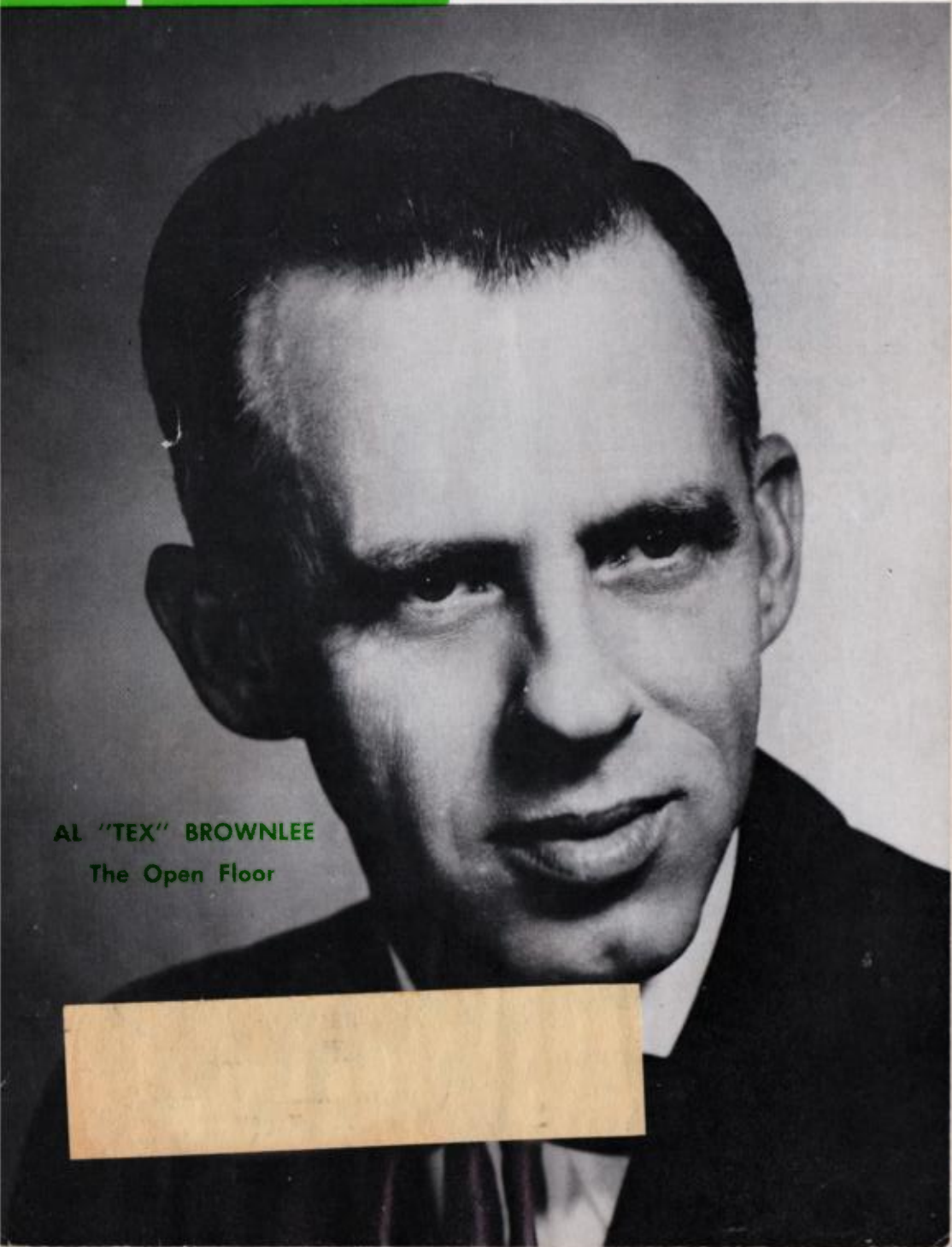


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VOLUME 21
OCTOBER 1965
NUMBER 2



**AMERICAN
Squares**
FIRST IN SQUARE DANCING

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THIS MONTH

SPECIAL FEATURES

- 8 National Square Dance Association
- 10 Al "Tex" Brownlee—The Open Floor
- 12 Sound In Square Dancing
by Jim Hilton
- 14 Square Dancing Comes to the House
of David
- 16 An AMERICAN SQUARES Fairy Tale
- 18 Our AMERICAN SQUARES Contest:
This Month's Winning Entry
by Deann and Chuck Dwyer
- 19 Who Will Get This Round Ball
Rolling?
by Betty and Irv Easterday
- 22 15th National Square Dance Con-
vention

REGULAR FEATURES

- 7 Between Tips
- 36 Records
- 40 National News and Events
- 44 Mail
- 46 Do-Ci-Do Dolores

WORKSHOP

- 23 Choreography
- 24 Callers' Questions
- 28 Figures and Breaks
- 33 New Ideas

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Name

Address

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Between Tips

National Square Dance Surveys continue to pour into our office daily. With them come many ideas and requests from you, our readers. We are delighted to know that so many of you have taken some of your valuable time to let us know your responses and suggestions. Please mail your survey today if you have not already done so.

In answer to a great many requests from our round dancing readers, a comprehensive review of current rounds begins in this issue. Let the AMERICAN SQUARES reviews be your guide in selecting, purchasing, and programming rounds. This addition to our Records section is an important one that will help you.

Many readers ask us, "How does AMERICAN SQUARES actually review singing calls each month?" All newly released singing calls are sent to the AMERICAN SQUARES Record Review Workshop each month. In a special session devoted solely to reviewing the month's new records, several callers and all dancers present contribute to the final review you see published in AMERICAN SQUARES.

Reviews are not the opinions of one man, or just callers, or just dancers, but a combination of the ideas of many. This is the only impartial way to review new singing calls. In this manner, the dancers' reactions as well as those of the callers who will eventually buy and use the records are analyzed.

"Sound In Square Dancing" by Jim Hilton of Oakland, Calif., the first in a two-part series, is presented this month. Many of our caller readers have asked for just this type of how-to-do-it article. Jim Hilton is an excellent choice to author such a feature. His sound equipment firm (Hilton Audio Products) is devoted almost solely to the square dance field. He knows the problems that callers encounter in purchasing sound equipment and in setting up facilities in various halls.

Congratulations to Deann and Chuck Dwyer of Tulsa, Okla. who are the AMERICAN SQUARES Contest winners for October. Their winning entry makes the Dwyers eligible for the grand prize, a square dance weekend at the resort of their choice as guests of AMERICAN SQUARES. Check the August 1965 AMERICAN SQUARES for details on how you can enter and be a winner in the contest. Mail your entry today.

The National Square Dance Convention is a vital part of the square dance movement. Last month we gave you the highlights of the 1965 National in Dallas, Tex. This month an interview with Blossom and Al Selmier, General Chairmen of the 15th National Convention scheduled for Indianapolis, Ind. June 16-18, 1966, gives you information for the up-coming Convention. Now is the time to set aside those three days next June for a truly exciting square dance experience.

Attracting new dancers to the movement is the responsibility of each and every dancer, caller, and leader. Community publicity helps, but selling square dancing is a person-to-person effort. Are you doing all you can to help square dancing grow?

Arvid Olson



Objectives of the
NATIONAL SQUARE
DANCE ASSOCIATION:

- I. *To Unite the Square Dance Movement*
- II. *To Promote Square Dancing*
- III. *To Help Local, State, and Regional Callers' and Dancers' Associations Function More Effectively*
- IV. *To Analyze Material*

"Is square dancing worth \$5.00 to you? If it isn't, you're not a square dancer." Manning Smith summed up the great need for a National Square Dance Association with this statement last month when the NSDA was organized.

You can become a Charter Member of the National Square Dance Association by mailing a letter stating your desire to be a part of this movement with \$5.00 to the National Square Dance Association, 79 West Monroe St., Chicago, Ill.

The goal of the NSDA is to undertake as many as possible of the following projects in 1966: procurement of a professional staff and office facili-

ties; national publicity for square dancing to educate the public about our activity (Example: full page ads and/or articles in *Life*, *Time*, *Look*, and other mass media publications); research; publication of a periodical and texts. This program will be implemented as soon as 10,000 Charter Members have joined the Association. January 1, 1966 is the target date.

Everyone interested in square dancing—dancers, callers, teachers, leaders—may join. Brochures explaining complete details of the Association are available. Write for several now. You are the National Square Dance Association. Mail your membership today. ■



Initial Charter Members of the National Square Dance Association include (front row left to right) Arden Johnson, Marilyn and Arvid Olson, Shirley and Bruce Johnson, Nita and Manning Smith.



