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VOLUME 20  
FEBRUARY 1965  
NUMBER 6

# AMERICAN Squares

FIRST IN SQUARE DANCING

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*Rev. Top  
Flying Chm*

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# MAIL

... I congratulate you on taking the initiative ... referring to the article, "Lost Dimension" (September 1964). It was superb in every sense. I just hope that other leaders carry the ball! I believe there's a revolution going on to protect our wonderful pastime.

Dick Leger  
Warren, R.I.

Enclosed is a clipping of my weekly column in which I took the liberty of quoting you. We feel strongly along the same lines, and your article ("Lost Dimension," September 1964) was most timely ...

I shall keep a sharp look-out in the future issues of AMERICAN SQUARES for material along these same ideas ...

Evelyn Johnson  
Long Beach, Calif.

(Clipping enclosed was from Mrs. Johnson's "Square 'Em Up" column in the Long Beach Herald-American.)

Lynn and I are soon leaving for Florida, and we don't want to miss our AMERICAN SQUARES while we're down there. Being a caller, I depend greatly on your magazine, especially the new figures. Also I trust your record reviews entirely. Haven't found one yet that you said was good that didn't go over well.

Ricki Boyd  
Ft. Myers Beach, Fla.

I would like to take this opportunity to say how much we all enjoy your magazine. We find a very useful store of information and comment in it.

Betty Garsido  
Leicester, England

I enjoy your magazine very much. I think you're doing a fine job. Keep up the good work.

I want to congratulate you on Gerry Hawley's article. ... I've been reading what he has written for the past 20 years. ... We need more articles like that one.

Ray Smith  
Dallas, Tex.

I would like to take this opportunity to commend you and your staff for the wonderful publication you put forth every month. You do a great service to the square dance movement.

You have our best wishes for continued success in the square dance field.

Don Kennedy  
Buffalo, N.Y.

Just received my December 1964 AMERICAN SQUARES which has been a must with me for a number of years.

I have always enjoyed your Workshop section and the articles written and published by our top leaders.

Earle Park  
Yorkton, Sask., Canada

... I was wondering if it wouldn't be worthwhile to compile a list of all the new so-called basics and their descriptions, that have appeared in your magazine for the past year, and put them all in one issue of your magazine. It would certainly simplify things for many of us who from time to time have to search through several issues to refresh our memories should we want to teach or review some of the newer figures. ...

I want to thank you for the fine make-up of your magazine and your continued service to the square dance activity.

Bill Clarke  
Westchester, Ill.

Address: Mail Editor, AMERICAN SQUARES, 6400  
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## AMERICAN ROUND DANCING. \$1.50

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## A MESSAGE FROM THE PUBLISHER AND EDITOR

Qualified leadership is the single most important element in the success or failure of any square dance event. This statement assumes that a sufficient number of people are in attendance.

In many areas of the country drawing a crowd is not a problem. In other areas, though, the drop-out situation is so serious that square dancing continues only in small groups meeting in basements, churches, or small halls.

The drop-out problem will always be with us. People enter and leave any activity. The general rule of thumb is that there is a twenty per cent turn over every year. This means that within a five year period virtually all dancers in a given area are new to the square dance movement.

There are many ways to bring new people into the square dance movement. Crusades to enlist beginners have been quite successful in many cities. An excellent example is the tremendous response to the recent "Learn to Square Dance Week" in Maryland.

Many clubs sponsor beginners' nights to acquaint people with the joy of square dancing. Effective publicity for major square dance events and news items about the activities of an enthusiastic club also stimulate interest.

Selling square dancing by word of mouth to one's friends and neighbors is another excellent way to bring potential dancers into the movement.

We find the largest single source of prospective square dancers in today's youth. As the population of the United States continues to increase, the greater proportion of the population is in the 12 to 20 age bracket. These young people are undoubtedly the square dancers of tomorrow, but already many of them are avid square dancers of today.

Young people have been a vital part of the square dance picture since its beginning. They continue to add their natural zest to all phases of the dance activity: squares, rounds, folk dances, calling, teaching, and leading.

AMERICAN SQUARES looks at youth in square dancing this month. Our special nine-page survey features the major aspects of square dancing for teens and pre-teens: publicity, recruiting, and club organization. Also included is a look at the younger generation National Convention, the National Teen Square Dance Festival.

The article on the square dance program at Chicago's Southwest School highlights a special phase of square dancing for youngsters. Not only is square dancing providing hours of fun and sociability, but it also teaches coordination, understanding, and the methods of group participation to those who cannot help themselves.

Our survey on youthful square dancing is based on information supplied by leaders in all parts of the country. This material was prepared for publication in AMERICAN SQUARES by our Assistant Editor, Tessa Malopsy.

Tessa has been square dancing for nine years, calling for seven. Clubs throughout the Midwest feature her regularly. Her experience with youth groups has given her a rare and valuable insight into their problems and achievements.

A journalism major at Northwestern University, combined with square dance experience, makes Tessa one of the best qualified professional writers in the square dance field. We're proud to feature Tessa Malopsy as our Cover Caller this month.

*Arvid Olson*



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# American Squares Looks At

# YOUTH IN SQUARE DANCING

**W**HEN LLOYD SHAW introduced his colorful Cheyenne Mountain Dancers to the public almost twenty years ago, these young people, under his leadership, successfully lit the spark that grew into the modern square dance movement. Their enthusiasm and lively dancing set a precedent for the millions of Americans that eventually turned to square dancing as an ideal recreation and hobby.

In these last twenty years young people have continued to add their zest and vitality to the square and round dance picture. Through the guidance of capable, devoted leaders,

teens and pre-teens have discovered square dancing, tried it, and adopted it as their own.

In this survey of the status of youth in square dancing today AMERICAN SQUARES hopes to: (1) acquaint the adult dancing public with the impact of youth in our movement; (2) recruit more young people into square dance clubs; (3) keep those teens and pre-teen now dancing active and interested in their hobby so they can carry their square dance enjoyment with them into adulthood; (4) smooth out some of the problems that face leaders in youthful square dance organizations.



A street full of youthful dancers and a young caller at the mike reflect the spirited movement of youngsters into all phases of the square dance picture.

## PUBLICITY AND RECRUITING

Like any other activity that thrives on recruiting new members, and attaining healthy public relations, youthful square dancing has learned the advantages of good publicity. Our files are filled with news clippings, government news releases, photos, and flyers on teen square dance clubs, young callers, exhibition groups, and festivals.

Young people are their own best salesmen. The public interest must be drawn to the wholesome activities of teen and pre-teen dancers. Efforts in this direction have been undertaken by leaders and youth alike.

Doug Edwards, Park Ridge, Ill., recently completed publication of a five-part series on teen square dancing that was included in his record reviews that reach thousands of callers each month. Newspapers will cooperate in

these endeavors if they are supplied with material. We have photo features from local newspapers on the Checkerboard Squares, Granite City, Ill., the Ruffles and Shuffles, Columbus, Ohio, and the Omaha, Nebr. Square Dance Council which runs Sunday dances for teens in the city's parks.

The United States Information Service has published a lengthy news release that has been distributed all over the world on the performances of the Silver Spurs, Spokane, Wash. The Spurs have also been featured in Life Magazine.

