is proven once again in the reports of special dance events throughout the country. Square dance "specials" are as plentiful as those on TV (and no re-runs). Many unusual features are included in them.

*East Side!*

*West Side!*

*All Around the Country*

*The Gals and Guys*

*Are Dancing at . . .*

## SQUARE DANCE FESTIVALS

By Cathie Burdick

### **Pittsburgh, Pennsylvania**

A square dance weekend for area dancers was held at Deer Valley Camp, a vacation and conference center of the Pittsburgh YMCA. The program included square dancing, rounds, workshops, and demonstrations. Children of all ages enjoyed family dancing. Callers were Cliff Bowers, Gene Clawson, Jim Robertson, Don Sellers, and Joe Schwab. Rounds were taught by Lib and Bill Pearson and Mae and Bruce Ashcraft. — Mary Catherine Hurst.

### **Dodge City, Kansas**

One thousand forty dancers and two thousand spectators attended the Southwest Kansas Square Dance Festival featuring Johnny LeClair, with seven local callers for squares, Bettye and Charlie Proctor for rounds, and the Cliff and Smiley square dance band for live music. An added attraction was an exhibition by the Dudes and Dames, Lamar, Colo. dancers. — John Ward



Dancers at the Southwest Kansas Square Dance Festival at Dodge City.

## Watseka, Illinois

Circle 8 Club's 3rd Annual Jamboree, attended by one hundred fifty-four couples and sixteen callers, presented prizes hourly, with gift certificates to the 125th registrants, those traveling farthest (Elgin, Illinois: 140 miles) and the oldest couple (combined years: 113). The afternoon session was sponsored by a local market and broadcast on WFGA radio.

Decorations had a western motif with wood fence, saddles, and blankets on stage. Featured callers were Ben Baldwin, Jr., Ray Clark, Fred Douglas, Bob Lewis, "Red" McLelland, Ray McVay, Bruno Zeni, and Russ Bone. Visiting volunteer callers were Bob Burt, John Chaves, Dick Han, Don Leesman, Jim L'Ecuyer, Hank Moshier, Ralph St. Pierre, and Ron Smith.

## LaCrosse, Wisconsin

Over six hundred dancers from seven states and the Philippines attended the Springtime Jamboree, a square and round dance weekend sponsored by the Happy Twirlers and Greater LaCrosse Chamber of Commerce. Featured callers were Jack Jackson and Johnny Toth. Edna and Paul Tinsley instructed the round dancers. The event provided six sessions of dancing, merchandise booths, after parties featuring a hootenanny with folk singer Jack Jackson, a Kissin' Kuzzin' initiation, various gags, and visiting callers.

\* \* \*

Festivals, jamborees, weekends, family dancing, after parties, workshops, gimmicks to promote square dancing — all these are the "specials" that enhance our hobby. The more variety, the more fun — the more spice in our lives!



Bill "Wee Willie" Smith being crowned by past president Elva Marshall, and Anne Smith by present president Betty Lyon of the "Hicks & Chicks", Sault Ste. Marie, Ont.

## Sault Ste. Marie, Ontario, Canada

Hicks and Chicks Club honored their caller Bill "Wee Willie" Smith and his wife, Anne, with a square dance party. The monarchs were crowned and presented with capes, sceptre, and orb, befitting their high position. A scroll pledging allegiance from the dancers, a gold record in recognition of Bill's contribution to square dancing, a pouch of silver, and an heirloom bedspread were given to the reigning couple.

The Smiths were instrumental in promotion of the Learn To Square Dance Week held last year. All local clubs participated in this effort and as a result formed the Square Dance Association to promote greater cooperation among the area clubs. Anne Smith enlisted the aid of the Sault Daily Star and has written a monthly square dance news column for the past year. — Betty Lyon

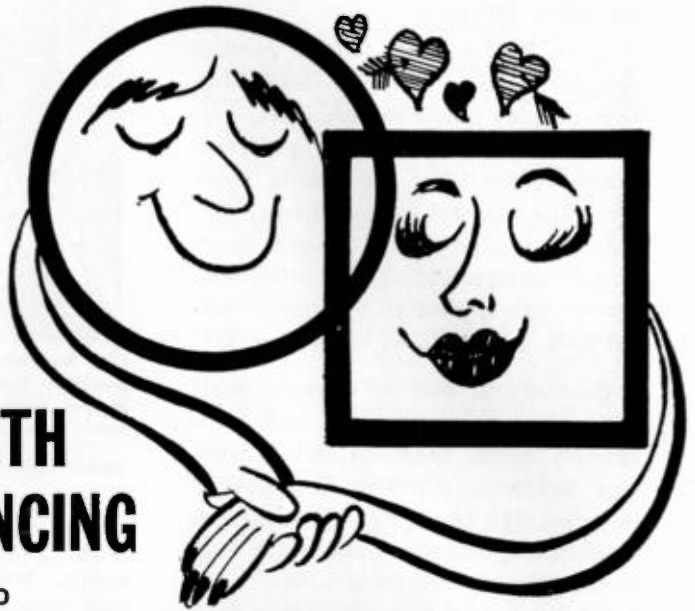


Cliff and Sm'ley square dance band play for one of the callers at the Southwest Kansas Festival.

