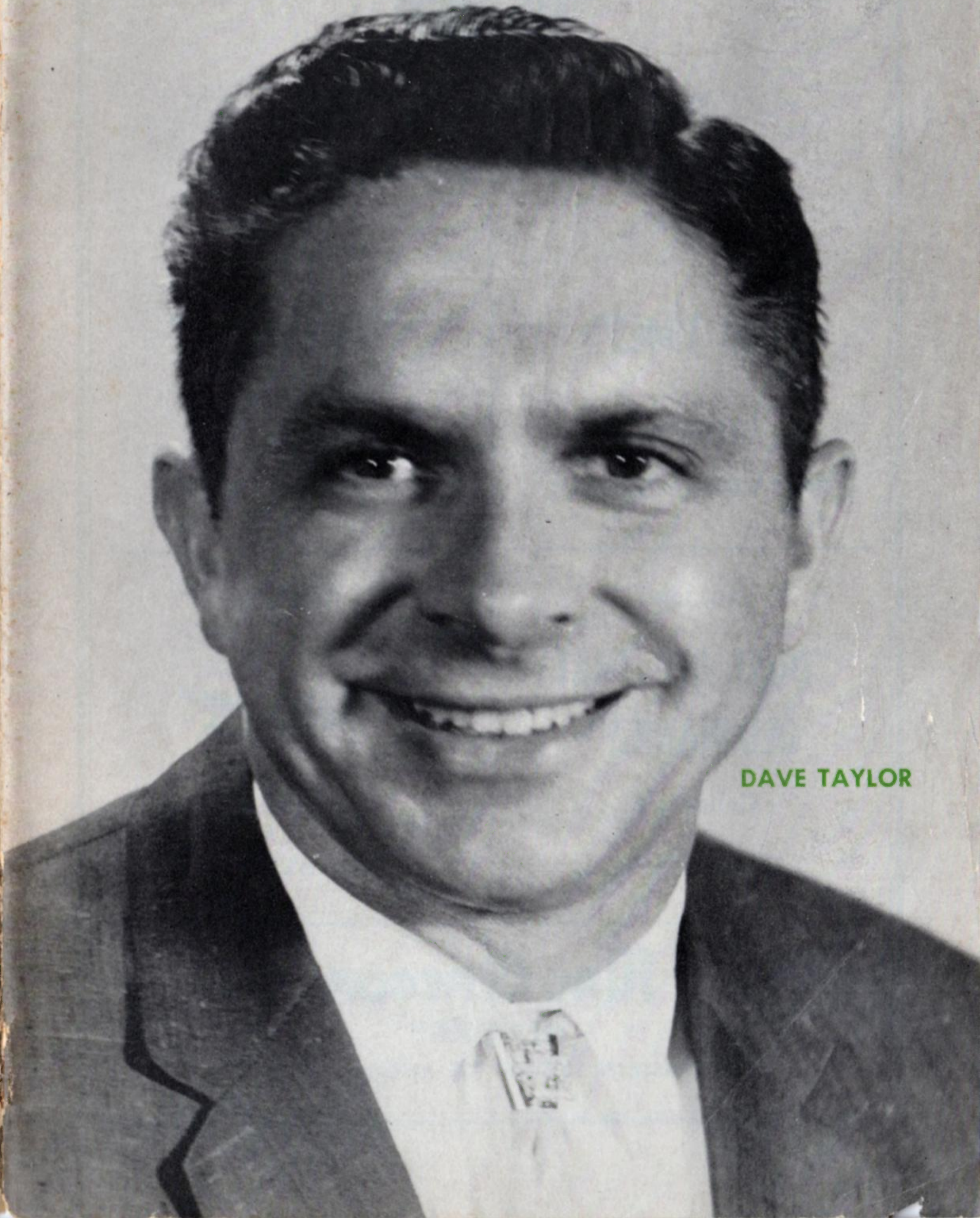


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VOLUME 20
NOVEMBER 1964
NUMBER 3

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Thank you for having Sam as your Anniversary "Cover Boy." We consider it an honor. You have a fine magazine and we look forward to it every month . . .

Betty Mitchell
Lansing, Mich.

I buy a lot of records, but I can't use your record reviews in making my selections. While I value your opinions, the reviews do not go far enough in describing what's on the record, i.e. what figures are used, low, medium, or high level.

Harry F. Jopp
Trumbull, Conn.

. . . Let me say how much we enjoy your magazine. I call for three clubs and three classes and do a lot of guest appearances. Without AMERICAN SQUARES I'd be lost. Your record evaluations are perhaps the best section . . .

Ron Thornton
Woodslich, Ont., Can.

Enclosed find my check for a year subscription. My wife is currently in the states while I am stationed with the Navy in Guantanamo Bay, Cuba.

I have a club of five squares called the Gitmo Swingers undergoing class. We feel this is quite a feat since no more dependents are allowed in Cuba and we can still get this many to square dance. Even if Fidel Castro is on the other side of the fence, we still enjoying dancing!

Jerry Higdon
Guantanamo Bay, Cuba

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"Lost Dimension"

A marvelous article and a great issue. Congratulations.

Bob Osgood
Los Angeles, Calif.

Congratulations on one of the finest articles I have ever read about our tremendous recreation. Without exception, your article, "The Lost Dimension," should be a must on the reading list of every caller, leader, instructor, and club officer. Are reprints available? This September issue is chock full of valuable articles. I like the new color variation. Hope you have another 20 years. . . .

Alicia Adams
Indianapolis, Ind.

In reference to your article appearing in the September 1964 AMERICAN SQUARES entitled, "The Lost

Dimension," after reading it three times, all I can say is "Amen." An amazing piece of literary art. AMERICAN SQUARES hits another peak.

Don Zents
Lima, Ohio

Yesterday I received my September 1964 AMERICAN SQUARES and have already read it from cover to cover. This issue is one of the best.

"The Lost Dimension" is an article well done. I wonder if it is possible that you could have copies made of this article. I think it should fall into the hands of every caller and all the dancers. It is timely and to the point. How are we going to straighten out square dancing if everyone isn't given the true picture?

Alma Miller
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A MESSAGE FROM THE PUBLISHER AND EDITOR

Why do people square dance? The answer to this question is generally because square dancing is fun. Probably everyone will agree that this is the primary reason why people square dance.

What is fun? According to Webster, fun means "sport, merriment, playful action or speech, to act in fun, to make fun, joke."

Read this definition again and then relate it to your dance club or group. Are your dancers having fun? Are there smiles on their faces?

Fun means different things to different people, but it's pretty hard to say that square dancing is fun when eight people in a square are waiting for someone to goof so that they can give him a cold, icy stare. It takes a rare sort of individual to give a cold, icy stare that is fun.

One of the many responsibilities of

a square dance caller is to generate a fun-filled atmosphere. When the person in charge is enthused about an event and shows enthusiasm, people attending will respond likewise.

The time to teach dancers to smile is when they are learning to square dance. Fun and smiling are much more important than learning the latest and greatest new basics. Every new basic is the greatest, just ask the author.

It is the responsibility of the teacher who is conducting a beginners class to share a philosophy based on the fun aspect of square dancing with the dancers. A good motto for both old and new dancers is, "A warm friendly smile and the touch of a hand make square dancing fun throughout the land."

Arvid Olson



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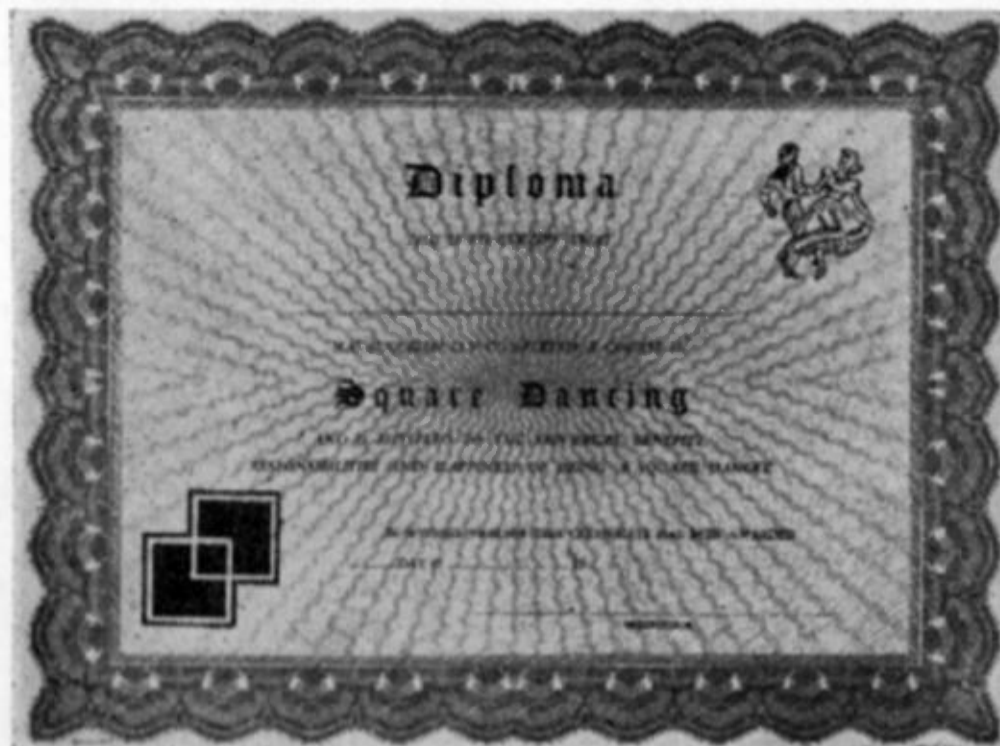
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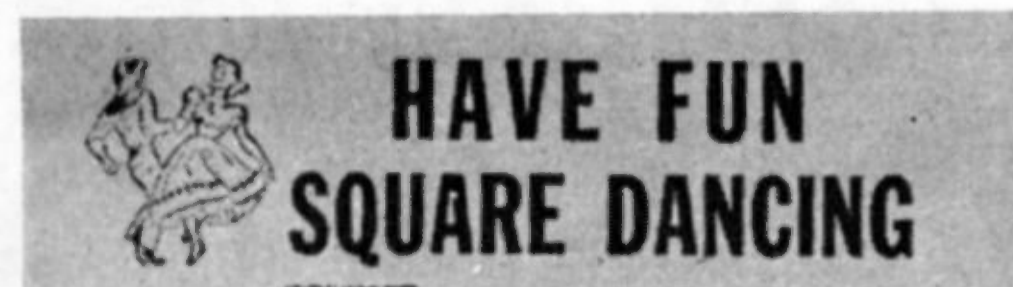
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THIS RASH OF NEW BASICS