It's up to the teens themselves to put their activities before the public. In doing so, they also provide excellent recruiting advertising, creating interest in square dancing in general.

In promoting square dancing as a young people's activity, callers and

leaders must realize the importance of selling our hobby for what it is: a recreation whose first goals are fun and relaxation, but one that also requires poise, timing, and rhythm.

Callers interested in working with young dancers should also know that they *cannot hope to gain financially*. Flatly, it is impossible. In fact, in time and patience, the leader's work will probably tax him and give him grey hair besides. His compensation, though, will be knowing that he has opened up a new field of fun and activity for his city's youth.

First impressions are major factors in recruiting young square dancers. Aim publicity at young adults who know their own minds, not at children. Don't mislead them into thinking they're being sweet-talked into an outdated pastime that their great grandparents enjoyed.

Let them know that square dancing has been taken out of the barn, has been streamlined, modernized, and has been adopted by people of all walks of life. Work hard to impress

them with the fellowship and companionship that square dancing represents. If they will participate just once, chances are they'll be sold on it.

Teens respect talent and ability. They will respond quickly to leaders who treat them intelligently.

Most of all, don't leave the recruiting of young dancers all to the other fellow. Any square dancing parent should be a natural recruiter, as should any adult dancer who has any close contacts with young people. In one of his editorials, Doug Edwards wrote, "We believe that the organization of teen dancers is a must if the square dance movement is to continue at its present high level. Teen organization is a project for all of us to take part in."

### CLUB ORGANIZATION

Young people are naturals for clubs of any kind. They enjoy feeling an identity with their peers and will work enthusiastically as individuals for the group's success.

Youthful square dance clubs find



Velma Larson (right) and Chicago's Calico Teens pause during a weekly dance session to pose for photographers. The Teens are now working toward a trip to the 14th National Convention in Dallas, Tex.

their origins in a variety of places. We know of several nationally known exhibition dance groups that are sponsored by their city's park or school system. Many other clubs are independently organized by callers or youth workers.

Three nationally known teen clubs are profiled for our readers, giving the points on which each is organized. Each club represents a different type of organization, leadership, and dance activity.

### **Calico Teens, Chicago, Ill.**

Chicago's Calico Teens, under the direction of Velma Larson, are organized much like most adult square dance clubs. Weekly meetings include workshopping new basics and learning the newest rounds from instructors Theresa and Lloyd Larson.

Teen members are all high schoolers, and most are graduates of the younger contingent, the Calico Kids, who meet each Saturday afternoon. The club is led by teen officers, and teen callers take active parts in each Thursday night program.

Any exhibitions performed by the group are written and called by Velma Larson. Rehearsals for demonstrations are usually held on nights other than regular meeting days to allow concentration on a single routine.

Although the Calico Teens are veterans of three National Conventions and do a number of exhibitions each year, the emphasis in the club is on teaching the young dancers the fine points of square and round dancing for their own enjoyment. The Teens take an active part in Chicago area dancing, sponsoring several of their own festivals and jamborees during the season.

Special activities that the Teens enjoy all during the year include swimming parties, hay rides, ice skating jaunts, picnics, and week-end dance trips. The enthusiastic Teens are Idiots, Knotheads, Square Ducks, and

a host of other gimmick club members.

Commenting on her group, Velma says, "Teens have a great deal of built up energy. What better way to use that energy than in a wholesome activity like square dancing." The Calico Teen motto: Juvenile Decency Not Delinquency.

### **Checkerboard Squares, Granite City, Ill.**

Ginny and Bob Boyd's Checkerboard Squares range in age from seven years to the late teens. Organized as a non-profit exhibition dance group, the Squares are dedicated to "fun, friendliness, good fellowship,



Suzanne Boyd and Gary Green are the teen teachers and callers for the Checkerboard Squares. The pair has written their own round dance routine to the pop tune, "Hey, Good Lookin'".



A set of Checkerboard Squares whoop it up Indian style during an exhibition at a local youth jamboree.

and the promotion of youth in square dancing.

Although the Checkerboard Squares are set up on a director basis to avoid conflicts on any rules laid down, teen teachers and callers conduct the dance sessions.

Says Bob Boyd: "We do utilize the youngsters to teach squares and rounds, and we feel this is the secret to our success. Our callers must be able to 'walk thru' anything they call. The youngsters do all our exhibition calling and receive public acknowledgement for their contribution to the group as teachers and/or choreographers."

Business meetings are held separate from dance sessions. Rehearsals for the group are non-existent since the Boyds feel that the Squares are always on exhibition and teach them to behave and dance accordingly. Included in dance sessions are pointers on etiquette, public conduct, and respect for elders.

All club members learn all the dance routines even though they realize they

cannot all participate. Most rounds done at dance meetings are original dances written by the teens themselves to popular music.

Checkerboard Squares' exhibitions range from modern squares and rounds to classical waltzes and quadrilles and the clog step square. Special activities are all tied in with square dancing and include hosting week-end dance festivals, historical tours, and attending local and national festivals and conventions.

#### **Silver Spurs, Spokane, Wash.**

"This is a time when I wish for all the adjectives in our language so that I might better express my admiration for the Silver Spurs and their performance."—Washington, D.C.

"We were astounded and thrilled at the exceptional performance of your young people . . ."—South Dakota

And so run the hundreds of laurels that have been lavished on E. S. "Red" Henderson's Silver Spurs, the most well known and widely traveled exhibition dance group in the United

States. In their 12 summer tours that have criss-crossed the nation, the Spurs have chalked up mileage equal to two and a half times around the world. Their chartered tour bus departs from Spokane, Wash. each June loaded with 20 teen dancers, several chaperones, and \$30,000 worth of costuming and props.

Originally organized for young people interested in folk and square dancing, the Silver Spurs are sponsored by the Spokane School and Park Districts. Their dance repertoire, all programmed and taught by "Red" Henderson, includes routines from every part of the world. The Filipino Bamboo Dance, the Indian Hoop Dance, and American Cowboy Squares are but a few numbers that make up Spur performances.

The young people work all through the year preparing for their summer tour. They make their own costumes with the help of parents and Director

Henderson.

Youngsters begin training for the senior group when in the sixth grade of the city's public schools. The touring group is composed of high school juniors and seniors. When a member graduates, his spot is filled by a younger member who has worked his way up to election to the Silver Spurs.

A sensible but strict behavior code is enforced for Silver Spur dancers while rehearsing during the year and while on tour. "Red" has found, though, that the youngsters cooperate enthusiastically to insure their success as a group. He comments "They rarely miss a practice and usually beg for more. Their enthusiasm is tremendous."

The Spurs also have a parents' organization that helps in group promotions, assists in costume preparations, and provides transportation for local shows.



Reminiscent of Pappy Shaw's Cheyenne Mountain Dancers, the Silver Spurs perform "La Cucaracha" from Mexico. The Spurs will dance at the New York World's Fair the week of June 21, 1965.



A set of Silver Spurs fly high in a fast-moving traditional cowboy square. After each of their performances, the Spurs hold an open square dance and invite audience members to participate.



