

SEPTEMBER 1965

21st Anniversary Year



BOB FISK
A Traveling Caller
Who's Gone Home
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VOLUME 21
SEPTEMBER 1965
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

ITALIA PONZO
Subscriptions

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Between Tips

Thank you for helping us celebrate AMERICAN SQUARES' 21st Anniversary this month. We hope you enjoy the many changes and additions you'll find in this very special issue. We can think of no better way to mark our 21st year than by striving to make AMERICAN SQUARES even more valuable as your number one square dance magazine.

By now you have received our specially prepared National Square Dance Questionnaire. Many of our readers have already completed and returned their surveys. Our staff is at work tabulating the results, and a complete analysis of those results will be published in AMERICAN SQUARES soon. Please mail your survey soon if you have not already done so.

The primary goal of our national survey is to accurately determine the present and future courses of square dancing. Several impressions have already made themselves apparent in the questionnaires that have been returned at this early date.

Square dancers are vitally interested in the future of their hobby. Our readers are concerned about improving their leadership capacities. Our readers are interested in how new material is presented and promoted. Our readers overwhelmingly feel that a National Square Dance Association is necessary.

Because of the tremendous interest in a National Square Dance Association, AMERICAN SQUARES is in the process of exploring the possibilities of organizing such an association. Complete information about this is included in this issue. We know our readers are as interested in this project as we are. We will keep you fully informed.

Many AMERICAN SQUARES firsts are featured this month. Our Anniversary issue includes the first in a lively series of interviews with top square dance personalities. Bob Fisk, now of Chino, Calif., starts us off by talking about why he has given up his strenuous calling tours. Also, don't miss the initial article in our new series on outstanding square dance festivals and vacations. This month we go to LaCrosse, Wis. for a picture report on the Spring Fling and Oktoberfest jamborees.

Of special interest, we are happy to present the first winning entry in the AMERICAN SQUARES Contest. Our September winner is Mrs. Alma Miller of Dayton, Ohio. Read how square dancing has changed the life of a fellow dance enthusiast.

There is still time for you to share your favorite square dance experiences with AMERICAN SQUARES readers. A winning article will be published each month. See our August issue for complete details.

Fall is the all-important opening of the square dance season. We wish you the happiest dancing ever in 1965-66. If you have friends who are enjoying their first acquaintance with our favorite hobby, remember that square dancing begins with AMERICAN SQUARES.

Arvid Olson



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MAIL



Looking forward to the September 1965 issue of AMERICAN SQUARES. Congratulations on your 21st Anniversary.

Charlie Baldwin
New England Caller
Norwell, Mass.

A most happy 21st Anniversary. Just think! AMERICAN SQUARES has legally come of age! We wish you at least 21 more happy years!

Lil and Bud Knowland
Round Dancer Magazine
Tucson, Ariz.

Enclosed is a list of graduates of the beginners' square dance class sponsored by our club, Fun and Frolic of Jacksonville, Fla. We are sure that AMERICAN SQUARES will acquaint these new dancers with many of the "facts of life" concerning square dancing in the United States that cannot be covered in a local or regional publication. . . . Personally, we wouldn't be without your magazine and look forward to it each month.

Ruth and Bill Fleshman
Jacksonville, Fla.

Re: "To Cue Or Not To Cue" by Dottie and Jules Billard in the June 1965 AMERICAN SQUARES.

I have a suggestion to make. Why not make a flip (round dance) record (with cues on one side) like the square dance ones? That way you could take your pick. Most people never learn but one side of a record anyway. I have a box full of round dance records, and there is not one in the box I use both sides of

I don't think it would be necessary to cue the entire record—only the first time through. Then when it's time to

start the entire dance over, cue the first two or three steps of each part. . . .

Dorothy Knight
Jacksonville, Fla.

Our people certainly enjoyed your June 1965 AMERICAN SQUARES, particularly because you included an article on the Iowa State Federation. We are proud to be in the same feature as two of the larger and best known federations in our nation, the Oklahoma State Federation and the Heart of America Federation.

While our Iowa Federation is only four years old, our square dancers' enthusiasm is second to none. . . .

John P. Sandoval
Waterloo, Iowa

Thank you for the AMERICAN SQUARES of June 1965.

The feature article on state and area dancers' organizations was interesting, both because of the similarities and differences in our Oregon State Federation of Square Dance Clubs as compared to others. . . .

We Americans are often accused of being "joiners" and of "over-organization." I don't think that this applies to the square and round dance picture—yet. . . .

John Rathbun
Portland, Oreg.

We want to thank you for sending us an advance copy of the April 1965 AMERICAN SQUARES in which you featured our article, "Rounding at Squares".

You did such a nice job of setting up this playlet, and the illustration was especially eye-catching. We have had many nice compliments on both the article and the sketch.

Thanks for the opportunity to be featured in your magazine.

Dot and Jerry Daniels
Des Plaines, Ill.

Address: Mail Editor, AMERICAN SQUARES, 6400
North Leoti Avenue, Chicago, Illinois 60646.

NATIONAL SQUARE DANCE ASSOCIATION



The National Square Dance Association is being organized to fulfill a need that has become more and more apparent during the past five years. The Association will be a non-profit corporation dedicated to the promotion of square dancing.

The principal goals of the National Square Dance Association are:

1) To unite the square dance movement—In unity there is strength. Much can be accomplished by a National Association that cannot be achieved by individuals or individual federations or organizations.

2) To promote square dancing—People outside the square dance movement have virtually no contact with it or knowledge about it. The National Square Dance Association will promote square dancing through effective publicity on all levels.

3) To help local, state, and regional callers' and dancers' associations function more effectively—The National Association will offer its services, ref-

erence facilities, and the like to individual square dance organizations striving to improve their services to members.

4) To analyze material—The National Association will act as a clearing house for square and round dance material, analyzing it for presentation to dancers, callers, and teachers. The Association will strive for standardization of accepted material.

Among the services rendered by the National Square Dance Association will be: leadership training; square dance surveys; a square dance magazine; on-the-spot advice; public information and education; research; a National Square Dance Congress.

Also included in the list of National Association services will be: personnel service; program planning and ideas; a square dance book center; special publications; a square dance library; planning facilities; correspondence and consultation; regional conferences.

Objectives of the NATIONAL SQUARE DANCE ASSOCIATION:

I. To Unite the Square Dance Movement

II. To Promote Square Dancing

*III. To Help Local, State, and Regional
Callers' and Dancers' Associations
Function More Effectively*

IV. To Analyze Material

In addition to serving square dancers, the National Association will make its services available to any group or individual requesting information and/or help in regard to square dancing. Examples are religious groups, the armed forces, camps, children's groups, civic clubs, students, and educational institutions.

As a result of our National Square Dance Survey, AMERICAN SQUARES has determined that over 70% of the people in the square dance field favor a National Association. A few of their comments follow:

"It (a National Association) is long overdue."

"This is the most important change that could help square dancing."

"We favor a National Square Dance Association . . ."

". . . a National Association could promote associations on the local level."

AMERICAN SQUARES feels it has a moral obligation to the square dance

movement to do the initial groundwork necessary to form a National Square Dance Association. Exploratory conferences between Arden Johnson, recreation professor at Purdue University, Lafayette, Ind., and Arvid Olson, publisher and editor of AMERICAN SQUARES, have culminated in this proposal for a National Square Dance Association.

Details regarding dues, services, and a plan of organization are now being completed. They will be reported to you soon. At this point we must have the help and cooperation of everyone connected with the square dance movement.

Your comments and ideas regarding the National Square Dance Association are invited. By helping with the formation of the National Association, you are helping square dancing.

Address correspondence to National Square Dance Association, c/o AMERICAN SQUARES, 6400 N. Leoti Ave., Chicago, Ill. 60646. ■

BOB FISK

A Traveling Caller

6. **W**hy don't you call it "The Hazards Of A Traveling Caller"? I'd fill every page for a month!"

