

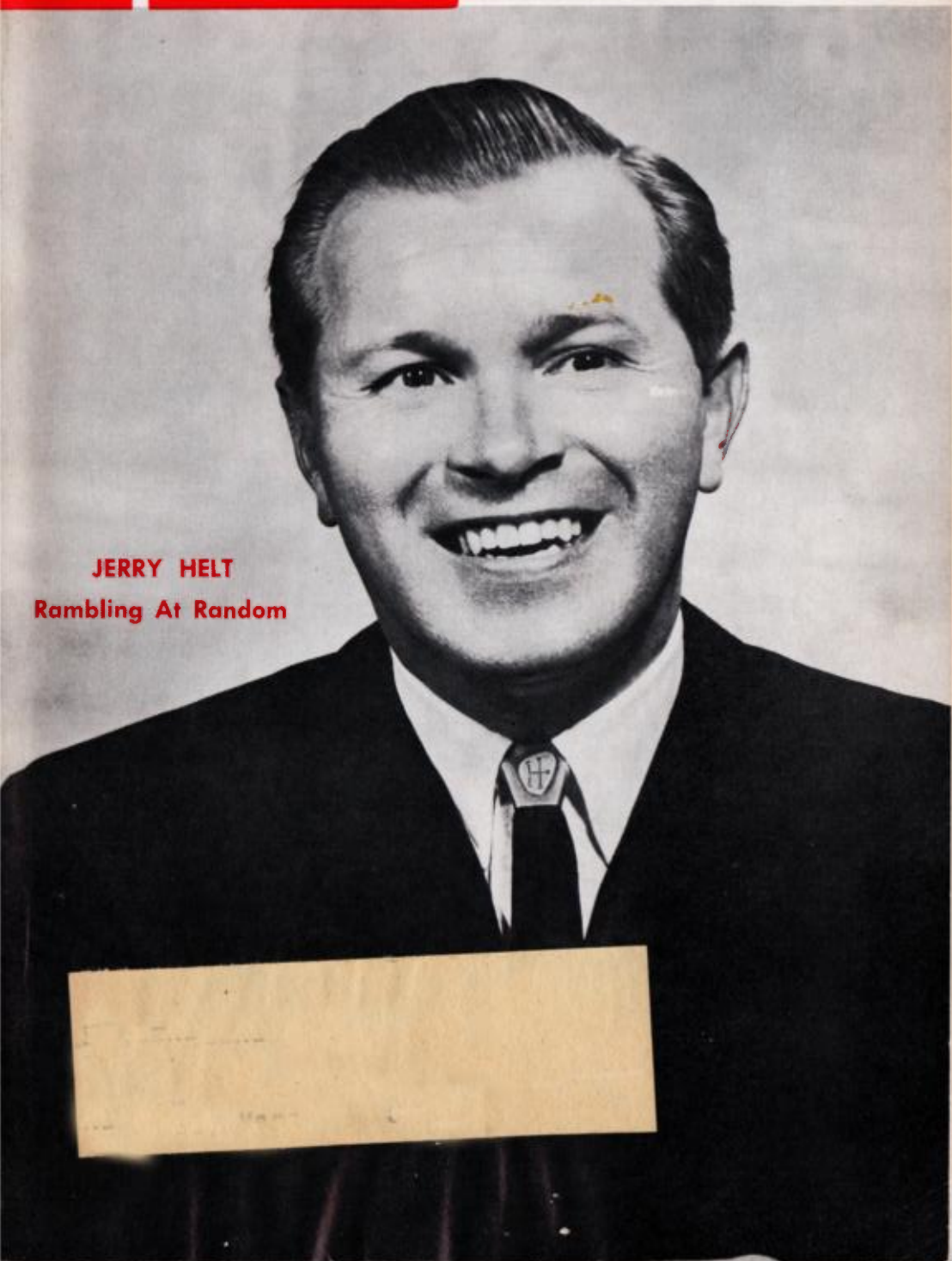
AMERICAN Squares

FIRST IN SQUARE DANCING

NOVEMBER 1965

21st Anniversary Year

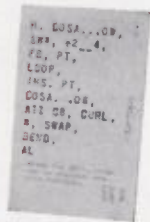
JERRY HELT
Rambling At Random



TOOLS FROM

HILTON

MAKE THE CALLER'S JOB EASIER



DUST-FREE RECORD ENVELOPES

Records insert from side; no center holes to admit dust. Space at top for titles for alphabetical filing. Front of envelope has ruled spaces to allow 64 beats for break and 64 beats for figure in working out routines for singing calls.

Only \$5.00 PER HUNDRED

THE CALLERS CUE-CARD SYSTEM

The magic system for filing and finding square dance material. Classified according to basics and degree of difficulty. Gives complete flexibility of programming, from simple drills to complex figures. Sixteen basics now available for your winter classes and workshops. If you haven't received a free sample set, write for yours today!

WRITE FOR CATALOG

OF CALLERS EQUIPMENT AND TEACHING AIDS



THE PATTERN PLANNER

For working out your square dance choreography. 9 by 9-inch plate, with 8 magnetically attached square dance dolls. Positions are numbered, and dolls are color coded to match partners and home position.

ONLY
\$6.95



THE ULTIMATE IN SOUND EQUIPMENT

It's easy to hear the difference! HP-95-R-JBL-2 Sound System complete: 95-watt Amplifier-Monitor, Rekakit Turntable, 2 J. B. Lansing Speakers in folded horn enclosures.

ONLY \$640.00

Write for FREE catalog

HILTON

AUDIO PRODUCTS

3409 RANDOLPH AVE.
OAKLAND, CALIFORNIA 94602

Fashions by Nita Smith

113 WALTON DRIVE COLLEGE STATION, TEXAS 77840
PHONE 846-6214



STYLE C-5153 ALL-WEATHER COAT

Colors: Black, Beige, Gold, Turquoise Sizes 8 to 18

Excitingly new All-Weather Coat made with greatest sweep ever for Square Dancers, to be worn on every occasion. Material is water repellant, 2 ply Tackletwill. \$26.95 plus hdlg. \$1.00
50 COATS ON HAND FOR IMMEDIATE DELIVERY



STYLE C-102 WHITE LACY RAINCOAT

Frothy but sensible - a white lace imprinted flex film raincoat that buttons snugly at the waist and flares to a full circle over your widest square dance dress. Order in Small, Medium, Large.

\$7.95
plus handling 50¢



ORDER FALL PETTICOATS NOW

PARTY TYPE \$14.95
CLUB TYPE \$8.95 or \$11.95
Plus handling

Nylon marquisette - medium or stiff finish. 14 colors to choose from.

VOLUME 21
NOVEMBER 1965
NUMBER 3



ARVID OLSON
Publisher and Editor

WILBUR LIEVENS
Advertising

WILLARD ORLICH
Workshop Editor

STAN BURDICK
Associate Editor

TESSA MALOPSY
Assistant Editor

THIS MONTH

SPECIAL FEATURES

- 9 Rambling At Random With Jerry Helt
- 11 Sound In Square Dancing
by Jim Hilton
- 14 Fun—Down the Middle of the Road
by Dottie and Blackie Heatwole
- 16 Washington, D.C.'s Annual Spring Festival
- 18 Rounding the Bases
by Edna and Gene Arnfield
- 20 Our AMERICAN SQUARES Contest:
This Month's Winning Entry
by Jimmy Lindsay
- 23 National Square Dance Association

REGULAR FEATURES

- 7 Between Tips
- 37 Records
- 41 National News and Events
- 45 Mail
- 46 Do-Ci-Do Dolores

WORKSHOP

- 21 Choreography
- 22 Callers' Questions
- 27 Figures and Breaks
- 35 New Ideas

AMERICAN SQUARES IS PUBLISHED MONTHLY AT 514 CHERRY CIR., GLENVIEW, ILL. 60025 BY AMERICAN SQUARES, INC. SECOND CLASS POSTAGE PAID AT CHICAGO, ILLINOIS AND AT ADDITIONAL MAILING OFFICES. FORMS CLOSE 1ST OF MONTH PRECEDING DATE OF ISSUE. SUBSCRIPTION: \$5.00 PER YEAR. SINGLE COPIES: 50 CENTS EACH. COPYRIGHT 1965 BY AMERICAN SQUARES, INC. ALL RIGHTS RESERVED.

Send change of address and Form 3579 to 514 Cherry Cir., Glenview, Ill. 60025.

AMERICAN SQUARES

GIFT SUBSCRIPTION
BARGAIN PRICE

\$3.50
EACH

*REGULARLY \$5.00 PER YEAR



Here is the perfect Gift for those square dancing friends of yours . . . an AMERICAN SQUARES gift subscription. And you can buy it at a special bargain rate too . . . only \$3.50 each. That's a saving of \$1.50 over the regular rate of \$5.00 per year (12 issues). Why not send every one of your friends a Gift Subscription. If they are already subscribers, just renew their subscription for another year as a gift from you to them. 1966 promises to be a banner year for square dancing and AMERICAN SQUARES Magazine. You and your friends will want to keep informed and entertained with the nation's favorite square dance magazine . . . AMERICAN SQUARES. Fill out special coupon at right and mail today. Gift cards will be sent in your name just a few days before Christmas.

**HURRY! OFFER EXPIRES
DEC. 31, 1965**

ONLY \$3.50

FOR 12 BIG ISSUES OF AMERICAN SQUARES

GIFT SUBSCRIPTION LIST

AMERICAN SQUARES MAGAZINE
514 Cherry Cir.
Glenview, Ill. 60025

Enclosed is Please
send gift subscriptions to:

NAME.....

ADDRESS.....

CITY..... STATE.....

NAME.....

ADDRESS.....

CITY..... STATE.....

NAME.....

ADDRESS.....

CITY..... STATE.....

NAME.....

ADDRESS.....

CITY..... STATE.....

(Canadian and Foreign add 50c a year postage)

MY NAME.....

ADDRESS.....

CITY..... STATE.....

GIFT CARD SIGNED.....

THE MOST **IMPORTANT** MAGAZINE IN THE SQUARE DANCE FIELD!

In almost every form of human endeavor there is someone who stands out . . . someone that others point to as their leader. Among national square dance publications, most nationally known callers, leaders and dancers consider AMERICAN SQUARES as the leading magazine in the field. This No. 1 position has been EARNED by a dedicated staff and contributors over a span of twenty years. Its pages have been filled by some of the foremost leaders in square dancing . . . people who love dancing and have worked hard to see it prosper. AMERICAN SQUARES is not filled with trivia, but attempts to get to the "meat" of the subject matter quickly. It knows square dancers are busy people who don't want to waste time reading worthless information. AMERICAN SQUARES wants QUALITY and not quantity, and is continually looking for features and articles that fulfill this editorial policy. If you're an advertiser who wants the "cream" of the square dancers in the nation as your customers, why not get more details about AMERICAN SQUARES.

AMERICAN SQUARES MAGAZINE

514 Cherry Circle, Glenview, Illinois 60025

Between Tips

Because the very essence of our square dance activity lies in the actual dancing that we do, AMERICAN SQUARES is vitally interested in the presentation of dance material. Each month the Workshop strives to offer the latest ideas so you, as callers, teachers, and dancers, can experiment with them and make the final decisions as to their value or lack of it.

Our readers are conscious of the overwhelming flow of new ideas in square dance choreography, and they are concerned about it. A great percentage of our recent National Square Dance Surveys were returned to us with questions like, "Why so many new basics?" or "Can't we stem the flow of all these new figures?"

The publication of a new idea in AMERICAN SQUARES does not indicate that a recommendation for popular use accompanies the idea. New material is published as a service to you, so you will know what is being workshopped and danced in all parts of the country. The ultimate decision as to common usage of new material lies with each individual caller and his dancers.

It cannot be stressed strongly enough that it is up to each dancer and caller to screen material effectively. AMERICAN SQUARES will not and cannot possibly publish new basics and state flatly that this is what should be used.

Many callers and dancers are opposed to the fast pace square dancing is setting for itself. They feel, and justly so, that square dancing is in danger of losing many prospective participants because of the tide of advanced material.

On the other hand, many of our readers have commented, "Your Workshop is tops. Keep the new ideas coming." To these callers and dancers we have a strong obligation to publish workable, danceable material that can be enjoyed at a higher level.

Callers have an obligation to keep pace with new material—not because they must use all of it, but because they have the responsibility of knowing what is happening in the square dance field. In every other profession or activity, leaders are expected to keep up with new developments. The same principle applies to square dancing and its callers and teachers.

Doctors, lawyers, and tradesmen subscribe to trade publications and attend workshops to gain knowledge of progress in their fields. So should callers and teachers conscientiously strive to keep their knowledge of square dance choreography current.

