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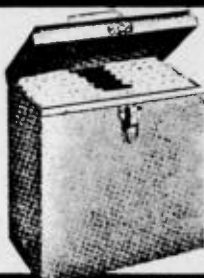
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NEWARK 14, NEW JERSEY

VOLUME 19
DECEMBER 1963
NUMBER 4



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Publisher and Editor

WILBUR LIEVENS
Advertising

WILLARD ORLICH
Square Dance Editor

STAN BURDICK
Cartoonist

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MAIL



. . . Thank you for printing the story and pictures about the Southwest Kansas Square Dance Festival which John Ward sent to you (October AMERICAN SQUARES).

We have been . . . showing this issue to all the folks who had anything to do with the Festival and they have been real thrilled.

Betty & Les Houser
Dodge City, Kans.

. . . I have been using AMERICAN SQUARES workshop material for my clubs since I subscribed a few months back. I also have talked another fellow, non-caller but very interested dancer, into subscribing.

Please don't change your material setup. There is just enough material

and not an over-abundance of material to persue before deciding which can be used and what can be bypassed.

Your appraisal of new basics submitted is particularly pleasing to me. . . . Thank you for your very helpful and informative Workshop which includes Choreography and Caller's Questions.

Bob McGowan
Shrewsbury, Mass.

I wish to renew my subscription to AMERICAN SQUARES. I enjoy and like the magazine very much.

Charles Daly
Haverhill, Mass.

Thanks for the reminder to renew. . . . I use many of the figures in the Workshop material wherever I call. . .

Tom Miller
San Luis Obispo, Calif.

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A MESSAGE FROM THE PUBLISHER AND EDITOR

Dancers and callers everywhere are invited to help us celebrate AMERICAN SQUARES' 19th Anniversary Year. Several thousand people have already taken advantage of our special 19th Anniversary Offer.

Here is how it works. Three free issues of AMERICAN SQUARES will be sent to all non-subscribers requesting this service to acquaint them with the wonderful world of square dancing as seen through the only national square dance magazine for leaders.

You can help by letting your friends know about this offer. Just tell them to send their name and address to us on a post card and to be sure and mention your name as a reference. Of course there is no cost or obligation for this new service.

Many men who are responsible for overall growth and success of square dancing as a worthwhile family recreation are dedicated professional individuals who are generally involved in the total concept of recreation.

To them square dancing is an important recreational activity, but it is not a way of life. This is the valid approach.

A few are Ralph Piper, University of Minnesota, Arden Johnson, Purdue University, Richard Kraus, Columbia University, and E. H. "Duke" Regnier, University of Illinois.

E. H. "Duke" Regnier, our cover personality, is Extension Recreationist, University of Illinois, and is one of the prime movers behind the Illinois Square Dance Callers Association. He was one of the founders and has helped with its development and growth. See Duke's article in this issue.

For his efforts in promoting square dancing, square dancers salute E. H. "Duke" Regnier.

Best wishes to you during the Holiday Season. Have a Merry Christmas and a Prosperous New Year.

Arvid Olson



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Harold Bausch, caller. Flip.
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Harold Bausch, caller. Flip.
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The Illinois Square Dance Callers Association began at a called meeting of interested people in Bloomington, Illinois, March 29, 1953. From this came a significant movement which has been developed among recreation leadership resources.

This reporter has observed that 4-H Club work, church fellowships, PTA



TEN YEARS OLD

ILLINOIS SQUARE DANCE CALLERS ASSOCIATION

BY E. H. "DUKE" REGNIER

programs, Grange, park and recreation programs, and other clubs and community groups have been enriched because of the Illinois Square Dance Callers Association. Our membership is a ready resource for community service, public festivals, and recreation enterprises.

Square dancing is fun but to the caller in this association it is fun plus hard work. Membership in the Association is a 60-40 proportion rather than a 50-50 relationship. The Association has achieved its status only because of the members who meet their responsibilities more than half way.

The future of the Association will continue to depend upon full attendance at board meetings and district workshops. Membership loyalty is

constantly periled by "outside" and personal interests. However, this Association has an enviable record in matters pertaining to conflicts of interest.

The Association has made an impact on the recreation field principally through its service features:

1. Swing Ding and Annual Meeting. This is an opportunity for the caller's family to enjoy a camp environment with other callers' families, exchanging ideas, using live music, discussing and demonstrating paraphernalia equipment, and charting the function of the Association.

2. The Scallership Award. Here we recognize leadership, community service, and devotion to the Association by designating anonymously an outstanding member to attend a nationally known workshop or institute. The learnings are then shared with the membership.

3. District festivals. Once each year dancers are invited to a callers' jamboree in northern and southern districts of Illinois. For many members this is their first experience for calling to large groups. For many dancers this is their first introduction to beginning square dancing.

4. The Caller's Institute is when we pick a prophet and listen and learn of his experience, experimentation, and extension into the future of square dance callers.

5. Sunday workshops and district business meetings. The second Sunday of each month is an opportunity for a caller to attend a workshop in either the northern or southern districts alternating with the central district.

We must be vigilant in our purpose and continue to serve as a recreation-education movement. Great care must be taken with adjectives describing our function lest we become another amusement and entertainment agency.