Al "Tex" Brownlee

THE OPEN FLOOR

"They say everything grows big in Texas. Well, here's the only Texan I know who walks around in a hole all the time."

That's the way Sal Fanara of Independence, Mo. introduced Al "Tex" Brownlee at this year's National Convention in Dallas, Tex. Sal's affectionate jibe is typical of many thrown the way of the small (5'4") but mighty caller from Odessa, Tex.

Al's size is by no means a handicap to his calling, which since 1958 has taken him on 65,000 miles of tours each year. Al and his wife Jean joined the square dance activity in 1949 when western style dancing first came to west Texas. Al started calling a year later. Since then his Texas sense of humor and the familiar accent ("Sahd couples raht 'n left thru") have become known and loved in every corner of the country.

The Brownlee style is almost uncanny in that "Tex" refuses to be distracted by anything or anybody when he's calling. He stands as if glued to the spot, barely moving. This particular phase of his style has made him the object of hundreds of practical jokes, all aimed at diverting his attention or at least forcing him to miss a beat.

A typical example is what happened at an after party at the National Convention in Detroit, Mich. in 1961. Party-minded dancers invaded the lobby of a downtown Detroit hotel,

and for lack of a stage, callers were using a table as a platform.

Al started his tip as usual, perched atop the rather shaky table. As his patter progressed, so did the antics of the callers present who were bent on throwing him off. By the end of the tip Al was hopelessly tied up in 30 feet of microphone cord that had been wound around him. Besides that, a glass had been balanced on his head and filled to the brim with water. Not a drop spilled, and Al didn't miss a beat or even bat an eyelash. The dancers howled in delight. Al had foiled the pranksters again.

Al's 15 years as a caller and seven years as a traveling professional have given him a valuable insight into many phases of the square dance movement. Of the ever-present controversy over new material, he says, "I'm not against new basics. I think they should be kept coming. The dancers will let the callers know what is to stay or not, but how do we know if material is worthwhile if we don't have it available to try?"

"We hear so many terms these days like 'clipped timing' and 'go-go tempo'. When these are mixed with the problems of establishing dance levels, beginner, intermediate, or advanced, the resulting controversies endanger the future of square dancing.

"There are many articles being published today on material, speed, levels, challenge, and the like. These are all good because eventually they will

clarify many questions.”

A particular interest of Al's is the responsibility of callers to call the material that is right for dancers on an open floor. He feels experience is the finest teacher in determining just what material is best for each group.

He adds, “We must keep in mind that 80% of all square dancers dance almost all the time on open floors. They are square dancing for pleasure, recreation, and association with others. Keeping these people happy is the sole responsibility of the caller. His is not usually an easy job because most open dances draw dancers of all three levels, from those just beginning to those who enjoy advanced material.

“Callers should be able to analyze the abilities of each open dance floor and alter their programs accordingly. In trying to please dancers who represent several levels of experience, we must be especially attentive to new dancers. Their enthusiasm is vital to the square dance movement. We can't risk discouraging them.

“Of course I'm not opposed to closed clubs or challenge groups either. They serve an important purpose in keeping in the picture many dancers who want more difficult material.”

Al likes to remind dancers that many of the minor objections and difficulties present in square dancing to-

“Tex” designs and makes all his own western suits. He counts 23 now in his wardrobe, and says matter - of - factly, “I picked up making my own suits by myself because I just didn't like the way others were made.”



day are not exactly new. Questions about drop-outs and new material arose even when square dancing was first developing in his area. Let him tell the story.

“After World War II a great many families were on the move to new towns and new homes. Recreation became a part of their new lives. Jean and I helped start the first square dance club in Jacksboro, Tex. in 1949. As far as we knew then our 30 couples were the only square dancers in the country.

“As people moved into our area we learned we were not alone. Our new members taught us variations of square dance figures we already knew. Immediately, some folks objected to the variations, and even then we had drop-outs. Some people stopped dancing because they felt the material was too complicated. Others complained that the figures were too repetitious and didn't offer variety. Sound familiar? And that was back in 1950!”

Al Brownlee is a seasoned square dance veteran who optimistically looks beyond square dancing's stumbling blocks toward the overwhelming good square dancers and their hobby achieve.



Al and his wife Jean find a rare moment to relax in their Odessa, Tex. home.

SOUND

In Square Dancing

by Jim Hilton

This article is presented in response to requests from callers and recreation leaders to furnish them with suggestions, in non-technical terms, which will help them secure good sound in the various halls in which they are required to work.

This first section is devoted to tips on how to purchase equipment with a view toward getting the greatest value for the dollar spent. The second portion, which will be published in the November 1965 AMERICAN SQUARES, contains ideas on setting up sound in various halls with whatever equipment is available.

When a square dance caller or recreation leader attempts to evaluate the various sound systems available, he is faced with a dilemma of whether or not to: 1) buy components and attempt to assemble the unit himself; 2) buy a commercial portable unit; 3) purchase a unit that is custom engineered for the particular job he has to do.

The most important factor involved in the overall picture is that the phonograph channel must contain separate tone controls which are completely independent of the microphone controls so that there is absolutely no interaction between the phonograph and microphone channels.

In standard commercial units there is only one set of tone controls for the entire system. If the phonograph

is adjusted to contain a heavy bass beat, the microphone channel is almost completely unintelligible due to the excessive bass. If the tone control is adjusted to give good voice clarity, then the music is so thin it sounds noisy and scratchy.

Use this listening test. Plug a microphone into the regular microphone channel. Adjust the microphone tone control to minimum bass (maximum treble). While speaking into the microphone, adjust the phonograph treble control and determine whether or not the quality of the microphone reproduction is impaired. If there is any interaction between the channels, the sound system will never do a good job for square dance calling or voice reproduction.

During the last three or four years there has been a tremendous selling campaign by manufacturers of medium and low quality speakers to lump together a group of small speakers into one box and call it a sound column. It is a valiant merchandising effort on the part of these manufacturers to offer "something new" when in reality the idea is well over 20 years old.

By enclosing a group of speakers in a small box, the bass notes are almost completely eliminated. Therefore the excessive bass which appears in most standard commercial amplifiers is reduced to the point where the voice sounds clearer than it did with reg-

ular speakers. Unfortunately the very fact that these are usually low or medium quality speakers means the high frequency notes are also impaired. The resulting program is lacking in brilliance and quality.

Admittedly, if the sound column is used with a unit which has excessive bass built into the microphone channels of the unit, the sound column will sound better than regular speakers. If the amplifier is properly designed, the voice will stand out sharp and clear. The music will have a clean, heavy bass beat. A sound column is only as good as the speakers around which it is built. It is still impossible to get good high-fidelity sound out of cheap speakers, no matter how they are arranged, whether in a column or scattered around a hall.

Those callers who make any study at all of loud speaker enclosures will find that the folded-horn enclosure is the only one which will operate efficiently at high volume levels. Bass reflex, ducted port enclosures sound very good at low volume levels, but they have a tendency to distort badly when driven at high volume. Since most of our square dance work is done at high volume levels, it must follow that the folded-horn is the most desirable of all loud speaker enclosures.

For best results, the tone controls on the phonograph channel should be of the cut and boost type for both bass and treble. Boosting the treble should bring out all the snare drums and high frequency string instruments. Cutting the treble should almost completely eliminate them, leaving only a heavy bass beat. There should be the same amount of latitude in the bass controls.

The purchase of stereophonic portable equipment is usually money ill spent because practically all instruction or calling is done monaurally. One manufacturer boasts three micro-

phone channels. It does have three channels, one for the right speaker, one for the left speaker, and one that will drive both speakers. Since the caller wants the voice to come from both speakers, he effectively has only one microphone channel with adequate gain. This is in a unit costing several hundred dollars.

Phonograph motors should be constant speed motors with the speed changes accomplished mechanically. Motors which utilize a magnetic brake type speed control are more susceptible to failure because the motor is lugged down to change speed, thereby shortening its life.

Callers and recreation leaders should make certain that the equipment they purchase will handle efficiently all of the jobs to which it will be put. Specifications will tell you practically nothing about the performance of a sound system. Only an actual listening test will tell you whether or not it will do the job. ■



Dottie and Jim Hilton, Oakland, Calif., became interested in square dance calling and eventually in its unique sound problems in 1957. Jim's firm, Hilton Audio Products, was responsible for the outstanding sound at both the Long Beach, Calif. and Dallas, Tex. National Conventions.

Square Dancing Comes to the

House Of David

Out of a shy first acquaintance has come a lasting friendship. This is the unique story of how square dancing found a new home at the beautiful House of David Park in Benton Harbor, Mich.

The House of David Religious Colony has maintained this scenic 75 acre park since the Colony's inception in 1903.

