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1159 BROAD STREET

NEWARK 14, NEW JERSEY

VOLUME 19
JULY 1964
NUMBER 11

AMERICAN Squares

FIRST IN SQUARE DANCING

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A MESSAGE FROM THE PUBLISHER AND EDITOR

Square dancing is fun! More people are dancing today than ever before. It is true that the total number of people in the national square dance picture increases each year. It is also true that more square dancers are dancing rather than rat-racing or jerking around the square.

Dancing, by definition, means rhythmic moving to music. If you move to the music when you do a square, you are dancing. If you are not with the music, you simply are not dancing.

As square dancing matures, many avid dancers put their efforts toward improving their dancing skills rather than merely learning each new basic that is created.

Sharp callers, likewise, teach their beginners to dance smoothly with the music. They know that dancers who enjoy square dancing will mature into regular square dance hobbyists.

It is only common courtesy to allow the ladies the privilege of twirling or not twirling on the end of a promenade, during a grand right and left, or at any other time.

Twirling can be beautiful if it is done gracefully and in time to the music. However, many ladies resent being pulled and twisted through a tip.

People who are exposed to rough-house type dancing soon drop out of the square dance picture. Or to put it another way, don't be the jerk on the end of an allemande left.

The 13th National Square Dance Convention will be held in Long Beach, Calif. this month. About 20,000 dancers are expected for this event.

Joan and Norm Holloway, Convention Chairmen, are featured on our cover this month. Square dancers everywhere salute the Holloways for their contributions to the movement as National Convention Chairmen.

Arvid Olson

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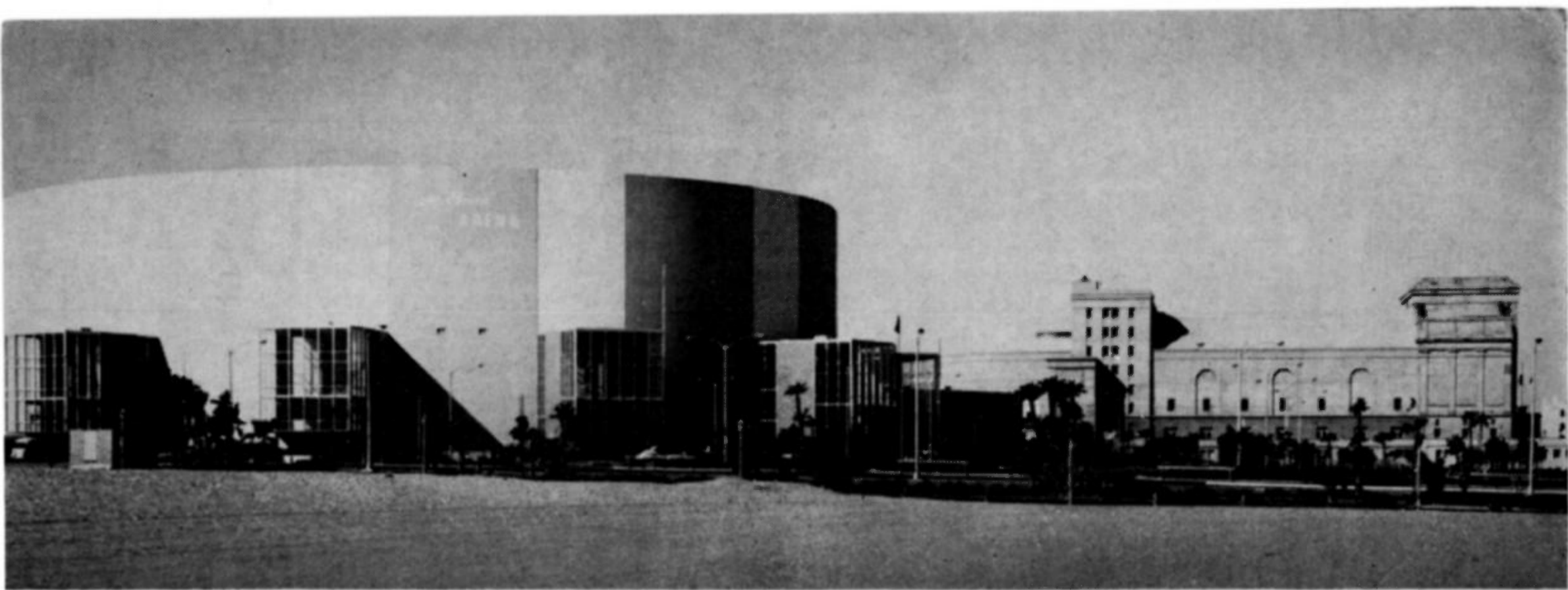
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JULY 23-24-25

13th NATIONAL SQUARE DANCE CONVENTION

This month, Joan and Norm Holloway of Long Beach, Calif. join that elite group of industrious, enthusiastic square dancers who, for the last thirteen years, have engineered the annual three-day hectic holiday that is the National Square Dance Convention.

