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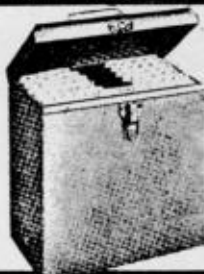
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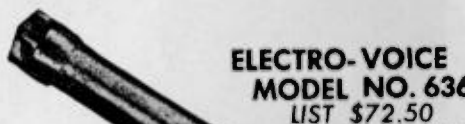
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NEWARK 14, NEW JERSEY

VOLUME 19
NOVEMBER 1963
NUMBER 3

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Square Dance Editor

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Some of our dancers might be looking for a place to which they could send their old outfits when they invest in new square dance clothes. St. Joseph's would be a good place.

We have eight squares of 7th and 8th graders of assorted sizes on the floor every week. Some of this discarded clothing might fit some of our dancers perfectly; if it does not fit, the Sisters and the big girls could cut the clothing down to size. . . .

Father George
Saint Joseph's Indian School
Chamberlain, S. Dak.

● *Perhaps your group can make this request a club project. Your discarded square dance clothing will be used at St. Joseph's. AMERICAN SQUARES endorses this worthwhile project.*

. . . We think your magazine does a real good job on the Workshop section, along with the record reviews being real interesting. How about some type of review on round dances? Such as quality of music, dancer reaction, etc.

Bill Stapp
Sacramento, Calif.

While at the National Convention we received a sample copy of AMERICAN SQUARES. It impressed me as a very fine square dance publication.

Enclosed please find my check and subscription for one year to AMERICAN SQUARES. . . .

Lawrence Guck
St. Cloud, Minn.

Address: Mail Editor, AMERICAN SQUARES, 6400
North Lott Avenue, Chicago 46, Illinois.

A MESSAGE FROM THE PUBLISHER AND EDITOR

Our prime goal during AMERICAN SQUARES' 19th Anniversary Year is to improve even more than ever before the entire magazine. Content, format, style, and general appearance are continually being evaluated, analyzed, and changed. Progress is our goal.

Each month we add more and more square and round dance leaders and callers to our "testimonial" list. These people, like yourself, write to say they like what they read and find it most helpful to them in their work or hobby.

This month we inaugurate a completely new Record feature. This feature reviews Singing Squares, Hoedowns, and Round Dances. You can be assured that AMERICAN SQUARES record reviews are the most accurate, reliable reviews in the field.

Top callers and dancers actually

call and dance each new Singing Square release. When we recommend a record, we know it works. Buy by mail with confidence from your favorite record dealer using AMERICAN SQUARES reviews as a guide.

Every profession — for example, teaching, recreation, and the like — has a unified body of knowledge that is the basis of the profession. This knowledge is based on research, experience, and experimentation.

Square dancing is on its way to becoming a profession. A valuable contribution to our body of knowledge is a book, **Instant Hash**, co-authored by Lloyd Litman and Rickey Holden.

In this book, Mr. Litman has collected a great amount of information about calling based on his experience as a professional caller from Akron, Ohio who has been calling for over thirteen years.

For this written contribution to the field, square dancers salute Lloyd Litman.

Aavid Olson

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THE BIG "X" PROGRESSIVES

BY STAN BURDICK

We're a "progressive" breed of square dancers these days, having danced through progressive lines, squares, and circles in succession all in a matter of a few years. For some these have been passing fads, to others they're a welcome new ingredient to the regular dance menu.

Tagging on to a trend, I'd like to submit a new formation, called simply the "X", both for its design and for its experimental nature. I'm no radical, no revolutionist, no dime store Einstein, nor am I a circuit pitchman peddling a new mousetrap; so before anyone gets nasty thoughts about my fall wardrobe being enhanced by tars and feathers, I wish to make clear that the "X" will never replace the "square".

You should use this material in a workshop or as an occasional change-of-pace item. Never, no never, will little Susie Q in the next decade say to her partner, "Let's go "X" dancing tonight."

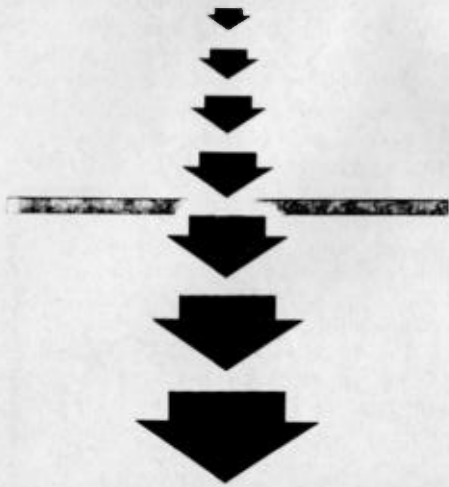
I wish to point out that the forma-

tion is not entirely current or original. It was done experimentally years ago at a camp in New England and "who knows" where else . . . but I have never seen it in print, and with the current emphasis on progressives, it might be a good idea to bring it out of the "closet" and try it again using some of the newer basics for infinite variety.

The formation is simply an "X", one couple standing behind another all around the square. It is best to point out that there should be no crowding (dancers riding the heels of those ahead of them) and that there is a danger in using this form on a crowded dance floor.