From these profiles we can derive several vital ingredients that are necessary for the success of an organized dance group for teens or young children:

(1) A code of behavior, as strict or as lenient as the situation requires, must be established and followed. Hold the rules *up to* the youngsters as the only means of their success as a group. Don't hold the rulebook *over their heads* as a threat.

(2) Adult leaders must venture into youth organization with only one primary objective: the education, recreation, and well-being of the young people themselves. No other goal should precede this one.

(3) Teens and pre-teens want to feel they are part of a successful team. Develop a sense of group pride in youngsters, and they'll guarantee their own success.

The most vital point for adult leaders to remember when working with a teen or pre-teen club is that square dancing for young people, *just as it is for adults*, must first of all be fun. When club meetings turn into work sessions, when the leader must strain for control, when there is stress and tension evident in the young mem-

bers, it's time to put the brakes on.

Teens respond amazingly well to something and someone they enjoy. Keep the fun in their dancing, and they'll take it from there.

### **AH YOUTH!**

Youngsters, with their natural pep and vibrant personalities, cannot help but add a fresh vitality to every activity they encounter. So it has been with the participation of youth in all phases of the square dance movement.

Most adult dancers welcome gladly the opportunity to meet and dance with teens and pre-teens. Most comments run in the vein of this one by a Chicago couple, "Those kids make us feel 20 years younger every time they dance with us."

If young dancers have demonstrated their dancing ability and have shown that they know the fundamentals of dance floor etiquette, leaders should not hesitate to allow their dancers to participate in open square dances with adults.

A prominent Midwestern youth leader, after attending a city-wide Chicago festival, remarked, "... it was a pleasure and a privilege to see so many young people mixed in our

squares. At this festival and in the several teen clubs that we've visited, we've found not problem children, but young ladies and gentlemen enjoying the same dances we enjoy."

Sadly, though, there are many instances when teens and children are restricted in their square dance activities. Teen callers especially feel the brunt of isolation at some major festivals and conventions.

Most large conventions and the like proudly advertise "Teen Halls" and this is an excellent way to promote the attendance of young people at major square dance events. But how many times is this done just to keep the young dancers out of the adults' way?

Many adult square dance clubs frown on the attendance of young dancers at their club meetings even though they are advertised as open dances. If young people have shown that their dance level is up to that of their adult counterparts, there is no logical reason for excluding them from open adult dances.

Shutting out youthful dancers is equal to closing the door on any

progress the square dance movement hopes to make through the years ahead.

Teen halls are a hopeful recognition of the place youth has taken in square dancing, and most teens and pre-teens prefer dancing with their peers. Also, teen dance halls give young callers a chance to gain experience and poise.

However, to stipulate that youngsters may dance and call *only* in their own hall is to defeat the purpose of the hall itself. Such restriction places young dancers in the position of being isolated from the overall square dance picture. Allow them the enjoyment of their own dance area, but also extend a standing invitation to young dancers to participate fully in square dancing with their elders.

### NATIONAL TEEN FESTIVAL

Almost four years ago, Orlan Darnell, caller and youth leader in Paducah, Ky., hit on the idea of a National Teen Square Dance Festival, a younger generation National Convention. Plans progressed rapidly as



Orlan Darnell, director of the Teen Festival, with his Polka-Dot Kids, one of the host groups for the national youth jamboree.

enthusiastic support came from dancers and leaders throughout the country.

In the summer of 1962, the teen dancers of Paducah hosted the First National Teen Festival. The program for the three-day jamboree included a trail end dance, workshops, and exhibitions. Featured were Charlotte Watkins, Indianapolis, Ind. and Eddie Lancaster, Birmingham, Ala., two national teen callers.



Eddie Middleton, Independence, Mo., one of the four featured callers at the Third National Teen Festival.

Charlotte Watkins, Indianapolis, Ind., a three-year veteran on the National Festival calling staff.

Several hundred dancers attended the First National Festival, and attendance has soared each year since. At the Third Festival this past July, two additions were made to the calling staff with Gary Green, Granite City, Ill. and Eddie Middleton, Independence, Mo. joining Charlotte Watkins and Eddie Lancaster.

A special feature of the 1964 festival was a kick-off parade through downtown Paducah featuring all the clubs and exhibition groups that had traveled to Kentucky for the weekend. Dance headquarters were Paducah's Cobb Hotel, and we noticed that the program read, "Adult Square Dancers Cordially Invited."

Reprinted below is an excerpt from a letter written to Spokane's Spokesman Review Forum by Lora Andersen of Bakersfield, Calif. Although Mrs. Andersen was referring specifically to the Silver Spurs in her letter, we believe that her praise and evaluation of these young dancers can be applied accurately to all our square dancing youth. Her letter read:

"What an object lesson in carrying out American ideals through recreation! Words simply cannot adequately express our own deep pleasure in being able to see such a group function. They renew our faith in teenagers.

"We frequently talk about ambassadors of good will. These were naturals as naturals should be. . . .

"They renew our faith in teenagers. . . ." This we think is the key point of Mrs. Andersen's letter. We admit that the situation should not exist that adults' faith in young people should need strengthening, but it does.

Through their square dancing hobby, our young dancers are learning and developing healthy personality traits and admirable behavior codes that will follow them into adulthood. We strongly urge the adult square and round dancing public to encourage the participation of young people in their dancing programs, not only for their own enjoyment, but for the values they will help instill in our youthful square dancers.



## MANY THANKS . . .

AMERICAN SQUARES extends its deepest appreciation to the many young dancers and youth leaders who cooperated in the preparation of this article. Our special thanks to Doug Edwards, Park Ridge, Ill., Velma Larson, Chicago, Ill., Orlan Darnell, Paducah, Ky., Bob Boyd, Granite City, Ill., and "Red" Henderson, Spokane, Wash. for supplying us with special information and photographs. ■

*Read how mentally retarded young people  
at Chicago's Southwest School enjoy—*

# **SQUARE DANCING AS SOCIAL THERAPY**

Square dances are on the activity schedule at Chicago's Southwest School just as they are at hundreds of schools across the country. Every Tuesday evening the caller hauls in and sets up his sound equipment while refreshments are carted into an adjoining room. Dancers converge on the dance hall, cheerfully greeting the caller as they enter.

Sets appear on the floor at the caller's first announcement of "Square dance time!", and the lively music sets spectators' feet tapping. Happy smiles and the shuffle of feet to western rhythms move the weekly square dance for the school's mentally retarded students into high gear.

The Southwest Squares, as they have named themselves, have been dancing almost a year. Although the dance patterns are simple stars, circles, and reels, the fun, spirit, and good fellowship match that of any advanced high level square dance club. The young dancers, all 16 to 21 years old, have responded to their new hobby with eager enthusiasm.

The school's square dance program originated with Gladys and Delmer Fleckenstein, avid square dancers themselves. Gladys, a teacher at the school, hit on the idea of introducing square dancing to the school's older students as social therapy. Other forms of social contact for these young people are almost non-existent.

With the support of the school's director, Gladys and Delmer enlisted the help of five local callers—Ben Adams, Jim Johnson, Velma Larson, Art Matthews, and Jerry Whitebread—who have conducted the dance sessions on a rotating basis.

Each dance session of the Southwest Squares is a lively affair with parents often joining the two to three squares of young people. Singing calls are the most popular part of the evening, and the dancing usually includes a Virginia Reel. Easy mixers and rounds are being introduced into the program gradually, and the Hully Gully is already a big favorite.

