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1159 BROAD STREET

NEWARK 14, NEW JERSEY

VOLUME 19  
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NUMBER 6



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Publisher and Editor

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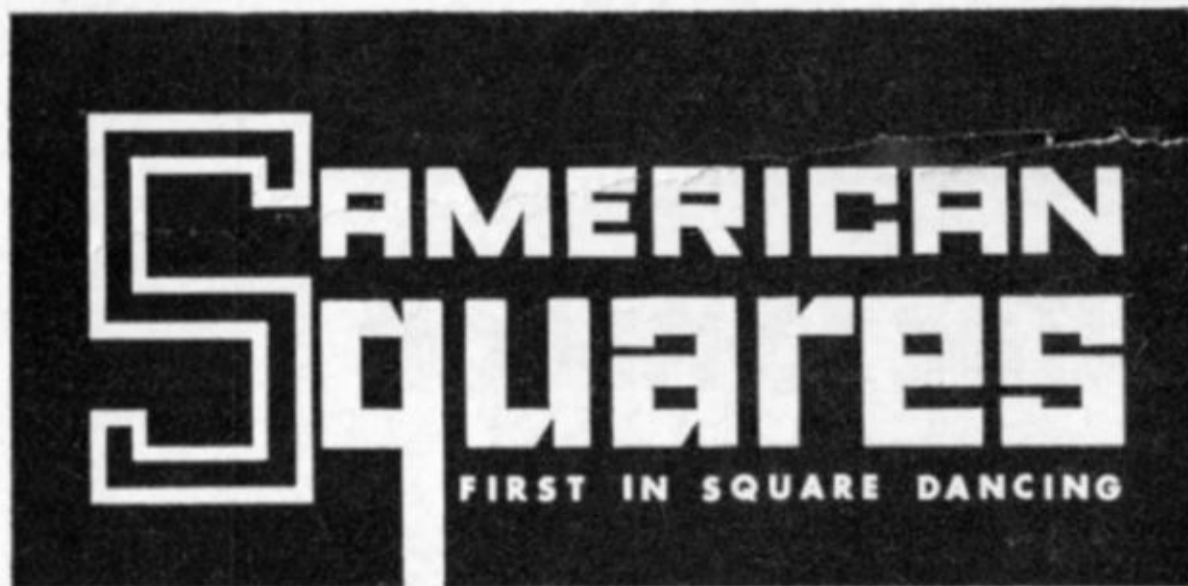


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A note of thanks for your response to my S.O.S. for a little space in your Mail column. (November 1963). I do appreciate your continued interest in our Little Tribe.

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Father George  
St. Joseph's Indian School  
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Thank you so much for the nice presentation of our article in the December 1963 AMERICAN SQUARES.

We have received many nice comments about it and are so happy to know our views are shared by others in our field.

The dancers themselves seem to be most pleased with the article, and they are the ones we want to reach.

Evelyn and Art Johnson  
Long Beach, Calif.

. . . I don't care for the New Basics as they are published in AMERICAN SQUARES. . . I do like to see the cartoons of Do-Ci-Do Dolores (by Stan Burdick). That gal sure gets into a mess of things. But just let's keep the old time calls as they should be. . . .

Jack Jeffery  
West Mifflin, Pa.

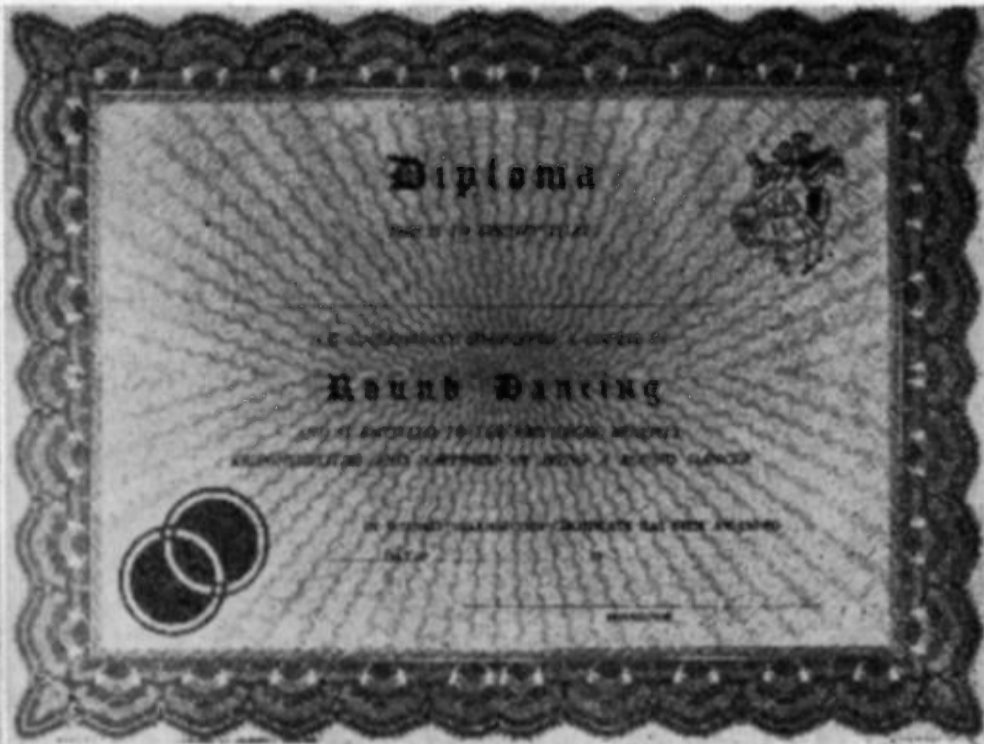
. . . Thanks for printing pictures of the Dodge City Festival (October 1963). . . .

You are doing a wonderful job. You are getting much new material used nationally. Keep up the good work.

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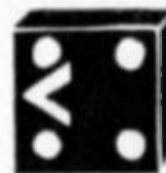
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## A MESSAGE FROM THE PUBLISHER AND EDITOR

Over 100,000 square dancers from every state and many foreign countries have attended the National Square Dance Convention during the past twelve years. Perhaps you were one of them. Or maybe you're planning to attend your first National this summer in Long Beach, Calif.