Round Dancing seems to be drifting away from Square Dancing toward Ballroom Dancing. Here's a plea to . . .

# LET'S KEEP ROUND DANCING WITH SQUARE DANCING

BY NITA AND BOB WARD



Good round dancers dance a smoother and more rhythmic square. Square dancing with round dancing is an excellent combination. They complement each other.

As round dance teachers, may we express a few of our personal opinions on the subject . . . you need not agree. Round dancing is drifting away from square dancing. There is a trend toward ballroom style, Latin rhythms, English quicksteps, modern swing, and exhibition routines, which only specially trained round dance teachers are qualified to teach.

This puts the caller in a difficult position. Even the finest caller cannot be expected to be a professional round dance instructor. He has enough to do to keep up with square dance figures and calls.

He wants to promote round dancing along with square dancing. So he teaches the simple rounds. But his square dancers, who are enjoying all the new and advanced square dance figures, also want newer and better rounds at the square dance.

They are no longer satisfied with "Jingle Bell Rock" and "Left Footers One-step".

The caller watches his better dancers drift into round dance classes for more advanced instruction and soon learns that if he does not program some of the intermediate rounds, he has lost these dancers for good.

These callers do not have the time to learn all the favorite square dance rounds. They cannot teach even the better ones in the few minutes allotted at the square dance. So the round dance club or class is a very necessary part of the square dance program.

Here the caller and the round dance teacher should work in closest harmony. In round dancing there are three distinct levels of dancing. Beginner and low-intermediate for the square dancer. High-intermediate and advanced for the round dancer. High-advanced for those who want to dance all the intricate and challenging routines. (The latter, while, equally important, does not fit into the square dancing picture. It is usually in round dance clubs.)

To keep round dancing in square dancing, we encourage our dancers to attend square dances and to join in all the square dance rounds. If it



happens to be "Tennessee Two-step" or ("Golden Gate Waltz"), it gives them an opportunity to show what styling and grace can do for the simple rounds.

Too often we see the advanced dancers sit and refuse to dance these easier routines. This makes the less experienced dancers feel that they are being watched and criticized by experts. Knowing that they are not yet ready for exhibition dancing, they become very self-conscious. It could be the end of their round dancing career. So, please dance with them, no matter how simple the dance is. They will love you for it and you will find it great fun.

Then, there is the eager beaver "show-off" who persuades the caller to put on a record of one of his most difficult routines. Two or three couples will glide onto the floor to show their great dancing ability. We feel that this is in poor taste at a square dance. Let everyone dance. That's what they came to do.

Now we do not wish to convey the idea that there is no place for the high-advanced dancer. There is a place for this level with all the challenging rhythms and exhibition stylings that represent a beautiful mastery of the dance. These people usually prefer to dance at the club level. But even in round dance clubs, the level of dancing should be kept to favor the majority. Each dancer should seek the club that fits his ability. When dancing becomes hard work, it ceases to be fun.

Many excellent dancers do not care for the present trend toward ballroom dancing. They prefer to stay with good round dancing at an advanced level. There is a place for all. Unfortunately many round dance teachers have only ballroom experience. These teachers are leading our round dancers away from round dancing as we know it. Eventually these dancers quit square dancing entirely.

Round dance teachers should give better cooperation to the caller if round dancing is to remain a part of

square dancing. As members of the Yucaipa Square Dance Club, we give one hour of round dance instruction before the square dance every Saturday night.

We teach, re-teach, and walk thru the popular dances requested. Then we program them between tips at the square dance later. Since this club has mostly out-of-town guest callers, they are happy to have us program the round dance part of their program for them. Our one hour gives us a good idea of the ability of the round dancers attending.

We program accordingly and usually fill the floor for every round. The callers assure us that this relieves them of a great headache. Our club recently awarded us a beautifully framed "Certificate of Appreciation" for our contribution to round dancing at the square dance club.

Our final plea is to the wonderful choreographers who compose such lovely routines. Please give the square dancer some good rounds that the caller as well as the dancer can do. Let's keep round dancing with square dancing where it belongs ●



*Nita and Bob Ward have been active in the square and round dance field for over a decade. Their philosophy of dancing — keep square and round dancing together — is based on their experiences with classes, clubs, workshops, and institutes throughout California. San Bernadino, Calif. is their home.*

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## CHOREOGRAPHY

Several requests have been made to break down the movement Illegitimate Chain. The final analysis shows that this is an arky all eight chain without a courtesy turn ending. The all eight chain movement starts with a right hand to the same sex, pull by, left to the other sex (opposite) with a forearm turn to go into the next command.

The command to do this movement might be, "head gents chain right, head ladies chain left, go right and left." The next command could direct the dancers, "turn back, go right and left (to original partner)." Or instead of the turn back it could be, "a full turn and on you go, right and left (to original partner meeting across the set from starting point) to a do-paso."