Square dancing has grown to the point where professional leadership is a must. A true professional in any field knows what he is doing, and more important, why he is doing it. Callers should aim to achieve this degree of professionalism. They should know not only what to call, but why they are calling it.

Keep these ideas in mind as you scan the Workshop each month. Are you keeping pace with the progress of your square dance hobby?

Arvid Olson



For The Newest In Dance Fashions Visit These

SQUARE DANCE CLOTHING AND ACCESSORIES STORES

ARTHUR'S SADDLERY
3023 El Cajon Blvd., San Diego, Calif.

HELEN'S WESTERN APPAREL SHOP
7895 Taft St., Crown Point, Ind.

BOB AND DOT'S WESTERN WEAR
3435 Magnolia Ave., Knoxville, Tenn.

RUTHAD PETTICOATS
Ruth and Thad Miller
8750 Falcon, Detroit, Mich.

BUNDY'S WESTERN WEAR
114 W. Sheridan, Oklahoma City,
Okla.

SQUARE DANCE SHOP
6407 N. Caldwell Ave., Chicago, Ill.

CHEZ BEA S/D CREATIONS
650 N.E. 128 St., No. Miami, Fla.

SQUARE TOGS
11757 Hwy. 42, Sharonville, Ohio

CIRCLE FOUR WESTERN SHOP
507 Trenton Ave., Findlay, Ohio

VALLEY'S WESTERN WEAR
Cherry Valley, Ill.

DUDES & DOLLS S/D SHOP
7 S. Ritter Ave., Indianapolis, Ind.

VERNIE'S DRESS SHOP
1230½ Westlake Ave., Seattle, Wash.

DRESS RIGHT FOR MORE DANCING FUN!



Rambling At Random *with* Jerry Helt

ONCE in a great while the square dance activity draws into its realm a truly talented individualist. Such a man is Cincinnati, Ohio's Jerry Helt.

The boyish looking Jerry, who amazes people by admitting to 22 years in square dancing, is one of those rare professional callers who concentrates on working in his own home area. He and his wife Kathy travel only three months of every year, devoting the rest of the year to their 12 Cincinnati area clubs and teaching in several schools.

Jerry's first enthusiasm for square dancing was sparked while he was a 4-H'er in Portsmouth, Ohio. He recalls, "Of course when I started to square dance we did what we now call traditional dancing. When we would run out of figures, we'd start over again. There were no singing calls."

By 1949 the modern square dance movement was underway. Jerry worked his way through the University of Cincinnati by calling regularly. He even has square dancing to thank for taking him to a square dance vacation in California in 1953 where he

met Kathy, who was eventually coaxed out to Ohio to become Mrs. Helt in 1959.

These past 22 years have given Jerry plenty of time to develop a sound philosophy of square dancing, one that tends to be particularly concerned with new dancers. He says, "If there is one factor that means the most, it is that square dancing is cooperative and not competitive. Cooperation should be taught to new dancers as they learn their first steps. Teaching the steps is almost secondary to the things that teachers should instill in their classes.

"Teach new dancers to work with other dancers and their caller. If the spirit of cooperation is practiced at all levels, dancer with dancer, caller with caller, and dancer with caller, then square dancing is successful. Where there is competition between clubs or callers, you will see a slow disintegration of the hobby."

Jerry points to several major factors in developing new dancers into those who will become veteran enthusiasts.

"In every class there are couples where one partner is not as interested as the other. Concentrate on selling the unsold. It may take five or six lessons before the man catches his wife's enthusiasm, or vice versa. Some people look as if they will never learn to dance, but years later they will be the folks supporting the hobby while others have fallen by the wayside.

"Respect your dancers and they will respect you. Good manners and respect are contagious. They promote happier square dancing.

"Make the class feel a part of the national aspect of square dancing. Talk about clothing and encourage its use. Introduce the class to recordings and tell them where they can obtain them. Make some publications available. Square dancing is a big movement. The sooner new dancers

feel a part of it, the more certain it is that they will stay with it.

"Square dancing is a great couple activity, but encourage dancers to have other interests. Too many dancers only dance. Eventually they find that they can't keep up a pace of dancing four or five times a week. Then they give it up completely. Encourage the class to dance once a week, but remind them that variety is the spice of life."

The variety Jerry speaks of is a subject he specializes in promoting. He is equally at home calling and teaching every level of squares, rounds, mixers, and contras.

He adds, "Simple mixer rounds should be taught in the beginner classes. The more the class knows of what goes on at the club level, the easier they will make the transition from class members to club members."

Although he is so deeply involved in his square dance activities, Jerry manages to devote time to several unusual and fascinating hobbies. Since he and Kathy moved into their large Cincinnati home, they have almost completely remodeled it themselves. Jerry's artwork, including paintings, sketches, and even iron sculpture, abounds in every room.

Of his iron sculpture talent, he laughs, "Just as a joke I put together some pieces of old scrap iron, mounted it, gave it a name, and took it to an art gallery. It was appraised at \$250. I've been doing it ever since."

Jerry admits to enjoying the satisfaction of seeing something completed. He is an expert in furniture design and manufacturing, and also designs and makes silver jewelry. California's Bruce Johnson is the proud owner of a silver initialed tie slide that Jerry designed and made for him. Says Bruce, "I'm crazy about it, but Jerry thinks it could have been a much better job."

Jerry, the designer and manufacturer, is also Jerry, the collector. He likes the contrast of old and new, and will display one of his antique phonographs or his antique bicycle at even a hint of interest. History is another favorite topic at the Helt house. Jerry believes strongly that people can learn what the future holds by studying past history.

Because Jerry spends only a few months each year on the road, he is able to take on many special square dance projects. His calling clinics have been widely successful because of the logical thinking and ideas behind them.

Jerry advises callers, "There are different cycles in a square dance life. The 'eager cycle' usually desires a workshop atmosphere. The senior dancer seeks a more sophisticated dance. Callers should make all kinds of dancing available but not try to mix philosophies on the same floor.

"If you want advice, seek it from a current leader with a long record of successes behind him, not from a traveling caller who is not conducting classes or calling for a regular club. Recognize new ideas, but do not feel you must accept them. Just as we have waste in our national economy, so do we waste some of our basics."

For the future of the square dance movement Jerry has some remarkable, but certainly not impossible, predictions that include wide use of microfilm to store and catalog square dance material, microfilmed publications available at the press of a button, national chains of round dance studios, magnetically suspended dance floors, and even dance shoes with adjustable soles.

These ideas belong to a gentleman who is striking in his individualism. And through his wide range of talents, Jerry Helt is adding a much needed depth and perspective to the square dance movement. ■

SOUND In Square Dancing

by Jim Hilton

This article is the second in a two part series. Part one of "Sound In Square Dancing" was published in the October 1965 AMERICAN SQUARES.

This portion is devoted to actually setting up the sound system in a hall and determining whether or not the amplifier selected has sufficient power to adequately cover the hall. It is absolutely imperative that the dancers understand every word that comes over the system, loudly and clearly enough so that speech and music override the incidental floor noise.

There are a number of factors which contribute to the successful use of sound equipment in the square dance and recreation fields. All of these factors are important, and many are interdependent. Some of the factors are strictly mechanical, while others are almost intangible and subject to the good judgment of the caller. One of these intangibles is the art of convincing the dancers by your own confidence that the sound situation is completely under control.

The caller who arrives late for a dance, scurries to hook up his equipment, and stands up on the stage shouting, "How's the sound in the back of the hall?" or "Can you hear me out in the middle?" is immediately creating doubt in the minds of his dancers. Remember, you will get just as many different answers to the

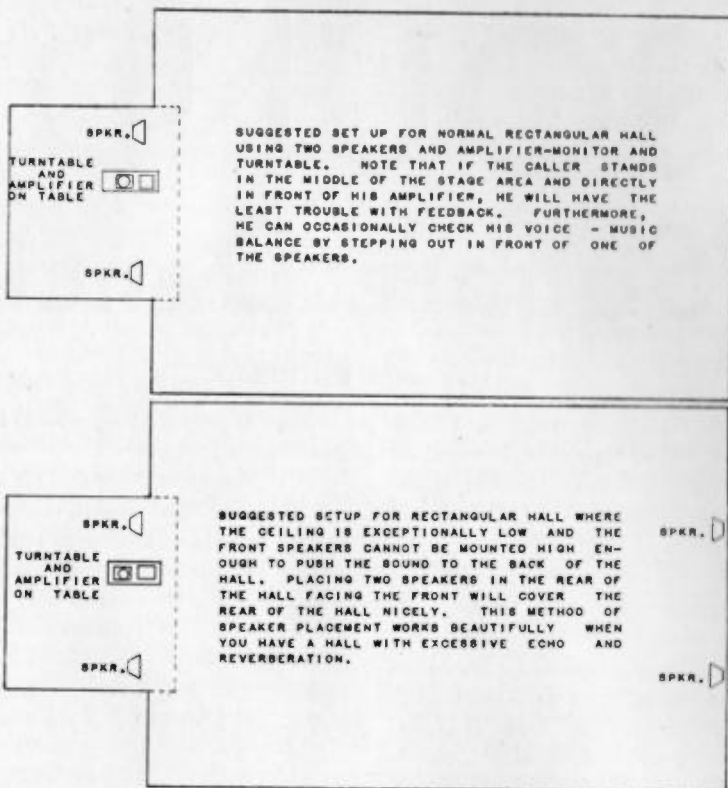
above two questions as you have dancers on the floor.

On the other hand, the caller who arrives at the dance before anyone else, sets up his equipment, and puts on a long-playing record of soft background music while he greets his dancers at the door is creating a spirit of reassurance for his dancers. The caller can increase his ability to convey this impression by the observance of the following suggestions.

Determine the accoustical properties of the hall. Stand in the middle of the hall and clap your hands once. Accurately count the number of seconds that it takes the sound to completely die away. The number of seconds that it takes the sound to die away is known as the reverberation time of the hall.



This trio from Hilton Audio Products, (l. to r.) Howard Scott, Jim Mork, and Jim Hilton, were responsible for the excellent sound facilities at the Dallas, Tex. National Convention.



The best sound will be secured in a hall with a reverberation time of less than one second. A reverberation time of one to three seconds makes it very difficult to set up sound. If the reverberation time in the hall is more than three seconds, the hall must be draped with heavy velour drapes to reduce the reverberation time. Attempting to use a hall with a high reverberation time will result in complete confusion because the dancers will not understand the caller.

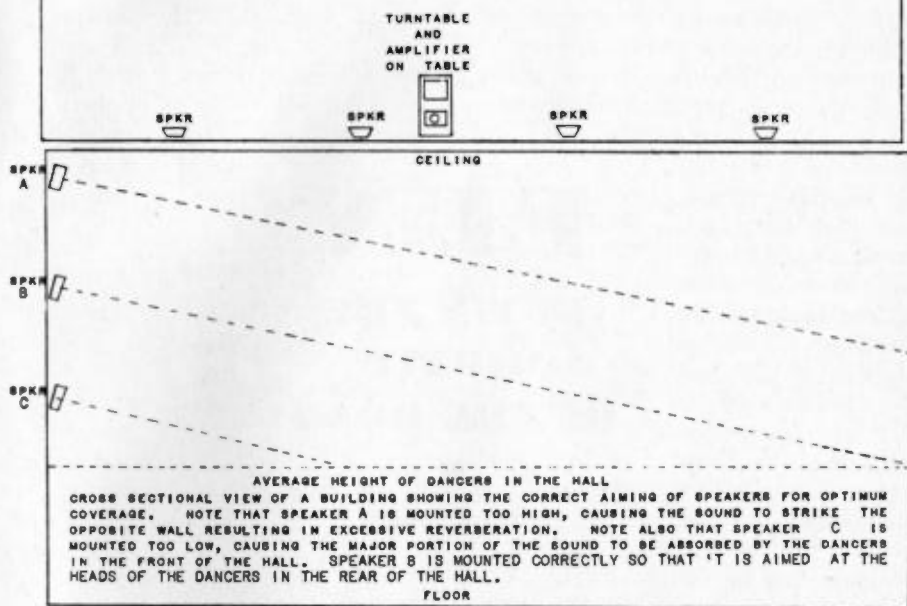
Determine the size of the hall. By actual measurement, determine the number of square feet in the floor area you are going to cover. Divide the total square footage of the hall by 100 to determine the number of squares which may be danced in the hall. Applying the general rule, "It takes one watt of power to cover one square of dancers," determine how much power will be needed.

Use a good quality microphone. The most popular microphone in the square dance field is the Electro-Voice 636. It is a dynamic microphone and has excellent reproductive qualities. A crystal microphone is generally not suitable as it is much more susceptible to feed back and may be damaged by excessive heat.

