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1159 BROAD STREET

NEWARK 14, NEW JERSEY

VOLUME 18
OCTOBER 1962
NUMBER 2



ARVID OLSON
Publisher and Editor

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MAIL

Dear Arvid:

. . . It would appear that our square dancing is not what it used to be. There seems to be a very small percentage of people who take instruction that stay with it very long. People are changing, physical activity seems passe', and the men are lazier than the women — much more so.

A lot of women would like to take up square dancing but can't get their husbands out. This may not be so in some other sections, but here it is our biggest obstacle.

And again I think our dancing has developed beyond the capacity of the majority to keep pace with, except the fanatics. In other words, to keep pace with the constant new material, both square and rounds, requires far too

much effort in this push-button and space age. The fun, neighborliness, and recreation value is lost.

Jimmy Clossin
Orlando, Fla.

Dear Arvid:

I have been reading AMERICAN SQUARES for some time. . . . It always brings me a great joy. . . .

In my country square dancing has become very popular since Ralph Page and Rickey Holden came to Japan in 1959 and 1960. And we enjoy squares called in English. . . .

Masaki Iwase,
Tokyo, Japan

Dear Arvid:

I am not opposed to any sane basic that will do something, comfortably and without confusion, which cannot be accomplished by use of a currently established and accepted basic.

What I do oppose is the Abuse and MISuse of any basic — old or new. Generally the old basics are not subject to the abuse noted in the newer ones. . . .



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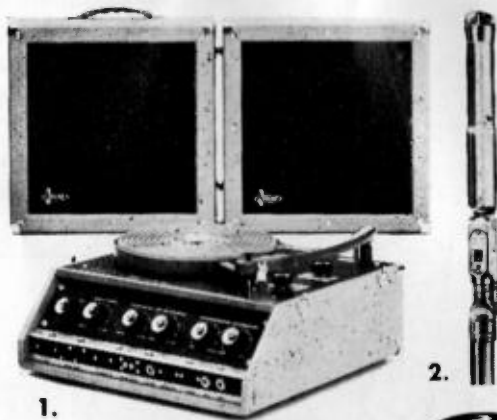
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ABuse of a basic is to over-work it to the point of monotony. How often do we hear, "square thru, all the way around and a quarter more, and a quarter more, and a quarter more, etc.," when a simple pass thru, 1/2 or 3/4 square thru, would do the job? . . .

MISuse of a basic is to follow a certain movement with one which is awkward or unsmooth, such as "star thru, right and left thru," or "star thru, square thru."

Analyze a figure before using it. The result will contribute to more relaxed and enjoyable dancing. . . .

Roger Welch,
Independence, Mo.

Dear Arvid:

I read another so called new basic in the August 1962 AMERICAN SQUARES. This is not a new basic at all. Someone took two basics, put them together, and called it Cross Star Thru. If I wanted my dancers to do a Cross Trail and Star Thru, I would tell them so.

If we all think of the dancers, we

will keep more people dancing and if all magazines would stop printing such foolish material, people would stop sending it in. . . .

Sal Penque,
Elma, N.Y.

Dear Arvid:

Hurray to Fred Heckel, Chicago, Illinois and Dick Weaver, Kailua, Oahu, Hawaii (September 1962 AMERICAN SQUARES). Perhaps if more continue to protest eventually something will come of it. You published my objections to non-directional calling a few months back. This brought a great response from both callers and dancers.

We are glad to see you publishing so much of John Ward's material. All of us in this area use his material quite frequently. He is well known as a writer.

Frazier L. Brown,
Smith Center, Kan.

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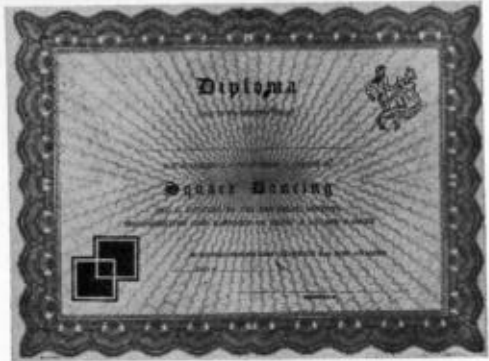
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MEET WILLARD ORLICH

AMERICAN
SQUARES
WORKSHOP
EDITOR



Workshop material makes or breaks a caller. From the hundreds of dances that appear each month, it is the caller's responsibility to select good, comfortable dances that are essential for the orderly growth of square dancing.

With this issue Willard Orlich, First In Choreography, joins the staff of AMERICAN SQUARES, First In Square Dancing, as Workshop Editor.

Teacher, writer, and leader (not caller) Orlich has successfully taught advanced dancing to hundreds of dancers and has conducted over five hundred workshop sessions. He organized the Akron, Ohio Workshop which now has two parts with some thirty sets and twenty callers and teachers in attendance. It is at this Workshop that Willard selects material that works.

Dance material submitted by our readers for publication is critically analyzed and workshopped under the personal supervision of our new Editor. You are guaranteed the best material from the best authors in the country when you read and use AMERICAN SQUARES Workshop each month.

AMERICAN SQUARES Workshop will continue to pace the square dance movement. Under the direction of Willard Orlich it will be even more valuable. We enthusiastically welcome Will to our staff.

TODAY'S SQUARE DANCE CHOREOGRAPHY

by Willard Orlich

Another "new basic"? Reams of published articles about this subject appear regularly in media ranging from club papers to national periodicals that cover our favorite hobby or job, square dancing. "So what's new?" is the passing question in everyone's daily life. It's the life-blood of a progressive America. This worry about "new basics" needs a closer objective look, rather than looking in horror at them.

In the first place, there is nothing new on earth. God put everything here in the beginning. It's just that mankind hasn't discovered it, or discovered a practical use for it yet. This same thought can be applied to today's square dance choreography. Nothing new or originally created comes to light. New material is only a twist of an old idea, a combination of movements, perhaps, or maybe just a change of nomenclature.

Whatever it is, it is worth the attention of you, the caller or teacher to consider, then digest it as to its worth, and forget it if necessary, or incorpo-

rate it in your choreography knowledge for present or future use. The sun shines or the rain falls even though your eyes are closed, so you might as well face it.

Conserve your energy for constructive thinking instead of wasting it by fighting the thoughts of your fellow fun-seeker. I'm remembering my thoughts during my first square dance lesson about the guy who dreamed up the allemande left and a grand right and left. He must have been crazy . . .

The big complaint possibly seems to be against a new name such as the recent Hoop-De-Do term. Analyzing the movement itself from the author's viewpoint makes sense. He was trying to eliminate a possible uncomfortable situation of a dive thru while the arching couple dishrags under for the turn-back. The uncomfortable part, of course, would be for a short couple trying to *hold* the arch while some tall dancers duck thru. Experienced dancers at this point will drop the hand-hold anyway and join again after the actives duck thru and then do their turn under to change places and face

Are "new basics" good or bad? Analysing

back to the center of the set as the basic rule prescribes.

Please note that the Hoop-De-Do *only* works with a lady on the man's right side to be an equivalent of "inside arch, dive thru." This is the wish of the author and the set-up he describes. He also wants the turnback part to be done with a star thru.