To date I have presented the "Big X" to five callers organizations and to several clubs with a good deal of success and a barrel of fun. Callers have since told me they are getting similar results with it.

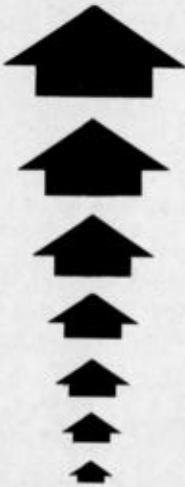
(concluded on page 34)



i **n** *s* **t** *a* **n** *t*

h *a* **s** **H**

BY LLOYD LITMAN



Square dancing progresses. It is fortunate that it does. If not, it would die. The individual dancer progresses to new figures, to new friendships, to a new and wider perspective of his activity, and to a greater appreciation of its parts.

These same figures, friendships, trends, and perspectives mark the path of progress for callers. Although the trails of dancer and caller may not be identical, they run parallel, and of course at trail's end there is always the square dance.

The trail of a square dancer, should he seek a high level of accomplishment, grows a bit longer all the time. It leads from his first beginner class through several months of workshop instruction, then through perhaps years of picking up bits of knowledge about his hobby. Actually, the trail never ends.

As the truly advanced square dancer knows, all his progress may not be in learning the newest figures. He learns to appreciate variety in the mixture of old with new, he cultivates ability to enjoy dancing at all levels, and he can tell the genuinely new basic from the new name which has equivalents in previously adopted basics.

A challenge stands ready to be hurdled by anyone making the jump from dancer to caller. It includes satisfying groups demanding varying levels of dancing, satisfying dancers who want something new, giving dancers variety, and trying to keep the gap between non-dancers and dancers within bounds that can be bridged by enough people to keep square dancing growing.

Singing calls are conceived within fairly tight patterns and only a limited change in figures is possible. This makes hash calls, then, the primary tools with which a caller can tailor the enjoyment he gives dancers.

A caller can serve up hash in four different ways. He can read the calls as he gives them to the dancers. He can memorize enough calls to provide an evening of dancing. He can use a sight method, watching a set on the

floor, keeping in mind the relationship of a particular man to his original corner. The fourth method is the one I find the only truly creative method and the one I feel most nearly fool-proof. It involves use of a mental image.

In reading his hash, the caller is copying someone else. In memorizing, he is robbing hash of its unique extemporaneous quality. Hash in this case becomes little different than the memorized lyrics of a singing call. Finally, in watching dancers and their relative positions on the floor, the caller may be relying on one set to be correct, and if that set is wrong or is pulling some shenanigans, the rest of the floor can suffer.

The truly professional caller will construct his hash from a mental image, placing himself in his mind's eye in the role of the number one gent, from which position he can orient himself in relation to any other position in the image-set at any time.

Imagining himself as the number one man, the caller can trace any combination of figures which starts with him in a position relative to any one other lady in the set and ends with him in that same position relative to the same person.

Any figure or combination of figures which gets the dancers back to the relative position from which they started is a "zero movement." This term is one of those used in my book, "Instant Hash", co-authored by Rickey Holden, to describe square dance choreography. GENERAL ACCEPTANCE BY CALLERS OF TERMS OF REFERENCE FOR CHOREOGRAPHY WOULD BE A GREAT BOON TO SQUARE DANCING.

The zero movement gives the caller only one concern as he presents it — that of getting the dancers back in their same relative positions. As an imaginary number one man, the caller will know when this occurs. Within the zero movement framework, he can call any combination of basics he wishes.

I refer to this framework as the

gimmick, the second of three parts in my definition of any hash. The first part is the setup, or simple movement of dancers from the squared up position to a point from which they can start the zero movement. The third part is the get-out, or from the end of the zero movement to, for instance, left allemande.

The setup arranges people in the set in any original formation such as box, line, order, promenade, route, star, or thar.

The zero movement, or gimmick, is any extemporaneous group of figures that logically can be performed without directing a call to any one couple or one person.

The last maneuver of the sequence must return dancers to the same type of formation except individuals need not be in the same relative positions to each other. The sequence is repeated until any two dancers are in the same relative positions to each other. That is, the man is in the same place relative to his partner, corner, partner's corner, and the like.

Thus, any such sequence of figures may need to be called one, two, three, or four times to complete a zero movement. The caller, using mental imagery, will know when the zero movement is complete. He then will be ready to call his get-out.

Mentally imaging himself in a set, a caller can give calls to groups which do not know the latest figures, but which will work them through similar patterns.

Take a group which does not know lines retreat. The call, "bend the line, right and left through, pass through," will put the dancers exactly where they would have been with a "line retreat" call.

Such work with equivalents can serve more advanced dancers who might have as much fun with the three easier calls as they would have had with lines retreat.

No greater consideration for others can be given than putting yourself in the other fellow's place. And consideration by caller for dancer, and dancer for caller, makes our activity great. ●

THE
COLLEGE
OF
SQUARE
AND
ROUND
DANCING



The College of Square and Round Dancing is a gathering of dancers, callers, teachers, and leaders who come together each Thanksgiving for three days of square and round dancing. The College has been held since its beginning in 1961 at Western Hills Lodge near Wagoner, Oklahoma.