So commented Bob Fisk, who after chalking up half a million miles of square dance tours in the last five years, has gone home to stay. His 12 months of calling tours have been drastically cut to one. He is devoting full time now to his family, their new California home, and calling for clubs and classes.

The nationally known Fisk, a Blue Star recording artist and staff member at Kirkwood Lodge, Boyne Highlands, and the West Point Funstitute, has made a decision that thousands of dancers regret, but one that he and his family certainly welcome.

"I guess the worst part is being away from home so much. Of course you're never lonely because you're always with square dancers. The first two or three years were really fun, but the glamour leaves fast. Pretty soon it gets to be more and more like just another job."

Bob talked as he settled himself at a table in the corner of a hall in Kewanee, Ill. His grey suit was a little wrinkled from the drive from Peoria, Ill. just a short time before. He was more concerned about the trip back. Rain was pouring down outside, and "My windshield wipers aren't even working. That's what I get for taking Lois' car."

Bob was between tips at one of his typically lively dances. He has a magical way of charming people into en-

joying themselves, and rarely calls to a hall that is not jammed to the walls. Bob's polish and stylish delivery are obvious results of many months of national touring.

The Fisk style is effortless and a genuine part of his personality—a personality nicknamed several years ago by Pete Peterson of Palos Park, Ill. In publicizing a New Year's Eve dance that was to feature Bob, Pete tagged him the "All American Boy". The name stuck, and Bob still takes a healthy ribbing from friends about it.

Sometimes Bob's more interesting to watch than listen to, for he calls as if he were carrying on an animated conversation. His hands do a lot of talking for him. His right foot, beating out the rhythm, seems like it should jar the needle right off the record. His facial expressions reflect what he's calling, from a serious look of concentration for a long, complicated figure, to a triumphant smile on a booming "Left allemande!"

The natural Fisk enthusiasm for square dancing carries over into a variety of other interests. He's fascinated by cars, owns a pink Lincoln Continental with every luxury feature ("I had a purple Cadillac before this one."), and advocates, "Every traveling caller should have an Asten Martin like James Bond's in 'Goldfinger'. You never know what you're going to run into on the highway."

Before he started touring full time, Bob and his wife Lois ran an excavating business in Kansas City, Mo. Lois

Who's Gone Home

filled in on how the Fisks first learned to square dance.

"Some friends dropped by eight years ago and announced that if we didn't go take square dance lessons with them, they were moving in with us until we changed our minds. Bob was extremely reluctant and went under protest. After a couple lessons, nothing could have pulled him away!"

Before the Fisks' lessons were over, Bob had learned to mimic the teacher's calls. When urged by caller George Mangiaracina, he finally got up and called his first tip. That did it. From then on Bob's calling career snowballed. In a few years, he and Lois made the decision to surrender their business and devote full time to the hobby and people they love so much.

Because he's been on the road so much Bob's had to give up his fishing and hunting hobbies. (He was also a Missouri state archery champion in 1957.) He sticks mostly to golf now.

An informal observation of Bob as a caller came from his close friend, Chicago caller, Jim Stewart.

"Bob's diction is perfect, and his selection of material is always danceable. He goes to great pains to see that the whole floor is moving all the time. He's got a knack for using spontaneous patter to help dancers through a particularly difficult pattern, and his timing gives dancers the feeling they're moving a little faster than they actually are."

Bob has taken his colorful style

home to California, his clubs and classes. Of his favorite phase of square dancing he says, "I want to get back to teaching. I really miss it. I think of all the calling I've done, teaching classes is the most fun."

No doubt the Fisk family, Lois, their three teen daughters and younger son, have given him a hearty welcome. Said Lois of his extensive tours, "It was getting so that even when he was home, we were so busy getting ready for another trip that we didn't have any family life. We love people and love company, but it's hard trying to cram so much living into as few as four or five days every few months."

Now perhaps the Fisks can take another of their trailer vacations ("We covered all but 12 states in two tours, one east, one west, a couple years ago.") or Bob can learn to pilot his children's Suzucki motorcycle.

However he spends his free time now, Bob is well aware that he's made a decision that's being talked about from one end of the country to the other. We wonder how many other traveling callers envy him. ■

This interview with Bob Fisk is the first in a new AMERICAN SQUARES series that will feature top personalities in the square dance field. In future issues, watch for interesting and entertaining interviews with Al "Tex" Brownlee, Jerry Helt, Ken Golden, and many others.



Leadership Plus ❖ ❖ ❖ ❖

by Edna and Gene Arnfield

We have read many articles on round dancing the past few years. Our favorite avocation has been subjected to various diagnostic theories. It has been dissected, given psychiatric analysis, and "bared" to the public so freely it must be blushing. Everyone teaching round dancing has found a weakness to discuss.

Is there really so much wrong with round dancing? If so, it must be the result of ineffectual leadership. We often think of leadership and teaching as synonymous, but they are not. These two combined effectively could be an RX for any ailment in round dancing.

In an AMERICAN SQUARES several years ago, an article entitled "Be a Leader" appeared. Listed in the article were these qualities of an ideal leader: sincerity, objectiveness, confidence, and diplomacy. There are two more qualities essential to being a qualified leader: maturity in thinking and ethical discipline.

All activities need leaders. Round dancing is no exception. There is a definite place in round dancing for leaders who are capable of doing an effective job with enthusiasm, but without an over-abundance of vocal frills and furbelows.

Referring to "Be a Leader" once

again, we concur that leadership qualities can be developed.

Love of people, enthusiasm, creativity, and knowledge are supposedly the major ingredients of leadership. Most everyone entering the round dance picture possesses a love of people and dancing. Also, they usually have enthusiasm, as yet undampened by disappointments and/or failures. These two aspects of leadership are clearly recognizable. Creativity and knowledge require further clarification.

Creativity is often misconstrued as the ability to arrange choreography. Rather, creativity is imagination. It is the ability to do "original thinking." It is the skill to cope with complexities with a sense of humor and graciousness.

Surely this is a vital element for a successful instructor-leader combination. Creativity is the talent required to organize basics classes. It is the proficiency to carry a group through a scheduled course in round dance basics.

New dancer classes are the main source of increased participation in the round dance movement. Instructors who by-pass basics classes in favor of "piracy" are parasites to the round dance picture. They offer nothing to the promotion of activity for newer dancers and miss the opportunity of discovering personal stimuli . . . creativity.

Another leadership ingredient is knowledge or learning. This is by far the most accessible quality of leadership and the easiest to develop. Education is available to anyone, either by observation, self-education, or attending seminars specifically directed toward developing leadership traits.

Roger Knapp, while discussing leadership with a group of aspiring instructors, gave a graphic illustration of the necessity to keep learning. He compared teachers to green and ripe tomatoes. As long as one stays green, one can learn and stay on the vine.

When one quits learning, one becomes ripe and is through.

In the earlier stages of the square and round dance movements, callers, leaders, and teachers made sure they attended institutes directed at solving their problems. They came home and passed on the information they had attained.

As we entered into the space age, there was more emphasis on speed, quantity, and "go-go" personal drives. There was a definite drop-off in attendance at clinics, panels, and the like where leadership was stressed.

It is gratifying to note a trend back to the earlier ways. Institutes are again being arranged with leadership as their prime target. We are getting back to the capsule after a walk in space.

Maturity of thinking and ethical discipline are ways of life and have been since the first days of Christianity. Problems in round dancing today are no different than the problems of life that engaged the attention of early philosophers.

Mature thinking is a way of seeing old problems in a new way and discovering a problem solving technique. Mature thinking is inspired, honest thinking, and it is setting a moral image as well as a physical one. Mature thinking, combined with personal ethical discipline, is graciousness, respect of opinions of others, cooperation, and humility.