Now let's back away and look at this movement objectively and as an example in point of today's analysis of a new square dance "basic." In the first place, we heard a loud growl about the given name Hoop-De-Do. Granted, the name sounds ambiguous. Perhaps a more descriptive one could have been chosen. But how about other accepted movements like Do-Paso or Suzie-Q?

This term certainly cannot be confused with any other square dance call. It can be taught easily because it is already being practiced by experienced dancers as noted above, except the turnback is being done with a California twirl and now the author wants a star thru motion, instead, for comfort's sake. It is also smooth flowing which is the very reason dancing dancers have already created their own version over the years. But will it withstand the test of time thru usage?

We have arrived at the thinking point — the real analysis of the versatility of a new movement and its value to square dance choreography. Can we use this movement only one way? If so, it's dead. But wait. The author states that the couple doing the movement should star thru. What happens if the man meets the lady from her *right* side? Now we have a different set-up but we have not broken the author's basis rule. The following call to this Hoop-De-Do command could be (for the active center couples) to pass thru, centers-in and cast-off $3/4$ around . . . or any

number of other commands.

Let's add one more thought. The active couple doing the Hoop-De-Do could be two men or two ladies. If each person did their own *part* of a star thru (both men using their right hands and both ladies using their left hands), they would end up in a curlique position. Now you have something for a workshop level situation.

Apologies to Charlie Tilley, Sangus, Mass. for using his brainstorm Hoop-De-Do as a point in question. I don't mean to ridicule his idea in any way, only to point out that which is true in analyzing any new "basic" or idea coming on our square dance horizon today.

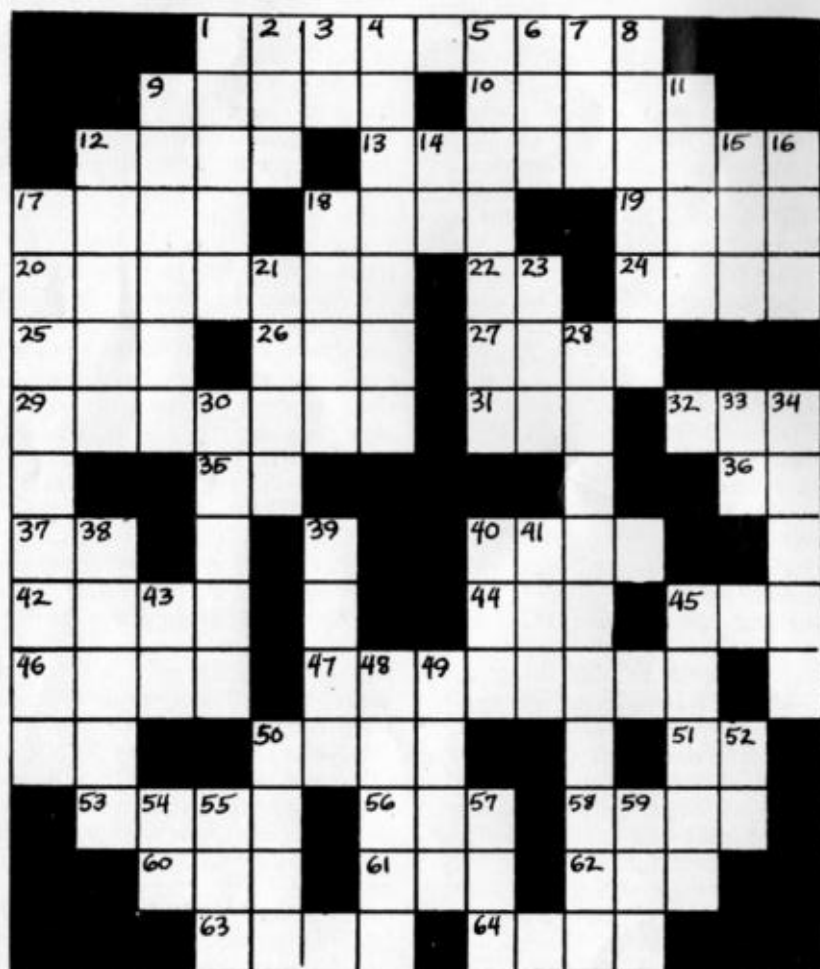
Any author should consider his idea from all angles and not create one just to put the dancers into one peculiar situation that he may have in mind. Is it adaptable in more than one position? Can the dancers dance the movement or must they jerk their way thru the tip? Will it add something to the fun of square dancing or will it frustrate them into giving up the whole thing?

Now back to you, the caller and teacher. If the examples by the choreographer cover a very limited condition, it's up to you to do the analysis. Is it versatile? Does it flow (dance) and feel comfortable or don't you dance what you call? So take the time to find out because your dancers will love you for a smooth night of dancing the next time you call a dance for them. They look to you for leadership, so be prepared, not with the latest and greatest but with the best of your ability.

"Bone up" on the basic rules of each basic movement you use in your calling because this is part of your responsibility as the leader. Your compensation? The realization that you did a job well done and well prepared.

new material is the caller's responsibility!

SQUARE



CAB

PUZZLER

by Cathie Burdick

FAMILY



SQUARES

JANIE AND PAUL MOORE PROVE FAMILY DANCES ARE FUN FOR MANY AGES

Family Squares is the creation of Janie and Paul Moore, Columbus, Ohio square dance leaders. It developed from the desire to keep youngsters dancing when they reached their teens in a wholesome family-managed environment.

Publicity in adult classes and clubs provided the nucleus for the group. Current members are pictured below. Most children of square dancers had learned some bits of knowledge about square dancing in basement square dance sessions with their parents or in school dance programs. It was a logical step to combine these groups of interested people into Family Squares.

National recognition has been awarded the club through a new record label. An album and several singles on the Family Squares label with club caller Paul Moore doing the calls was released by Grenn, Inc. early this fall.

The key to success for this club, according to the Moores, is the programming criteria that they have formed. They determined the basic

calls which the youngsters could already do well and kept timing to comfortable, adult standards. With these guides, variety in formation and music offered endless possible dance combinations.

Turn under movements are excluded for comfort and the twirl at the end of a right and left grand and promenade are optional. Their choice of basics includes: circle, swing, allemande left and other arm turns, stars, right and left grand, chains, right and left thru, pass thru, cross-trail, do-sa-do, and see-saw.

A typical evening program begins at 3:00 p.m. with two hours of regular square dancing where mixing of both sizes and ages is encouraged. After an hour break for a pot-luck dinner, more advanced dancing is done for another hour. At this time separation of sizes is encouraged so all movements can be done with comfort. Photo at left shows a typical group dance scene.

Family square dancing is one part of the total square dance program, and it is certainly a successful and satisfying one.



Is Round Dancing really a hobby with you? Are you enjoying a relaxed sociable hobby? Or are you running yourselves to death night after night trying to "keep up" with all the latest? In other words, are you working harder at your fun than you'd ever dream of doing on the job!

There's room for everyone. It's up to the individual couples to set their own speed and attend the club or clubs of their choice. If there is no club to suit you and there's a group of dancers who, like you, are bemoaning the too muchness of present day dancing—get together—form your own club and hire a teacher who's on your side of the fence.

You'll be very pleasantly surprised to know that many, many of our leading teachers are very alarmed at the terrific influx of new material, much of it very poor, that the dancers and teachers are attempting to "fly" thru these days.