WHAT TO DO
ABOUT IT,
AND WHY!

BY DAVE TAYLOR

Grosse Pointe Farms, Michigan

I THINK THAT everyone in square dancing today has heard a complaint at some time or another about the steady flow of new or proposed basics. Even the most ardent of those who enjoy working with newly proposed basics will admit that it has caused problems for many callers and dancers alike.

I have many times expressed the opinion that there are too many of these so-called basics entering the activity. People who agree with me have asked, "Why are they writing so many?" Let's attempt an answer.

It is my opinion that many callers and dancers become so intensely interested in the square dance movement that their interest goes far beyond that of their peers. This pent-up anxiety erupts like a volcano and hurdles the many facets of square dancing into every direction. Some become full time callers, others start clubs. Still others promote week-ends, institutes, workshops, festivals, conventions, and periodicals.

A certain percentage of these people direct their energies to choreography. "Choreography" is misused here because its connotation in square dancing has come to mean writing figures and basics, but without the intense study and training in music that is a prime requisite to becoming a choreographer.

We must not overlook the human element—*selfishness*. I believe that the need for recognition and prestige is another reason, and this is unfortunate. If recognition and publicity are the goals of some "choreographers," they are speeding in the wrong di-

rection down a one-way street.

As proof of this statement, I offer a little quiz.

Who wrote: 1) Wheel Thru? 2) Eight Chain Thru? 3) Double Dixie Star Thru? 4) Square Thru? 5) Dixie Chain? 6) Tea Cup Chain? 7) Allemande Thru? 8) Swing Thru? 9) Star Thru? 10) Do-Paso?

COVER CALLER

Dave Taylor is a recording artist for Windsor Records and the Staff Director at Boyne Mountain, Mich. He calls for ten clubs in the Detroit Area regularly, conducts callers' clinics, and handles several classes and workshops.

Dave, his wife Angie and their four sons live in Grosse Pointe Farms, a suburb of Detroit, Mich.

I scored 30%—pretty low percentage, isn't it? But average or above average for a caller. Average score for a dancer would be 0, 10% very good, and 20% fantastic.

So, those who seek recognition by searching for ways to create these new terms are shooting for phantom goals. Dancers couldn't care less who writes the material. They just want to dance, and I'm sure that is as it should be.

The problems created by this influx of new square dance terms are separated into at least two categories—the problems created for the caller and those created for the dancer. Let's take the caller first, since I hear more callers complaining than dancers.

If an unending stream of new terms is to be added to the caller's repertoire, he must learn to memorize more calls and/or learn more about the technique of dancing people through the various patterns. In all probability this is an excellent thing for the caller

to do, but it should be emphasized that if a caller refuses to do this, he is not necessarily lazy. It is entirely possible that he just doesn't have the time to devote to this subject.

Another problem that new terms can create for the caller is the continuing expansion of time required to teach a class of new dancers.

Briefly, let us say that presenting an unrestricted number of terms so that people can learn to interpret the language of square dancing will, naturally, lengthen the completion time of the class. A continuing trend of this type could, if uncontrolled, eventually prolong a class to three or four years. Who can say?

It is my opinion that at the present time it takes two years to produce a really competent dancer—one who can dance gracefully and confidently, not merely executing hand pulls and turns with utter disregard to the music.

Can you imagine a caller saying to a prospective square dancer, "Join my class, and in three or four years you might be ready to dance with your friends who brought you here."

Now let's examine the problems that new terms and basics create for the dancers. Experienced dancers who are forced to add an uncontrolled number of new terms to their square dance language can eventually arrive at the end of their mental capacities to absorb and react.

There also is the problem of returning to square dancing after illness, accident, occupational interferences, and the like. Some of today's dancers do not come back out of sheer fright.

We should ask ourselves if the new or proposed basic trend has done anything to help square dancing. I am convinced that the answer is definitely *yes!*

However, I must qualify my "yes" by adding that new basics should be workshopped by a competent caller

who is a good teacher, uses good judgment, and does not call in such a way as to rob the people of the required number of dance steps needed to execute these basics. I mean, of course, the caller's timing.

Many dancers who do not understand the meaning of timing (and there is no desire nor need for them to learn) often refer to a caller who clips his time as a "fast caller." This is not true. He is not a caller. He hasn't yet learned to be a caller.

No one purposely calls incorrectly. He simply does not know how to call correctly. Fortunately, experienced dancers are seldom deceived by improper timing, and unfortunately, inexperienced dancers are not only deceived but *impressed*. But that is another problem.

Many dancers say that if they continue dancing the same "old stuff" they would quit dancing. If this is true, it is only fair to assume that the workshopping of proposed basics has stimulated an interest for some people who otherwise would have become indifferent or bored and eventually quit dancing.

I believe also that there is a certain group of people who have never experienced the thrill of dancing to the rhythm of the music. These are the people you have seen walking around the square with no regard for the music. Some of them can be taught to dance—some cannot.

In any event, we always seem to agree that there is a place for everyone in square dancing. These people who have had trouble getting their feet to respond often find a thrill in getting their hands to respond in a musical gamelike manner, and each new basic is a delightful new game.

After considering the reasons why new basics are written, as well as their advantages and disadvantages, the question still exists in the minds of many, "What should I, as a dancer or

caller, do about them?" I don't pretend to have the answer. I can only pass on to you that which I feel has been successful for me.

Since I am in the field of education, it is my feeling that education is the best cure-all for any problem. I teach every basic that comes out—the good, bad, and the clumsy ones—all fall prey to the dancers seeming desire to keep from getting behind in their dancing. We test new basics and evaluate them.

If a multiple basic (e.g. star trail: meaning star thru and cross trail) comes up, I show it and then tell the dancers that I will never use it again because we already know how to star thru and cross trail thru. Taking things we already know and disguising them under a new name is deceit, not progress. The dancers seem to agree with me.

As for the dancers, they can alleviate the problems that proposed basics cause by being more discriminating. Simply because a proposed basic is new does not mean it is good and must be mastered immediately. If the dancers will admit to each other and inform their caller that some of these basics are awkward rather than acting impressed because they are new, then we can progress.

In closing, I would like to say that the problem is not as critical as some people believe. The awkward basics will wear themselves out, no matter how hard some callers and dancers try to push them. Good basics will catch hold and stay in the square dance picture because people enjoy them. As examples I point out two of last year's new basics—wheel thru and swing thru—enough said?

Whether we agree or not, we must be tolerant and try to understand each other. I know of *no one* in square dancing who is deliberately or intentionally trying to jeopardize our great movement. ●

TAKE ONE COUPLE interested in round dancing. Teach them the basic round dance movements—waltz, two-step, polka, and others. Give them a year or two of learning dances to improve their dance memory. Teach them styling—body position, hand position, and head position. Teach them to work with other couples in precision movements. Teach them to smile.

This couple, then, is a potential couple for exhibition round dancing. To us, exhibition round dancing is the highest form of the round dance activity.

We have had a group doing exhibition rounds for almost ten years. During this period, while the group has been putting on over 700 exhibitions, we have had an opportunity to observe thousands of round dancers in action. Amazing as it may seem, most of the round dancers would require special training to make top notch exhibition dancers.

For exhibition dancing we are not concerned with the number of round dances that our dancers know. Nor are we impressed with the complexity of the dance routines they may learn. We *are* vitally interested in their execution of the dance movements.

The difference between a group demonstrating a round dance and performing an exhibition round is like night and day. The difference lies in the little things—spacing, hand position, body style, timing, having every-

one doing the same movement at the same time. These are the points that take time and practice.