It has been the Treasurer's privilege to watch the \$40 gathered at the passing of a hat March 29 ten years ago to an amount financially adequate to underwrite the Association's program of work. This, too, is an unique feature. Our committee chairmen have money with which to work. •

BASIC VALUES FOR ROUNDS

by **EVELYN AND ART JOHNSON**

Evelyn and Art Johnson teach round and square dancing in the Long Beach, Calif. area. Their philosophy stresses that teachers must be prepared.



To our way of thinking, round dancing is one of the greatest forms of recreation in the world. There are some, however, who do not share this opinion. They are always telling what they think is wrong with it.

The fault is not with round dancing but rather with the sad lack of a fundamental philosophy on both the dancer and the teacher levels. Instead of developing smoothness, rhythm, styling, and body discipline in order to do the dance with grace and beauty, they have a drive to learn more and more routines.

Round dancing is a form of recreation. Recreation is defined as "refreshment of strength or spirit after toil, relaxation, amusement, fun." First and foremost, round dancing is for entertainment, relaxation, and self-expression; not as a competitive sport. The very essence of round dancing is defeated when it stops being fun and becomes a contest as to who knows the most routines.

Moving to music, rhythmically, allows one an outlet for self-expression and relaxation. Regarding music, Plato wrote, "Music and rhythm find their way into the secret places of the soul."

How well this is known to those who have a true feeling for the dance.

It is the responsibility and privilege of the instructor to hand to his students a sense of values and ethics; a well grounded knowledge of the history of round dancing; how it came into being; its growth and development.

In short, make the student aware that it is a part of our heritage. It is a truly American art form and those participating in it should be proud.

The instructor should be well versed in teaching techniques, dancing ability, public relations. Simply knowing **how** to dance does not qualify one to teach. The sincerity of a teacher can be judged by the time and effort he puts forth in advancing his own knowledge and techniques.

Styling is something personal, it cannot be taught. Techniques, yes; but the individual can enjoy the dance only if permitted to respond to the music as it effects him. If he has been given a proper set of values in his basic class, his response will be good dancing.

Our philosophy has proven to be of worth, too, in the two square dance clubs for which we teach. The policy of two rounds between tips does not deprive the square dancers of any time. In fact, the non-rounders members are quite proud of those who do, applauding for each round.

Remember — a good dancer is not determined by the number of routines he knows. It is better to dance a few routines well than to do a lot in a shabby, awkward, and un-practiced manner. •

SQUARE DANCE KALEIDOSCOPE



BY CATHIE BURDICK

In the kaleidoscope this month we see a TV antenna, an old German castle, busloads of travelers, tapes winging across the Atlantic, a Scottish hostel, badges of all shapes and sizes. What activity ties this tumbling picture together? Square dancing!

If you're looking for a new fun gimmick or a promotion idea, or if you're just plain interested in the doings of dancers in the next town or across the sea, here's what the latest news reveals.

■ **Olive and Roy Sprague of Miami, Florida** recently toured Europe, with an eye to arranging a similar jaunt for airline employees in 1964. Incidentally, Olive says that wherever you vacation, you'll find the nicest people in the world at a square dance. Let us quote further from her account.

"**Eilene and Viv Cannon** were the first dancers we met in **London**. . . . We visited their club and were impressed with the large number of new callers they invited to the mike. . . . It is very hard for new callers to get

a start in London as it is almost impossible to get a hall. We enjoyed the St. Patrick's dance of **Tommy Cavanaugh**, with his helpmate, **Donna**, and **Nell Webb** with his calling and as M. C., to say nothing of **Lee Benedick** and his accordian. It just added up to a terrific square dance.



Olive and Roy Sprague

"The Paris Squares have **Jackie and Johnnie Bagwell** as teacher and caller. The group is made up of members of SHAPE; it is a very interesting group of many nationalities. . . .

"**Diane and John Baumgartner** were our hosts in the **Frankfurt** area. . . . They have five little square dancers at home and still they manage to be two of the most active dancers ever. . . . They invited us to join in three exhibitions . . . and introduced us to several groups of local dancers, including a celebration of one of Frankfurt's great-est legendary figures, **Dr. Faust**. . . . Nothing could ever have more local color than this Burial of Faust.

"Next we flew behind the Iron Curtain and visited **Berlin** on both sides of the wall. We watched the Commies widening their side of the wall and building machine-gun nests. **The Berlin Bear Square Dance Club** has the **Lynns and Palmers** teaching beginners but . . . they put on records so they all can dance. We are very proud of the badges we earned behind the iron curtain.

"The last club we visited was **Brussels' Mannekin Pistol Packers**. **Chuck Chasteen** has a very interesting group as the members are from the many countries having embassy offices in Brussels."

■ For those who cannot travel across the sea to dance or call, the **The North of Boston Callers** have a new plan for the exchange of ideas from one shore to another, reported by **Ed Moody**.

Tapes of two callers meetings were edited to eliminate dead spots and sent to the **British Callers Association of London**. The tape runs nearly two hours and includes the dancing part of the programs with numerous callers at the mike and the discussions from the floor concerning the numbers called and possible improvements. A similar tape from England is anxiously awaited.

■ **The Merry Squares from Bloom-**

field, New Jersey are starting their seventh season with **Marty Winter** as caller; **Cathy and Marvin Johannesen**, presidents; **Marcia and Abe Cohn**, vice-presidents; **Lynn and Joe Dowling**, secretaries; and **Marcia and Charlie Harrington**, treasurers. The group dances the first Friday of each month.