Let's not just sample the "fluff" or "topping." Let's take time to go thru and evaluate all this deluge of material and pick out at least a few dances that will stay with us for more than a couple of weeks! Where are our classics of the future going to come from

if we're constantly exposed to three and four dances a night, every night you attend a different club? How many of these dances are really learned, or stay with the dancers any length of time at all? Now, let's discuss an important word . . .

Let's talk about the word "difference." We're not speaking of a difference of opinion now, but the difference between one dance and another. It's always been very noticeable to us that when a dance is released — using, for example, a wrap figure — and catches on well. In a short period of time, we'll be *flooded* with dances using a wrap figure and our dancers will be begging for mercy. How do we expect them to retain these dances individually? So many can't remember sequences or even dance names. How can they remember which dance is which in all this confusion of dances?

A dance that's remembered will be one that's different than the one you just finished teaching your group. If you are a top-notch teacher, you will also teach a dance that is done to good music, fits the music well, and gives you that light-hearted lilt and happiness that makes you smile with joy!

by
KIRBY
TODD



6 TIPS

Your group is nice; it's friendly. But does it *dance*? Doing drills and routines, stumping along on flat feet without the slightest joy in the movement to the lilt of the music results in an experience that is dull, uncreative to the spirit, and stultifying to the mind.

This does not mean dancing should be uniform or conform. It means dancing should be done with a great deal of individuality and interpretation. Some years ago the ladies in a



Lil and Bud Knowland, nationally known as editors of **ROUND DANCER** Magazine, have been active as round dancers, teachers, and leaders since 1949. Conducting workshops and classes in their home town of Tucson, Arizona has done much to promote round dancing in that city. Their personal philosophy of round dancing is of interest to dancers everywhere.

SPEAKING OF ROUND DANCING

by LIL and BUD KNOWLAND

to Better Style

set dressed identically. What an exhibition in planned monotony that was! Now individuality in dress lends color to the scene. Similarly, style reflects the person dancing and his pride, skill, and mood.

Here are six basic tips to follow in improving individual styles:

- 1) Stand straight and tall; give room for the heart.
- 2) Dance on the balls of the feet, off the heels.
- 3) Notice your partner and smile!

You're not dancing with a wooden Indian.

- 4) Feel the music, the rhythm, the flow, and enjoy it.
- 5) Practice dancing; anyone can master routines with time and concentration.
- 6) Park cars and problems outside and let fun take over.

The therapy of beautiful dancing together with the fellowship and friendship inherent in such a gathering is miraculous.

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by Don Atkins

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Bill's Boogie

No. 6501

flip instrumental

by Bill Castner

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GOLDEN SQUARE RECORD CO.

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AMERICAN SQUARES WORKSHOP features original material submitted by you — our readers. Singing Squares, Figures and Breaks, New Basic, and Round Dances appear each month. Mail new and creative material to: Workshop Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago, 46, Illinois.

SINGING SQUARES

Singing Squares are a part of every caller's repertoire. The best of new Singing Squares are presented each month.

SAN ANTONIO ROSE

Record: Top No. 25043 — Instrumental/calls by Paul Moore.

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

Opener, Break, and Closer:

Allemande left your corner, turn your partner right hand 'round

Men star by the left, three-quarters 'round

Turn corner by the right, all the way 'round and then

Turn partner by the left, four ladies chain

Chain the girls across, you turn chain back

Chain 'em right on back, turn and promenade the track

Promenade your girl, go dancing two by two

Promenade this Rose of San Antonio.

Figure:

Head couples promenade, just half way 'round you do

Come down the middle with a right and left thru, and turn — same two

Wheel thru, do a right and left thru, turn your girl around

Dive thru, star thru, left wheel thru and a right and left thru

Turn your girl that way, then roll a half sashay

Swing the girl in front, swing 'er twice around, I say
Promenade that girl, from down Texas way

Promenade that Rose of San Antonio. (Sequence: Opener, Figure twice for heads, Break, Figure twice for sides, Closer.)

Editor's Note: The figure written to this old time favorite tune includes Paul Moore's new basic Wheel Thru. See this month's New Basic for sample teaching figures.

SQUARE DANCING BABY

Record: Old Timer No. 8179 — Instrumental/calls by Wayne West.

Dance: Wayne West, Garden Grove, Calif.

Music: The Four Squares.

Opener, Break, and Closer:

Walk all around your corner lady

Turn a left hand round your baby

Men star right, it's once around you know

Partner left, do-paso, corner by the right and don't be slow

Partner left, the men back up and make a right hand star

Men back up, go round the land, slip the clutch, left allemande

Come back one and do-sa-do, you promenade her home

I'd like to find a lady Square Dancing Baby

To swing and keep her for my own.

Figure:

One and three right and left thru

Two and four half sashay

Pass thru, round just one and make a line that way

Forward eight and back in time, pass thru, bend the line

Star thru, swing that corner Sue

Allemande left new corner lady
Grand right and left and maybe
When you meet this brand new girl,
you'll promenade
I think I've found a lady Square Danc-
ing Baby
To swing and keep her for my own.
(Sequence: Opener, Figure twice for
heads, Break, Figure twice for sides,
Closer.)

I WON'T GO HUNTIN'

Record: Jewell No. 100—Instrumental
/calls by Jewel O'Brien.
Dance: Jewel O'Brien, Birmingham,
Ala.
Music: Fontana Ramblers.

Opener, Break, and Closer:

Oh you walk around your corner girl,
partner box the gnat
Girls star left out in the middle, once
around like that
You turn your partner by the right,
allemande corners all
Grand right and left go 'round the
ring until you meet your own
Oh you do-sa-do when you meet your
girl, once around these women
Catch her left, do-paso, quit that silly
grinnin'
Turn corner right, your partner left,
roll promenade these women
I Won't Go Huntin' with you Jake but
I'll go chasing women.

Figure:

Oh one and three you promenade, half-
way around you go
Into the middle you star thru, pass
thru you know
Go right and left thru, turn your girl,
then dive thru
Star thru, crosstrail, swing your corner
do
The four ladies promenade, once a-
round that town
Come on home, box the gnat, promena-
de around
Promenade 'till you get back home,
swing them pretty women
I Won't Go Huntin' with you Jake,
but I'll go chasin' women.
(Sequence: Opener, Figure twice for
heads, Break, Figure twice for sides,
Closer.)

GLORY HALLELUJAH

Record: Blue Star No. 1625 — Instru-
mental/calls by Andy Andrus.
Dance: Andy Andrus, Port Arthur,
Tex.
Music: The Texans.

Opener, Break, and Closer:

Docey 'round your corner girl and
then around your Jane
Join hands, circle left, circle round
that ring
Those gents right hand star, go once
around and then
Allemande left, grand right and left
around
Singing Glory, Glory Hallelujah, do-
sa-do your own
Promenade that lady home, promena-
de that ring
Get back home and swing, and we'll
go dancing on.

Figure:

One and three go up and back, then
do a right and left thru
Two and four star thru, pass thru and
split those two
Around one you go, in that middle
square thru
Four hands around and corner swing
Four ladies promenade, go once
around that ring
Box the gnat and swing, promenade
that pretty thing
Singing Glory, Glory Hallelujah, and
we'll go dancing on.
(Sequence: Opener, Figure twice for
heads, Break, Figure twice for sides,
Closer.)