When an exhibition is being performed before a round dance audience little is accomplished by doing a round that is already known to the audience. Spectators will feel that, because they also know the dance, they could be performing the exhibition equally well themselves. What such an audience fails to realize is that the spacing, timing, and styling are very different from the dancing they do at their round dance clubs.

If the exhibition is being performed before a non-round dance audience, then the more colorful and active current rounds can be used by the exhibition group even though these dances may not be too difficult. Many of our exhibition numbers are not complicated routines. They are dances that flow well and look beautiful to an audience.

Exhibition work requires entrances and exits to and from a stage area. Using a dance entrance is effective and often we make use of one round dance routine to the music of another round. For instance, at the Des Moines National Convention, our exhibition entrance was the beginning of the dance to "Vienna Dreams" done to the music of "Piano Roll Blues."

Exhibition dancing should provide a diversified program, particularly when an audience is made up of non-

How About Round Dance Exhibitions?

Rosemarie and Elmer Elias

New Berlin, Wisconsin

dancers. Emphasis should be placed on presenting a cross-section of the entire dance activity, including squares, rounds, quadrilles, and perhaps a contra. We feel that squares and rounds are *equal parts* of the overall dance picture.

In exhibition work different effects can be produced according to the number of dancers used in the exhibition. A square or quadrille requires four couples, but a round can be performed by any number of dancers.

Many dancers who have had little or no contact with exhibition dancing feel that this phase of the activity is boring and repetitious since an exhibition group often repeats its performances many times. In general, that is not true. Although an exhibition group has a number of dances that are performed repeatedly, they seldom do the same routines in two successive programs.

With a rotating schedule of dances and dancers several weeks may elapse before a dancer repeats a given dance. Also, we have found that even though a dancer knows and performs a particular dance routine for several months mistakes are still made.

There are several delightful gimmicks that can be used to "dress up" an exhibition. These can include costumes, special lighting, novelty numbers, and the like.

For costumes, round dance groups should consider matching or contrasting outfits. Lights may vary from white and colored spots to general floor lighting and dramatic black lights.

Novelty numbers often go over very well. For example, during baseball season a couple dressed in baseball outfits can do the round, "Take Me Out to the Ball Game." Another idea would be a routine to "1898" or "Old Soft Shoe" done by a couple in Gay Nineties costumes.

One of the biggest problems in

round dance exhibitions is finding adequate music. Proper tempo is of prime importance. Changing the speed at which the record is played will often produce the right dance tempo for your particular number. For instance, when we first used "Moonbeams Shining" for an exhibition, we played a 33 rpm record at 45 rpm to get the music up to the speed that we wanted to dance.

It would seem from all these points that exhibition round dancing is difficult and complicated, *and it is*. However, the satisfaction cannot be measured that comes from showing an enthusiastic audience the fine points of round and square dancing. The hours of practice and striving toward perfection are well spent indeed! ●

ABOUT THE AUTHORS



Rosemarie and Elmer Elias

Rosemarie and Elmer Elias have been active in the round dance field in the Milwaukee, Wis. area for over 14 years. Their exhibition group, the Roselle Dancers, has performed their black light round dance routines at numerous National Conventions and local festivals. The Elias' write many of their exhibition numbers.

SMOOTH THE FLOOR IN '64!



BY GERRY HAWLEY

Saskatoon, Sask., Canada

In my position as a caller it is my job to teach people to square dance. I possess enough experience and common sense to teach the people to do the figures on call, in any situation, at any time during a dance.

But will this alone—the ability to execute figures — fully prepare the dancers for a long, mutually valuable association with square dancing? Will just being able to do the figures bring lasting enjoyment?

I must teach the dancers to *dance* the figures, to create a perfect union of motion in relation to beat, timing, and phrasing of the music.

To be a smooth and effortless dancer, you must be styling conscious. Styling is made up of the little things, points that, when followed, make you a pleasant partner and a welcome member of any square.

Those little things include: 1) hand position—gent's palm up, lady's palm

down; 2) guiding, not pushing, in a courtesy turn; 3) taking short, smooth, sliding steps; 4) finishing your swing so your partner will roll off your arm into the proper position for the next maneuver; 5) no thumbs on top in a forearm turn; 6) using eight steps for a right and left thru, ladies chain, forward and back; 7) men moving along with partner as she twirls into a promenade after a grand right and left.

Good styling, adhering to the points mentioned above, eliminates jerks and bumps, makes people meet smoothly and pass easily, and minimizes the bruises suffered on the dance floor.

Dancing with a bit more thought for others is not a difficult task, but it must be taught, just as are the newest basics and figures. To be a good square dancer, you should dance considerably, but more important, you should dance *considerately*.

New callers have asked, "When do I start to teach styling? The fifth

night? The tenth night? The second year?" The vital answer is, in the first five minutes. "Join your hands, gent's palm up, lady's palm down." You've called your first movement and the first bit of styling has taken less than 30 seconds.

If our new dancers are taught immediately the important points of styling, how to use the music as they dance, and how to dance for sheer enjoyment, then our recreation will continue to expand and grow.

All this year I have been hearing the slogan, "Let's fill the floor in '64." But isn't it just as important that we *smooth the floor in '64* and continue to do so all through '65 and the years ahead? In this way we will keep the dancers who might be drop-outs because of rough dancing.

There are several major ingredients that contribute to a dance being labeled as "rough":

1) A caller does not dance smoothly himself and so cannot teach others to dance smoothly.

2) A caller who, even though he advocates smooth dancing, cannot call a smooth flowing dance. He is a "stop-and-go" caller who has his dancers either rushing or waiting.

3) A caller who is a smooth dancer but cannot be bothered teaching others to dance smoothly. He thinks that his dancers are having fun—and they do for awhile, until they get tired of being kicked, pushed, and pulled. This caller hasn't realized that dancers can have more fun and will last longer if they are taught smooth dancing.

No doubt there are callers who could and would teach smooth dancing, but they feel they cannot afford to take the time to do so. There seems to be too much already to cram into the short period of lessons. This isn't really an excuse, though, because it takes only a few short minutes each dance night to teach smooth dancing.

Experienced dancers who might be in the group also cannot object to such instruction because they usually can use the instruction themselves.

This is a serious problem and I have a great deal of sympathy for the caller who is faced with it. I feel even sorrier for the new dancers exposed to it all. Their chances of survival in the square dance picture are slim.

Good teaching is far reaching. I believe that this is especially true in square dancing. What comes to your mind when you think about teaching people to square dance? Allemande left and right and left grand? Chains and stars? Wheel and deal?

Do you think about *how fast* you are going to teach these movements, or *how well* you are going to teach them? There is far more to teaching than being able to show and tell the dancers how to do a certain basic.

I have heard callers say, "I wish you could see all the things my new dancers can do and we've only had four lessons!" I'd much rather hear the caller say, "My new dancers haven't learned too many things yet, but they certainly seem to understand what they have been taught, and they dance smoothly, in time to the music!"

When you teach a basic, teach the styling, what it accomplishes, and the timing that goes with it. For example, box the gnat—loosely entwined fingers, takes four counts, you will end up by facing the same person and all you have done is changed places.

So many people who join square dance clubs or classes have never been on a dance floor in their lives. We must teach them to be music conscious and to develop a sense of rhythm.

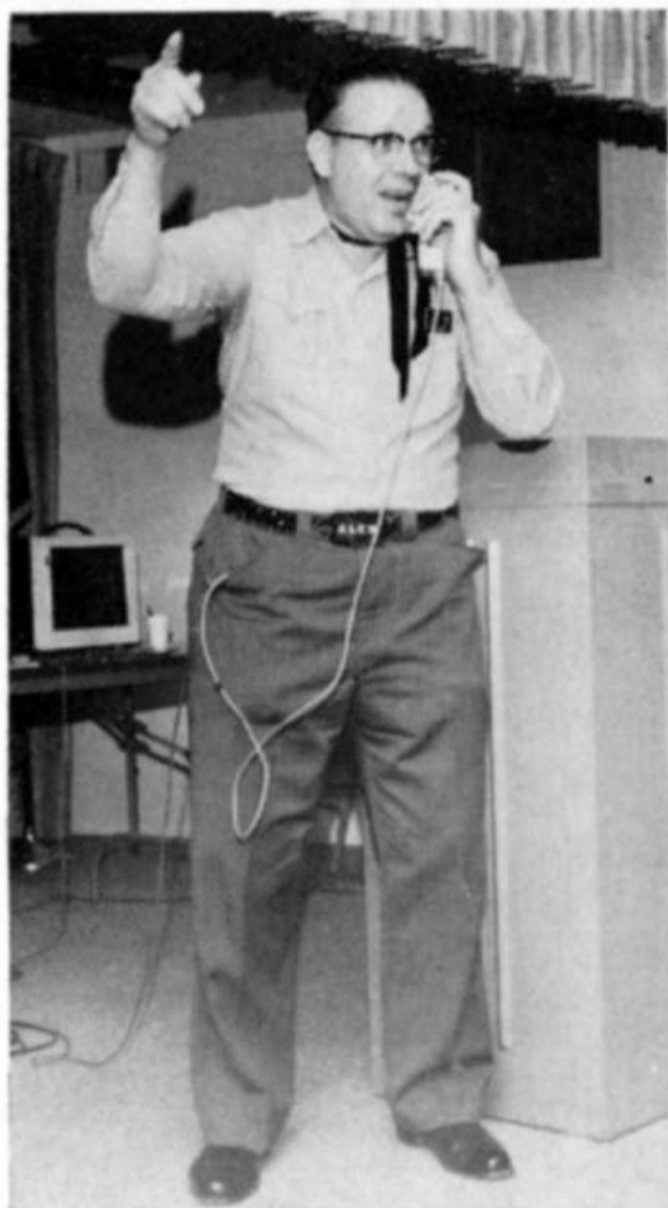
If you teach properly, your dancers will be able to dance anywhere—in the next town, the next state, or the next country. They will be able to take full part in this wonderful activity. Good teaching is far reaching. ●



Sun City, Arizona, 12 miles northwest of Phoenix, has grown from a cotton field to a town of 8,000 in four years. Developed by the Del E. Webb Corporation, the Arizona community has served as a model for Webb-built Sun Cities in Florida and California, and Kern City in California. All four towns have square dance clubs.