A program such as this one inaugurated at the Southwest School can undoubtedly perform a far greater service to the mentally retarded youngsters themselves than any financial assistance can equal. The square dance spirit can touch the personalities of these children and teens just as strongly as it influences those of any other dancers.

Caller Jerry Whitebread was at first apprehensive about his new undertaking, but he soon lost his apprehension in the fun both he and the youngsters were having. He was most surprised at their vibrant enthusiasm and natural sense of rhythm, remarking, "Some adult dancers should have the rhythm those kids have."



*A peppy Virginia Reel and a laughing member of the Southwest Squares forms an arch with a dancing mother. Jim Johnson is at the mike as couples "come through that arch in the same old way . . ."*

Art Matthews, another caller sharing the program, has witnessed a vital change in the young people's personalities since beginning the square dancing program. He commented, "The dancing is helping these kids to become more outgoing personally." And of his own feelings, he added, "I go away from those dances feeling that I've really accomplished something."

Art is carrying his deep interest in the Southwest School and its square dancing students into an effort to launch a city-wide benefit dance for the young people. His own square

dance clubs are behind the idea, and Art is already working with one set of the Southwest Square preparing a demonstration they can perform at the benefit.

Programs such as this one can be a vital addition to the square dance movement if only a first step is taken to get them started. Gladys and Delmer Fleckenstein have successfully pioneered the idea in Chicago. The work of spreading square dancing to those who are unable to seek it themselves now belongs to leaders in every square dancing city. The challenge awaits those who dare accept it. ■



*A contingent of the Southwest Squares pose proudly with Gladys and Delmer Fleckenstein (right) and callers (left clockwise) Velma Larson, Jim Johnson, and Art Matthews.*

# Ballroom-Why Not?

FOR SOME TIME now we have heard round dance leaders crying out to stop the infiltration of ballroom dance influence into the round dance field. But why?

When asked why they should have such an objection to ballroom dancing, leaders are at a loss for good sound reasons. The most prominent of the reasons or excuses is that they do not want round dancing to deteriorate to a variation of ballroom dancing. Rather, they want to preserve the close association of round dancing with square dancing and perpetuate its unique form of American folk dancing.

First of all, we can think of no two schools of dancing that are further apart than round dancing and square dancing. One is a quadrille whose purpose is to make patterns of people without the use of dance footwork. The other is entirely a footwork type of dance with no relationship between the dancers other than the fact

BY NORMA AND WAYNE WYLIE  
St. Louis, Missouri



## ABOUT THE AUTHORS

*Norma and Wayne Wylie, St. Louis, Mo., shown at right, have been dancing together since they were high school sweethearts 26 years ago. They added square and round dancing to their list of dancing hobbies in 1952 and launched their teaching activities in 1958.*

*The Wylies have been on dance programs in 11 states, at several National Conventions, and are staff members at the Boyne Mountain Squarama. Their latest round is My Promise.*

that they all move in the same direction.

Where is the closeness of the two? We feel it lies in the fact that one is an excellent complement to the other, and together, they provide a well-balanced dance program. We fail to see how ballroom dance influence could upset this balance.

Is round dancing truly a unique form of American folk dancing? Round dancing is neither unique in its form nor is it American folk dancing. Since we became interested in square and round dancing 12 years ago we have been privileged to be closely associated with Lucyan Ziemba, an outstanding folk and round dance leader in the United States.

From Lucyan we learned an Israeli folk dance, hundreds and possibly thousand of years old. What interested us was that the Israeli dance closely resembled a modern round dance. Dance steps and positions were similar to those we use today. So the form of round dancing is not unique. It was used thousands of years ago and eventually filtered into ballroom whose origin predates round dancing.

In our association with many folk dancing friends we have learned that a dance must survive at least two generations of popularity before it can be considered a folk dance. For many years square dancing was the only form recognized throughout the world as an American folk dance.

Just recently, however, another form of dancing has taken its place as a recognized American folk dance—swing—and that's ballroom.

To date there has been no mention of round dancing. We are most eager to have round dancing recognized as a folk dance, but we fear that it is still in its infancy and suffering from growing pains.

Round dancing can and should make great strides in its development

by using the experience of the ballroom field. Particularly, round dance leaders should use the filtering process that ballroom has established for sorting out acceptable material.

We believe that those who say we should turn our backs on the influx of new material are mistaken. We wonder how many dancers who have been active in round dancing for ten or more years would still be participating if we had limited dance material to a few patterns in a small number of acceptable dances available at the dawn of round dancing.

We feel that we should not turn our backs on any form of dancing. Rather, we should embrace ballroom and all other dance forms. We should jump in with both feet and explore every avenue of dancing available, selecting those things we like and discarding those we disapprove.

Armed with a mountain of material we then need a common language with which the material can be presented in such a way that all dancers can easily understand the instructions.

After a good foundation of material and a common language are established, we then must have capable leaders to handle presentation and to keep the movement headed in the proper direction. Round dance leaders must remember that round dancing isn't something they possess, but rather it is something they must protect. As a potential folk dance it belongs to the people. Our leaders are entrusted with the property of the dancers and so must treat it with care, wisdom, and honesty.

With a little more consideration, cooperation, and respect we can gain solidarity of leadership. From there, with continued hard work, patience, and understanding among dancers and leaders, we will succeed in gaining international recognition for round dancing as the third American folk dance. ■

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## CHOREOGRAPHY

Since the idea of wheel to a wave was released in the December 1964 AMERICAN SQUARES your editor has received many comments and suggestions from across the country.

Today's choreography uses a variety of ocean wave set-ups to position dancers for following commands such as swing thru, run, circulate, and spin the top. The consensus has been that the do-sa-do to an ocean wave can be overworked to the dancers' discomfort. So the wheels of thought have begun to turn and the result has been ideas like wheel to a wave.

Dancers have reacted quite well to meshing figures that form an ocean wave, and so we have gone a step further. Figures now mesh *couples* into patterns that produce an ocean wave, or any other facing set-up. By meshing into each other is meant starting a pass thru (right shoulders) and stopping to join hands in an ocean wave and balance.

We tried the meshing patterns first from a static position in the square by asking head couples to star thru to a wave, or better still, to make a wave. In logical order then the following commands were used and executed by the dancers with good reactions.