BLACK-EYED SUSAN BROWN

Record: MacGregor No. 936 — Instru-
mental/calls by Bob Van Antwerp.
Dance: Bob Van Antwerp, Long
Beach, Calif.
Music: The Mavericks.

Opener, Break, and Closer:

Heads go forward up and back, then a
do-sa-do
All the way 'round to an ocean wave,
rock it to and fro
Pass thru, both turn right, 'round just
one you go
Dixie style to an ocean wave, rock it
once there, Joe

Cross-trail, left allemande, then weave around the set

When you meet your lady fair, just Promenade your cutie there, walk her right up town

She's the gal with all the frills, Black-Eyed Susan Brown

Figure:

Heads go forward up and back, then a half square thru

All four couples stand back to back, go out and back with you

Bend the line, star thru, stand back to back once more

Go out and back and bend the line and star thru once more

A right and left thru, turn the girls, dive thru and then

Pass thru and swing that one, she's waiting for you, standing there

Promenade this lady home, be proud of what you found

Swing her there just once around, that's Black-Eyed Susan Brown

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

Editor's Note: Bob's choreography is a little different from the usual run of dances and should prove interesting to any group of dancers.

FIGURES & BREAKS

Edited by Willard Orlich

Figures and Breaks are created endlessly. Each month Workshop Editor Willard Orlich selects top Figures and Breaks that have been carefully analyzed and workshopped for your use.

PEEL-OFF BREAK

by Jim Gammalo,
Olmstead Falls, Ohio

One and three swing and sway, side two couples 1/2 sashay

Heads go forward, back with you, split square thru

All the way round and when you're thru

Everybody, peel-off, left allemande . . .

WAKE UP THE SIDES

by Madeline Allen, Larkspur, Calif.

One and three bow and swing
Promenade the outside ring
Two and four right and left thru
Finish it off with a half sashay
One and three do a right and left thru
Turn right back with a curlique
Those who can, do a do-sa-do
Same four do a curlique
The other four do a dixie chain
Both turn right around just two
Down the center with a dixie chain
Four men turn back, left allemande
Men go right, right and left grand . . .

STAR THRU "PROM"

by Marie Gray, Tucson, Ariz.

First and third half sashay
Forward up and back that way
Now lead to the right, circle four,
ladies break and line up four
Forward eight and back to the world
Pass thru, arch in the middle for dixie twirl
Pull 'em thru you're doing fine, now bend the line
Ladies arch, men duck thru, U turn back behind your Sue then substitute
Forward eight and c'mon back, dixie chain on the double track
Men turn back, and star thru, and promenade with your maid
First and third wheel around, cross trail to a left allemande . . .

T BIRDS

by Jack Livingston, Indianapolis, Ind.
Head gents face your corner, box the gnat

Square your sets, we'll dance like that
All four men go forward and back

Just couple number two (any couple) go down the floor

Split those two and line up four
Go forward four and come on back

The other four go forward and back
Then do-sa-do across the track

Go all the way round to an ocean wave
Rock forward and back

Turn by the right, half way round
Rock forward and back, make a

straight line
The other four, walk up to the middle

Bend the line, left allemande . . .

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THE HANDIEST GIRL

by Madeline Allen and Jerry Helt

First and third square thru
Four hands round then split the sides
Turn to the left in single file
Around just one, dixie chain
Men turn back, star thru
Same men forward, split the sides
Do-sa-do, all the way around
Make an ocean wave when you come
down
Balance forward, balance back
With the handiest girl do a left alle-
mande
Partner right, right and left grand . . .

MEN TOSSED AT SEA

by John Ward, Alton, Kan.

Head gents face your corner, box the
gnat
Then all four girls go up and back
Half square thru across the floor
Split the boys and line up four
The boys go up and back, pass thru
Both turn right around one you do
Boys dixie style to an ocean wave
Rock up and back, just the center
breaks
Swing by the left just half way, Jake
Rock up and back, pass thru then
Allemande left with your left hand . . .

FENDER BENDER

by Allan Brozek, Ansonia, Conn.

Heads to the middle and back to the
floor
Lead to the right and circle four
Head gents break and make two lines
Forward eight and back in time
Pass thru and bend the line
Pass thru and bend the line
Forward eight and back with you
Then star thru inside arch
Dive thru, pass thru, star thru, then a
right and left thru
Up to the middle and back in time,
pass thru and bend the line
Pass thru and bend the line
Up to the middle and back with you,
star thru, inside arch
Pass thru and bend the line
Up to the middle and back with you,
star thru, inside arch
Dive thru, pass thru, star thru, cross
trail thru
Find your corner, left allemande . . .

DIAGONAL CENTER

by Gordon Blaum, Fla.

One face two, three face four, right
and left thru
Take your opposite and face the
middle
Double pass thru, centers in, cast off
 $3/4$ round
Take your opposite and face the
middle
Double pass thru, centers in, cast off
 $3/4$ round
Cross trail thru, allemande left . . .

CENTERS BREAK

by Gordon Blaum, Miami, Fla.

Side two ladies chain across
Heads to the right and circle four
Head gents break to a line of four
Forward eight and back you reel
Pass thru then wheel and deal
Double pass thru, centers in
Inside two cross trail thru, "U" turn
back
Left allemande . . .

WHO'S ON THE LEFT?

by Gordon Blaum, Miami, Fla.

Heads go forward and back with you
Box the gnat across the way
The lady on the left do a half sashay
Star thru, then pass thru
Box the gnat across from you
With the lady on the left do a half
sashay
Star thru, right and left thru
Box the gnat across from you
With the lady on the left do a half
sashay
Star thru, left allemande . . .

MUSHAY

by Del Coolman, Flint, Mich.

Promenade (with corner), don't slow
down
One and three wheel around
Right and left thru the couples you
found
Circle four you're doing fine
Head gents break, form a line
Forward eight and back with you
Right and left thru and a half sashay
Star thru across the way
And a half sashay
Make a U turn back, allemande left . . .

WHY SUBSTITUTE

by Mickey Thomas, Osceola, Iowa

One and three go right and left thru
Two and four you promenade
Just halfway round with your maid
Come down the middle and pass thru
Separate go round one
Line up four, four in line
Forward eight and back with you
Just the ends star thru
Go right and left thru across from you
Turn on around a half square thru
To the outside two right and left thru
Turn on around and circle half
Halfway round and dive thru
Pass thru, allemande left . . .

WHEEL AND DEAL SNAFU

by Jack Livingston, Indianapolis, Ind.

Two and four do a right and left thru
Same ladies chain, across the way
Finish it off with a half sashay
Heads pass thru, separate go round two
Forward eight and back you toss
Pass thru and wheel cross
Meet a new two, pass thru and U turn
back

Pass thru and wheel and deal

Double pass thru

The centers move up between those
two

Bend the line, pass thru and wheel
and deal

Do a left allemande . . .

SHAY MURDER

by Del Coolman, Flint, Mich.

One and three right and left thru
Two and four right and left thru
One and three ladies chain
Two and four ladies chain
One and three pass thru, separate
Around two, stand four in line
Forward eight and back that way
Inside two do a half sashay
Forward eight and back that way
Just the girls half sashay
Forward eight and back that way
Just the men half sashay
Forward eight and back with you
Pass thru make a U turn back
Circle eight right after that
Circle left, pretty little ring
Now those that can right and left thru
Other four forward up and back
Forward again, star thru

Right and left thru the outside two
Inside arch, dive thru, pass thru
Right and left thru the outside two
Square thru, outside four, center three
Center left square thru
Outside divide and star thru
Here comes corner, allemande left . . .