When the "Lucky 13th" converges on Long Beach July 23-25, General Chairmen Joan and Norm, with their assistant committee chairmen, will see a solid year's work culminate in the good times, and later, in the happy memories of thousands of their fellow dancers.

Del Price introduced square dancing to Joan and Norm in 1958, and they've been leading the activity in Southern California ever since. Twist-ers and Misters Club count the Holloways as members, and they've served as Treasurer, Secretary, and President of the Spurs 'n Hers.

Joan and Norm joined the South Coast Square Dance Club Association in 1961 and served as Parliamentarian President in 1962. During 1963 they

devoted their efforts to the co-chairmanship of the California State Convention and continued their activity in the State Council of Square Dance Associations.

Joan and Norm found an able right hand in their Assistant General Chairmen, Bill and Jean Munson, also of Long Beach. Other committees and offices, whose tasks range from correspondence to trail dances to housing, have been ably handled by: Ruth Cummings, Recording Secretary; Clarine and Stan Piotrowski, Corresponding Secretary.

Duchess Domrose, Social Secretary; Alma and Art Myers, Finance; Chris and Jerry Johnson, Registration/Housing; Gloria and Bill Reid, State Publicity; Audrey and Ken Parker, National Publicity; Ebba and Charles Naddeo, Teens, Tours, and Trail Dances; Margaret and Harvey Binder, Hospitality; Dorothy and Walt Bauman, Roberta and Bob Van Antwerp, Square Dancing and Education; Judy and Wes Hicks, Round Dancing and Education.

SMO-O-O-O-O-OTH SQUARE DANCING

BY DON ZENTS, LIMA, OHIO

In my travels I have noticed that some clubs have a definite, almost natural, ability to glide across the floor to the beat of the music, while other clubs are completely unaware of any music whatsoever.

The only answer of course is the fact that *someone* was able to transmit to the first group of dancers the wonderful satisfaction of moving to music. An adverse situation holds true for the second group of dancers. This *someone* can only be the club caller or instructor.

First and foremost, a caller must have a good sense of music and rhythm before he can transmit this feeling to the dancers. His selection of music is highly important for it provides the *beat* and *tempo* for the dance.

His commands must be given in a manner so as not to rush the dancers but also so as not to make them hesitate. Each command should be given to complement the preceding one, thus allowing the dancers to orient themselves comfortably.

A smooth caller will strive to fashion his dances into flowing routines of constant, comfortable movements.

The best place to teach smoothness is in new dancer classes. The caller must teach not only the mechanics of square dancing, but he must teach his dancers to move to the music, to feel the music, to dance. Each new basic new dancers learn should be emphasized with the teaching of courtesy and smooth execution of that basic.

Some classes know all the mechanics of certain basics, know them fluently, and yet when another caller sets the same basics to music and rhythm, these same dancers fall apart at the seams. Why? Because they were never

taught the graceful movement of dancing a specific basic.

Some classes completely aware of music and smooth dancing fall apart because a caller has no sense of rhythm, timing, or dance tempo. Callers? Maintain and instruct your classes longer if necessary to implant into your dancers this prime ingredient. *Square dancing is dancing.*

Next on the totem pole of smooth square dancing are the dancers themselves. It is of utmost importance that a dancer knows his basics well so as not to hinder the teamlike efforts of the square.

As you feel the music and the beat, shuffle your feet to that beat, striving to keep your feet dancing as you execute each command. The click, click, click of smooth shuffle steps, the flowing patterns, put together in style by dancer and caller make a beautiful sight to see and a pleasure to dance. This can only be called *smooth square dancing.*

Other factors involved in smooth square dancing are: (1) The condition of the dance floor. (2) The size of the square. Control the size of the square in relation to the tempo of the dance; tempo slow - enlarge square; tempo fast - decrease square. (3) The dancers must have a desire to dance smoothly and fluently and strive to learn.

So you can see, no one or two ingredients make smooth square dancing. Smooth dancing is a combination of several factors. Much of the load rests on the shoulders of the callers and instructors who constantly are working with so many wonderful square dancers. ●

SQUARE

DANCE

A top-rated Canadian radio program, a teen hootenanny, miniature club banners, and "tandem squares" highlight the feature news from across the square dance miles this month.