SQUARE DANCING IN SUN CITY, ARIZONA

By Dick Kemp, Phoenix, Arizona



When Alex Negy calls for the Paws and Taws, it's a toss-up on who has the most fun. Negy is now instructing his third beginners class, says Sun Citians are some of the most enthusiastic dancers he knows.

An exclusive group of square dancers, limited to those fifty or older, is proving the fabled Fountain of Youth is not a figment of the imagination.

Each Wednesday night in Sun City, Arizona, the sixty-four members of the Paws and Taws Club meet to demonstrate youth is a state of mind. Doubt may show as dancers face off for each dance. But when teacher-caller Alex Negy begins his rhythmic lyrics all shyness gives way to pure enjoyment as the Sun City Community Hall comes alive with twinkling feet, swirling skirts and wide grins.

The Paws and Taws Square Dancing Club is a product of Sun City and the type of people who live there.

Not too long ago sociologists were saying retirement communities, designed for those with no school-age children, would fall short of full success. Then Sun City was opened January 1, 1960, as an "active" retirement community with the slogan, "The Town That Will Change America's Viewpoint on Retirement Living."

The community near Phoenix has boomed from a cotton field to 8,000 residents in less than four years, giving impetus to three more Del E. Webb Corporation-built retirement towns.



Paws and Taws officers, Mr. and Mrs. Bruce Maddox, left, and Mr. and Mrs. Irwin Cooke, take time out during regular Wednesday night dance session for a coffee break.



Occasionally, square dancing teams from nearby Phoenix will visit Sun City. When they do, large crowds are drawn as shown during event held on Sun City's Greek theater patio, adjacent to Community Hall.



Pride of the Paws and Taws is the exhibition team shown in action here. About 90 per cent of Sun City square dancers, including two couples in square shown here, never danced before moving to the retirement community.

When he opened the first Sun City, Builder-Sportsman Del Webb said: "Concrete, steel and lumber can make the buildings, but 'people' make the community. Together, we can realize a way-of-life unprecedented in America."

'People', sociologists to the contrary, are making successes of such communities as Sun City—people like eighty-two year-old Dan Aakhus, of Oklahoma City, Oklahoma, "dean" of the square dancers, who wouldn't miss a Wednesday night.

Or people like Olive and Irwin Cooke, who have celebrated their forty-third wedding anniversary but consider age no barrier to "active" retirement. A candy manufacturer from Spokane, Washington, Irwin is President of Paws and Taws.

The Cookes, like Vice-President Bruce Maddux and Mrs. Maddux of Cleveland, Ohio, and ninety per cent of the Paws and Taws, have learned to dance *since* they moved to Sun City.

Enthusiasm is another name for the Fountain of Youth, and the Paws and Taws have plenty of this.

The colorful squaw dresses, bright western wear for the men, and gay music are common denominators, and a former bank executive and wife promenade with a retired farm couple and never know the difference, nor care.

Sun Citians leave the calling to

Paws and Taws of Sun City, Arizona waste no time during three-hour session once a week. Every third dance is a round dance. Very few members sit out more than a half dozen numbers all evening.

Negy, age fifty, from nearby Glendale. With him each Wednesday and on beginners' nights he brings his collection of three hundred records.

Dancing is held in the Community Hall, hub of an elaborate set of community, hobby and recreational facilities.

Arizona Sun Citians have already performed as a group for a few community-wide occasions. One square of particular skill has carried the Sun City Paws and Taws banner throughout the Valley of the Sun.

The group is composed of the Charles Shephards, of San Antonio, Texas; the Noel Blakes of Cleveland, Ohio; the Harold Hunts of Elyria, Ohio; and the Dudley Diggss, of Peru, Illinois.

Mr. and Mrs. Diggs have the experience edge. They have square danced since 1942; the Shephards learned in 1947. The Blakes and Hunts, however, have progressed rapidly to round out the exhibition team; they did not take up square dancing until 1960.

The Paws and Taws are not content to just dance away each Wednesday evening. In December they held a big potluck dinner, with a number of surprise performances scheduled by members and caller Negy. It was a pretty good night's activity for any age group, and, without a doubt, a sure-fire recipe for staying young.



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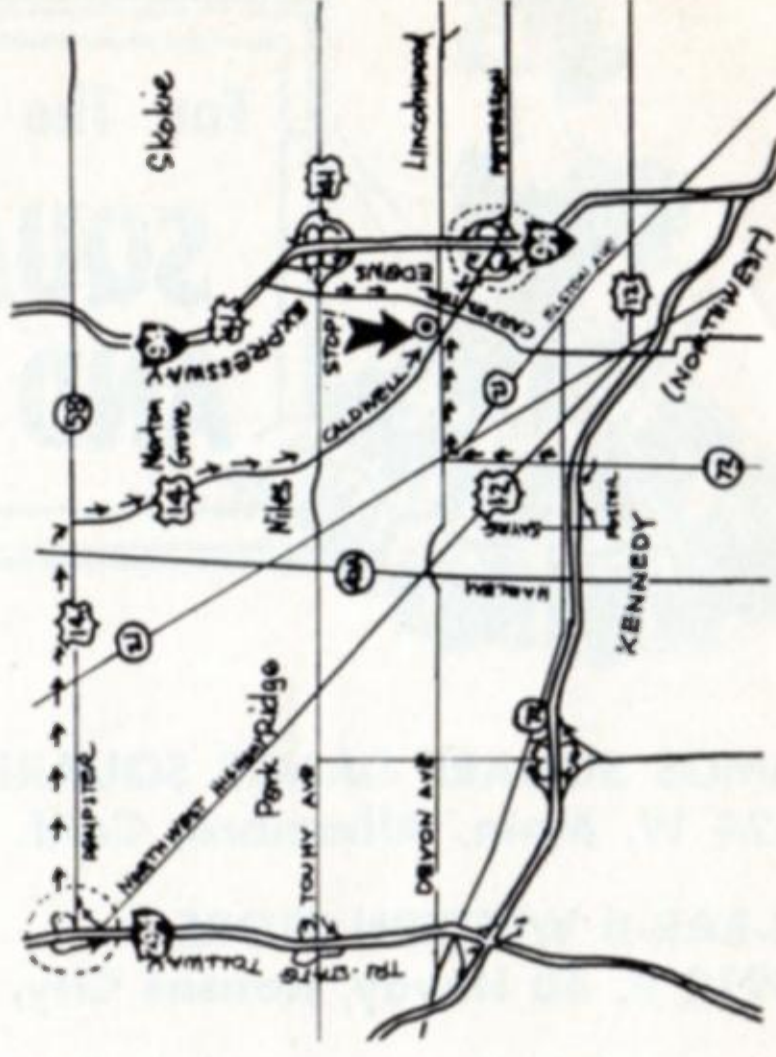
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CHOREOGRAPHY

In today's square dance choreography it is often possible that highly experienced dancers can, quite innocently, interpret a command differently from the way the author has intended. They usually are not even aware that they have made a wrong move until the end of the figure finds someone in the square out of position.

Perhaps the figure is repeated several times and the same end results appear. By this time the dancers are sure that the caller has "goofed," and perhaps he has.

Let's take a look at a group of similar movements which have been pointed out as especially confusing to interpret correctly. This confusion is on the parts of both dancer and caller.

I refer to the different reactions by the dancers when set-up in lines or ocean waves and the command is "ends circulate," "ends cross over," or "ends change places." An extra word added to the command by the caller will clarify the dancers' reaction immensely.

The following examples from various set-ups should help to explain what can be expected in positioning dancers for the next command.

Lines Facing Out:

"Ends cross over"—two end people will walk forward in front of the line passing right shoulders to take the exact spot just vacated by the other

end and stop facing in toward opposite line.

"Ends circulate"—same as above. The ends have circulated to the next corner of their *outside* square and reversed facing direction.

"Ends change places"—same as "ends cross over"

Lines Facing In:

"Ends cross over"—*Should not be used.* Too confusing. If you want the ends to change places in the *same line*, say so. If you want the ends of each line to exchange places, use "ends pass thru."

"Ends circulate"—Same as "ends pass thru."

"Ends change places"—Use "In *line*, ends change places." Very directional.