- 1—Heads square thru, four hands round to the sides, make a wave
- 2—Heads swing star thru and make a wave
- 3—Right and left thru, same two make

a wave and balance

4—(From a two-faced line) Wheel and deal to make a wave

5—(From promenade) Heads wheel around, make an eight-hand wave

6—Inside arch, dive thru, pass thru, make a wave and rock it

As the exploration continued, smooth flowing patterns were achieved by incorporating other movements such as the slip and wheel idea introduced in the September 1964 AMERICAN SQUARES. An example along this line is:

*Lines of four pass thru, heads California twirl*

*Slip and wheel and deal*

*Face those two, make a new wave . . .*

Or a figure could be used this way:

*Heads half square thru, make a wave and balance*

*Ends trade places, centers turn back Slip and wheel and deal, make a new wave . . .*

All the above suggestions should prompt readers to write a figure or two and submit them for workshoping and possible publication. Just to prove the possibility and favorable dancer reaction to the idea, try this one with your dancers:

*Head ladies chain star thru*

*At the sides, men hook left*

*Turn that line just half way*

*Wheel and deal, make an ocean wave and rock it*

*Swing star thru, California twirl*

*Star thru, make a wave and rock it  
Ladies run, wheel and deal, make a  
new wave and rock it  
Men circulate, girls turn around,  
promenade  
Heads wheel around, cross trail thru  
Left allemande . . .*

## CALLERS' QUESTIONS

*BUFORD EVANS, Prairie Village, Kans.: "So often I see dancers jump or bounce thru (square dance movements) only to stand and wait for the next call. If only we could impress on the dancers that the better callers allow sufficient time to dance even the most difficult hash smoothly. If we could get the dancers to execute each movement in the proper number of steps it would really improve the pleasure of dancing and calling.*

*Enclosed find sample figures of a little thing I call Chain Two. Two people facing touch right hands, pull by, left to the next for a courtesy turn three-quarters round."*

"Amen" to the theory of dancing each movement. It makes for true enjoyment of square dancing.

Your Chain Two idea and the examples were tried and found to be the same idea we explored when all-eight chain first came out. Actually, you are doing an all-eight chain from a double pass thru formation with the centers and ends winding up as partners facing their starting partners.

Theoretically it works from a normal couple formation, but try it from a half sashayed position and watch the confusion. Dancer reaction is poor in that they seem to have a choice of ending positions.

*CHUCK McDONALD, U.S.S. Hornet: "Have an idea I call Eight Swing Thru and Eight Line Break. From an eight-hand ocean wave, girls turn*

*back as couples swing thru. At the end of the pattern all four couples one-quarter wheel clockwise to finish the movement in an eight-chain thru position. Please try it with your workshop group."*

We enjoyed the examples but encountered orientation problems. The first part can be called as couples swing thru, but the one-quarter wheel found the dancers "fudging" over to their positions for the eight-chain thru set-up. This created a problem because the center couples were to end up back to back and couldn't see if they were lined up properly. They ended in sort of a bias that made a dive thru, pass thru come out crooked.

*JOHN GANK, Royal Oak, Mich.: "When spread the wheel came out, I suggested wheel and deal, outers in, as an equivalent, more directional call (February 1964 AMERICAN SQUARES). Could this now be considered a basic?"*

At the time, it was suggested that outers was not quite the word and that maybe trailers would be better. This was not so. Who would be the trailers in an eight chain thru position?

It was then suggested outsides be used since even new dancers would know if they were inside or outside of the set. The simplest exercise using the outsides term would be to have number one couple promenade half way to stand behind number three. Have number one squeeze in between number three, or use the term outsides in.

Who would be the author of *squeeze in*? John, your suggestion certainly brought it all into focus. The call outsides in (outsides out) is certainly directional and should eliminate other commands meaning the same.

I now hear the gnashing of teeth of the authors of other basics incorporating this idea. Please remem-

ber, though, you are to be thanked for helping to develop the whole mess into something *everybody* will respond to on an open dance floor.

**ORVILLE HOLLEY, Skiatook, Okla.:**  
"Introducing a new idea called *Slip the Wheel*. Lines of four pass thru, wheel and deal. The center two then pass thru. This is the complete movement upon command."

The name for the movement is not needed. The dancers need time to execute each part of the figure, and so it can be called directionally. Dancers then do not have to remember new square dance nomenclature.

The directions can be given as wheel and deal, centers pass thru, and so on. Also, the name *Slip the Wheel* closely resembles *Slip and Wheel*. Dancers would have to remember which way to jump when the commands come to *Slip the Wheel* or *Slip and Wheel*. Add *Spin the Wheel* to the confusion and the havoc mounts.

It could be done—if you are a movement maker and don't care to dance more than a year or two with three other couples.

## FIGURES AND BREAKS

### FIGURES

by Ed Hollow, Niland, Calif.

Heads to the right and circle to a line  
Heads zig and zag to a line  
Slip and wheel, star thru  
Left allemande . . .

Heads to the right and circle to a line  
Heads zig and zag to a line  
Substitute, bend the line  
Sides zig and zag to a line  
Substitute, centers fold, star thru  
Left allemande . . .

Heads to the right and circle to a line  
Ends zig and zag to a line  
Centers run, new centers run  
Left allemande . . .

Heads to the right and circle to a line  
Centers zig and zag to a line  
Cast off three-quarters  
New centers zig and zag to a line  
Cast off three-quarters  
Left allemande . . .

### ANOTHER SPIN THE TOP

by Julius King, Lexington, Mass.

Side ladies chain to the right  
Heads half square thru  
Star thru, then right and left thru  
Spin the top, box the gnat  
Right and left thru the other way  
back  
Dive thru, star thru  
Spin the top, box the gnat  
Right and left thru the other way  
back  
Pass thru and star thru  
Spin the top, box the gnat  
Right and left thru the other way  
back  
Pass thru to a left allemande . . .

Heads spin the top  
Box the gnat, right and left thru  
Pass thru and star thru  
Spin the top, box the gnat  
Square thru three-quarters  
Left allemande . . .

Heads spin the top  
Box the gnat, right and left thru with  
a full turn  
Star thru, spin the top  
Box the gnat, pull by  
Left allemande . . .

### TAP ONCE

by Manny Amor, Lakewood, N.J.

First and third do a right and left  
thru  
Cross trail thru, go round one  
Come into the middle and box the  
gnat  
Right and left thru the other way  
back  
Now whirl away with a half sashay  
Double pass thru across the way  
\* First go left, second one right  
Square thru with the first in sight



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Gals in the middle square thru  
Five hands round in the middle you  
do

Tap that man, he turns around  
Left allemande . . .

\* First go right, second one left will  
put men in the middle to tap the  
girls.

### TAP TWICE

by **Manny Amor, Lakewood, N.J.**

Four ladies chain across you do  
Head two ladies face your corner  
Box the gnat, square it up just like  
that

Gents do a half square thru  
Now with the girls do a half square  
thru

Bend the line, half square thru  
Gents do a U turn back, tap that girl  
She turns around to a  
Left allemande . . .

### TAP THRICE

by **Manny Amor, Lakewood, N.J.**

Four ladies chain three-quarters  
Two and four right and left thru  
Then whirl away with a half sashay  
Now half square thru, just two hands  
Circle up four, gents break and line  
up four

Pass thru, wheel and deal  
Double pass thru across you do  
Now tap that person, they turn  
around  
Shake hands, pull by, left alle-  
mande . . .

### PROMENADE VARIATIONS

by **Eddie Gaut, San Diego, Calif.**

At the call to Cast Off Full Around,  
the designated couples wheel out from  
the pattern and complete a full cir-  
cle, moving back into the promenade  
pattern behind the couples who have  
continued their promenade. Dancers  
then are promenading out of se-  
quence.

At the call Cast Off Half Way, the  
dancers can be moved quickly into  
a weathervane position.

## EXAMPLES

by **Eddie Gaut, San Diego, Calif.**

All four couples promenade  
Heads cast off half way round  
Girls hook right, make a weathervane  
Turn that line once around  
Then wheel and deal, two lines of  
four  
Cross trail thru to a left allemande . . .