Members of this club have done some junketing in their own country. The Johannesens with **Ruth and Irv Feinberg** celebrated an anniversary by traveling to Connecticut to dance to **Arnie Kronenberger** and "**Decko**" **Deck**. The Winters took a busman's holiday to Vermont and danced and called at **Northfield, Massachusetts and Keene, New Hampshire**.

Members of the Merry Squares enjoyed a "no badge-you pay the penalty" dance. In a club where the emphasis is on "merry" a badge is a must! "Knowing names is the first step in knowing the people behind the badge," says **Charlie Bogart** of the club.

■ A full week of dancing at **Inter-cycle Hostel, Largs, in Ayrshire, Scotland**, arranged by resident caller **Jim Lees** gave twenty-one English square dancers and twenty-seven Americans an opportunity to square up at Great Britain's first square dance convention. Rounds were led by **Delight and Paul Trent** and **Inez and Warren Allen**.

The week featured a trip around the lochs by steamer with dinner at Inverary, an exhibition of Highland dancing and sword dancing, calling to bagpipes, a visit by Russian students who joined in the dancing, a jaunt to **Loch Lomond**, and dancing on the lawns of Largs for the local residents.

Caller **Jim Lees** conducted a tour of **Nottingham** and **Robin Hood's Sherwood Forest** following the convention and the Americans attended several other dances in Nottingham and London before going on to France. **Alan Sherriffs** of Nottingham writes in glowing terms of the event and hopes it will be repeated next year.

■ From our own shores comes the



story of a club which furnishes a variety of activities for every taste. **The Orange Park Promenaders from Florida** had the largest recent graduating class in the area with seventy-two members and now have eighty new dancers in a class.

To form closer friendships with the new dancers, the club has covered-dish suppers, costume dances, and badge parties. All dancers take part in civic projects: raising funds for the high school, floats in town parades, and exhibition dances. These events, with the children's dance group held weekly, interest more folks in taking lessons.

Badge parties are arranged for groups to earn the badges. Fifteen car-loads of dancers traveled to the cottage of **Marge and Floyd Hazen**, club callers, and became "Idiots" by getting them out of bed to call, "Aqua Ducks" by dancing in the lake, and then cooked breakfast on the patio.

The Promenaders' Knothead trip with 102 dancers was the largest in Florida. The club has also visited the Paxon Prancers to dance from 2:00 p.m. to 2:00 a.m. for "Dance-A-Thon" badges. All these parties are recorded on movie film and slides and shown to classes of prospective dancers to demonstrate what fun is in store for them.

Kaye Carroll also tells us that members of this group make personal phone calls to dancers who haven't been seen for a while. "Friendliness" is certainly the password in the Orange

Park Promenaders, a club that's really on the ball!

■ Last item in the picture is an award for the best locally produced TV program series given to **Violet and Carl Riewaldt**, co-producers of the Square Dance Round-Up shown on **WNOK-TV** in **Columbia, South Carolina**. The purpose of the thirteen hour series was to acquaint the people in central South Carolina with the wholesome recreational value found in western style square dancing. The station received 1,000 pieces of mail about the program in which clubs from **Sumter, Orangeburg, Camden, and Aiken**, as well as the six clubs in Columbia, participated.

A large gold cup with two square dance figures mounted at the top was presented to Mr. and Mrs. Riewaldt in behalf of **WNOK-TV** by **A. B. Coleman** of Kingsport, Tennessee, who has been a square dance leader since 1946 and is a charter member of the square dance staff at the Fun Fest held at **Fontana Village, North Carolina**. He was invited to Columbia by **WNOK-TV** solely to make this presentation. Here are two people justly rewarded for their hours of work in the square dance field.

The square dance picture is constantly changing, adjusting and moving, very similar to the designs in a kaleidoscope. Here's the picture, now shake it up for a month or two, and new interesting novelties will appear. Have fun square dancing. •

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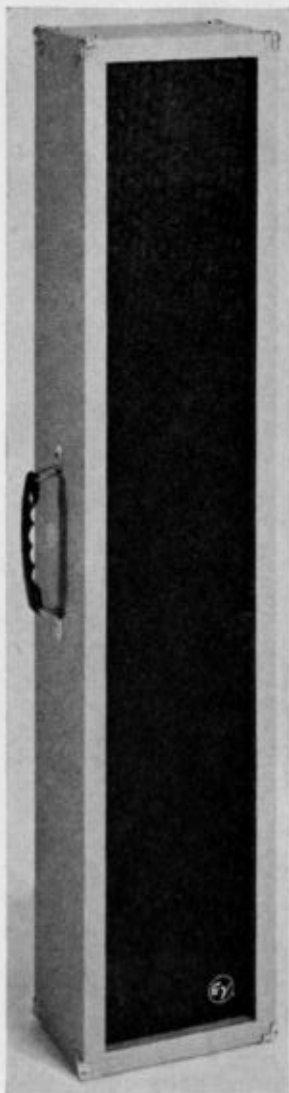
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AMERICAN SQUARES WORKSHOP features original material submitted by you—our readers. Caller's Questions, Choreography, Figures & Breaks, New Basics, Singing Squares, and Round Dances are presented each month. Mail new and creative material and questions to: Willard Orlich, Workshop Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago 46, Illinois.