However, not all of the time is given over to dancing. On Friday following Thanksgiving, there is one one-hour round table discussion by the dancers with a dancer as moderator. On Saturday there are two one-hour round table discussion periods plus a one-hour lecture by a noted leader in the dance

movement. Last year Mrs. Lloyd Shaw was the guest speaker. This year as dance publications are being stressed, Arvid Olson, Publisher and Editor of AMERICAN SQUARES will be the guest speaker.

The College stresses the value of dancing with rhythm rather than the number of movements which may be performed from memory with a contest of who arrives home first. The staff for square dancing has been chosen because they have championed the cause of smooth rhythmic dancing. The round dance staff is qualified to teach the latest of modern rounds as well as give the dancer a background.

The College attracts leaders, whether they be officers in clubs or state organizations, callers or round dance teachers. There is something here for all.

All callers attending the College have an opportunity to call after the party each night. A lot of the dance leaders particularly like these sessions to find new callers for their special dances.

Round Dance teachers have an opportunity to gain new teaching meth-

ods and to gather background material to spice their programs with variety.



MILLIE AND BERNIE COFFEY

The dancer who is a leader, or expects to be, in an organization finds that here at the College he has an opportunity to express and hear ideas

that are working well. Also problems may be presented with possible solutions offered by dancers from many states.

The basic idea for the College began right after World War II. The founder returned from service in the Pacific in October 1945. The following summer and for several summers thereafter, a co-ed group of young people, mostly single, would spend week ends at a YWCA summer camp.

Out of respect to certain religions, ballroom dancing was omitted but square dancing was substituted on Saturday night.

It was at this time that the founder of the College, Bernie Coffey, began to see the need of a short term camp for square dancers in Texas. However, it was not until he and Millie were married in 1956 that they began to make plans for establishing the week end Institute. Because the idea was new or unheard of to many callers, it was difficult to form a staff.

Finally, in September 1957 the first week end Institute was held under the sponsorship of a club which Bernie and Millie had organized to promote activities such as this. The site was the Dallas YWCA's summer camp.

In 1961 the Coffeys set up the first College of Square and Round Dancing for Thanksgiving week end. It was an idea that they had always wanted to try out with time extended to include part of three days, complete with discussion periods and lectures, equal emphasis on square and round dancing. The response was most satisfying for the first year when 148 dancers registered from seven states. The following year 224 dancers registered from six states. Already this year dancers have registered from nine states.

At no time has there been an effort made to make the College an open dance or that it would take the place of our festival type dances. Rather, it was intended that it should grow by the original nucleus spreading the opportunities that exist here to others who would appreciate this sort of an activity.●

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CHOREOGRAPHY

There is always a constant stream of letters from our readers asking about the explanation of this or that square dance basic. Please realize that many of the ideas expounded in these pages are only experimental ideas and should not be considered an immediate part of the square dance choreography to be known and used by everybody right now.

The question is then why even publish these ideas if they are impractical, uncomfortable, not versatile, unacceptable, hard to teach, or combinations of other calls?

Any new idea is of interest to the average American and especially if it pertains to something close to his hobby interests. So it is in square dancing. New basics have a way of getting around and being introduced. Sometimes this is done in a way that becomes twisted from the original author's idea or in a way that is not explored far enough to make it worthwhile to learn.

Today's square dance periodicals spread these new thoughts more rapidly by publishing them. Others read about them, have other thoughts, and pretty soon a real, lasting, versatile idea emerges. This is the main reason why new basics are published by AMERICAN SQUARES.

AMERICAN SQUARES will publish a glossary of square dance movements edited by Willard Orlich in the near future. Perhaps this booklet will help to answer a lot of requests for explanations of lesser used square dance

terms and those terms widely used today.

In the meantime, the square chain thru (see February 1963 AMERICAN SQUARES) movement seems to be questioned the most. The end result of a square chain thru is the same as two couples doing a wheel thru each other, or a pass thru and wheel as a couple one quarter to the right (90°) keeping partners together. The actual movement to accomplish this is more involved and can be broken down to teach and learn as follows.

From a static squared-up position, on call to "square chain thru", the heads give right to opposite, pull by, turn to face partner, give left and immediately do a left swing thru (those who can swing left, then those who can swing right), plus ends swing, left once more, drop hands and move forward for the next call.

First couple would now be facing number two and number three would be facing number four ready for the next command. In some areas the above procedure is done twice with a courtesy turn half way thru in order to have number one across the set facing number three. Then start the second half of the maneuver and end with number one facing number four and number three facing number two for the next command.

One of the nicest and most versatile type of progressive type squares to be used recently has come from Stan Burdick, Sandusky, Ohio. The following figures can be used on a floor of two sets or fifty sets to the enjoyment of all dancers. These are done with one couple behind another couple all around the square forming an X.

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Pull on by, go on to the next
Star thru, right and left thru
Inside arch and substitute
Dive to the middle, four ladies chain

*Repeat all, then
*Repeat all to chain, then
*Repeat again to chain, and
Inside arch, substitute, bow to partner, you're thru.