Either way, you'll want to know more about the National Convention. What is it? When is it held? Where is it held? Who sponsors it? Why is it held?

The National Square Dance Convention is recognized everywhere as the world's greatest square dance event. Each year it attracts greater attendance and participation as more and more dancers find that it is a superb place to enjoy dancing to the very best callers, participate in panels and clinics on every phase of their hobby, hold reunions with friends everywhere, enjoy fine exhibitions, make it a part of an outstanding vacation for the entire family, and have lots of real fun.

Since 1952, when the first Convention was held in Riverside, Calif., a different city has hosted the National each year during the summer months. Any city with adequate facilities and organization is eligible to bid for the Convention.

Conventions are awarded to square dance organizations or federations which in turn provide a city and place for the Convention. Two publications, "Policies for Holding a Convention" and "Bid Procedures", outline full details for holding a Convention and are available from all Executive Committee members.

The National Executive Committee (see cover) is a group composed of past General Chairmen of the National. This group has the responsibility of locating and selecting cities and or-

ganizations to host future Conventions and advising selected cities to assure a successful convention.

These men sacrifice thousands of hours and sizeable sums of their personal money to assure the success of this event. No one is paid. This is entirely a voluntary undertaking.

Likewise, delegates to the Convention pay their expenses and staff members are not compensated for their efforts. If anyone were paid, the cost involved would prohibit the Convention from operating in the black.

Members of the Executive Committee are as follows: Harold Erickson, Dearborn, Mich., Howard Thornton, Midwest City, Okla., Carl Anderson, Redlands, Calif., Arthur Lowell, St. Louis, Mo., Eddie Colin, New Albany, Ind., Jerry Curler, Des Moines, Iowa, Dick Flucke, Leawood, Kan., Harry Moore, Miami Beach, Fla., George Nichols, Denver, Colo., and Gordon Pierce, Elbow Lake, Minn.

Square dancers salute these men for their untiring efforts and successful promotion of the National Square Dance Convention.

The 13th National Square Dance Convention, which will be held in Long Beach, Calif. from July 23-25, will be one of the best ever. The Convention Committee has been hard at work for several months to plan and promote this Convention.

You'll be able to dance on 150,000 square feet of wood floor in one central location — the spacious Long Beach Municipal Auditorium, within sound of the Pacific surf.

You can register for this event now by completing and mailing the Advance Registration Form which was published in the January 1964 AMERICAN SQUARES. Get your Registration in early to insure your good time at the 13th National Square Dance Convention in Long Beach.

*Arvid Olson*

## PART TWO

# WHERE ARE WE GOING?

BY BILL CASTNER, Lafayette, California

All dancing is fun with good leadership. Good leadership is our problem now. It will be our problem in the future.

As one method for helping our movement and to help forestall the doom criers, let me suggest that it is not the basics that are bad, but our presentation of them. For example, the basic allemande thar is not used in every dance and generally not more than two or three times during an entire evening.

However, our teaching and presentation of any new basic is quite different. When we teach allemande thar for the first time, we review it over and over that first night, perhaps as many as ten times. The next night we review it again and maybe ten times more. We continue this every night, night after night, until we are sure our dancers would know it even in their sleep. Then we continue to call it once or twice a night the rest of their dancing experience.

Did your caller give any of the recent basics the same chance to be successfully learned? If he did, I'll bet you liked that new basic. People only pretend to dislike things that they don't know well enough to feel comfortable doing.

More likely though, your caller used it once or twice on one night. He might have remembered to do it the next night or he might have not. Maybe six weeks later he got it out and dusted it off again.

He forgot that he called it perhaps five times and didn't really teach it as it should have been taught. With the average amount of absenteeism and with the hit or miss programming of the average caller, it is quite likely that a fourth of the floor might have never been there for the original teaching.

I suggest that every caller in introducing any new basic must do the following.

1. Give your dancers the same

amount of chance to learn every new basic you choose to teach, just as you did in teaching them right and left grand. You can do this easily if you will program any new basic for six weeks or more, if necessary. In this way any new basic will become just as much second nature as ladies chain.

2. Present any new basic from all conceivable get ins and outs. In teaching square thru, teach it from home position, from lines of four, from a double pass thru formation, from chicken plucker formation, and from a wheel around. If dancers are to really know a new basic, they must have the same chance of really learning it.

3. Make one more test before picking any new basic to teach. Wait out a new basic until you find something on it from at least three sources around the country. Of course, if you have a workshop group, you can try a new basic as soon as you get it and then teach only the better ones to your regular groups.

4. Consider why you should teach every new thing that comes along just because it is new. Why not be a little choosy? Why not pick only the three or four basics a year that become popular?

Square dancing has progressed from the single visitor square, such as "Pop Goes the Weasel", to single couple squares of the "Birdy In the Cage" type. From here it progressed from the pick up two figures to lines of three figures and then to two couple work figures such as "Arkansas Traveler".

For several years we had a rash of star figures such as "Texas Tornado" and goal post figures such as "Pass Thru and Around One". All of the goal post figures ended with cross trail thru, left allemande. Next came lines of four figures. Many have been the variations and new basics on the lines of four.

There has been a trend toward meshing and intermixing of lines, circles, goal post, and star patterns. In these, while the individual dancer reacts to a command, the group of eight is moving in a meshing pattern. Individually the single dancer works no

harder than before, but the group as a whole has perhaps moved through a rather complicated maneuver.

I have tried to show that, rather than destroying square dancing, new basics have through the years aided its growth and added to its vitality. So let not the doom criers prevail. They have always been with us and always will be. Certainly we should be concerned with the interest and opinions of others, but these must be evaluated with a cool head and rational thinking.

To panic and emulate Chicken Little, crying that "The sky is falling — the end of the world is near," each time something different is introduced simply is not reasonable. This kind of thinking can be more detrimental in the final analysis than any other single factor.