Side ladies chain right  
All four couples promenade  
Heads cast off half way round  
Girls hook right, make a weathervane  
Turn that line once around  
Bend the line (eight-chain thru position)  
Square thru three-quarters to a left  
allemande . . .

Side ladies chain to the right  
All four couples promenade  
Heads cast off half way round  
Girls hook right, make a weathervane  
Turn that line half way round  
Slip and wheel (two facing lines),  
right and left thru  
Cross trail thru to a left allemande . . .

## NEW PROMENADE INTERESTS

by **Eddie Gaut, San Diego, Calif.**

Side ladies chain to the right  
All four couples promenade  
Head couples half sashay  
Keep promenading the same old way  
Side couples do a centers in  
Crowd in between the heads  
Promenade in lines of four  
Wheel the lines to face across  
Box the gnat across the set  
Pull her by, cross trail thru to a left  
allemande . . .

Head ladies chain across  
All four couples promenade  
Head couples half sashay  
Side couples do a centers in  
Wheel the lines three-quarters around  
(two lines of four back to back)  
Centers arch, ends turn in  
Square thru three-quarters  
Left allemande . . .



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## LOOP-THE-LOOP FIGURES

by Buford Evans, Prairie Village,  
Kans.

Four ladies chain three-quarters round  
Head forward and back with you  
Cross trail thru, go around two  
Hook on the ends and make two lines  
Forward eight and back you scoot  
Pass thru, loop-the-loop  
Double pass thru across the way  
Face your partner, back away  
Left square thru, just count four  
hands

Corners all left allemande . . .

Four ladies chain three-quarters  
round

Take 'em left and turn 'em around  
Four ladies chain across the floor  
Turn 'em, men, we'll dance some  
more

Heads go forward and back with you  
Pass thru, go around one

Forward eight and back you troop  
Pass thru, loop-the-loop

Double pass thru across the way  
Face your partner, back away

Center four square thru, end four left  
allemande

Everybody go right and left grand . . .

Head two couples half sashay

Up to the middle and back that way  
Pass thru, both turn right and have a  
little fun

Gent around two, lady around one  
Forward eight and back you troop

Pass thru, loop-the-loop

Double pass thru and then I say  
Face your partner, back away

Star thru, square thru three-quarters  
round

Left allemande . . .

Four ladies chain across the town

Catch 'em left and turn 'em around

Heads square thru four hands, and  
when you're thru

Split two and line up four

Forward eight and back you scoot

Pass thru, loop-the-loop

Center four pass thru to a left alle-  
mande . . .



Heads swing star thru, you're doing  
fine  
Circle four, heads break to make a  
line

Forward eight and back like that  
Center four box the gnat  
Right and left thru the other way  
back

Forward eight and back to the land  
Loop-the-loop right where you stand  
Face your partner, star thru  
Square thru three-quarters round  
Left allemande . . .

Four ladies chain three-quarters  
round

Turn 'em, men, with an arm around  
New side ladies chain across  
Turn this gal and don't get lost  
Heads cross trail across the floor  
Go around two and line up four  
Forward eight and back to the land  
Loop-the-loop right where you stand  
Face your partner, pass thru  
Wheel and deal the center two  
Square thru three-quarters, man  
Left allemande . . .

Side ladies chain and hear me say  
All four couples half sashay  
Heads go forward and back that way  
Then pass thru, both turn right  
Go around two and line up four  
Forward eight and back you reel  
Pass thru, wheel and deal  
Double pass thru, centers in  
Cast off three-quarters round  
Forward eight and back you scoot  
Pass thru, loop-the-loop  
Center four square thru three-quarters  
round  
Left allemande . . .

All four couples promenade  
Heads wheel around and pass thru  
Wheel and deal, double pass thru  
Centers in, cast off three-quarters  
round

Forward eight and back you scoot  
Pass thru, loop-the-loop  
Inside gents will turn around  
Inside ladies chain across  
Left allemande . . .



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**SPIN THE TOP FIGURE**

by **Chuck McDonald, San Francisco, Calif.**

Head couples up to the middle and back

Full square thru around that track

Right and left thru and turn the girls

Dive thru, pass thru, do-sa-do the outside two

Make an ocean wave, rock forward and back

Spin the top, rock it up and back

Spin the top, rock it up and back

Men circulate, just one time

Girls circulate in the middle of the line

Swing star thru, California twirl

Do-sa-do to an ocean wave

Spin the top, rock it up and back

Spin the top, rock it up and back

Swing star thru, California twirl, face to the middle

Join eight hands, circle to the left

Break it all up with a do paso

Partner left, corner right, partner left

like an allemande star  
Back 'em up, men, in a right hand star

Slip the clutch, left allemande . . .

**LEFT SPIN THE TOP**

by **Holman Hudspeth, Detroit, Mich.**

Promenade go round the town

Keep on going, don't dare stop

Heads wheel around and left spin the top

Rock up and down, hear 'em squeal

Girls turn around, wheel and deal

Star thru, move on to the next

Cross trail thru to a left allemande . . .

Heads go forward, back with you

Two and four right and left thru

Same two ladies chain across

All eight promenade, don't get lost

Keep on going, don't dare stop

Heads wheel around and spin the top

Double it now, don't look back

Balance once, all eight U turn back

Left spin the top, and watch it, man

Here comes corner, left allemande . . .

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**MAY 6 - 7 - 8, 1965**

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**STAFF**

- |                      |               |
|----------------------|---------------|
| Earle Parke          | Earl Johnston |
| Dave Tayler          | Jack May      |
| Manning & Nita Smith |               |
| Joe Lewis            | Don Wilson    |
| Audrey Vansickle     |               |

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4TH - 4TH - 4TH - 4TH - 4TH - 4TH - 4TH - 4TH - 4TH - 4TH - 4TH - 4TH - 4TH -

Just promenade go round the town  
 Keep on going, don't slow down  
 Heads wheel around, two ladies chain  
 Turn 'em around, now here we go  
 Left spin the top to a do paso  
 Her by the left, corner right around  
 Partners all a left hand round  
 Promenade now with the corner maid  
 Keep on going and don't dare stop  
 Heads wheel around, left spin the top  
 Rock it awhile, well ain't that grand  
 Centers turn half, left allemande . . .

Allemande left to a right and left  
 grand  
 Meet your honey like you always do  
 Pull her to a left swing thru  
 Meet over there and spin the top  
 Well double it now and watch 'em,  
 Joe  
 Pick 'em all up, do paso  
 Her by the left, the corner right  
 around  
 Her by the left, all the way round  
 Like a left allemande . . .