Today the House of David is still a major tourist attraction, drawing hundreds each week to its shops, gardens, and art studios. The huge park pavillion has always boasted the finest bands for ballroom dancing. Talent shows and sing-a-longs are featured regularly.

The ideal facilities for family recreation as well as dancing were too ideal to go unnoticed by square dancers. Under the guiding hand of Dick Pullen, House of David Recreation Director and a talented caller himself, a full program of weekend square dances and institutes was successfully introduced this past summer. Among

the callers featured were Dick Jones, Dave Taylor, Johnny Davis, Carl Geels, Decko Deck, Art Kaeding, Bill Peterson, Marve Freestone, and Dave DeMott.

In addition to the rustic cabins in the park and nearby motel accommodations available to square dancers visiting the House of David, excellent facilities for campers and trailerites have been installed on what used to be the park baseball field. Dick laid out the plans himself, and he and his wife Emma worked continuously for six months prior to the first weekend institute preparing the trailer sites. The park can now accommodate up to 125 trailers, each supplied with water and electricity.

The introduction of square dancing is the beginning of an even more ambitious plan for the House of David. Dick says of this program, "It is the purpose of the House of David to provide a complete recreational program for the entire family, both as a group and as individuals.



"Promenade home!" is the call as one of the first square dances at the House of David Park swings into high gear.

The "Petticoat Express" pulls into one of two depots in the park. Tourists ride the train through the picturesque gardens at the House of David.



"All of this won't be done in one year. However, we are starting by using square dancing as a nucleus and building from there. We wish to emphasize accommodations for campers, trailerites, and travelers. The House of David is a vacation paradise."

After its successful summer season this year, the House of David is well on its way to becoming a favorite of traveling square dancers. The first few steps of the square dance program, however, were not so sure. Let Dick describe what happened

"The House of David phoned me one Sunday in July last year and asked me to attend a meeting to discuss the introduction of square dancing, not as entertainment, but as a function of activity for the park. I was sure they had something for the next year in mind.

"I was astounded to discover they didn't have the next year in mind at all, but the following Friday night! The plan was to begin a series of Friday night square dances to run July to September. If these were successful and created enough interest, the House of David would take a longer and more thorough look at this unusual activity.

"Anyone familiar with square dancing knows the problems of last minute scheduling, especially only a week in advance. No formal advertising could be used. Most callers were already booked. Many dancers had made their summer dance commitments. It looked as though our Friday dances had about as much chance as the proverbial snowball.

"But that's where we misjudged square dancers. By post card, word-of-mouth, and any other method we could latch onto, square dancers in a three-state area were informed of our new program. Those dancers came to the House of David. They fell in love with it, and the Colony fell in love with them."

Out of that shaky beginning in 1964 grew the summer series of open dances and institutes in 1965. Square dancing has a most promising future at the House of David.

Comments Dick, "It was all really like a summer romance. A natural chain of events, not pre-determined, not planned, brought square dancing to the House of David. They have met and are building a lasting friendship." ■



Dick Pullen



AN AMERICAN SQUARES

Fairy Tale

Once Upon a time there were three bears, Mama Bear, Papa Bear, and Baby Bear. They lived in an average, happy community of average, happy bears. They went to church every Sunday, out to dinner once a week, and to the movies.

Papa Bear played games with Baby Bear and read him stories before bed. On Saturdays, Papa Bear mowed the lawn, and Mama Bear took Baby Bear shopping. They had many friends and went visiting often.

Their next door neighbors, the Browns (bears, of course), took Mama and Papa Bear to square dance class. Soon Mama and Papa Bear became square dancers, and they joined a square dance club. And then they joined another square dance club.

And then they joined still another square dance club. Then a guest caller, Traveling Bear, came to town to call a dance on Papa Bear's bowling night. Papa Bear gave up bowling.

Then another guest caller, Running Bear, came to town, and Mama Bear gave up her bridge club. Soon their only friends were square dancing bears.

One night Mama and Papa Bear had a party for all their square dance friends. Papa Bear got looped and called a few dances. Next week Papa Bear enrolled in a callers' class. Mama Bear helped and encouraged him.

Soon Papa Bear was a caller. He started to call for one club, then another, then another. They gave up

dancing so Papa Bear could call more.

Soon Mama and Papa Bear had no friends, no hobbies, and Baby Bear cried every night for his Papa who was out calling square dances. The grass grew, the paint peeled, the faucet dripped, and the wiring frayed.

Soon Mama Bear became lonely because Papa Bear was out calling every night. When she did go with him, she didn't dance. She sat on the sidelines and listened to all the tales of woe from the Swinging Bears. Baby Bear was sad. Mama Bear was sad. Papa Bear practiced his new calls.

One day Mama Bear and Baby Bear went to visit Grandma Bear and left Papa Bear home alone to practice. Then he heard the faucet drip. When the shutter fell off, the needle jumped. Then a fuse blew. As he went to put in a new fuse, Papa Bear tripped over a step that should have been fixed long ago.

He landed on several paint cans that should have been used to paint the house. He noticed the tall grass. He reached up to put in a fuse and put his finger in the light socket instead. Zap! !! He saw the light.

When Mama Bear and Baby Bear came home, the house was painted, the shutters were in place, the grass was mowed, and the records were all put away. Papa Bear read Baby Bear a story and tucked him in bed. Mama Bear, Papa Bear, and Baby Bear lived

... **Happily Ever After.**

THIS MONTH'S WINNING ENTRY

by

DEANN and CHUCK DWYER

Tulsa, Okla.

One night after a square dance in November 1963, we were having our customary cup of coffee with one of our favorite square dance couples, Helen and Windle Davis. During our conversation we veered around to the fact that Chuck and Windle both had a week of vacation left, and we talked about places we would like to visit.

Louisiana seemed to bear a mutual attraction for all of us, so it was not long before we were planning a trip to New Orleans. Our after party get together was the spring board for one of the most pleasant and enjoyable vacations we have ever had.

In talking about the trip among his fellow workers, Chuck learned that one of them had a square dancing sister who lived near New Orleans. He suggested we contact the sister when we arrived in New Orleans, and she could arrange to find some place for us to dance while we were there. Arrangements were made, and we were on our way.

Our scenic drive was breathtaking, but our illusions were shattered by our camp out the first night. Trucks, trains, and cold autumn air dampened our spirits to say the least. But we traveled on, enjoying the mountains, and leaving thoughts of our square dancing behind us. We really began to have

doubts about our goal of dancing in New Orleans.

However, we had promised to call our square dance "contacts" when we arrived, so that we did. We were promptly invited out for coffee, and it was not long before we were on our way to their home.

From the moment we drove up to Mary and Hank Johnson's trailer we entered into familiar surroundings. The warmth of their greeting was instant proof that the language of square dance fellowship is a universal one. Our brief visit for coffee turned into an invitation to spend the night as their guests.

One night soon became two and then three. There didn't seem to be enough time for the Johnsons to show us New Orleans, the surrounding country, and Louisiana square dancing. We enjoyed dancing at their club, and the members did everything they could to make us feel welcome.

We left New Orleans with a marvelous feeling, rich in new found friends and happy in the knowledge that square dancers have a brotherhood of love thy fellow man. ■

How has square dancing changed your life? Share your experiences with others. See August 1965 AMERICAN SQUARES for complete contest details.

The Easterdays of Maryland Propose
A Plan for Screening New Round
Dance Material and Ask —

Who Will Get This Round Ball Rolling?

by

BETTY and IRV

EASTERDAY

Round dance leaders must find a better way to screen new dances to make new material more important to the dancers and to assure themselves as leaders that they are teaching worthwhile material. We think we have a workable solution to the problem of selection of new material.

One central committee in the United States will be the receiving house for all round dances written. Choreographers will send their cue sheets and records to the committee at least two months prior to planned release.

This central committee will remove all choreographers' names and record label names from cue sheets and music. The committee will then forward all music and instructions to one of a number of pre-selected leader reviewing groups. The leaders will work out and evaluate each dance submitted to them, using a standard format that has been arranged for this purpose.

