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1159 BROAD STREET

NEWARK 14, NEW JERSEY

VOLUME 20
SEPTEMBER 1964
NUMBER 1

AMERICAN Squares

FIRST IN SQUARE DANCING

ARVID OLSON
Publisher and Editor

WILBUR LIEVENS
Advertising

WILLARD ORLICH
Workshop Editor

STAN BURDICK
Associate Editor

TESSA MALOPSY
Assistant Editor

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AMERICAN SQUARES IS PUBLISHED MONTHLY AT 6400 NORTH LEOTI AVENUE, CHICAGO, ILLINOIS 60646 BY AMERICAN SQUARES, INC. SECOND CLASS POSTAGE PAID AT CHICAGO, ILLINOIS. FORMS CLOSE 1ST OF MONTH PRECEDING DATE OF ISSUE. SUBSCRIPTION: \$5.00 PER YEAR. SINGLE COPIES: 50 CENTS EACH. COPYRIGHT 1964 BY AMERICAN SQUARES, INC. ALL RIGHTS RESERVED.



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Thank you for publishing my article, "Shall We Continue to Deprive the Public of Square Dancing?" in the June 1964 AMERICAN SQUARES.

I want to commend you for having the courage to publish something in a slightly different vein. Most square dance literature says, "Everybody's wonderful and everything's fine."

Personally, I would like to read something more stimulating at times. Probably others would too, but I assume they are a minority.

Ken Smith
Bethesda, Md.

I thought you did a very good job on both the April 1964 AMERICAN SQUARES cover and the feature story about square dancing at the

New York World's Fair. I have heard many nice comments about both.

The pavillion where the dancing is held at the Fair is quite nice. Spectators also have very comfortable seats. . . .

Al Brundage
Westport, Conn.

I wish to thank you continuing to send AMERICAN SQUARES even though my subscription had expired. I enjoy your magazine very much. Calling for three clubs and also carrying a full job leaves me little time to read thoroughly all the square dance magazines and papers I subscribe to. I do find, though, that I pick up AMERICAN SQUARES more often to glance through rather than a larger periodical. . . .

Hillie Bailey
East Holden, Me.

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A MESSAGE FROM THE PUBLISHER AND EDITOR

Square dancing is the American national dance. You can compare it with the American flag and the American eagle. It is an important part of our national culture.

Square dancing is as American as baseball, hot dogs, and cowboys and Indians. It has been a part of America since the days of the first pioneers. Square dancing will continue to be a popular form of recreation during the years to come.

AMERICAN SQUARES is the national magazine of square dancing. For twenty years callers, dancers, teachers, and leaders have relied on AMERICAN SQUARES as their authoritative magazine in the square dance field.

Perhaps you have been dancing for twenty years or more. If so, there is a pretty good chance that you are a charter subscriber to AMERICAN SQUARES. Our primary goal during these twenty years has been that of service to the square dance movement.

This is our 20th Anniversary Issue. Look through this issue of AMERICAN SQUARES. You'll be pleasantly surprised at the many changes and improvements that have been incorporated in this issue.

There are more pages—a 50% increase over past issues. Color is used extensively. Many features have been added and our regular features are expanded. Type faces are changed for easier readability and sharper layout. The result is a magazine that is more valuable to you.

Read the special eight-page feature in this issue about the status of square dancing. Our predictions and recommendations about the future will take place during the coming years. The square dance picture continually changes. Change in the right direction means progress.

Here are our recommendations for the future:

- 1) Take away the contest element.
- 2) Start to dance again. Not run.
- 3) Be discriminating in use of material.
- 4) Have callers get back to the grass roots level and dance now and then.
- 5) Establish standards for teaching.
- 6) Give square dancing to the masses.
- 7) Keep your club and yourself personable and human.
- 8) Give back as much as you've gotten.
- 9) Realize you don't have to be a fast club to be a good club.
- 10) Progress. Don't just change.
- 11) Get rid of "sameness" and "dancetitutionalism."
- 12) Give the dancers a "full course" of old and new.
- 13) Speak up for improvement.
- 14) Preserve a measure of helpfulness and humility.
- 15) Establish a national advisory group.
- 16) Use good common sense.

You can help to preserve our American national dance - square dancing - by encouraging your friends and neighbors to square dance. Help them to enroll in a square dance class this fall. Get them interested in the national square dance picture at the very beginning by giving them a subscription to AMERICAN SQUARES.

During the coming months AMERICAN SQUARES will be more and more valuable to you and other square dance leadership people. We hope that you will be a part of the square dance picture twenty years from now and that you will still be reading AMERICAN SQUARES regularly.

Arvid Olson



They

Last

See

Dimension

See

Square dancing is recreation. We feel on top of the world when we square dance. That element should never change. Many elements of our dancing are changing quickly today. It's time to take a long hard look at what changes have taken place and what we can do to effect a change for the better.

AMERICAN SQUARES, as the national square dance magazine, is in a good position to observe the national ebb and flow of square dancing today. We can feel the pulse of the activity through readers' reactions and there is no beautiful picture to paint. Our readers are discerning and influential folks in the activity who wouldn't want to have a rosy picture falsely painted for them.

Every leader should be stirred into action by what is to follow rather than be lulled into a false complacency.

These remarks have the bold title: *The Lost Dimension*. Examine your hobby as a doctor examines a patient, in order to discover the symptoms



needing treatment, and decide what that treatment should be. The *Lost Dimension* in square dancing—what is it?

Some time ago Sports Illustrated magazine had a double-page spread in color of western square dancers whirling prettily and in bold face caps they asked the question: "Is this a Sport?" The answer was evasive. It read to the effect that as a recrea-

tional form square dancing has some qualities found in sports, although it usually wasn't competitive.

Now, taking a new look at western square dancing as it has been nurtured, tempered and forged to its present form, ask yourselves these questions. Is it really recreation? Is it recreation for the masses? Is it really non-competitive? Is it becoming an exhibition form? Is it a multi-splendored, multi-faceted, multi-purpose thing? Just what has square dancing become today anyway?

One of the best ways to make an over-all analysis is to visit almost any large square dance event, and take quick notes as an impartial observer. At such a convention, festival, or jamboree the evidence of change as compared with similar events of five or ten years ago is easily discernable.

Quick flashes, perhaps only details, first come to mind. Things are moving fast today. Dancers scurry from one hall to another; the pace of the music and the action on the floor move at a quick tempo. Everything is bigger and better. There are elaborate displays, a greater amount of things to buy, advertised trips to Nassau, Hawaii, and other dancing tours, and a colorful kaleidoscopic pattern of whirling skirts. The live bands are pretty well gone. The color line is broken, at least in most areas.

There is infinite variety in dance levels and types offered, but the big surge is to the hot hash halls and to the intricate round dance workshops. The presence of "big names" can make or break attendance. It wouldn't be safe to depend just on the "local boys" anymore.

Now these are surface observations. Let's probe a little deeper and cast a critical eye on some somewhat disturbing elements that characterize these conventions.

First, there is a steady drumbeat of

SAMENESS and lack of variety permeating eighty-five per cent of the dances. MONOTONY. SAMENESS. CONFORMITY.

This goes on in spite of the widest range of selectivity ever available to a caller. There are limitless patterns, basics, musical offerings, styles. A visit to a record dealer will substantiate the limitlessness in this industry. It's a real headache for dealers to stock everything.

All this, and still many callers employ the same monotonous technique—trying to fit into a mold without allowing their distinctive personalities and styles to come through.