CHOREOGRAPHY

During the past year, many letters have been received inquiring about the beer mug chain. There are callers who merely half sashay couples and then call an ordinary T cup chain pattern causing the men to take the ladies' part in the chaining movement. They call this a beer mug chain.

As recorded on Grenn Record No. 13006, the beer mug chain means opposite hands and traffic pattern is to be used by the dancers.

The original version was published in September 1956 as a part of the notes from the state of Virginia by Harry Schoenenman with a figure called beer mug swing. The note at the bottom of the figure follows.

"The head gents are starting in the beer mug swing with the left hand in center, next with the right hand in for a turn and one quarter, next with the right, and last with the left hand in. When side gents are put to the head ladies they go to the lady nearest them or to the left. Happy dancing, Harry Schoenenman."

An arky T cup chain has the men and ladies mixed while doing the T cup chain pattern. It is then conceivable that an arky beer mug chain can be done when the ladies and men are mixed up while doing the beer mug chain pattern. A combination of the two is also on the record mentioned. This is all strictly workshop type dancing and not for an open floor.

Last month AMERICAN SQUARES introduced Chuck Raley's circulate basic. The reports to date indicate a general acceptance of the

movement in that this command tells who to do what.

All figures using the acey ducey terminology can be changed to "ends circulate, centers swing half." Other variations that were beginning to creep into the picture like "joker's wild" and "swingsy ducey" can be eliminated using the circulate command.

The following figure is an example of using circulate from lines of three.

Head couples bow and swing
Promenade half the outside ring
Same ladies chain across the town
Send 'em back $\frac{3}{4}$ round
Side gents turn 'em and roll away to a
line of three
Forward six and back
Pass thru, ends circulate
Centers turn back, left allemande. . .

The combinations using circulate are infinite and interesting coupled with swing thru and the run commands. It is a type of choreography that lends itself to a flowing motion which helps to keep the dancing in square dancing and helps to lessen pull and jerk type gymnastics.

CALLER'S QUESTIONS

EDWARD HOLLOW, Colmesa, Calif.: "... Would like to have anything as to new figures for experimental purposes. I work a closed advance workshop and we do all available figures. We have dancers from different clubs who demand to know the newest figures."

The new ideas or basics as we receive them from across the country are tried out for size in the AMERI-

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by Chip Hendrickson
Ridgefield, Conn.
flip instrumental

TOP 25070

Manufactured by GRENN, Inc. Box 16 Bath, Ohio

CAN SQUARES Workshop (fifteen to eighteen sets) every month and passed on to you for consideration.

If these ideas prove to have very little value to the total square dance picture, they are merely mentioned. Others are printed in more detail with author examples.

Still others are analyzed, explored, twisted, and generally torn apart to find out how versatile the idea really can be. Is it danceable, easily taught, applicable from any angle in choreography, what complements it, and what does it complement? This takes months and years to actually answer and prove.

In order to do this with something new, the dancers must know all that has gone on before, with at least three to five years dancing background, to be effective in their reaction and judgment.

I hope your group falls into this category because by this time they do not demand the latest and greatest. They have reached the point of danc-

ing everything and actually enjoy just odd twists of older movements even though they are willing and able to try any new idea. When the dancers demand something new at each dance, somebody has created a monster which can turn on you at any time. When this happens fun and sociability fly out the window.

RALPH AND DOROTHY BURGESS, Van Nuys, Calif.: *"Something in the square dance picture bothers us. So many of the newer dancers (and some older ones) seem to have no conception of what styling, rhythm, timing, smoothness, and the like are. We have only a few workshops and it seems the only reason for them is to learn new basics and figures. We . . . attended twice . . . were black and blue after each session. Why . . . can't workshop callers include styling and smoothness and turn out some truly good square dancers instead of a bunch of rough-housers?"*

The observation and wisdom of this question is certainly apparent. The ob-

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records

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by Jean and Tom Cahoe

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jection is not to so many new ideas coming out and being tried but to the way in which they are being done by the dancers. Every movement in square dancing up to a current new one has been taught to be done properly, smoothly, and in time to the music. And now the latest must be taught this way too.

Styling, smoothness, and rhythm have to be taught at the beginning, stressed constantly during learning, and reviewed in the workshops in order to have really sharp dancers.

FIGURES

ENDS ADVANCE OR ACEY DUCEY

by **Walt Swan, Riverside, R. I.**

Four ladies chain across the town
Turn 'em boys with an arm around
Heads to the middle, come right back
Pass thru, you turn back
Star thru, do-sa-do the outside two to
an ocean wave
Balance forward and back

Ends advance and centers swing half
(acey ducey)

Rock it forward and back with you
Right and left thru, turn 'em too
Dive thru, pass thru, do-sa-do the outside two

All the way to an ocean wave
Balance forward and back
Ends advance and centers swing half
(acey ducey)

Rock it forward and back with you
Right and left thru, turn that Sue
Dive thru, pass thru, star thru
Right and left thru, don't look back
Pass thru, you turn back
Girl on your left, left allemande. . .