As the size of your crowd increases in the hall, it is necessary to feed more sound in. The dancers absorb the sound much the same as a sponge soaks up water. It often takes ten times the amount of sound when the hall is full as the amount required when it is only partially filled.

Make use of the tone controls on your amplifier. Adjust the microphone for minimum bass and maximum treble. Adjust the phonograph for minimum treble and maximum bass. Make sure that your voice stands out in contrast to the music.

SUGGESTED SETUP FOR LONG NARROW HALL WHERE THE LENGTH OF THE HALL IS MORE THAN TWICE THE WIDTH. NOTE THAT THE STAGE AND CALLER SHOULD BE LOCATED ON THE SIDE OF THE HALL FROM WHICH THE SOUND IS COMING.



Any caller who has trouble with feed back (howling) is just not working closely enough to the microphone. It is imperative that the caller work closely enough to the microphone. Speak directly into it, not over it, into the side of it, or with it buried in your chin. Many callers say, "I don't like to use it that way. I sound too hissy." It is the sharp, clean sound of the consonants and sibilants in your speech that makes it easy to understand for the dancers. When these sibilants are reduced, your voice sounds like a jumble on the dance floor.

Placement of speakers is one of the most important phases of getting good sound in a hall. If you can think of the sound as leaving the speakers much the same as a beam of light leaves a reflector, it should be apparent that you must mount the speakers a few feet above the dancers'

heads. Aim the speakers at the heads of the dancers in the rear of the hall.

It is generally best to set up the speakers so that the sound comes from the same end or side of the hall as the caller is situated. The only exception to this rule is where the hall is extremely long and narrow, requiring speakers down the sides and the stage at the side of the hall. Generally speaking, there is usually some confusion when the caller is at one end of the hall and the sound comes from the side.

Included here are diagrams for suggested set-ups in various shaped halls. If any of you have problems in which you work regularly, we will be happy to assist you in any way possible. Just advise us of the size of the hall, the material of the walls, ceiling, and floor, and if possible, the reverberation time.

We invite your inquires. ■

FUN is described as pleasure, excitement, or happiness produced by enjoyment or the expectation thereof. Dancing per se produces pleasure for most through rhythmic movement to music.

Theoretically, the fun of free lance couple dancing is greater when the man is able to lead so that the foot movements fit not only the beat of the music but its mood, phrasing, and overtones as well. This requires considerable knowledge and a great deal of practice. Few dancers ever reach this point of proficiency, and so become watchers rather than participants.

Round dancing, while it requires knowledge of basic steps and skill of execution, removes the necessity to interpret and improvise by using choreographed dances. However, it imposes another quite different problem—that of memorizing pattern dances. Memorization imposes a burden, no matter how small, on all round dancers. Here can lie the beginning of the end of the fun if a course is not charted *down the middle of the road*.

IN OUR Washington, D.C. area, the stress of a fast pace of living leads people to seek a relaxing recreation. An overpowering number of routines thrown at people seeking recreation through round dancing hardly places it in the relaxed category. Instead, the memory work involved compounds everyday problems of living.

MANY times we have watched a floor full of round dancers

struggle with routines all night long, despite excellent cues given by competent leaders. Their confusion is not a reflection of the dancers' inabilities, the degrees of difficulty of the dances, or the abilities of the leaders. The problem is simply an excessive number of round dances which by their very number make it impossible for most of them to be other than here today, gone tomorrow.

FUN DOWN THE MIDDLE OF THE ROAD

BY

DOTTIE and BLACKIE HEATWOLE
McLean, Virginia

of this contention, let's explore people's reactions to things that are familiar and comfortable—old slipper versus new so to speak. Those old, comfortable slippers have to be forcibly separated from the wearer before the new have a chance.

THE familiar old friend allows a person to be at ease and does not build up mental reservations or cause withdrawal. How often have you found yourself on unfamiliar ground when a familiar face appeared and you immediately felt confident and at ease? In the same way,

Dottie and Blackie Heatwole have authored several nationally popular rounds. They are featured at many festivals and are currently Coordinators for the Round Dance Teachers Council of Maryland, Virginia, and Washington, D.C.



when you are in a strange neighborhood and a friendly landmark appears, you are bolstered and more confident.

IN ROUND dancing, familiar, well known routines have been presented as the primary vehicles which produce pleasure. While we believe this to be essentially true, and many round dancers who drop out of the activity because routines stray from the middle of the road support our opinion, there are other facets of enjoyment traceable to the use of both old and new routines.

A NEW round dance should have good music, adequate choreography, and fill a need for the particular group to which it is taught. These are exacting requirements that are open to interpretation, but careful selection of material with the needs of the dancers in mind will help cut down the number of unsuitable dances taught.

New dances with bright music and sparkling routines can create an atmosphere of quiet enjoyment. By replacing an old favorite that is about to outlive its usefulness, a new routine can fill a programming void before one occurs. New dances are the life blood of the round dancing movement even though, as we have pointed out, they can sometimes be poison.

Checking the quality of new material chosen, keeping that material geared to the needs of the group being taught, and limiting the volume of new dances used, create a balance, a middle of the road balance, that is vital to the round dance picture.

Round dancers seem to divide themselves into three apparent groups. The first group is constantly pressuring teachers and leaders to push beyond the capacities of

their dancers in presenting difficult routines. These eager beavers dance whatever material they can pick up with little regard for the value of each dance or their own ability to execute it. Despite their desire for new dances, we have observed that they have the most fun while dancing old familiar routines!

ROUND dancing's second group is happy to travel at a slower pace. These dancers know the routines intimately and are content with an occasional new dance. Their enjoyment is readily apparent when a slow pace is followed. These dancers generally continue to be part of the round dance activity long after the eager beavers have burned themselves out.

Happily, the majority of our round dancers, those who compose the third group, are moderate in their demands. They are people who enjoy dancing good simple routines as well as the difficult, and most important, they enjoy dancing for the sake of dancing itself.

BLENDING these three types of dancers into a happy group places a heavy burden on teachers and leaders. It is virtually impossible to completely satisfy the two extremes over a short period of time. Careful attention to the points we have brought out, good judgment, and hard work can blend these three groups into one that eagerly anticipates the next dancing session.

REGARDLESS of all our good intentions as leaders, our judgment is not always sound. We are fallible and would be foolish to think otherwise. As teachers and leaders we cannot afford the luxury of thinking we are perfect in all we do. This idea keeps us in the middle of the road. ■

Washington, D.C.'s Annual Spring Festival

ONCE EVERY YEAR all the Senators and Congressmen in the nation's capital suddenly find themselves only a secondary attraction to the 4,500 square dancers who create the ballyhoo at the Washington Spring Festival. Now in its seventh successful year, the Spring Festival, scheduled this season for March 17-19, 1966, has become known as one of the liveliest, best staffed, and most professionally organized festivals in the eastern United States.

Festival headquarters in Washington is the spacious ballrooms of the Sheraton Park Hotel, the largest in the capital city. For the dancers' comfort, registrations are limited to 4,500, excluding the several thousand spectators who are always in attendance.

The Spring Festival's immense popularity is evident in the fact that reservations are completely sold out several months in advance. For instance, at this early date, five months before the Festival dates in 1966, registrations are half-filled.

The top professional staff, which this year includes Marshall Flippo, Singin' Sam Mitchell, Lee Helsel, Bob Page, Arnie Kronenberger, Johnny LeClair, Bob Van Antwerp, Earl Johnston, Les Gotcher, the Manning Smiths, the Wayne Wylies, and the Forrest Richards, is selected by the Board of the Washington Area Square Dancers' Cooperative Association, sponsor of the Festival.

Marie and Vince Sheehy, in charge of public relations for the Seventh Spring Festival, outline the procedures followed by WASCA in organ-

izing its membership:

"Our Festivals are for the dancers' enjoyment and not profit making projects. Each member of WASCA selects a delegate and alternate to attend the meetings and here are expressed the views of the dancers for the purpose of promoting square dancing, improving relations, and promoting cooperation between square dance clubs and other groups. Officers are elected by the delegates each year.

"It would be difficult, in our opinion, to find a more dedicated group of people so willing to give of their time for the purpose of promoting the enjoyment of others."

The time and talent the Sheehy's speak of is indeed well spent in the wide variety of activities that surround each Spring Festival. Display booths, a Callers' Show, where original skits are performed, an exceptional fashion show, after parties, and three days of dancing to an outstanding staff are all included in the \$10 per couple registration fee.

Comment Marie and Vince, "We could go on and on telling you about the congeniality of these Festivals, the many friends we've made, and the air of excitement that hits the city when dancers' squeals of delight fill the air. Even the Sheraton Park Hotel management enjoys these affairs and has had nothing but praise for the square dancers and their conduct."

The dancers of the greater Washington, D.C. area invite you to help them light up the nation's capital with all the fun and friendship that are part of the Annual Spring Festival. ■



ABOVE—The Sheraton Park Hotel's elaborate Sheraton Hall ballroom, the largest in Washington, D.C., accommodates several thousand square dancers comfortably.

RIGHT—The call is "Weave the ring," at 1965's Spring Square Dance Festival in the nation's capital.

BELOW—The Gold and Crystal Cotillion Room is the Spring Festival's round dance center.



A summary of popular round dances presented at the 1965 square dance vacations and institutes.

ROUNDING THE



BASES

BY EDNA AND GENE ARNFELD

ATENTION round dance leaders! AMERICAN SQUARES presents this comprehensive summary of rounds featured during the last six months at dance vacations and institutes as a helpful guide in planning your dance program this year.

Uncontested round dance champs of the spring, summer, and early fall square dance camps this year were Oh Boy! (Belco) and Alabama Waltz (Grenn), both named by every one of the 11 major dance vacations polled as the most popular with all the dancers.

In the more difficult league, the two most well-received entries with the fans were Three A.M. (pop), the Moss version, and So What (pop), each racking up scores of 90% participation.

The teams contacted for their dance rosters included those at Kirkwood Lodge, Osage Beach, Mo., the Lighted Lantern Camps, Golden, Colo., Boyne Highlands Squarama, Boyne Mountain, Mich., Dance-A-Cade, Uniontown, Pa., Asilomar, Carmel, Calif., the Purdue Seminar, Lafayette, Ind., Funstitute, West Point, N.Y., Fun Fest and Swap Shop, Fontana, N.C., Chula Vista Dance Fests, Wisconsin Dells, Wis., the Institute of the Delaware Round Dance Teachers, and the dance vacation at College Station, Tex.

A surprise rookie, Nothing's New (pop), though given only four opportunities at institutes this season, scored a respectable 86% participation. Other rounds that proved popular when and where presented were Sil Vous Plait (Grenn) and Swing-Along (Windsor).

Additional most valuable players in the vacation team standings were Love For Two (Hi Hat), which came to bat at eight of the 11 camps, Jambalaya (Hi Hat), chosen for the roster at seven vacations, and Johnny-O-Polka (Hi Hat) and Diane (Windsor), each brought to the plate by managers at six institutes.

A wide selection of rounds saw action at only one or two vacations this season. In the Latin League, entries included Amalia (Hi Hat), A Night In Rio (Blue Star), Maybe (Grenn), Rhumba Rehan (Windsor), and Black Orchids (Hi Hat). Pop label latin team members were El Rico Tango, Maria Elene Cha Cha, Gigolo, Tango Lament, and El Diego.

Two advanced waltzes, Fascination (pop) and Dancing With You (Hi Hat), took dancers gracefully around the bases. Waltzes showed their continuing popularity with the fans through others such as Spinning A Web (Grenn), Dear Heart (pop), Melody Waltz (pop), Ramona (Grenn), Are You Lonesome (Hi Hat), Many Times (Grenn), Tammy (Sets In Order), and Golden Dreams Waltz (pop).

Two-step try-outs for 1965 were Velvet Glove (pop), Moonlight Cocktails (Windsor), Linda Two Step (Hi Hat), Everybody Loves A Lover (Grenn), and Hawaiian Tattoo (pop). The swing team was represented in the standings by Night Train (Belco), and fans of novelty routines got a chance to watch Lefty Louie (pop) in action.

That's the round dance wrap up! Use this score card to program a winning season! Batter up! ■

THIS MONTH'S WINNING ENTRY

by

JIMMY LINDSAY, Edmonton, Alta., Canada

This dance story does not start with dancing, but rather with a disaster in 1963 that struck the small town of Hay River in the Northwest Territories of Canada, just below the Arctic Circle. An early thaw caused the Great Slave Lake to overflow, sending huge blocks of ice down on Hay River, demolishing many buildings and tearing scores of others from their foundations. Places of recreation were destroyed. Entertainment and recreation were vital to existence in this far northern country, so something had to be done immediately to fill the void.