FOLDING DOORS

by Willard Orlich, Akron, Ohio

Heads go right and circle up four
Head gents break and line up four
Forward eight and back again
Pass thru and the ends fold
Half square thru, the boys fold
Half square thru, the centers fold
Half square thru, the girls fold
Half square thru, bend the line
Forward eight and back again
Pass thru and the ends fold
Curlique, men star left, ladies run
around
Same girl, box the gnat and pull
by
Left allemande . . .

FOLDING DOORS

by John Ward, Alton, Kan.

The heads to the right and circle four
The head gents break and line up four
Then pass on thru across the town
And cast off $3/4$ round
Go forward and back, pass thru
The centers fold, star thru
Then pass on thru across the town
And cast off $3/4$ round
Go forward and back, pass thru
The centers fold, star thru
Do a right and left thru and turn 'em
man
Cross-trail thru to a left allemande . . .

JOHN'S FETE

by John Ward, Alton, Kan.

The head two couples a half sashay
Then star thru across the way
Split the sides and line up four
Go forward eight and back once more
Pass thru — ends fold — star thru
Two ladies chain across from you
Pass thru — centers fold — star thru
Two ladies chain across from you
*Star thru — allemande left . . .
*(Or square thru five hands man
With the corners all left allemande. . .)

WILD CASTING

by Willard Orlich, Akron, Ohio

One and three half square thru
Criss cross thru the outside two
Round one, line up four
Pass thru, cast-off 3/4 round
Inside, two, right and left thru
Pass thru, criss cross thru the outside
two, line up four
Pass thru, cast-off 3/4 round
Inside two, go right and left thru
Pass thru, criss-cross thru the outside
two
Round one line up four
Pass thru, cast-off 3/4 round
Center four go right and left thru, pass
thru, allemande left . . .

COUNT TO FIVE

by Chuck McDowell, Zion, Ill.

One and three gonna bow and swing
Lead on out to the right of the ring
And circle four, you're doing fine
The head gents break and form a
line
Forward eight and back to the world
Arch in the middle for a dixie twirl

Forward out, then wheel and deal
Double pass thru and hear 'em squeal
Centers in, cast-off three-quarters
round

New lines of four go forward and
back

And star thru across the track
Inside four do a right and left thru
Turn 'em around like you always do
The same two ladies chain thru
And square thru inside the land
Count to five, stick out your hand
There's the corner, left allemande . . .

CENTERS FOLD — WHEEL AND DEAL AND 1/4 MORE

by Willard Orlich, Akron, Ohio

All four couples whirlaway with a half
sashay
Heads go forward and back that way
Cross trail thru, around one and line
up four
Forward eight and back once more
Pass thru, wheel and deal and a 1/4
more
Centers fold and box the gnat, change
hands, left allemande . . .

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GNATS TO WHEELS

by Bob Kent, Warwick, R.I.

Head two ladies chain to the right
 Same two ladies chain across
 Heads pass thru, separate, around two
 Hook on the ends, line up four
 Forward eight and box the gnat
 Right and left thru, the other way
 back

Turn your girl on toe and heel
 Pass on thru and wheel and deal
 Those who can, do a right and left
 thru

Turn around, pass thru
 Split the outside, around one, line up
 four

Forward eight and box the gnat
 Right and left thru, the other way
 back

Turn your girl on toe and heel
 Pass thru, wheel and deal
 Those who can right and left thru
 Turn on around, pass thru
 Star thru with the outside two
 Pass thru, go on to the next two
 Star thru, pass thru, left allemande . . .

HIT OR MYTH

by John Ward, Alton, Kan.

The heads to the right and circle 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
 Do a double pass thru across the floor
 Now peel off and line up four
 Bend the line then hear me say
 The center four do a half sashay
 It's forward eight and back you reel
 Now pass on thru and wheel and deal
 Do a double pass thru across the floor
 Now peel off and line up four
 Bend the line then hear me say
 The center four do a half sashay
 Star thru, square thru 3/4 man
 With the corners all left allemande . . .

FOLDING BREAK

by Gordon Densmore, Madison, Ohio

Promenade and don't slow down
 Head two couples wheel around
 Right and left thru the two you found
 Pass thru, the ends fold
 Centers turn back, left allemande . . .

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A QUICKIE

by Les Gotcher, La Puente, Calif.

Four ladies chain, a grand chain four
Turn the girls, we'll dance some more
Join your hands, make a big ring
Circle to the left and hear me sing
With the lady on the right, half
sashay
With the lady on the right, Calif.
twirl
Lady on the right a left allemande . . .

CROSS TRAIL TO A LINE

by Larry Faught, Billings, Mont.

One and three lead to the right
Circle four to a line
Go forward eight and back that way
Whirl away with a half sashay
Pass thru, ends cross over — centers
turn back
Go forward eight and back with you
End four star thru
Center four cross trail thru
Join the line, bend the line
Opposite right and box the gnat
Go right and left thru the other way
back
Cross trail thru, left allemande . . .

CROSS THE DICE BREAK

by Tex Cole, Lake Worth, Fla.

The head two ladies chain across
Turn 'em around and don't get lost
The side two couples a half sashay
And square thru while you're that
way
Count four hands and when you do
Square thru with the outside two
Count to four and make it nice
You're facing out so cross the dice
Allemande left . . .

WHOSE WHERE?

by Dick Click, Aloha, Ore.

The side two gents and the corner
girl
Move into the middle and back to the
world
Box the gnat, then half square thru the
other way back
Split those two, go round one
Down the middle, pass thru, Calif.
twirl
Cross-trail thru, round one and line
up four
Balance forward and back, then box
the gnat

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Pass thru the other way back
Centers arch, the ends turn in
Box the gnat in the middle you do
Then right and left thru, turn 'em
around

Pass thru, star thru, a half sashay
Box the gnat across the way
Change hands, left square thru
Just count two, left allemande . . .

FOLDING STAR

by Bill Jordon, Eastlake, Ohio

The side ladies chain across you do
The same two couples a right and
left thru

The heads pass thru but U turn back
Double star thru across the track
It's forward out and back you reel
Stop right there and wheel and deal
The center four gonna pass on thru
Split two to a line you do
Go forward and back, you're doing
fine

Now pass on thru and fold the line
Box the gnat in front of you
Come on back, right and left thru
Then dive thru, pass thru, right and
left thru
Turn her around and half square thru

Go on to the next and star thru
Now square thru three-quarters, man
Here she comes, left allemande . . .

SHORT CURLS

by Willard Orlich, Akron, Ohio

The head two couples a half sashay
Then curlique across the way
Those who can curlique, the other
four a dixie chain

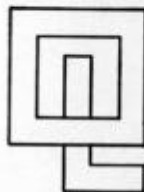
Ladies go left, gents go right and star
thru
Allemande left . . .

A QUICKIE

by Fred Christopher,
St. Petersburg, Fla.