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Introduction:

All those couples go forward and back

*Inside ones all eight chain
While the outside ones separate
Walk past one, star thru
Forward all, back away
*Repeat all, then

Figure:

**All the heads (four couples) double pass thru

Centers in, cast off $\frac{3}{4}$ round
Forward and back

Bend the line, pass thru
Cast off $\frac{3}{4}$ round, forward and back
Star thru, California twirl

**Repeat for sides
Repeat introduction.

CALLER'S QUESTIONS

HUGH ARMSTRONG, Regina, Sask., Canada: "There is some question as to the traffic pattern of swing thru. . . . Some callers use it to mean ends swing half, then centers swing half. Others use it to mean those who can swing right, then those who can swing left. Question is, who is right? What is the current definition? Who is responsible for it?"

A full explanation of the swing thru movement can be found in the March

1963 AMERICAN SQUARES. As to who is right, the consensus of opinion among square dance leaders across the country today seems to favor the those who can right, those who can left theory about thirty to one.

The reasoning behind this theory is that it makes the movement more versatile. Swing thru like square thru means to start with a right hand. It can be done without forming a wave and balance before the maneuver. It can be used in an alamo formation where there are no ends to decide.

If the ends of a wave have left hands joined, a left swing thru will accomplish what is meant to be done. As a dancer, I would expect the caller to warn me if he meant the swing thru to be anything else but to start those who can right, those who can left, no matter how the wave is set up prior to the call.

WILLARD T. HUGHES, Superior, Wis.: "When figures like retreat the line aren't too popular, I can't help wondering why the callers make records using them."

Certain square dance movements have been and are now being recorded using little known basics for several reasons. If they are used in workshop recordings, they should be regarded as such. Then they are something to work at usually at an experimental level. If they later prove to be acceptable they are used as actual teaching tools.

Use of little known movements in singing calls has not been generally accepted. Most callers use a singing call record for a relaxer and usually change the figures in the singing call to do just that, as long as the music is useable and acceptable.

In reference to lines retreat (opposite of bend the line), this basic is used extensively in some areas and hardly at all in others. Your local leadership can and does pretty much regulate the kind of square dance material that you dance. This may be good or bad, depending upon the capabilities and feeling for progress in the area among the dancers and their leaders. This should in no way inter-

ferre with the fun and sociability that you should be deriving from square dancing. So make haste slowly. All will seek and reach their desired level.

JACK LASRY, Miami, Fla.: "Because of the many variations that we have to the tea cup chain, I have been using directional calling. I call who is to do what and have found that I can change the pattern without losing the dancers as long as they listen."

Directional calling, if you have time for the words, is what dancers hope to have given to them all the time as long as there is time to do the call. That way, if the dancers know the basic movements well, a caller can manipulate them thru choreography to the best of his ability. But please, dance in rhythm to the music.

FIGURES AND BREAKS

CLOVERLEAF AND STAR THRU OR SQUARE THRU

by Martin Winter, Cresskill, N. J.

Heads go forward and back

Half square thru, pass thru
Cloverleaf and square thru four hands around

Right and left thru the outside two
Dive thru, pass thru
Corners all, left allemande . . .

Heads star thru, square thru $\frac{3}{4}$
Pass thru, cloverleaf and square thru four hands

Right and left thru the outside two
Dive thru, square thru $\frac{3}{4}$ to a left allemande . . .

DEUCES IN CLOVER

by Martin Winter, Cresskill, N. J.

Heads lead to the right and circle up four

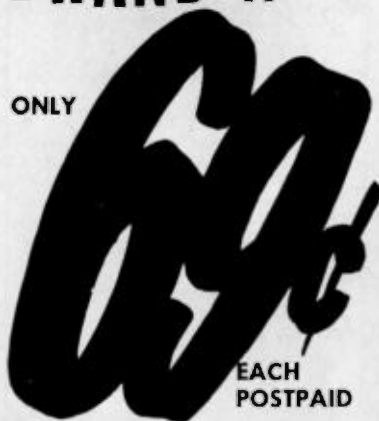
Head gents break to a line of four
Eight go forward and back you reel
Pass thru now wheel and deal
Inside two square thru $\frac{3}{4}$

Pass thru
Cloverleaf and right and left thru
Square thru four hands that's what you do

Corner do-sa-do to an ocean wave, now rock it up and back
Then acey ducey round that track

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Then rock it up and back
Pass thru, now stop
Cloverleaf and star thru, then double
pass thru
Now cloverleaf all eight of you
Inside two square thru five hands, let's
look alive
Find that little corner, left allemande
...

A B C DUCEY

by Martin Winter, Cresskill, N. J.

Heads to the middle and back with you
Now square thru four hands you do
Your corner do-sa-do to an ocean
wave
Now rock it up and back
Acey ducey round that track, then
rock it
Same four square thru four hands
around you go
Now wheel and deal
Then double pass thru, lead couple
right, the next one left
Meet a new two and star thru
Then do-sa-do to an ocean wave, now
rock it
It's acey ducey round that track, then
rock it

Same four go right and left thru
The girl in front left allemande . . .