Ocean Wave:

"Ends cross over"—*Should not be used.* This is a controversial call at best as above noted.

"Ends circulate"—Each end goes to next corner of their outside square to reverse starting direction. Two of the ends change lines, two ends are still in the same line.

"Ends change places"—Help the dancers. Two ends have a choice. Use the command, "ends *in line* change places," if you mean this position. If you don't, use "ends circulate."

Two Faced Lines: (One couple facing out in line with one couple facing in.)

Same consideration given as though dancers were in an ocean wave. Where the ends are facing out while the centers face in or vice versa, the same consideration to be given as

though *all four* were facing the same direction. This set-up, however, would lend itself to a possible different follow-up command, e.g. wheel and deal.

I hope the above will help to clarify any doubt in your minds as to what should be expected when these commands are given. The old command of "ends cross over" worked fine when we always had the lines pass thru first before moving the ends into something like "ends turn in" or "cross over."

Today's choreography lends itself to *any* starting position and has introduced other commands directed to the ends (ends fold, cross-fold, run, roll back, circulate, separate, turn in, and change places).

This kind of thinking is what gives us new figures without dreaming up a new basic. The question of "What *would* you do—?" uses that which is known to be used. The question of "What *could* you do—?" gives birth to new and different square dance choreography. However, if that new idea is awkward or jerky, forget it. Let's keep our dancing smooth and free-flowing for fun.

CALLERS' QUESTIONS

MAX FORSYTH, Indianapolis, Ind.:
"Would like to report that the figure everybody chain, published in the July 1964 AMERICAN SQUARES, was written by John Gardner, Green Bay, Wis."

Thank you, Max. The information is greatly appreciated because I always want to give credit to the author for new ideas. I even give Dave Taylor credit for thinking up "Hoop-de Loop-de Tooty" but I don't dare put it into print for fear someone might take it seriously.

HARRY JOPP, Trumbull, Conn.:
"Whenever a couple start a promen-

ade, go into the center and back, or start any movement toward each other or their corners, the men normally start with the left foot and I think the girls with their right. Is this correct or should they start with the same foot? Is the answer the same for most such movements?"

Harry, the reason you have never seen an article on this point is probably because most *men* are attracted to square dancing for this very reason. It doesn't matter whether or not they seem to have two left feet because the *correct foot forward* is never mentioned. Dancers just naturally move forward on the closest and most comfortable foot in order to keep in step with the music and still accomplish the required movement.

I feel sure that square dancing is attractive to many dancers *because* it enables them to dance without being told what footwork is correct other than to lift them off the floor and use a shuffle type step. This is stressed only to keep them from skipping and hopping which is tiring, especially to us grandparents.

Definite footwork is reserved for the round dancers, many of whom would not be so today, if it hadn't been for a first experience with square dancing. Here they learned to develop their sense of foot rhythm to the phrase of the music. This has been proven over and over again by trying to teach ballroom dancers to round dance. It is never successful to the degree realized from square dance recruits.

Many people in square dancing today were never keen about any type of dancing prior to this adventure. This is why it is not fair to insist that everyone try to dance the rounds, contras, or folk dances. Let them be the judges of these supplementary activities after their exposure to them during their square dancing life.

ART MILLER, Anaheim, Calif.: "In the July 1964 AMERICAN SQUARES the figure loop-the-loop appeared. I presented the enclosed figures as experimental at the SCCA Workshop and was told that the explanation given in AMERICAN SQUARES did not allow me to use a California whirl for the inside couple."

Art, the figures you sent follow the rule as stated in AMERICAN SQUARES for the loop-the-loop idea. I do believe that you dropped a line in the second figure where you end up with two men facing two girls in the lines. It should read, "ends box the gnat, change hands, left allemande" in order to work out.

However, this has nothing to do with the issue, i.e., the positioning of the dancers after ends turn in. This callers association has just recently released a square dance figures and terms booklet explaining that on call to ends turn in, the arching couple is to California twirl (dishrag under) *only* if the lady is on the man's right. Any other combination, the arching couple is to turn alone (about face).

Your editor disagrees with this explanation along with many of the national leaders.

Loop-the-loop reads, as stated in AMERICAN SQUARES, "from lines of four, ends turn in, separate and 'loop' back in behind arching couples who have *dishragged under* to reverse facing direction."

This in our opinion means that the arching couple (girl, man—man, girl—two men—two girls) will do a California twirl (right person turning left under arch of hand hold while left person walks to the right around them, both ending in reverse direction without having dropped hands or changed relative position with each other). *No exception.*

This rule also applies to "inside arch, dive thru" for the arching couple, which incidently, this same

rules book makes no note of other than the California twirl to reverse facing direction. Long live the *national* standardization, but we're getting closer every year!

FIGURES AND BREAKS

EASY FLO

by Sam Stead, Lethbridge, Alta., Can.

Side ladies chain to the right I say
One and three a half sashay
Heads lead to the right and circle
four

Ladies break to a line of four
Forward eight and back you whirl
Pass on thru and fold the girls
Swing thru and when you do
Ends circulate two by two
Centers run and wheel and deal
Circle four, you're doing fine
Heads break, you've got a line
Forward eight and back you whirl
Pass on thru and fold the girls
Left allemande . . .

ALPHA BETA

by Larry Brockett, Los Alamitos,
Calif.

Number three couple half sashay
Number one cross trail across the
floor
Split number three and line up four
Same four come into the middle
Cast off three-quarters round
Pass thru, left allemande . . .

A QUARTER CIRCULATE AND RUN

by Larry Brockett, Los Alamitos, Calif.

Head ladies chain, all promenade
Heads wheel around, right and left
thru
Do a dixie chain, girls turn around
Do-sa-do to an ocean wave
Ends circulate, centers run, bend the
line
Star thru, cloverleaf
Double pass thru, cloverleaf
Double pass thru, first couple left,
next go right

Right and left thru
Cross trail thru to a left allemande . . .

GRAND PRIX

**by Larry Brockett, Los Alamitos,
Calif.**

Head ladies chain, same ladies lead to
the right
Circle three, ladies break to a line
Forward six and back, pass thru,
wheel and spread
Center ladies pass thru, make an
ocean wave with the opposite two
Swing thru that's right and left
Swing thru again, right and left
Two men turn alone, pass thru
Make an ocean wave with those two
Double swing thru, two ladies turn
alone and face back in
Circle eight go round the ring
Reverse back single file, men turn
around
Dixie grand, right, left, right
Left allemande . . .

SHAKE

**by Larry Brockett, Los Alamitos,
Calif.**

Heads into the middle do-sa-do to an
ocean wave
Swing star thru, circle four, head
gents break
Now pass thru, girls turn back to an
ocean wave
Swing thru two by two, centers run
Wheel and deal to face those two,
star thru
Substitute back over two, bend the
line
Left allemande . . .

RATTLE

**by Larry Brockett, Los Alamitos,
Calif.**

Heads lead right and circle to a line
Pass thru, wheel and spread
Pass thru, wheel and deal
Center four do-sa-do to an ocean wave
Then swing thru, right and left
While men do a half sashay
Girls swing by the right half way
Left allemande . . .

ROLL

**by Larry Brockett, Los Alamitos,
Calif.**

Head gents and the corner square
thru four hands round
Go round one and line up four
Pass thru, wheel and spread
Ends star thru, then half square thru
Others California twirl
Centers in, go out and back, wheel
and deal
Double pass thru, girls go left, men
go right
Star thru, double pass thru
Cloverleaf, center four star thru
Then lead to the right, left alle-
mande . . .

HI-LEVEL HI-JINKS

by Wendell Abbott, Stockbridge, Mich.

Circle left around I say
Then whirlaway with a half sashay
Face your corner, star thru
Then frontier whirl and cross fold
There she is, left allemande . . .

Face your partner, star thru
Circle left sunnyside out
Whirlaway with a half sashay
Circle left same old way
Turn corner under, change hands
Star thru and frontier whirl
Cross fold and find the corner
Left allemande . . .

CROWDED CORRIDOR

by Wendell Abbott, Stockbridge, Mich.

Sides right and left thru
Same ladies chain you do
Heads whirl a half sashay
Lead to the right and circle that way
All the way round and a little bit
more
Ladies break to a line of four
Up and back you reel
Pass thru and wheel and deal
Centers square thru five hands
Others face and star thru
Then frontier whirl, cross fold
And there's the corner, left alle-
mande . . .

KINDERGARTEN CROSS FOLD

by **Wendell Abbott, Stockbridge, Mich.**

Heads to the right and circle up four
Head gents break to lines of four
Up and back so bold
Pass thru and the ends cross fold
Centers turn back and pass thru
Square thru you keep in time
Four hands then bend the line
Up and back so bold
Pass thru and the ends cross fold
Centers turn back and pass thru
Square thru you keep in time
Four hands round then bend the line
Left allemande . . .

JUST CASTING

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

Heads to the right, circle half
Dive thru, double pass thru across
the town
Centers in, cast off three-quarters
round
Those who can right and left thru
Turn the girls and chain 'em too
All pass thru across the track
Ends cross over, centers turn back
Pass thru across the town
Cast off three-quarters round
Now star thru, dive thru, square thru
three-quarters man
Corners all, left allemande . . .