I was contacted by the Recreation Director for the Northwest Territories who believed square dancing could be introduced to advantage. I left soon after for Hay River by bus, a 24-hour journey that included an icy accident and several delays. I arrived there late on a Saturday night.

On Sunday I had my first chance to look around the town and chose two schools to work in.

Monday morning I began with classes at one of the schools. Teachers brought their students, ranging in age from six years old upward, into the auditorium, and we began working with simple mixers. When school was dismissed, imagine my surprise when the children returned to the auditorium and asked to dance some more.

Monday night we had our first dance for the general public. My dancers were Eskimos, Indians, school children, local residents, and even two nuns from the Catholic school. I

had to use songs and tell stories to overcome their obvious shyness to get them up into a big circle. Once I got them to smile I just concentrated on keeping them smiling.

Tuesday I had classes for the children at the other school and our class included many parents who joined their children in the squares. Once again the children came back after school for more dancing, and our dance that night ran smoother and with more smiles.

Classes and our evening dances continued during the week, and we were even asked to give a demonstration late one night for the Canadian Legion.

Friday night our last dance was held in the Indian Village in a big hut with a pot bellied stove in one corner to supply whatever heat it could. I started the dance as usual, but bundled in my heavy winter coat, hat, scarf, and gloves, calling for happy people, again all ages and mixed races.

About half way through the dance, one of the teachers called me to the door to look outside. It was lovely and clear, the snow was very deep, and there stretched out, still harnessed to their sleighs, were the husky dogs, waiting to take their masters and families home from the square dance.

Next morning, it was goodbye, and back on the bus for the long ride back to Edmonton. Tired, but very happy, I had the feeling I had done a job, made many new friends, and left a lot of happy people in the far north. ■



Edited by Willard Orlich

CHOREOGRAPHY

In following up the curve thru idea by Harlan Moody, Elmwood, Ill. (October 1965 AMERICAN SQUARES Callers' Questions), we are suggesting the new idea of slide thru this month along with simple teaching figures for your exploration.

By the time you as readers are aware of this suggested idea, we will be in our third month of its exploration. The movement to date has been very well accepted because of its similarity to the star thru *body* movement. It also is a no hand movement, thus helping to eliminate some of the complaints about using "the same hand twice in a row" as in star thru to a left allemande, or California twirl, then left allemande.

In further exploration, the command to slide thru from various people-positioned set-ups was found to radically change the shape of the square into interesting, different types of choreography. We hope you will give it a try as it is so simple, but very useful and versatile. A nicer suggestion hasn't come to your editor's attention for a long time.

From Myrtis Litman, wife of Lloyd Litman, Parma, Ohio, comes another thought provoking idea. In answer to our discussion regarding California twirl, California whirl, and frontier whirl, and the differences among the three commands, Myrtis writes:

"California twirl could be called *partner twirl* and California whirl could be called *corner twirl*. This terminology would tell the gents

whether to take the adjacent hand of the girl either on the right or left of him and turn her under (to face reverse direction from starting position).

"Why continue to use non-directional type calls when the tendency today is to tell who to do what? If anything should be called frontier whirl, it should be star thru because of the cue word 'front.' Star thru itself has nothing to do with a star and is misleading."

There it is, and it's as good of a suggestion to help directional type calling as has ever been offered regarding the controversial movements of California twirl (frontier whirl) and California whirl. Your comments are welcome.

From Bob Barnes, Phoenix, Ariz., comes the idea to slide to a line from a double pass thru formation. The lead couple slides (sashays) one step to the right while the trailing couple steps up beside them to form a line.

This idea is a take off on shuffle the deck, a variation of it which was used during its exploration period. At the time, Jerry Helt, Cincinnati, Ohio, suggested a double shuffle the deck, that is, lines of four pass thru, shuffle the deck once (right couple in front of left couple) and *continue* another shuffle the deck (lead couple continuing to slide to the left while the trailing couple moves up to join in another line formation).

In fact, your editor wrote a figure called Will-O-Wisp on a workshop record in which the call goes to "double pass thru, shuffle the deck two by two, bend the line, wheel and

deal out," and so on. The shuffle the deck idea was never generally accepted. It is a jerky movement at best and should be forgotten in preference to so many other more flowing maneuvers.

CALLERS' QUESTIONS

FRED CHRISTOPHER, St. Petersburg, Fla.: *"Why hasn't there been set up a central clearing station for all new material to eliminate duplicating of movements under different calls?"*

There is such a movement now in progress in which a central "clearing committee" is being proposed in order to sift through all new square dance ideas and then make suggestions for their usage or non-usage. While the idea is sound and necessary in its purpose, I can foresee several normal human reactions to such a committee's report.

Someone who is avidly interested in this committee formation naturally wonders who, beside himself, should be picked for it. If not chosen (or if not interested in being chosen), the next attitude would be, "Who do they think they are telling me what I can or cannot use?" And then there will be the maverick who specializes (and attracts a certain type of dancer) in presenting all the ideas which are justly condemned by the committee. Such an attitude would develop friction of thinking among dancers, the very ones such a national committee would be most interested in keeping active in the movement.

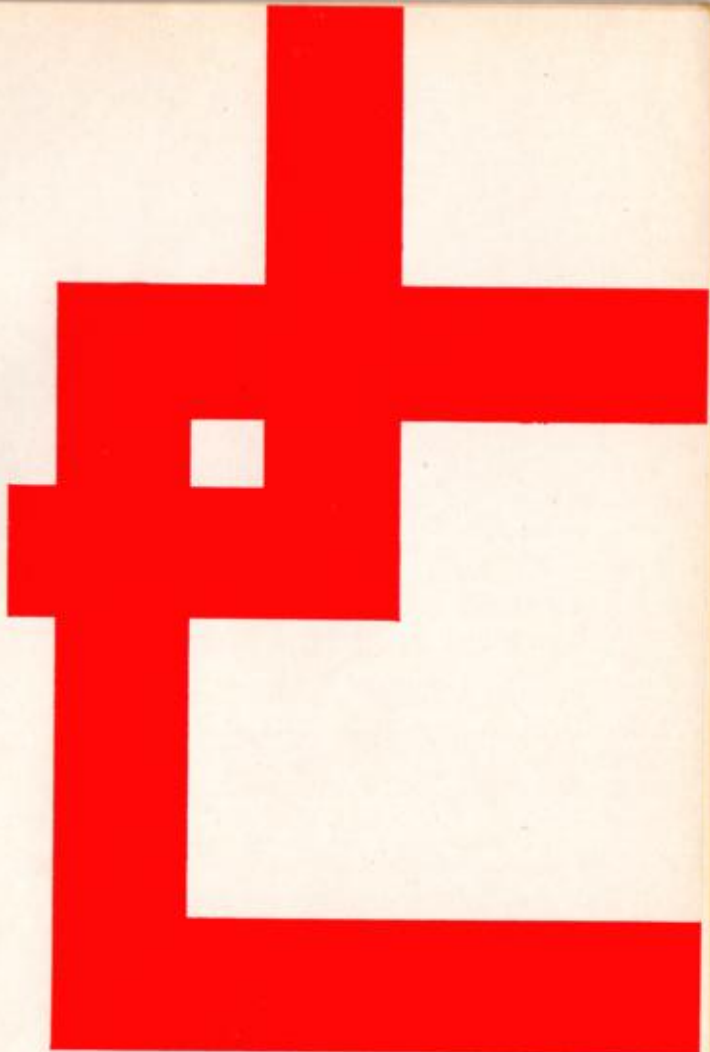
GEN AND BOB BOYD, Granite City, Ill.: *"Amen! to your answer in the August 1965 AMERICAN SQUARES regarding chain thru and many of the bad habits practiced by adults. We teach youth in square dancing (Checkerboard Squares)—a thorough basic course—and keep up with all the new basics in AMERICAN SQUARES."*

"However, there is one thing that really bugs us, and that is for youngsters to go with their parents to adult clubs and bring back bad habits. We refer to the patty-cake see-saw type thing. We can only try to explain that it is a lazy way of doing things, instead of the way we were taught 14 years ago."

If we are going to short-cut, why dance at all? After all, we end up at the same position after every trip, every dance, so why start to begin with? I'm glad to know that I have been able to raise a voice of protest for you and your group—and to their own parents at that.

JULIUS KING, Lexington, Mass.: *"I think the list of basics in the September 1965 AMERICAN SQUARES and their categorization into accepted, workshop, gimmick, and 'to be dropped' are excellent and necessary first steps. Your batting average is extremely high. I would still retain in the gimmick category such things as dixie cup chain, flying chain, and ocean chain, and I'd also like to see square chain thru retained as a workshop figure. It's like gold to a caller who needs something that will make almost any dancer reach a bit."*

Thanks for the response to the published list, Julius. I feel sure that every caller has some gimmick type movement in his repertoire to use at some appropriate time. There is certainly no harm in this, and in fact, it can become sort of a trademark of individuality, such as Frank Lane's snaperoo. Used judiciously, a tip of some gimmick movement is usually welcomed by the dancers as a change of pace. To use this method constantly throughout an evening becomes frustrating and unwelcome to the majority of the nation's square dancers. Thus the reason for printing such a list of movements as reported to AMERICAN SQUARES.



*Your Invitation
to become a*

CHARTER MEMBER

of the new, exciting

NATIONAL

SQUARE DANCE

ASSOCIATION



NATIONAL SQUARE ASSOCIATION

25 EAST CHESTNUT STREET
CHICAGO, ILLINOIS 60601
PHONE: [312] 642-2901

WHAT THE NATIONAL SQUARE DANCE ASSOCIATION CAN DO FOR YOU AND SQUARE DANCING

Just think what 5 million square dancers from all over the country can accomplish for our favorite recreation when we all work together. In unity there is strength.

- The square dance movement has long needed the concerted effort and cooperation that can only be brought about by everyone pitching in and helping sell the story of square dancing's clean wholesome fun and good times through a single, national group that represents all of us.
- Not only that. Think what such a strong, efficient body can do for us already sold on America's fastest-growing and most satisfying pastime!
- For the goals of the National Square Dance Association include working with state and local organizations to help them function more effectively—to *give more* to square dancing so that every member will *get more* out of it.

We will work with calling as a national clearinghouse—helping analyze trends and determining how to help standardize material to help standardize material acceptance across the country. Dancers will not only look to help and guidance, they will make it a *part of it*. Eventually a whole division of the Association's function will be to work with callers on their special problems in square dance movement.

We will work with training, surveys, on-the-spot information and education, and the Square Dance Congress.

Also included in the list are personnel service, program planning, a square dance book center, and regional conferences.

These objectives cannot be achieved without greater enjoyment, fun and every square dancer from the timer.

DANCE



llers—not only serv-
house for new ma-
new calls and pat-
best to present them
e may even be able
al for universal ac-
In any event, call-
the Association for
l be a basic and in-
ly, there will be a
ciation whose only
with and help the
blems in the square

clubs—in leadership
t advice, public in-
research, a National

t of services: per-
nning and ideas, a
pecial publications,

help but bring
satisfaction to each
m beginner to old

LET'S PUT SQUARE DANCING IN THE SPOTLIGHT WHERE IT BELONGS

□ With the nation's callers, leaders and dancers solidly behind us, the National Square Dance Association can embark on a program of publicity, public service and education that will put the general public squarely behind us, bring more and more enthusiastic converts into the fold. Articles in national magazines, on TV and in newspapers of large and small cities, with professional reporting and writing on square dance activities of all kinds, can do more for us than all the "talking it up" any of us can do individually about our aims and objectives.

□ The National Square Dance Association will also spread the word, make its services available to groups of every kind such as municipal recreation departments, religious groups, the armed forces, camps, children's groups, civic clubs, students, and education institutions.

**FOR JUST \$5.00 membership fee
per couple, you can do something
really big for SQUARE DANCING**

And with your enrollment
you get all this:



Handsome charter membership certificate, suitable for framing

Subscription to:
SQUARE DANCE
National Square
Dance Magazine



Attractive membership cards

10% discount on famous-brand clothes and accessories from leading square dance mail order houses



THIS IS A NON-PROFIT ORGANIZATION

Every cent in dues goes to promoting and improving square dancing. Members will elect officers and receive a full financial report each year.

**BE AMONG THE FIRST
IN YOUR CLUB TO DISPLAY
YOUR CHARTER MEMBERSHIP
IN THE NATIONAL
SQUARE DANCE ASSOCIATION**

**Do your part
in making square dancing
BIGGER AND BETTER THAN EVER
SEND IN YOUR APPLICATION TODAY!**



MEMBERSHIP APPLICATION

I (we) belong to the following square dance organizations:

Club: _____
(Not necessary for enrollment)

Other state or local organizations or affiliations:

Please enroll (me) (us) as charter member(s) in the National Square Dance Association:

(Mr. & Mrs.) (Mr.) (Mrs.) (Miss)

Address _____

City _____

State _____ Zip _____

Enclosed find \$5.00 (per person or per couple) enrollment fee for one year membership, charter certificate, membership card(s), and special discount privileges. I understand \$2.50 of this amount is for SQUARE DANCE Magazine subscription (12 issues), the official publication of the Association.