SMALL SAM

**by Sam Stead, Lethbridge,
Alberta, Canada**

One and three half square thru, do-sa-
do, balance
Acey ducey, swing thru
Men turn around, wheel and deal
Do-sa-do, balance
Acey ducey, swing thru
Girls turn around, wheel and deal
Dive thru, pass thru, left allemande . . .

AMBIDEXTROUS

**by Larry Brockett,
Los Alamitos, Calif.**

Promenade, don't slow down, heads
back track
Pass thru go on to the next, circle four
Ladies break and line up four
Men square thru $\frac{3}{4}$, go round one
Line up four, girls square thru $\frac{3}{4}$
Go round one, line up, forward eight
and back
Pass thru, fold the boys, girls turn
around
Substitute, then double pass thru

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Face across the set, go up and back,
 pass thru
 Fold the girls, men turn around
 Substitute, then double pass thru
 Centers in, cast-off $\frac{3}{4}$ round
 Circle up eight when you come down
 Those who can right and left thru
 Other four half sashay, left allemande
 . . .

ENDS CIRCULATE

by Ed Newton, Sarasota, Fla.

Heads square thru
 Do-sa-do to an ocean wave
 Ends circulate
 Right and left thru
 Star thru
 Cross trail to a left hand swing
 Boys star right across the ring
 Allemande left . . .

CENTERS CIRCULATE

by Ed Newton, Sarasota, Fla.

Head ladies chain right
 New side ladies chain across
 Heads square thru
 Do-sa-do to an ocean wave
 Centers circulate

Right and left thru
 Dive thru, star thru
 Cross trail to a left allemande . . .

ENDS, CENTERS, ALL EIGHT CIRCULATE

by Ed Newton, Sarasota, Fla.

Four ladies chain
 Heads square thru, do-sa-do to an ocean wave
 Ends circulate, right and left thru
 Dive thru, pass thru, do-sa-do to an ocean wave
 Centers circulate, right and left thru
 Dive thru, pass thru, do-sa-do to an ocean wave
 All eight circulate, right and left thru
 Dive thru, square thru $\frac{3}{4}$ around . . .

DOUBLE CIRCULATOR

by Ed Newton, Sarasota, Fla.

Heads square thru, then do-sa-do to an ocean wave
 All eight circulate, right and left thru
 Dive thru, pass thru, do-sa-do to an ocean wave
 All eight circulate, right and left thru
 Dive thru, pass thru, allemande left . . .

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 by Jean and Tom Cahoe

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SWING THRU CIRCULATOR

by Ed Newton, Sarasota, Fla.

Sides right and left thru
Heads square thru, then do-sa-do to an
ocean wave
Swing thru, all eight circulate
Swing thru, all eight circulate
Right and left thru, dive thru
Substitute, dixie grand
Right, left, right, left allemande . . .

CAMERON

by Larry Brockett,
Los Alamitos, Calif.

Promenade round the town, heads
wheel around
Pass thru go on to the next, star thru
Dive thru, swing thru, ends swing and
centers too
Then turn alone and do-sa-do the out-
side two
Make an ocean wave, rock up and
back
Acey ducey round the track
Rock up and back, girls turn alone
Now bend the line and cross trail thru
Find the corner, left allemande . . .

ARKY ARKY

by Larry Brockett,
Los Alamitos, Calif.

Head couples half sashay, lead to the
right
Circle up four, ladies break and line
up four
Girls square thru, U turn back
Men face, grand square (complete
grand square)
Circle up eight, those who can right
and left thru
Other four move up to the middle, star
thru
Left allemande . . .

SQUEEZE IN

by Buford Evans,
Prairie Village, Kans.

Head two ladies chain across
Number one couple split the ring
Go round two and squeeze in between
the sides
Forward six and back you glide
Number three couple swing for me
Then cross trail thru and go round
three
Box the gnat at your back door

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Back away and line up four
 Forward eight and back you reel
 Pass thru and wheel and deal
 Double pass thru and the lead two
 Turn back and star thru
 Those who can right and left thru
 The other four California twirl
 Star thru all eight of you
 Square thru $\frac{3}{4}$ man
 There she is, left allemande . . .

FIVE FOR FOUR

by Colin Walton, Lake Park, Fla.

Head two ladies chain across
 Turn them boys, so they don't get lost
 Head two couples lead to the right and
 circle four
 Head gents break to a line of four
 Forward eight and back you reel
 Pass thru, wheel and deal
 Turn your back on your partner, wheel
 and deal
 Girls star right in the middle of the
 land
 Once around to a left allemande . . .

Head two ladies chain across
 Turn them boys so they don't get lost

Head two couples lead to the right and
 circle four
 Head men break to a line of four
 Forward eight and back
 Forward again and right and left thru
 Pass thru, wheel and deal
 Face your partner, pass thru, wheel
 and deal
 Four men star right in the middle of
 the land
 Once around to a left allemande . . .

Side two couples do a right and left
 thru
 Same two ladies chain you do
 Rollaway with a half sashay
 Lead to the right and stay that way
 Circle up four, you're doing fine
 Ladies break and form a line
 Forward eight and back you reel
 Pass thru, wheel and deal
 Heads star right in the middle of the
 land
 Once around to a left allemande . . .