ENDS CROSS FOLD NUMBER ONE

by **Gordon Blaum, Miami, Fla.**

Heads to the right and circle to a line
Pass thru, ends cross fold, centers turn
back
Double pass thru, lead couple left,
next couple right
Pass thru, on to the next, star thru
Dive in, double pass thru, lead couple
left, next couple right
Cross trail thru to a left allemande. . .

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THREE IN LINE PEEL OFF

by Jack Lasry, Miami, Fla.

Head ladies chain to the right
New head ladies chain $\frac{3}{4}$
Turn 'em sides, stay that way
Forward six and back you squeal
Pass thru, wheel and deal
Double pass thru
Peel off, left allemande . . .

ACEY DUCEY FIGURE

by Jack Lasry, Miami, Fla.

Four ladies chain
Heads square thru four hands
Do-sa-do to an ocean wave
Acey ducey
Swing thru
Boys run, cast-off $\frac{3}{4}$
Cross trail thru to a left allemande . . .

DO SA DEW

by Buford Evans,
Prairie Village, Kans.

Head two ladies chain to the right
Turn 'em boys, let's dance tonight
Heads do-sa-do across the track
An ocean wave, rock forward and
back

Sides divide and star thru
With the one you face do-sa-dew
Two ocean waves rock forward and
back
Acey ducey around the track
Right and left thru two by two
Turn that Sue and star thru
Cross trail thru across the land
There she is, left allemande . . .

TRADE AND SWING

by Walt Swan, Riverside, R. I.

Four ladies chain $\frac{3}{4}$ round
Turn 'em boys with an arm around
One and three do-sa-do all the way to
an ocean wave
Balance forward and back
Ends trade places, centers swing half
Balance forward and back again
Cross trail thru, go round one, line up
four
Forward eight and back with you
Just the ends star thru
Then into the middle do-sa-do, all the
way to an ocean wave
Balance forward and back
Ends trade places, centers swing half
Balance forward and back

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Cross trail thru, go round one
 Circle eight, let's have a little fun
 Circle left, here's what you do
 Those who can right and left thru
 Circle eight, you're still not thru
 Those who can left allemande
 The others rollaway, go right and left
 grand. . .

SUBSTITUTE LEFT ALLEMANDE
 by Walt Swan, Riverside, R.I.

Four ladies chain, you're still not done
 Heads cross trail, go round one
 Line up four, forward eight and back
 once more
 Do-sa-do the opposite two to an ocean
 wave, still not thru
 Balance forward and back in time
 Swing thru you're doing fine
 Balance forward and back like that
 Swing thru across the track
 Rock it forward and back, pass thru,
 you turn back
 Star thru, substitute (couples are back
 to back, those facing in arch back
 over two, those facing out back un-
 der two to a face to face position)
 Left allemande. . .

PROMENADE LEFT
NUMBER ONE

by Walt Swan, Riverside, R. I.

Heads to the middle and back with
 you
 Two and four right and left thru
 Heads pass thru, promenade left, step
 it light
 Just half way and lead to the right
 Right and left thru, star thru, look her
 in the eye
 Eight chain thru, I'll tell you why
 One, two, buckle my shoe, three, four,
 close the door
 Five, six, pick up sticks, seven, eight,
 now you're straight
 Square thru $\frac{3}{4}$, man
 Allemande left. . .

RUN AROUND NUMBER TWO
 by Gordon Blaum, Miami, Fla.

Head ladies chain $\frac{3}{4}$ around
 Courtesy turn this Sue, forward six and
 back with you
 Forward again and do-sa-do, make an
 ocean wave, rock it
 Ends run, those who can, California
 twirl



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 All four men dixie chain, first one left,
 next one right
 Around just one, go down the middle
 Left square thru, six hands in the
 middle of the land
 Come on man, pull on by, left
 allemande. . .

RUN AROUND NUMBER THREE
 by Gordon Blaum, Miami, Fla.

Head gents and your corner girl go
 forward and back
 Then square thru four hands around
 With the outside two do-sa-do, make
 an ocean wave
 Balance up and back, ends run, bend
 the line
 Box the gnat, right and left thru the
 other way back
 Allemande left. . .

RUN AROUND NUMBER FOUR
 by Gordon Blaum, Miami, Fla.

Head gents and corner girl go up and
 back
 Square thru four hands, do-sa-do to
 an ocean wave
 Balance up and back, centers run,

bend the line
 Right hand couples go forward and
 do-sa-do to an ocean wave
 Balance up and back, ends run, circle
 four with the outside
 Head gents break to a line, then for-
 ward and back you reel
 Pass thru, wheel and deal, substitute
 Square thru $\frac{3}{4}$, allemande left. . .

ENDS CROSS FOLD
NUMBER TWO

by Gordon Blaum, Miami, Fla.

Heads to the right and circle to a line
 Pass thru, ends cross fold and split the
 inside pair
 Around one, make a line of four
 (facing out)
 Wheel and deal, substitute, dixie chain
 Lady go left, gent right, allemande
 left. . .

GIRLS ACEY DUCEY

by Jack Livingston, Indianapolis, Ind.
 Four ladies chain, across you do
 Head couples square thru
 Count four hands and when you're
 thru

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 she's right on the money with the
 cues. Music by the Westernaires.

NEW RELEASES

No. 6019 FLIP/INSTRUMENTAL

HONKY TONK GIRL

BY TOMMY STEYE, Tacoma, Wash.