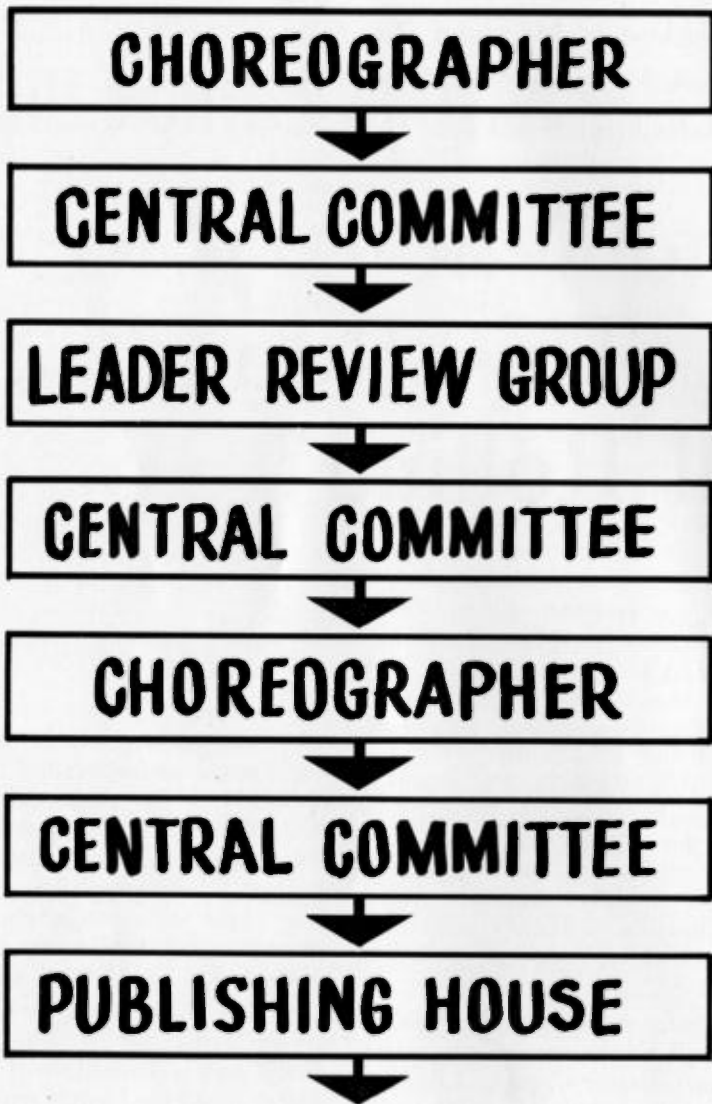
Information compiled by the lead-

er review group will be returned to the central committee and in turn forwarded to the choreographers and record companies. Upon receipt of the evaluation of the leader review group, choreographers will make cue sheet corrections, choreography changes, or withdraw the dance entirely.

When the choreographer and/or record company are completely satisfied with a dance, it will be submitted again to the central committee for immediate publication in a national journal. The journal will be distributed to all leaders who subscribe.

The central committee will act not as a clearing house, but as a middle man between choreographer and reviewing groups. The task of the committee will be to receive new material from the choreographers and record companies and to mail a one-month's accumulation to the pre-selected leader reviewing groups.

When the material has been evalu-



ated and returned to it, the committee will return the dances to the choreographers for alterations. When the choreographer is ready to submit his dance for publication, the central committee will forward it to a publishing house for printing and distribution.

Each of the leader review groups will be selected at least six months in advance, one at a time on a rotating basis, to review new material. Depending on the number of leader groups wishing to participate in the

original screening process, each group may receive new material to evaluate once a year, or perhaps only once in two years.

The proposed leader review groups would not eliminate the leader groups that are presently meeting to review new material. Members of the review groups would, however, have the advantage of receiving their new material through a national journal. They would be assured that the published material has been thoroughly screen-

ed by the choreographer and a group such as theirs.

Choreographers would benefit from this plan in many ways. First, the leader review group would act as a counter check on cue sheets. Any part of the dance that had not been adequately described could be corrected before the cue sheet is released for final publication.

Second, in the case of a dance written to a pop tune, if the choreographer learned through the evaluation sheet that there was another dance written to the same music, he would be able to withdraw his dance if he wished. The central committee would have no hold on publication of several versions of a dance to one record, but choreographers, if they know their dance is one of several for the same music, may wish to withdraw their dance for future use.

Third, choreographers would be sure that their dances were danceable, not only by them, but also by the members of the leader review group. Often, choreographers are so sold on their own dances, they are unaware of problems dancers may have with them.

Fourth, and finally, dances will be chosen on their own merit. Because the central committee will remove all identification from each dance sent to the leader review groups, it will be impossible for the review groups to show prejudice for or against any particular dance.

Financing such a project should not prove too costly. Perhaps choreographers would submit a nominal fee with their new dances when they are first sent to the central committee. Or possibly each leader review group would pay a small yearly dues for the privilege of becoming a national screening group. Also, a charge could be made for subscriptions to the journal of new material to be released.

Although what we have presented here is a rough sketch of what could

be done to screen new round dance material, we know there are many leaders and dancers who can contribute to the outline. In our conversations with local and national leaders, we've seen a need for this type of screening plan. Do *you* have any ideas?

The main idea is to find a plan and make it function! No plan will be fool-proof, and no idea will be completely void of prejudice. However, we think this plan or something similar to it will help leaders and dancers stop wasting their time.

Leaders will be somewhat assured of receiving good material to work with, good music, and carefully prepared cue sheets. Dancers will be assured that all material taught has been carefully screened and proven.

Perhaps with such a plan round dancing will remain fun and relaxing to all concerned. *Who will get this round ball rolling?* ■



Betty and Irv Easterday, Boonsboro, Md., have been teaching rounds in the Washington, D.C. area for five years. They have authored several popular rounds and staff several dance week ends and institutes annually.

"Swing Your Chicks In '66!"

15th NATIONAL SQUARE DANCE CONVENTION

"We want the 15th National Square Dance Convention to be known as the National that gave a fair deal to square dancers, round dancers, and our youth alike." So commented Al Selmier, who with his wife Blossom, is the General Chairman of the 1966 National Convention. Al and Blossom discussed plans for the Indianapolis National during an exclusive AMERICAN SQUARES interview at the Purdue Seminar in Lafayette, Ind. in August.

The Indiana State Fairgrounds in Indianapolis will be the site of festivities June 16-18, 1966. The 15th National will boast 244,000 square feet of dancing area in six main halls, more dancing space than that used by the last three National Conventions combined.

One of the six major halls will be devoted to a complete round dance program. Another hall will feature folk dancing, and a third will be given

over to young people for their dance activities. Three halls will run continuous square dancing with what promises to be a top roster of local and national callers.

Panels, workshops, and the special extras that make a National Convention an exciting experience are being given particular attention. Accommodations and transportation will be the finest. Shuttle bus service will be provided between the Fairgrounds and all downtown and outlying hotels and motels. Parking facilities are excellent. Many state and local federations have already selected their 15th National Convention headquarters.

You are invited to help celebrate Indiana's 150 years of statehood at the "Great One," the 1966 National Square Dance Convention. For information and registration forms, write to the 15th National Square Dance Convention, 1205 Roosevelt Building, Indianapolis, Ind. ■



Edited by Willard Orlich

CHOREOGRAPHY

The Square Dance Workshop has become a part of our square dance program in most areas of the country. It may not be *named* as such in some cases, but one of the basic underlying principles is inserted in the program—a teaching of something to the dancers. The teaching may be a review of something old or a brand new idea or perhaps only a traffic pattern or styling point.

Some comments have been made by dancers that they “hate workshops,” yet they enjoy dancing such movements as wheel and deal, centers in, cast off, and swing thru. *Somebody* had to workshop these movements as new ideas in the past.

Again the same dancers may say, “Let someone else try the new ideas. When they’re accepted, we’ll dance them.” But the ideas are accepted by you eventually, and to do so, you have to be exposed to the idea, try it out, learn the meaning of the term and the expected dancer reaction to the new command.

So let’s take a look at the kinds of workshops that you as dancers might like or dislike. In analyzing the past ten years of square dance workshops that have been personally conducted, three definitely different types have emerged with individual peculiarities and pre-requisite participant qualifications.

TYPE ONE

Raw, new ideas and figures from

across the country are tried in the AMERICAN SQUARES Workshop or other central gatherings of national ideas. This material is usually untried with limited examples given by the author. In many cases, the author is not seasoned enough himself to know that his idea violates a basic basic long entrenched as part of square dancing itself.

This type of material is quite frustrating to the average dancer. It takes a certain breed of experienced dancers to even begin to enjoy this type of new idea exploration. Their backgrounds must be in great depth in order for them to help analyze the value of the idea and its possibilities.

Patience is also a must. We have had as many as nine figures in a row that wouldn’t work at all. If you are easily frustrated, stay away from this type of workshop. This is all work in most cases, but these workshops prepare material for the next type. It is difficult to dance this type of material, but it is interesting.

TYPE TWO

The exploration of a new idea which has possibilities beyond that of the author’s original examples is the basis for this second type of workshop. These groups try the ideas from every possible angle to prove or disprove the versatility of the movement in general usage for the overall square dance choreography picture. These workshops also determine what flows into and out of the new ideas, their bad points, experienced dancers’ reactions

to the movements, traffic patterns, and best teaching methods.