Like all arky figures, this is position dancing. The direction you start the movement is your forward direction (clockwise or counter-clockwise) around the set no matter who you meet to pull by, turn back, allemande thar, or whatever the call might be.

This is the challenge to arky figures, the uncommon experience of men moving in the ladies' normal direction or the ladies moving in the men's normal direction. To expect dancers to swing the same sex, star thru, box the gnat, and the like, becomes "gimmicky" and not in good taste since "dancing" goes out the window and "scrambling" becomes the issue.

True position dancing becomes a real dancing challenge when using the most simple type movements. For example, allemande thars, daisy chains, Suzie Qs, and all eight chains.

Let's get back to the illegitimate chain command. While the actives are following the command, "gents chain right and ladies chain left", the inactives are doing the opposite movement. Gents chain left and ladies chain right. This is how the same sex meet with a right hand to start the "illegitimate" part of the all eight chain.

This is the point of determination of your forward direction and you had better be going in the opposite direction of your partner or you will never meet her again in the figure somewhere. Listen to the call and don't try to "fix" the figure. Have faith in the caller to straighten you out in the end.

Dancers react easily to this type movement if they are led into it. The words of the call above leaves much to be desired but you might use the following:

Head couples half sashay  
Square thru across the way  
Count four hands  
Then all eight chain (the same sex)  
Go right and left, then turn back  
Go right and left to a do-paso . . .  
(Or) Go right and left a full turn  
and on you go (same direction)  
Right and left, then turn back  
Go right and left, allemande thar  
Head gents, side ladies right hand  
Slip the clutch, arky allemande  
Partner right, an arky grand . . .

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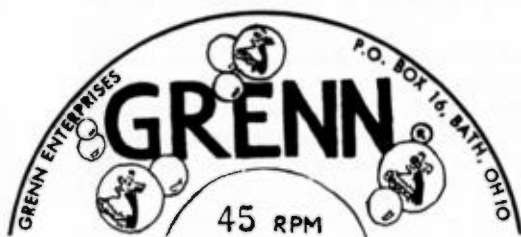
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ROUND DANCERS**



**"BEAUTIFUL LADY" (waltz)**

by Blackie and Dottie Heatwole  
McLean, Va.

**A PAIR OF PHRASED HOEDOWNS  
THAT REALLY ROLL**

**"JUNE NIGHT"**

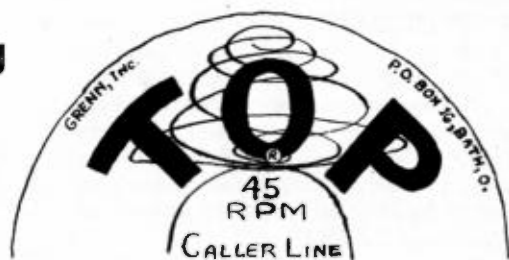
by Lucile and Andy Hall  
Broadview, Illinois

**"RAILEY SPECIAL" (Tip Toes)  
"SALLY G"**

GR 14057

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While You Dance Ten Feet  
Tall**



**"DANCING TO PRETORIA"**

by Stan Burdick  
Sandusky, Ohio

flip instrumental

TOP 25066

**"START OFF EACH DANCE  
WITH A SMILE"**

by Ray Bohn  
Louisville, Ky.

flip instrumental

TOP 25067

**Manufactured by GRENN, Inc., Box 16, Bath, Ohio**

# CALLER'S QUESTIONS

*SEVERAL SOURCES: " . . . The square dance couple pictured on the cover of the August AMERICAN SQUARES is in promenade position, but is not in keeping with your 'styling hints' of the man with palms up and the lady with palms down."*

We teach man's palms up (like landing fields) so that the lady can "land" on them palms down. This helps to prevent the constant grabbling that sometimes goes on with the left hands during a promenade. You have probably experienced this sensation.

This general rule also applies to a courtesy turn out of a ladies chain, right and left thru, and even during a swing the man's left hand is offered palm up to let the lady land gently in order to lead (not push) her into the next movement. It's the little courtesies in square dancing that help make the dancer into a smooth dancer. One that everyone enjoys having dance in his set. The most important part of the picture is there. The smiles.

*ROBERT BAKER, Oak Ridge, Tenn.: "Dancers are becoming more aware of the flow of dance in square dancing. . . . Smooth dancing is more enjoyable (and less tiring) than the acrobatic or run 'em to death type of dance. These dancers can dance challenge figures and patterns if properly timed and called."*

Bob's remarks are just a sample of the many letters and notes we receive from all over the country regarding "comfortable" dancing without the loss of "challenge" in today's square dance choreography.

Anybody can call square thrus or right and left thrus so fast that a floor of the best dancers will break (and probably go home early). I have even heard callers remark that they call the same program at a "hot hash" club that they would call at another place only speed up the tempo from 128 to 136 in order to offer challenge to the group.

