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COMING EVENTS

- Aug. 1-4: Penticton, B.C. Canada. 9th Ann. British Columbia S/D Jamboree.
- Aug. 3-4: Flagstaff, Ariz. 14th Ann. Dance Festival.
- Aug. 4: Seattle, Wash. Ann. Seafair S/D. Olympic Hotel.
- Aug. 4-5: Toledo, Ohio. S/D. Lucas County Fairgrounds.
- Aug. 8: Ashtabula, Ohio. S/D Jamboree.
- Aug. 11: Springfield, Ill. S/D. State Fairgrounds.
- Aug. 11: Panguitch, Utah. Ann. S/D Jamboree.
- Aug. 17-18: Seattle, Wash. Century 21 Northwest S/D Convention. World's Fair Arena.
- Aug. 17-19: LaCrosse, Wis. 4th S/D Convention. Mary Sawyer Auditorium.

- Aug. 18: Santa Barbara, Calif. Fiesta Festival. High School Gym.
- Aug. 18: Texarkana, Ark. State S/D Federation Dance.
- Aug. 24-25: Laramie, Wyo. 13th Ann. Western S/D Festival. High School Gym.
- Sept. 1-3: Clearwater, Fla. 6th Knot-head Konvention. Fort Harrison.
- Sept. 5-9: Fontana, N.C. Fall Fun Festival.
- Sept. 7-8: New Orleans, La. 5th Ann. S/D Festival. Municipal Auditorium.
- Sept. 7-9: Moodus, Conn. Atlantic Conference. Banner Lodge.
- Sept. 16: Lima, Ohio. 3rd Ann. Fall Festival. Allen County Fairgrounds.
- Sept. 20-22: Jekyll Island, Ga. Jekyll Holiday. Holiday Inn.
- Sept. 21-22: Ogden, Utah. 11th Ann. Utah State S/D Festival. Bonneville High School.
- Sept. 22: Sault Ste. Marie, Ont., Canada: Two Soos Jamboree. Pine Street Armory.



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THIS MONTH

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A SQUARE
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When it comes to square dancing **AMERICAN SQUARES** certainly is no "square." In fact, it is enjoying a reputation among the nation's foremost callers, leaders and dancers as the most progressive, the most stimulating magazine in the field. **AMERICAN SQUARES** is designed to appeal to the modern, knowledgeable square dancers of the "sixties", both young and old. With the September issue, **AMERICAN SQUARES** begins its 18th year (and the most exciting year of its existence). Watch for your September issue for a bigger and better magazine at only \$3.50 a year.

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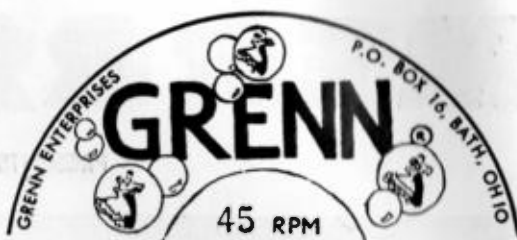
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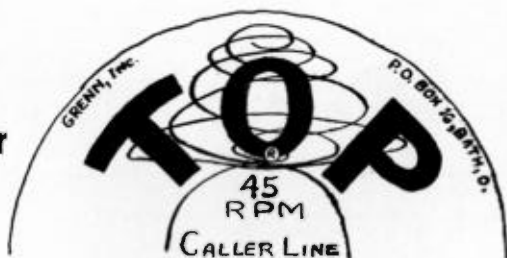
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BE A LEADER

Whenever a group gets together, there are leaders and followers. Every group — Square Dance club, Round Dance club, callers association, PTA, lodge or church — has leaders.

The leaders in any organization determine the direction the group will follow. Good, active leaders direct the group in a program of varied activities and effectively accomplish specific goals. Ineffectual leaders muddle through their jobs never really accomplishing any lasting goals. Their groups will be bored and soon lack enthusiasm for any type of group project.

Leaders within a group are not only the officials and officers of the organization, they are also a part of the membership of the group. Leaders are persons with the *ability* to lead others to follow their particular plan of action.

Leadership qualities can be developed. There are very few natural born leaders: most of us must work for this goal. Certain character traits

are essential for leadership. These traits must be developed by an individual if he hopes to lead others. Among them are: a love of people, maturity, enthusiasm, creativity and knowledge. Most adults already possess the first three.

Creativity and knowledge are a little more limited. No one can lead others in a field he knows nothing about. Yet, many times we will find so called "leaders" confusing a group with inaccurate and erroneous facts. If you aspire to be a leader in any group, be sure you know what you are talking about. Make sure you have a set of accurate and clear cut principles to rely on. If you are not sure about facts — find out!

Creativity is a talent many persons possess without realizing it. To be creative, one need not know how to paint or sculpt. All that is necessary is the ability to do some original thinking. Being creative is merely being able to find a new approach to a problem, finding a new method for doing the same old thing, or revising

follow these rules . . .

BE SINCERE

BE OBJECTIVE

BE RESOLUTE

BE CONFIDENT

BE DIPLOMATIC

to be a Leader!

existing methods to improve their effectiveness.

If a problem arises, find out why it exists. Then recall what others have done in similar situations. Now revise this knowledge and make it suit your particular problem. This process of mental deliberation results in creativity. You have come up with a solution to the problem.

Aside from these qualities of leadership, the potential leader must have a desire to improve, a high set of personal goals and goals he feels the group should strive to attain, and an ability to establish rapport in the group. This rapport is necessary if the leader is to be able to command attention and assistance from every member of the group.