Signed _____

FIGURES AND BREAKS

SUBLIME

by Bob Tripp, Los Gatos, Calif.

One and three lead right, circle to a line
Pass thru, wheel and deal
Double pass thru, centers in, cast off three-quarters
Pass thru, wheel and deal
Girls pass thru, star thru
Substitute, then promenade
One and three wheel around, right and left thru
Cross trail thru to a left allemande . . .
or
(from Substitute)
Girls fold, box the gnat
Pull by, left allemande . . .

SUBMERGE

by Bob Tripp, Los Gatos, Calif.

Side ladies chain across
Number one, here's what you do
Face your corner, star thru
New one and three cross trail, around one
Line up four, pass thru, wheel and deal
Inside four pass thru, star thru, substitute
On to the next, right and left thru, full turn
On to the next, right and left thru
Cross trail thru to a left allemande . . .

SEAVIEW

by Bob Tripp, Los Gatos, Calif.

Side ladies chain across
Two and three right and left thru
Number one, here's what you do
Face your corner, star thru
New one and three cross trail
Around two and line up four
Pass thru, wheel and deal
Inside four pass thru, star thru, substitute
On to the next, star thru
Same ladies chain, other four half sashay
Everybody left allemande . . .

ARKY ALAMO

by Dan Dedo, North Tonawanda, N.Y.
Two and four half sashay
Heads star thru, square thru three-quarters
Arky allemande, go forward two
Right and left, turn back one
Then curlique (head gents and side ladies face in and balance)
Swing thru with a right and left, balance
Swing thru with a right and left
Then box the gnat, pull by to a left allemande . . .

ON YOUR TOES

by Dan Dedo, North Tonawanda, N.Y.
One and four, the ladies chain
One and two go right and left thru
New one and three half sashay
New couple one cross the floor
Split couple three, make a line of four
Forward four, then back away
Bend the line, go forward and back
Everybody star thru, then swap around
Left allemande . . .

SWAP AND CIRCULATE

by Dan Dedo, North Tonawanda, N.Y.
Heads lead right, circle to a line
Right and left thru, turn 'em around
Two ladies swap around, all eight circulate
Right and left thru, turn 'em around
Two ladies swap around, all eight circulate
Right and left thru, turn 'em around
Two ladies swap around, centers circulate, centers run
Wheel and deal, double pass thru
Centers in, cast off three-quarters
Pass thru, wheel and spread
Cross trail thru to a left allemande . . .

QUICKIE

by Dan Dedo, North Tonawanda, N.Y.
All promenade around the town
Four ladies swap around to a star thru
California twirl, U turn back
Left allemande . . .



ARIZONA

- MAIL ORDER RECORD SERVICE
P.O. Box 7176, Phoenix

CALIFORNIA

- NANCY SEELEY'S RECORDS FOR DANCING
706-B Nimitz, China Lake
- ROBERTSON DANCE SUPPLIES
5417 Helen Way, Sacramento

CANADA

- GERRY HAWLEY RECORDS
34 Norman Crescent, Saskatoon,
Sask.

GEORGIA

- EDUCATIONAL AND DANCE RECORDS
P. O. Box 11776, Atlanta 30305

ILLINOIS

- ANDY'S RECORD CENTER
1614 N. Pulaski Rd., Chicago 60639
- SQUARE YOUR SETS
P.O. Box 143, Niles 60648

INDIANA

- DUDES & DOLL'S SQUARE DANCE SHOP
7 S. Ritter Ave., Indianapolis 9
- MAXINE'S SQUARE DANCE SHOP
4428 S. 7th St., Terre Haute

CHALLENGE

by Dan Dedo, North Tonawanda, N.Y.
Head ladies chain to the right
New side ladies chain across
Heads star thru, swap around
Swap around with the outside two
Centers left square thru four hands
Others cross trail
Star thru to a left allemande . . .

PAIR OFF FIGURES

by Lee Kopman, Wantagh, L.I., N.Y.
Heads star thru, then pair off and
cloverleaf
Pair off all eight of you, star thru
Centers in, cast off three-quarters
Star thru, centers right and left thru
Centers half sashay, then U turn back
Left allemande . . .

Heads lead right, circle to a line
Pass thru, wheel and deal
Pair off all eight of you
*Wheel and cross clover (to a double
pass thru position)
Pair off all eight of you
Wheel and cross clover
Center two star thru, swing star thru
Left allemande . . .

**You can direct this as follows: Lead
two wheel to the left or promenade to
the next position and face in while
the others cross clover.*

Heads star thru, square thru four
hands
Sides divide and star thru
Pair off, then wheel across
Star thru, pair off, wheel and deal
Pair off all eight of you
Wheel and cross clover, substitute
U turn back (those substituting)
Star thru, cross trail thru to a left al-
lemande . . .

Heads swing star thru, pair off
Centers trade, then cast off three-
quarters
Those facing out cloverleaf
Others star thru, pair off all eight of
you
Wheel and cross clover, substitute
California twirl, left allemande . . .

Side ladies chain, heads square chain
thru

Circle to a line of four, pass thru
Sides California twirl

Wheel and deal, then pair off

Wheel and deal, then pair off

Wheel and cloverleaf, substitute

Left square thru three-quarters

Box the gnat, right and left grand . . .

WAVIN' EIGHT

by Mick Sheahan, San Diego, Calif.

Head couples right and left thru

Same two ladies chain you do

Same couples star thru, dixie daisy

two by two

Centers in, now you behave

Right from there, wheel to a wave

Rock it up and back you do

Pass thru, square thru

Three-quarters round, centers in

Wheel to a wave, gone again

Swing thru there with your date

Now all eight circulate

Rock that wave, and listen, Mac

Just the girls, U turn back

Wheel to a wave there with your date

Now all eight circulate

Rock that wave, that's what you do

Pass thru, square thru

Three-quarters round and the outside
two

California twirl, all pass thru

Left allemande . . .

MIXED HASH FIGURES

by Lee Kopman, Wantagh, L.I., N.Y.

Heads lead right, circle to a line

Pass thru, sides only California twirl

Acey ducey (centers trade, ends cir-
culate)

Wheel and deal, dive thru, pass thru

Left allemande . . .

Heads square chain thru

Circle four with the outside two

Break to a line, pass thru

Sides California twirl

Acey ducey, heads California twirl

Wheel and deal, then substitute

Pass thru to a left allemande . . .



- PARKER STUDIO OF MUSIC
Hiway 3 N. at Cree Lake, Kendall-
ville
- STEVENS CAMERA SUPPLIES
3600 S. Main St., Elkhart

MICHIGAN

- BUCKBOARD WESTERN SHOP
Rt. 2, Marshall
- CROSS TRAIL RECORD SERVICE
12130 Center Rd., Bath
- SQUARE DANCE SPECIALTIES
14600 Grand River, Detroit 27

MINNESOTA

- "AL" JOHNSON RECORDS
4148 10th Ave., Minneapolis 7

OHIO

- THE HITCHING POST
1043 Portage Trail, Cuyahoga Falls

WASHINGTON

- AQUA RECORD SHOP
1230½ Westlake Ave., Seattle 9

WISCONSIN

- MIDWEST RADIO COMPANY
3414 W. North Ave., Milwaukee

Heads California twirl, promenade
 left one quarter
 Substitute, California twirl
 Circle four to a line, pass thru
 Heads California twirl
 Four couples circulate
 Heads California twirl, then half
 sashay
 Sides do a U turn back
 Acey ducey, then wheel and deal
 Pass thru, do a U turn back to a left
 allemande . . .

Heads lead right, circle to a line
 Centers box the gnat, right and left
 thru
 Lines of four pass thru
 Center two California twirl, cast off
 three-quarters
 Centers cloverleaf, the others star
 thru, pass thru
 Centers do a left square thru three-
 quarters
 Others do a U turn back
 Grand right and left . . .

EIGHT CHAIN THRU FIGURES

by Lee Kopman, Wantagh, L.I., N.Y.
 Head gents face corner, box the gnat
 Girls square thru four hands, eight
 chain thru
 Men go three, girls go four
 Men trade, star thru
 California twirl, wheel and deal
 Star thru, pass thru, wheel and deal
 Centers pass thru, left allemande . . .

Head gents and corners go forward
 and back
 Box the gnat, right and left thru
 Girls square thru two hands, eight
 chain three
 Girls trade, men turn back
 Star thru, California twirl
 Acey ducey, then wheel and deal
 Dive thru, right and left thru
 Swing star thru, the others divide and
 star thru
 Right and left thru, dive thru
 Pass thru to a left allemande . . .

WHEELING ACROSS

by Rod Blaylock, Albany, Ga.
 Heads lead right, circle to a line
 Rock up to the middle and back you
 reel
 Pass thru with a wheel and deal
 Double pass thru
 Outsides cross cast back, centers turn
 alone
 Up to the middle and back you reel
 Pass thru, wheel and deal
 Double pass thru
 Outsides cross cast back, centers turn
 alone
 Left allemande . . .

QUICK LIKE

by Rod Blaylock, Albany, Ga.
 Head ladies chain to the right
 Turn 'em with a left, everybody prom-
 enade
 Heads wheel around, make a line,
 back away
 Wheel and deal right there, then cross
 and turn
 Cross trail back to a left allemande . . .

WITH WHO?

by Rod Blaylock, Albany, Ga.
 Four ladies chain across I say
 One and three half sashay
 Same two star thru, circle four
 Heads break to lines of four
 Up to the middle and back you reel
 Pass thru, wheel and deal
 Double pass thru, watch 'em churn
 Everybody cross and turn
 Star thru to a left allemande . . .

HERE SHE GOES

by Rod Blaylock, Albany, Ga.
 Side ladies chain to the right
 Turn 'em with a left, don't take all
 night
 Heads lead right, circle to a line
 Forward eight and back, right and
 left thru
 Pass thru, wheel and deal
 Double pass thru, cross and turn
 Square thru four hands round
 When you do, give a right to the next,
 pull by
 Skip one girl, left allemande . . .

FIND HER

by Rod Blaylock, Albany, Ga.

Side ladies chain across I say
One and three half sashay
Heads star thru, right and left thru
the outside two
Star thru, square thru three-quarters
round
Wheel and deal as you come down
Double pass thru, watch 'em churn
Everybody cross and turn to a left
allemande . . .

MIX THE SWAPS

by "Scotty" Foggo, Seal Beach, Calif.

One and three swap around, separate,
go round one
Into the middle and swap around
Then swap around with the outside
two
Those who can swap around
Centers in, wheel and deal
Center four (ladies) swap around
Swap around with the outside two
Those who can swap around
Centers in, wheel and deal

Center four swap around
Centers in, you all turn back
Pass thru, wheel and deal
Center four (men), swap around
Swap around with the outside two
Those who can swap around
Face your partner, pass thru, turn
back
Left allemande . . .

TWIRLING DIXIE

by Al Holmes, El Monte, Calif.

Side two ladies chain across
One and three star thru, California
twirl
Right and left thru the outside two
Inside two California twirl
Double pass thru across the world
All eight California twirl
Center two star thru, circle four
Half way round and a quarter more
Right and left thru in the middle of
the land
Walk right into a dixie grand
Go right, left, right, left allemande . . .

DISTRIBUTORSHIPS AVAILABLE

For PENGUIN Liquid Plastic Coatings. For all surfaces inside or out. Wax no more. PENGUIN makes floors gleam and sparkle with a hard, glossy, durable, stain-resistant, crystal-clear finish which is wholly different from any product being used today. Quickly applied by anyone—no skilled labor is required. It goes on smoothly whether applied with cloth or brush, dries rapidly, leaving a brilliant transparent film that lasts indefinitely under heavy traffic. Completely eliminates waxing, scrubbing and polishing. Dealer and jobber inquiries also invited. Users may order for \$13.95 per gallon delivered prepaid. Also for boats and autos.

Minimum Investment — \$500.00

Maximum Investment — \$12,000

For complete details write or call:
Area Code 314-AX-1-1500

MERCHANDISING DIVISION

P.O. Box 66

ST. ANN, MISSOURI 63074

SWAP DIXIE

by Larry Brockett, Los Alamitos, Calif.
 Promenade around the town
 Side couples wheel around
 Star thru, dive thru, swap around
 Dive thru, dixie daisy
 First couple left, next one right
 Do-sa-do, all the way round, men in
 the middle
 Spin the top, men circulate
 Right and left thru, dive thru, swap
 around
 Left allemande . . .