New callers please take note. The

mark of a beginner dancer is a "clutch" grip on right and left grands even as the mark of a beginner caller is to not allow enough time to execute a basic maneuver. The latest and greatest doesn't make you the best either. Be sensible in your choice of material to the floor you have before you. Keep at least 80 per cent of the floor happy so that you will be asked to return.

*LEE HELSEL, Sacramento, Calif.: " . . . The net worth of a figure is not contained alone in what the figure does but in what can be done smoothly following it. To some extent what precedes it is also important . . . "*

Lee's observation points once more to the flow of a dance which is lacking at times in some figures. This point of choreography analysis is many times missed by callers who use anything that is new in a mad effort to be the first to introduce something different.

Dancer reaction will determine the popular acceptance of a square dance figure in spite the fact that it works with knives and forks. Mathematically perhaps it may be executed sixteen different ways. But if something along the line just doesn't feel comfortable to people the figure will not be accepted.

## FIGURES and BREAKS

### SURPRISE DUCKLING

by Russ Smith, Houghton, Mich.

One and three ladies chain  
Two and four pass thru  
Do a single wheel before you're through  
Heads cross trail thru go round the end  
Make a flying T there at the end  
Forward eight, back to the land  
All pass thru, don't just stand  
Lines of three wheel and deal  
Two ladies chain in the middle of the land  
Centers roll a half sashay  
Square thru three hands we say  
You turn back all eight of you  
Left allemande that's what you do . . .

### ACEY DUCEY FIGURES

by Bob McGowan, Shrewbury, Mass.  
Four ladies chain, new head ladies  
chain to the right  
Heads square thru, do-sa-do to an  
ocean wave  
Acey ducey round the square  
Swing thru, pass thru, you turn back  
Star thru, two ladies chain and when  
you do  
Cross trail thru to a left allemande . . .

Four ladies chain, new head ladies  
chain to the right  
Heads square thru, do-sa-do to an  
ocean wave  
Acey ducey round the square  
Swing thru and balance, swing thru  
again and balance  
Now a right and left thru, star thru,  
left allemande . . .

Four ladies chain you do  
New head ladies chain right you do  
Heads half square thru  
Do-sa-do to an ocean wave  
Acey ducey round the square  
Swing thru once and balance, swing  
thru again and balance  
Right and left thru  
Star thru, pass thru onto the next  
Star thru, dive thru, pass thru, then  
star thru again  
Cross trail thru to a left allemande  
. . .

### WHO HID?

by John Ward, Alton, Kans.  
Four ladies chain across the track  
The heads go up and come on back  
Half square thru, do-sa-do the opposite  
pair  
Make an ocean wave and rock it there  
Ends run, wheel and deal two by two  
Dive thru, pass thru, star thru  
Two ladies chain across the way  
Then finish it off with a half sashay  
Pass thru, boys run, allemande left . . .

### THAR INA STAR

by John Ward, Alton, Kans.  
Allemande left and an allemande thar  
Go right and left and form a star  
Back along boys in a right hand star  
Swing the girls half about, girls alle-  
mande thar  
Back along girls in a right hand star

Girls run, all promenade and don't  
slow down  
Keep on going around the town  
The heads wheel around and star thru  
Go right and left thru and turn 'em  
too  
Dive thru, pass thru, allemande left . . .

### FALSE ENDING

by Tom Tobin, Los Angeles, Calif.  
One and three move up to the middle  
and back  
Square thru, go all the way around  
on the inside track  
To the outside two, split 'em, go  
round one, line up four  
Forward eight and back with you  
Center four square thru  
Outside two star thru, California twirl  
Then a right and left thru with the  
inside two, turn the girl  
Square thru  $3/4$  around  
Right, left, right and allemande left  
Come back one and promenade, don't  
slow down  
Keep on a walkin' around  
First and third wheel around  
Pass thru, go on to the next  
A full square thru all the way around,  
count to four  
Full around, then those in the middle  
count three more  
Those facin' out California twirl, al-  
lemande left . . .

### A REAL GOODIE

by Jack Lasry, Miami, Fla.  
One and three star thru then pass thru  
Square thru the outside two, four  
hands you're told  
Girls fold and curlique (freeze)  
Got an ocean wave, rock up and back  
Ends cross over while the centers turn  
back  
Wheel and deal right after that  
Right and left thru, dive thru  
Pass thru, square thru four hands  
around  
Boys fold, curlique (freeze)  
Got an ocean wave, boys in the middle  
rock up and back  
Ends cross over while the centers turn  
back  
Wheel and deal then stick out your  
hand  
Left allemande . . .

## ACEY DUCEY RIGHT AND LEFT GRAND

by Jack Livingston, Speedway, Ind.  
Two and four do a right and left thru  
One and three pass thru and go round  
one

Circle up eight, go round the track  
All four girls go forward and back  
Square thru four hands and when  
you're thru

Do-sa-do the outside two  
Make an ocean wave and rock it there  
Acey ducey round the square  
Rock it forward and back once more  
Acey ducey round the floor  
Rock it forward and back to the land  
Everybody go right and left grand . . .