Today, with more and more free time available for leisure, there is a task ahead to develop men and women leaders who are morally disciplined, intellectually dedicated to truth, and guided in their judgments by kindness. ■

Edna and Gene Arnfield, Skokie, Ill., have been teaching rounds in the Chicago area since 1957. They are featured staff members at Kirkwood Lodge, Lighted Lantern, and festivals and conventions in several states.

AMERICAN SQUARES Shines
Its Festival Spotlight On—

LACROSSE, WISCONSIN

Oktoberfest and Spring Fling

"LaCrosse, Wisconsin—Square Dance Capital of the World." So read the badges worn by thousands of dancers from 15 states and Canada who have whirled through either or both of the annual festivals held in LaCrosse each spring and fall. Sponsors for the lively Oktoberfest and Spring Fling are the LaCrosse Chamber of Commerce and that city's Happy Twirlers club.

Oktoberfest, a gay city-wide celebration held each fall, is also a major square dance event, bringing a top staff of national callers and leaders into LaCrosse. Spring Fling, a lively weekend of workshops and festival dances, converges on LaCrosse each April, also boasting a nationally known staff.

The Fifth Annual Oktoberfest, Sept.



A new look in lederhosen. That's Indiana's Max Forsyth joining the Oktoberfest celebration by donning a traditional German costume.

30 through Oct. 3 this year, will feature Singin' Sam Mitchell, Jerry Helt, Vaughn Parrish, Frank Lane, Johnny Toth, Milt Thorpe, and Maxine and Wally Schultz. Each year the square dance staff observes Oktoberfest, which originated in Munich, Germany, by donning colorful costumes





Part of a simulated German village is visible in front of La Crosse's Mary E. Sawyer Auditorium, site of many Oktoberfest square dance activities.

of lederhosen and dirndls and following the gay German themes.

Visiting square dancers also enjoy the city-wide festivities, including parades, top name entertainment, an art show, carnivals, roving street singers and polka bands, and a sports car gymkana.

April 22-24, 1966 will mark the Fifth Annual Spring Fling, LaCrosse's other gay square dance event hosted by the Happy Twirlers with the Chamber of Commerce. Programming for the Spring Fling includes teaching of timing, styling, and new material, both in squares and rounds. This year's staff will be Jerry Helt, Earl Johnston, and Edna and Paul Tinsley.

The Happy Twirlers have originated an excellent idea for building advance registrations for the Spring Fling. Callers and round dance in-

structors may obtain free tickets to all events if they mail advance registrations for at least four other couples together with their own registrations.

Attendance at both LaCrosse festivals has continued to rise since the first events were held five years ago. This past spring, despite the worst floods in LaCrosse history that plagued the city for several weeks, the Spring Fling enjoyed its largest crowd ever.

The energetic Happy Twirlers are a club of 100 couples who enjoy the calling of Norm Indvick, who also acts as emcee for the Oktoberfest and Spring Fling events. According to Bill Sauer, who handles publicity for the group, the Happy Twirlers "don't pretend to be the fanciest dancers around, but they have the reputation of being among the friendliest." That enviable quality of friendliness is most obvious in the great and continuing success of both Oktoberfest and Spring Fling. ■

floor full of dancers grand right and left to the fling of Jerry Helt at last year's Spring Fling.

THIS MONTH'S WINNING ENTRY

BY

ALMA MILLER

Dayton, Ohio

I shall be delighted to tell you what square dancing has done for my husband and me.

Seven years ago all square dancing was the same to us. My brother and his wife persuaded us to attend one of their 50-50 type church dances where they had a band that played off key, a caller who mumbled into the microphone, and people drinking and jumping around the floor to something they called square dancing.

My brother enticed us onto the floor by taking me as a partner while my sister-in-law took Joe. I told my brother I wouldn't be able to dance as I couldn't understand what the caller was saying. He said, "You don't have to know. I'll pull you through."

With that we began such swinging, such jerking, such pushing as I never went through in my life. At one time I found myself in another set at the end of the hall, and men with a bit too much alcohol were swinging me like crazy.

This certainly wasn't for me, but I did tell Joe, "Let's take up square dancing so we will at least be able to do the figures."

He was in agreement. Were we amazed after that first lesson! We were stunned because it was nothing like what those wild Indians had been doing. In fact, I said to Joe as I was on the floor, "Joe, I'll never learn this."

But we stayed with it and took lessons for 24 weeks. We were far from

ready for club dancing. Even though we were mistreated by experienced dancers many times, we also found many who were kind and helpful. They talked us into staying in the picture. Stay we did!

We enjoyed it so much that today I am teaching and doing some calling and loving every minute of it. My greatest thrill came one night when I held a little graduation for one set of adults (my first adult class). They're sold on western square dancing.

About the time we took up square dancing, I was depressed and morose. I felt sorry for Joe because I would go nowhere and we never traveled. Our children were married. We were alone in front of the television every night. Life was drab, and my health was very poor.

In fact, I was under doctor's care almost constantly, but all that has changed. When I had my last physical, my doctor said, "You mean to say square dancing has made that change? I can't believe it!"

No one knows how much we enjoy square dancing, the fun and enjoyment we have gained from it, the places we have visited, and the many friends we have made all over the country. I wouldn't exchange it for anything. ■

How has square dancing changed your life? Share your experiences with others. See August 1965 AMERICAN SQUARES for complete contest details.

Patter In Print

• Items Of Interest From
Our Fellow Publications •

STACKS AND STACKS OF LETTERS

"Did you ever stop and consider the importance of a five cent stamp? Did you ever wonder how helpless we would be in trying to provide you a magazine without the mail service?"

"We live for the mail from day to day. It gets first consideration in the morning and determines our course of action for the day and sometimes longer. Many times the opening of a letter causes great excitement among the staff. Everything stops while an extra large batch of new subscriptions is discussed. A picture, especially a good looking caller, causes Ohs and Ahs to emanate from the girls. New callers, clubs, and never-before-heard-of towns are subjects of conversation.

"The greatest thrill we get is from little notes, under the heading P.S., thanking us for a favor, long-forgotten, or a correspondent thanking us for printing his club news and telling us a new correspondent will be taking his place. We receive many words of encouragement to keep up the good work. We have one favor to ask . . . never stop sending in your words of encouragement. It adds fuel to the fire, which generates our purpose, 'Our only excuse for existence is to be of service.'"—Charlie Baldwin, Editor's Notebook, *New England Caller* (Norwell, Mass.)

FESTIVAL SPECTATORS

(Here's an excellent idea adopted by the Mason-Dixon Square Dancers' Association for their Star Spangled Banner Festival held in August.)

"If you have friends you would like to interest in square dancing, be sure to get spectator tickets for them. We hope to have these available shortly for \$.75 per person with \$.50 refunded if they will square up for beginner dancing in one of the ball-rooms. Our local callers will hold several such sessions at times to be an-

nounced later. *We are working on a regular program for prospective dancers rather than just having them roving around at loose ends all evening.*"—Mason-Dixon Federation Cues 'N' Tips (Baltimore, Md.)

FRIENDSHIP AND FRIENDLINESS

". . . Friendliness is our simplest, easiest, and most joyous expression. It is the basic ingredient in our square dance activity. To many folks, square dancing is the world's friendliest hobby. Many new dancers starting out will doubtless be looking for the reward of friendship. . . . Our advice to them is to look for, accept, enjoy, and above all return the friendliness that will be shown them. Approach every phase of the activity in a spirit of friendliness and accept every opportunity to work with others . . . and friendship will multiply like a chain letter.