One and three do a right and left thru
 New one with two do a right and left
 thru

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Two head ladies chain across
 New three and four the ladies chain
 New number one stand back to back
 With your corner box the gnat
 Heads square thru $\frac{3}{4}$ round
 Separate, go round to a line of four
 Forward eight and back with you
 Forward again and star thru, face your partner
 Pass thru, wheel and deal two by two
 Face your partner, pass thru, wheel and deal again you do
 Center four star right once around
 Allemande left as you come down . . .

Side two couples right and left thru
 Same two ladies chain you do
 The man at one and the girl at two
 Chain with each other and courtesy turn as you always do
 The girl at three with the man at four
 Chain like the others did before
 Two pairs of men rollaway with a half sashay
 The girls at one hear what I say
 Stand back to back and with your corners box the gnat

The new head couples as you be
 Square thru $\frac{3}{4}$ just for me
 Then separate and go round one to a line of four
 Forward eight and back you reel
 Pass thru and wheel and deal
 Three boys and a girl star by the right once around, left allemande . . .

NEW BASICS

CIRCULATE

by Chuck Raley, Lakewood, Calif.

Done from ocean wave position. On the call ends circulate, the ends progress $\frac{1}{4}$ the way that they are facing to form another ocean wave. On the call centers circulate, the centers progress $\frac{1}{4}$ the way that they are facing to form another ocean wave.

CENTERS CIRCULATE EXAMPLE

by Lloyd Litman, Parma, Ohio

Heads star thru, California twirl, do-sa-do the outside pair



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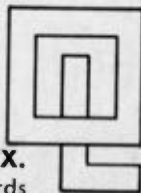
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All the way round to an ocean wave
and balance
Swing thru two by two and balance
Centers circulate and balance
Swing thru two by two and balance
Lady in front, left allemande . . .

SIMPLE FIGURES

by Chuck Raley, Lakewood, Calif.

All four ladies chain across, heads go
up and back
Square thru all the way around, do-sa-
do with the outside two
Make an ocean wave, rock up and
back, ends circulate, box the gnat
Go right and left grand the other way
back . . .

Side ladies chain, heads square thru
all the way around
Do-sa-do to an ocean wave, swing thru
two by two
Girls circulate, swing thru two by two
Boys circulate, swing thru two by two
Girls circulate, box a gnat, right and
left thru the other way back
Dive thru, square thru $\frac{3}{4}$, left alle-
mande . . .

Head ladies chain, heads square thru
all the way around
Do-sa-do to an ocean wave, rock up
and back, swing thru
All eight circulate, swing thru two by
two
All eight circulate, swing thru
All eight circulate, to a right and left
grand . . .

Head ladies chain to the right, new
head ladies chain across
Heads square thru four hands around,
do-sa-do to an ocean wave
Swing thru two by two, girls circulate,
swing thru two by two
Girls circulate, star thru, cross trail,
left allemande . . .

Heads square thru, do-sa-do to an
ocean wave
Swing thru, turn right $\frac{3}{4}$
Ends circulate, swing thru
Centers circulate, swing thru
Girls turn back and wheel and deal
Substitute, pass thru, left allemande
. . .



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SINGING SQUARES

MAMMA DON'T ALLOW
Blue Star 1689 — Instrumental Square
Dance/Calls by Sal Fanara

This is "best of the bunch" this month. Music is familiar. Caller is clear, peppy. Dance moves along nicely with familiar figures at an easy intermediate club level.

POOR BUTTERFLY
Top 25065 — Instrumental Square
Dance/Calls by Buck Fish

After getting over the initial jolt of the curlique followed by quarter out, dancers liked this one, which is just past the intermediate level. Good "pop" tunes usually succeed. Caller is good and puts this one over.

BABY'S GONE BYE BYE
Grenn 12056 — Instrumental Square
Dance/Calls by Johnny Davis

Rated number three this month. Dance is smooth, full of "vigah", same as the caller. Dancers decided that they'd rather dance to J. D. live but you can't have everything. So buy him "canned" and go "Bye Bye". Music, of course, is fresh, Grenn, and great.

JUST A GADABOUT
Blue Star 1691 — Instrumental Square
Dance/Calls by Sal Fanara

Music features a nice guitar, accor-dian, and a nice beat. This fellow Fanara scores again, although you may like the earlier Western Jubilee caller Mike Michele and his version just as well. Pattern just ordinary, in-termediate, smooth flowing.

TOO LATE
Lore 1048 — Instrumental Square
Dance/Calls by Bob Augustin

Here's a good one for newer club dancers. Nice rhythm, nice tune, nice beat, no special challenge in the figure. The caller is easy to understand

and his personality seems to come through in a good clear voice. A trifle too much swing time is evident.

BLUE HAWAII

Longhorn 137 — Instrumental Square Dance/Calls by Red Warrick

If you like novelty music, a change of pace dance, Red's got one for you here. He seems to project a different voice quality that's refreshing. Nice intermediate figure. Music is real "gone" Hawaiian. Try it.