No. 6018 FLIP/INSTRUMENTAL

**CLIMBING UP DEM
 GOLDEN STAIRS**

BY BILL CASTNER, Pleasant Hill, Calif.

Music for both these tunes is by the new band for Golden Square
 Records—

THE SIERRA SOUND BOYS

Give these tunes a listen and you will agree that
 this Music is rated as the best you have ever heard.
 Tommy Stoye does another tremendous job calling
 and Honky Tonk Girl is one record that you will
 want to call to your dancers. Climbing Up Dem
 Golden Stairs is written and Called by the Ole
 Master, Bill Castner. The music on this one has to
 be considered as one of the best Instrumentals to
 ever be produced in the Square Dance Field.

Do-sa-do the outside two
Make an ocean wave and rock away
Roll away, a half sashay
Same wave, rock it there
Acey ducey round the square
Rock it forward, back to the land
Acey ducey round the square
Rock it, man, everybody left al-
lemande. . .

DIVIDE AND STAR THRUS

by **Jack Livingston, Indianapolis, Ind.**
Two and four go right and left thru
Heads square thru, four hands you do
Right and left thru the outside two
Dive thru, pass thru, right and left thru
the outside two
Dive thru and square thru, count nine
hands, that's what you do
While the sides divide and star thru
Now do it again, sides divide and star
thru
Allemande left. . .

Two and four do a right and left thru
Heads pass thru and go round one
Into the middle and square thru
Seven hands around you do
Sides divide and star thru, once again

Sides divide and star thru
Everybody go left allemande. . .

ACEY DUCEY RIGHT AND LEFT GRAND

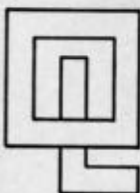
by **Jack Livingston, Indianapolis, Ind.**
Two and four do a right and left thru
One and three pass thru and go round
one
Circle up eight, go round the track
All four girls go forward and back
Square thru, four hands and when
you're thru
Do-sa-do the outside two
Make an ocean wave and rock it there
Acey ducey round the square
Rock it forward and back once more
Acey ducey round the floor
Everybody go right and left grand. . .

NEW BASICS

CHAIN THE GLADE

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

On call to chain the glade, head la-
dies do a normal dixie chain but their



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LONG-PLAY ALBUM—NO. SL-901

trailing partners do a wheel chain before going on to follow their partners across the set. In the meantime, the side couples have done a left hand swing twice — $1\frac{3}{4}$ — around to send the side men to the left, head ladies turn them with right forearms and send them back to their partners. By this time the head gents are coming out of wheel chains to turn their partners twice — $1\frac{3}{4}$ — with left forearms.

By this time the side ladies have started their chain the glade, same pattern used as heads. Repeated twice for heads and twice for sides brings everybody back to home position. At no time is there a change of partners.

EXAMPLE
by Fred Christopher,
St. Petersburg, Fla.

All around the left hand lady
Partners left hand swing
Head ladies chain the glade
Sides turn twice
Side gents to the left and back again
Side ladies chain the glade
Heads turn twice

Head gents to the left and back again
(all squared up)
Head ladies chain the glade, side turn twice
Side gents to the left and back again
Side ladies chain the glade
Heads turn twice
Head gents to the left and back again
Walk all around the left hand lady. . .

ROLL THE WHEEL
by Buford Evans,
Prairie Village, Kans.

Equivalent to wheel across. From lines of four facing out, the couple on the left end rolls as a couple across and in front of the couple on the right end who rolls as a couple. The center person in both couples acts as the anchoring pivot for the roll. End up in lines of four facing in.

EXAMPLES
by Buford Evans,
Prairie Village, Kans.

Heads to the right and circle four
Head gents break and line up four
Forward eight and back you reel
Pass thru and roll the wheel

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Turn once and a half as you cross the set
 Right and left thru the couple you've met
 Cross trail back, there's corner man
 Allemande left with the old left hand. . .

Four ladies chain across the hall
 Turn 'em boys and hear the call
 Heads square thru on a heel and toe
 Four hands inside the ring you go
 Circle four you're doing fine
 Head gents break and make a line
 Forward eight and back you reel
 Pass thru and roll the wheel
 Turn once and a half as you cross the set
 Star thru with those you've met
 Left allemande. . .

SCATTER THE PACK

by Bob Sessions, Tacoma, Wash.

From an eight chain thru position, on command scatter the pack, centers roll away from partners and star thru with persons they meet (same persons they were standing back to back with). At the same time the outsides move

forward and half square thru with each other, thus ending in the same position as if they had done a double pass thru. In short, the centers roll back and star thru, the outsides move forward and half square thru.

EXAMPLES

by Bob Sessions, Tacoma, Wash.

Side ladies chain across
 Heads half square thru
 Scatter the pack
 First couple left
 Next go right
 Cross trail with the first to a
 Left allemande. . .
 Heads pass thru, separate round one
 Into the middle and pass thru
 Scatter the pack
 Lead two California twirl
 Left allemande. . .

EDITOR'S NOTE: The New Basic, "Peal the Deal," which was published in the October AMERICAN SQUARES was originated by Vic Andrews, St. Clair Shores, Mich. It was presented as used by Dave Taylor, Grosse Point Farms, Mich.