In this context we're not talking about most of the perennial favorite names in the field. They seem to have absorbed plenty of variety somewhere along the road to experience. Their personalities do come through. That's why they're up there on top.

Now, here's the second disturbing element: CONTESTS. Someone will hastily submit that square dancing is above and beyond all that. Square dancing rid itself of the shackles of competition a decade ago. But a more subtle form of competition has emerged since.

It's not an openly advertised contest with a big loving cup to the winner. Rather it is the attitudes of some callers, and some dancers. "Hot-shot" Joe has just finished calling a tip and "Go-Go" Pete takes the mike and says, "Nice job, Joe." In reality he is thinking, "That guy is nothing. Wait till I get 'em going. I'll stop 'em dead!"

Here's where a dimension has been lost in our dancing pleasure. Here's where the "wreck" in "rec-reation" comes in. Here's where "dancing" stops and running a race starts.

Thirdly, and this is significant to the whole premise of a lost dimension, in today's dancing, **THERE IS TOO MUCH INDISCRIMINATE USE OF**

UNSMOOTH, UNPROVEN MATERIAL!

AMERICAN SQUARES Magazine prints a lot of the very latest material for callers to experiment with, which seems to indicate that editorially we endorse this stuff one hundred per cent. Absolutely not! We print it only because it has been endorsed and tried out by one of the foremost choreographers in square dancing today. We subscribe to it as workshop material only.

Remember, experimental basics belong in the workshop group for a good, long time, not at a Saturday night open club dance! A "rule of thumb" to remember is: "New basics belong in the workshop incubator or



incinerator." Each caller must decide for himself when and how much to use new material, and heaven help him if he uses all that is presented.

Let's take a "potshot" at another ugly gargoyle that's becoming more menacing to our hobby. That old RUSH-RUSH monster makes callers clip their timing, dancers rush through a ladies chain in three steps, and butchers the flow and beauty of the dance.

Because the timing is clipped on some figures, dancers are running and skipping for position so as not to break down the set.

It is really the fault of the dancers when these situations are allowed to continue. The dancers pay the

freight. It is their right and duty to request the type of dancing they wish. This doesn't let the callers off the hook. It does put the responsibility of change where it should be—on everyone's shoulders.

Here's some friendly advice to callers passed on by Charlie Baldwin, another square dance magazine editor. (There are a couple of other small magazines.)

"CALLERS SHOULD GO BACK TO A GRASS ROOTS LEVEL NOW AND THEN, and have the experience, as we did recently, of assuming the dancers' role in as many situations as possible. We were amazed, after visiting five dances, at the different attitudes, material used, psychology, and calling techniques of the various callers.

"One was a real clown, using horns, whistles, and so forth to keep the



crowd pepped up. Another seemed to be catering to a square or two of friends and ignoring the ability of a majority to execute the calls. Another would throw in some seldom used figure like 'triple star thru,' 'stand and deal,' or 'churn the butter,' and upon confusing the floor would say, 'Guess you don't know that one. Well, we'll try this one' (which was equally bothersome). In still another situation the caller gave out with a variety of something old, something new, something challenging, and something different."

We come back to the same question that Mr. Baldwin is asking: "Without changing personality or style, **IS IT POSSIBLE TO HAVE SOME KIND OF STANDARIZATION FOR CALLERS** so that dancers won't be facing a challenge every time they venture out? Or should we ask ourselves just what the average dancer is looking for? Is it relaxation, challenge, fun, or just a social good time, regardless of good or bad dancing?"

A little research has produced a list of the most talked about concerns of square dancing in a three year period. These subjects were all aired in regional magazines by other editors and writers. Here they are:

- 1) Is the National Convention too big to handle?
- 2) Can we end the convention site hassle?
- 3) Shouldn't there be better communications with our Canadian dance neighbors?
- 4) How can we control the length of a "tip" when callers don't stop?
- 5) Is courtesy in the dance hall dead?
- 6) How can we stimulate interest in panel presentations at conventions?
- 7) Are callers' egos getting puffed up?
- 8) Are there too many dances, figures, and basics?
- 9) How can we answer the plea for longer classes?
- 10) Is a better sense of timing needed by both callers and dancers?
- 11) Shouldn't more attention be given to the occasional dancer?
- 12) Are Callers Associations good or bad?
- 13) Is better publicity needed?
- 14) What about traveling callers versus the local boys?



- 15) Are callers merely parrots?
- 16) Isn't tolerance needed for other clubs and groups?
- 17) Don't we need more emphasis on specialized square dance attire?
- 18) What about Eastern versus Western square dancing?
- 19) How can we cope with untrained callers who can't teach?
- 20) Is there too much professionalism versus commercialism?
- 21) What should we do when we get lost at a dance?
- 22) How about getting lost getting to a dance?

There are others. Some of these have been touched upon. But there's an undercurrent of the same frustration and discontent winding through everything talked about so far. Piece by piece, we're constructing a montage that just "ain't so pretty to look at anymore."

Unfortunately there is no cure-all tablet that can be swallowed for the ills of the activity. But there are ways in which the pieces in the montage can be altered to give square dancing back that third dimension.

What, then, is the *Lost Dimension* in today's square dancing? WESTERN STYLE SQUARE DANCING HAS BECOME A LITTLE TOO EXCLUSIVE, somewhat status-conscious, a hobby of avid specialists. We can no longer count among its advocates the larger per-

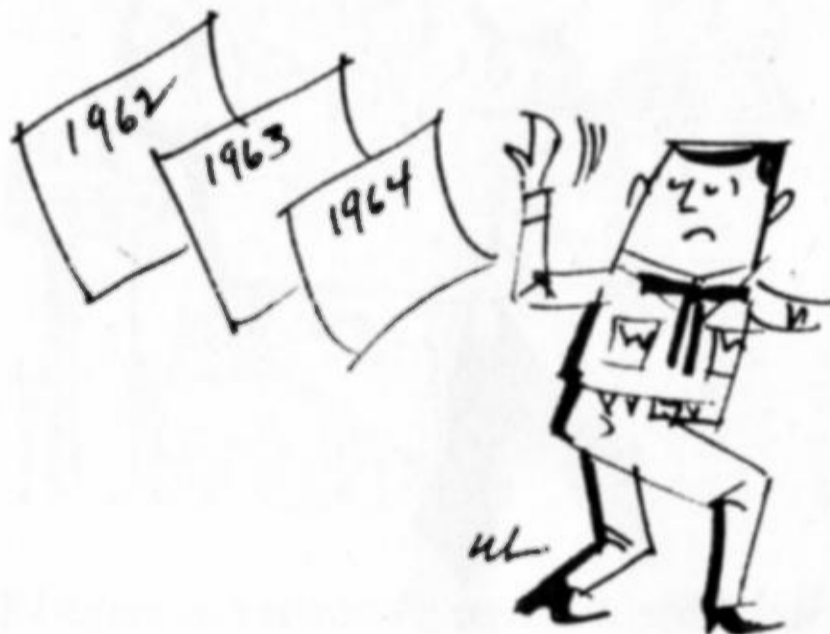
centage of a dance-oriented public.

Why? Because dancers must dance *once a week* to keep up with it! In today's fast moving, intricate square dance picture, there is no longer room for the once-a-monther or even the twice-a-monther!

Where are the masses of young adults in the picture? Where are the young married couples with very young children? Oh sure, there is a sprinkling of them.

Where are the golden-agers who've still got a yen for an exhilarating left allemande? Frankly, the majority of these wonderful people just *cannot* keep up the pace that is required.