Allemande left with your left hand  
 Here we go to a right n' left grand  
 Meet your honey, don't dare stop  
 Catch her right, spin the top  
 Double it now, and ain't that grand  
 Partner right, go right and left grand

Allemande left with your left hand  
 Here we go to a right and left grand  
 Meet your own with a spin the top  
 like a daisy chain

When you meet you're gonna rock it,  
 son

Turn by the right, all the way round  
 Go back one, turn by the left  
 Go forward two, go right and a  
 Left spin the top, move on around  
 When you meet, well rock it, son  
 Turn by the left, go back one  
 Turn by the right, go forward two  
 Left and right, spin the top  
 Keep on moving, don't dare stop  
 When you meet, well rock it, son  
 Turn by the right, go back one  
 Turn by the left, go forward two

SL-116 FLIP/INSTRUMENTAL

# TRIANGLE

CALLER: DUSTY RANDELL

SL-117 FLIP/INSTRUMENTAL

# ACT NATURALLY

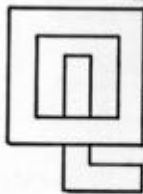
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Right and a left spin the top  
 Keep on moving, don't dare stand  
 Here comes corner, left allemande . . .

### REVERSE THE TOP

Centers swing three-quarters. Ends  
 move up and swing in half to form the  
 wave.

### EXAMPLES

by Willard Orlich, Cuyahoga Falls,  
 Ohio

Heads do-sa-do to an ocean wave  
 Reverse the top and balance  
 Reverse the top and balance  
 Cross trail thru to a left allemande . . .

Heads half sashay  
 Star thru, make a wave and balance  
 Spin the top and balance  
 Reverse the top and balance  
 Pass thru, California twirl  
 Split the outsides around one  
 Down the middle, cross trail thru to  
 a left allemande . . .

### WORKSHOP TWISTER NUMBER TWO by Willard Orlich, Cuyahoga Falls, Ohio

One and three swing you two  
 Down the middle half square thru  
 Right and left thru the outside two  
 Inside arch, dive thru  
 Box the gnat, then U turn back  
 Right and left thru the outside two  
 Inside arch, dive thru, square thru  
 three-quarters round  
 Find your corner a left hand swing  
 Heads star right, go round the ring  
 Corners all allemande thar  
 Heads back up in a right hand star  
 Shoot that star all the way round  
 Heads star right across the town  
 Opposite one allemande thar  
 Heads back up a right hand star  
 Eight roll away half sashay  
 Heads back along the same old way  
 Shoot that star half way round  
 Pass by one without a sound  
 Swing the next one round and round

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

Allemande left your corner maid  
 Take your lady promenade  
 One and three wheel around  
 Right and left thru, whirl away half  
 sashay  
 Cross trail thru to a right and left  
 grand . . .

**OH! SAY NOW**

by **Doug Johnston, Reseda, Calif.**  
 Head two ladies chain to your right  
 New side ladies chain across  
 One and three star thru, do a right  
 and left thru  
 Then star thru, and promenade half  
 way round  
 Two and four half square thru  
 Then star thru and circle up four  
 Head men break and make a line  
 Go forward up and back you reel  
 Pass thru, wheel and deal  
 Center two star thru, go forward up  
 and back with you  
 Then lead to your right, left alle-  
 mande  
 Here we go in a right and left grand

Meet your taw with a right hand  
 round  
 Gents star left when you come down  
 Pick up your own with an arm around  
 Star promenade go round the town  
 Listen girls, roll back one  
 Star promenade with a brand new one  
 Let's rollaway with a half sashay  
 Star promenade in the same old way  
 One and three wheel around, pass  
 thru  
 Go onto the next and do-sa-do all the  
 way round  
 Two men in the middle make an  
 ocean wave  
 Balance forward and back  
 Just pass thru, you're facing out  
 Join hands, go forward out and back  
 with you  
 Centers arch, ends duck thru  
 Star thru, do a right and left thru  
 Star thru, box the gnat in the middle  
 of the square  
 Turn back to the outside pair, left  
 allemande . . .

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## NEW IDEAS

### FLYING CHAIN

Author Unknown

Couples do a right and left thru. Men keep their right arms around the ladies' waists after the completion of the courtesy turn. The two gents hook left and turn three-quarters round, taking their ladies with them as they turn in the center. The two ladies with these gents chain with the inactive couples. As the ladies chain, the men in the center continue turning half way to pick up a new lady. The four now in the center turn around half and the ladies chain out while men turn half to pick up another lady. Each gent will chain a lady out in the same position and pick a lady up in the same position each time.

### EXAMPLES

Heads go forward and back

Right and left thru, turn your Jane

Men hook left for a flying chain  
Three-quarters round, two ladies chain

Half way round, pick up a Jane  
Half way round, two ladies chain

Half way round, pick up a Jane  
Back out now, we're gone again

Sides go forward and back

Right and left thru, turn your Sue

Men hook left for a flying chain

Three-quarters round, two ladies chain

Half way round, pick up a Jane

Half way round, two ladies chain

Half way round, pick up a Jane

Back right out and square the set . . .

### SWING BACK STAR THRU

by Eddie Gaut, San Diego, Calif.

From a conventional ocean wave (two couples, men on the ends, alternate facing), girls let go in the center, right arm swing with the men half way. Men in the center left arm swing, full around, going back to the same girl they left to do a star thru.

### New Rounds

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#### "LITTLE SPANISH TOWN"

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N. Hollywood, Cal.

GR 14070

### New Flip Singing Call

#### "GOODBYE MY LADY LOVE"

by Chip Hendrickson  
Ridgefield, Conn.

TOP 25096



### New Hoedowns

"ROLLING HIGH"  
"KITATINNY"

GR 12071



### New Hoedowns

"GREEN MEADOW"  
"SHAWINIGAN"

TOP 25097

Manufactured by GRENN, Inc., Box 216, Bath, Ohio 44210

Movement equals a square thru or pair off.

### TEACHING EXAMPLES

by Willard Orlich, Cuyahoga Falls, Ohio

Head couples do-sa-do to an ocean wave and rock it

Swing back star thru and face the sides

Do-sa-do and look 'em in the eye

Swat the flea and pull 'em by

Right and left grand . . .

Head couples forward and back

Swing back star thru

With the sides swing back star thru

Everybody turn alone

Left allemande . . .

Head couples forward and back

Swing back star thru

With the sides swing back star thru

Bend the line, swing back star thru

Center couples swing back star thru

Everybody turn alone and circle eight

Four ladies roll away, left allemande . . .

Heads to the right and circle four

Head gents break to lines of four

Forward eight and back you reel

Pass thru, wheel and deal

Centers swing back star thru and step away

Others swing back star thru, cloverleaf and when you do

Centers swing back star thru and step away

Others swing back star thru, first couple left, next one right

Right and left thru those in sight

Pass thru, wheel and deal

Centers swing back star thru and step away

Others swing back star thru, cloverleaf and when you do

Centers swing back star thru and step away

Others swing back star thru, first couple left, next one right

Cross trail thru to a left allemande . . .

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Turn Back to Swanee
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Please Stay Home
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All Over The World

Dick Jones teaches:

#### Series B

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Paul Hartman teaches:

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- 42014 Clap Hands  
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## TEN TOP SINGING CALLS

### KEISSIN' COUSIN—Kalox 1040

Calls by Singin' Sam Mitchell

Ole Singin' Sam gets off a buss that's headed all the way home. En route the men circulate and the girls turn half, but everybody comes up sunny side. You'll love it, cousin! Music is something grand, a credit to Kalox.

### PENN POLKA—Windsor 4836

Calls by Al Brundage

A veteran of the Eastern shore, who rides the tides of square dance change with ease, Al bobs up with a corker of a heel-toe novelty, tailored to fit the average club dancer's capabilities. Has a buoyant polka bounce too!