Dancers participating in this type of workshop must also be well seasoned with a thorough background in square dancing's basic rules. Their actual dancing experience should be equivalent to at least three years. Their knowledge must include many of the little used movements, and they must be able to dance smoothly in time to the music.

These abilities allow dancers to properly time a movement, help establish traffic patterns, and generally know all the aspects of the square dance picture. They are well versed in not only choreography, but styling, square dance etiquette, and institute and festival dancing as well. They are potential teachers themselves.

Patience and enthusiasm are characteristics of dancers in this second type of workshop. They are active at all levels in square dancing and are ever-ready hand-holder-outers to new dancers as well as other experienced participants.

TYPE THREE

The third workshop type is the actual club workshop where a new idea can be taught to any and all in attendance. Any "bugs" in a new movement have been worked out beforehand. The material that is presented works, the traffic patterns are pre-determined, and the proper styling hints can be given to the dancers as the movement is taught.

The new idea becomes a fun dance, work is at a minimum, and so should be frustration. If the dancers do appear frustrated, the idea should not be pursued any longer. It should be taken back to workshop type two for further analysis, and not taken up again until it has become a more usable movement.

Dancers with a minimum of experience can be taught any new move-

ments in this type of workshop. They'll enjoy it because *everything* is new for the first year at least. This type of workshop should also pursue a *review of the known*, from all angles, with special emphasis on smooth dancing, styling, smiling, and having fun.

CALLERS' QUESTIONS

MAE AND C. A. NEWTON, Knoxville, Tenn.: "Bravo for your reply to (chain thru) idea in Callers' Questions in the August 1965 AMERICAN SQUARES. Please continue to emphasize that we are concerned with dancing, not these horrible foot and hand fumbblings that are gradually taking the beauty out of both squares and rounds.

"We can do this stuff. We've danced long enough (25 years) to keep our weight over our feet, slide quickly from one movement into another, to keep our square compact. We can learn all these wild things, but we do not like them. We know we are not dancing.

"So, with 30-50 rounds that we could do at the drop of a hat, we just quit (too many, too fast). Why do it if it is not pleasurable? Now we feel almost the same about western squares. Then we read a bit such as you stated. So bless you. You have kept us going a little longer."

Nuff said. Let's dance our choreography.

JIM EARL, Lima, Ohio: "Have been using a movement I call pair thru. Facing couples pass thru right shoulders and turn their backs to the center of the set. Am enclosing three simple and three complex examples for your use. . . ."

Thank you, Jim. The examples were all good. As you point out, it is a take off from the pair off idea only ending

up half sashayed with your opposite, but still with backs to the center of the set.

The dancer reaction was good. The one objection was the tendency to confuse pair thru and star thru commands. They sounded too much alike when we mixed them together. We had less confusion with pair off with a half sashay.

Of course, our dancers are accustomed to doing the half sashay with two slide-close steps, left person behind right person, which I realize is not the general reaction across the country. It should be, however. With this in mind, your idea would probably be more acceptable in general use.

DICK MASTRIANI, Agawam, Mass.:
"Am sending figures on a movement I call swing and run. From a weather-vane line set-up (one couple facing north next to a couple facing south), on call to swing and run, the center two swing half and then run around the ends (ends close ranks) to form an ocean wave. Is equivalent to a star thru and do-sa-do to an ocean wave. I've had a lot of fun with it. Hope you enjoy it."

Thanks a lot, Dick, for the idea and the very enjoyable figures. Dancer reaction was good, but we felt the command could be centers trade and run now that we have the term trade (July 1965 AMERICAN SQUARES). The slip and idea also was the same. Better we stick to the trade thought.

HARLAN MOODY, Elmwood, Ill.:
"I sent this call to (?) a year ago, and I guess they don't think it's any good. As a caller, I think it works fairly well as I have tried it with some of the dancers I teach. I don't like to use it too much unless it is going to be published."

"To do a curve thru, the dancers

pass thru, the gents turn one-quarter to their right, and the ladies turn one-quarter to their left.

CURVE THRU EXAMPLE

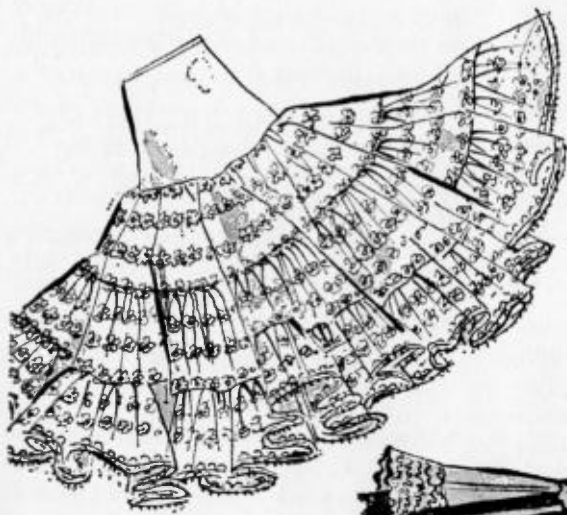
*One and three take a little swing
Promenade the outside ring
Halfway around is all you go
Come into the middle and curve thru
Pass thru, split the outside two,
around one
Come into the middle and curve thru
Square thru three-quarters round
Left allemande . . .*

Thank you, Harlan, for the figure and new idea. You now have it published, but for a purpose, if you will forgive me.

This is the way I analyze and look at a new thought. By curve thru, do you mean pass thru, *face your partner?* If so, your idea has no value in that the curve thru, pass thru could have been called half square thru and the curve thru, square thru three-quarters could have been called star thru, square thru three-quarters. But, if you *literally* mean the definition to be pass thru, men quarter right, ladies quarter left, *at all times*, you've got something (although the name is too close to curl thru).

If the latter definition is to be held true, then having half sashayed head couples, curve thru would have them pass thru and *turn backs* to partner to face the sides. If two men facing two ladies were told to curve thru, they would pass thru, both men face right (single file) while both ladies face left (single file). You would then have *three couples* facing another couples.

If *two pairs* of men facing were told to curve thru, they would pass thru, turn right, and be in single file with two men facing north while two would be facing south. This idea now has exploration value, but it needs a different name. All comments are invited.

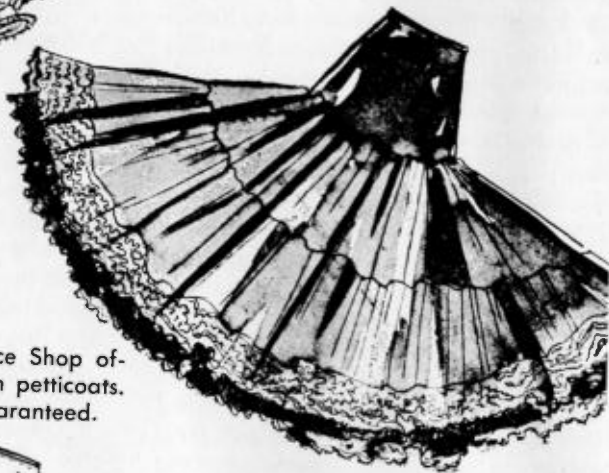


STYLE 585

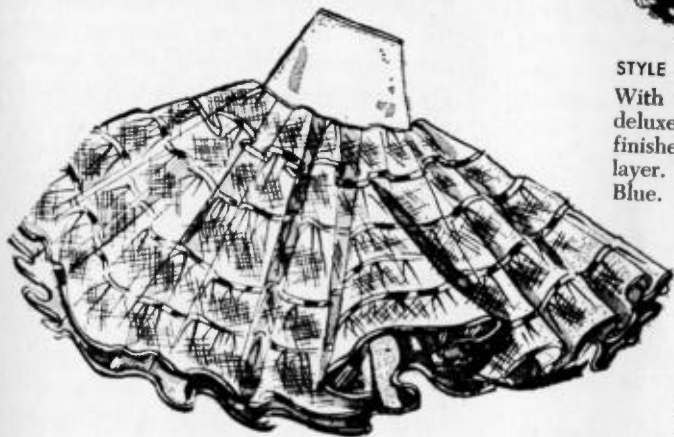
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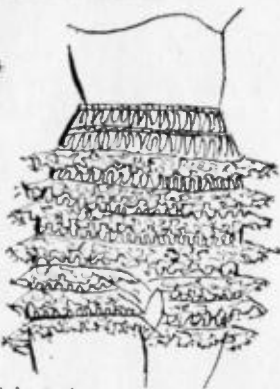
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FIGURES AND BREAKS

IN OR OUT

by Bob Kent, Warwick, R. I.