There's another situation akin to all this that has no easy answer. Today, new dancers must take twenty or even thirty lessons as a beginner before they are really ready to go into a club. This makes square dancing as a hobby more and more specialized. There should be no change here. It has to be this way and there are no short cuts.



This brings us to the subject of "drop-outs." We're getting a lot of mail on this subject. "The average life of a square dancer is three years," is the common quote.

Frankly, we should be concerned with "drop-ins" as well as with "drop-outs."

Dick Leger, that phenomenal caller from Warren, Rhode Island, with the wisdom to adopt a "slow-down" philosophy in today's fast pace society, is getting twenty to thirty sets on an

average Saturday night. He's pulling in couples who've run the gauntlet from class to club to workshop to high level and back to medium level again.

They're supremely happy dancers. Why? They know Dick isn't going to stop the floor every five minutes. Yet, there's enough challenge in the the great variety offered in an evening's bill of fare to please the "drop-ins" and the regulars, the "hotshots" and the conservatives. Everyone can't be a Dick Leger. But it wouldn't hurt a bit for many callers to study his techniques.

Now there's another caller, also adept at a variety of calling techniques, who recently moved into a town that at one time produced thirty sets of new dancers. The previous caller called like the blazes to two sets of better-than-average beginners in the front of the hall. Before long a record ninety per cent of the couples dropped out of the activity.

The new caller is trying to revive square dancing in the town at an easier pace but the community is saturated with a bad taste for the activity. The only dancers this new caller can recruit are newcomers to town, and it's going to be a long row to hoe before he succeeds.

Let's concentrate on the "drop-ins" and a thorough indoctrination and training process for them, followed by a medium level of dancing as the main menu. **WE CHALLENGE THE CALLERS OF TODAY TO MAKE NINETY PER CENT OF THEIR CALLING MEDIUM CLUB LEVEL, KEEP NINETY PER CENT OF THEIR DANCERS DANCING WITH EASE AT ALL TIMES,** and study to include new variations of established patterns. Seek variety rather than new basics. Then there will be no worry about "drop-outs."

Here's another bit of food for thought to develop and *think* about. Challenge level dancing isn't the only

culprit that causes "drop-outs." That's physical causation.

Examine the many **HUMAN AND PERSONALITY CHARACTERISTICS** that give rise to a high percentage of "drop-outs." What effect does the total **CLUB PERSONALITY** have to do with the drop-out situation? Perhaps here is the key to bringing back the semblance of that third dimension we've lost!

There's an element of status-consciousness that's crept into the activity as the activity has grown more specialized. There is a breed of square



dance "sophisticates" in some sense of the word.

Many of our readers are members of the inner circle who have been pulled deeper into square dancing by compulsion, design and circumstance.

We're safe from any unhappy repercussions of this pleasant state as long as we remember to give back as much as we've gotten. **GIVE BACK AS MUCH AS YOU'VE GOTTEN.** We're beginning to talk about what *we*—each one of us—can do to get on course. That's one way.

Here's another. **GET RID OF THE NOTION THAT TO BE A GOOD CLUB IS TO BE A FAST CLUB.** Impress callers with this thinking. Adopt it in club policy.

Next: **DON'T INAUGURATE CHANGE SIMPLY TO BE DIFFERENT — RATHER, PROGRESS.** What is so magical about being dif-

ferent? Usually, the changes aren't as good as the original article. Square dancing can't stand still, but too many people, dancers and callers alike, fall into the common trap of *confusing change and progress*.

"Progress" means to advance, to proceed from one stage to a higher stage. "Change" merely means to make different. There have been a lot of changes that are certainly not progress, but an actual lowering of the standards instead.

This unheeding, unthinking rush to be different goes deeper than the fact that many dancers just don't like it. Is there any dancer who's been at it eight years or more, who can seriously argue that there is the same overall rhythm, timing, flow, smoothness, pattern, and ease of dancing now as there used to be? We're sowing the seeds of destruction by our attitude of "change-change-change, and to blazes with progress."

There are many disquieting signs around for those who care to look. But without even looking, we can check back into the history of dancing and learn a valuable lesson.

Think of the numerous dancing fads that have come along and taken the country by storm. Where are they now? They're all gone and forgotten. They were a lot of fun, different, energetic for the most part, but lacked the essential ingredients of grace and ease. Shortly, their novelty disappeared!

We don't want square dancing to disappear. None of us do. Let's work to get back into focus. Let's be three-dimensional!

Let's GET RID OF THIS INFERNAL "SAMENESS" spoken of earlier. Call it "DANCETITUTIONALISM." Each pattern of patter is just like the one preceding, since some callers insist on ticker-taping it off minute after minute.

We plead for more well-balanced

callers—brave ones too—who can take an old basic like "right hand high, left one low, spin 'em boys, let 'em go," and give the dancers fun with it. Mix the old figures in with the star thrus, square thrus, and others.



Give the dancers a FULL COURSE MEAL OF OLD AND NEW. Give them good grounding in the favorite basics of a whole decade, not those of a year. What a mockery it makes of our so-called advancement when we can dance acey ducey and swing thru and cannot dance what, through the years, has remained a basically simple movement.

Another thing to do is to SPEAK UP FOR IMPROVEMENT. Do this at associations, clubs, federations, and in magazines like AMERICAN SQUARES. Say what you mean and mean what you say.

Maybe this advice is time worn and dog-eared by now, but let's continue TO PRESERVE A MEASURE OF HELPFULNESS AND HUMILITY in this hobby we all love. Those new dancers need a helping hand and a kind word, the same as you once did.

Square dancing needs a NATIONAL NONPROFIT ADVISORY ORGANIZATION. Somebody's going to say that it would become too dictatorial. It could, but we don't think so. The National Recreation Association isn't dictatorial.

An organization such as this would

coordinate and be a clearing house for ideas. It would publish material,



handle national publicity, and help set up area workshops for callers. It would be composed of a small percentage of callers and a large percentage of dancers.

A lot more time could be spent here tossing out ideas to help us rethink and regain that *Lost Dimension* but a lot of it boils down to good old fashioned COMMON SENSE. Common sense is really not so *common* anymore.

Our case momentarily must close, but we plead with each and every reader to make a resolution a little early for 1965. If we get fired up enough about getting that *Lost Dimension* back in our square dance picture, it can be done! The formula we propose is not so difficult, taken one step at a time:

- 1) TAKE AWAY THE CONTEST ELEMENT.
- 2) START TO DANCE AGAIN, NOT RUN.
- 3) BE DISCRIMINATING IN USE OF MATERIAL.
- 4) HAVE CALLERS GET BACK TO THE GRASS ROOTS LEVEL AND DANCE NOW AND THEN.
- 5) ESTABLISH STANDARDS FOR TEACHING.
- 6) GIVE SQUARE DANCING TO THE MASSES.
- 7) KEEP YOUR CLUB AND YOURSELF PERSONABLE AND HUMAN.

- 8) GIVE BACK AS MUCH AS YOU'VE GOTTEN.
- 9) REALIZE YOU DON'T HAVE TO BE A FAST CLUB TO BE A GOOD CLUB.
- 10) PROGRESS. DON'T JUST CHANGE.
- 11) GET RID OF "SAMENESS" AND "DANCETITUTIONALISM."
- 12) GIVE THE DANCERS A "FULL COURSE" OF OLD AND NEW.
- 13) SPEAK UP FOR IMPROVEMENT.
- 14) PRESERVE A MEASURE OF HELPFULNESS AND HUMILITY.
- 15) ESTABLISH A NATIONAL ADVISORY GROUP.
- 16) USE GOOD COMMON SENSE.