The changing face of the square dance picture is one of progress, enthusiasm, and fun, so let's take a look into the kaleidoscope and see what's keeping dancers busy.

■ From **Saskatchewan, Canada** comes the good news that "Square Dance Notebook", a Monday evening, 6:30 to 7:00 p.m., broadcast over **Radio Station CBK**, rated a very close second in a recent survey of program popularity.

In the afternoon to midnight time slot, "Notebook" draws the largest listening audience with the exception of the "National News" show.

Noreen Wilson, who writes "Notebook" and is also its radio voice, plays the latest square dance records and advises callers, teachers, and dancers where they can purchase the new releases. Sponsor for the show is the **Saskatchewan Power Corporation. Grenn, Inc.** supplies Miss Wilson with a great number of the records she uses.

Mail response to "Square Dance Notebook" is enthusiastic from listeners not only in Saskatchewan but in the station's fringe areas of Manitoba,

Alberta, North Dakota, and Montana.

■ Shifting from Canada to the Buckeye state, **Stan Burdick** keeps the dancers in the **Sandusky, Ohio** area really jumpin'. News bits and pieces from Stan's headquarters at the **Sandusky YMCA** include the growing popularity there, as in many parts of the country, of the sing-a-long square dance. Stan's last sing-a-long benefited the Y World Service Organization.

Sandusky dancers seem to have hit on a terrific idea for recruiting new teen square dancers by sponsoring hootenanny dances to draw initial groups. Publicity for these and other activities is one of the ideas behind the "Y Square Dancer" a news sheet distributed free to Buckeye dancers on request.

Another note is that a full-page of the **Sandusky Register** was devoted recently to a photo story of the city's square dancers. Well-done publicity such as this gives square dancing in general a healthy lift and also acts as a prime recruiter of new dancers.

■ Jamborees and conventions keep popping up wherever square dancers gather to add even more to an already active hobby. The National Guard Armory in **Columbus, Nebraska** was filled to capacity when **Harold's Squares** presented their eighth annual

KALEIDOSCOPE

festival.

Bob Brundage was at the mike for the feature dance. An area callers jamboree was emceed by **Ted Elbracht**. **Dena and Elwyn Fresh** were in charge of the rounds for the day and the introduction of an "Impromptu Round Dance Program" was a festival success.

■ Out New England way, the New Ocean House in **Swampscott, Mass.** hosted the **New England Square Dance Convention** that drew 2,000 northeastern dancers. Sponsors for the two-day jamboree were the New England callers' and dancers' associations, **NECCA and EDSARDA**.

Fifty callers and round dance leaders were on the program that included special halls set aside for round dancers and the teen-age set.

■ We're always on the look-out for news from square dance clubs about special activities or projects. This month we'd like to devote this last part of the kaleidoscope to the friendly **Merry Squares of the Hilltop Barn in Bloomfield, New Jersey**.

Marty Winter is the caller for this lively group that square dances one night a month and round dances another evening. Highlight of a recent dance was Marty's calling of "tandem squares" where two squares dance as

one unit with two couples in each numbered position, one behind the other.

The "outside" square, for instance, can promenade single file while the "inside" square makes an eight-hand star. Also, the "inside" square couples can work with those of the "outside" set in a figure such as "inside head couples pass thru, right and left thru the outside two."

Dancing "tandem squares" is a tricky job and the caller doesn't have such an easy time of it either. But the fun is doubled and dancing "tandem style" is a marvelous diversion from the evening's regular program.

Merry Squares also send us an idea that might solve the "lost banner" problems of so many clubs. When clubs in the Bloomfield area visit another group, they are presented with a miniature of the host club's banner, rather than the banner itself. This plan saves wear and tear on the original club banner and at the same time lets the visiting club take home a miniature that can be permanently displayed.

We keep a sharp eye wide open for new and novel ideas and welcome news and feature articles from any club or association. If your group is active, enthusiastic, and enjoys the unusual, keep your eye on the kaleidoscope in future editions.

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

CHOREOGRAPHY

Stan Burdick's "X" formation of square dancers in double sets has caused a lot of further exploration for this change of pace type dance.

While nobody has come up with a satisfactory way of setting up the squares in this formation, there have been several good suggestions for dissolving the double sets into their own individual sets, keeping every dancer in his or her original position in the square without the dancers being made aware that it was happening.