One and three, you swing and sway
Side ladies chain across the way
The heads cross-trail, go round just
one

Line up four and have a little fun
Go forward eight and back you reel
Then pass thru and wheel and deal
Double pass thru, hang on tight
Lead couple left, the next one right
Two ladies chain, you turn this girl
Then dixie chain across the world
The girls turn left, the men go right
Allemande left . . .



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THE OTHER FOUR

by Fred Bailey, North Las Vegas, Nev.

The two head couples a half sashay
Dance into the middle, then back away
Pass on thru and then stand pat
The other four go forward and back
Cross-trail thru and join the line
Facing out, go out and back
Wheel and deal right where you're at
Those who can, star thru and half
sashay

Dance forward up, then back away
Pass on thru and then stand pat
The other four go forward and back
Cross-trail and join the line
Facing out, go out and back
Wheel and deal right where you're at
Those who can, a half square thru
Then turn back and star thru
Allemande left . . .

BOOMERANG GIRLS

by Ross Crispino, Nampa, Idaho

The head two couples swing you do
While two and four a right and left
thru

The heads lead right and circle up four
Head gents break and line up four

Forward eight and back you reel
Pass thru, then wheel and deal
Double pass thru, face your partner
and back away
Pass thru, then wheel and deal
Girls do a half square thru
Separate, go round two like a boom-
erang
Come back into the middle of town
Square thru three-quarters round
Separate, round two more like a boom-
erang
Star by the right in the middle of the
land
Gents step in behind your date
Right hand up, star all eight
Girls roll out around one man
Allemande left . . .

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Mack McCoslin Calling

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SIOUX CITY SUE

GO-110

Music by Eva Nichols and her Lone Star Ramblers

These instrumentals don't just "GO". THEY ARE REAL GONE!

WHEEL THRU

by Paul Moore, Columbus, Ohio

With two couples facing each other, on call to WHEEL THRU, the right persons will wheel $1/4$ to the right while their partners will pass thru right shoulders with the opposite persons to join again $1/4$ to the right. The working couples are now standing back to back. On call to left wheel thru, the left-hand persons would wheel $1/4$ to the left while their partners would pass thru left shoulders with the opposite persons to join again $1/4$ to the left.

TEACHING WHEEL THRU

by Willard Orlich, Akron, Ohio

Head two couples forward and back, wheel thru and circle up four
Head gents break and line up four, forward eight and back with you
Right and left thru and when you do, wheel thru, inside two wheel thru

California twirl all eight of you, heads crossrail thru to a left allemande . . .
Head couples wheel thru, left wheel thru the outside two
California twirl then pass thru, crossrail thru to a left allemande . . .
Side ladies chain across the way, whirlaway a $1/2$ sashay
Heads go forward and back, $1/2$ square thru then wheel thru the outside
All turn back and circle up eight, reverse back around the land
Gents turn back to a Dixie grand, right, left, right, left allemande . . .

WHEEL THRU AND A $1/4$ MORE

Head two couples square thru, four hands around, then wheel thru and a $1/4$ more
Wheel and deal two by two, inside arch, dive thru, pass thru
Left wheel thru and a $1/4$ more, wheel and deal two by two
Inside arch, dive thru, pass thru, left allemande . . .

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ROUND DANCES

Round Dances are important in the movement. Several new Rounds are published in capsule form each month.

MERRY WIDOW WALK

by Anne and Leon Trainer
Bethesda, Md.

Record: Grenn No. 14044.

Position: Open.

Footwork: Opposite. Directions for M.

Introduction

Meas.

1-4 Wait; Wait; Balance Apart, Point, -; Together, Tch, -;

Dance

1-4 Walk Fwd, 2, 3; Turn in, 2, 3; Back Up, 2, 3; 4, 5, 6;

5-8 Walk Fwd, 2, 3; Turn in, 2, 3; Back Up 2, 3; 4, 5, 6;

9-12 Step, Swing, -; Step, Swing, -; Step, Swing, -; Step, Swing, -;

12-16 Walk Away, 2, 3; 4, 5, 6; Step, Swing, -; Step, Tch, -;

INFATUATION

by Myrtle and Harold Eicher
Sarasota, Fla.

Record: Blue Star No. 1626.

Position: Butterfly, M's back to COH.

Footwork: Opposite. Directions for M.

Introduction

Meas.

1-4 Wait 2 Meas: Apart, Point, Together Tch: Side Draw, Side Draw

Dance

1-4 Pas De Basque L: Pas De Basque R: Open Vine 2, 3, 4.

5-8 Step, Draw: Step, Draw: Slow R-T Two Step, Touch.:

9-16 Repeat 1-8 in LOD:

17-20 Step, Tap: Step, Tap: M Out (W under) Behind Side: Fwd, Tap:

21-24 M Around (W under) 2, 3, Tap: (Box) Side, Close: Fwd., Tap:

25-28 (Box) Side, Close: Bkwd., Tap: Back In, 2, 3, 4:

29-32 Dip Back, -; Recover, -; Walk Out (W Slow Twirl) 2, 3, 4:

Dance Thru 3 Times and acknowledge on the last meas. with a quick twirl.

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OLD TOWN MIXER

by Sally and Gus Pipkin
Kansas City, Mo.

Record: Grenn No. 14045.

Position: Open

Footwork: Introduction throughout.

Introduction

Meas.

1-4 Wait 2 Meas. Bal Apart, Point;
Tog, Touch (W close R to L);

Dance

1-4 Two-Step (Bal) Fwd; Two-Step
(Bal) Back; Repeat Bal Fwd; Bal
Back;

5-8 Star (R), 2; 3, 4; 5, 6; 7, 8;

9-12 Change Places, 2; 3, 4; Two-Step
(Bal) Fwd; Two-Step (Bal) Back;

13-16 Do-Sa-Do, 2; 3, 4; 5, 6; 7, 8;

17-20 Bal Fwd (Alamo-style); Bal
Back; Star (R), 2; 3, 4;

21-24 Back Away, 2; 3, 4; Fwd, 2; 3, 4;

25-28 Star (R), 2; 3, 4; Vine Away, 2;
3, touch;

29-32 Vine Together, 2; 3, Touch;
(new ptr) Pass Thru, 2; 3, 4;

Dance thru 4 times.

WIDE EYES

by Julie and Bert Passerello
Long Beach, Calif.

Record: Windsor No. 4680.

Position: Closed, M facing LOD.

Footwork: Opposite. Directions for M.

Dance

1-4 Walk, -, 2, -; Side, Close, Fwd, -;
Side, Close, Fwd, -; Walk, -, 2, -;

5-8 Side, Close, Cross, -; Side, Close,
Cross -; Turn Two Step; Turn Two
Step;

9-16 Repeat action of meas 1-8 ending
in Semi-Closed pos facing LOD;

17-20 Walk, -, 2, -; (circle) Fwd Point,
, (circle) Bwd Point, Step; Rock
Bwd, Fwd, Fwd, -; Cut, 2, Cut/
Point, -;

21-24 (Reverse) Roll, -, 2, - to Closed;
Side, Close, Side, Touch; (Box)
Side, Close, Fwd, -; Side, Close,
Back, -;

25-32 Repeat action of meas 17-24 end-
ing in Closed pos M's back twd
COH;

33-36 Turn Two Step; Turn Two Step;
Pivot, -, 2, -; Twirl, -, 2, -;

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"TWO YANKEES ATTEND THE KENTUCKY DANCE INSTITUTE"

Leaving the vicinity of Boston we motored toward Kentucky. At the end of the first day we stopped over at Kulpville, Pennsylvania to visit Mac's Barn. We had heard that this was one of the barns that lent refinement and good fellowship to all square dancing. We were certainly not disappointed.