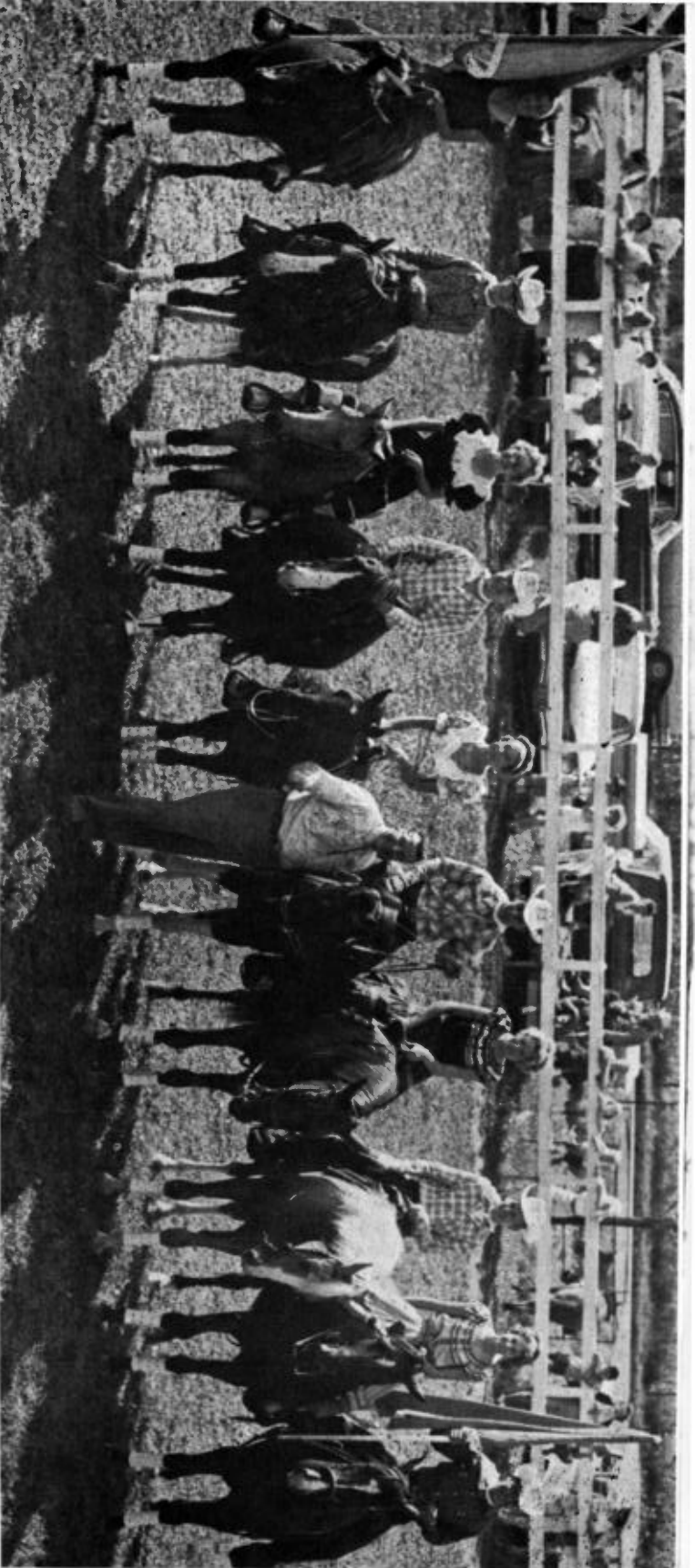
The leader must be willing to take the initiative in most projects. He must establish a plan of action and follow through with it methodically. The group's goals should be set high enough to provide incentive. A simple plan for getting specific things done to the best of the group's ability will be more likely to succeed than one

that is too heroic and thus too much of a challenge for the members. Similarly, a goal that is not challenging will soon result in boredom, lack of enthusiasm and, hence, no action.

Action is essential. A leader must get the group moving and doing things. He must get the job done effectively. The best way to get others interested in something is to be interested yourself. The leader should maintain a level of performance that will win respect and cooperation from his followers.

When you accept a position of responsibility don't be surprised by the problems, disappointments and misunderstandings that go with it. Far from being disheartened, regard it as a badge of honor. It is usually the best possible proof that you are on the right track!

To be a leader is not an easy task. It requires diligence, knowledge, and a desire to help others. However, its rewards are great. By enriching the lives of others, the leader invariably enriches his own.



ON HORSEBACK

"What's this? Square dancers on horseback?" Square dancing and many other recreational hobbies can be successfully combined for new and different activities. Campers square dance, riders square dance. Knowledgeable people square dance. This group — Jolley's Squares — from Elkhart, Indiana started when several members of the Elkhart Country 4-H Saddle Club learned to square dance. Under the direction of caller Everett "Jolly" Jellison, they appear at fairs, horse shows, and the like throughout Indiana and Michigan.

THE TAMARA MADE EASY

by Penny and Ross Crispino

"Oh! There's a Tamara turn in that dance. We can't do it. Besides, it doesn't look good." How many times has this been said of a dance description on first persual?

For several years we dodged all the routines containing the Tamara. Why? The answer to that was formed very vividly in our minds about eleven years ago when we first encountered this beautiful movement at a round dance workshop. We were just newly acquainted with round dancing. Classes in basics then were unheard of. Institutes were just teaching routines. You picked basics up via the grapevine on your own.