From Harry Jeffries of Alexandria, Ind. comes the following idea which works like a charm. After using your tip of "X" formations with the dancers and you are ready to separate them into individual sets for singing calls, try the following:

*Couples three and four substitute
Inside sides California twirl
Two side ladies chain
Sides dive thru, double pass thru
Cross trail, behind the heads star thru
Double, double pass thru (eight couples)
First couple left, second couple right
Third couple left, fourth couple right
Center two right and left thru, full turn
To the outside two, right and left thru
Allemande left (in your own set) . . .*

As callers gain experience and knowledge of square dance choreography, they become more and more conscious of the possibilities of moving dancers around in the square in

more than one way to accomplish the same end results.

The surprise allemande left which straightens out the set into a normal right and left grand seems to be the jubilant point in every square dance tip. Sometimes the possible allemande left is too apparent to the more experienced dancer and so a change at this point can be challenging.

The following simple variations will greatly enhance your ability to keep the floor on its toes and listening. Remember to use the movement which will complement (alternate hands) the preceding one, perhaps cancelling out all hands with a no-hand movement like do-sa-do.

From an eight chain thru position with the heads facing their corners for a possible left allemande, call the following:

- 1) *Star thru, right and left thru, star thru, left allemande . . .*
- 2) *Star thru, square thru $\frac{3}{4}$ around, left allemande . . .*
- 3) *Four hand star once around (exactly), girls turn back, left allemande . . .*
- 4) *Swing thru double, cross trail thru, U turn back, left allemande . . .*

By doing a right and left thru, dive thru from this set-up, the heads have their backs to their corners' partners and you can then call the following:

- 1) *Square thru $\frac{3}{4}$ around, left allemande . . .*
- 2) *Box the gnat, half square thru, right and left grand . . .*

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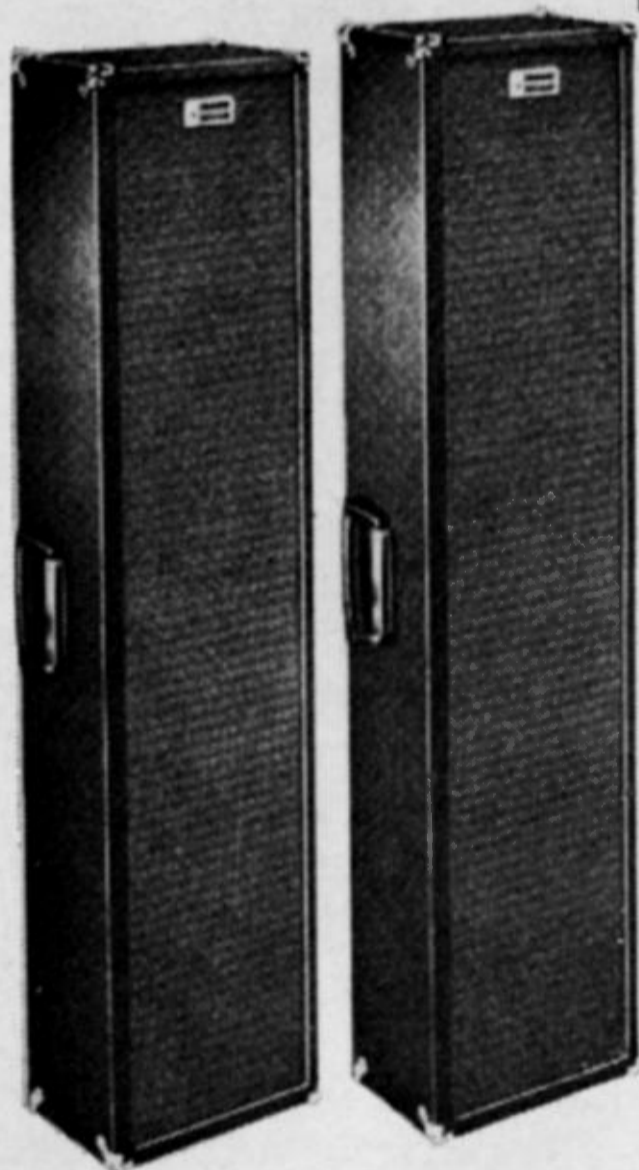
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3) Right and left thru, pass thru, left allemande . . .

4) Star thru, cross trail thru, left allemande . . .

The possibilities become endless as you learn more about other movements and their equivalents. By applying each piece in various ways as long as they remain comfortable to do, you can change every piece of every dance to the level that your floor is capable of dancing.