Both Mac MacKendrick and his good wife Ruth met us as we entered, making us feel completely at home. Over the years they have built two fold. First and most important, they have created a feeling among their dancers, who contracted it contagiously from them, of neighborliness, good fellowship, and tolerance to those who inadvertently "goof" once in a while. We all do occasionally.

Second, they have created within the walls of an old barn a hall both pleasing to the eye and comfortable to dance in. The walls are done in knotty pine with tasty drapes over the windows. The ceiling is beamed in natural timber with acoustic white celotex between the beams. The floor is of hard wood treated for non-slipping, good square dancing. All this plus an inviting fireplace in the end opposite the caller's stand and colorful pictures on the walls complete one of the homiest places we have ever visited.

The next morning we motored on to Morehead, Kentucky where the annual Kentucky Dance Institute is held at the Morehead State College under the direction of two very capable leaders. They are Dr. M. G. Karsner of the faculty of the University of Kentucky, but known to us all as "Kars" and Miss Shirley Durham connected with the school system at Louisville,

but known to us as just "Shirley."

She greeted us when we arrived and showed us to our room in the girl's dormitory at Thompson Hall which had been turned over to the institute for the week.

The program of the institute was nicely arranged and included a course in Kentucky Running Sets, which was one of the reasons we had made the trip and attended the Institute. We desired to see them authentically taught by one who had grown up with them and knew them from the traditional basis. We had seen unreasonable facsimiles of them exhibited at festivals here in New England under the direction of teachers who had learned them out of a book and thus had lost the savor of the originals.

We were not disappointed. "Kars" did know every fundamental of them and their traditional mannerisms and had the ability of imparting that knowledge to others. If that was all we were to learn during the entire week the trip would have been a grand success. But there were several other gold nuggets on the agenda.

During rest periods between classes Shirley would ask the group if they would like to hear more about "Archie." She would pull up a chair and we would all pull our chairs around her to be treated with tales of the folklore of Kentucky built around a character called "Archie" and his operations, which were often taken a dim view of by the revenue boys.

Huit Hoffman and his wife from Antwerp, Belgium, who taught types of folk dancing common in middle Europe, surely deserve excellent on

their report cards with two gold stars. Few couples here in America can match their radiant personalities and ability to interest folks.

Vyts Bellajus, Editor of Viltis, the folk lore magazine, taught a different variety of folk dances and also deserved the two gold stars. "Kars" dusted off some heirloom contras to the enjoyment of all. The ability of the faculty to teach contras was outstanding and enjoyed by every one attending. There was also some modern square dancing taught to balance the diet.

Classes started in the morning and ran until noon. They resumed after lunch till about 4:00 P.M. when everybody was ready for a swim in the heated college pool.

After supper the evening was spent in a party like atmosphere with the faculty presenting the dances that had been taught during the day, selecting the ones which seemed to appeal the most to the folks present.

The entire attitude of those present was a desire to learn and further their knowledge of the art of all types of dancing so that they could carry back to their homes and professions a greater background of the folklore of dancing. The spirit of good neighborliness and good fellowship was equal to many and excelling most other camps that we have ever attended.

It is this type of camp or institute that will keep our traditional dancing alive and vigorous. Those who leave such a camp will be so well versed in the true fundamentals that they will be well qualified to teach them to others properly and with authority.



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NEWS

● **PERSONALITIES** — Mix an English accent with a Texas drawl and you have Jill and Pat McQuaid (see photo), enthusiastic square dance immigrants from London who now live in San Antonio. Since he was 14, Pat has danced and two years later he started calling and teaching. He's travelled and called in England, France, Germany, and Canada.



Pat met Jill and, after a hectic square dance courtship, made it a double. Together, they left England with a permanent visa in 1961 to settle in the U.S., under the sponsorship of old friends VeVe and Ralph Hay. Currently Jill and Ralph are working and teaching as a couple in the square dance world of south Texas.

● **GERMANY** — Over 300 dancers from France and Germany participated in the Heidelberg Hoedowners' recent Graduation Dance at the King's Ballroom, Heidelberg Castle. Ten callers, with Mat Matychowiak as M.C., kept things lively all evening.

The Heidelberg Hoedowners is one of the oldest clubs in Europe with military personnel, their dependents, civilians, and Germans as members. The club feels that square dancing is a good way to further international understanding and good will.

—Marie Matychowiak

● **ILLINOIS**—Open dances are held the second and fourth Saturdays by the Ribbons 'N Beaus Square Dance Club at the Yorkfield Community Center with Rick Diebold calling. All dancers are invited to attend. Club officers for the coming year are: Jean and Roger McAvay, Pres.; Julie and Art Commare, Vice-Pres.; Helen and Rex Gourley, Treas.; Louise and Wally Schweiger, Sec'y.; and Jo and Warren Edgerly, Special Events.

—*Vivian Michaelis*

● **LOUISIANA** — The American Legion Club on Cross Lake, Shreveport, is the site of the 10th Annual Jamboree sponsored by the Square "D" Club on October 27. Featured personalities are Mack McCoslin, Red Warrick, and Al Treppke and many callers will appear on the program. The teenage Lone Star Ramblers, taught by Jim Horn of Dallas, Texas will present an exhibition.

—*Ann Hendershot*

● **CHICAGO** — Big city dancing at its finest is yours on Sunday afternoon, October 28, from 2:00 to 11:00. This is the date for the Chicagoland Square Dance Festival at McCormick Place sponsored by the Chicago Area Callers Association. Dancing in five separate halls will feature the calling of many members of the Association. For more information contact Tom Fogarty, 2936 Wilson Ave., Chicago 25, Ill. or Marvin Labahn, 8746 S. Morgan St., Chicago 20, Ill.

● **TENNESSEE** — The Ramblin Rebels, Oak Ridge Square Dance Club, will sponsor an All Nitters Dance on November 17 at the Oak Terrace Ballroom. More details are available from Bob Dubree, 2831 Magnolia Ave., Knoxville, Tenn.

● **NEW YORK** — Piute Pete "the greatest hog caller east of the Rockies" invades Freedomland, U.S.A. for family square dancing every Saturday and Sunday afternoon at the State Fair Midway. Dance to Piute at Freedomland, U.S.A., 280 Baychester Ave., Bronx, N.Y.



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● **ONE-NIGHT STANDS** — Do your one-night stands look like a Square Dance? Callers can provide sponsoring groups with a service that can help them to have more fun. Square dance items provide atmosphere that is important to the success of a dance. Maintain a scrap book that includes pictures, posters, jewelry, party favors, decorations, name tags, books, dance wax, and even square dance equipment. Show this book and help your clients to obtain needed materials for their big one-night stand. They'll appreciate your thoughtfulness. —*Bart Haigh*

● **TEXAS** — Red Warrick, Tod Williams, and Ann and Pete Peterman are the staff for the West Texas Square Dance Festival in Lubbock on October 12 and 13 at the Municipal Coliseum. Y'all come to this big Texas-size event. Write Edith and L. E. Walker, 1319 - 25th Street, Lubbock, Texas for info.