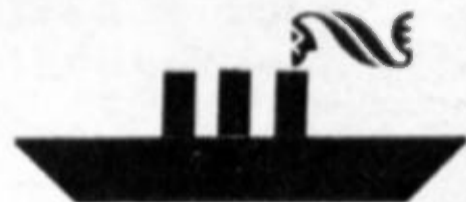
Square dancers tend to seek their own level. Surely with the vast number of groups dancing today everyone should be able to find the type of dancing he enjoys and have the grace to allow others to do likewise.

The purist who wants square dancing to be an ethnic experience in its original form may have difficulty, because there never was a single, static phase of its history. It varied from region to region, person to person. It has evolved, as our society evolved, from the simple to the more complex. Perhaps for this reason it has survived over the years. Who is to say at what point this evolution should stop?

We can be proud of the dual aspect of our hobby. Though its roots are inextricably wound in the history of our country, it is not a thing of the past. Rather, it is a vital, growing, ever-changing experience, adaptable to the varying interest and emotional needs of the people who are its substance.

Leave the doom criers to their lamenting and looking backward. The rest of us, knowing and appreciating the various facets of square dancing, can give it strength. It will not be destroyed as long as there are people who love the heart beat of its music and its many-throated calls ringing across the years to link the past with the future. ●

# CURRENT SQUARE DANCE "FADS"



BY CATHIE BURDICK

Square dancing today is so widespread an activity and has so many participants that it can no longer be termed a fad. Within the scope of the activity, however, there have arisen new developments which fit Webster's definition of fad: a custom followed temporarily with great zeal. Some of these fads may last long enough to "grow" out of the definition. Others will pass with the changing times. Here's news of several current ones.

One of the "hottest" popular fads is the cruise or tour. In August 1963, **Dolores** and **John Campbell** of **San Carlos, California** led a tour of Europe that began in Prestwick, Scotland, and included Edinburgh, London, Paris, Zurich, Lucerne, Rome, Munich, Cologne and Amsterdam.

Each stop was filled with sightseeing at famous landmarks, shopping, and some dancing. Members of the tour danced in Essex, England with **Tommy Cavanaugh**, and at Churchill Gardens with **Viv Canon**, **Charles Vest**, **Al Green**, and **Jerry Howell**. By request of their guide, John Campbell called without music and the group danced at the Hall of Mirrors in Versailles for all the other visitors.

Air Force members and their fami-

lies at SHAPE headquarters in Evreux, France played host to the group at a dance with **Ben Wilson**, **Andy Gibson**, **Jim Knox**, and John Campbell calling. A welcome treat here was the American coffee served after the dance. In Munich the dancing was done to tapes but the tour members enjoyed it and included rounds, too.

They went on to dance in Heidelberg Castle before beginning the final lap of their tour. All the members of the group were Californians but **Mary** and **Joseph Klatel** of **Cleveland, Ohio**, who reported their activities.

Square dancing has become worldwide because so many Americans are now living on foreign soil. This fact is certainly a boon to tour planners, too. One example of such Americans is that of **Zora** and **Ralph Piper**, formerly of the University of Minnesota, now on Fulbright Lectureships in Tehran.

On their way to assume their positions, the Pipers visited Ireland; Edinburgh, where they saw and participated in folk dancing; London, highlighted by visits, one with **Maude Karpeles**, Honorary Secretary of International Folk Music Council; Berlin, East and West; Warsaw, Peznan,



*Another custom that is growing more and more popular is the square dance vacation. The above picture shows the staff at the 1963 Funstitute, Hotel Thayer, West Point. Included are Laura and Paul Merola, Quincy, Massachusetts, round dance teachers; Mary and Al Brundage, Westport, Connecticut, directors; Ruth and Curley Custer, Hagerstown, Maryland; Ann and Jack Jackson, Columbus, Ohio; and in front, Mary Horowitz, a guest caller from Brooklyn, New York. Al Brundage will direct and coordinate square dancing at the coming World's Fair so that many more vacationers may see and participate in the sets.*

Prague, Budapest, Sofia, Athens, Cyprus and Beirut.

In Tehran after touring and getting settled, Ralph was assigned to National Teachers College and Zora to both the College and the Ministry of Education, where they both will work with physical education. Since the College was late in opening, the Pipers went to Isfahan and Shiran where they conducted an evening square dance program; then to Tahria and Rezaieh, hoping to shoot some Kurdish and Assyrian dances on film. The time was not right but they succeeded in getting tapes with folk music.

Back in Tehran they conduct square dancing for the Iran-American Society and attend bimonthly meetings of an Army club as well as dance in their home.

**Merry Squares, Bloomfield, New Jersey** have sent more news via **Charlie Bogart** about their variety of activities: round dancing, a trick or treat party, and special dances.