## RUNNING EIGHT CHAIN THRU

by Jack Livingston, Speedway, Ind.  
Four ladies chain a grand chain four  
Head ladies chain back once more  
Turn them men, do a dixie chain  
Pull them thru  
Both turn left, behind those two  
Sides pass thru, do an eight chain thru  
with the outside two (or eight  
chain half)  
Now when you're thru

Star thru the outside two  
Square thru 3/4 round, allemande  
left . . .

## HERE'S ONE

by Fred Christopher,  
St. Petersburg, Fla.  
Promenade, don't slow down  
Head couples wheel around  
Square thru 3/4 round  
Move on to the next  
Do a left square thru, count five hands  
And when you're thru  
Move on to the next and star thru  
Do an eight chain thru, half way man  
Count four hands then star thru  
Left allemande . . .

## CIRCLELATE

by Tom Tobin, Los Angeles, Calif.  
Side two ladies chain to the right,  
turn the little lady  
One and three dance up to the middle  
and back  
Square thru, go all the way around in  
the middle you do  
To the outside two, then a right and  
left thru, turn the girl

# hoctor

## NEW RELEASES

# records

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- No. 1507—Brown Velvet & Moulin Rouge
- No. 1506—Blue Moon & Lullaby
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- No. 1503—Ragtime Two-Step & Margie's Mixer
- No. 1502—True Love & Tango Meloso
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by Rita and Lee Kenney

No. 1509

## VOLARE (two-step)

by Dot and Ken Olson

## EVERYBODY RUMBA (basic)

Rumba teaching technique & round dance  
by Jean and Tom Cahoe

**HOCTOR RECORDS** Round Dance Dept.  
P.O. Box 234 Hazardville, Conn.



Dive thru, pass thru, circle four, head gents break  
 Make lines of four, forward eight and come on back  
 Square thru across the track, go all the way around  
 Count to four, then a right to the next  
 Pull on by and allemande left . . .

**SHAKE 'EM UP**

by Marv Worrell, Hamilton, Ill.

Head ladies chain across the way  
 Then all four couples a half sashay  
 Sides lead right and circle up four  
 Side ladies break, make a line of four  
 Forward eight and back real nice  
 Pass thru and cross the dice  
 Center four U turn back  
 Two ladies chain across the track  
 Face your partner, back away  
 Pass thru and cross the dice  
 Right and left grand . . .

**LEAD COUPLE ARCH NO. 3**

by Walt Swan, Riverside, R. I.

Head ladies chain across the way  
 Two and four a half sashay  
 Head two square thru all the way

Girl on your right California twirl  
 Double pass thru  
 Lead couple arch, second couple thru  
 You turn back, circle up four  
 Head gents break, line up four  
 Forward eight and back with you  
 Pass thru, bend the line  
 Star thru you're doing fine  
 Square thru 3/4 man  
 Left allemande . . .

**JUGGLING THE ROCKS**

by John Ward, Alton, Kans.

Promenade and don't slow down  
 First and third just wheel around  
 Two ladies chain across so brave  
 Ladies lead dixie style to an ocean wave  
 Balance forward and back, girls run  
 Wheel and deal 'til two face two  
 Dive thru, pass thru then do-sa-do  
 Make an ocean wave, balance to and fro  
 Boys run, wheel and deal 'til two face two  
 Star thru then cross trail thru  
 Corners all left allemande . . .



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### HOOK AND LINE

by Joe Barcelow, Ionia, Mich.

Heads to the middle and star thru  
Do-sa-do go around those two  
Swing thru, that's a right and left  
Balance forward and balance back  
Pass thru to the sides and circle four  
Let the ladies break to a line of four  
Lines go forward and back so bold  
Pass on thru and the girls will fold  
Star thru, California twirl  
Gents hook elbows and the lines will  
fail  
To bend the lines and then cross trail  
Allemande left . . .

### STAR THRU DEAL

by Joe Barcelow, Ionia, Mich.

Heads to the middle and come on back  
Then left square thru, go right and  
left  
Circle up four with the two you meet  
Head gents break and keep it neat  
Forward eight and back you reel  
Pass thru and wheel and deal  
Double pass thru, centers go in  
Cast off 3/4 round and then  
Lines go forward and back you reel

Pass thru and wheel and deal  
Just the girls pass thru and star thru  
Then wheel and deal and when you're  
thru  
Do a right and left thru, don't just  
stand  
With the girl you face, left allemande  
. . .

### 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 'til two face  
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 'til two face  
two  
Square thru 3/4 round and don't just  
stand  
Allemande left with you left hand . . .



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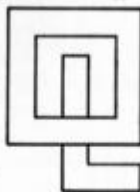
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# NEW BASICS

## PEEL THE DEAL

by Dave Taylor

Grosse Pointe Farms, Mich.

Lines do a normal wheel and deal. This is followed by a peel off motion to reverse direction single file, following the leader for the next call.