Resolve to adopt these personally and make them the fibre and fabric of our wonderful activity. You can cross the highest mountain by taking one step at a time.

We're confident that, although a dimension is temporarily missing, we're going to get that dimension back! We're taking time to think about and attack the problem. Democracy, wisdom, and fairness still prevail. Many national leaders are setting a more average, realistic pace. Best of all, that nice smile from your partner after an enjoyable tip of dancing is still there to make square dancing as appealing as ever.



SO YOU WANT TO BOOK A TRAVELING CALLER?

BY SINGIN' SAM MITCHELL
Lansing, Michigan



Before getting into full swing on my topic let me say that the ideas expressed here are my own and not necessarily those of all traveling callers. I have made a canvass of several full time callers, however, and we all feel that there is a need for an article on this subject.

Very often a caller receives a letter requesting that he call a dance within three months or even a month, only to have to write back saying he is already booked for the date mentioned. Clubs rarely understand why they can't get the caller they want because he is so busy. The same holds true for festivals and conventions.

Not enough notice for a date desired only brings back refusals and creates the need for more letter writing and delay. It may be difficult for some to believe, but most full time callers are booked at least one year in advance and often even farther.


Well organized festivals already have their 1965 calling staffs lined up and letters are out regarding 1966. Thus the committees know well in advance that they have the callers they want and future plans are well in hand.

We once received a letter which struck us as amusing. Here is the entire letter for what it is worth.

*Dear Singin' Sam,
Our club had a meeting and we decided to have you call a dance for us on such and such a date. Can you come and what is your fee?*

This letter was postmarked four weeks prior to the dance date. Everything was cut and dried before the club had even checked into the caller's availability. You can guess the outcome. I would have enjoyed calling for this club because it was a new area for me and one I would have liked to add to my tour schedule.

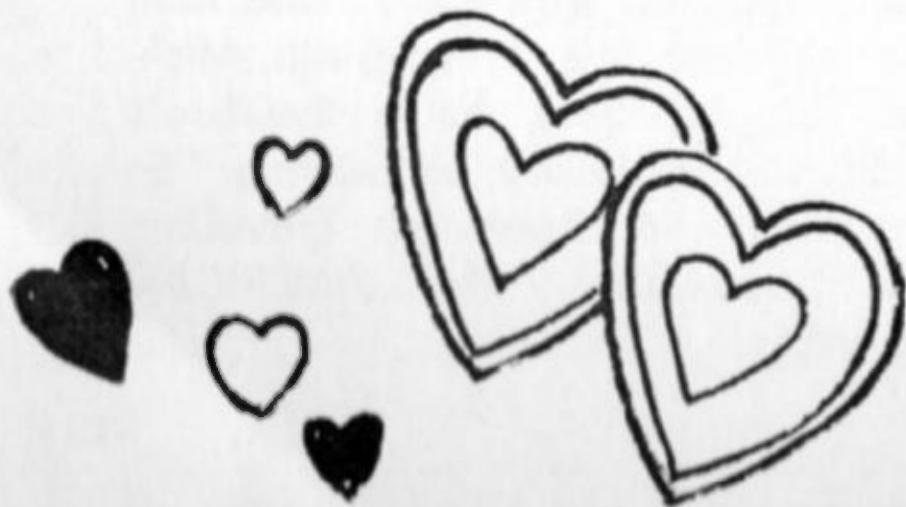
However, even if the date were open, this letter did not tell the caller what kind of a dance the club had in mind—club level, festival, etc. Nor was any indication given as to what was expected of the caller. How could he quote a fee? Thus, there would have been a need for an exchange of letters before the caller could definitely accept.



The Romantic Part of SQUARE DANCING



By **RUTH and FRANK LANNING**
Topeka, Kansas



Round Dancing is the romantic part of square dancing. How can we keep this enjoyable and wholesome hobby growing?

As round dance teachers and ardent square dancers, we feel that there are many non-round dancers who would like to be a part of the round dance activity. The question foremost in our minds is how to coax people into this activity.

Could callers initiate a few simple round dance basics in the square dance classes? The round dance teachers and square dance callers could work in close harmony.

At many dance institutes and dance week-ends, there are many who would like to enter the round dance activities. Could there be a session for beginners who have yet to learn the basic round dance steps?

The square dance festival has the same "eager ones" who want to learn but just haven't had the opportunity. Couldn't we help these people gain their one desire of doing the rounds?

Much has been done in many areas to standardize the choice of dances to be taught in each home club. The

teachers of round dancing meet each month to present and screen new dances. From the dances shown, one or two numbers are chosen as the dance(s) to be taught by each teacher locally to his own dance group.

Whenever dancers meet from different areas, these specially selected dances are on the program. When dancers from one club visit neighboring clubs, they are assured of being able to dance most of the rounds on the evening's program.

The state organizations of round dancing are doing this type of standardization by choosing a dance of the month. Whenever various states have large round dance festivals, the programmed rounds are from the dance of the month selections. Everybody dances!

May we express a few of our personal views about round dance patterns?

We like dances that progress around the hall. Many numbers have parts that progress in line of direction and then the pattern is repeated in reverse line of direction. Why go backward? If the music indicates that a part be repeated, why not continue in line of direction?

Some dances are written with complicated "gimmicks" that very often are uncomfortable dancing for certain couples—perhaps a tall man and short lady, or vice versa. These "gimmicks" should be used only if they supplement smooth dancing and contribute to the basic or figure that will blend smoothly into the following pattern.

For our point of view on keeping round dancing growing, we quote from the February, 1964 Kansas Round Dance Newsletter:

"Imagine a 'big wheel' with the hub represented by the officers of KRDA. Let the spokes be the officers and instructors in the various clubs, and let the rim represent round dancers.

"Now the 'big wheel' is ready to roll. The momentum of the wheel is determined by the enthusiasm and the leadership of the officers and instructors in the clubs. The wheel must not turn too fast or the clubs will lose part of their membership. Neither can it move too slowly or the same results will take place. A happy medium must be decided upon."

Let's remember to keep the dancers interested while they are learning and then keep them dancing for a long time. Teach dances that have good music and comfortable patterns. Teach a challenging dance now and then according to your own club tastes.

Above all, go to square dances and be a part of them as club members.



ABOUT THE AUTHORS

Ruth and Frank Lanning of Topeka, Kansas bring "round dancing—the romantic part of square dancing" to AMERICAN SQUARES. The Lannings, leaders of the round dance activity in Kansas, Oklahoma, and Arkansas, have presented rounds at three National Conventions and originated two of their own dances, Kansas Kitty and Lanning's Mixer.