"Friendship is square dancing's greatest reward and friendliness is its most outstanding characteristic. For each of us, our friendliness can be our greatest contribution to square dancing."—Dai and Win MacLeod, Vancouver Island Association *Cross Trail News* (Vancouver, B.C., Canada)

CLUBS AND NEW DANCERS

"*There is talk within the 'Callers Corner' of the members in our Association giving and instructing our dancers in our classes NOT LESS THAN 18 LESSONS. We feel that with all the new and old basics, the dancers require a longer class period to acquire the basics required to square dance in our modern era. . . . We feel this will help the square dance clubs with their membership.*

"*Square dance clubs are the backbone of square dancing. Square dance clubs are like churches to members.*

You should belong to one of your choice and give it your support."—Ray Hegarty, Callers Corner, Heart of America Federation *Fed Facts* (Kansas City, Mo.)

WHATEVER YOUR NAME IS . . .

"Who's he? I've seen him at several dances but I don't know his name. I wear my badge so folks can tell who I am. Why can't he? It's so embarrassing to have someone call me by my first name (like he's known me for 20 years), and I have to mutter and stammer all the while furtively seeking a badge so I can return the howdy. . . .

"What do you say we all make an extra effort to remember the badge. We never forget our pants (I hope). If everyone wears a badge we'll all know one another on a first name basis much sooner. The best way in the world to remember something or someone's name is to see it in print over and over.

"How about it, you all?"—Bill Swann, Point of View, *Square Dance Gazette* (Baltimore, Md.)

A CALLER'S LIFE

"*What is a caller's life made of? It's made up of patience, dedication, good health, good memory, good disposition, and most of all, an understanding wife.*

"*He needs time at home to devote to his dance program, for he not only teaches square dancing, but square dance manners and philosophy as well. He gets the blame when the dance floor is too slow or slippery; hall too hot or too cold; sound is poor; crowd too large for dance space; club too small and all the many problems that crop up. So, for a change of pace, let us say, 'Well done! We enjoyed it.'*"—Frank Cornwall, Florida Federation *Bow and Swing* (Miami, Fla.)

14th National Square Dance Convention Dallas, Texas

The square dancers of Texas lived up to their "Big Doings in Big D" slogan last June when they rolled out the friendliest red carpet ever to the 11,000 dancers who promenaded through three days of the 14th National Square Dance Convention.

The plush new Dallas Municipal Coliseum buzzed with lively activity. Sparkling exhibitions, colorful display booths, a dance program of top-notch callers and round dance leaders, well-planned (and very well attended) panels, and a host of special events delighted visitors.

What was the Dallas National? It was a jammed arena Saturday night with a program that read like a Who's Who of national callers. It was the delight of meeting 21 dancers who had journeyed all the way from Saudi Arabia to attend. It was hustling from one hall to another, trying to cram too much into too little time.

It was continually getting lost on the winding walkways of the Coliseum but loving every minute of it because of all the friends met on the way. It was hotel elevators crowded with petticoats and smiles, and a Dallas businessman commenting, "All those square dancers seem like one big family."

It was all those happy after parties and after-after parties where old friends and new talked late into the night. It was the privilege of meeting Lee and Roy Long, General Chairmen, justly proud of a job magnificently done, and of extending best wishes to Blossom and Al Selmier of Indianapolis, Ind. who are General Chairmen of the 1966 National Convention.

Dancers who'd like to get a head start on the 15th National Convention are urged to write for information and registration forms to: 15th National Square Dance Convention, 1205 Roosevelt Building, Indianapolis, Ind. ■



LEE AND ROY LONG

NEW . . .

FOR SQUARE DANCERS

■ **BLACK CATS**—Dancers who enjoy the novelty of earning square dance badges will enjoy the Black Cat badge manufactured and sold by Hogan's Engraving of Indiana. Dancers who hold a special Black Cat dance on any Friday the 13th are eligible to wear the special badge. Order badges from Jim Hogan's Engraving, 7895 Taft St., Crown Point, Ind.

■ **PETTICOATS**—A tempting selection of new square dance petticoats is offered by mail through Square Dance Shop of Chicago. All styles, colors, fabrics, and sizes are available. Write for a fully detailed brochure from Square Dance Shop, 6407 N. Caldwell Ave., Chicago, Ill. 60646.

■ **SQUARE DANCE JEWELRY** — The Frank L. Wilmarth Co. presents a wide array of square dance jewelry for both men and women. The firm will be happy to send catalogs and names of local dealers on request. Address inquiries to F. L. Wilmarth Co., 6 Curtis St., East Providence, R. I.

■ **NEW RECORD LABELS—AMERICAN SQUARES** welcomes two new square and round dance record companies to the industry this month.

Delph Haynie has cut the first release, Grand Lemon Square, on the Four-Corners label. Four-Corners Records has its headquarters at 970 Main St., Durango, Colo.

Also introduced recently was the initial release on the American Round Dance label. The two new rounds are Pass Me By by Bunny and John Murray and LaPaloma by Buck and Larry Hitt. American Round Dance Records has its offices at 1157 N. San Dimas Ave., San Dimas, Calif.

■ **CUE-CARD FILES** — Complete sets of cross-reference cue cards have been introduced for callers' ease in providing variety in their programs and calling many basics at every level. All new figures are included in the series sets, from loop-the-loop to wheel to a wave. Write for a free sample set and complete glossary of terms to Hilton Audio Products, 3409 Randolph Ave., Oakland, Calif. 94602.

■ **SOUND SYSTEM**—Rheem Califone has placed on the market a 125 watt sound system with separate channels for voice and music that assure clarity. An override compensator automatically lowers the music when the caller speaks and raises it again when he finishes.

The player-amplifier is available with carrying case at \$289.95. With four matching 12-inch speakers, the complete set sells for \$399.95. Write for details to Rheem Califone, Dept. AS, 5922 Bowercroft St., Los Angeles, Calif. 90016.

■ **RECORD CATALOGS**—The Fall-Winter 1965 edition of the Square and Round Dance Record Catalog is available from your local record dealer. **AMERICAN SQUARES** publishes this comprehensive guide to all square and round dance record labels twice

each year. If your dealer does not already have copies, ask him to write to **AMERICAN SQUARES**.

■ **AUTO RECORD PLAYER** — Now square dance callers can patter and sing while they drive! A compact record player that fits under the dash of any car is available at \$49.95 from Shaver Chevy, 3600 Broadway, Gary, Ind. Car motion does not affect the flawless reproduction. Direct inquiries and orders to Shaver Chevy.

■ **FASHION CATALOGS**—Gene's of San Jose, Calif. announces the availability of its new Square Dance Fashions Mail Order Catalog. The catalog offers the latest in square dance fashions for men and women, all obtainable by mail. Write Gene's Western Wear, 57 S. Market St., San Jose, Calif.

COMING NEXT MONTH IN AMERICAN SQUARES . . .

“The Open Floor”

A delightful interview with Al “Tex” Brownlee!

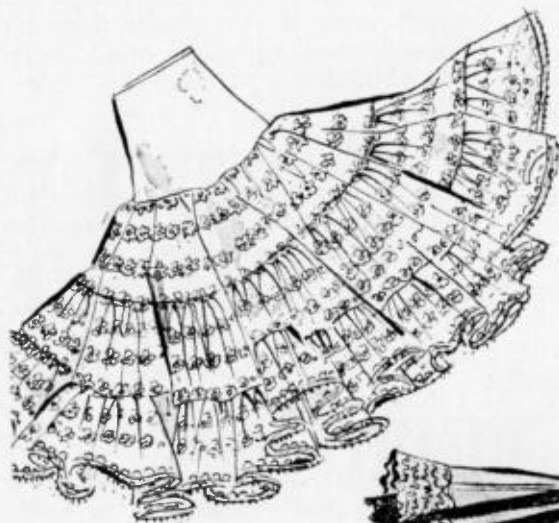
“SOUND IN SQUARE DANCING”

An outstanding feature on square dance acoustics by Jim Hilton of Hilton Audio Products. A must for callers and teachers!