On call to peel the deal, the couples wheel and deal. The lead couple peels off and steps forward so that the trailing couple can step into the spot vacated by the lead couple and then peel off. This will insure that the trailing people remain behind the leads in single file.

## EXAMPLES

by Willard Orlich,

Cuyahoga Falls, Ohio

Heads to the right and circle four  
Head gents break and line up four  
Forward eight and back you reel  
Pass thru, peel the deal  
Pass two with them line up four  
Forward eight and back you reel  
Pass thru, peel the deal

Pass two with them line up four  
Forward eight and back you reel  
Pass thru, peel the deal  
Pass two with them line up four  
Right and left thru across from you  
Cross trail thru to a left allemande . . .

Head couples double star thru  
Turn right single file  
Boy around two, girl round one, line up four  
Rock forward and back, peel the deal right where you're at  
Dixie chain on a double track  
She goes left, he goes right, left allemande . . .

Head couples square thru  
Four hands round and when you do  
Split the sides around one and line up four  
Peel the deal like a cloverleaf  
Double pass thru go two by two  
Cloverleaf, double pass thru two by two  
First couple left, next one right  
Square thru those in site  
Count four hands, look out man  
Partners all right and left grand . . .

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## BLACKSMITH BLUES

Record: Windsor No. 4822 — Instrumental/calls by Singin' Sam Mitchell.

Dance: Sid Thornton, Temple City, Calif.

Music: Pete Lofthouse Band.

**Opener, Break, and Closer:**

Allemande left the corner, do-ci round your partner

Step right up and swing your honey under the chestnut tree

Men star left now, one time around go Star promenade, move along, don't slow down

Back on out, a full turn, four ladies chain now

You turn your lady, chain her back, promenade with me

Promenade the lady, go home and swing and maybe

She'll be glad you did, doin' the Blacksmith Blues.

**Figure:**

Head two forward, back out and roll-away now

Pass thru and separate, around one, a line of four

Forward and back with you, now do-ci that lady

Go back-to-back in time, pass thru and bend the line

A right and left thru there, why don't you cross trail

Allemande left the corner, come back and swing the lady fair

Promenade the lady, take her home and maybe

She'll be glad you did, doin' the Blacksmith Blues.

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

## WHAT IT MEANS TO BE BLUE

Record: Longhorn No. 136 — Instrumental/calls by Ken Golden.

Dance: Ken Golden, Little Rock, Ark.

Music: Longhorn Playboys.

**Opener, Break, and Closer:**

Join eight hands and circle to the left, go walking round the set

Allemande left that corner girl, come back and swing your pet



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Promenade go two by two and don't  
 you slow down  
 One and three wheel around, do-sa-do  
 all the way around  
 Right and left thru and turn your girl  
 and cross trail thru and then  
 Allemande left that corner girl, now  
 weave around that ring  
 In and out you'll go, when you meet  
 you'll promenade  
 Then you'll know What It Means To  
 Be Blue.

**Figure:**

Head two couples dance to the middle  
 and come on back with you  
 Turn opposite by the right, partner  
 left allemande thar  
 Gents swing in, a two hand star once  
 around you know  
 Shoot that star full around, turn  
 corner a right hand round  
 Walk right by your own little girl  
 and swing the next little maid  
 Promenade this girl around you know  
 Some day you'll realize and have to  
 pay for all those lies  
 Then you'll know What It Means To  
 Be Blue.

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

## ROUND DANCES

### JUST A LITTLE STREET

by Lorraine and Dean Ellis  
 Dallas Center, Iowa

Record: Windsor No. 4691.

Position: Closed, M facing LOD.

Footwork: Opposite. Directions for M.

**Introduction**

**Meas**

1-4 Wait; Wait; Apart, Point, -; To-  
 gether (to CP), Touch, -;

**Dance**

1-4 FWD (turn), Side, Close; Solo L  
 Turn (to Skt P); BWD/PT, -, Lift;  
 W Rolls Across, 2, 3 (to L-Open);  
 5-8 Twinkle (to Open); Wrap, 2, 3;  
 FWD Waltz; W in Front (to CP);  
 9-16 Repeat action of meas 1-7, on  
 meas 16 M turns 1/4 R to face wall  
 step fwd R, swd L, close R to L end-  
 ing CP M's bk twd COH;

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## Hey Chick

and

## Twistin The Bossa Nova

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17-20 Fwd, Side, Close (to SCP); Fwd, Flare, (W to Bjo); Bwd Waltz (W twinkle to SCP); Fwd, Touch (to Semi-Open), -;

21-24 Wheel R, 2, 3; 4, 5, 6 (SCar); Twinkle, 2, 3; Twinkle Maneuver (to CP);

25-28 Pivot, 2, 3 (SCP); Thru, Side, Close (to CP); Apart, 2, 3; Spin Maneuver (to CP);

29-32 R Waltz Turn; R Waltz Turn; Apart, Point, -; Together, Touch, - (to CP);

**WESTERN SWING**

by Pauline and Elmer Alford  
The Dalles, Oreg.