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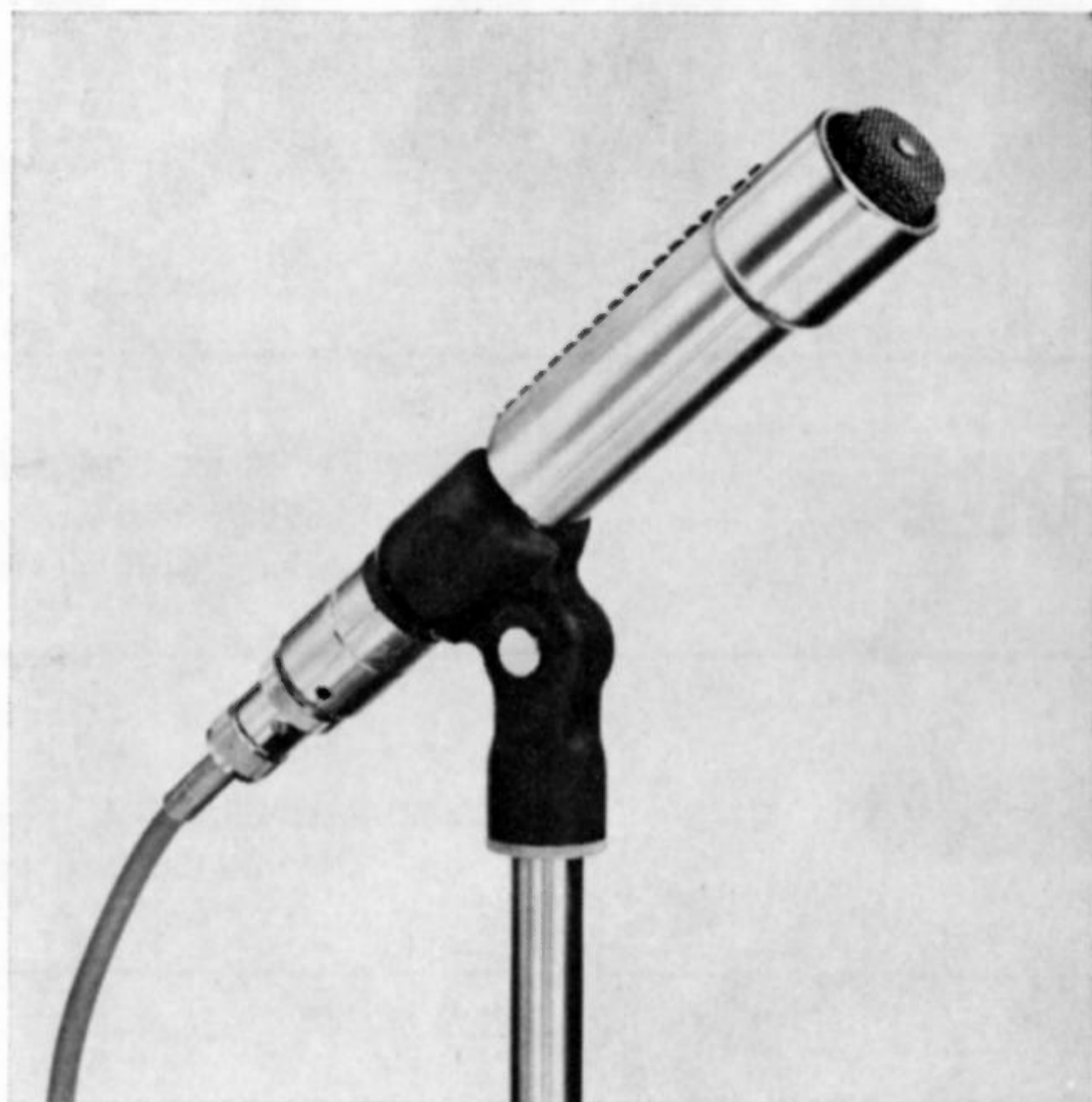
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CHOREOGRAPHY

Another square dance season is about to begin. Although the activity may falter or even come to a halt in your area, new ideas in square dance choreography continue to flourish.

In looking over the new ideas of the past three months, try not to be panicked into introducing them all at the first dance of the season. Perhaps seventy-five per cent of the current ideas won't be around longer than ninety days. Don't present them until some exploration time has elapsed.

The suggestion to dig back to old ideas with new twists seems to be a good one, at least until you and your dancers are once more oriented to each others' reactions. Try doing a singing call for the first tip instead of a hash call with an arky beer mug chain. Give your dancers a chance to get "tuned in."

As a caller and teacher, this is also a good time to ask yourself some serious questions about your past year's performance.

I'm sure all of you can add to this list, but just for a starter, here are a few points that might or might not apply to you personally.

1) Have I provided fun and entertainment for my dancers in the same spirit in which they chose to come to my dance?

2) Am I proud of the new dancers

who I have added to the total square dance picture? Are they capable *dancers* or just movement makers? Are they accepted everywhere by others for their square dance ability, dress, attitude, friendliness, *smoothness*, and general congenial philosophy?

3) Have I *really* put in an effort to learn more from others? Have I learned more about calling mechanics, personal integrity, square dance choreography, and general teaching techniques?

4) As a dancer, have I enjoyed *my own calling*? Is there something to be desired for improvement? (Perhaps you haven't danced to yourself recently. If not, try it among friends.)

Many other thoughts can and will be injected as you read this, I am sure.

As a professional—and receiving pay to do a job makes you one—have you given value received through careful preparation? Do you prepare for each individual calling date or for the total square dance movement *everywhere*?

Have you spent preparation time with callers' clinics, camps, classes, panels, periodicals, notes, and individual discussions? What is your philosophy of square dancing—just to make a buck?

So the new season starts to roll. Perhaps this is the year that *you* will be influential in having dancers eter-

nally grateful for having filled their lives with happiness, enthusiasm, friendship, fun, beauty of dress, grace of movement, and the constant practice of the Golden Rule with their fellow men.

Wars could not begin if everyoyne were inoculated with the proper and true square dance spirit.

CALLERS' QUESTIONS

SAM STEAD, Lethbridge, Alberta, Can.: "Do you workshop squares sent into you?"

Thank you, Sam, for the figures you sent to us. Yes, *all* figures sent are worked out in the AMERICAN SQUARES Workshop *before* they are published. For the most part they are given to you as the author presents them to us. Sometimes a slight change of wording is made to help direction to the next movement or to help the flow of the dance.

Sometimes, due to lack of space, some figures are not published for several months. For example, I am writing this reply in mid-July for the September 1964 AMERICAN SQUARES. You can readily see that a figure could easily be extended into November or December.

If any figure violates a general *basic* square dance movement, I will not release it for fear of jeopardizing the accepted basic. A recent example of this was "chain thru," in which the author's purpose was to eliminate the courtesy turn of the ladies chain.

I *am* accepting the recent suggestion of "chain star thru." The ladies star right across and then do a star thru with the man. He makes his normal quarter right face turn to end facing a quarter to the right with his new partner by his side.

Also discouraged are new names given to a combination of accepted movements but which require enough

time for the dancers to accomplish all the individual movements anyway. Since the caller should be allowing this time anyway, he might as well continue giving directions to the dancers.

The dancers can accomplish the required pattern without breaking the flow of the dance. Yet, they will not have to retain the nomenclature and knowledge of what is expected of them when such a command is given.

BOB BERNARD, Tillamook, Ore.: ". . . in a teacup chain, we have always had the girls use a forearm grip while chaining (in the center). It gets them around more quickly than using a regular star procedure. What's your opinion?"

The answer to this is not clear-cut since the ladies chaining in the center would use the same method as they use in a "four ladies chain."

Our own Ohio area dancers use a palm star with skirts in hand. Some areas use a ladies chain with palm star in the middle but skirt in outside hand. And other areas use no skirt work at all and wrist holds only.

With men active, the rule is clearer, i.e., palm star half across, wrist-hold three-quarters or more (when four are in the center), or forearm turn for two in the center.