The round dance routine being shown contained the Tamara turn. It was a nightmare! The crossed hands in wrong position, the tortured look on most faces, made us wonder "can this be FUN dancing?"

A few ripening years rolled by and more routines appeared with the Tamara. We came to a hasty conclusion. "Let's learn this basic correctly and break it down to be taught to our

dancers without the frustration and confusion we once experienced. The following is the result of much deliberation and experience, and we call it the "Crispino Method Of Teaching The Tamara."

Basing our theory on the fact that each person should know where he or she is going before they start or think of using handwork, we have our dancers form a ring with gents on the inside with back to center-of-hall facing partners. Like the *start* of a do-sa-do, partners pass right shoulders, the gent turns right, the lady turns left one half about to face partner again. Same do-sa-do *start* again. Partners pass right shoulders, man now turns left, lady turns right, one half around.

Repeat this little drill several times until everyone has the turn correctly; then do it with the music, using the given measures allotted for the Tamara in the routine description. They are now doing it exactly as ordered and to the music except there is no handwork involved.

Now we add the handwork. Men



"Friendly fun for friendly folks" is the slogan Penny and Ross Crispino have stressed throughout their long dance careers. Equally well-known for teaching as for composing, their experience and knowledge has made them top round dance personalities. Well thought-out teaching methods, as illustrated here, make round dancing easy and fun.

in position as before, facing partner; take her right hand in your left hand held high (above heads if it's comfortable to both). Have her right elbow lean toward your right shoulder. This forms the triangular "window" that distinguishes the maneuver. Gent's right hand is reaching for lady's left hand which she has placed behind her back.

Now as you pass right shoulders, the "tall hands" (the ones held high for the window) disengage, retaining the other hands held and lifting them "tall" to form another window as before while both are making their respective turns with footwork. At this point, the gent has his back to the wall and is facing his partner (center-of-hall).

Now the lady is reaching her right hand behind the gent's back to engage his left hand which he has placed behind his back. The window formed now is with the gent's elbow coming toward the lady's left shoulder. Partners pass right shoulders, releasing "tall hands." Partners now make their respective turns to end figure facing each other as they were at the start.

If they had sufficient practice with the footwork and music, the added handwork should present no problems. Needless to say, we have enjoyed teaching and dancing every new round containing this beautiful movement! "Look Ma! No more tortured looks or frowns!"

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- No. 8175 SORTA WONDERING by Charlie Guy
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- No. 8177 YES, SIR by Johnny Schultz
- No. 8178 RED HOT MAMA by Johnny Schultz

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Square Dance Workshop



DIXIE TRAVELER

by Bob Kent, Warwick, R.I.

Side ladies chain across the way
While head couples half-sashay
One and three lead to the right, circle
four
Ladies break, make lines once more
Forward eight, then back you reel
Pass on thru, then wheel and deal
The ladies in the center, and the man
behind
Dixie chain but keep in time
Both turn left, go around just two
Down the middle, Dixie chain you do
Both turn right, go around just two
Come down the middle, stop you do
The other four make a U turn back
Single file left on the outside track
Down the middle with a Dixie chain
Both turn right on the outside lane
Around just two, then down the
middle
Another Dixie to the tune of the
fiddle
Both turn left, just like a top
Come down the middle, then you
stop
Ladies to the center, back to the bar
Forward again, make a right hand star
Turn it around to that same man
Catch him by the left for that old left
allemande . . .

LOVE YA

Record: Windsor No. 4810 — Instru-
mental/calls by Max Forsyth.
Dance: Max Forsyth, Indianapolis,
Ind.
Music: Pete Lofthouse Band.
Opener, Break, and Closer:
Four ladies chain across and then you
circle the ring
Baby . . . mine . . .

Roll away then walk by one, your
own girl you swing
Two times around . . . and then . . .
Allemande left your corner, grand
right and left you go
When you meet your pretty little girl,
you smile and promeno
I Love Ya, Love Ya, Love Ya, Love
Ya, Love Ya I do
Baby . . . mine . . .

Figure:

One and three go forward up and
back to the ring
Square thru . . . baby mine . . .
Do-sa-do, go all the way round then
make that ocean wave
Now rock it . . . change hands . . .
left allemande
Now do-sa-do your partner, then
corners you'll swing
Go round and round and round, then
promenade that ol' ring
I Love Ya, Love Ya, Love Ya, Love
Ya, Love Ya I do
Baby . . . mine . . .
(Sequence: Opener, Figures twice for
heads, Break, Fifure twice for sides,
Closer.)

DIXIE CHAIN LIKE AN OCEAN WAVE

by Del Coolman, Flint, Mich.

Promenade, but don't slow down
One and three wheel around
Right and left thru the couple you
found
Pass thru, on to the next, right and
left thru
Same two ladies chain
Same two ladies, Dixie chain like an
ocean wave
Balance forward and back
Swing by the left and dixie chain
Ladies turn left, gents go right
Allemande left . . .

SQUARE DANCE WORKSHOP is composed of material submitted by YOU — our readers.
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RAGTIME BANJO BALL

Record: Top No. 25035 — Instrumental/calls by Paul Moore.

Dance: Paul Moore, Columbus, Ohio.
Music: Russal's Men.