“Who Will Get This Round Ball Rolling?”

A proposal for screening new round dance material by Betty and Irv Easterday.

**Don't miss these special features and much, much more in the
October 1965 AMERICAN SQUARES!**



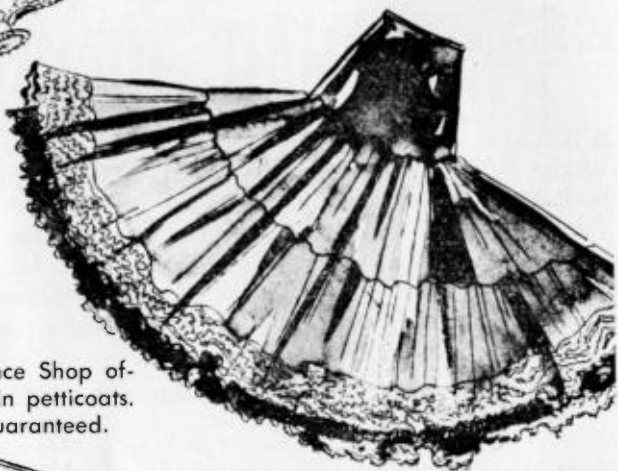
STYLE 585

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A beautiful petticoat with a metallic flower pattern in either white and gold or white and silver lurex. Edged in matching metallic lace. Underskirt of nylon sheer to protect the stockings. Tricot top. Sizes: P S M L

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With two layers of nylon chiffon, deluxe style billows so very full it finishes with 18 yards on each layer. White, Red, Black, Pink, Blue. Sizes: P S M L



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A new style with tricot yoke. Outer skirt of crisp "Nylon Baby Horsehair," underskirt of soft nylon sheer to prevent scratchiness. Self-colored binding on each tier. White, Red, Black, Pink, Blue, Maise and Beige. Sizes: P S M L

STYLE 579. Same as style 578. Each tier varegates into several pastel colors. \$12.00



STYLE N-20

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STYLE N-20. Nylon tricot sissy pants. Cut wide and shirred in with 7 rows matching lace using elastic thread to give form fitting pants of exceptional comfort and frilly beauty. White, Black, Red, Pink, Blue. Sizes: S M L



STYLE 581

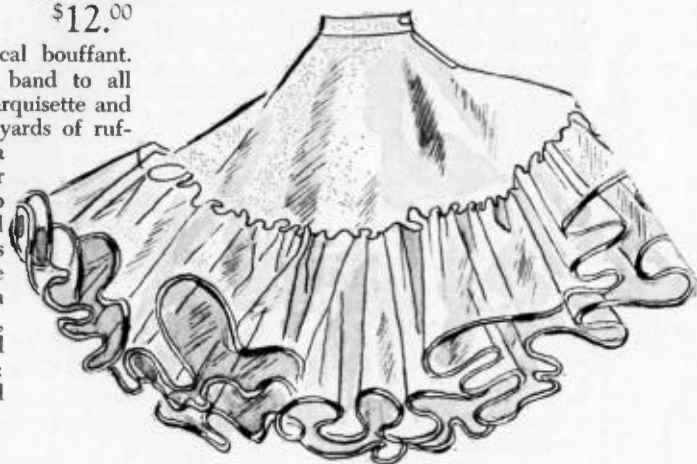
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STYLE N-18. This style fits beautifully. Five tiers of lace. White, Pink, Blue in Dacron and cotton blend. Red and Black are in cotton broadcloth only, also White with Pink and Blue lace (Multi-colored). Sizes: P S M L and XL

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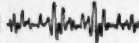
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For the user who requires a completed system with four matching 12" speakers.

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Edited by Willard Orlich

CHOREOGRAPHY

This September 1965 issue of AMERICAN SQUARES marks the end of three years for the author as Workshop Editor. In reviewing the past 35 months' issues with the New Ideas presented and older movements commented upon, the following suggestions as to their usage in today's

square dance choreography are listed.

There are four categories: (1) basic and acceptable; (2) club level material that you can expect to re-teach at times; (3) gimmick fun figures to be used sparingly and hardly ever to be remembered; (4) figures to be dropped entirely from all programs because they are uncomfortable, limited, unpopular, confusing, and/or combination terms.

(1) Basic and Acceptable

Cast off (cast in)
Centers in/out (cross
in/out)
Circulate
Cloverleaf (cross cloverleaf)
Dixie daisy
Fold (cross fold)
Outsides in/out
(cross in/out)

Peel off
Run (cross run)
Spin the top
Swing thru (left swing thru)
Teacup chain (and
variations)
Trade
Wagon wheel

(2) Club Level

(Expect to re-teach at times)

Cast back (cross cast back)
Chain star thru
Chain the glade
Clover and anything
Curl thru
Curlique
Illegitimate chain
Island chain
Lines pair in/out
Loop-the-loop

Mix and mingle
Pass the ocean/sea
Split circulate
Split dixie chain
Split dixie daisy
Split swing thru
Swap around
Wheel and anything
Wheel thru
Wheel to a wave

(3) Gimmick

(Fun figures to be used sparingly but hardly ever to be remembered.)

Goofers dream (bucket of worms)
"X" or tandem squares
Roll out/in three-quarters
Hey down the middle/in line

Grand square variations (grand prowl,
star prowl)
Who's on first

(4) Drop from All Programs

(Uncomfortable, limited, unpopular, confusing, and/or combination term.)

Older terms:

Bob-tailed Q (1956)
Cross twirl thru (1959)
Dixie loop (1958)
Dixie wheel (1960)
Ends hinge (1956)
Fold the line (1960)
Grand chain eight (1956)
Half breed/Cross breed
thru (1955)
Harlem rosette (1958)
Shake the dice (1960)
Shuffle the deck (1959)
Wheel and shuffle (1961)

Newer terms:

Acey ducey
Centers chain thru
Curl the line
Cross the change
Centers thru/Close the
gate
Cross and pair
Chain thru (ladies/men)
Chain two
Cross and divide
Cross circulate
Double back (fold back)
Dixie cup chain
Divide and pair
Eight weave thru
Explode the line
Ends cross over
Fold and twirl
Flying chain
Grand cross
Grand pass thru
Hoop-de-do
Half fold

Lines rotate
Lines agitate
Lines reverse
Mix the line
Merge
Ocean chain
Promenade thru
Peal the deal
Que (quarter, half,
three-quarters)
Roll thru
Roll the wheel
Ric-O-Shay
Scatter the pack
Slip and anything
Slip the wheel
Spin star thru
Spin the wheel
Split the line
Spread the wheel
Square chain thru
Stack the wheel
Star sashay
Star twirl
Step-face
Swing and cross
Swing and curl
Swing and twirl
Swing back star thru
Swing star twirl
Switch back
Switch the wheel
Turn and deal
Turn thru
Twist the line
U trail out/in
Wheel and que
Whirl and twirl
Zig and zag



The above list is by no means complete, but only what AMERICAN SQUARES has looked at these past three years. We hope this will help callers in determining what is currently being accepted. Some club level movements may become more

popular since some of them are very versatile and useful. It is too early to tell, but if they are proven acceptable, they will be included in the basic group.

Your comments are welcome. Save this section for easy reference.

CALLERS' QUESTIONS

NATIONAL CONVENTION, Dallas, Tex.: "There seems to be some difference in (the usage of) frontier whirl, California twirl, and California whirl in different parts of the country. . . ."

California twirl (Jim York, 1953) and frontier whirl (Bruce Johnson, 1957) are one and the same movement. Both are done with the lady on the man's right side. California whirl (Ed Gilmore, 1951) is done with the lady on the man's left side. This movement is also called turn your corner under.

Bruce Johnson suggested the term frontier whirl to make a clearly different sounding command (and lady) from the command to California whirl (lady on left side), and thereby make it possible to reverse facing direction with an easy dancer reaction. The thought is wonderful since dancers cannot clearly distinguish the difference between twirl and whirl.