The forearm turn is encouraged for *all* in this type of figure because of possible combinations like arky teacup and beer mug chains. Also encouraged are forearm turns on the *outside* to avoid pushing the actives. Also, this prevents wrapping up the arm which might be used next since the inactives don't always alternate hands.

Forearm turns also condition the dancers to turning the same sex if the occasion arises during combination figures. Turning is also controlled better using forearm turns. Speeding up or slowing down can

be done as the conditions may demand. Forearm turns make it easier for the dancers to keep time to the music.

CHARLENE CALVIN, *Cuyahoga Falls, Ohio*: "In dancing a figure written by Ralph Kinnane of California, we broke down on the call to 'swing thru to a left allemande,' out of a dixie style to an ocean wave set-up. Any suggestions?"

The author is evidently using swing thru to mean "ends swing, centers too" rather than those who can swing right, then those who can swing left. Since any dixie style to an ocean wave sets up the wave with the ends having *left* hands joined, the suggested traffic pattern doesn't apply.

Try a *left* swing thru and I'm sure it will work to a left allemande.

FIGURES AND BREAKS

THINK FAST

by Rod Blaylock, Albany, Ga.

Head two couples swing thru
Men run, and the same two wheel
and deal
Two side couples swing thru, girls
run
Same two wheel and deal, box the
gnat
All four couples do a left alle-
mande . . .

SMOOTH RUNNING

by Rod Blaylock, Albany, Ga.

First and third lead to the right
Circle up four, heads break to a line
Forward eight and back with you
Swing thru two by two, men run
Wheel and deal and pass thru
Bend the line and swing thru two by
two
Girls run, then wheel and deal
Box the gnat across from you, come
on back
Right and left thru

Pass thru and bend the line
Star thru across from you
Swing thru, two by two, men run
Wheel and deal, then pass thru
Left allemande . . .

WHEELING PROM

by Rod Blaylock, Albany, Ga.

Promenade and don't slow down
One and three wheel around
Swing thru the two you found
Men run, then wheel and deal
Pass thru and on to the next
Right and left thru, then star thru
Swing thru two by two, girls run
Wheel and deal, then star thru
On to the next, right and left thru
Swing thru two by two, girls run
Wheel and deal, then star thru
On to the next, right and left thru
Swing thru two by two, girls run
Wheel and deal two by two
Star thru to a left allemande . . .

SNEAKY

by Rod Blaylock, Albany, Ga.

Heads to the middle and back with
you
Forward again and swing thru
Girls run, then wheel and deal
Box the gnat across from you, hang
on tight
Right and left thru and turn on back
Square thru, four hands and swing
thru the outside two
Men run, then wheel and deal
Right and left thru, dive thru, pass
thru
Star thru the outside two
Cross trail thru and U turn back
Swing thru the two across the track
Girls run, then wheel and deal
Box the gnat across the land
Come on back with a right and left
allemande . . .

FIGURES

by Ralph Pavlik, Strongsville, Ohio

Promenade
One and three wheel around, pass
thru
Double spread the wheel

Cast off 3/4 round
Pass thru, double spread the wheel
Cast off 3/4 round
Pass thru, double spread the wheel
Cast off 3/4 round to a left alle-
mande . . .

Promenade
Two and four wheel around
Double spread the wheel
Pass thru, cast off 3/4 round
Forward and back
Double spread the wheel
Pass thru, cast off 3/4 round
Forward and back
Double spread the wheel
Pass thru, cast off 3/4 round to a left
allemande . . .

SQUARE CHAIN SWING THRU
by Buford Evans, Prairie Village,
Kans.

(When teaching square chain thru:
Heads right to opposite, pull by,
face partner, left swing thru, ends
swing half more, drop hands and
step ahead.)
Head two couples square chain thru
Right and left thru the outside two
Dive thru and swing thru two by two
Box the gnat, look her in the eye
Square thru 3/4 man
Left allemande . . .

SQUARE CHAIN WHIRLWIND
by Buford Evans, Prairie Village,
Kans.

Side ladies chain just you two
Head two couples square chain thru
Right and left thru the outside two
Dive thru and square chain thru
Sides divide and star thru
You're facing two, go right and left
thru
Dive thru and square chain thru
Sides divide and star thru
You're facing two, go right and left
thru
Dive thru and substitute
Square thru 3/4 man
There she is left allemande . . .

SQUARE CHAIN THRU BREAK
by Buford Evans, Prairie Village,
Kans.

Side ladies chain just you two
Head two couples square chain thru
Right and left thru the outside two
Allemande left . . .

SQUARE CHAIN DIXIE PLUCKER
by Buford Evans, Prairie Village,
Kans.

Head two couples square chain thru
Right and left thru the outside two
Dive thru and square chain thru
Sides divide and star thru
You're facing two, go right and left
thru
Dive thru and square chain thru
Sides divide and star thru
You're facing two, go right and left
thru
Dive thru and star thru
Pass thru, both turn right and follow
that Jane
Go around one and dixie chain
Ladies go left, gents go right
Go into the middle and star thru
Right and left thru the outside two
Dive thru and square thru 3/4 man
There she is, left allemande . . .

SQUARE CHAIN THRU BREAK
by Buford Evans, Prairie Village,
Kans.

Two and four go right and left thru
Head two couples square chain thru
Right and left thru the outside two
Dive thru, star thru
Two ladies chain across the set
Dixie chain, ladies go left, gents go
right
Left allemande . . .

CURL SWINGER #1
by Gordon Blaum, Miami, Fla.
One and three go forward and back
Swing thru, star thru
Swing thru and a quarter more
Curl the line, girls turn back
Dixie chain on the double track
She goes left and he goes right
Allemande left . . .

CURL SWINGER #2

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

First and third do a right and left thru

Swing thru, star thru

Swing thru and a quarter more

Curl the line, star thru

Substitute, bend both lines

Cross trail thru to a left allemande . . .

CURL SWINGER #3

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

One and three go forward and back

Then do-sa-do to an ocean wave, rock it

Curl the line, half square thru

Swing thru and a quarter more, curl the line

Girls turn back, dixie chain on the double track

Centers in, fold the girls

Swing thru and a quarter more, curl the line

Now face the middle and star thru

Lead couple go left, next couple right

*Star thru, left allemande . . .

Or

*Star thru, right and left thru

Rollaway half sashay, Box the gnat

Change hands, left allemande . . .

DOUBLE SWING CURL

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

One and three go forward and back

Do-sa-do to an ocean wave, rock it

Curl the line, half square thru

Double swing thru with the outside two

First by the right, then by the left

Again by the right, then by the left

Curl the line, square thru four hands

You're facing out, bend the line

Right and left thru, double swing thru

Curl the line, star thru

Dive in, left square thru, count six hands

Sides divide and star thru

Left allemande . . .



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LEFT SWING THRU BREAK

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

Head two ladies chain to the right
Heads dance up to the middle and back
Then left square thru four hands round
See-saw the outside two, make an ocean wave
Left swing thru, that's left and right
Left allemande . . .

SASHAY GIRLS VANE

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

Head gents and corner go up and back
Square thru four hands, do-sa-do the outside two
Same girl star thru, California twirl
Star thru, sashay left to a line
Girls hook for a weather vane
Turn it one time, it looks like rain
Wheel and deal, pass thru
Left allemande . . .