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JOAN OF ARKANSAS

**Windsor 4824 — Instrumental Square
Dance/Calls by Bruce Johnson**

The combination of Windsor and B. J. continues to produce hits — rated number ONE this month. Dancer comments: good timing, nice and easy, figure is a little different, moving, like-able dance to finish an evening.

YOU'VE GOTTA BE

**MacGregor 997 — Instrumental
Square Dance/Calls by Bob Van
Antwerp**

Second best dance, but we'd like to call it "Square Dance Hero" to pinpoint the tune. Alternating figures work well. Music makes you want to strut along. Bob carries the ball in fine style.

OLD FASHIONED GIRL

**Blue Star 1695 — Instrumental Square
Dance/Calls by Jim Brower**

The "Keep 'em Smilin'!" man comes up with a different and nice effect on this oldie — a dual voice. Mystery: Who sings along with you, Jim? Nothing difficult, dance swings.

MAKE FRIENDS

**Blue Star 1699 — Instrumental Square
Dance/Calls by Andy Andrus**

Good beat, good dance, good philosophy! Goodie for Andy! Not for shaky beginners. It takes a heap o' listening on this disc to make it come home to you.

MARCHING TO PRETORIA

**Top 25066 — Instrumental Square
Dance/Calls by Stan Burdick**

A new caller makes the scene and revives a novel camping-days-sing-along folk tune that is quite acceptable. Good beat, nice banjo. Dixie grand gimmick will throw a few.

COTTONFIELDS

Dash 2547 — Instrumental Square Dance/Calls by Phyllis Kraft

All that the other record of the same name lacks, this one's got. Good music, bouncy beat, busy dance. For a lady caller (ladies generally have a hurdle or two), she vaults high and clear over those cottonfields.

OH MY OH

Blue Star 1694 — Instrumental Square Dance/Calls by Al Brownlee

Here's a good old "Down by the Ohio" in a new package. It's zippy, peppy, good for intermediates. Add it to your collection. Al has a choice voice for a smaller caller.

GREEN GREEN

Flip 115 — Instrumental Square Dance/Calls by Ed Hempel

Nice idea: two figures offered plus a round dance. Take your pick. The advanced dance, with a clover leaf, is busy. Nice beat, modern tune. Caller grinds out fine gravel where the tune calls for it.

START OFF EACH DAY WITH A SMILE

Top 25067 — Instrumental Square Dance/Calls by Ray Bohn

Typical Top "makes you wanta dance" music combined with an intermediate (allemande whee) dance and a fetching caller proves great. Our titles are full of color and homespun advice this month.

PAPER DOLL

Blue Star 1698 — Instrumental Square Dance/Calls by Sal Fanara

On the positive side: caller is good and clear, a good dance for beginners. On the other side, the lilting tune is not the best for dancing, is not different, goes slow for club dancers.

RING OF FIRE

Bogan 1158 — Instrumental Square Dance/Calls by Billy Dittmore

We somehow thought this would be just another dance, but for a newcomer, Billy is clear and very acceptable. Music is good, dance is smooth, gentle, a nice change of pace.

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WHISTLING PIANO MAN

Lore 1051 — Instrumental Square Dance/Calls by Johnny Creel

Caller puts this one over with good rhythm and clarity. Smooth, easy dance. Dancers liked the "wheel across".

YOU CAN'T HAVE MY LOVE

Lore 1052 — Instrumental Square Dance/Calls by Johnny Creel

Another Creel creation. Good timing, smooth, intermediate dance, strong voice but dim in spots. To the unusually negative title, one taw in the set replied: "I don't know if I want it."

BROKEN HEARTED

Blue Star 1697 — Instrumental Square Dance/Calls by Al Brownlee

Seems no caller can come up with two hits in one month. This one has good choreography but we thought the caller has indigestion from hearing the wails.

COTTONFIELDS

Jewell 115 — Instrumental Square Dance/Calls by Jewell O'Brien

Music was too loud, dance was confusing since caller failed to follow script.

THIS OLD HOUSE

Golden Square 6016 — Instrumental Square Dance/Calls by Don Atkins

This Golden Square is not as golden this time. An ordinarily good caller doesn't score a hit. A new effect in the music leaves something to be desired but comes out stronger on the instrumental side.

BYE BYE BLACKBIRD

Go 113 — Instrumental Square Dance/Calls by Buddy Divett

Caller is off key. You might fly high on the instrumental side.

ROUND DANCES

EVERYWHERE YOU GO/MOON-LIGHT BAY

**Blue Star 1701 — Round Dances
Played by The Texans**

Both dances are easy two-steps by Lois and Doyle Rush. Excellent music and easy routines.

JUNE NIGHT/BEAUTIFUL LADY
Grenn 14057 — Round dances played
by Al Russ Orchestra

"June Night" is an intermediate two-step routine by Lucile and Andy Hall. "Beautiful Lady" is a rather difficult waltz by Dottie and Blackie Heatwole.

LITTLE BROWN GAL/SWEET MAMA

MacGregor 999 — Round Dances
Played by Frank Messina and The Mavericks

"Little Brown Gal" is a fairly easy dance featuring the turning two-step by Jeanette and Ralph Kinnane. "Sweet Mama" is a two-step with a latin flavor by Frances and Oscar Schwartz.