Two and four right and left thru
Heads lead right, circle to a line
Forward eight, back you reel
Pass thru, wheel and deal
Centers swing star thru
Everybody cross trail from where you stand
Find old corner, left allemande . . .

LINES DIVIDE

by Max Hartwell, Redondo Beach, Calif.

Two and four right and left thru
One and three lead right, circle to a line
Pass thru, lines divide
Centers out, California twirl
Left allemande . . .

One and three lead right, circle to a line

Pass thru, lines divide, centers in, cast off three-quarters

Pass thru, lines divide, centers in, cast off three-quarters

Pass thru, lines divide, centers in, cast off three-quarters

Pass thru, lines divide, center in, cast off three-quarters

Pass thru, turn left single file

Gents turn back, left allemande . . .

One and three lead right, circle to a line

Pass thru, lines divide, centers out, wheel and deal

Double pass thru, first couple left, next go right

Right and left thru, pass thru, lines divide

Centers in, cast off half way round

Lines divide, centers in, lines divide

Centers in, California twirl

Left allemande . . . or

Left square thru four hands round, left allemande . . . or

Square thru four hands round, California twirl

Half square thru, California twirl, left allemande . . .

STIR THE BUCKET

by Phil Eisner, Los Angeles, Calif.

Head ladies chain you do
Two and four right and left thru
Full turn around, face out
Promenade three-quarters round
One and three star thru
Do-sa-do all the way round
Make an ocean wave, balance
Right and left thru
Bow to your partner, corners all
The bucket's stirred for a singing call . . .

ALL EIGHT CHAIN TWO?

by Ted Wegener, Gardena, Calif.

One and three dance up the middle and back
Same two star thru, pass thru
Right and left thru the outside two
Dive thru, pass thru
Eight chain two, all eight chain
Right and left and turn that Jane
Left allemande . . .

FAST BREAK

by Ted Wegener, Gardena, Calif.

Head two pass thru, separate
Go round the outside, around two
Sides face, go right and left grand . . .

FIGURE

by Ted Wegener, Gardena, Calif.

Sides roll away, half sashay
One and three go up to the middle and back
Same two star thru, roll away, half sashay
Pass thru, go red hot
Turn the right hand lady with a right hand round
Partner left, all the way round
Corner by the right, and swing the partner as she comes down . . .

SQUARE THRU DRILL

by Ted Wegener, Gardena, Calif.

One and three move up to the middle and back
Square thru four hands round to the outside two
Square thru four hands, keep in time
When you're thru, bend the line

Square thru three-quarters round to a
Left allemande . . .

BREAK

by Ted Wegener, Gardena, Calif.
Head ladies chain across you do
Two and four right and left thru
Heads square thru four hands to the
outside two
Swing thru, first by the right
Then by the left, swing by the right
Left allemande . . .

STAR TWIRL NUMBER ONE

by Art Miller, Anaheim, Calif.
One and three square thru four hands
Star thru, California twirl
Bend the line, star thru, California
twirl
Substitute, left allemande . . .

STAR TWIRL NUMBER TWO

by Art Miller, Anaheim, Calif.
Side ladies chain to the right
New head ladies chain across

Two and four star thru, California
twirl
Star thru, square thru four hands
round
Substitute, pass thru
Left allemande . . .

TRADE WITH CIRCULATE FIGURES

by Ed Hollow, Niland, Calif.
Join eight hands, circle left awhile
Head gents break, make two lines
Pass thru, girls trade
Circulate and cast off (full around)
Circulate and cast off (full around)
Girls trade, ends trade
Centers trade, left allemande . . .
Sides lead right, circle to a line
Pass thru, boys trade
Circulate and cast off half around
Circulate and cast off half around
Boys trade, California twirl, cross
trail thru
Left allemande . . .

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WAVIN' FOLD

by Mick Sheahan, San Diego, Calif.
 Head couples right and left thru
 Turn that girl and hear me rave
 Dixie style to an ocean wave
 Rock that wave, you go like sin
 Pass thru, centers in
 Bend the line, that's what you do
 Ends cross over, centers pass thru
 Centers fold, don't be lazy
 Let's all start a dixie daisy
 You know what it's all about
 When you're thru, centers out
 Wheel to a wave there with your date
 All eight circulate to a star thru
 Bend the line, here's what you do
 Left allemande . . .

BIG MESH

by Vern Smith, Southfield, Mich.
 Heads lead right, circle to a line
 Half square thru, outsides cast back
 Girls run, spin the top
 Balance and ends fold
 Lady on the left, left allemande . . .
 Head couples star thru, roll away, half
 sashay
 Dixie daisy, peel off, pair off
 Cloverleaf, then substitute
 Centers turn back, left allemande . . .

ALL SQUARE

by Larry Bannister, Dedham, Mass.
 All four couples half sashay
 Heads square thru while you're that
 way
 Three hands round, and when you're
 done
 Just separate, go round one
 Into the middle and pass thru
 Square thru with the outside two
 Count five hands, then U turn back
 Left square thru, the other way back
 Count to five, I'll tell you why
 Give a right to mother, pull on by,
 left allemande . . .

SIMPLE

by Bruce Elm, Provo, Utah
 Heads square thru four hands round
 Find the corner, don't be late

Let's catch all eight, first by the right
Then by the left for an allemande
thar

Back along, cowboy, not too far
Shoot that star, go all the way round
Turn corner right, make a wrong way
thar

Now let's swing star thru
Left allemande . . .

SPIN TOP

by Allen Lloyd, El Monte, Calif.

Four ladies chain

One and three do-sa-do to an ocean
wave

Sides divide, do-sa-do to an ocean
wave

Everybody rock forward and back

Spin the top, swing by the right

Gents star left three-quarters

Girls advance a quarter

Meet your partner, box the gnat, pull
by

Left allemande . . .

OLD AND NEW

by Bill Deniston, Santa Anna, Calif.

Four ladies grand chain four

One and three right and left thru

Same two half square thru

Star thru with the outside two

Right and left thru, square thru full
around

Those in the middle go three hands
more

Centers in, cast off three-quarters
round

Star thru when you come down

Square thru three-quarters round

Split that two, go round one, make
a line

Forward eight, back you scoot

Pass thru, loop-the-loop

Substitute, left square thru four hands

Sides divide, star thru to a left alle-
mande . . .

DOUBLE THE CLUTCH

by Willard Orlich, Cuyahoga Falls, Ohio

Allemande left and a right to the dears

A wagon wheel, but strip the gears



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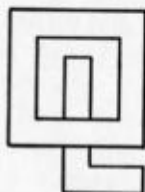
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Boys back up in a right hand star
Double the clutch, all eight star
Boys in the lead, an eight hand star
(Ladies form their own separate
wrist hold)

Boys reach back with your left hand
Double the clutch, reverse the men
(Ladies retain wrist holds backing
up, men walking forward on rim)

Throw in the clutch, go once around
Pass your own to the right hand lady
Left hand round, back to your own,
spin the top

Girls move up, men star left
Same girl box the gnat, pull 'em by,
left allemande . . .

A BREAK

by Willard Orlich, Cuyahoga Falls, Ohio
Head gents and the corner girl dance
up to the middle and back
Lead to the right and circle four
Head gents break, line up four
End ladies lead, dixie style to an
ocean wave
Rock up and back, pass thru to a left
allemande . . .

REVIEW FIGURE

by Willard Orlich, Cuyahoga Falls, Ohio
Head couples forward and back
Star right on the inside track
Turn corner left for an arky thar
Heads back up in a right hand star
Shoot the star full around
Heads star right across the town
Turn opposite left for an arky thar
Heads back up in a right hand star
Shoot the star half way round
Pass same sex without a sound
Swing the next one round and round
(original corner)
Promenade, all four couples wheel
around and backtrack
Left allemande . . .

AN INTRODUCTION

by Willard Orlich, Cuyahoga Falls, Ohio
Head couples bow and swing
Dance to the middle and back

Opposite do-sa-do all the way around
Make an ocean wave when you come
down

Rock forward and back, then spin the
top

When you're thru, centers run, wheel
and deal

Face those two, pass thru
Left allemande . . .

NEW IDEAS

WHEEL ON THE RIGHT OR LEFT

by Bob Kent, Warwick, R. I.

Form lines of four, on the call wheel on the right, the couple on the right hand side of the line wheels around to make a two-faced line. Wheel on the left has the couple on the left hand side of the line wheeling around. The inside person acts as the pivot as in a wheel and deal. This movement can also be called right (left) couple trade.

EXAMPLES

by Bob Kent, Warwick, R. I.