CASTING PAIRS

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

One and three cross trail thru
Go up the outside, go round two
Hook onto the ends, make lines of
four
Go forward eight, back once more
Now star thru, all pair off, centers in
Cast off one-quarter, men
Ends cross over, centers turn back
Opposite right, box the gnat
Right and left thru, turn your Sue
Now star thru, dive thru
Square thru, start looking man
Three-quarters round, left alle-
mande . . .

CHAIN STAR THRU EXAMPLES

by **Dewey Barry, E. Cleveland, Ohio**

Four ladies chain across
Heads lead to the right and circle
four
Head gents break and line up four
Now chain star thru
Those men run, then swing thru
Now all eight circulate, then swing
thru
Now the girls run, then wheel and
deal
Star thru, cross trail thru
Corners all left allemande . . .

Side two ladies chain across
Heads to the right and circle four
Head gents break and line up four
Now chain star thru
California twirl, those girls run
Now left swing thru, the men run
Cast off three-quarters round
Star thru, center four pass thru
Centers in, cast off three-quarters
round
Pass thru, wheel and deal
Now chain star thru on the double
track
Bend the line, star thru
Dive thru, pass thru
Left allemande . . .

Heads to the right and circle four
Head gents break and make two lines
Now chain star thru
Those men run, swing thru
Now the girls run, wheel and deal two
by two
Star thru, then arch in the middle for
a dixie twirl
Then chain star thru
Bend the line, cross trail thru
Corners all left allemande . . .

Side two ladies chain across
Head couples cross trail thru, separ-
ate, around two
Line up four, go forward and back
Center couples chain star thru
Ends star thru, side men turn back
Left allemande . . .

STAR BREAKS

by Pete Sansom, W. Palm Beach, Fla.

One and three wheel around and do-sa-do

Make a right hand star three-quarters round

Heads star left back to the same two

Do a right and left thru

° Dive thru, swing thru

Box the gnat, pull by to a left allemande . . .

° Dive thru, two ladies chain

Square thru three-quarters round

Left allemande . . .

One and three wheel around and do-sa-do

Make a right hand star three-quarters round

Into the middle heads star left

Back to the same two, right and left thru

Dive thru, swing thru, box the gnat

With the heads make a four hand star

Sides divide and box the gnat
Heads to the middle with a left hand star

Back to the same two, right and left thru

Left allemande . . .

SWINGING GNAT

by Pete Sansom, W. Palm Beach, Fla.

Heads rollaway half sashay

Star thru, do-sa-do, look her in the eye

Swing thru, box the gnat

Right and left thru the other way back

Join hands, circle half, dive thru

Do-sa-do, look her in the eye

Swing thru, box the gnat

Square thru three-quarters round

Do-sa-do the one you've found

Swing thru, box the gnat

Right and left thru just like that

Dive thru, do-sa-do

Swing thru, box the gnat

Square thru three-quarters round

Left allemande . . .

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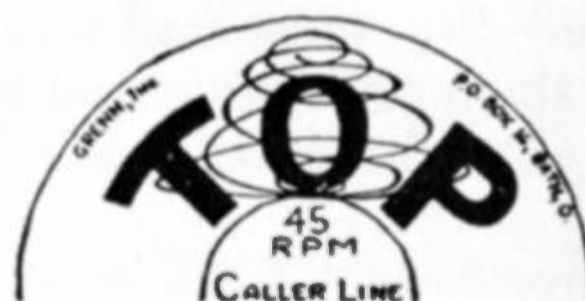


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by Pete Sansom, W. Palm Beach, Fla.

Four ladies chain I say
One and three rollaway half sashay
Pass thru, separate go round two
Hook on the ends make a line
Forward eight and back you reel
Pass thru, wheel and deal (girls in
the middle)
Double pass thru, first couple left,
next go right
Do-sa-do the two you've found
Two in the middle star thru
Square thru three-quarters round
Other two start a dixie grand
Take a right, everybody take a left
Take a right, go left allemande . . .

FIGURES

by Art Miller, Anaheim, Calif.

Promenade, one and three wheel
around
Split two around one to a line
Loop-the-loop, promenade the wrong
way round
Two and four wheel around, square
thru three-quarters
Lines of four go out and back
Loop-the-loop and the inside four
Square thru three-quarters
Find your partner, right and left
grand . . .

Promenade, one and three wheel
around

Cross trail, U turn back
Pass thru on to the next
Star thru, dive thru, pass thru
Centers in, loop-the-loop
Half square thru, bend the line
Ends box the gnat, change hands
Everybody left allemande . . .

One and three half square thru
Split two around one to a line of four
Pass thru, loop-the-loop
Double pass thru, first couple left,
next go right
Pass thru, wheel and spread
Go forward and back
Loop-the-loop, first couple left, next
one too



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One and three wheel around, pass thru on to the next
Square thru four hands, girls square thru three-quarters
Men turn back to a left allemande . . .

FIGURES

by Jim Gammalo, Olmsted Falls, Ohio

One and three go forward and back
Curlique across the track
Swing by the right three-quarters round
Curl thru, cross trail thru to a left allemande . . .

Promenade

One and three wheel around
Star thru, curl thru
Then curlique
Swing by the right three-quarters round
Curl thru, square thru three-quarters round
Left allemande . . .

Heads to the right and circle to a line
Star thru, eight chain two, go right and left
Curlique, swing by the right three-quarters
Eight chain two, go right and left
Square thru three-quarters round
Left allemande . . .

Head ladies chain across
Heads cross trail thru
Separate go round two
Hook on the ends in lines of four
Pass thru, ends cross fold
Curlique, swing thru
Centers swing half again
Ends in line trade places
Centers turn back, wheel and deal
Face your partners, back away
Pass thru, ends cross fold
Curlique, swing thru
Centers swing half again
Ends in line trade places
Centers turn back, wheel and deal
Face your partners, back away
Cross trail thru to a left allemande . . .

DAN'S SPLIT CIRCULATE

by Dan Dedo, N. Tonawanda, N. Y.
Heads square thru four hands round
Do-sa-do to an ocean wave
Split circulate go round the track
Eight rollaway with a half sashay
Split circulate go round the track
Eight rollaway with a half sashay
Split circulate go round the track
Eight rollaway with a half sashay
Split circulate go round the track
Eight rollaway with a half sashay
Double swing thru, go right and left
thru
Turn the girl, left allemande . . .

DIXIE WAVE SPLIT CIRCULATE

by Dan Dedo, N. Tonawanda, N. Y.
Promenade your corner
Heads wheel around, go right and
left thru
Turn the girl and dixie style to an
ocean wave
Split circulate go round the track
Eight rollaway with a half sashay
Double swing thru, right, left, then
right, and left
Split circulate go round the track
Eight rollaway with a half sashay
Left swing thru, left, right
Left allemande . . .

SHORT PANTS

by Dan Dedo, N. Tonawanda, N. Y.
Heads wheel around, star thru
Swing thru, then star thru
California twirl, then dixie style to an
ocean wave
Eight rollaway with a half sashay
Right and left thru, then star thru
Cross trail thru to a left allemande . . .

RAT NOW

by Vern Smith, Dearborn, Mich.
Gents star right across the town
Turn that girl a left around
Star on back across the set
Turn your own, not thru yet
Corners all a wrong way thar
Men back up a left hand star
Slip the clutch and turn around
Allemande left . . .



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NEW IDEAS

CROSS AND PAIR

by Bill Shymkus, Chicago, Ill.

Can be done from home position, lines of four, double pass thru or eight chain thru position. The person on the right crosses in front of the person on the left to make a one-quarter left face turn. The left hand person goes to the right to make a one-quarter right face turn. These two people end up back to back with each other.

EXAMPLES

by Pete Peterson, Palos Park, Ill.

One and three roll away half sashay
Cross and pair to a left allemande . . .

Two and four lead to the right and
circle four

Side gents break and line up four

Right from here cross and pair

Do it again, cross and pair

All eight do a U turn back

Cross trail thru to a left allemande . . .

One and three right and left thru

Two and four star thru and pass thru

All eight cross and pair

All eight turn alone and star thru

Left allemande . . .

RIC-O-SHAY

by Jim Gammalo,
Olmsted Falls, Ohio

Any two people working as a couple do a half sashay then turn their backs to each other.

This idea is identical to cross and pair with the exception that Jim's movement doesn't have to have four people involved at the same time. i.e., a new "pair" doesn't have to be formed.

EXAMPLES

by Jim Gammalo,
Olmstead Falls, Ohio

Head couples right and left thru

Pass thru, now ric-o-shay

Left allemande . . .

Head couples star thru and square
 thru three-quarters round
 Same four ric-o-shay, separate around
 one
 Come back in and square thru three-
 quarters round
 Left allemande . . .

OCEAN CHAIN

by Pete Sansom, West Palm Beach,
 Fla.

Head ladies chain all the way
 around, back to partner, take him by
 the left in an ocean wave. At the
 same time the side ladies go to the
 right, turn head men by the right half
 way. By this time head ladies are
 back home and there is an ocean
 wave, six in line. All six turn half by
 the right and everybody courtesy
 turns the opposite lady. Repeat for
 sides to get original partners back.