Record: Blue Star No. 1687.

Position: Semi-closed, facing LOD.

Footwork: Opposite. Direction for M.

**Introduction**

Wait 3 notes.

**Dance**

**Meas**

1-4 Fwd, Close, Back, -; Back, Close, Fwd, -; Two-Step, Brush: Two-Step (Turn):

5-8 Repeat Meas. 1-4 in RLOD:

9-12 Run, 2, 3, Turn Tch: Run, 2, 3, Tch: Grapevine Across, 2, 3, Tch: Side, Close, Side, Tch:

13-16 Repeat Meas. 9-12 in RLOD

17-20 Side Behind, Side (to open) Brush; Two-Step; Side, Behind, Side, (to open) Brush; Two-Step.

21-22 (scar) Step, Kick, Step, Turn; (Bjo) Step, Kick, Step, Turn (face);

23-24 Side Close, Cross, -; Side, Close, Cross, -;

25-32 Repeat Measures 17-24 . . . and assume semi-closed pos. to start dance over;

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YOUR NAME

DESIGNED BY AMERICAN SQUARES

# PARTNER

B



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### NEW RELEASES

No. 6016 Flip Instrumental

#### THIS OLD HOUSE

Called by Don Atkins, Concord, Calif.  
Written by Bill Castner

No. 6015 Flip Instrumental

#### HOW COME YOU DO ME LIKE LIKE YOU DO, DO, DO

By Julius King, Lexington, Mass.

No. 6014 Flip Instrumental

#### PUT ON YOUR OLD GRAY BONNET

By Don Atkins, Concord, Calif.

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

# GOLDEN SQUARE RECORDS

FAMOUS BRAND

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Bogen Sound System

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### BLUE STAR 1684 TENNESSEE GAL

Instrumental Square Dance/Calls by  
Norman Merrbach

Norman Merrbach calls an easy star figure with a roll away. Older dancers will remember this number as a standard made famous many years ago. The music is excellent and the dance is simple. A good record for your basic collection.

### BOGAN 1157 JUST ANOTHER POLKA

Instrumental Square Dance/Calls by  
Darrel Slocum

Let's all polka to another polka record. This one is an excellent one. Darrel Slocum does a top-drawer job to exceptional music. A basic simple dance with nothing harder than square thru.

### JEWEL 113 BLUE BLUE DAY

Instrumental Square Dance/Calls by  
Jewel O'Brien

George McHan plays some of the best banjo music in the business. During the past year Jewel has had its share of hits. Jewel does a nice job calling this dance that features the centers fold basic.

### LONGHORN 136 WHAT IT MEANS TO BE BLUE

Instrumental Square Dance/Calls by  
Ken Golden

New management has rapidly revived the Longhorn label. Releases on Longhorn are now produced by Kalox Record Distributing Co. which also produces Belco and Kalox Records.

### LORE 1047 THIS OLD HOUSE

Instrumental Square Dance/Calls by  
Bob Augustin

Club dancers will love this one. Features the new acey ducey basic.



The music moves and so will your dancers. Excellent calling. One of the best records produced by Lore. A best buy this month.

**OLD TIMER 8192**

**COTTON PICKIN POLKA SQUARE**

Instrumental Square Dance/Calls by  
Johnny Schultz

Johnny Schultz, a calling master, sounds good on his first new record in a long time. The dance is easy and the music is good. Johnny's fans will be happy to dance to this release.

**ROCKIN' "A" 1303**

**NOBODY BUT YOU**

Instrumental Square Dance/Calls by  
James Powell

A new caller, James Powell, makes his first appearance on the first flip record produced by this label. The music is good. The dance is the usual collection of basics.

**SQUARE L 111**

**SO LONG MARY**

Instrumental Square Dance/Calls by  
Melton Luttrell

A smooth dance that is fairly easy, smooth music that is easy to dance, and smooth calling combine to make a record that is hit material. You'll like this one. A best buy this month.

**TOP 25063**

**OLD BUTTERMILK SKY**

Instrumental Square Dance/Calls by  
Bern Aubuchon

Star figures are in this month. Here is another one arranged to old familiar music that will bring back memories to many. Top music is always tops. Bern Aubuchon does a nice job of calling in a relaxed style.

**WINDSOR 4823**

**PICKLE UP A DOODLE**

Instrumental Square Dance/Calls by  
Dave Taylor

Your dancers will be pickled . . . tickled . . . with this one. It's a novelty that is unquestionably a hit. Lots of words for the caller to doodle with but if you can handle it, buy it. Great music and calling and figure. A best buy this month.



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# MAIL

Dear Arvid:

. . . Thank you for the very nice tribute you paid me in the September AMERICAN SQUARES. . . I only hope I will be able to live up to the nice things you said about me in your writings. . . .

Bob Van Antwerp  
Long Beach, Calif.

Dear Arvid:

. . . Many, many thanks for the articles and photos of round dance teachers and instructors. These are pictures I will always treasure.