Opener and Break:

Allemande the corner, walk by your own

Turn a right hand 'round the right hand girl, and a left hand 'round at home

Men star by the right, one time around
Turn the partner by the left and then, a full turn — four ladies chain

Chain the girls across, turn on around —chain back

Chain 'em back and turn your own, your corner do-sa-do

Back to back and around, come on back and promenade

Promenade your honey, take a walk now with your maid

Hey, you're walkin' with your baby, go home and swing

At the Ragtime Banjo Ball.

Figure:

Head couples forward, come back with a half sashay

Pass-thru, turn to the right, behind the sides you stay

Go forward up and back, do a double pass-thru

First couple go right and the next one left, do a right and left thru with two you've met

Turn your girl and make a line, go walkin' up and back

Square thru, four hands around the track

Find the corner, swing her, you swing her 'round and 'round

Promenade this cutie, take a walk go 'round the town

Hey, you're walkin' with your baby, go home and swing

At the Ragtime Banjo Ball.

(Sequence: Opener, Figure twice for heads, Break, Figure twice for sides.)

DIVIDE TO A LINE

by Joe Barcelow, Ionia, Mich.

One and three go right and left thru

Turn the girls around then pass thru

Sides divide to a line, wheel and deal

Then Dixie chain and hear 'em squeal

Girls turn back, left allemande . . .

STAR THE LINE

by Milton Lease, Palm Springs, Calif.
Heads to the center, do-sa-do
All the way around, line up four
(ladies in center)
Side couples divide the track
Star thru, then listen Jack
With the girl you face in that crazy
line
Star thru . . . make two lines
Straighten your line in the usual way
Center four half sashay
Just the ends go forward and back
Star thru, then stand pat
Face your corner, do a left allemande
. . .

HEADING FOR DIXIE

by Bob Kent, Warwick, R.I.

Two and four go right and left thru
While one and three lead right you
do
Circle four, you're doing fine
Head gents break and make those lines
Forward eight and back for real
Pass on thru, and wheel and deal
Just the ladies Dixie chain
First lady left, second go right
Around just two with all your might
Come down the middle, side by side
Now you men Dixie chain, don't you
hide
First gent left, second gent right
Around the gals in the middle of the
night
Down the middle, there you stand
Gals go forward, back to the land
Forward again, do a left square thru
Count four hands like you always do
There's old corner, left allemande . . .

CURLIFUSION!

by Marv Worrell, Hamilton, Ill.

Walk all around the left hand lady
See-saw round your pretty little baby
Now the head two ladies chain across
Turn 'em now and don't get lost
Then one and three go into the middle
and back
Then same two curlique
Now split the sides and turn left
around one
Down thru the middle girls, turn back
and star thru
Now pass thru, then curlique with the
outside two
Lady on the right, left allemande . . .



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FOLD A BOY — GIRL

by Dick Kenyon, Lansing, Mich.

First and third lead to the right
Circle four and make a line
Forward eight and back with you
Pass thru, FOLD A GIRL, star thru
FOLD A GIRL, star thru, cross trail,
left allemande . . .

Heads to the right and circle four
Head gent break make a line of four
Forward eight and back with you
Square thru, three quarters round
Calif. twirl, right and left thru
Star thru, turn right and left thru
Star thru, pass thru, Calif. twirl
Forward eight and back, then pass
thru

FOLD A BOY, star thru, FOLD A
GIRL

Star thru, bend the line,
Cross trail, left allemande . . .

FRANKIE AND JOHNNIE

Record: Go No. 106 — Instrumental/
calls by Allie Morvent.

Dance: Melvin Holly, Jackson, Miss.
Music: Eva Nichols and her Lone Star
Ramblers.

Opener and Closer:

Bow down to your partner, give that
girl a swing
Join hands, circle to the left, boy
you've got a ring
Reverse and trail, go single file
Four little ladies back track, twice
around you go
Men turn in behind your girl, it's
single file you know
Keep moving 'round and don't slow
down

Girls roll back to an allemande left,
around the ring you go
Grand old right and left, boys, and
then you promeno
You've got your girl, don't do her
wrong.

Figure:

First and third go right and left thru,
turn the girl you know
Star thru and pass thru, and do a do-
sa-do
Go all the way around, go right and
left thru
Star thru and pass thru, star thru the
next old two
Square thru three quarters, three
quarters around you do

Left allemande, go right and left grand

When you meet your partner, turn her with a right elbow

Allemande left your corner, your honey promeno

You've got your girl, don't do her wrong.

(Sequence: Opener, Figure twice for heads, Figure twice for sides, Closer.)

A "GOODIE" FOR "BEAVER"

by Milton Lease, Palm Springs, Calif.

Heads go forward and back with you

Star thru, pass thru

Star thru, all pass thru

Ends cross over, centers turn back

Bend the line, pass thru

Ends cross over, centers turn back

Bend the line, pass thru

Fold the line, check it man

She's your corner, left allemande . . .

HIGH JINKS

by John Ward, Alton, Kan.

The heads to the right and circle up four

The head gents break and line up four

It's forward eight and back you reel

Now pass on thru and wheel and deal

Face your partner and all step back

Pass thru, ends cross over, centers turn back

It's forward eight and back you reel

Now pass on thru and wheel and deal

Face your partner and all step back

Pass thru, ends cross over, centers turn back

Go up and back, then cross trail, man

Allemande left with your left hand . . .

PRAIRIE PRANKS

by John Ward, Alton, Kan.

Four ladies chain three-quarters round

Just turn 'em, boys, and settle down

The first old couple swing and sway

While the third old couple half-sashay

Heads square thru three-quarters round for fun

Then separate and go around one

Stand four in line, here's what we do

The ends move up and star thru

Half square thru and face that pair

Circle up four on the side right there

Go one full turn and watch it, man

Pass on thru to a left allemande . . .