EXAMPLES

by Pete Sansom, West Palm Beach,
 Fla.

Four ladies chain across and back
 again

Here we go with the ocean chain
 Head ladies center ocean chain
 Side ladies go right, turn this man
 Rock it up and back once more
 Pass thru and circle four
 Head gents break and line up four
 Star thru, those who can square thru
 three-quarters round
 Left allemande . . .

Four ladies chain across and back
 again

Here we go with the ocean chain
 Head ladies center ocean chain
 Side ladies go right and turn this man
 Rock it forward, rock it back
 Head men turn back, turn this line
 half way round
 Wheel and deal three by three, then
 pass thru
 Circle four, head gents break and line
 up four
 Pass thru, cast off three-quarters
 round
 Cross trail thru to a left allemande . . .



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TEN TOP SINGING CALLS

I'LL NEVER LOVE ANOTHER—Blue Star 1747

Calls by Vaughn Parrish

Our dancer-reviewers fell in love with this all-round good square. "Super-duper." Dance was different and comfortable, "with zip and zing," they said, and we won't quarrel with that.

DREAMING OF YOU—Longhorn 143

Calls by Jerry Adkins

Adkins pulls off a gem again. Meritable music, lively rollicking beat, a pretty pattern, capable caller, and the usual verbal rosebuds pinned on the ladies keep everybody happy.

I'VE GOT A HAMMER—Sets In Order 148

Calls by Lee Helsel

Set your sights and place your order on this dandy. Helsel's poppin' again, and goin' "folksy" in his clear, inimitable way with an easy-to-dance, relaxin', rhythmic bang-up tune.

LINDA—Top 25086

Calls by Don Zents

Don's first pressing deserves a fine ovation. Timing and voice stand out, music is outstanding. That "all forward and back" instead of a swing idea is sure to be copied. "Split the star to an allemande" still puzzles an occasional dancer.

SOUTHTOWN U.S.A.—Grenn 12066

Calls by Johnny Davis

Here's a reliable old "Johnnycake" mixture that's pretty durn pretty in every way, with appeal for north and south alike. It's a breeze for club dancers and good practice in star thru and wheel and deal for "undergraduates."

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FREIGHT TRAIN—Bogan 1179

Calls by Billy Dittmore

Best train to pull into the station lately! Dancers liked the Dittmore voice and the lilting music. Of course the route is ordinary for the common commuters, i.e., pass thru, wheel and deal, center four square thru, outside divide and star thru, but then there's that sneaky wagon wheel.

ROCKIN AND ROLLIN No. 9—MacGregor 1043

Calls by "Jonesy" Jones

Another train, another route, but this one's okay once you get up a good head of steam. The disc features an eight chain thru and nobody ever gets

derailed on that one anymore. "Jonesy" keeps rolling along.

COWBOY IN THE CONTINENTAL SUIT—MacGregor 1046

Calls by Bill Ball

Whew! If you can ever get over the hurdle of that unlikely title this little number isn't half bad! It's got a go-gettin' tune and very danceable music. Ball calls "tall," y'all.

BLUEBIRD—MacGregor 1045

Calls by Don Stewart

In addition to two locomotives this month, we've got a couple "Bluesy" ballads, and this is one. The cloverleaf figure makes this interesting, and the music and caller both fly high, bluebirds notwithstanding.

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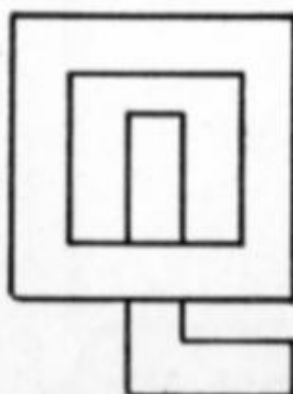
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 GRAND OLD FLAG—Lore 1073
 Calls by Red Bates
 LEMON TREE—MacGregor 1042
 Calls by Vera Bearg

LOG CABIN IN THE LANE—Mustang
 112
 Calls by Nathan Hale
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 STEPPIN' OUT WITH MY BABY—Swing-
 ing Square 2323
 Calls by Bill Saunders
 THAT'S ALL RIGHT—MacGregor 1040
 Calls by Julius King
 UP AND DOWN—MacGregor 1044
 Calls by Bob Van Antwerp
 WALK, WALK—MacGregor 1047
 Calls by Chuck Raley

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NEWS



• NORTH CAROLINA—The South-eastern U.S.A. Folk and Square Dance Jubilee has been set for Nov. 28 at the Park Center Auditorium in Charlotte, N.C. The Jubilee will climax an entire week of special events sponsored by the Carolina's Carousel in connection with the Thanksgiving Festival. Billy Lewis, Dallas, Tex. will handle the calling chores.—*F. Earl Crawford*

• WASHINGTON, D.C. — Square dancers who intend to register for the Sixth Annual Spring Festival in Washington, D.C. March 11-13, 1965 are urged to mail their registration forms now. More than 2,000 dancers have already registered and the limit of 4,500 is expected to be reached soon.—*Marie and Vince Sheehy*

• ILLINOIS—November will be a busy month for avid Illinois dancers. Nov. 15 the Chicago Area Callers Association sponsors its Third Chicagoland Festival at McCormick Place on Lake Michigan. Over 2,000 dancers have attended each of the preceding festivals and a capacity crowd is expected again this year. Five halls will be set aside for square, round, and folk dancing.

The Illinois Knotheads will launch their First Annual Jamboree in La-Grange, Ill. Nov. 22. All state Knot-head callers will be featured on the afternoon program.

• ORIENT—Once again this spring the Globe Swingers, a traveling square dance club whose members come from all corners of the United States, will tour together during May, 1965. The group's target this year is the Orient with Hawaii, Manila,

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Dancers interested in joining the tour are urged to write to John Campbell, P.O. Box 711, San Carlos, Calif. for information on cost and point of departure.

• **KENTUCKY**—Over one hundred dancers from throughout the United States and Canada attended the 11th Annual Kentucky Dance Institute recently on the campus of Morehead State College at Morehead, Ky. The Institute features square, round, folk, and contra dancing. This year Huig Hofman, Central Antwerp, Belgium, was a guest instructor. College credits were issued to those desiring them.—*Herbert Ricker*

• **MARYLAND**—Enthusiastic Maryland square dancers received a substantial boost to their activities for recruiting new dancers when Governor J. Millard Tawes declared Sept. 13-20 as Maryland Square Dance Week. Request for the declaration came from Bernie Hull, President of the Montgomery County Square Dance Association. The idea behind the declaration was to increase publicity for the new square dance classes and to arouse general public interest.

• **OHIO** — The National Vagabonds of Warren, Ohio are gathering information on square dancers' favorite restaurants across the country for publication in a "Square Dancers' Square Meal" Directory. Information requested includes the name of the square or round dance club providing the information, address, restaurant name, address, and owner or manager. Send information directly to, or request questionnaires from: National Vagabonds, 1127 Hazelwood S.E., Warren, Ohio.

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• NATIONAL — The Fourteenth Annual Edition of the Folk Dance Guide is now available on request from Paul Schwartz, P.O. Box 342, Cooper Station, 95 Fourth Avenue, New York 3, N.Y. The Guide includes a national directory of folk dance instruction groups, a calendar of annual events, and feature articles on folk dancing through the ages and the status of folk dancing in the United States.



EVENTS

- Nov. 6-7: Oklahoma City, Okla. 18th Annual State Festival. Municipal Auditorium.
- Nov. 6-7: Huntsville, Ala. Rocket-City Round-Up. Dallas Street Armory.
- Nov. 6-7: Lansing, Mich. Fourth Annual State Convention. Civic Center.
- Nov. 6-8: San Diego, Calif. 14th Annual Fiesta de la Cuadrilla. Balboa Park.
- Nov. 7: Jacksonville, Fla. Annual Fall Round-Up. City Exhibition Hall.
- Nov. 7: Ogden, Utah. Seventh Annual Square-A-Rama.
- Nov. 7: Milan, Ill. Rockin' Rockets Night Owl Dance. Trio Roller Rink.
- Nov. 13-14: Odessa, Tex. Odessa Jubilee. Ector County Coliseum.
- Nov. 13-14: Memphis, Tenn. Second Mid-South Festival. Chisca-Plaza Hotel.
- Nov. 13-14: Kansas City, Mo. Kansas City Callers Association Fall Festival. National Guard Armory.
- Nov. 13-15: Denver, Colo. State Round Dance Festival. North Jeffco Recreation Center.
- Nov. 14: Oak Ridge, Tenn. All Nighter Dance. Oak Terrace.

Nov. 14: Baltimore, Md. Lonesome Pine Guest Caller Dance. Oakleigh School.

Nov. 14-15: Twin Falls, Idaho. Harvest Hoedown. National Guard Armory.

Nov. 15: Chicago, Ill. Third Chicagoland Festival. McCormick Place.

Nov. 18: Louisville, Ky. Kentuckiana Association Anniversary Dance. Fair and Exposition Center.

Nov. 20-21: Des Moines, Iowa. Second Annual Central Iowa Round Dance Festival. Highland Park Legion Hall.