The term California twirl would have to be dropped from usage for at least three generations of dancers to make it effective. The only possible solution would be to drop both California terms, use frontier whirl for the lady on the right, and come up with a new name for the movement with the lady on the left. Any suggestions?

VAUGHN PARRISH, Boulder, Colo. (In reply to "Lines and Ocean Waves" in the July 1965 AMERICAN SQUARES).

I would like to go on record as agreeing that an ocean wave *balance back* is no longer a line, but here the agreement stops. An ocean wave itself is an alternate facing line and as such has ends and centers. One prime factor that Vaughn overlooks is *dancer reaction*. I don't care how good something looks on paper or sounds on tape, it still is no good if the dancers cannot respond or flow into the

next command smoothly, i.e. swing star thru, the ladies fudge slightly because they know what the next command is after the swing thru.

Making a *wave* is making a line the same as any other same-facing or two-faced line. I agree that the *balance back* breaks the waved line into two facing couples, but when you call heads wheel around and swing thru, they make a wave (line) first and then swing thru (the line). If you don't want a finished line or *balance forward and back*, a leading command (*box the gnat*) will get the correct results with *experienced* dancers.

You don't teach beginners a teacup chain as soon as they know how to do a four ladies chain. And how many of the same callers use a singing call figure with the command to chain across to a left *allemande* instead of using *star across*?

Perhaps it would help to know that a wave is a line, but when you rock it, it becomes an *ocean wave* to end reared back. This is primarily the reason that today's figures so often eliminate the *balance* deliberately. The entire square dance choreography of swing thru, circulate, run, trade, and others would become very limited if a wave were *not* a line. And is an alamo style *circle* formed by eight alternating faced people, or are four men outside looking in at four ladies?

BEN BALDWIN, Champaign, Ill.: "Just a few lines to go along with a loud yes for the idea to break down basics. It creates quite a problem where the dancer is not in the same situation that he learned the basic in. He is lost. I have found that most dancers cannot do a right and left grand unless it is preceded by an *allemande left*."

"I also believe that many times callers have been misled to think along these same lines. Because a new idea appears, such as *circulate*, that works

wonders from an ocean wave, callers accept it as the one and only way. It can be used whenever the caller wishes to move a person or persons forward one position in the figure they are in at the time of command."

Thank you, Ben, for the above comments. 'Nuff said. I do not agree with your version of cross trail and cross trail thru in your letter, but we'll get into this exploration when the breakdown of basics starts to roll. Perhaps others will take note of your interest and send in their yes also.

FIGURES AND BREAKS

SWING 'N BOX

by Irv Elias, Waycross, Ga.

Head couples square thru
Do-sa-do the outside two
Swing thru and box the gnat
Right and left thru the other way
back
Star thru, pass thru
Wheel and deal two by two
Double pass thru, first couple left,
next one right
Do-sa-do and when you do
Swing thru and box the gnat
Right and left thru the other way back
Then star thru, dive thru
Square thru three-quarters to a left
allemande . . .

OKEFENOKEE SPECIAL

by Irv Elias, Waycross, Ga.

Head ladies chain to the right
New head ladies chain across
Head couples lead right, circle to a
line
Star thru, square thru four hands
round
Bend the line, do-sa-do to an ocean
wave
Boys fold behind your girl
Move forward on to the next
Dixie chain, on to the next
Two ladies chain, turn your girl
Star thru, right and left thru
Left allemande . . .

DIXIE FOLD

by Irv Elias, Waycross, Ga.

Heads lead right and circle to a line
Do-sa-do across you do to an ocean
wave and balance
Boys fold behind your girl
Move forward on to the next
Do a dixie chain, on to the next
Two ladies chain, turn your girl
Cross trail thru to a left allemande . . .

QUEBIT

by Irv Elias, Waycross, Ga.

Heads half square thru, split two,
around one
Line up four, pass thru, turn back
Right and left thru, star thru
Right and left thru, roll away with a
half sashay
Then curlique and a quarter more to
an ocean wave
Swing star thru, wheel and deal
Center four square thru three-quarters
round
Left allemande . . .

ODD GRAND SQUARE

by Irv Elias, Waycross, Ga.

First couple down the floor
Split that two, line up four
Forward four and bend the line
Now substitute, you're doing fine
Center four square thru four hands
round the track
Same four do a U turn back
Sides face, grand square
Now join hands, make a ring
Circle left, you're doing fine
Head gents break and make two lines
Bend those lines, square thru three-
quarters
Left allemande . . .

FIVE CENTS WORTH

by Irv Elias, Waycross, Ga.

Side ladies chain, then roll away, half
sashay
Heads lead right, circle to a line
All eight pass thru, wheel and deal
Center four turn back
Left allemande . . .

HELLO DERE

by Irv Elias, Waycross, Ga.

Heads roll away with a half sashay
Square thru, go round that way
Square thru the outside two
Lines divide and when you do
First couple left, next one too
Promenade, don't slow down
All four couples backtrack
One and three wheel around
Pass thru, wheel and deal, double pass
thru
Lead couples California twirl
Dive thru, square thru three-quarters
round
Left allemande . . .

SAVE THE CURLIQUE

by Irv Elias, Waycross, Ga.

Head ladies chain, heads square thru
Right and left thru, dive thru
Pass thru, circle four
Head gents break to a line
Forward eight and back, curlique is
what you do
Follow the leader to the left
Go single file, form a ring, circle left
One and three right and left thru
Cross trail back to a left allemande . . .

WALK SOFTLY

by Irv Elias, Waycross, Ga.

Head couples star thru, California
twirl
Circle four with the outside two
Head gents break to a line
Pass thru, wheel and deal
Outsides in, all turn back
Wheel and deal, then wheel around,
then U turn back
Double pass thru, first couple left,
next one right
Star thru, first couple left, next one
right
Pass thru, wheel and deal
Substitute, star thru, left allemande . . .

DIXIE DAISY

by Chuck McDonald, San Francisco, Calif.

Heads promenade half way round
Side two ladies chain

One and three swing star thru
Right and left thru, dive thru
Pass thru, split two, around one
Into the middle and star thru
Dixie daisy, cross by the right, turn
left
Cross by the right, centers in
Cast off half, star thru
Pass thru, right and left thru
Left allemande . . .

BY JINGO

by Chuck McDonald, San Francisco, Calif.

One and three square thru
Count four hands, go right and left
thru
Dive thru, double pass thru
Cloverleaf, that's what you do
Star thru, four ladies chain the ring
Meet 'em all with a left hand swing
Four ladies star three-quarters round
Left allemande . . .

Head two ladies chain across
One and three swing star thru
California twirl, pass thru to the out-
side two
Right and left thru, turn 'em too
Dive thru, double pass thru
Cloverleaf around the town
Star thru when you come down
All four ladies chain the ring
Meet 'em all with a left hand swing
Go to the corner with a catch all-
eight
Swing by the right, half about
Then by the left like a left alle-
mande . . .

MEN RUN — LADIES TOO

by Fred Christopher, St. Petersburg, Fla.

Heads star thru, pass thru, circle up
four
Head gents break to lines of four
Pass thru, men run, ladies too
Opposite box the gnat, right and left
thru
Star thru, do-sa-do full around
Ocean wave when you come down
Swing thru, you're doing fine
Men run, bend the line
Star thru, left allemande . . .



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- EDUCATIONAL AND DANCE RECORDS
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- SQUARE YOUR SETS
P.O. Box 143, Niles 60648

INDIANA

- DUDES & DOLL'S SQUARE DANCE SHOP
7 S. Ritter Ave., Indianapolis 9
- MAXINE'S SQUARE DANCE SHOP
4428 S. 7th St., Terre Haute

HEADS (SIDES) RUN

by Fred Christopher, St. Petersburg, Fla.