AUGUST RELEASES

No. 933-A

"SMILE IN YOUR STYLE"

Called by Jerry Helt
flip instrumental

No. 934-A

"PLEASE PASS THE KISSES"

Called by Chuck Raley
flip instrumental

No. 935-A

"BEST DRESSED BEGGAR"

Called by Bill Ball
flip instrumental

No. 936-A

"BLACK EYED SUSAN BROWN"

Called by Bob Van Antwerp
flip instrumental

No. 937-A

"HAPPY DAYS ARE HERE AGAIN"

Called by Fenton "Jonesy" Jones
flip instrumental

No. 938-A

"THE MERMAID"

Called by Don Stewart
flip instrumental

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CROSS STAR THRU FIGURES and BREAKS

by Bob Daugherty, San Diego, Calif.
First and third CROSS STAR THRU
Pass thru to the next and star thru
Eight chain thru
Get back home and star thru

Forward eight and back with you
Then CROSS STAR THRU, left alle-
mande . . .

Side two couples a right and left thru
Same ladies chain across from you
Head ladies chain to your right
Heads go right and circle four
Forward eight and back once more
CROSS STAR THRU, left allemande
. . .

Promenade don't slow down
One and three wheel around
Star thru, dive thru, star thru
CROSS STAR THRU, forward eight
Pass thru, bend the line, cross trail
Left allemande . . .

Side two couples right and left thru
First and third CROSS STAR THRU
Right and left thru across the line
CROSS STAR THRU you're doing fine
Two and four CROSS STAR THRU
Then do a right and left thru
CROSS STAR THRU
One and three cross trail
Left allemande . . .

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ISDCA SCALLER

by E. H. Regnier

The Sixth Annual Scallership award granted by the Illinois Square Dance Callers Association went to Joe Maddox, Beason, Illinois. A court of Scallers — former award winners — Russ Bone, Kankakee; Frank and Joan Keeser, Bellville; Bill Bishop, Decatur; and Donnabelle Kirby, Champaign, conducted the ceremony at the recent annual meeting of the Illinois Callers Association. A Scallership pin and check for \$100 were presented Mr. Maddox.

Seven years ago the ISDCA board pondered the idea of projects and public service. The proposal that a delegate or an official participant be sent to one of the many square dance institutes and camps had considerable appeal. Three characteristics were enumerated as attributes for such a delegate or participant:

1. One who would gain from the experience and be of greater value to his clubs, community, and fellow callers.
2. One who could gather the information from the institute, organize, and share it with the membership.
3. One who would be worthy as a representative of the Illinois callers.

It was also decided that the delegate be granted financial assistance in the attendance to the workshop, and that it be known as Scallership.

Joe and Mildred Maddox will attend an institute of their choice and share their learning with ISDCA membership in each of the three districts.



No. 901

POLKA ON A BANJO

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No. 902

OUT BEHIND THE BARN

Caller: Charles Dewey Drake

No. 903

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Caller: Les Ely

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Round Dance Workshop



HONEYBUN

by Es and Joe Turner, Bethesda, Md.

Record: Blue Star No. 1618.

Position: Semi-closed, facing LOD.

Footwork: Opposite. Directions for M.

Meas.

Intro

1-4 Wait: Wait: Apart, -, Point, -; Together, -, Touch, -;

Standard acknowledgement, end in semi-closed pos.

Dance

1-4 Point Fwd, -, Point Back, -; Fwd Two Step: Point Fwd, -, Point Back, -; Fwd 2-Step

In semi-closed pos with weight on

M's R & W's L, point L ft fwd LOD & hold 1 ct; bring L ft back twd RLOD toe touching floor (point) hold 1 ct; one fwd two-step (LRL, -;) down LOD; Repeat meas 1 & 2 starting M's R & W's L ft.

5-8 Two Step Turn: Two Step Turn: W Twirl, -2-; Walk-, 2-;

Assuming closed pos & starting M's L do two right face turning two-steps LOD, ending M's back to COH. M then walks four small steps progressing LOD (LRLR), while W twirls RF under joined lead hands on first two cts (RL) resuming semi-closed pos. during next two walking steps (RL).

9-12 Point Fwd, -, Point Back, -; Fwd

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Two Step: Point Fwd, -, Point Back, -; Fwd 2-Step

Repeat Meas 1 thru 4.

13-16 Two Step Turn: Two Step Turn:

W Twirl, -, 2-; Walk-, 2-;

Repeat Meas 5 thru 8 except to end in **BUTTERFLY SIDE-CAR**, M's back diag to COH and LOD.

17-20 Side, -, Behind, -; Side, -, Front (Dip to Banjo) -; M Back Up (W Rev Twirl) -, 2, -; 3-, 4-;

In a slow (strolling) grapevine, step L to side in LOD, cross R in back of L (W steps to side on R & Crosses L in FRONT of R) M steps again to side on L & cross R in front of L as he turns to face LOD in momentary **BUTTERFLY BANJO** & dips fwd on R ft. (W dips back on L). M backs up twd RLOD in four steps (LRLR) turning to face ptr on last step resuming **BUTTERFLY SIDE-CAR** (W makes reverse twirl (L face) twd RLOD under her L & M's R hands (RLRL)).