● **S/D POLL** — Cleveland, Ohio dancers were given an extensive questionnaire about their square dance activities recently. Among the results are the following facts: 50% of the dancers belong to clubs; 50% dance



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once a month, 44 % dance twice a month, and 6% dance once a week or oftener; 50% feel a couple should belong to a maximum of two clubs; 70% feel there should be a workshop for members before each dance; 75% think a club should have a balanced round and square dance program; and the majority believe that there are too many rounds coming out. How do these figures compare with your area?

● **TEXAS** — Amarillo, Texas was the site of the Panhandle Square Dance Jamboree held Sept. 22 at the Vic Mon Motor Hotel.—*Cecil C. Jones*

● **WISCONSIN** — Round of the month for September in Wisconsin was Grenn's Golden Gate Waltz. Other popular favorites in the Badger state are Chop Suey Polka on Blue Star and Too Much Mustard on Grenn.

● **NORTH CAROLINA** — The Fall Festival of the North Carolina Federation of Folk Dancers will be November 24th at the National Guard Armory, Fayetteville. Over 500 dancers and a capacity crowd of spectators attended the Federation's Summer Festival on August 18th in Charlotte. Five new square dance clubs joined the Federation at that time. Square dancers from Maiden were awarded a trophy for having the most members, percentage-wise, in attendance. Out of a possible 48 members, 42 attended. The idea for this trophy was originated by Ken Beck of the Star Promenaders from Seymour Johnson Air Force Base.

—*John McBride*

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OLD TIMER 8180

TIJUANA ROSE

**Instrumental Square Dance Called by
Cal Golden**

A poor instrumental plus a mushy caller add up to a record with nothing to offer except a "wheel and deal" pattern.

BOGAN 1143

ROSALITA

**Instrumental Square Dance Called by
Tommy White**

The wording on this one is awkward and does not fit the music in several places. Poor choice of music. A production line number with glossary calls.

BLUE STAR 1623

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Instrumental Square Dance Called by Paul Moore

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**TOP 25044
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Instrumental Square Dance Called by Bern Aubuchon

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**Instrumental Square Dance Called by
Chuck Raley**

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MacGREGOR 935

BEST DRESSED BEGGAR

**Instrumental Square Dance Called by
Bill Ball**

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MacGREGOR 936

BLACK-EYED SUSAN BROWN

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 "Jonesy" has improved his calling
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 make this an acceptable record.

MacGREGOR 938
THE MERMAID
 Instrumental Square Dance Called by
 Don Stewart
 Too much music and poor diction
 make this call hard to understand. The
 instrumental is good with a wild ban-
 jo.

MacGREGOR 939
YOU ARE THE ONE
 Instrumental Square Dance Called by
 Chuck Raley
 A hard tune to call to. The record-
 ing quality is good and the caller does
 an acceptable job.

MacGREGOR 940
SOME DO, SOME DON'T
 Instrumental Square Dance Called by
 Bill Ball

A novelty Calypso tune, an easy
 dance, excellent music, and inspired
 calling make this a good buy. A plea-
 sant change from the usual releases.

MacGREGOR 941
HAWAIIAN STYLE
 Instrumental Square Dance Called by
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 Another novelty number with noth-
 ing harder than a square thru. The
 Hawaiian effect doesn't quite come
 through.

MacGREGOR 942
WEDDING BELLS
 Instrumental Square Dance Called by
 Bob Van Antwerp
 Bob comes through with another
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MacGREGOR 943
ALL OF THE TIME
 Instrumental Square Dance Called by
 Don Stewart
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Dash

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 No. 2538 — "CHEWIN' GUM"
 called by Chuck Raley

No. 2537 — "THE OLD RED BARN"
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 No. 2536 — "BABY FACE"
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EVENTS

- Sept. 29 - Oct. 7: Fontana, N.C. Fall Swap Shop.
 Oct. 5-6: Moline, Ill. Idiot Jamboree.
 Oct. 6: Annapolis, Md. 2nd Chesapeake Festival. National Guard Armory.
 Oct. 6: North Las Vegas, Nev. 3rd Ann. Harvest Ball. Rancho Little Theater.
 Oct. 6: Des Moines, Iowa. Ann. Fall S/D Festival. Veterans Auditorium.
 Oct. 6: Clarksdale, Miss. Delta Squares Fall Festival.

COVER TALK

Square dancing, a lively art, is a part of the American way of life. Knowledgeable dancers of the sixties travel to their square dance destinations in buses, trains, airplanes, cars, and snappy sports jobs like the one on our cover this month. Wilb Lievens illustrates a scene that might well be you, or any one of a million other square dance couples, on the way to a square dance.

- Oct. 7: Berea, Ohio. Greater Cleveland S/D Federation's Square Round-Up. Fairgrounds.
 Oct. 7: Detroit, Mich. 1st Ann. S/D Festival. Light Guard Armory.
 Oct. 12-13: Lubbock, Tex. West Texas S/D Festival. Municipal Coliseum.
 Oct. 13-14: Cadillac, Mich. Autumn Festival. Armory.
 Oct. 19-20: North Little Rock, Ark. S/D Federation Fall Festival. Armory.
 Oct. 19-21: Orlando, Fla. Jamboree. Municipal Auditorium.
 Oct. 19-21: Orlando, Fla. Callers Association Annual Meeting.
 Oct. 20: Phoenix, Ariz. 14th Ann. Copper Cities Festival. Globe Gym.
 Oct. 21: Fullerton, Calif. Junior Jamboree. Sunny Hills Barn.

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Oct. 26-27: Richmond, Va. 7th S/D & Roundance Festival. John Marshall Hotel.

Oct. 27: Shreveport, La. 10th Annual Jamboree. American Legion Club.

Oct. 27: Evansville, Ind. 6th Ann. Hoosier S/D Festival.

Oct. 28: Chicago, Ill. Chicagoland S-D Festival. McCormick Place.

Nov. 2-3: Oklahoma City, Okla. State S/D & R/D Festival. Municipal Auditorium.

Nov. 2-4: Cacapon Lodge, W. Va. Capers.

Nov. 2-4: San Diego, Calif. 12th Ann. Fiesta de la Cuadrilla. Balboa Park.

Nov. 3: Aurora, Ill. ISDCA 8th Ann. Northern District Fall Festival. YMCA.

Nov. 9-11: Luray, Va. Autumn Weekend. Mislym Inn.

Nov. 9-11: Colorado Springs, Colo. 2nd Ann. State R/D Festival. Antler's Hotel.

Nov. 10: Jacksonville, Fla. Fall Round-up.

Nov. 11: Bell Gardens, Calif. Southern California RDTA 10th Ann. Round-up. Ford Park.

Nov. 17: Oak Ridge, Tenn. All Nites Dance. Oak Terrace Ballroom.

Nov. 17-18: Raleigh, N.C. 1st Tobacco Land Round-Up. National Guard Armory.

Nov. 23-24: Detroit, Mich. 2nd Michigan S/D & R/D Festival. Cobo Hall.

Nov. 24: Fayetteville, N.C. Federation Fall Festival. National Guard Armory.

Nov. 24: Lake City, Fla. Tri-City Dance.

Nov. 25: Clearwater, Fla. Federation of S/D Annual Meeting.

Address Events to: Events Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago 46, Illinois

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