Our club caller also finds your magazine a big help, particularly the Record Reviews.

Iva and Fred Noble  
Sault Ste. Marie, Ont.  
Canada

Dear Arvid:

My thanks to SQUARES for the free copies of your wonderful magazine. The clubs I call for enjoy the Workshop material very much.

Can't imagine why I didn't get on your subscription list long ago.

George Vagtborg  
San Diego, Calif.

Dear Arvid:

I enjoy your AMERICAN SQUARES magazine very much. It has a world of good information in it for me as a caller and dancer. We have danced for eight years and are still going strong.

Elvo Pratt  
Cook, Neb.

Dear Arvid:

. . . Your magazine is making a real contribution, especially with Willard Orlich editing the Workshop material. . . .

Louis Calhoun, Supt.  
Parks & Recreation Dept.  
Shelby, N. Ca.

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



# NEWS



● WASHINGTON, D.C. — Rounds of the Month for September, selected by the Round Dance Teachers Council of the Greater Washington, D.C. Area, were "Walk Right In," Lanning's Mixer," "I Hum a Waltz," and "Lazy Summer Days."

—*Blackie Heatwole*

● INDIANA — Dance in Evansville, Ind. at the Hoosier Square Dance Festival, October 18-20, to the calling of Marshall Flippo and Frankie Lane with rounds by Nita and Manning Smith. For information write: Festival, P.O. Box 731, Evansville, Ind.

—*Patty and Gilbert Winiger*

● NEW YORK — Paul Schwartz, Editor and Publisher of Folk Dance Guide, invites groups and classes to send him complete information for a free listing in the 1963 National Directory of Instruction Groups. This annual publication is now being prepared. Mail your listing now.

● VIRGINIA—The 8th Richmond Square and Rounddance Festival will be October 25-26 at the John Marshall Hotel in Richmond, Va. The professional staff includes Earl Johnston, Louis Calhoun, and Frankie Lane. For details contact: Ida and Bob Basinger, 111 S. Cedar Ave., Highland Springs, Va. —*Louise and Pete Smith*

● CHICAGO — Sing-a-long with Singin' Sam Mitchell at the Blue Moon Ballroom near Chicago, Ill. on October 20th. Advance tickets may be ordered from: Fred Douglas, 910 Main Street, Aurora, Ill.

● NEW YORK—Caller Bart Haigh called square dances every Thursday during August at the Skating Ring, Bear Mountain State Park. Over nine hundred people attended each of five dances.

## JERRY AND CHARLIE TUFFIELD

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● OKLAHOMA — Dance and learn during the Thanksgiving Holidays at the College of Square and Round Dancing, November 29-December 1, Western Hills Lodge, Wagoner, Okla. Staff includes Maxine and Wally Schultz, Dena and Elwyn Fresh, Joe Lewis, Melton Luttrell, Ken Golden, and Arvid Olson. For a brochure, write: Millie and Bernie Coffey, 4521 Meredith St., Dallas 11, Tex.

● NORTH CAROLINA—The 15th Annual State Fair Folk Festival will feature folk singing, music, and dancing, October 14-19, Raleigh, N.C. You may get a publicity flyer giving complete details by writing to: Bascom Lamar Lunsford, Director, South Turkey Creek, Leicester, N.C.

## EVENTS

- Oct. 3-6: LaCrosse, Wis. Oktoberfest.
- Oct. 5; Annapolis, Md. 3rd Chesapeake Festival. National Guard Armory.
- Oct. 13: South Gate, Calif. Western Square Dance Association Fall Jamboree. Municipal Auditorium.
- Oct. 14-19: Raleigh, N.C. 15th Annual State Fair Folk Festival.
- Oct. 18-19: Fort Lauderdale, Fla. Annual Meeting and Callers Clinic.
- Oct. 18-19: Sedalia, Mo. 4th Annual State Square Dance Festival.
- Oct. 18-20: Berkeley Springs, W. Va. 3rd Annual Cacapon Capers Week End. Cacapon Lodge.
- Oct. 18-20: Evansville, Ind. Hoosier Square Dance Festival.
- Oct. 19-20: Cadillac, Mich. Fall Square Dance Festival.
- Oct. 20: Chicago, Ill. Sing-a-long Dance. Blue Moon Ballroom.
- Oct. 25-26: Richmond, Va. 8th Square and Round Dance Festival. John Marshall Hotel.
- Oct. 26: Austin, Tex. Mid-Tex Fall Square Dance Jamboree. Municipal Auditorium.

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

# "JOAN OF ARKANSAW"

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This may make the original Joan of Arc turn over in her ancient grave, but it's gonna be a truck-load of fun for real live square dancers! With just the right amount of "corn" and with masterful handling by BRUCE JOHNSON on both the writing and calling bit, "Joan of Arkansaw" will conquer the country. The PETE LOFTHOUSE BAND chips in with its share by coming up with some real Arkansaw-kinda music. Callers will like this one because the music is such a "natural" for a singing square.

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