CALLERS' QUESTIONS

"SCOTTY" FOGGO, Seal Beach, Calif.: "I have been using the 'spread the wheel' idea for several months. . . . Presented it to the Square Dance Callers Association of Southern California as 'wheel and spread'.

"Because of the present popularity of 'wheel and deal' figures, just as soon as the caller says 'wheel and . . .' the dancers automatically start into a wheel and deal and the 'spread' follows very easily and smoothly. The term 'spread and wheel' requires the dancers to be on the alert and to think for a moment before they decide what the caller wants them to do. . . ."

Thank you, Scotty, for the numerous examples you sent us using your "wheel and spread" idea. The "spread the wheel" idea shown in the May, 1964 AMERICAN SQUARES first came to my attention toward the end of the year through Jim Lees of Nottingham, England. I felt that the terminology possibly followed the "stack the wheel", "spin the wheel" ideas.

In workshopping the idea using the command both ways, the consensus of opinion was to use "spread the wheel" and leave the "wheel and something" command to the much used "wheel and slide," "wheel and square thru", and "wheel and something" idea of Marty Winters as reported in the November 1962 and again in the August 1963 AMERICAN SQUARES.

It is so very interesting to observe

and explore square dance choreography ideas as one thought leads to another with seemingly no end of "new basics" in sight. There are so few new basics, mostly new twists given a new name. Yours is a good one, however, and should stay in the square dance picture.

BOB JOHNSON, Long Beach, Calif.: "I plan to start a strictly arky workshop sometime in the future in addition to the many other classes and clubs. . . Do callers in your area use this much now? . . . Would like this type of material to try out here where they don't seem to use it."

Thank you for the nice letter, Bob. I thought this question of arky material might be of interest to our readers since "arky style" square dance choreography has become more prevalent in other areas across the country in recent years.

For the uninitiated, arky square dance choreography depends upon position dancing rather than people. For example, men move in the direction normally taken by the ladies and ladies move in the normal traffic pattern of the men.

The most simple version would be when two couples turn back during a right and left grand while the others continue in the normal direction. This would result in having two men and two ladies moving around in the wrong direction.

Another example, when meeting partners on a right and left grand, heads turn back (side couples balance two counts but don't turn back), pull by so that the same sex meet for an arky allemande, all go back to original partners and start another right and left grand moving forward in the direction now faced.

An ordinary daisy chain becomes a real challenge when normal traffic patterns are reversed for two couples while the others continue in a normal fashion.

From here the ideas can become numerous, all dependent upon the position of the dancers in relation to their normal positions.



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FIGURES AND BREAKS

GRAND SWING THRU FIGURES

by Red Porter, Pasadena, Texas

Heads lead right, circle to a line
Right and left thru
Grand swing thru, balance
Grand swing thru
Cross trail thru, left allemande. . .

(Set up with right hand lady)
Heads lead right, circle to a line
Grand swing thru
Box the gnat
Cross trail thru, left allemande. . .

Head ladies chain right
One and three half sashay
Head gents step to the right that way
Make lines of three
Go up and back the three of you
Do a grand swing thru, balance
Back out and circle eight
Reverse single file
Men turn back
Dixie grand, right, left, right, left alle-
mande. . .

TWO ARKY

by Larry Brockett, Los Alamitos,
Calif.

Swing your corner, allemande left
and allemande thar
Go right and left and form a star
Men back up a right hand star
Two and four turn half again, girls
back up instead of the men
Slip the clutch, once around, same
girl swat the flea
Change hands, right and left grand
When you meet your partner, sides
turn back
Heads keep going same old track
Next time you meet, all promenade. . .

THREE WHEEL

by Larry Brockett, Los Alamitos,
Calif.

Head ladies chain right
Two and four right and left thru
Head ladies star left $\frac{3}{4}$ round
Go thru that couple, round the man
It's three in line
Forward six and back, pass thru
Wheel and deal and $\frac{1}{4}$ more
Left allemande. . .

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CROSSCURL

by Julius King, Jr., Lexington, Mass.

One and three pass thru
U turn back then swing and curl
(Half Q then curl the line)
Cross trail, look out, man
Allemande left. . .

SWING THRU ONCE AND A HALF

by Red Porter, Pasadena, Texas

One and three right and left thru
Turn and girls and chain 'em too
One and three pass thru, go round one
Into the middle, right and left thru
Pass thru
Swing thru, once and a half
Swing by the right, then by the left
and then by the right
Look for the corner
Left allemande. . .

Heads square thru
Swing thru once and a half with the
outside two
Men run, wheel and deal
Dive thru, square thru $\frac{3}{4}$
Left allemande. . .