Side couples right and left thru
Heads lead right, circle to a line
Forward eight and back tonight
Pass on thru, wheel on the right
Turn the line half way round
Bend the line, cross trail thru to a
Left allemande . . .

Side couples lead right, circle to a
line

Forward eight, back to the set
Pass thru, wheel on the left
Turn the line half way, bend the line
Forward eight, back you reel
Pass thru, wheel and deal
Double pass thru, first couple left,
next one right
Cross trail thru to a left allemande . . .

Head couples star thru, pass thru
Circle four, head gents break to lines
of four

Forward eight, back tonight
Pass thru, wheel on the right
Turn the line half way round

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I'D RATHER FIGHT!

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Music by
THE FOUR SQUARES

All four couples circulate
 Wheel and deal to face those two
 Inside arch, dive thru, star thru
 Cross trail thru to a left allemande . . .

Two and four right and left thru
 Same ladies chain to the right
 Heads lead right, circle four to a line
 Forward eight, back tonight
 Pass thru, wheel on the right
 Turn that line half way you do
 Wheel and deal to face those two
 Eight chain three across the land
 Here comes the corner, left allemand . . .

TRADE OFF

by Willard Orlich, Cuyahoga Falls, Ohio
 Heads lead right, circle to a line
 Pass thru, right couple trade
 Centers trade, cast off three-quarters round
 Pass thru, left couple trade
 Centers trade, cast off three-quarters round (all with opposite out of sequence)

Pass thru, right couple trade
 Centers trade, cast off three-quarters round
 Pass thru, left couple trade
 Centers trade, cast off three-quarters round
 Left allemande . . .

SLIDE AND TURN

by Bob Hayden, Lake Jackson, Tex.
 The slide and turn title was suggested by Johnny LeClair, Riverton, Wyo.
 From an ocean wave, on the call to slide and turn, each person slides to their right, moving across in front of the person nearest them, catching that person by the left forearm and doing a half turn.

EXAMPLES

by Bob Hayden, Lake Jackson, Tex.
 Promenade, don't slow down
 Heads wheel around, right and left thru
 Do-sa-do the opposite Sue
 Make an ocean wave, watch 'em churn



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Balance once, then slide and turn
Balance once, pull by, box the gnat
Right and left thru the other way
back

Cross trail thru to a left allemande . . .

Head ladies chain across from you
Turn the girls, then swing thru
Balance once, and when you do
Slide and turn, watch it, man
Cross trail thru to a left allemande . . .

Allemande left, go alamo style
Right to mother, balance awhile
Slide and turn, balance again
Slide and turn, right and left grand . . .

AMERICAN SQUARES WORKSHOP features original material submitted by you. Choreography, Callers' Questions, Figures and Breaks, and New Ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago, Illinois 60646.

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1772—Everywhere You Go, Caller: Bob Fisk, Flip/Inst.

BOGAN: 1187—Nobody's Business But Our Own, Caller: Ham Wolfram, Flip/Inst.

1188—Mexico, Caller: Keith Thomsen, Flip/Inst.

LORE: 1082—Red Roses For A Blue Lady, Caller:

Bob Augustin, Flip/Inst.

1083—Sweet Temptation, Caller: Johnny Creel, Flip/Inst.

ROCKIN "A": 1328—Four Leaf Clover, Caller: Bill Wilson, Flip/Inst.

SWINGING SQUARE: 2329—Don't Forget

It Baby, Caller: George Peterson, Flip/Inst.

KEENO: 2320—Omaha/Blue of the Night (Rounds)

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SINGING CALLS

YOU CAN'T TAKE IT WITH YOU—Blue Star 1768

Calls by Marshall Flippo

This "flip" by Flippo was voted most danceable this month, and that's what counts most when the final points are added. It's a "gotta have another" novelty that takes you to the pearly gates with nothing but an eight chain thru. So ride along with the Texans.

WEeping WILLOW TREE—Square L 122

Calls by Melton Luttrell

Here's obviously a rehash of a rehash, but this one is good, good, good. Only Melt could make a "tree" like this. The folksy music, treated respectfully, especially shines. The dance is easy.

CHAINING THE OCEAN—Sets In Order 157

Calls by Tommy Cavanaugh

Cavanaugh gets off the "Cocoanut" boat to give us a bouyant beaut in his distinctive style. Most everybody will like his everybody chain variation. Music is the old "Life on the Ocean Wave." That pronounced phrasing is something this Englishman recaptured from old New England, we reckon!

LEAVE ME WITH A SMILE—Sashay 107

Calls by Jack May

This one leaves us refreshed. Like others this month, it's calm and sensible. The band seems to have overcome earlier inadequacies. There's a good beat, good club figure with swing star thru, and a beguiling tune.

TENDERFOOT—Windsor 4845

Calls by Bruce Johnson

Though no cinch to memorize, this has a "git along, little dogie" pace that many will want to lasso pronto. It's loaded with easy patterns and patter.

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#1078—FLIP INSTRUMENTAL

"Wild As A Wildcat"

Called by — CHUCK RALEY

#1079—FLIP INSTRUMENTAL

"Then I'll Start
Believing In You"

Called By — BILL BALL



Music By FRANK MESSINA and THE MAVERICKS

The band and caller remain unchallenged.

IDAHO—Bogan 1186

Calls by Bob Wickers

Idaho is another nice, average club dance, uncluttered, understandable, and romantic in a geographic sense. Plenty of meat and potatoes on this platter, so buy it from Boston to Boise, boys!

THAT'S WHERE MY MONEY GOES—

Kalox 1047

Calls by Vaughn Parrish

If you're looking for novelty lyrics, a motivating musical bounce, flowing formations, and a Vaughn who sounds like another Vaughn, this one is a worthwhile investment. Remember the old camp song, "My girl's a corker, she's a New Yorker . . .?"

THAT'S WHERE MY MONEY GOES/
HELLO DOLLY—Jewel 131

Calls by Jewel O'Brien

Hello! We're back to the old deal of two singing calls for the price of one,

plus a bonus of all the vocal and music sides compacted into one seven inch recording. It's a laudable thought. Too bad the first such release is a repetitive item. However, both numbers are top quality. Jewel does "Louie" on Dolly, but we'll forgive him.

SWANEE RIVER—Top 25107

Calls by Dick Leger

Say, we're glad to see this virtually unswum "river" get a grooving by Top and a grooming by Dick. It's like seeing an old friend back when we remember the old "lady 'round the lady." Easy club dance using stars to navigate by. Things just keep rolling along.

CLEMENTINE—Grenn 12076

Calls by Earl Johnston

We suspect that in spite of earlier failure of another company to make the unlikely Clementine tune click, this one will sell. It's got a nice use of spin the top, Earl's clever touch, that unbeatable Al Russ band, and

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Choreography by Ruth and Frank Lanning

A natural for 100% participation! Peppy music combined with do-sa-do's and star thru's and double progression make everyone who is new to round dancing and those who are not so new ready to have a go at this one.

TWO-STEPS

LOVE FOR TWO—Hi Hat 815
Choreography by Evelyn and Frank Hall

A two-part well constructed 32 measure two-step with a repeat of the first part. Interesting variations on basic figures. Good dancing music.

An easy routine to remember and liked by intermediate dancers.

OH BOY!—Belco 214
Choreography by Jean and Vaughn Parrish

A two-step arranged for square dancers by a square dance caller! A simple routine, combined with a four measure Charleston figure and swingin' music will keep this one on square dance programs with an "Oh boy and a la de da".

JAMBALAYA—Hi Hat 817
Choreography by Ann and Pete Peterman

Tops in music, with a 32 measure two-step and an eight measure repeat. The last 16 measures with buzzes, pivots, hitches, and dip variations is as full of dance ingredients as a spicy bowl of Jambalaya Aux Crabes. Definite appeal for the experienced dancer.

We are trying to keep up with the present tremendous round dance activity.

"HEAVENLY NIGHT"

by Willie and Vonnie Stotler
Inglewood, Calif.

"TANGO MANNITA"

by Manning and Nita Smith
College Station, Texas

GR 14078

"HAWAII"

by Caryll Hayden
Massilon, Ohio

"EL RICO TANGO"

by Eddie Palmquist & Sally Cochran
Temple City, Calif.

TOP 26009



"ZAMBESI"

by Anita and LeRoy Stark
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"DREAM TANGO"

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WALTZES

DIANE—Windsor 4706

Choreography by Mildred and Alvin Boutillier

Nostalgic music by the Pete Loft-house Band. A real smoothie with several repeats in a 32 measure routine. An interesting and unusual eight measures at the end of the dance make Diane a real beauty.