21-24 Side, -, Behind, -; Side, -, Step

Thru (to closed) -; 2-Step Turn: 2-Step Turn:

Step to side on L in LOD, cross R in back of L (W steps to side on R & crosses L in FRONT of R) M steps to side on L & crosses R in front of L (W XIB) stepping thru smoothly into closed pos.; two RF turning two steps ending M facing LOD Closed pos.

25-28 Point Fwd, -, Point Back, -; Fwd 2-Step: Point Fwd, -, Point Back, -; Fwd 2-Step:

Repeat meas 1 thru 4 M facing LOD in Closed Pos.

29-32 Side, Close, Cross, -; Side, Close, Cross, -; Two Step Turn: Two Step Turn:

Step to side on L ft close R to L, cross L in front of R; step to side on R close L to R, cross R in front of L (W XIB both times) ending on last step for two turning two steps ending in semi-closed pos facing LOD.

33-36 Walk -, 2-; Fwd, Close, Back, -; Back Up -, 2-, Back, Close Fwd, -;

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Walk two steps, (LR) in LOD; step fwd L close R to L, step back on L; back up two walking steps (RL); step back again on R close L to R; step fwd on R remaining in semi-closed to repeat dance.

Dance is Done 3 Times.

TAG

1-4 Point Fwd, -, Point Back, -; Fwd Two Step: Point Fwd, -, Point Back, -; Fwd Two Step: Twirl, 2, 3, 4

Repeat meas 1 thru 4; M then walks 2 short steps (LR) in LOD; his third step is slightly fwd and twd COH on L as he turns and points R twd ptr as they acknowledge. (W RF twirls in 3 cts R,L,R and point L twd ptr).

MAPLE LEAF RAG

by Mary and Al Brundage,
Westport, Conn.

Record: Windsor No. 4677.

Position: Semi-closed.

Footwork: Opposite. Directions for M.

Meas. Introduction (4 meas.)

1-4 Wait; Wait; Walk Fwd, 2; 2, 4 (to Semi-Closed);

Wait 2 meas; Start L ft and walk 4 steps fwd in LOD with light strutting type steps ending in Semi-Closed pos facing LOD;

DANCE

1-4 Point Fwd, Point Bwd; Fwd Two Step; Point Fwd, Point Bwd; Fwd Two Step;

In Semi-Closed pos, point L ft fwd in LOD, point L ft bwd in RLOD looking over L shoulder (W over R) start L ft do one two step in LOD; repeat, starting M's R ft and looking over R shoulder (W over L);

5-8 Apart, Draw; Together, (to Butterfly) Touch; Roll, 2; 3, 4 (to Semi-Closed);

Releasing lead hands M steps swd on L twd COH (W twd wall to Open pos) Draw R ft to L; step twd ptr on R ft turning to face in Butterfly pos M's bk twd COH, touch L ft to R; swing trailing hands fwd ptrs roll away from each other progressing LOD making 1 complete turn in 4 steps (M turning L face and W

R face) ending in Semi-Closed pos facing LOD;

9-12 Fwd Two Step; Fwd Two Step Turn Away, 2; Together, 2 (to Semi-Closed);

Do 2 steps fwd in LOD; using strutting bouncy steps ptrs circle away from each other M twd COH and W twd wall returning to ptr in 4 steps L, R; L ending in Semi-Closed pos;

13-16 Repeat action of meas 9-12 endina Open pos slightly apart facing LOD;

17-20 Step Fwd, Point Fwd; Step Bwd, Point Bwd; Fwd Two Step; Fwd Two Step;

Step fwd in LOD on L ft, pt R ft fwd; step bwd in RLOD on R ft, pt L ft bwd (these 2 meas may be done as a Charleston Step); in Open pos start L ft do 2 fwd two steps down LOD;

21-24 Repeat action of meas 17-20 end in Open pos facing LOD;

25-28 Step, Kick; (turn in) Step, Kick; (face) Swd Two Step; Swd Two Step;

Step fwd in LOD on L ft, kick R ft fwd; swing R ft bwd at same time turning in twd ptr 1/2 R and changing hands to face RLOD in Left-Open pos step fwd in RLOD on R ft, kick L ft fwd; swing L ft bwd turning in 1/4 L to face ptr and joining both hands (M's bk twd COH) do one two step swd L in LOD; repeat swd R in RLOD releasing hands and placing them on own knees;

29-32 Bend, Chug; Bend, Chug; Walk, 2; 3, 4 (to Semi-Closed);

Keeping knees together bend and turn them slightly to the L, straighten knees and chug bwd away from ptr on both feet (M twd COH and W twd wall); repeat turning knees to R, chug bwd again; walk diag fwd twd ptr and LOD in 4 steps L, R; L, R to end in Semi-Closed pos;

Perform Entire Dance A Total of Three Times

TAG

1-4 Point Fwd, Point Bwd; Fwd Two Step; Point Fwd, Point Bwd; Face, Chug;



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Record - Reviews

By Frank L. Kaltman

- BOGAN 1139** Down In Old Mexico/Instrumental
Square dance called by Joe Robertson
A fine job with a very infectious call. Medium club level.
- BOGAN 1140** I Never Knew/Instrumental
Square dance called by Harper Smith
Club dancers and callers will love this sprightly version of "I Never Knew."
- OLD TIMER 8178** Red Hot Mamma/Instrumental
Square dance called by Johnny Schultz
Another recording to the tune of "Some Of These Days." Instrumental is excellent.
- WESTERN JUBILEE 902** Out Behind the Barn/Instrumental
Square dance called by Charles Dewey Drake
- SETS IN ORDER 2136** Happy Birthday—Jolly Good Fellow — Giant Fanfare/
Trumpet Fanfare — Drum Walk Up — The Old Gray Mare
A series of six short bands of music for special occasions.
- KALOX 1019** Mean Woman With Green Eyes/Instrumental
Square dance called by C. O. Guest
- KALOX 1018** We've Got a Long, Long Way To Go/Instrumental
Square dance called by Billy Lewis
A Texas type singing call based on "A Long Long Way to Tipperary."