MONEY MARBLES AND CHALK

Old Timer 8194 — Instrumental Square Dance/Calls by Johnny Schultz

Mixed reactions greeted this dance. A nice variation — star left three quarters to a right and left thru — is chalked up. Caller is, as usual, understandable. Music rolls smoothly as a marble. Some won't care so much for the hint of a hillbilly ballad in the lyrics.

OH! JOHNNY

Blue Star 1690 — Instrumental Square Dance/Calls by Sal Fanara

Fanara is prolific this month and hits two out of three, which isn't a bad batting average. This one is less appealing, though the music is a good updated version of the oldie.

TIE ME KANGAROO DOWN SPORT

Old Timer 8195 — Instrumental Square Dance/Calls by Bob Kirkland

Music in this one seems a little muffled and not distinctive but the dancers liked the figure here better than the other version. In either case, you have a fairly good novelty record to a pop tune, which should sell 'em.

TIE ME KANGAROO DOWN SPORT

MacGregor 996 — Instrumental Square Dance/Calls by Bill Ball

Isn't it a shame when two records of the same title come out, we have to choose one instead of combining the better parts of each? Dancers preferred this caller and this music, but like the dance on the Old Timer record.



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HOEDOWNS

RIP TIDE RAG/WAYWARD HOEDOWN

Kalox 1029 — Instrumental Hoedowns Played by Rhythm Outlaws Band

"Rip Tide Rag" is played in the key of G. "Wayward Hoedown" is played in the key of F. Both are easy to follow instrumentals that callers will like.

GROUND HOG/SAUCEPECON

Rockin' "A" 1304 — Instrumental Hoedowns Played by Don Hebert and His Westernaires

"Ground Hog" is played at 132 BPM in the key of G. "Saucepecon" is played at 134 BPM in the key of A. Texas style hoedowns.

TIEYO RAG/CAJUN

Rockin' "A" 1305 — Instrumental Hoedowns Played by Don Hebert and His Westernaires

"Tieyo Rag" is played at 132 BPM in the key of G. "Cajun" is played at 130 BPM in the key of A. Texas style hoedowns.

ROUND DANCES

MRS. BAILEY MIXER/MAMMA INEZ

Blue Star 1696 — Round Dances Played by The Shannonaire

"Mrs. Bailey" is a fun level two-step or mixer by Ginny Brooks. "Mamma Inez" is a samba by Barbara and Sal Fanara that is not too difficult if you samba.

AUF WIEDERSEHN NOT GOOD-BYE/KEEP IT SUNNY

Grenn 14056 — Round Dances Played by Al Russ Orchestra

"Auf Wiedersehn" is a fairly difficult waltz by Nora and Archie Murrell. "Keep It Sunny" is a movin' two-step by Cathi and Bill Peterson.

VOLARE/EVERYBODY RUMBA

Hoctor 1509 — Round Dances
"Volare" is a complex two-step by Dot and Ken Olson. "Everybody Rumba" is basic rumba material and a routine by Jean and Tom Cahoe.

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NEW RELEASES

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In The Good Old
Summertime

NO. M-1002

Bye, Bye Blues

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NO. M-1000

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P.O. Box 7176, Phoenix, Arizona

NEWS



● ILLINOIS — There's fun for all in Aurora this fall — Aurora, Ill., that is. On November 2, it's the Illinois Square Dance Callers Association's 9th Annual Northern District Fall Festival at the Y.M.C.A. You're welcome. — *Will Mills*

● FLORIDA — November 9 is the Fall Roundup sponsored by the N.E. Florida Square Dancer's Association in Jacksonville, Fla. at the City Exhibition Hall. Louis Calhoun will be featured. For more details, write: Virgil A. Green, 4741 Irvington Ave., Jacksonville 10, Fla.

● WASHINGTON, D.C. — October Rounds of the Month for the Round Dance Teachers Council of the Greater Washington, D.C. area were: Lanning's Mixer, Walk Right In, City Lights, and Take Me Dancing.

—*Blackie Heatwole*

● NATIONAL — A new club named the "National Vagabonds" has been formed. In order to qualify for membership you must dance to fifty authorized callers, one from each of the fifty states of the United States. A novel idea that will add to your square dancing pleasure. For information: Tom Fitzgerald, 1127 Hazelwood, S. E., Warren, Ohio.

● CHICAGO — Dance at fabulous McCormick Place near the lake front in Chicago at the 2nd Chicagoland Square Dance Festival on November 10. Four halls will be used for dancing to members of the Chicago Area Callers Association. Tickets are available from: Marvin LaBahn, 8746 S. Morgan St., Chicago 20, Ill.

● TENNESSEE — November 16 is the All Nighters Dance at the Oak Terrace Ballroom in Oak Ridge, Tenn. The Ramblin Rebels are sponsors of this event which will feature Bob Dubree and Louis Calhoun.

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● **ARIZONA** — Dance November 29 — December 1 at the 3rd Annual Arizona Federation Jamboree in Phoenix. Want to know more? Write: Ed Skiba, 2700 N. Hayden Rd., Scottsdale, Ariz.