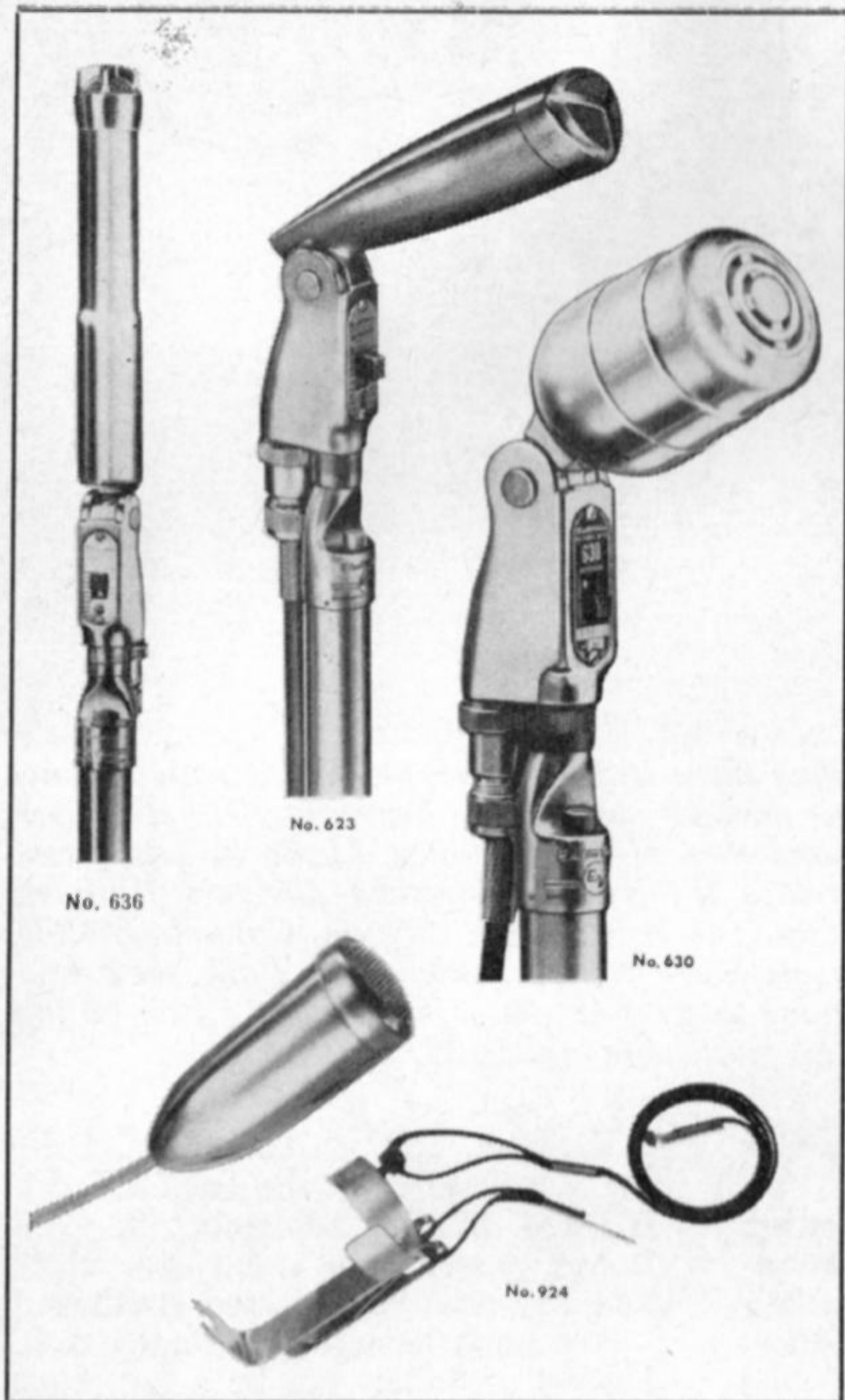
This club has passed along a four foot piece of driftwood inscribed, "Del-

ta Drifters, Antioch California, Drifting Eastward". On the back the drift is listed. Starting September 8, 1962, it has passed thru twenty-five clubs, and has now been passed southward.

We hope teenage and family dancing will definitely not be a fad, but a long-lasting part of the square dance picture. **Bob Boyd of Granite City, Illinois** writes about his work with youth and sends a report of the Teen Festival held last summer in Kentucky with three hundred young dancers.

Included were flyers from several holiday dances, one for a teenage night owl dance, designed especially for youth and the "young at heart", with teenage callers and teachers. Instructors for the local Checkerboards are **Gary Greene** and **Suzanne Boyd**. Both workshopped rounds and squares at the Teen Room of the National Convention in Miami.

Many and varied as the current fads are — from world tours to badges earned at home — we hope they fulfill their main purpose: to help square dancers have FUN! ●



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## CHOREOGRAPHY

The New Year's crop of new ideas in square dance choreography is already starting to grow. To the people responsible for reporting these new ideas through notes, periodicals, written articles, and the like, this is often problematic.

In order to report or review these ideas correctly, from the author's viewpoint, the reviewer must know the name of the author, the author's explanation, and his examples. Then proper credit can be given at the time of introduction of the idea.

One thing is very apparent in this hobby. As soon as somebody introduces a thought to the square dance public, it is in turn passed on and eventually reaches the attention of others whose business it is to report it. Thoughts coming to us second hand become twisted and may not even be what was originally intended by the author.

On the other hand, new ideas fed through normal channels for consideration can become a part of our square dance nomenclature after a thorough exploration as to their versatility, comfort, ease of teaching, and usage through time. In recent years, such movements as dixie chain, square thru, star thru, wheel and deal, and others came to us through these channels.

The latest movements might involve such ideas as fold somebody, swing thru, and all the variations of ocean wave set-ups that have been in use the past two years. We look forward to other creations which will come. Most of these will be tried and shelved after proper and thorough exploration

in the experimental stage.

All of the above observations often lead to inquiries from our teachers. They point out that new dancers at one time had only to take ten, fifteen, or a tops of twenty lessons to be able to dance with the best.

Today the theory of thirty lessons seems to be the average acceptable nation-wide. How can you attract beginners into our activity if they have to spend over half a year learning before being accepted into their friends' clubs?

Perhaps a look at our teaching procedures might be in order. We still have the same number of teaching and learning hours in school devoted to such common courses as science, history, and other academic subjects in spite of great strides forward in new ideas and theories in these subjects.

Have you noticed how out-dated your learning theories from high school days have become compared to those of your sons and daughters? The teaching methods have changed. Perhaps our teaching methods in square dancing should be changed in order to cover a more abundant amount of material in the same time period. It would be worth exploring for the sake of our beginners.

By now most of the callers using the swing thru movement know that two swing thrus in a row is equivalent to a right and left thru or can be called as a double swing thru. Just be sure to allow enough time for the dancers to be able to do the call in comfort.

The swing star thru movement introduced last month is proving to be very versatile. An ordinary "heads

pass thru" can be called "heads swing star thru, California twirl, swing star thru" as an equivalent. You might try this for a variety in your patter calls.

## CALLERS' QUESTIONS

*RUSS BONE, Kankakee, Ill.: "Many dancers mistake awkward choreography for high level dancing. . . . I think the thing most of us work for in calling for strange groups is to keep them dancing by offering enough challenge for the more experienced dancers but still calling the movements in such a way as to keep the less experienced dancers dancing. Smooth (flowing) choreography helps a great deal in doing this because it places the action directly in front of the dancers and has them furnishing the momentum to complete the figure."*

Thank you for your observations, Russ. Like you, I believe that a flowing type of square dance choreography adds to dancing instead of being soldier-like drilling.