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MacGREGOR 922**My Gal Sal/Instrumental**

Square dance called by Bob Van Antwerp

A rollicking singing call by Bob Van Antwerp. The past year has seen a crystallization in the quality of many recording companies. You can depend on the fact that the MacGregor instrumental is the best available for the tune.

MacGREGOR 923**Hello, Hello, Hello/Instrumental**

Square dance called by Jerry Helt

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MacGREGOR 924**Stolen Heart/Instrumental**

Square dance called by Don Stewart

Material for beginners, and again, should be useful for first night club work.

MacGregor 925**Right Or Wrong/Instrumental**

Square dance called by Chuck Raley

Singing call, medium club level. On the sustained notes, the caller goes slightly flat. If you have a good singing voice, you can probably improve the call on this one.

MacGREGOR 926**Golden Rocket/Instrumental**

Square dance called by Bill Ball

A well delivered singing call by Bill Ball. Medium club level.

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Square dance called by Tom Mullen

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TOP 25040 **Man Smart (Woman Smarter)/Instrumental**

Square dance called by Vern Smith

This is based on a Calypso which it barely resembles.

TOP 25039 **Florida/Instrumental**

Square dance called by Fred Christopher

The diction is poor.

GRENN 12045 **Orange Blossom Special/Possum Sop**

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BLUE STAR 1617 **The Caper/Instrumental**

Patter called by Marshall Flippo

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BLACK MOUNTAIN LP 6000 **Hash**

Hash called by Les Gotcher

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SETS IN ORDER 2137 **Jack's Rocker/Pretty Little Widow**

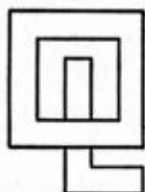
Hoedowns featuring Jack Hawes

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SETS IN ORDER 125 **Why Don't We Do This More Often/Instrumental**

Square dance called by Lee Helse

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NEWS



● **NATIONAL** — Square dancing received much-needed national recognition in a recent issue of *TIME*, the weekly newsmagazine. The Golden State Convention in Oakland, California provided the basis of the article which was both factual and fanciful. Square dancing as seen through the eyes of a non-dancer is partly modern and partly hillbilly. Our image is showing. And be sure to get your Sets In Order doll. Just wind it up and it's official!

● **TWO SOOS** — September 24 to 29 is "Learn To Square Dance Week" in Sault Ste. Marie, Ontario, Canada and Sault Ste. Marie, Michigan. Sponsored by the area square and round dance clubs to bring square dancing to the attention of the public, this

week is already being advertised extensively. TV, radio, newspapers, and dances are being used to promote the project. The Two Soos Jamboree on September 22 will kick-off the week. Callers everywhere are invited to call on this program. The Two Soos are great tourist attractions so if you visit Michigan this fall, be sure to attend this festival. For more info: Anne and Bill Smith, 407 Morin St., Sault Ste. Marie, Ontario, Canada.

● **CANADA** — More than 300 dancers attended the 3rd Annual Saint John Square Dance Workshop and Jamboree in Saint John, New Brunswick, Canada on May 18-19. Leaders at this event were Edwin Allaby, Glen Maynard, Bill Ritchie, Joyce Spaulding, and Vince Conners. — Mim Secord



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● **PERSONAL — AMERICAN SQUARES** has successfully moved to Chicago, the publishing center of the nation. Our new location at 6400 North Leoti Avenue, Chicago 46, Illinois means an even better magazine for you. Watch for the new **AMERICAN SQUARES** in September—more pages more features, more dances, more news, more of everything at no increase in price. Lively people read **AMERICAN SQUARES**, the magazine of square dancing — a lively art. See us when you're in Chicago.

● **WISCONSIN** — Three days of dancing squares and rounds, workshops, panels, exhibitions, style shows, and after-parties make up the 4th Wisconsin Square Dance Convention in La Crosse on August 17-19. Marianne and Don Petrucci are General Chairmen of the event which will attract more than 5,000 dancers to the mammoth Mary Sawyer Auditorium. Write to Olive and Norman Petersen, 736 Stanley St., Stevens Point, Wisconsin, for additional information.

● **VIRGINIA** — "Take me back to old Virginia" on October 26-27 for the 7th Annual Richmond Square and Round Dance Festival at the John Marshall Hotel. An all star staff includes Lee Helsel, Nita and Manning Smith, Al Brundage, Lou Hildebrand,

COVER TALK

Summer time is time to relax, reflect, and plan for the coming fall months. The future and success of Square Dancing is entirely dependent on the quality of the leadership within the movement. Read this month's stimulating article on page 9. You may be a leader. Put your talents to work promoting Square Dancing.

Linc Gallacher, Blackie Simmons, Chuck Donahue, Jim Schnabel, Louis Calhoun, Harry Lackey, Ginny and Al Forrester, Paul Childers, Dottie and Jules Billards, Eloise and Ray Appel, and Rayburn Hickerson. Register now with Joy and Bill Dinubila, 3002 Sherwood Lane, Hopewell, Virginia.