● **MARYLAND** — The Wee Bee Squares will hold their 3rd Annual Autumn Whirl on November 23 at the Timonium Elementary School-Recreation Center, Baltimore, Md. Squares will be by Chuck Donahue, Lee Bilow, and Jack Carver. Rounds will be by Harriet and John Libertini and Ginny and Jack Carver. For info: George J. W. Lawrence, 634 S. Savage St., Baltimore, Md.

● **NATIONAL** — Looking for an ideal Christmas gift for your square dance friends? Look no further. Just write to Squaredans-Craft, 1601 Hay Ave., Coshocton, Ohio for a brochure. Squaredans-Craft is a line of gay, exclusive square dance dishes for you to use and display to let people know you are a square dancer.

● **KANSAS** — The 13th Annual Festival of the Square Dance Callers Association will be held November 29-30, in Kansas City, Kans. at the National Guard Armory. Minnie Davis and Edna and Paul Tinsley will be featured. For info write: Buford Evans, 7737 Roe Ave., Prairie Village, Kans.

● **TENNESSEE** — Dance in the Mid-South November 8-9. It's Festival time in Memphis, Tenn. at the Chisca-Plaza Motor Hotel to the dancing of Bob Fisk, Norma and Wayne Wylie, and Harry Lackey. Mail reservations to: Evelyn Jessup, 3290 Carnes, Memphis 11, Tenn.

● **KENTUCKY** — The Kentucky Square Dance Callers Association will conduct their 3rd Annual Square Dance Festival on November 30 in Louisville, Ky. at the Downtown Convention Center. For details contact: George L. Keith, 4024 Lambert Ave., Louisville, Ky.

Address: News and Events Editor, **AMERICAN SQUARES**, 6400 North Leoti Avenue Chicago 46, Illinois.

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EVENTS

- Nov. 1-2: Detroit, Mich. 3rd Annual Michigan Square Dance Convention. Cobo Hall.
- Nov. 2: Aurora, Ill. ISDCA Northern District Fall Festival. Y.M.C.A.
- Nov. 3: Miami Beach, Fla. Fall Square Dance Festival. DeLido Hotel.
- Nov. 3: Mt. Prospect, Ill. Triangle R Dance. Randhurst Shopping Center.
- Nov. 3: Pasadena, Calif. Associated Square Dancers' Fall Festival Dance. Municipal Auditorium.
- Nov. 8-9: Memphis, Tenn. 1st Mid-South Square and Round Dance Festival. Chisca-Plaza Motor Hotel.
- Nov. 9: Jacksonville, Fla. Fall Round-up. City Exhibition Hall.
- Nov. 9: Huntsville, Ala. Rocket City Round-Up.
- Nov. 10: Chicago, Ill. 2nd Chicagoland Square Dance Festival.

- Nov. 10: Long Beach, Calif. 11th Annual Roundup. Cinderella Ballroom.
- Nov. 15: Moline, Ill. Federation Dance. American Legion Hall.
- Nov. 15-16: Denver, Colo. Colorado 3rd Annual Round Dance Festival. Denver Armory.
- Nov. 16: Oak Ridge, Tenn. All Nighters Dance. Terrace Ballroom.
- Nov. 23: Baltimore, Md. 3rd Annual Autumn Whirl. Timonium Recreation Center.
- Nov. 29-30: Kansas City, Kans. 13th Annual Festival. National Guard Armory.
- Nov. 29-Dec. 1: Dallas, Tex. Round Dance Festival. Statler Hilton Hotel.
- Nov. 29-Dec. 1: Phoenix, Ariz. 3rd Annual Arizona Federation Jamboree.
- Nov. 29-Dec. 1: Wagoner, Okla. College of Square and Round Dancing. Western Hills Lodge.
- Nov. 30: Louisville, Ky. 3rd Annual Square Dance Festival. Convention Center.

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The Big "X" Progressives

(concluded from page 11)

In analyzing the form, someone called it a "double quadrille", which technically is not correct. Another called it a "little" progressive square, which is misleading, since there is no progression from one set to the next. Another "blind Indian examining the elephant" (pardon the comparison) said it feels like a "little" progressive circle.

This definition best describes the action, but the dancers move not only on the circumference, as in progressive circles, but also through the center of the lineup (like the Packers seeking a few yards gain).

Now we've fiddled around enough with the definitions, let's get to the choreography. For a new slant in dancing pleasure (who said I wasn't a pitchman?) try the dances that appear in the Workshop this month.

Callers, when you've finished these, don't come crying to me for more. You're a "sight" or "memory" caller (who isn't these days?), so go ahead and do some "hashing" with your own combinations. Use the "grand chain eight" to move dancers around the circumference, plus some multiple pass thru, then that good old reliable "star thru, dive thru, pass thru," combination to move 'em through the center again.

When you're ready to bring them back home, you can accomplish it, no matter where they are, with the proper combination of just three basics: ladies chain, right and left thru, and substitute. In an advanced workshop you can go "way out" and call "all eight couples right and left thru," "all eight couples grand square", I suppose, and then help to pick up the pieces.

One caller remarked that this form was just the thing he needed for his very small club where progressive squares were impractical. He's right. So go ahead and use it. Be "progressive" with lines, squares, circles and X's. •

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