A good example of this "momentum" idea can be found in the call "centers in, cast off", or in the recent "swing star thru" movement which has the star thru following a normal swing thru.

Today's choice of movements can be put together in many ways so there is a constant feel of the "natural" thing to do for the dancers. An occasional "gimmick" type figure, however, is still fun to do. So don't pass over the good ones.

*BOB VAN ANTWERP, Longbeach, Calif.: ". . . About the hand or arm movement during a wheel and deal. . . I do not like to see arms hooked. I like the forearm to forearm press with the lady's left hand in the gent's right hand. This stops the fight to unlock or drop hands before the double pass thru after a wheel and deal."*

I agree, Bob, even to the point of stating that all couple wheeling movements should be done the way that you suggest. These include cast offs, wheel across, and first couple left (or

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right) out of a double pass thru formation.

The exception would be if the call came from a promenade setup in which the heads were told to wheel around (or back track). Then the two-hand clasps would be retained until the next call. Once broken, however, the hand holds revert to inside hands joined only.

In today's square dancing, elbow hook turns are never used. This is a "rough" movement of the past which doesn't add to dancing smoothness unless performed by experts.

*BUTCH LITTLE, Grelton, Ohio: "I don't feel obligated to use every new basic that comes along but . . . do appreciate having the basic rules for . . . new material explored and explained before it is put into general practice.*

*The important thing is not which basic we choose to use . . . but that the basic rule of any given command is fully understood by the folks that teach and use it.*

*An example of this would be from*

*a static square 'heads cross trail thru, U turn back' and end up with half the floor in a square and the other half in a double pass thru formation."*

A real good point, Butch. If the student hasn't learned, the teacher hasn't taught. Often this can be traced back to the teacher's teacher. It's the basic rules that make the game possible and enjoyable by all the participants, anywhere, and under any conditions.

## FIGURES AND BREAKS

### SWING THRU FIGURES

by Fred Bailey, Las Vegas, Nev.

The two head couples lead to the right  
Circle up four in the broad daylight  
Head men break, make two lines  
Go forward and back, you're doing fine

Swing thru all eight of you  
Turn by the right, then by the left and rock it

Then pass thru and U turn back  
Right and left thru across the track

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Go right and left grand. . .

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Keep on going, we're still not done  
The girls roll back, skip one man  
Promenade the next, go 'round the  
land

One and three wheel around  
Swing thru all eight of you  
Turn by the right, then by the left and  
rock it

Pass thru and U turn back  
Right and left thru across the track  
Two ladies chain, you're doing fine  
Turn this girl and bend the line  
Two ladies star to the opposite man  
Allemande left. . .

### SWING THRU BREAK

by Fred Bailey, Las Vegas, Nev.

Forward eight and back you go  
Face your corner and do-sa-do  
Same one left like an allemande thar  
Boys back up, a right hand star  
Shoot the star, go full around  
Turn new corners, a right hand round  
Back to new partner for an allemande

thar  
Girls back up, a right hand star  
Left swing thru all eight of you  
That's by the left, then by the right and  
rock it  
Slip the clutch, skip one girl  
Do an allemande left. . .

### SAM'S CIRCULATE

by Sam Stead, Lethbridge, Alta.,  
Canada

One and three star thru, pass thru  
Do-sa-do to an ocean wave and rock  
it  
Men circulate, swing thru and when  
you do  
Centers run, wheel and deal, two by  
two  
Right and left thru, inside arch, dive  
thru  
Pass thru, do-sa-do to an ocean wave  
and rock it  
Men circulate, swing thru and when  
you do  
Centers run, wheel and deal, two by  
two  
Right and left thru, inside arch, dive  
thru

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Square thru 3/4 to a left allemande  
...

**CENTERS IN HASH**

by **Leland Cooper, Clayton, Ind.**

Head couples right and left thru  
Then lead to the right and circle up  
four  
Head gents break and line up four  
Right and left thru go two by two  
Rollaway, a half sashay, pass thru  
Lines divide, centers in, California  
twirl  
Wheel and deal (you're facing out)  
Centers in, cast off 3/4 around  
Pass thru, wheel and deal and as you  
are  
Dixie chain on a double track  
Centers in, cast off 3/4 around  
Pass thru, wheel and deal, two by two  
Double pass thru and when you do,  
centers in  
Centers fold, star thru  
Cross trail thru to a left allemande ...

**ARKYITIS**

by **John Ward, Alton, Kans.**

Heads to the right and circle four

Head gents break and line up four  
Number one gent, box the gnat across  
from you  
Everybody square thru 3/4 around  
Stop facing out, then U turn back  
Number three gent, box the gnat across  
from you  
Everybody square thru 3/4 around  
Stop facing out, then U turn back  
Ends only box the gnat  
Everybody right and left thru  
Cross trail thru to a left allemande. . .

**THREE BOYS, ONE LADY**

by **Gordon Densmore, Madison, Ohio**

Side ladies chain right and hold on  
tight  
Couple number one promenade half  
way round  
Behind number three squeeze right in,  
cast off 3/4  
Pass thru, promenade behind the sides  
Squeeze right in and cast off 3/4  
Pass thru, wheel and deal go two by  
two  
Centers square thru 3/4 around  
Corners all left allemande ...

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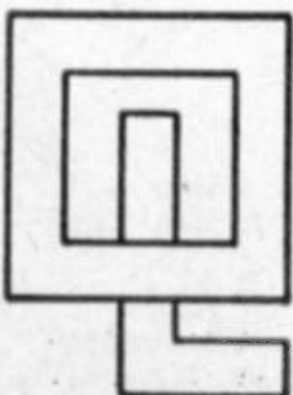
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## KANGAROO BOUNCE

by John Ward, Alton, Kans.

Heads lead right and circle four  
Head gents break and line up four  
Go forward and back, star thru  
Do-sa-do the opposite pair  
Make an ocean wave and rock it there  
Ends circulate, swing thru, then balance too  
Cast off full around and 1/4 more  
New lines at the sides and balance  
Centers circulate, swing thru, then balance too  
Cast off full around and a 1/4 more  
New lines at the heads and balance  
Right and left thru, go two by two  
Square thru, go five hands man  
Pull five hands by for a left allemande.