ALABAMA WALTZ—Grenn 14074

Choreography by Helen and Bob Smithwick

Good waltzing for square dancers in Alabama and the rest of the U.S.A. A waltz routine with wraps, twinkles, and canter steps. Easy to learn, easy to teach, and good music.

RAMONA—Grenn 14075

Choreography by Norma and Wayne Wylie

An old tune, new music, and new figures. A waltz with a hint of Latin and a two-step figure requiring a

strong lead and precision dancing for smooth execution. The rest of the dance consists of conventional waltz figures. A bit of a challenge.

OTHER RHYTHMS

RHUMBA REHAN—Windsor 4706

Choreography by Joe and Art Rehan

A release on a round dance label of a favorite Latin of several years ago. Excellent music, 32 measure routine of good basic rhumba. Fun to do, flashy to watch. Definitely not for the novice, but a hit with those dancing intermediate routines. Ole!

HOEDOWNS

DANG FIDDLE/SWINGIN' DOLL—Hi Hat 606

HIGHLAND FLING/JIM JAM—Sets In Order 2147

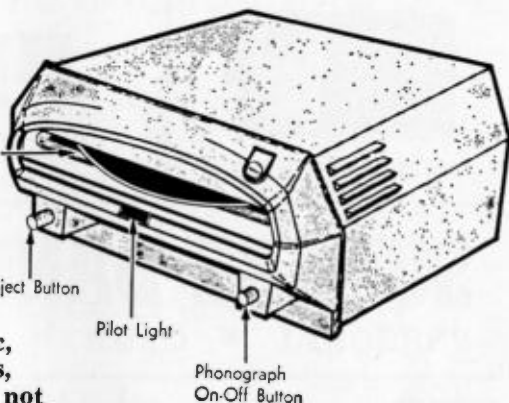
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• **PURDUE SEMINAR** — “Remarkable experience!” “This is just what the square dance activity needs!” These were only two of the many enthusiastic responses of the participants at the National Seminar of Square and Round Dance Leadership Training held at Purdue University in August.

Under the expert leadership of Nita and Manning Smith, Shirley and Bruce Johnson, Arden Johnson of Purdue University, and Arvid Olson of AMERICAN SQUARES, callers and leaders representing 13 states and Canada spent four days in panels, dis-

cussions, and workshops striving to improve their leadership abilities.

The success of this first venture into leadership training prompted Seminar directors to add another day to next year’s program. Scheduled dates for the 1966 Seminar are Aug. 23-27 at Purdue University, Lafayette, Ind. Mark your calendars now. Watch AMERICAN SQUARES for details.

• **TV DOCUMENTARY**—Bill Crawford of the Greater Memphis Square Dance Association sends us a listing of scheduled showings of a television documentary series, “America,” which will be broadcast by the CBS network. Included in the series is one segment entitled, “The Carolinas, North,” which features a generous portion devoted to square dancing. The films were taken at Fontana, N.C. with Harry Lackey calling. Check the list below to be sure you don’t miss the broadcast when it is shown in your area.



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Sacramento, Calif.—Oct. 23, 1965—

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Phoenix, Ariz.—Oct. 24, 1965—KOOL-TV

Oakland, Calif.—Nov. 4, 1965—KTVU-TV

Poland Springs, Maine—Nov. 13, 1965—WMTW-TV

Denver, Colo.—Nov. 28, 1965—KLZ-TV

Salt Lake City, Utah—Dec. 1, 1965—KSL-TV

NATIONAL EVENTS

● VIRGINIA—An all star staff headlines the Tenth Annual Richmond Festival Oct. 1-2 at Richmond's John Marshall Hotel: Lee Helsel, Bob Fisk, Bob Van Antwerp, Gloria Rios, Norma and Wayne Wylie, and Dottie and Jules Billard. Registration will be

limited for dancers' comfort, so write now to Dot and Harold Puckett, 506 Danray Dr., Richmond, Va.

● MISSISSIPPI—The Grand Squares of Jackson, Miss. present their Annual Magnolia State Jamboree at Jackson's King Edward Hotel Oct. 1-2. Don Franklin, Selmer Hovland, and Ann and Emanuel Duming will lead the squares and rounds.

● MISSOURI — Nita and Manning Smith will conduct the round dance program at the Annual Missouri Round Dance Festival Oct. 1-2 in Springfield, Mo. Details are available from Les Viles, 944 S. Broadway, Springfield, Mo.

● WISCONSIN—The lively, colorful Oktoberfest celebration will run Oct. 1-3 in LaCrosse, Wis. Featured callers are Singin' Sam Mitchell, Frank Lane, Jerry Helt, Vaughn Parrish, Johnny Toth, and Wally and Maxine Shultz.

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• **NEW YORK**—The Syracuse Area Square Dancers Association sponsors the First Annual International Syracuse Fall Fest Oct. 9. Earl Johnston, Bob Fisk, and the Manning Smiths will head the gala program in the Onondaga County War Memorial.

• **CALIFORNIA**—Arnie Kronenberg, Bill Castner, Johnny LeClaire, and Bob Van Antwerp will head a roster of 42 California callers participating in the Ninth Annual Jubilee Oct. 16-17 at the Santa Clara County Fairgrounds, San Jose, Calif. Hilton Audio Products will take charge of providing top quality acoustics.

• **MISSOURI**—Square L recording artist Melton Luttrell headlines the 16th Annual Festival in the National Guard Armory, Kansas City, Mo. Oct. 29-30. This will be Melton's second appearance for the Kansas City Callers Association. Tickets are available in advance only.

• **OKLAHOMA** — The ever-active Oklahoma Federation brings Red Warrick to Weatherford, Okla. Oct. 29. The Southwest District is in charge of activities in the Weatherford Student Union Building.

• **MARYLAND**—Oct. 30 is the date set for the Wee Bee Squares Autumn Whirl in Baltimore, Md. Festivities in the Towsontown Junior High School will feature Vaughn Parrish, Jack Carver, Fred Shanklin, and the Carvers on rounds.

• **TEXAS**—Millie and Bernie Coffey, nationally known for their gala square dance institutes and weekends, announce their Oct. 30-31 dance fest at the Baker Hotel, Mineral Wells, Tex. Staffers are Buddy Jones and Pete and Don Hickman. More information is available from Bernie Coffey, 4521 Meredith St., Dallas, Tex.

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



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No doubt Les Ross was joking in his note about flipping the garter in the August 1965 AMERICAN SQUARES, but it caused me to put down on paper something I have been thinking about for a long time.

Why do we stir the bucket? Back in the days of visiting couple dancing, the head couple had the first opportunity to show their skill as dancers and their knowledge of the figures. Stirring the bucket in those days gave another couple a turn.

Now with all the positions equal, what purpose does stirring the bucket serve? It only causes confusion, sometimes breaking up a square because dancers have forgotten that they were heads during the last dance and are now sides.

... Why not drop this custom?

Lanny McQuaide
Columbus, Ohio

I had intended to write and complain that the national magazines had forgotten we still have beginners' classes and one night stands. You beat me to the punch with your Choreography section on cross trail (June 1965 AMERICAN SQUARES). This type of material is very good and much needed. . . .

H. M. Smith
Crestwood, Mo.

What a thrill we experienced receiving the August 1965 AMERICAN SQUARES and seeing our feature article right there in black and white! We want to thank you again for giving us the opportunity to share our round dance views with others across the nation . . .

Lois and Jim Coy
Bowling Green, Ohio

Thanks for the opportunity to be featured on the cover of AMERICAN SQUARES (June 1965). It is a high honor that I may not be worthy of, but I appreciate it. . . .

Stan Burdick
Sandusky, Ohio

. . . We just received the final official count (on the 14th National Square Dance Convention, Dallas, Tex.) from Lee and Roy Long this morning. . . . We had a total attendance of 11,194 dancers.

There were dancers from all 50 states, Mexico, Venezuela, Israel, Algeria, Japan, Canada, Brazil, Finland, Denmark, New Zealand, and Saudi Arabia. . . .

Best personal regards to all of you at AMERICAN SQUARES, and we are certainly looking forward to seeing you again at the 15th (National Convention, Indianapolis, Ind., June 16-18, 1966) if not before somewhere.

Bee and Cleve Cooper
Dallas, Tex.

Sorry, but for the past two years I have not been finding enough usable material to warrant the expense and time it takes to read it. Too much of the so-called "new" stuff has been around for ten years or so under another form, which is nearly always easier to use than trying to remember some new title. . . .

Frazier L. Brown
Smith Center, Kans.

Please extend (our subscription) so we don't miss any issues. You always seem to write about the new figures we are workshoping, while other magazines tend to describe them long after we've learned them.

We look forward to each issue.

Elsie and Lindell Leathers
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