### COCOANUTS—Sets In Order 150

Calls by Tommy Cavanaugh

We'll wager you'll stake 145 pennies on this rollicking carnival prize, packaged gaily by Sets and containing a genuine import from England, Tommy Cavanaugh. Anyone can dance it. Any caller with a voice, a pulse, and a smile can call it with happy results. Just follow the bouncing ball, y'all.

### GIVE ME FORTY ACRES—Top 25092

Calls by Don Zents

Don's second recording strikes a clear note not far short of perfection, and besides that, we like it! So will that square down on your block. Smooth melody, superb band, slightly different pattern using the wagon wheel. So put your well-spent cents on Zents, gents.

### I STILL GET JEALOUS—Kalox 1039

Calls by Bob Yerington

Here's the right recipe, compliments of Kalox: cute figure with its eight-chain one, straight-forward melody, steady beat, good caller, clear club calibre, and likeable lyrics. Should be



another crowd pleaser.

### **GOLDEN STAIRS—Old Timer 8200**

**Calls by Johnny Schultz**

If you need another "stairs" in your case or if you never got one, this'll do fine. Johnny throws in a grand square with easy club figures, but you've got a wide choice of calls because this has been done and redone since Adam. Music and caller are both adequate.

### **YOU MUST HAVE BEEN A BEAUTIFUL BABY—Grenn 12069**

**Calls by Johnny Davis**

This remake will still loosen your feathers and let you try your wings, whether you're a fledgling or an old owl in the game. Just don't get lost in the gnats. Band is unquestionably good. Check your calling style with this baby, boys. Johnny will help you in a pinch.

### **WALK TALL—MacGregor 1055**

**Calls by Joel Pepper**

How about that! Loop-the-loop made the grade in a singing call with plenty of vigor and Pepper to go with it, plus the homey philosophy of "walk tall, walk straight, and look the world right in the eye." Pretty fair club fare, fine Maverick rendering.

### **GOOD TIMES—MacGregor 1053**

**Calls by Tommy Stoye**

Stoye, the caller with a style all his own, seems to have found the need to broaden his horizons and find "Good Times" with MacGregor rather than "Look on the Good Side" of Mustang. Regardless, he's good, the record swings, and anyone who has a speaking acquaintance with modern square dancing can do it.

### **I'M GOING BACK TO WHUR I COME FROM—Sashay 103**

**Calls by Jack May**

A fair-to-middlin' release on a new label shows promise back whur it comes from — Toledo, Ohio. The rhythm, figure, caller, and band have

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**SINGING CALLS**

**ARE YOU FROM DIXIE**—Lore 1076  
Calls by Johnny Creel

**BAYOU BABY**—Blue Star 1753  
Calls by Andy Andrus

**BETCHA MY HEART I LOVE YOU**—Lore 1077

Calls by Bob Augustin  
**CAISSONS**—County Square 100  
Calls by Woody Hicks

**HONEY LOVE**—Blue Star 1752  
Calls by Bob Fisk

**I DON'T CARE**—MacGregor 1052  
Calls by Bill Ball

**JUKE BOX SAMBA**—MacGregor 1054  
Calls by Bob Van Antwerp

**OH JOHNNY**—Hi Hat 314  
Calls by Joel Kadish

**POLKA ON A BANJO**—Bogan 1182  
Calls by Joe Robertson

**SWEET BABY**—Rocking A 1323  
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Calls by Buck Fish

**YOUR CHEATIN' HEART** — Swinging Square 2326

Calls by George Peterson

**WORKSHOP**

**CHAIN STAR THRU/LOOP-THE-LOOP/  
SPIN THE TOP/CIRCULATE**—Grenn 13013

Calls by Ron Schneider



OF SPECIAL NOTE—Impressive evidence that churches of all denominations are lending their support to the square dance movement comes in the news of the formation of the Hi Kickin' Chickens Club in Chicago, Ill. The new club is sponsored by 26 Chicago churches representing every known denomination in the city.

Former Michigan caller *Bob Caskey*, now living in Chicago, will handle the calling chores. Said *Richard Rauscher*, club president, "We've spared no effort to make this club one of the

most enjoyable in Chicagoland."

TESTIMONIAL—Dancers from five eastern states joined together in Stamford, Conn. recently to honor well-known caller *Al Brundage*. The testimonial dinner at Stamford's Stonyford Restaurant, emceed by Al's long time friend *Curley Custer*, was given in appreciation and recognition of Al's vast contributions to the square dance activity.

Congratulatory messages flooded the dinner from as far away as Chile in South America.

NATIONAL CONVENTION — News continues to pour in from Publicity Chairmen *Bee and Cleve Cooper* on the 14th National Convention to be held in Dallas, Tex. June 24-26, 1965.

*Jay Griffin*, Director of Grand Marches, has promised a grand march to end all others, featuring the re-knowned *Kilgore College Rangerettes*



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from east Texas. The glamorous Rangerettes' precision marching and drill team choreography have been publicized throughout the world.

Added to the star-studded list of committee appointments have been: *Nita and Manning Smith* as General Advisors; *Becky and Bob Osgood* as Special Counsels; *Billie and Chet Ferguson* as Directors of Panels; and *Betty and Ted Keller* as Vice Chairmen of Square Dance Programming and Education.

**VACATIONS**—Square dance vacations will draw more square and round dancers to resorts, ranches, and a variety of hide-aways this year than ever before. The idea of devoting a vacation to square dancing has also gained popular support in England and Scotland.

An eye-catching ad in a British square dance magazine publicizes a "California . . . Here We Come" week-

end at California-in-England Holiday Camp in Wokingham, Berkshire.

Also advertised in the same issue of *Let's Square Dance* is "The Square Dance Holiday of a Lifetime!" in historic Inverness-Shire, Scotland.

It's understandable that American square dancers might think twice about traveling to England or Scotland to enjoy that annual square dance vacation. But if you do have a yen to take in a week or week-end of spirited fun and fellowship this spring, summer, or fall, be sure to watch next month's **AMERICAN SQUARES** for the annual listing of square dance vacations throughout the United States and Canada.

**EVENTS:**

**NEBRASKA**—Harold's Square of Columbus, Nebr. sponsor their Ninth Annual Mid-State Festival Feb. 28 in the City Auditorium. Featured will be *Max Forsyth, Dena and Elwyn Fresh,*

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NEW YORK—The Honeymooners Paradise, Niagara Falls, N.Y., will be invaded by square dancers headed for the Third Annual Spring Tonic March 14. Dancing will be at the Treadway Inn under the direction *Joe Reilly, Dan Dedo, and Mary and Gene Knisley.*

Prudhomme's Garden Center Motel will host the Holiday for Spring April 23-25 in Tonawanda, N.Y. Guest caller will be *Frannie Heintz*, Monson, Mass. who will join New York's *Dan Dedo and Leverage Reilly.*

CANADA—Seaforth, Ont. will be the site of the week-end Pow Wow April 24 and 25. *Dick Leger*, Warren, R.I., will handle the calling honors. Information is available from *Art Shepherd*, Box 459, Seaforth, Ont., Canada.

Address: National News and Events Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago, Illinois 60646.

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