Nov. 20-22: Miami Beach, Fla. First Annual Fall Festival. Fountainbleau Hotel.

Nov. 21: El Dorado, Ark. Fifth Fall Festival.

Nov. 22: Omaha, Neb. Callers Series Dance. Riverview Park.

Nov. 22: Fairborn, Ohio. Fall Jamboree. Civilian Club.

Nov. 22: LaGrange, Ill. Illinois Knotheads First Jamboree. Civic Center.

Nov. 27-28: Washington, D.C. First Annual Thanksgiving Cotillion. Sheraton-Park Hotel.

Nov. 27-29: Santa Rosa, Calif. Seventh Annual Thanksgiving Weekend. Flamingo Hotel.

Nov. 27-29: Phoenix, Ariz. Fourth Annual State Federation Jamboree. Ramada Inn.

Nov. 27-29: Wagoner, Okla. Thanksgiving Holiday. Western Hills Lodge.

Nov. 27-29: Dallas, Tex. Annual Round Dance Festival. Marriott Motor Hotel.

Nov. 28: Louisville, Ky. State Callers Fourth Annual Jamboree. Convention Center.

Nov. 28: Charlotte, N.C. Southeastern U.S.A. Jubilee. Park Center Auditorium.

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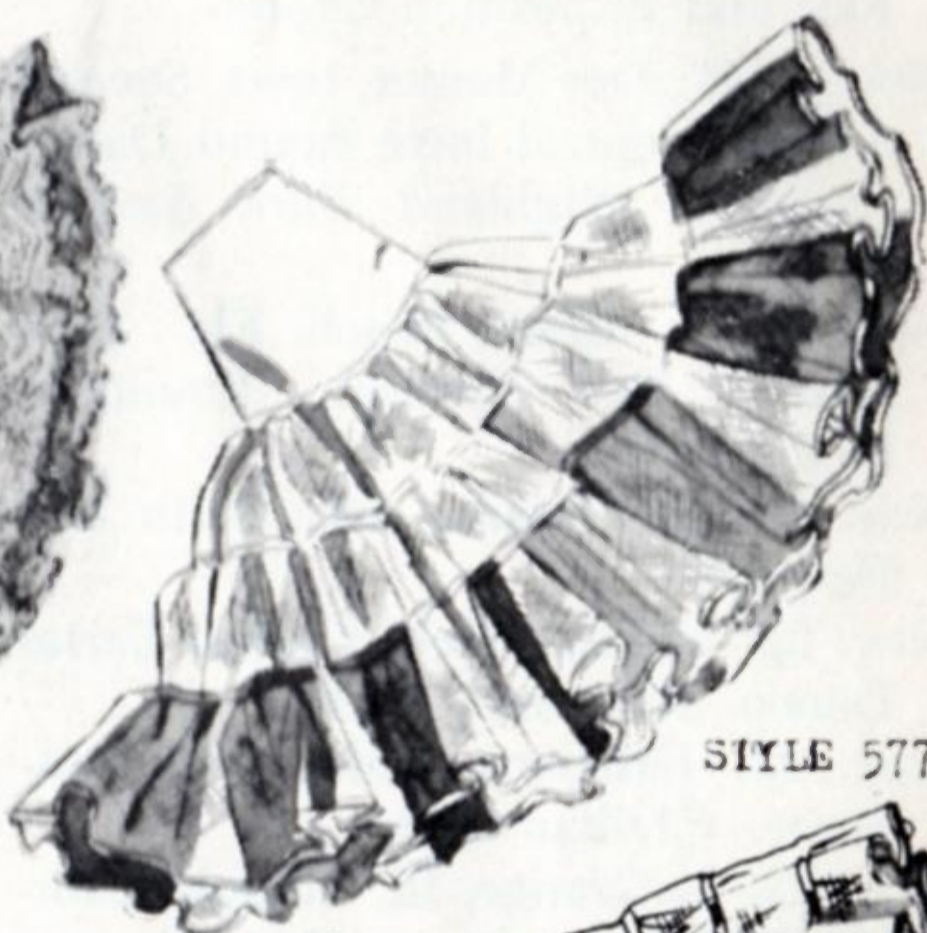
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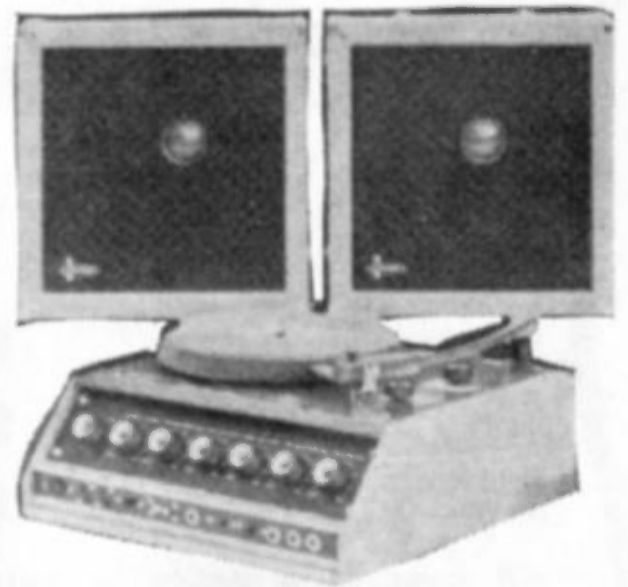


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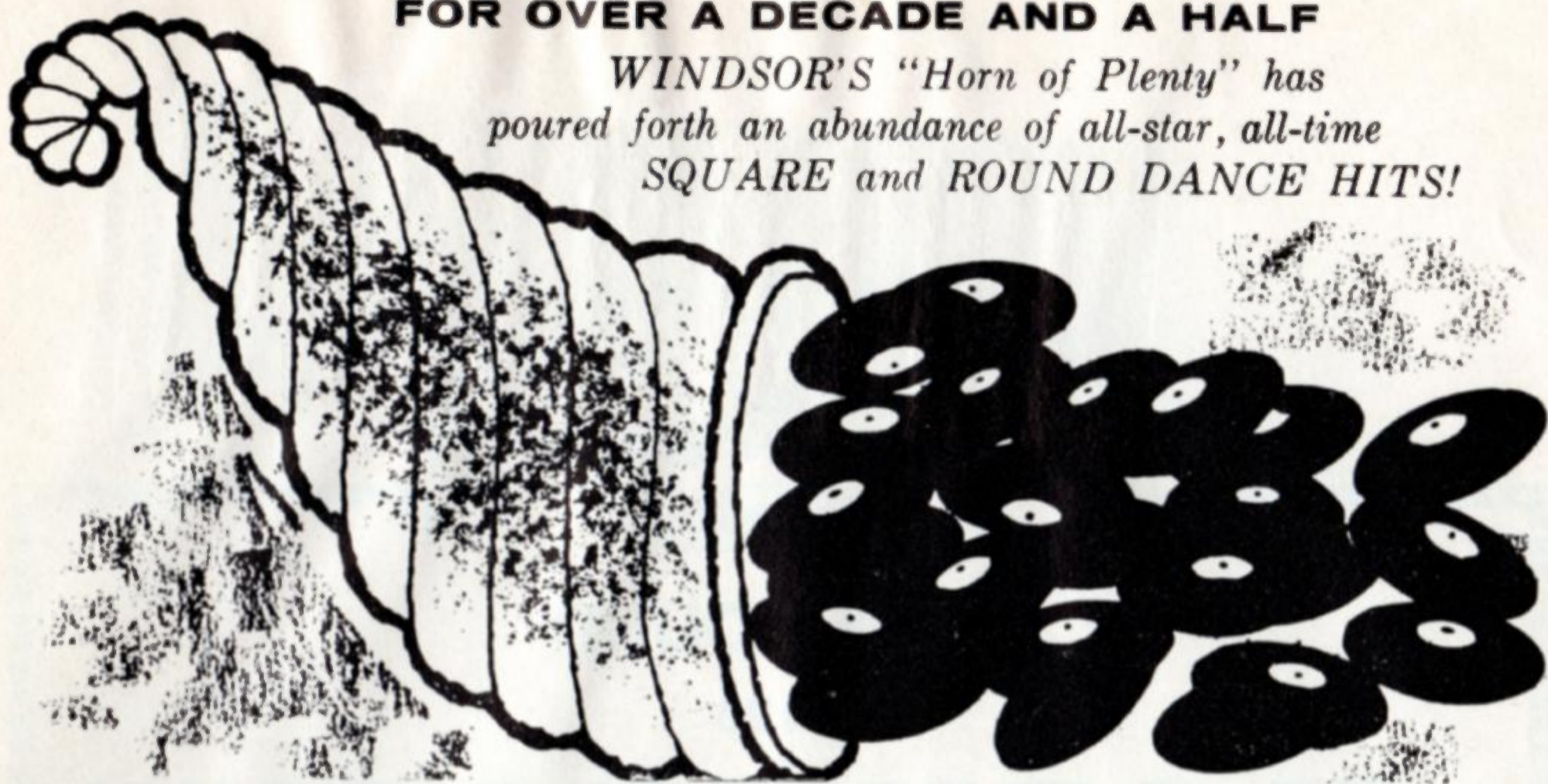
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