Head ladies chain across you do
Turn the girls, half square thru
Do-sa-do, go full around
Ocean wave when you come down
Heads run, then pass thru
Cast off three-quarters round
Join your hands, circle eight
Keep on circling, don't get straight
Those who can right and left thru
Same four square thru four hands
round

Do-sa-do the outside two
Ocean wave, don't get crossed
Heads run, wheel across
Wheel and deal, don't just stand
With the one in front, left alle-
mande . . .

SWINGING DEAL

by Fred Christopher, St. Petersburg, Fla.

All four ladies chain three-quarters
Turn that gal, we're gone again
Heads to the right, circle four
Head gents break to lines of four
Forward eight, back with you
Bend the line, pass thru
Bend the line, pass thru
Do-sa-do full around, swing thru
Girls turn back you do
Wheel and deal two by two
Dive thru, square thru three-quarters
round
Left allemande . . .

SWINGING TWO'S

by Fred Christopher, St. Petersburg, Fla.

Heads lead right, circle to a line
Forward eight, back once more
Do-sa-do across the floor
Make an ocean wave, here's what you
do
Grand swing thru, two by two
(All persons meeting with a left hand
swing half)
Rock up and back, box the gnat
Right and left thru the other way
back
Star thru, dive thru
Square thru three-quarters, man
Should be corner, left allemande . . .

TWIN RUN

by Fred Christopher, St. Petersburg, Fla.
Head ladies chain, same four star
thru

Pass thru, circle up four
Pass thru, men run, girls turn back
Right and left thru, turn 'em, Jack
Pass thru, ladies run, men turn back
Square thru four hands round
Lady on the right, frontier whirl
Square thru, start shopping, man
Count to five, left allemande . . .

EASY RUN

by Fred Christopher, St. Petersburg, Fla.
One and three square thru four hands
round

Do-sa-do the outside two full around
Ocean wave when you come down
Ladies run, bend the line
Star thru, California twirl
Left allemande . . .

V. I. P.

by Fred Christopher, St. Petersburg, Fla.
All four ladies chain you do
Turn the girls, heads star thru
All pair off across the floor
Peel off, make lines of four
Pass thru, wheel and deal
Men square thru, ladies squeal
Men count four, separate, round one
Line up four, we'll have some fun
Those who can, left allemande
Others roll away, right and left
grand . . .

WAVIN' IN

by Mick Sheahan, San Diego, Calif.
Head couples cross trail thru, around
one to lines of four
Forward eight and back I rave
Right there, wheel to a wave
Rock it up and back you do
Pass thru, square thru
Three-quarters round, then centers in
Wheel to a wave, gone again
Rock and roll there with your date
Now all eight circulate
Box the gnat, change hands
Left allemande . . .



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HI HAT

Dance Records

WHEELIN' WAVE

by Mick Sheahan, San Diego, Calif.

Heads lead right, circle to a line
Up to the middle and back I rave
Pass thru, wheel to a wave
Rock it up and back with you
Swing star thru to a line you do
Rock it out and back you two
Wheel to a wave, just she and you
Rock that line there with your date
All eight circulate
Swing star thru till you get a line
Bend it when you get the time
Star thru, pass thru, guess who
Left allemande . . .

WAVIN' WHEEL

by Mick Sheahan, San Diego, Calif.

Side two ladies chain you do
Turn the girl like you always do
Heads lead right, circle to a line
Eight to the middle and back I rave
Pass thru, wheel to a wave
Rock it up and back with you
Let's do a double swing thru
Rock it up and back to the land
Change hands, left allemande . . .

WAVIN' THRU

by Mick Sheahan, San Diego, Calif.

Heads square thru four hands you do
Count to four, split those two
Go around one to a line you do
Eight to the middle and back I rave
Pass thru, wheel to a wave
Swing thru two by two
Rock it up and back with you
That's right and left, then do-sa-do
Star thru the gal you know
Roll away, half sashay
Left allemande . . .

DIXIE DAISY FIGURES

by Dewey Barry, East Cleveland, Ohio
One and three star thru, right and
left thru

Dixie daisy, then cloverleaf
Come into the middle and peel off
You're facing out, wheel across, star
thru
Do an eight chain four
Left allemande . . .

One and three right and left thru
Star thru, dixie daisy
Peel off, pair off, first couple left, next
one right
Pass thru, wheel and deal
Center four square thru three-quarters
Left allemande . . .

Heads lead right, circle to a line
Pass thru, wheel and deal, double
pass thru
Center four face your partner
Left square thru five hands around
while the other four
Cloverleaf, then right and left thru
Dive thru, center four half sashay
Dixie daisy, centers in, cast off three-
quarters round
Wheel and deal, do a left square thru
three-quarters round
Grand right and left . . .

Side couples roll away, half sashay
Head couples star thru, right and left
thru
Dixie daisy, centers out, ends fold
Dive thru, pass thru, left allemande . . .

Two and four right and left thru
Head couples star thru, pass thru
U turn back, now dixie daisy
First couple left, next one right
Pass thru, wheel and deal, substitute
Center four square thru three-quarters
round
Others roll right, half sashay
Left allemande . . .

Heads lead right, circle to a line
Star thru, dive thru
Center four half sashay
Now dixie daisy, peel off, right and
left thru
Cross trail thru to a left allemande . . .

Head couples star thru, pass thru
Same two turn back, dixie daisy
Cloverleaf, square thru three-quarters
round
Arky allemande, partners all, arky
grand . . .

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1186—Idaho, Caller: Bob Wickers, Flip/
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Caller: Ham Wolfram, Flip/Inst.

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Bob Augustin, Flip/Inst.

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by Vern Smith, Southfield, Mich.
Active cross trail with each other
before the cast back.

EXAMPLES

by Vern Smith, Southfield, Mich.
Promenade, don't slow down
Heads wheel around, square thru
four hands round
Inside cross cast back, bend the line
Go forward eight and back with you
Square thru full around and when you
do
Insides cross cast back, bend the line
Go forward eight and back with you
Box the gnat across you do
Come on back with a right and left
thru
Cross trail, look out, man
Left allemande . . .

Heads lead right, circle to a line
Half square thru
Insides cross cast back, wheel and
deal
Insides cross cast back, cast off three-
quarters
Ends circulate, bend the line
Forward eight and back, half square
thru
Insides cross cast back, wheel and
deal
Insides cross cast back, cast off three-
quarters
Ends circulate, bend the line
Forward eight and back, opposite box
the gnat
Cross trail thru to a left allemande . . .

CAST LEFT (RIGHT) THREE-QUARTERS
by Willard Orlich, Cuyahoga Falls, Ohio
This is a cast off variation. Couples
will cast (wheel) in direction given
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acts as a pivot. Cast right, right per-
son acts as a pivot. Cast off, couples

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cast away from adjacent couple. Cast in, couples cast toward adjacent couple. Cast left (right), couples cast same direction as adjacent couple.

EXAMPLES

by Willard Orlich, Cuyahoga Falls, Ohio
 Heads lead right, circle to a line
 Forward eight and back, pass thru
 Cast left three-quarters round
 California twirl, wheel and deal to face a new two
 Insides arch, dive thru, double pass thru
 First couple left, next couple right
 Left square thru four hands round
 Left allemande . . .

Heads lead right, circle to a line
 Forward eight and back, pass thru
 Head couples cast left three-quarters round
 Others California twirl, cross trail thru
 Left allemande . . .