TRY THIS

by Larry Brockett, Los Alamitos, Calif.
 Promenade, don't slow down
 Heads wheel around, star thru
 Dive thru, outsides squeeze in
 Pass thru, wheel and deal
 Dixie daisy, right pull by, left turn
 half, right pull by
 Cloverleaf, double pass thru
 Centers in, cast off one-quarter
 Wheel and deal, double pass thru
 First couple left, next one right

Square thru four hands
 Men square thru three-quarters more,
 girls turn back
 Do-sa-do, star thru, substitute
 Bend the line, bend it again, swap
 around
 Bend the line, right and left thru
 Bend it again, left allemande . . .

DIXIE SWAP

by Larry Brockett, Los Alamitos, Calif.
 Promenade, don't slow down
 Head couples wheel around
 Star thru, dive thru, dixie daisy
 All turn back, substitute
 Two ladies chain, swap around
 Star thru, cross trail thru
 Left allemande . . .

SODBUSTER

by Larry Brockett, Los Alamitos, Calif.
 Promenade, don't slow down
 Heads wheel around, star thru, swap
 around
 Pass thru, centers out, cast in three-
 quarters

MAC GREGOR

RECORDS

729 S. WESTERN AVE.

LOS ANGELES, CALIF.



♯1080—FLIP INSTRUMENTAL

"YAH - YAH - YAH"

Called by BOB VAN ANTWERP

♯1081—FLIP INSTRUMENTAL

"DON'T LEAVE ME DARLING"

Called by FENTON "JONESY" JONES



Music By FRANK MESSINA and THE MAVERICKS

Then cast off three-quarters, circle
up eight
Men move to the middle, do-sa-do to
an ocean wave
Spin the top, ends turn back
Centers trade, wheel and deal
Substitute, girls square thru three-
quarters
Star thru, substitute, bend the line
Square thru four hands round
Right to the next, pull by, skip one
girl
Left allemande . . .

THIS IS TRICKY D.J.

by Doug Johnston, Reseda, Calif.
Two and four right and left thru
One and three lead right, circle to a
line
Pass thru, wheel and deal
Substitute, centers star thru
Go up and back, lead to the right
Left allemande . . .
Two and four right and left thru,
same ladies chain

One and three swing star thru
Circle four with the outside two
Heads break to lines of four
Pass thru, wheel and deal
Substitute, back over two
Four girls diagonally dixie chain
Four boys diagonally dixie chain
All turn back, centers right and left
thru
Square thru three-quarters round
Left allemande . . .

STAR AND TWIRL

by Doug Johnston, Reseda, Calif.
One and three star thru, pass thru,
star thru
Pass thru, California twirl
Whirl away, half sashay
Star thru, California twirl
Dive thru, pass thru, star thru
Ladies in the lead dixie chain
U turn back (all), gents in the lead
dixie chain
Gents turn back, girls pass thru
U turn back (all) to a left alle-
mande . . .

LATEST RELEASES



708 E. WELDON, PHOENIX 14, ARIZONA

OT 8203

I'D RATHER FIGHT!

Called by Johnny Schultz

OT 8205

MEND YOUR BROKEN HEART

Called by Charlie Guy

OT 8204

QUEEN OF TIMBUCTOO

Called by Johnny Schultz

OT 8206

RIVERSIDE HOEDOWN

and

MOUNTAIN DEW

PRETTY AND UGLY

by Doug Johnston, Resedo, Calif.

Promenade, don't slow down
One and three wheel around
Right and left thru, pass thru
Go on to the next, star thru*
Inside ladies with pretty faces
U turn back, change places, left alle-
mande . . . or
(from*)
Go right and left thru
Inside gents with the ugly faces
U turn back, change places, left alle-
mande . . .

ARKY BREAK

by Willard Orlich, Cuyahoga Falls, Ohio

Head gents and the corner girls
Star right go once around
Pass your partner, arky allemande, go
forward three
Right, left, right, a wrong way thar
Head gents, side ladies left hand star
Shoot the star, go left and right, box
the gnat

Girls turn back and dixie chain
On to the next and dixie chain
She goes left, he goes right
Left allemande . . .

AN OLDIE

by Willard Orlich, Cuyahoga Falls, Ohio

Head couples cross trail thru
Separate, go around one
Into the middle, square thru three-
quarters round
Same sex, arky allemande, partner
right, pull by
Arky allemande the same sex, partner
right, pull by
Arky allemande, partners all, arky
grand . . .

LONESOME TWO

by Ron Black, Los Angeles, Calif.

One and three right and left thru
Number two promenade half, stand
behind number four
One and three square thru four hands
Right and left thru, pass thru



T-STRAP PROMENADER

"Made by Square Dancers for Square Dancers"

Ladies, the T-Strap as first shown at the 14th National in Dallas, is now available in solid colors of: Black, White, Gold or Silver. Join a Round or fill a Square with the latest and loveliest of square and round dance shoes. Sizes 5 thru 9½, AA or B.

Black or White
(Glove Leather) **\$5.95** POSTPAID

Gold or Silver
(Klondike Material) **\$6.95** POSTPAID

*Dealer Inquiries
Welcome*

D & W SHOE CO.

411 BLACKWELL RD.
MARIETTA, GA. 30060

Those who can right and left thru,
 pass thru
 All eight California twirl
 With the lonesome two, triple centers
 in
 Lonesome two walk out around three,
 go behind the line
 Lonesome two centers in
 All turn back, bend the line, circle
 eight
 Those who can right and left thru
 Those who can't swing in the center
 Now face the outside two, left alle-
 mande . . .

NEW IDEA

SLIDE THRU (Originally Curve Thru)
 by Harlan Moody, Elmwood, Ill.

From two couples facing, pass thru,
 men turn one quarter to their right
 and the ladies turn one quarter to
 their left. Men and ladies always hold
 their sex identity. From normal
 couple position, slide thru is the same
 as a star thru without using hands.

EXAMPLES

by Harlan Moody, Elmwood, Ill.
 Head couples promenade half way
 round
 Into the middle, slide thru, pass thru
 Split the outside two, around one
 Into the middle, slide thru
 Square thru three-quarters round to
 the corner
 Left allemande . . .

Head couples promenade half way
 round
 Into the middle slide thru
 Right and left thru, turn 'em too
 Same four slide thru
 Cross trail thru to a left allemande . . .

EXAMPLES

by Willard Orlich, Cuyahoga Falls, Ohio
 Head couples slide thru, star thru
 Slide thru, pass thru
 Left allemande . . .

GRENN

Newest Rounds

GR 14078 "HEAVENLY NIGHT"
 "TANGO MANNITA"
 GR 14079 "ZAMBESI"
 "DREAM TANGO"

by Willie & Vonnie Stotler
 by Manning & Nita Smith
 by Anita & LeRoy Stark
 by Elva & Walt Blythe

Recent Rounds

14077 "Everybody Loves A Lover"
 "Gingersnap Mixer"
 14076 "Teachin'"/"Silver Lining"
 "Everywhere Mixer"/"Silver
 Lining Mixer"
 14075 "Ramona"
 "Manhattan"

Recent Squares

12076 "Clementine"
 Earl Johnston
 12075 "Hawaiian Tattoo"
 Ron Schneider
 12074 "Hi Jolly"
 Johnny Davis

TOP

Newest Rounds and Square

TOP 26009 "HAWAII"
 "EL RICO TANGO"
 TOP 25111 "BYE BYE LOVE"

by Caryll Hayden
 by Eddie Palmquist & Sally Cochran
 Flip by Ron Thornton

Recent Squares

25110 "I WALK THE LINE"—Dick Leger
 25109 "SWEETHEART OF VENEZUELA"—Dick Leger
 25107 "SWANEE RIVER"—Dick Leger
 25106 "GOOFUS"—Paul Moore

Head couples half sashay, into the middle and back
 Slide thru, right and left thru the outside two
 Inside arch, dive thru, pass thru
 Slide thru, square thru three-quarters round
 Left allemande . . .

Head couples slide thru, pass thru
 Slide thru, pass thru, bend the line (in sequence with right hand lady)
 Slide thru, centers split the outsides, around one
 Into the middle, cross trail thru to a left allemande . . .

All four couples half sashay
 Heads to the middle and back away
 Heads slide thru, separate, go round one to a line of four
 Forward eight and back, star thru
 Centers slide thru, star thru
 Square thru three-quarters round to a left allemande . . .

Head couples slide thru, make a wave and balance
 Swing thru, box the gnat
 Pass thru, slide thru, box the gnat
 Slide thru, centers pass thru
 Cloverleaf all eight of you
 Double pass thru two by two
 U turn back, slide thru all eight of you
 First couple left, next one right
 Right and left thru with those in sight
 Cross trail thru to a left allemande . . .

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, 514 Cherry Circle, Glenview, Ill. 60025.

BOB ROTTMANN'S

PLASTIC ENGRAVING SERVICE

WHOLESALE • RETAIL

- BADGES MADE-TO-ORDER. Any shape, any size, any color. We can duplicate any badge or design you care to submit. Every state outline in stock. Also badges that are hand painted, colorful, distinctive. Nothing like them anywhere.
- Badges made for clubs, lodges, sport clubs, conventions, associations and other groups.
- Experimental work. Custom signs to 3-inch letters.
- Engraved plates and signs for offices, schools, public buildings.
- FREE ESTIMATES. Write for full details.

CALLERS SOUND SERVICE

FACTORY DISTRIBUTORS FOR:

Atlas Stands, Bogen, Califone, Newcomb, Electro-Voice Mikes and Needles, Sound Columns, Monitors, Newcomb Speaker Ext. Sets, Shure Mikes, V-M and Wollensak Tape Recorders, Vari-Speed Phono. Motors, Perma Power Radio Garage Door Operator, Records, Record Cases, Sony Wireless Mikes. Write for literature and prices on any of these products.

"The Nation's Best Stocked Dealer"
We Ship Anywhere

address for both services:

11041-A So. Talman Ave., Chicago 55, Ill.
 Phone BE3-5527 or 233-5527

Write for FREE sample and prices

Write for literature and prices

RECORDS

SINGING CALLS

ENJOY YOURSELF—Windsor 4846

Calls by Max Forsyth

It's a pleasure to hear a Max concoction again. Kinda gets you down here—where the feet are. This one has a nice use of girls trade. The Latin rhythm bubbles like a percolator, and the music leaves no tone unturned.

TIE ME TO YOUR APRON STRINGS AGAIN—Longhorn 150

Calls by Harry Lackey

Both "Lackeys" do a fine job on the called side of this rootin' tootin' oval. The music side is totally adequate. The dance is easy club. We like to see more southern fellas go western and wail a whale of a saleable item like this one.

SWEETHEART OF VENEZULA—Top 25109

Calls by Dick Leger

Refreshing as only a Leger calypso can be! This is an answer back (Si Senor!) type of dance. The club level pattern moves and swings freely, complemented by the Russ musicians, whom we can see clearly in their wide straw hats. Get it for a change of pace.

TOO LATE—Sets In Order

Calls by Ed Gilmore

As usual, Ed is superb. Most everyone will like his pronounced, uncluttered style and danceable maneuvers. He brings back the old pull 'em through trick (from an eight hand star), seldom used in a singing call and seldom by today's hash happy callers.

GIRL CRAZY—Kalox 1050

Calls by Singin' Sam Mitchell

Continuing its slam-bam, doggone, rollicking rhythm style, platter after platter, Kalox brings you another of

It Pleases Us To Announce
An Addition To Our Recording Staff

DICK ENDERLE

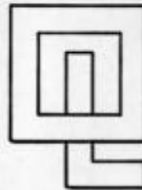
Kansas City, Missouri

Calling

CUTIE

SL-124

Wonderful Music By
Square L Outlaws



SQUARE L RECORD CO.

8512 La Jolla Ct.

Ft. Worth 16, Tex.

BUILT AND DESIGNED FOR
MODERN SQUARE DANCING

Promenade Hall

7897 TAFT ST. CROWN POINT,
INDIANA. ONE BLOCK NORTH
OF U.S. 30 ON IND. 55.

The midwest's only modern full time square dance hall. Featuring: wood floor mounted on rubber, excellent acoustics, seating and tables, 25 tons of air conditioning. Must be seen to be appreciated. Out of town visitors always welcome.

COMING ATTRACTIONS

"TICKET DANCES"

Nov. 6th—JOHNNY WYCOFF, Indianap-
olis, Ind. 8-11 p.m.

Dec. 31st—NEW YEAR'S EVE DANCE,
Circle Eight Club. 9 p.m.-2 a.m.