SPREAD THE WHEEL FIGURES

by Ralph Pavlik, Strongsville, Ohio

Two and four lead to the right, circle
up four
Side gents break to a line of four
Balance forward, come on back
Pair off across the track
Peel off to a line
Pass thru, spread the wheel, star thru,
wheel to a line
Pass thru, spread the wheel
Star thru, double pass thru
First couple left, the next one right
Left allemande. . .

Head two couples lead to the right,
circle up four
Don't take all night
Head gents break to a line of four
Star thru across from you
Eight chain thru, that's what you do
All the way over, all the way back
When you're thru, square thru four
hands round
Pull 'em thru
Spread the wheel, now star thru
Double pass thru
Centers in, cast-off $\frac{3}{4}$

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 Star thru, first couple left, next one
 right
 Right and left thru across the night
 Cross trail thru to a left allemande. . .
 One and three lead to the right, circle
 up four
 Head gents break to a line
 Pass thru, spread the wheel
 Star thru, double pass thru, peel off
 Right now, spread the wheel
 Cast-off $\frac{3}{4}$ round
 Pass thru, spread the wheel
 Pair off all eight of you, now peel off
 Balance forward, come on back
 Right now, spread the wheel
 Cast-off $\frac{3}{4}$ round
 Star thru as you come down
 Double pass thru, wheel to a line
 Balance forward, back with you
 Forward again, curl thru
 Cross trail thru to a left allemande. . .
 Heads to the right, circle up four
 Gents break, make a line
 Forward eight, back you glide, pass
 thru, lines divide
 Centers in, all turn back

Pass thru, spread the wheel, pass thru
 Lines divide, centers in, all turn back
 Pass thru, spread the wheel, allemande
 left. . .

DOUBLE SWING

by Vern Smith, Dearborn, Mich.

Heads square thru, full around to the
 outside two
 *Star thru, the girls turn back to an
 ocean wave
 Rock it, and double swing thru and
 When you're thru cast off $\frac{3}{4}$ round
 New waves at the sides, rock it
 Double swing thru and when you do
 All eight fold, left allemande . . .
 *Or curlique to an ocean wave

ACE HIGH

by Vern Smith, Dearborn, Mich.

Two and four go r i g h t and left thru
 Turn those girls and chain 'em too
 Heads square thru and when you're
 thru
 Do-sa-do the outside two full around
 Make a wave, rock it you do
 Acey ducey to a right and left thru
 Allemande left . . .

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CALLER: VERN SMITH

LH-140 FLIP/INSTRUMENTAL

I'll Never Let You Go
 Little Darling

CALLER: HARRY LACKEY

SWINGER DINGER

by Jerry Salisbury, Long Island, N. Y.

Head ladies chain across you do
Same two couples swing thru
Do it again and balance
Then curl the line
Right and left thru
Turn that girl and swing star thru
With the outside two you swing thru
Then curl the line you do
Men run, then wheel and deal
Dive thru, star thru
Two ladies chain across you do
Turn that gal, then swing star thru
As a couple lead to the right
To a left allemande. . .

Pass thru and spread the wheel
Bend the line, then star thru
Now triple centers in
Bend the line, then star thru
Now triple centers in
Bend the line, then star thru
Now promenade left but don't slow
down
Heads wheel around
Those who can pass thru
Everybody right and left thru
Then cross trail and find your corner
Left allemande. . .

WAUWATOSA TRIPLE CENTERS

by Herb Lamster, Milwaukee, Wis.

One and two roll away with a half
sashay
Then heads lead to the right
Circle up four, number one lady and
number three man break with the
left
Form two lines
Forward eight and back you reel

NEW BASICS

EVERYBODY CHAIN

On call everybody chain, the four
ladies chain across the set where they
are courtesy turned and chained back.
While the ladies are doing this, the
head men face right, give right hands
to the side gents, pull by in time to
courtesy turn the ladies coming into

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those positions.

After putting the ladies back in again, head gents chain right, side gents chain left once more. Four changes brings everyone back home with their partners. When starting with opposites, only two changes are needed.

EXAMPLE

All around the left hand lady, partner left hand swing
Everybody chain, four ladies chain, head gents chain right
Turn the girl and everybody chain
Four ladies chain, head gents go right
Turn the girl and everybody chain
Four ladies chain, head gents go right
Turn the girl and everybody chain
Four ladies chain, head gents go right
Walk all around the left hand lady . . .