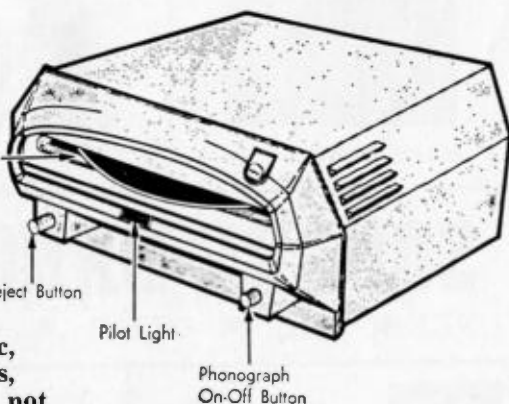
Head couples star thru, pass thru, star thru
 Pass thru, cast left three-quarters round
 Centers trade, wheel and deal
 Insides arch, dive thru, pass thru, star thru
 Opposite go right and left allemande . . .

AMERICAN SQUARES WORKSHOP features original material submitted by you. Choreography, Callers' Questions, Figures and Breaks, and New Ideas 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.

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• **GLAD FESTIVAL**—“Be A GLAD Dancer” is the theme of the first GLAD (Great Lakes Area Dance) Festival scheduled for Oct. 3 in Mansfield, Ohio. Six Michigan, Indiana, and Ohio callers (Deuce Williams, Don Fell, Ted Marshall, Johnny Wykoff, Don Zents, and Stan Burdick) will team up to present eight continuous hours of dancing, 2 until 10 p.m.

Three similar events have already been scheduled within the three states. Sponsors are the Tri-State Square Dance Board.

• **SUBSCRIPTION DANCE** — The first in a planned series of AMERICAN SQUARES Subscription Dances will be held in Lafayette, Ind. Oct. 30. Tessa Malopsy of Chicago, Ill. will be at the mike in Purdue University’s Memorial Center.

Local callers in all parts of the United States and Canada are invited to write for information on how they and their clubs can sponsor an AMERICAN SQUARES Subscription Dance. Address your inquiries to AMERICAN SQUARES Subscription Dances, 6400 N. Leoti Ave., Chicago, Ill. 60646.

• **CANCER BENEFIT** — Square dancers turned out 400 strong recently in Fort Belvoir, Va. for Jim Schnabel’s Fourth Annual Cancer Benefit Dance. Anita and LeRoy Stark also contributed their services as round dance leaders for the afternoon. Over \$800 was raised and presented to the local cancer drive fund.



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● **GLOBESWINGERS** — Twenty-seven travel-minded Globeswingers recently completed a three week tour of the Orient, including square dance stops in Tokyo, Hawaii, and the Philippines. Local square dance clubs in each city visited on the tour hosted special parties in honor of the Ameri-

can visitors.

John Campbell of San Carlos, Calif., tour leader, said the highlight of the 25-day jaunt was the warm hospitality extended the Globeswingers in every part of the Orient. Square dancing extends its friendly hand all over the world.



The Globeswingers pause before departure on their 25-day square dance tour of the Orient.

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National Events

- **MICHIGAN**—The dancers of Traverse City, Mich. will square 'em up Sept. 1 for a special dance featuring Bruce Johnson of Santa Barbara, Calif. Festivities will be at the Glen Loomis School.
- **ILLINOIS**—Kewanee, Ill. holds its 12th Annual Festival Labor Day weekend, Sept. 3-5, with Johnnie Roth, Carl Geels, Kenny Anderson, and Kenny and Nita Wandt leading the dance activities. Sponsor club Kewanee Kickers extend a special invitation to campers who will have excellent facilities made available to them.
- **CANADA**—Jim Stewart, Art Harris, and Ken and Dot Olson will staff the Fifth Gala Square Esta at Prudhomme's Sept. 3-5 in Vineland Station, Ont. Workshops, a callers' panel, and plenty of after parties will be featured.

- **WYOMING**—Picturesque Yellowstone Park will be the site of the Tenth Annual Knothead Jamboree Sept. 4-6. Lee Helsel and Bob Van Antwerp will furnish the calls to the music of Schroeder's Playboys.
- **WISCONSIN**—Johnny Toth and Elmer Elias will be the Two Men From Milwaukee featured at the TMFM Labor Day Weekend Sept. 4-6 in Rhinelander, Wis. Shady Rest Lodge will be the scene of dance activities plus a wide variety of special events.
- **FLORIDA** — The Knotheads of Florida hold their Ninth Annual Knothead Konvention in Clearwater, Fla. Sept. 4-6. Harper Smith will head the caller roster at Konvention headquarters, the Jack Tar Hotel.
- **LOUISIANA**—Southern dancers and vacationers are invited "Down Yonder in New Orleans" Sept. 10-11 for the Eighth Annual Festival in New Or-

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● CALIFORNIA—Del Webb's Towne House in Fresno, Calif. will bounce with square dance rhythms Sept. 10-12 as Arnie Kronenburger and Bob Van Antwerp vocalize for the Towne House Holiday. Information is available from Bill Stapp, 3000 La Via Way, Sacramento, Calif.

● CALIFORNIA—The Northern California Callers Association sponsors its Annual Callers Institute Sept. 11-12 at the Konocti Harbor Inn, Lake County, Calif.

Address: National News and Events Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago, Illinois 60646.

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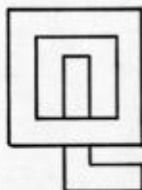
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LOVIN' ARMS—Sets In Order 156

Calls by Dude Sibley

Gee, how that old minstrel tune swings, dad. The piano player knows what he's doing! Great music, great dance. Craftsmanship still exists. This one, unlike many others, is no clay pigeon and should be around as a square for a period.

WHISTLIN' DIXIE—Top 25105

Calls by Ken Anderson

As usual, a competent caller is chosen to cut a cutie with a swinging band on a winning label. With all this on the positive side, there's no point in barely mentioning that the music sounds much like the recent Give Me Forty Acres by Top, so we won't.

LIVIN', LOVIN', LAUGHIN',—Hi Hat 321

Calls by Lee McCormack

Exuberance marks the caller and the band here. The melody makes it a light-hearted dance pepper-upper. The pattern is simple but flowing. Latch onto these three L's and try your luck.

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BYE BYE BLUE EYES—Longhorn 148

Calls by Ken Golden

By every standard this is a pleasant number. Every competent clubber can tackle it. Ken is more than Golden. The Playboys shine in the play-back. It only suffers a little from "just-the-sameness."

SUSIE—Swinging Square 2328

Calls by Bill Saunders

If you knew Susie when she was sweet 78 and not a rollicking 45, you're dated, brother! Anyway, she's back, and if you can call like Saunders, you'll put her over with this easy club figure, despite the slightly busy accompaniment.

I GOT MINE—MacGregor 1074

Calls by Bill Ball

Can't figure where this come-upper came from, but it does have some imagination, a shoutin' chorus, and music that may save it from oblivion "in the watermelon patch behind the hog wire fence." The only hurdle besides the hog wire fence might be the swing star thru.

IT'S NOBODY'S BUSINESS BUT OUR OWN—Bogan 1187

Calls by Ham Wolfrain

If your caller can avoid the tendency to make this sound choppy, it can get a round of applause like nobody's business. Lines trade and see saw to an ocean wave distinguish it. The tune has come a long way from the old party version, but business is business.

GOOFUS—Top 25106

Calls by Paul Moore

Here's a challenge for any caller to master without making a goofus somewhere in the wording. We dare you to try it with marbles, callers. Nevertheless, it can be a fine novelty and certainly shows originality on the part of Moore and company. The pattern is surprisingly easy, the music tempting.

BLOWIN IN THE WIND—Bogan 1185

Calls by Cal Lambert

This one has nothing to set it apart from the common bunch except a melancholy flavor and pretty fair music. It'll never work up a storm of popular acclamation.

IF YOU THINK YOU FEEL LONESOME—

MacGregor 1075

Calls by Chuck Raley

Sad, sad, but not quite homesick would summarize the message of this one leaves. MacGregor can do lots better, and so can Raley. Maybe the melancholy theme is just wearing thin. The music is well played, though monotonous.

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