Club Dances every Sat., Sun., 1st and 3rd
Fri., 3rd Wed. All Club Dances are Open,
\$1.50 per Couple—8 to 11. For Information
Write or Phone: Rich & Marva Shaver, 6336
Oakwood Lane, Gary, Indiana. Ph. A.C. 219,
887-1403.



Designed To Teach New Callers

SQUARE DANCE DOMINOES

By **LOYD LITMAN** and **RICKEY HOLDEN**

Create instant hash—just match the colored ends. A visual aid for teaching callers choreography. Designed to teach new callers to call simple hash to beginning dancers; to know what each basic accomplishes; conversable choreography; to use their own equivalents and zero movements. Square Dance Dominoes are Fun. . . . They're educational. Every caller should have a set.

SET OF 50 COLORED DOMINOES **\$3.50**
(Plus 3% sales tax in Ohio)

Advanced Text "INSTANT HASH" \$5.00

Order From: **LOYD LITMAN**

7309 Greenleaf Ave., Cleveland, Ohio 44130

Your Guarantee of the finest
in **JEWELRY & ACCESSORIES**



Quality

Since 1898

At Better Stores Everywhere

F. L. Wilmarth Co., East Prov., R. I.

COMPLETE COURSE
of
SQUARE DANCE
Fundamentals & Movements

All the basic figures, terms, new movements, and experimental figures that have been brought out up to March 1965 are in this book. The most complete book ever compiled on Square Dancing and should be a MUST for both dancers and callers. A new supplement (at a nominal cost) is issued periodically to keep the book up to date. Price, complete to March 1965, \$2.95 postpaid. Florida residents add 3% sales tax.

Walt Wentworth, 5557 57th Avenue North,
St. Petersburg, Florida 33709

the same type. There's not a whole lot of original, permanent, quality stuff here, but c'est le guerre! It's got Sam and slam-bam, so it'll go over well.

LOVE ME HONEY DO—Kalox 1049

Calls by **Bob Yerington**

Same for this one—as we just pointed out—it's just stuff, but it's popular. It seems these records are being hatched out mainly to sell a pretty rhythm and sugar-coated phrases, but they lack any real permanency. Okay, buy it anyway.

TROUBLE AND ME—MacGregor 1077

Calls by **Don Stewart**

There's a strange ring of familiarity about this tune. It almost fits This Ole House lyrics. Regardless, there's a good beat, good idea, good swing thru, spin the top route to travel, and not half bad dancer reaction. Every-one's spinning their tops lately.

I WALK THE LINE—Top 25110

Calls by **Dick Leger**

Not quite another Swanee River, but this still has a friendly, hug 'em tight star promenade pattern that keeps 'em moving with nary a swing at home or simple promenade. And what d'ya know, not even an allemande! Pretty good legerdemain, Leger!

TICK-A-TACK—MacGregor 1076

Calls by **Wayne West**

Here's a novelty number that's a real tooth rattler to handle, but fun. Men run, but not far. The music is sharp as a tack, and ticks along. The whole production is rather professional and well-styled.

NEW ORLEANS—Hi Hat 323

Calls by **Dick Houlton**

This is rather catchy. Ninety per cent of the dancers will like it. We just hope that Joe Caller from Mid-town Junction can present it as well as Dick records it. Another spin the top sneaks in.

ROUND DANCES

MOONLIGHT COCKTAILS—Windsor 4707
Choreography by Nita and Manning Smith

Take one jigger of unusual introduction, two jiggers of eight measures of two-steps, vines, and pivots, add one jigger of Old Mr. Guitar, one jigger of All American Promenade, and a dash of brushes, taps, and wheels. Shake well. Olive or onion?

VAGABOND TWO STEP—Windsor 4707
Choreography by Louise and Pat Kimberly

Ho, hum! Up that Lazy River! A good arrangement of an old favorite tune. The dance is an 18 measure, no repeat, yet simple routine. A little fast "rowing" on measure 18 is necessary, but otherwise "Vagabond" is simple, easy fun.

MY SILENT LOVE—Hi Hat 820
Choreography by Edna and Gene Arnfield

Music with a big band sound . . . good. Routine is a 32 measure two-step with a different flare that's interesting but not too difficult. Figure repeats throughout the dance with the most intricate maneuvers in the first eight measures. A three measure bridge between the dance is done two times through. Intermediate.

LA RONDA WALTZ—Hi Hat 820
Choreography by Peggy and Gerry Mace

A good waltz recording. Music has a Continental flavor. A 32 measure pleasurable waltz incorporating some refreshing figures that are different from the run-of-the-mill. Again three parts with one eight measure repeat. Sequence is danced through two and a half times. Intermediate.

EVERYWHERE MIXER—Grenn 14076
Choreography by Marietta and Russ Bullock

Music is a two-step arrangement of I'm Forever Blowing Bubbles. An eight measure mixer with an elbow

At Your Dealer

FLIP SINGING CALL
"I'M NOT FOOLIN' "

Called By
DICK WEAVER
HH 324

ROUNDS
"TOP BRASS"
By David Box
"WALTZ YOU SAVED
FOR ME"

By Penny & Ross Crispino
HH 821

HI HAT
Dance Records

Attend A Weekend of Square And Rounds At

COFFEY'S COLLEGE

IN TEXAS	IN OKLAHOMA
Oct. 30-31, 1965	Nov. 26-28, 1965
Jan. 29-30, 1966	Feb. 26-27, 1966
	Apr. 15-17, 1966
	Apr. 30-May 1, 1966

For details and brochures, write:

BERNIE COFFEY
4521 Meredith Street
Dallas, Texas 75211

OLD TIMER RECORD !!!! CATALOG!!!! YOURS FOR A 5c STAMP

Old Timer offers the best in old standards as well as new favorites. Get complete record listing now.

OLD TIMER RECORDS
708 E. Weldon, Phoenix 14, Arizona

A New Release On
TAHOE

Now Available At Your
Local Dealer

HANDS

TA 507

Called by Lloyd Springer
Music by the Drifters

SPRINGER ENTERPRISES

P.O. Box 3306, Fullerton, Calif.

YOURS FOR THE ASKING

FREE CATALOGS

- SQUARE DANCE FASHIONS
FOR MEN & WOMEN
- SOUND EQUIPMENT, RECORDS

Complete Square Dance Headquarters

SQUARE DANCE SHOP

6407 N. Caldwell Ave., Chicago, Ill. 60646

ATTENTION

ST-106 "I Want to Live and Love"
Caller BOB NORTON
Flip Inst.

ST-107 "Leave Me with a Smile"
Caller JACK MAY
Flip Inst.

SEND TODAY TO SID BERGMAN
Box 7591 Oregon, Ohio 43616

FOR OUR LIST OF NEW RELEASES
AND RECEIVE OUR BONUS OFFER
"FAST MAIL SERVICE ANYWHERE"

**S
A
S
H
A
Y**
RECORDS
TOLEDO
OHIO

**ENGRAVED
NAME
BADGES 50¢ EACH**

Any State Shape 65¢ - Choice of Colors
FULL LIST OF GIMMICK CLUBS. We will quote
prices for badges from your samples or
sketches; any color, any shape. Write for
brochure or for information.

A TO Z ENGRAVING, Ray Nelson
P.O. BOX 345C, WAUCONDA, ILL.

swing and do-sa-do figure. One partner change on each sequence. Melody phrasing and sequence not synchronized on repeats of routine.

VIRGINNY MIXER—Grenn 14076

Choreography by Marietta and Russ Bullock

An eight measure mixer to Take Me Back to Old Virginny. Right hand star and two-step balance figure with one partner change on each chorus. Melody and sequence not the same on repeats of routine.

TEACHIN'—Grenn 14076

Choreography by Helen and Jack Todd

An eight measure, eight times through routine to a lively rendition of Keep Your Sunny Side Up. An additional four variations adaptable to teaching hitch, vine, scissors, and two-steps. Good drill.

SILVER LINING—Grenn 14076

Choreography by Helen and Jack Todd

Another eight measure, eight times through dance employing face-to-face two-steps, scissors, hitch, and turning two-steps. Suitable for drill. Music could have a heavier beat for this type of routine.

GINGERSNAP—Grenn 14077

Choreography by Irene and Bill Hart

A good musical two-step arrangement of Mistakes. A 16 measure mixer with four measure repeats, one partner change, six times through. The conventional use of vines, vine twirls, circle away and back away figures. More ginger, maybe?

EVERYBODY LOVES A LOVER—Grenn 14077

Choreography by Elva and Walt Blythe

A 24 measure routine with one four measure repeat to a top musical score of a good tune. Fast, fancy footwork for the experienced only.

NATIONAL NEWS AND EVENTS

• **DAVE TAYLOR**—One particular day of Dave Taylor's recent calling tour of the south and west will not soon be forgotten. While spending an afternoon with Chuck Goodman, before calling at Chuck's Bar None Ranch in New Orleans, La., Dave was responsible for saving the life of a young boy who had drowned and was presumed dead.

After pulling a 14-year old youth out of a swimming pool near the Bar None Ranch, Dave worked frantically for almost an hour and half, applying artificial respiration, to revive him. His

success in saving a life, as well as his outstanding performance at the dance, only a short 45 minutes after finally reviving the boy, have given Dave Taylor a place in the hearts of New Orleans dancers forever.

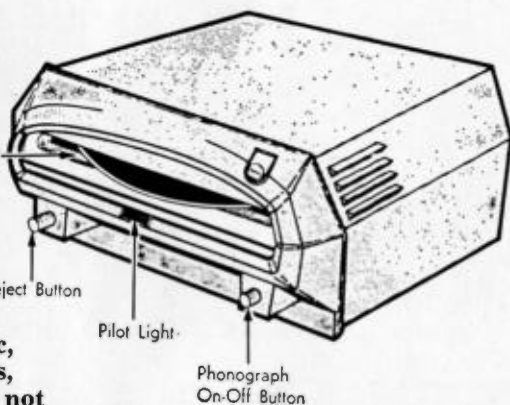
• **DIAMOND JUBILEE** — Regina, Sask., Canada will host the largest square dance in the history of that province Oct. 23 when the Diamond Jubilee Harvest Square Dance will draw an expected 1,000 couples to the Regina Armory. The Jubilee Jamboree is the forerunner to the gigantic Centennial Square Dance Jamboree planned for Regina July 14-15, 1967.

Square dancing will play a vital role in the celebration of Canada's centennial. John Fisher, Commissioner for the Centennial Commission, says, "This Centennial Square Dance Jamboree will be an impressive event in Western Canada during Canada's Centennial in 1967."

CALLERS!

*Now Practice Calls
While You Drive!*

Fits any car (12 Volt), under dash mount, connects to car radio, compact, fully automatic, one step operation, plays all 45's, pilot light, flawless reproduction, not affected by car motion, self-cleaning needle protects record, simple installation.



Dealer Inquiries Invited

Will Ship C.O.D. or Send Money Order to:

SHAVER CHEVY

3600 BROADWAY

GARY, INDIANA

Or Promenade Hall, 7897 Taft St., Crown Point, Ind.

ONLY
\$49.95

● **FUN-TRAIN**—The Oklahoma State Federation announces plans to once again sponsor a Fun-Train to the 15th National Square Dance Convention in Indianapolis, June 16-18, 1966. Registrations for the special jaunt will be limited to 100 dancers, so register now.

The Oklahoma train will leave Oklahoma, Texas, and Kansas stations Tuesday morning, June 14, and arrive back Monday morning, June 20. Write for details and reservations to Howard Thornton, 2936 Bella Vista, Midwest City, Okla. 73110.

● **BACK ISSUES** — From Donna Cooper of Akron, Ohio comes a plea to take a stack (a foot and a half high) of back issues of **AMERICAN SQUARES** off her hands. Anyone interested in a collection of **AMERICAN SQUARES** dating from 1949 need only send the necessary postage to Donna at 819 Beardsley St., Akron, Ohio 44311.

● **WELCOME CALLERS**—**AMERICAN SQUARES** bids welcome to a new callers organization recently begun in the Norfolk, Va. area. The major goals of the Hampton Roads Callers Association are to encourage and promote western style square and round dancing and to help new callers become proficient in their activity.

Callers in the Hampton, Newport News, or Norfolk area are urged to contact Byron Jenkins, 764-3505, in Hampton-Newport News, or Sid Arnold, 587-2488, in Norfolk, for information.

NATIONAL EVENTS

● **ALABAMA**—Huntsville, Ala. hosts the Annual Rocket City Roundup Nov. 5-6. Dave Taylor will call the squares Friday night, and Marshall Flippo will handle the Saturday program.