ALLEY CAT/ALL OVER THE WORLD

Old Timer 8196 — Round Dances

"Alley Cat" is a needed recording of the easy two-step already popular. The original is no longer available. This routine is by Ruby and Ski Kaminski. "All Over the World" is a complex waltz by Bobbie and Ray Culver.

WILLOW WALK/RED ROBIN MIXER

Top 26005 — Round Dances Played
by Russal's Men.

"Willow Walk" is an intermediate level swingin' type round by Margo and Tony Piper. It's basically walking with some two-steps. "Red Robin Mixer" is an excellent mixer for beginners by Lucile and Andy Hall. Very simple. Superb music for both dances.

JUST A LITTLE STREET/BACK HOME AGAIN IN INDIANA

Windsor 4691 — Round Dances
Played by Memo Bernabei Band and Bonnie Lee Band

"Just A Little Street" is a pleasant waltz by Lorraine and Dean Ellis. "Back Home Again In Indiana" is a blues-type tune that swings by Mildred and Alvin Boutillier.

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● **ARIZONA** — The Associated Square Dancers of Arizona, Inc. has just published a brand new directory listing all member square and round dance clubs. For your copy, send a 5¢ stamp to: ASDA, Inc., P.O. Box 7111, Phoenix, Ariz. 85011.

—Mike Michele

● **NEW JERSEY** — New officers of the Circle Eight Club for the coming year are: Ann and Ed Fenner, Pres.; Theresa and John Beck, Vice-Pres.; Anita and Albert Hoff, Treas.; and Lil and Svend Rye, Secty. This club is sponsored by the Tenafly, N.J. Recreation Commission. Dance with this group to the calls of Marty Winter when in northern New Jersey. — Lil and Svend Rye

● **ILLINOIS** — Dance at the annual World Service Benefit Square Dance at the Peoria, Ill. YMCA on February 29. Harold Bausch will be the featured caller. For info, contact: F. T. Pettit, YMCA, 714 Hamilton Blvd., Peoria, Ill.

● **TEXAS** — Space City, U.S.A. — Houston, Tex. — is preparing for another Round Dance Festival, it's 12th, on February 14-15 at the Sheraton-Lincoln. The theme is Mardi Gras and Carolyn and Frank Hamilton will be featured. For tickets, write to: Mary and John Pickens, 2711 Colquitt, Houston, Tex. — Vivian and Jimmy Holeman

● **OREGON** — The Oregon State Federation of Square Dance Clubs is sponsoring a Mid-Winter Clinic at Eugene, Oreg. on February 8-9. Dance with Earl Neff and Penny and Ross Crispino at the Lane County Fair Grounds. — Faye Rathbun

● **OHIO** — Round dance at the 3rd Annual Snowball Round Dance Party on December 27 at the beautiful D-C

Ranch just south of Toledo, Ohio. No new dances will be taught, just three hours of dancing. For tickets, contact: Frank Lehnert, 2844 S. 109th St., Toledo, Ohio.

● **NEW YORK** — Newbold Morris, Commissioner of Parks, New York City, announces that the popular square, folk, and round dance program held under the guidance of Alice and Joe Nash will be held at various indoor Park Department Recreation Centers throughout the fall, winter, and spring months. When in New York, contact the Department of Parks for a complete schedule.

● **NEW YORK** — Plans for square dancing at the New York World's Fair under the direction of Al Brundage are progressing at a rapid pace. Over 170 squares of dancers from ten states have already signed in and have been assigned definite spots. More details will follow. If you want to dance at the World's Fair, write: Al Brundage, 11 Dover Rd., Westport, Conn.

EVENTS

Dec. 6-7: Shelby, N.C. 3rd Annual Winter Wonderland Festival.

Dec. 7: Miami, Fla. Holiday For Rounds, DiLido Hotel.

Dec. 27: Toledo, Ohio. 3rd Annual Round Dance Snowball. D-C Ranch.

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

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

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

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INDUSTRY LEADERS -----> MEET <-----



Members of the square dance record producing and distributing community met in New Orleans, Louisiana for their Annual Meeting recently.

Every year the square dance record industry meets in a different section of the country to discuss various aspects of the movement. As a result of these meetings, you, the square dance caller and leader, benefit directly.

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Those attending this year are pictured in the Blue Room of The Roosevelt after an all-day session of meetings. From the left of the table and reading clockwise, they are: Catherine and Hugh Macey, *Gretna and Top Records and Twelgretna Enterprises, Inc.*; Jack Riley, *Aqua Records and Western Dance Distributors*; Ed Lowry, *MacGregor Records*; Jay Orem, *Sets In Order Records and Magazine*.

Arvid Olson, *Heritage Distributing Corp. and American Squares Magazine*; H. T. "Doc" Alumbaugh, *Windsor Records and Corsair-Continental Corp.*; Bill McKenzie, *Square Dance Distributors*; a guest; Nadine and Norm Merrbach, *Blue Star, Bogan, and Lore Records and Merrbach Record Service*; Dorothy and Roy Gleason, *Webster Record Dist.*; Helen Orem; Bob Patillio, *Record Distributors*; Doug Edwards, *Flip Records*; and C. O. Guest, *Kalox, Belco, and Longhorn Records*.

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 Havana (Two Step)
- 4691 Just A Little Street
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