## SHIPMATE

by Larry Brockett, Los Alamito, Calif.

One and two half sashay, heads half square thru  
Then half square thru with the outside two  
Bend the line, pass thru, wheel and deal

Number one gent box the gnat  
Number two gent half sashay  
Two ladies chain across I say  
Turn full around to face out  
Swing the girl in front of you  
Now promenade go two by two  
Number three couple wheel around, pass thru  
On to the next, right and left thru  
Number four couple wheel around and everybody  
Cross trail thru to a left allemande. . .

## ACEY, WHAT THE DUCEY

by Jack Livingston, Indianapolis, Ind.

Four ladies chain, that's what you do  
\*Head couples square thru  
Count four hands and don't you rave  
Box the gnat, then ocean wave  
And rock it  
You all turn back, same wave and rock it  
Acey ducey and rock it man  
Acey ducey, go left allemande. . .  
Or  
\*Heads square thru, four hands you rave



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Merge with the sides and ocean wave  
and rock it  
Acey ducey and rock it, man  
Then acey ducey, go left allemande. . .

**CLOVER LEAF FIGURES**

by **Fred Christopher, St. Petersburg,  
Fla.**

One and three swing you do  
Side two right and left thru  
Four ladies chain, grand chain four  
Turn 'em, we'll dance some more  
Heads star thru, pass thru  
Right and left thru the outside two  
Dive thru, double pass thru  
Clover leaf is what you do  
Meet a new Sue, double pass thru  
Clover leaf like you did before  
Centers arch, substitute  
Pass thru, left allemande. . .

Head two ladies chain you do  
Turn the girl, the heads star thru  
Pass thru, circle four  
Head gents break, line up four  
Forward eight, back you reel  
Pass thru, wheel and deal

Double pass thru, make a clover leaf  
Meet a new Sue, double pass thru  
Clover leaf like you did before  
Double pass thru, don't take all night  
First couple left, next couple right  
Right and left thru, turn 'em man  
Cross trail back, left allemande. . .

Head couples gonna cross trail thru  
Go up the outside, around two  
Hook right on, make a line  
Go forward and back  
You're doing fine  
Now pass thru and wheel and deal  
Girls pass thru around one  
Line up four, we'll have some fun  
Pass thru, wheel and deal, double pass  
thru  
Make a clover leaf is what you do  
Double pass thru across the floor  
Clover leaf like you did before  
Centers pass thru, U turn back  
Pass thru, box the gnat  
Right and left thru, turn your Sue  
Duck to the middle, then substitute  
Square thru in the middle there, man  
3/4 around, left allemande. . .

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### ACROSS AND BACK

by **Buford Evans, Prairie Village, Kans.**  
Heads go forward and then come back  
Star thru across the track  
Double pass thru and centers out  
Wheel and deal, go the route  
Double pass thru and centers out  
Wheel and deal, you're still not done  
Double pass thru and listen son  
Centers out to wheel and deal  
Inside two will square thru  
Just 3/4 man  
Allemande left. . .

### CLASSMATE

by **Larry Brockett, Los Alamito, Calif.**  
Promenade and don't slow down  
Heads wheel around and star thru  
Inside four California twirl  
Two ladies chain and substitute  
Two ladies chain and substitute  
Center four pass thru, right and left  
thru  
Center four California twirl, pass thru  
Dixie grand, right, left, right, left al-  
lemande. . .

### STEP FACE

by **Ted Wegener, Gardena, Calif.**

The designated dancers step forward two steps, pivoting 1/4 on the second step to face the dancers who stepped forward in the same direction.

All four ladies chain 3/4 round  
Turn 'em boys with an arm around  
All eight California twirl, step face  
Allemande left. . .

Head men face your corner, box the  
gnat  
Square your sets just like that  
Men to the middle and back with you  
Men pass thru, around one to a line  
of four  
Forward eight and back I shout  
Men step face, pass thru, allemande  
left. . .

Head two up to the middle and back  
with you  
Same two rollaway, a half sashay,  
same two  
Step face, pass thru and allemande  
left. . .

Head two up to the middle and back



with you  
 Pass thru, separate, go round two  
 Hook on the ends, two lines of four  
 Forward eight and back I say  
 Ends step face, a left square thru four  
 hands, man  
 Corners all left allemande. . .

Head two up to the middle and back  
 with you  
 Pass thru, separate, go round two  
 Hook on the ends, two lines of four  
 Forward up and backward eight  
 Center two step face, a left square thru  
 just four hands  
 Corners left, left allemande . . .

Heads to the middle and back with  
 you  
 A right and left thru across you do  
 Turn your girl and pass thru  
 Promenade left, go around two  
 Hook right on to a line of four  
 Heads rollaway, a half sashay  
 Forward eight and back you race  
 Men step face, girls step face  
 Dixie chain across the night  
 She go left, he go right, allemande left  
 . . .

## NEW BASICS

### CURL THE LINE

by Lee Boswell, Gardena, Calif.

From an ocean wave line the center two will turn half way around with hands joined in the center of the line. At the same time ends will walk forward in an arc to face the one that was beside them before (180 degrees). Curl the line can be used in any place you would use right and left thru from an ocean wave.

### CURL 'EM

by Lee Boswell, Gardena, Calif.

Head two couples do-sa-do all the way around  
 Ocean wave when you come down  
 Balance up and balance back, curl the line  
 \*Cross trail thru, left allemande. . .  
 Or  
 \*Half square thru, then do-sa-do the outside two  
 Ocean wave, that's what you do  
 Balance forward and balance back



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Curl the line and half square thru  
You're facing out so California twirl  
Now do-sa-do a new little girl  
Ocean wave, keep in time, balance up  
and back you do  
Curl the line, then half square thru  
Center four square thru in the center  
of the ring  
Outside four don't do a thing  
Centers separate, around one  
That's your corner, left allemande. . .

## STARCURL

by Lee Boswell, Gardena, Calif.