LOOP-THE-LOOP

by Verne Callahan, Flint, Mich.

From lines of four, ends turn in, separate and "loop" back in behind arching couples who have in turn

dishragged under to reverse facing direction. Equivalent to ends turn in and substitute.

EXAMPLES

by Verne Callahan, Flint, Mich.

One and three will pass thru
Separate and go around two
Hook on to the ends is all you do
Go forward eight and back with you
Pass thru and loop-the-loop you do
Center four go right and left thru
Turn on around and pass back thru
Right and left thru the outside two
You're lookin' at corner, left alle-
mande . . .

Just promenade and don't slow down
Heads wheel around and right and left thru

Turn on around and star thru
Draw the line, then pass thru
Loop-the-loop, that's what you do
Center four pass thru, split the outside
Line up four, pass thru, loop-the-loop
Center four will pass thru, star thru
Right and left thru and turn your Sue
Cross trail back to a left allemande . . .

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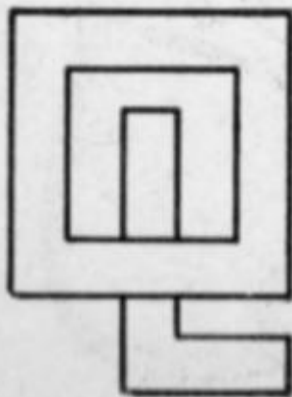
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NEWS



● **ILLINOIS** — The Chicago Area Callers Association held its annual dinner-dance and election of officers May 17 at the Flying Carpet Inn, Rosemont, Ill. Officers of CACA for 1964-65 are: Marvin Labahn, President; Dr. Ben Adams, Vice-President; Charles Weiler, Treasurer; and Vera Meier, Secretary. Plans were announced for the 3rd Annual Chicagoland Square Dance Festival to be held November 15, 1964 at Chicago's McCormick Place. — *Marvin Labahn*

● **CALIFORNIA** — A last minute reminder to square dancers traveling to the 13th National Convention in Long Beach to be sure to attend at least one, and possibly more, of the wide range of panel discussions being offered. Topics to be covered include: how to throw a party; the problems of being a president and their solutions; how to judge and choose choreography and recordings; editorial policy and ethics of square dance publications; camps and institutes; discussion of state organizations; and the future of square dancing.

● **TEXAS** — The Houston Callers Association presents the First Annual Blue Star Jubilee August 8 in the air-conditioned Houston, Tex. Coliseum. Music will be provided by the Texans to the calling of Blue Star's top recording artists: Jim Brower, Al Brownlee, Andy Andrus, Marshall Flippo, Vaughan Parrish, and many others. Advance tickets are available by writing to: Merrbach Record Service, 323 W. 14th St., Houston, Tex.

● **OREGON** — Jack Petri of Castro Valley, Calif. will be the featured caller at the Oregon State Festival at the Josephine County Fairgrounds, Grants Pass, Oreg., July 16-18. Ray and Jean



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Hanna of Oakland, Calif. will handle the rounds. For more information contact: Betty Mae and George Ray, Box 271, Rt. 1, Central Point, Oreg. — *Marjorie and Ernest Holthus*

- **INDIANA** — An Indiana Trail Dance Week-End, planned as a "miniature" National Convention, will be held in Indianapolis, Ind. July 17-19 at the Severin Hotel. Indiana callers, including Gene Haley, Leonard Compton, Reed Moody, Bob Bolling, Basil Pickett, and Bill Brammer, will participate. Reservations for the weekend may be made by writing to: Trail Dance Week-End, 4048 Rockville, Rd., Indianapolis, Ind.

- **IDAHO** — The newly organized Idaho State Square Dance Federation will launch the First Idaho State Festival July 31-August 1 in Twin Falls, Idaho. Dancers are invited to make Twin Falls a stop on their vacations after the National Convention. State callers will participate and after parties will be featured both evenings. For more details, write: Mrs. Ralph Holmes, Rt. 3, Twin Falls, Idaho.

EVENTS

- July 3-4: Lakeland, Fla. 2nd Annual Citrusland Square-Up.
- July 3-4: Mt. Morris, Ill. Turtle Squares Jamboree and Night Owl Dance.
- July 3-5: Elkhorn, Wis. 3rd Annual J-Bar-T Camporee. Pleasant Lake.
- July 3-5: Menomonie, Wis. Men-Aqua Square Dance Festival.
- July 4: Tecumseh, Mich. Fourth-A-Rama. Tecumseh County Center.
- July 5: Bowman, N. Dak. Mid-Summer Festival.
- July 10-12: Elkhorn, Wis. 3rd Annual J-Bar-T Camporee. Pleasant Lake.