MONEY-MAKING OPPORTUNITY FOR STORES



You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer of square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

WRITE TODAY TO DISTRIBUTOR NEAREST YOU

CALIFORNIA
Corsair-Continental Corp.
5528 N. Rosemead Blvd.,
Temple City

ILLINOIS
Heritage House
6407 N. Caldwell Ave., Chicago 46

NEBRASKA
Square Dance Distributors
1818 Farnum, Omaha

OHIO
Tweigrenn Enterprises
P.O. Box 16, Bath

CANADA
Canadian Music Sales
58 Advance Road, Toronto, Ont.

MICHIGAN
Square Dance Specialties
14600 Grand River, Detroit 27

TEXAS
Merrbach Record Sales
323 W. 14th Street, Houston

GEORGIA
Record Distributors
2581 Piedmont Rd., N.E.,
Atlanta 30324

MISSOURI
Webster Record Distributors
124 W. Lockwood,
St. Louis 19

WASHINGTON
Western Dance Distributors
1230½ Westlake Ave. N., Seattle 8

● CALIFORNIA—The 15th Annual Fiesta de la Cuadrilla, scheduled for Nov. 5-7 in Balboa Park in San Diego, Calif., promises "Everything you want in a square dance program." After parties, workshops, a teen program, a fashion show, and exhibitions will highlight the three day jamboree. Sponsoring organization is the Square Dance Association of San Diego County.

● ILLINOIS—"Seven come Eleven" is the theme for the 11th Annual Fall Festival of the Illinois Callers Association set for Nov. 7 in Aurora, Ill. Over 30 top Illinois callers will participate in the Sunday program, 2 until 10 p.m.

● INDIANA—Max Forsyth and Bill Peterson will join voices Nov. 12 to call the squares at the Potawatomi Pow-Wow in Pokagon State Park, Ind. Rounds will be under the direction of Phyl and Frank Lehnert.

● TENNESSEE — The Chisca-Plaza Hotel in Memphis, Tenn. will bounce with the rhythms of square dance music Nov. 12-13 when the Greater Memphis Square Dance Association presents its Annual Mid-South Square and Round Dance Festival. Staffers are Bob Van Antwerp, Earl Johnston, and Dot and Date Foster.

● OHIO—Cincinnati, Ohio area callers Jerry Helt, Johnny Davis, Ray Stouffer, and Gus Heismann will combine talents on the program of the Annual Fall Festival of the Southwestern Ohio Federation Nov. 13. Site of festivities will be the Evendale Civic Center in Cincinnati.

● TEXAS—The Smith Brothers, Ray and Harper, announce a weekend of squares and rounds at the Falls Hotel in Marlin, Tex. Nov. 13-14. Guest caller will be James Pitchford, and rounds will be handled by Pete and Don Hickman.

JIM HOGAN'S — CUSTOM ENGRAVED SQUARE DANCE BADGES

NAME BADGES—70c



CLUB BADGES
Jeweled
\$2.00

BLACK CAT
\$1.00
Jeweled Eyes
\$1.50



PERSONAL • CLUB • GIMMICK • EVENT

Send us a picture or diagram of the badge you would like. We will furnish a model and price at no charge to you or your club. Choice of colors including wood-grain finish and including multi-colored combination at a slight additional cost.

WRITE TO:

JIM HOGAN'S
7895 Taft St., Crown Point, Ind.
Or Phone AC-219 769-7222

NEW EXCLUSIVE 1965-66



Send for FREE MAIL ORDER CATALOG

CIRCLE 8 EIGHT
SQUARE DANCE FASHIONS

for LADIES & GENTS

Circle **8** Eight

T. M. REG.

12339 So. Hawthorne Blvd.
Hawthorne, California

MERRBACH PRESENTS

BLUE STAR: 1773—I Thank My Lucky Stars,
Caller: Andy Andrus, Flip/Inst.

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

BOGAN: 1189—Summer Sounds, Caller: Cal
Lambert, Flip/Inst.

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

LORE: 1084—Why Haven't I Told You, Caller:
Bob Augustin, Flip/Inst.

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

ROCKIN "A": 1329—Square Dance Honey-
moon, Caller: Bill Wilson, Flip/Inst.

SWINGING SQUARE: 2330—While I'm
Gone, Caller: George Wilson, Flip/Inst.

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

MERRBACH RECORD SERVICE

323 West 14th St., Houston, Texas

• WASHINGTON, D.C. — Turkeys will be forgotten at the Second Annual Thanksgiving Cotillion Nov. 26-27 in the nation's capital. The Capital Callers Cooperative will headquarter its festival in the Sheraton-Park Hotel.

• VIRGINIA—The First Roanoke Valley Festival converges on Roanoke, Va. Nov. 26-27 for dancing to Les Gotcher, Bob Augustin, and Dan O'Leary. Betty and Irv Easterday will teach the rounds in festival headquarters, the Hotel Roanoke.

• CALIFORNIA—Shirley and Bruce Johnson team with Mary and Lee Helsel for their Eighth Annual Thanksgiving Weekend Nov. 26-28 in Santa Rosa, Calif. The Flamingo Hotel will be the site of the promised "Fun Unlimited."

Address: National News and Events Editor,
AMERICAN SQUARES, 514 Cherry Circle, Glen-
view, Illinois 60025.

WAGON WHEEL RECORDS

"THE RECORD DESIGNED... WITH THE CALLER IN MIND"



We Just Couldn't Wait!

So We're Announcing A Pair Of Twins . . .

WW #202

"SHORTNIN"

WW #203

"ENGINE NO. 9"

both by JERRY HAAG!

Music by the WAGON-MASTERS

9580 WEST 53rd AVENUE • • • ARVADA, COLORADO

FOR HARD-TO-FIND RECORDS

We have one of the largest stacks of both old and new square and round dance records in the U.S.A. We ship most orders on the same day the order is received.

Special Price on 78's and
old 45's

We recently acquired a great many old and discontinued numbers on both 78's and 45's. These are available at special reduced prices. Write for list.

SEND 5c STAMP FOR NEW CATALOG.

MAIL ORDER RECORD SERVICE

P.O. Box 7176, Phoenix, Arizona

DID YOU KNOW that we have a

CONTRA SERIES

of eleven records that is graded in difficulty and really covers the field? You can learn contra dancing in all its patterns: Plain, and crossed-over; "duples" and "triples"; four-in-line, like a progressive square; the works. Flips. Complete called version on one side. And the eleven instrumentals will take care of all your contra dancing, no matter what.

Why don't you ask us about it?

LLOYD SHAW RECORDINGS,

P. O. Box 203, Colorado Springs, Colo. 80901

MAIL

Thank you very kindly for the interesting article and picture of our Globeswingers in the September 1965 AMERICAN SQUARES.

I was especially happy to see Bob Fisk's picture on the cover of that issue. Bob calls for our club workshop once each month, and we think he is really a wonderful person and caller.

We think AMERICAN SQUARES is tops. I use it more for my material than any other source.

John Campbell
San Carlos, Calif.

I just finished reading the September 1965 AMERICAN SQUARES. I felt compelled to write you and say this is a terrific magazine. Your articles are all tops and of definite interest to dancers and callers alike. Your Workshop and Records sections are second to none, and the editing and layout are perfect.

Keep up the good work! Do you have a fan club? I'll join.

Don Zents
Lima, Ohio

I want to take this opportunity to thank you for using George's article and picture in the August 1965 AMERICAN SQUARES. He enjoys very much calling the workshop material for Willard Orlich, and this gave him a chance to express himself to the AMERICAN SQUARES readers. . .

Marge Jabbusch
Lorain, Ohio

Address: Mail Editor, AMERICAN SQUARES, 514 Cherry Circle, Glenview, Illinois 60025.

NOW AT YOUR RECORD DEALER

FALL — WINTER 1965

Square Dance • Round Dance



RECORD CATALOG

ASK FOR YOUR **FREE** COPY TODAY!

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of October 23, 1962; Section 4309, Title 93, United States Code. 1. Date of Filing: October 28, 1965. 2. Title of Publication: American Squares. 3. Frequency of Issue: Monthly. 4. Location of Known Office of Publication: 6400 N. Leoti Ave., Chicago 46, Ill. 5. Location of the Headquarters or General Business Offices of the Publishers: 6400 N. Leoti Ave., Chicago 46, Ill. 6. Names and Addresses of Publisher, Editor, and Managing Editor: Publisher—Arvid Olson, 6400 N. Leoti Ave., Chicago 46, Ill. Editor—Same. Managing Editor—Same. 7. Owner (If owned by a corporation its name and its address must be stated and also immediately thereunder the name and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given.) American Squares, Inc. 6400 N. Leoti Ave., Chicago 46, Ill. Arvid Olson, 6400 N. Leoti Ave., Chicago 46, Ill. 8. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities: None. 9. Paragraphs 7 and 8 include, in most cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear on the books of the company as trustees, hold stock and securities in a capacity other than that of a bonafide owner. Name and addresses of individuals who are stockholders of a corporation which itself is a stockholder or holder of bonds, mortgages or other securities of the publishing corporation have been included in paragraphs 7 and 8 when the interests of such individuals are equivalent to 1 percent or more of the total amount of the stock or securities of the publishing corporation. 10. This Item Must Be Completed For All Publications Except Those Which Do Not Carry Advertising Other Than the Publisher's Own and Which Are Named in Sections 132, 231, 132, 232, and 132, 233, Postal Manual (Sections 4355a, 4355b, and 4356 of Title 39, United States Code.) I certify that the statements made by me above are correct and complete. (Signature of Editor, Publishers, Business Manager, or Owner). Arvid R. Olson.



COMING NEXT MONTH IN AMERICAN SQUARES . . .

“HOW TO WIN AT SQUARE DANCING”

As told to Associate Editor Stan Burdick, the entertaining, but thoughtful, adventures of a square dance novice.

“BOYNE HIGHLANDS SQUARAMA”

Another favorite square dance vacation is spotlighted next month. Plan your summer square dancing by reading each article in the Festival/Vacation series.

“SQUARES AND ROUNDS? SQUARES OR ROUNDS?”

Don and Pete Hickman present an excellent article on the compatibility of squares and rounds in today's activity.

Watch for all these special features plus all your favorite regular features coming in the
DECEMBER 1965 AMERICAN SQUARES

NEW

a singing square



"Gravy Train" — Bob Johnston called and composed this fine dance. Pete Lofthouse did an excellent job with the music. *Surprise!* The record is at your dealers now. Just ask for —

No. 4847

TOPS IN SQUARES

- 4846 — "Enjoy Yourself" — by Max Forsyth
- 4845 — "Tenderfoot" — by Bruce Johnson
- 4844 — "Little Old Log Cabin in the Lane" — by Al Brundage

NEW!

a round dance



"TONIGHT YOU BELONG TO ME" A lovely simple two-step composed by Steven and Mary Kay Sheperd of Los Angeles — coupled with

"Dancing On My Heart" — An English quick step composed by Eddie Palmquist. This beautiful dance is put together with the more basic movements of this ever-popular and lovely dance rhythm.

No. 4710

TOPS IN ROUNDS

- 4708 — "Day-dreams" — by Ken and Dolly Walker
- "Tennessee Saturday Night" — Unknown
- 4707 — "Moonlight Cocktails" — by Manning and Nita Smith
- "Vagabond Two-Step" — by Pat and Louise Kimbley and Bruce Johnson
- 4709 — "Debut in Waltzing" — A basic waltz teaching series with an Instrumental record, with five different tunes, one to fit each routine (drill). Just the aid teachers, callers and dancers need for their classes.

WINDSOR RECORDS 5530 N. ROSEMEAD BLVD. TEMPLE CITY, CALIF.

NEW ON KALOX

K-1051—FLIP/INST.

LAZY RIVER

CALLER — LEE HELSEL

K-1050—FLIP/INST.

GIRL CRAZY

CALLER — SINGIN' SAM MITCHELL

K-1049—FLIP/INST.

LOVE ME HONEY DO

CALLER — BOB YERINGTON

MUSIC BY THE RHYTHM OUTLAWS BAND

NEW ON LONGHORN

LH-150—FLIP/INST.

TIE ME TO YOUR APRON STRINGS AGAIN

CALLER — HARRY LACKEY

LH-149 — FLIP/INST.

GOT A LOT OF RHYTHM

CALLER — BILL PETERS

MUSIC BY THE LONGHORN PLAYBOYS

KALOX
RECORD
DIST. CO.
316 STARR ST.,
DALLAS,
TEXAS

NEW ROUNDS ON BELCO

MUSIC BY THE BELCO RHYTHM BOYS

B-214

OH BOY!

Two-Step By Jean and
Vaughn Parrish

BLUE SKIRT WALTZ

Waltz By Edwina and
Paul GraVette

B-215

SWEETHEART TREE

Waltz By
Pat and Bill Boone

WHEEL OF FORTUNE

Two-Step By
Bettye and Charlie Proctor