Promenade  
Heads wheel around, do-sa-do all the  
way around  
Ocean wave as you come down, bal-  
ance forward and balance back  
Curl the line, star thru and do-sa-do  
once around  
Ocean wave, don't fall down  
Balance up and back, curl the line  
Star thru, cross trail thru, left alle-  
mande. . .

## CURL ABOUT

by Lee Boswell, Gardena, Calif.

Heads square thru, four hands 'round  
you go  
With the outside two, do-sa-do  
All the way around, make an ocean  
wave  
Balance forward and balance out  
Swing by the right hand half about  
Balance forward and back like that  
Curl the line and box the gnat  
Do-sa-do, ocean wave with the same  
little girl  
Balance forward and back you whirl  
Curl the line, don't just stand  
Corners all left allemande. . .

Look Again at Page 6

Jan., 1964, American Squares

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# HI HAT

## Dance Records

# NEWS



● ILLINOIS — The Swingin' Squares will present their 9th Annual Jamboree at the High School in Arlington Heights, Ill. on February 16. Dance to Max Forsyth, Carl Geels, Bob Lewis, and Dale Manson. Room for one hundred squares, so plan to attend. — *Bob Luebbe*

● PENNSYLVANIA — Round-a-Cade, the first major dance institute in the east for round dancers and teachers, will be February 21-23 at the Yorktowne Hotel in York, Pa. Es and Joe Turner, Carolyn and Frank Hamilton, and Singin' Sam Mitchell will be the staff. For reservations: Dance-a-Cade, 6317 Poe Rd., Bethesda 14, Md.

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● **GEORGIA** — Dance to Harry Lackey, Irv Elias, and Roger Chapman at the new Jekyll Jamboree, March 5-7 at Stuckey's Carriage Inn, Jekyll Island, Ga. For info, write: Irv Elias, 1110 Elizabeth St., Waycross, Ga.

● **ILLINOIS** — The 2nd Square Dance, featuring John Hendron, Al Sova, and Dot and Ken Olson, will be February 29-March 1 at the Dixie Governor Motel in East Hazelcrest, Ill. For a colorful brochure, contact Pete Peterson, 12206 S. 88th Ave., Palos Park, Ill.

● **NATIONAL** — During the past few months three new record companies have entered the growing square dance record market. Hi-Hat Records are produced in California by Merl Olds, Prairie Records are produced in Colorado by Al Horn, and Mustang Records are produced in Texas by Boots Lewis.

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 **EVENTS**

Feb. 1: Winter Garden, Fla. South Lake Squareup.

Feb. 2: Willmar, Minn. Festival Auditorium.

Feb. 7-8: Sebring, Fla. Jamboree. Clayton's Motel.

Feb. 8-9: RCAF Station Clinton, Ontario, Canada. 2nd Annual Jamboree and Workshop.

Feb. 8-9: Eugene, Oreg. State Federation Mid-Winter Clinic. Lane County Fair Grounds.

Feb. 9: San Mateo, Calif. 3rd Annual Villa Square Workshop.

Feb. 9: Oceanside, Calif. 13th Annual Palomar Festival.

Feb. 9: Erie, Pa. 2nd Annual Winter Carnival. Gannon College Auditorium.

Feb. 12: Fort Myers, Fla. Pageant

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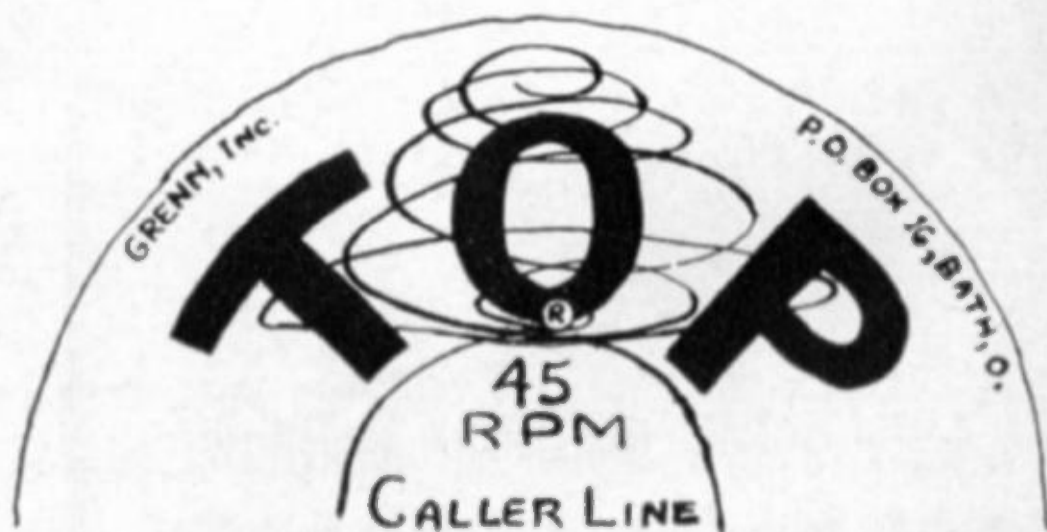
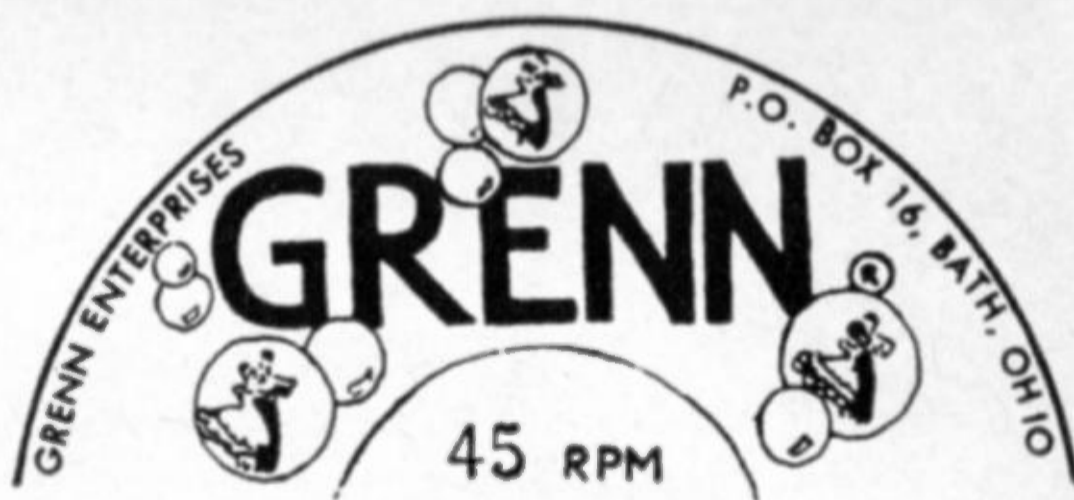
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flip instrumental — TOP 25074

**"WHEELS Q"**

by Dick Leger, Warren, R.I.  
flip instrumental — TOP 25075



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of Light Dance. Exhibition Building.