July 16-18: Grants Pass, Oreg. State Festival. Josephine County Fairgrounds.
 July 17-19: Manawa, Wis. National Square Dance Campers Assn. Camp-eroo. Bear Lake Resort.
 July 23-25: Long Beach, Calif. 13th National Convention. Municipal Auditorium.
 July 26: Sandusky, Ohio. Cedar Point Convention.
 July 31-Aug. 1: Twin Falls, Idaho. Idaho State Festival.

July 18: Rapid City, S. Dak. City Auditorium.
 July 18: Billings, Mont. Ray's Barn.
 July 18: Denver, Colo. 92nd Ave. and Federal.
 July 19: Turlock, Calif. Turlock Memorial Auditorium.
 July 20: Livingston, Calif. Square Wheels Trailer Club.
 July 20: Salt Lake City, Utah. Cottonwood Mall.
 July 20: El Paso, Tex. Armed Service Y.M.C.A.
 July 20-21: Santa Maria, Calif. East Main and Miller Streets.
 July 21: Santa Margarita, Calif. Community Hall.
 July 21: Bakersfield, Calif. Kern County Fairgrounds.
 July 21: San Luis Obispo, Calif. Edna Farm Center.
 July 21: Phoenix, Ariz. Mike's Red Barn.
 July 22: El Monte, Calif. Recreation Center.

NATIONAL CONVENTION TRAIL DANCES

July 15: San Diego, Calif. Balboa Park Club.
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 July 18: Omaha, Neb. Municipal Stadium.

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PUSHING

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Antwerp**

Good for Bob! Here's a nice patter workshop with swing star thru and a number of not-so-tricky calls set to a boogie beat that MacGregor can be proud of. Buy it for three reasons: hear a good caller, use the instrumental side to call anything, use the sheet of material.

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Dance/Calls by Max Forsyth**

Better not say "no" to this disc! Real hot band, good figure smartly composed for intermediates, and a "gone" Forsyth especially wired for sound effects (gravel voice, high octave flights). Sounds like he's calling this at the fever pitch point in mid-program, just before refreshments. And callers, you'll need a ladder to reach this pitch!

**DON'T LET YOUR DEAL GO
DOWN**

**Jewel 124 — Instrumental Square
Dance/Calls by Louis Calhoun**

We don't know what the deal is, but the quality of this one is right up there. So Jewel, don't let that deal go back down. Calhoun complements the cadence capably for a comfortable dance.

CALIFORNIA HERE I COME

Top 25081 — Instrumental Square Dance/Calls by Paul Moore

We haven't heard from Paul for a spell, but it was timely for this Ohioan to reappear and spark a movement to the Convention state. Good dance, new wrinkle. Use the break any old three times between the figures.

IS YOU IS

Top 25080 — Instrumental Square Dance/Calls by Ralph Kinnane

Never know what'll come out of that Al Russ band next—blues, dixieland, razzmatazz—all treated with the right beat to keep dancers happy! This is half the battle for any caller, Kinnane or "Anynome" can come through nicely with this one.

LOUISIANA SWING

MacGregor 1026 — Instrumental Square Dance/Calls by Vera Baerg

We'll accept another Louisiana Swing like this with an updated figure, rollicking rhythm, and that Baerg bounce. She's clear, on the beat, and on key. Encore!

WHERE THE RED RED ROSES GROW

Swinging Square 2318 — Instrumental Square Dance/Calls by Bill Saunders

Whattaya know! Of all the revivals of ten year oldies, here comes one we'd almost forgotten. It flourished then on Windsor and it'll flourish again on this Merrbach production. You'll want a copy for the mood and maybe one to give to grandmaw.

BRIGHTEN THE CORNER

Blue Star 1732 — Instrumental Square Dance/Calls by Andy Andrus

Here's another old Sunday School rouser that was bound to wind up on a square dance platter one of these days. Andy handles it dandy, and although there's a slight choppy feeling at times, most callers can preach a good message with it and brighten all corners of the halls.

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Clara Carroll
San Diego, Calif.

I would like to say that I enjoyed meeting you at Fontana. At that time you gave me a couple of sample copies of AMERICAN SQUARES which I enjoyed so well that I decided that I should subscribe to the magazine. I did and I am enjoying it very much.

Since I am a caller here in the Louisville area, I especially appreciate the Workshop with the New Basics sections. I look forward to each month's issue of AMERICAN SQUARES.

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