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● **NEW PRODUCTS** — Ladies who sew at home, and most square dance women do, now have an answer to their sewing problems. Fancy trim, buttons and the like can be easily bought through the mail from Home-Sew, Inc., Bethlehem 64, Pennsylvania. For the men, Ed Sale's "Learn to play the guitar" program will train you to play your own square dance accompaniment. It's fun to play while you call and the dancers like it. Write to Ed at Studio 192-A, Avon by the Sea, N. J., for more information. Be sure to mention **AMERICAN SQUARES** when writing to these people.

● **LOUISIANA** — New Orleans, at the end of the mighty Mississippi, is the place for the Greater New Orleans Square Dance Association's 5th Annual Festival on September 7 and 8. Al "Tex" Brownlee, Frank Lane, and Carolyn and Frank Hamilton will handle the squares and rounds at the Municipal Auditorium. For more details, write: G.N.O.S.D.A., P.O. Box 12145, New Orleans, La. — Fay Maitre

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OUT of the MAIL BAG

Dear Arvid:

As a former Editor of SALESMANSHIP MAGAZINE, may I compliment you on the make-up, printing and contents of AMERICAN SQUARES—a splendid magazine. . . .

Harold R. Eicher,
Sarasota, Fla.

Dear Arvid:

Before I had an opportunity to hear records before buying them, I had to put a lot of faith in Frank Kaltman's Record Reviews . . . The faith was well placed.

Once a dancer has mastered his art, much of his pleasure . . . comes from the music. One of the great things about square dancing is the great variety of music that can be used. I feel I must take exception to Mr. Kaltman's position that certain songs are not square dance music. Perhaps the rendition is not, but let's not rule out the possibilities for some great dances . . .

Bill Arnold,
Muskegon, Mich.

Dear Arvid:

. . . I particularly like the Record Reviews by Frank Kaltman. He is not always right, but none of us are. . . .

I use a lot of mixers to keep the dancers from staying with their own group all the time. The fun of going to festivals is meeting and making new friends.

As far as so-called new basics are concerned we still haven't made good use of the old ones. Let's just dance for fun!

Ward McDonald
Sarles, N. Dak.

Dear Arvid:

Received my first issue of AMERICAN SQUARES and believe it to be a must for all those interested in square dancing.

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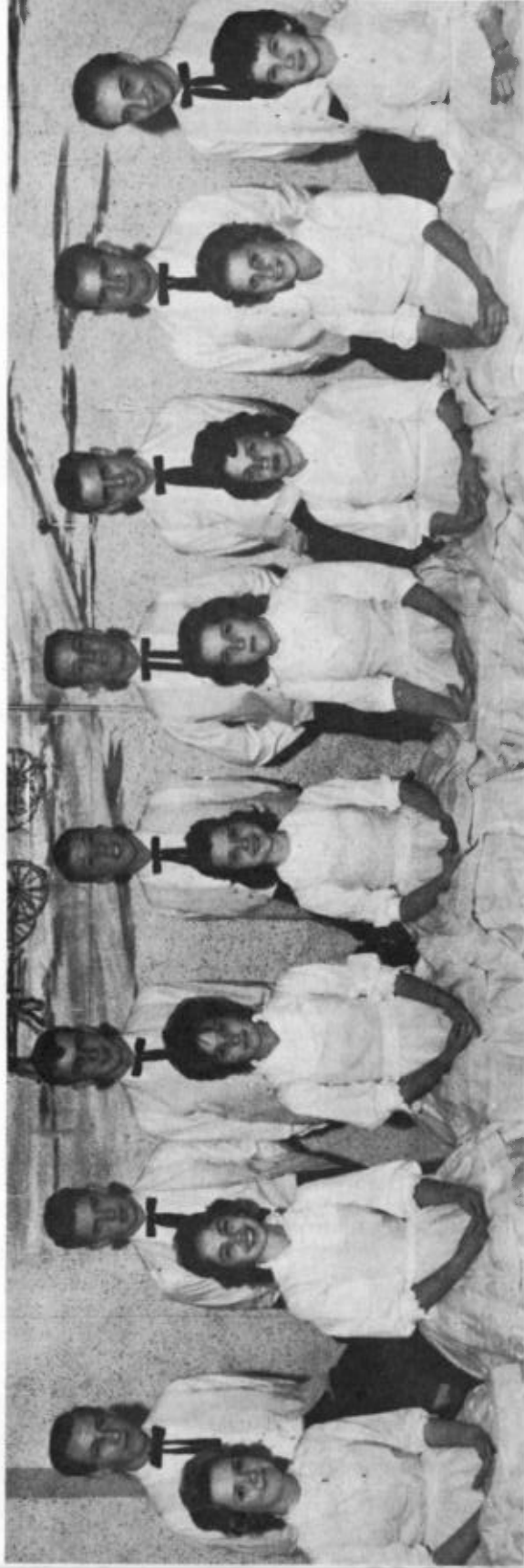
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Although there are millions of square dancers, there are still some people who do not square dance and have no conception of what it is. These people can be favorably impressed by well-trained exhibition groups. Pictured above are Stan Reubel's Little Belles, Oklahoma City, Oklahoma teen-agers, who recently appeared at the Miami National Convention. They perform for festivals, civic clubs, and special events. Traveling good-will ambassadors like these play an important part in spreading the square dance gospel.

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