Feb. 14-15: Houston, Tex. 12th Annual Round Dance Festival. Sheraton Lincoln Hotel.

Feb. 15-16: LaCrosse, Wis. Winter Wing Ding. Sawyer Auditorium.

Feb. 16: Arlington Heights, Ill. 9th Annual Jamboree. High School.

Feb. 21-23: York, Pa. Round-a-Cade. Yorktowne Hotel.

Feb. 21-23: Fresno, Calif. 11th Annual State Convention.

Feb. 23: Hibbing, Minn. 7th Annual Winter Frolic Festival. High School.

Feb. 29: St. Paul, Minn. Festival.

Feb. 29: Ligonier, Ind. Square Dance. Sun-E-Side Center.

Feb. 29: Peoria, Ill. World Service Benefit Square Dance. YMCA.

Feb. 29-Mar. 1: East Hazelcrest, Ill. Square Dancitute. Dixie Governor Motel.

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**drus**

Another updating of an old favorite that created a warm spot way back when Al Brundage first said, "Let's try a new one I cooked up more than ten years ago." It's a durable dancer-pleaser for a decade. Buy it for this reason or for Andy's fine interpretation.

**TIME CHANGES EVERYTHING**  
**Blue Star 1706 — Instrumental**  
**Square Dance/Calls by Jim Brow-**  
**er**

Not for beginners, this little number really "swings" for advanced dancers, with its "dixie chain, double track, centers in, cast off, fold the girl, star thru" following in orderly succession. Time hasn't changed Jim's melodious style, but has mellowed it to the vintage point.

**CLIMBIN' UP DEM GOLDEN**  
**STAIRS**

**Golden Square 6018 — Instrumental**  
**Square Dance/Calls by Bill Cast-**  
**ner**

The way Castner climbs them stairs almost puts walkin' out of style! We like to hear and dance his novel rendition of the oldie that left us singing for more. Dance is intermediate, catchy, and amusing. Climb on this bright one!

**MAMA DON'T ALLOW IT**  
**Windsor 4826 — Instrumental Square**  
**Dance/Calls by Al Brundage**

Al rides high again on a remake of the old 78. It'll be popular again with little change in choreography, which



says to the intense set of tea cup shufflers: mama don't need star thru and substitute in here!

### AULD LANG SYNE

**Grenn 12059 — Instrumental Square Dance/Calls by Earl Johnston**

Ring the bells for "Earl" Lang Syne who does it a "Grenn." Too bad this record is too seasonal to play around the year. Lotta rhythm, lotta music, lotta stuff that hits are made of.

### MARGIE

**Bogan 1165 — Instrumental Square Dance/Calls by Darrel Slocum**

What a difference between this and the first Margie we square danced to a few years back. This one's got pep, rhythm, a jazzy piano, a little Slocum-pokum, and the nicest figure any Margie could boast about.

### DOWN BY THE RIVERSIDE

**Top 25070 — Instrumental Square Dance/Calls by Chip Hendrickson**

We chose this version over a similar title on MacGregor this month because the music has more punch here, though most other features of both are equal. The dance is a relaxer for all, with nothing over a cross trail, but it'll sell.

### YOU CAN'T TAKE THE COUNTRY FROM THE BOY

**MacGregor 1010 — Instrumental Square Dance/Calls by Bill Ball**

Not bad for a platter that starts with a "hick" title and ends near the top of the heap. This got raves for danceability, caller's style, and some plain country-fried playin' by the band. We liked it good.

### INTO EACH LIFE SOME RAIN MUST FALL

**Mustang 103 — Instrumental Square Dance/Calls by Gene McMullen**

Get out your umbrellas for another "Rainy Day" crowd-pleaser that's sure to test the warbling range of each bathroom baritone that belts it from the mike. This has got everything for a caller that's got it.

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## GOODNIGHT SWEETHEART

**Top 25069 — Instrumental Square Dance/Calls by Dick Jones**

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## HONKY TONK GIRL

**Golden Square 6019 — Instrumental Square Dance/Calls by Tommy Stoye**

Dance acceptable and well-timed, caller has a nice feeling for the music. Sierra Sound Boys show good "sound-manship" but we'd like to hear them play a distinctive tune that doesn't resemble "Wall to Wall Love" and so many other recent tunes.

## ROUND DANCES

### GOLDEN EARRINGS/KENTUCKY HOME

**Grenn 14059 — Round Dances Played by Al Russ Orchestra**

"Golden Earrings" is a smooth flowing waltz by Irene and Bill Hart. "Kentucky Home" is a swinging two-step by Jeanette and Ralph Kinnane.

### LA GOLONDRINA/SHOT GUN ROCK

**MacGregor 1007 — Round Dances Played by Frank Messina and The Mavericks**

"La Golondrina" is a complex waltz by Doris and Scotty Garrett. "Shot Gun" is a rockin' two-step that is fairly difficult by Maxine and Jim Mork.

### LONESOME LIFE/SAN FRANCISCO TO CAPE COD

**Old Timer 8197 — Round Dances Played by Art Jones**

"Lonesome" is a much needed record for the "Lonesome Two-Step" by Betty and Gil Wunning. "Cloverleaf Waltz" by Joe Boykin is the dance for "San Francisco."

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