CROSSED COMPROMISE

by **Wendell Abbott, Stockbridge, Mich.**

Heads to the right and circle four
Break right out to a line of four
Pass thru, ends fold, centers turn back
Square thru five hands, others face
Star thru, frontier whirl, cross fold
Do-sa-do to an ocean wave, rock it
Go right and left thru, then star thru
Pass thru, ends fold, centers turn back
Square thru five hands, others face
Star thru, frontier whirl, cross fold
Do-sa-do to an ocean wave, rock it
Go right and left thru, then star thru
Left allemande . . .

TWO CROSSED DOUBLE DIXIE

by **Wendell Abbott, Stockbridge, Mich.**

Side ladies chain across with you
Same couples right and left thru
Head gents face your corner, star thru
Then circle eight is what you do

Four gents up and back with you
 Now square thru four hands to the
 outside two
 Split 'em make a line of four
 Go forward up and back so bold
 Then pass thru, the ends cross fold
 Girls turn back and dixie chain
 She goes left, he goes right
 Allemande left . . .

REVERSE IT, GIRLS!

by **Wendell Abbott, Stockbridge, Mich.**

Four ladies chain is what you do
 Side couples go right and left thru
 Same ladies chain to the right you do
 Head gents face your corner star thru
 Then circle up eight is what you do
 Four gents go up and back and then
 Square thru four hands there men
 Split two, make lines you're told
 Pass thru and the ends cross fold
 Girls turn back and dixie chain
 Follow her, man, girls turn back
 Left allemande . . .

FIGURE

by **Roy E. Sprague, Miami, Fla.**

Head two ladies chain across
 Turn those gals and don't get lost
 Now one and three rollaway with a
 half sashay
 All four men it's up to the middle and
 back with you
 Forward again and pass thru around
 one into the middle
 Ladies follow these men in a double
 pass thru
 Men you turn back, there's ole corner
 Left allemande . . .

CURLY RED

by **Julius King, Lexington, Mass.**

Heads swing and curl
 Same two star thru
 Right and left thru the outside two
 Dive thru, star thru
 Do-sa-do to an ocean wave
 Balance, then curl the line
 Swing and curl
 Star thru, left allemande . . .



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WHIRL AND CURL

by Julius King, Lexington, Mass.

Heads swing, sides whirlaway
Heads square thru 3/4 round
Separate around one, into the middle
Swing and curl
Pass thru, swing and curl with the
outside two
Left allemande . . .

SPLIT THE LINE—WHEEL AND ANYTHING

by Dewey Barry, East Cleveland, Ohio

Head two couples swing star thru,
then star thru
Pass thru, split the line (wheel and
star thru)
With the same sex, do-sa-do to an
ocean wave
Now double swing thru, then split
the line (wheel and star thru)
Go right and left thru
Star thru, right and left thru
Then cross trail thru to a left hand
swing
Gents star right across the town
Find the corner, allemande left . . .

Heads cross trail thru
Separate round two and line up four
Pass thru, bend the line
Split the line (wheel and star thru)
Centers in and cast off 3/4 round
Split the line (wheel and square
thru)
Then do-sa-do and swing thru
Girls turn back, wheel and deal two
by two
Star thru, two ladies chain, now pass
thru
Wheel and deal, center four square
thru 3/4 round
Allemande left . . .

FIGURE

by Manny Amor, Lakewood, N.J.

Three and four do a right and left
thru
Same two ladies chain
Now ladies two and three you chain

Couple one stand back to back
 Separate go around two and line up
 three
 Forward three and three fall back
 Those who can star thru
 Those who can a right and left thru
 Those who can dive thru
 Those who can a right and left thru
 Those who can substitute
 Those who can square thru 3/4 man
 Those who can stick out your hand
 Left allemande . . .

FIGURE

by **Manny Amor, Lakewood, N.J.**

First and third square thru
 Four hands around in the middle
 you do
 Now square thru and listen to me
 Heads go four, sides go three
 Now the sides divide and star thru
 Centers in and cast off 3/4 around
 Star thru, now square thru and listen
 to me
 Heads go four and sides go three
 Now the sides divide and star thru
 Centers in and cast off 3/4 around
 Now square thru and man alive
 Heads and sides both go five
 Pull on by, left allemande . . .

WILLIE

by **Sam Stead, Lethbridge, Alta., Can.**

Head two ladies chain to the right
 Turn them around don't take all
 night
 New side ladies chain for me
 Turn them around and one and three
 Lead to the right and circle four
 Head gents break to a line of four
 Forward eight and back there son
 Pass on thru and ends run
 Into the middle and square thru 3/4
 round
 Centers in and cast off 3/4 round
 Forward eight and back there son
 Pass thru and ends run
 Into the middle and square thru 3/4
 round
 Centers in, left allemande . . .



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by Ray Vierra, Concord, Calif.

From an ocean wave, on the call split circulate, the persons in the center of the ocean wave step apart. The two groups of four then progress forward in their own respective circles of four a quarter of the way to assume a new position with the working couple across the set.

EXAMPLES

by Ray Vierra, Concord, Calif.

Heads square thru four hands round
Do-sa-do to an ocean wave
Balance forward and back
Split circulate, forward and back
Split circulate, forward and back
Girls do a U turn back, bend the line
Star thru to a left allemande . . .

One and three right and left thru
Same two star thru, pass thru
Do-sa-do to an ocean wave
Split circulate, rock forward and back

Split circulate, do-sa-do
Look 'er in the eye, star thru
Wheel and deal, double pass thru
First couple left, second couple right
Pass thru, star thru, left allemande . . .

One and three square thru four hands round

Do-sa-do the outside two
Make an ocean wave, rock forward and back

Split circulate, rock forward and back

Split circulate, star thru, California twirl

Pass thru, wheel and deal

Double pass thru

First couple left, second couple right
Star thru to a left allemande . . .

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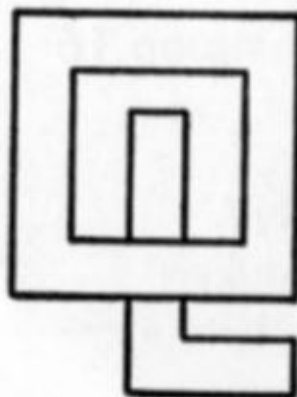
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SLIP AND WHEEL

by Larry Dee, Rosemont, Pa.

Done from a line of four that has one couple facing in and the other couple facing out. Inside couple's elbows are joined in a "weather vane" type movement. On the call to slip and wheel, the two on the end of the line will momentarily stop while the center two make another half turn, changing places in their own line. As soon as the center two have changed places, they turn loose elbows that were joined and, as couples now, execute a wheel and deal to face.

EXAMPLES

by Larry Dee, Rosemont, Pa.

Heads to the middle and back once more
Right and left thru and a quarter more
The ladies hook for a four in line
Turn it around about one time
Slip and wheel but watch out man
Just pass thru to a left allemande . . .

Head ladies chain across the square
Turn the girls when they get there
Heads to the middle and back you go
With the opposite chick a do-sa-do
Make an ocean wave and rock it Jack
Men trade places, girls turn back
Slip and wheel that's what you do
Star thru, go right and left thru
Turn on around and pass back thru
There's the corner, left allemande . . .

Head two ladies chain to the right
Turn the girls don't take all night
New head ladies chain across
Turn 'em now and don't get lost
Heads to the right and circle four
Head gents break to a line of four
Forward eight and back to the floor
Right and left thru and a quarter more
Ladies hook for a four in line
And turn it around about one time
Slip and wheel and watch it man
Lady in front, left allemande . . .

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NEWS

• **NEBRASKA** — Two gala kick-off dances on October 8th and 9th will preview the 4th Mid-Central States Square Dance Convention to be held in Omaha, Nebr. October 10th. Harold Bausch, Leigh, Nebr. will lead the calling activities and Edna and Paul Tinsley, Ottumwa, Iowa will conduct the round dance sessions. Special attraction is the 1st National Night Owl Dance on October 10th being sponsored in conjunction with the Convention. — *Arlene and Glenn Lapham*

• **NEW YORK** — The weekly square dance demonstrations are in full swing at the New York's World's Fair. Al Brundage conducts the Tuesday night dancing sponsored by the New



York Metropolitan Area Square Dance Clubs.

Pictured above are: Mr. and Mrs. Bill Van Pelt, Ramsey, N.J.; Mr. and Mrs. Bob Bardsley, Ramsey, N.J.; Mr. and Mrs. Henry Clapp, Oakland, N.J.; and Mr. and Mrs. Bob Kellogg, Metuchen, N.J.

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• OHIO — Plans are rolling for the annual Fall Festival of the Lima, Ohio Area Council of Square and Round Dance Clubs. Dave Taylor of Grosse Pointe Farms, Mich. will M.C. the dancing activities, September 20th at the Allen County Fairgrounds.

Heismann's Hayloft in Springdale, Ohio will be the site of the 3rd Annual Fall Festival sponsored by the Southwest Ohio Callers Association on October 4th. There will be challenge and fun level dancing to the calling of Association members. — *Bill McHeahan*

• CANADA — The Hotel Brunswick in Moncton, N.B., Can. will host the 4th Annual Moncton Jamboree September 25th and 26th. Charlie Baldwin of Norwell, Mass. will be back again by popular request to do the calling honors for the fourth consecutive year. — *Louis Breen*

EVENTS

Sept. 4-7: Conneaut Lake Park, Pa. 8th Annual Labor Day Week-End. Dreamland Ballroom.

Sept. 5-6: Kewanee, Ill. Hog Capital Festival.

Sept. 5-7: Clearwater, Fla. 8th Annual Florida Knothead Konvention.

Sept. 5-7: Yellowstone Park, Wyo. Annual Knothead Jamboree. Old Faithful Lodge.

Sept. 5-7: St. Petersburg, Fla. Old Ox Bow Spectacular.

Sept. 9-14: Troy, N.H. 15th New Hampshire Fall Camp. East Hill Farm.

Sept. 11-13: Sacramento, Calif. 2nd Annual Squaw Valley Week-End.

Sept. 11-13: Richmond, Mich. Good Old Days Dance.

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Sept. 12: Ft. Wayne, Ind. Fall Fling. Adult Recreation Center.
 Sept. 12-13: Western Hills, Okla. State Round-Up.
 Sept. 13: New York, N.Y. Round Dance at World's Fair. Federal Pavillion.
 Sept. 19: Battle Creek, Mich. Association Fall Festival.
 Sept. 20: Lima, Ohio. Fall Festival. Allen County Fairgrounds.
 Sept. 24: Ft. Wayne, Ind. Fall Foliage Swing-A-Round Festival. Lunz Barn.
 Sept. 24-26: Philadelphia, Pa. 3rd Delaware Valley Convention. Bellevue-Stratford Hotel.
 Sept. 25-26: Moncton, N.B., Can. 4th Annual Jamboree. Hotel Brunswick.
 Sept. 26: Gatlinburg, Tenn. 4th Gatlinburg Hoedown Charity dance.
 Sept. 27: Ranton, Wash. 7th Annual Preview of Rounds. Hagan's Barn.

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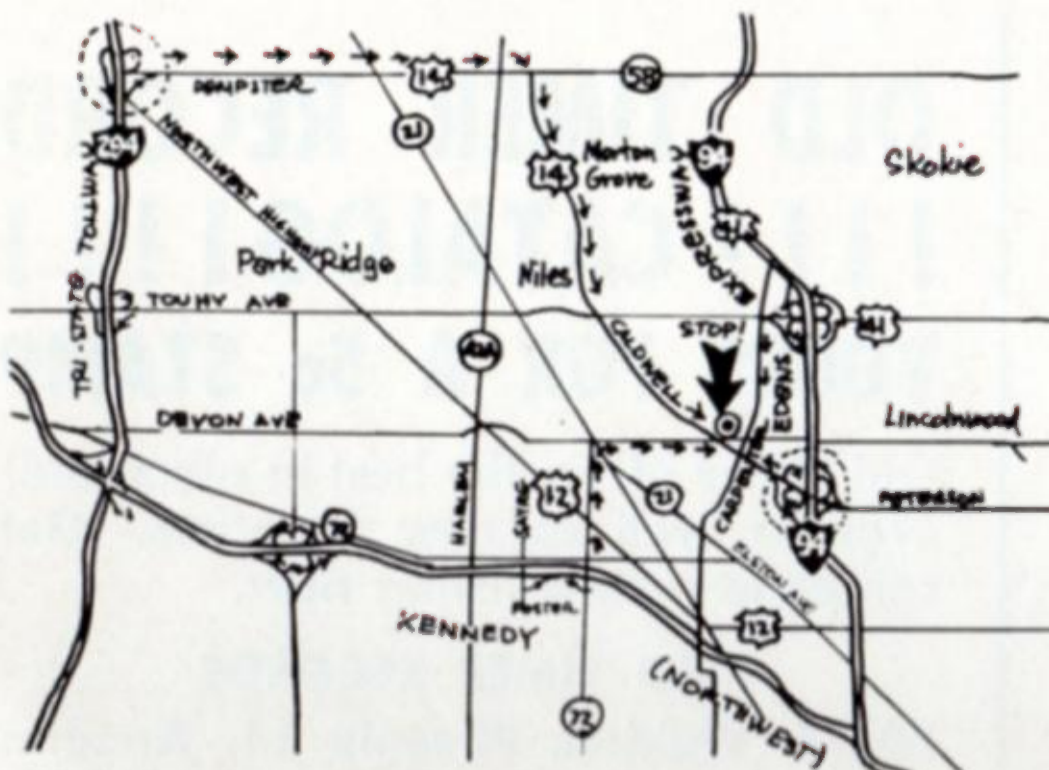
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ROSETTA—Kalox 1036 Calls by Billy Lewis

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SHE'S YOUR GIRL—Windsor 4832 Calls by Al Brundage

Al's in good form and the music is full of life. The dance is intermediate fare, the kind of a main course that'll make a fair caller look good and a good caller look better.

MISSION BELLS—Longhorn 141 Calls by Red Warrick

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FIVE FOOT—Mustang 110

Calls by Nathan Hale

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THESE TEARS ARE NOT FOR YOU— Swinging Square 2316

Calls by George Peterson

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MOJO—Jewel 126

Calls by Louis Calhoun

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BUNGALO FOR TWO—Keeno 2300
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Calls by Wayne West
DON'T LET THE RAIN COME DOWN
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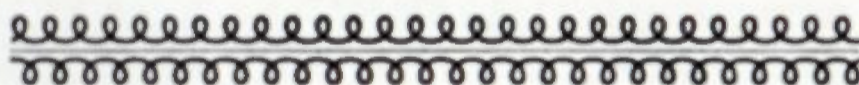


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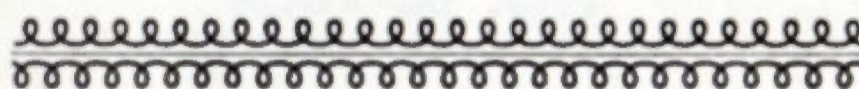
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