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NEWARK 14, NEW JERSEY

VOLUME 19
JUNE 1964
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**AMERICAN
Squares**
FIRST IN SQUARE DANCING

ARVID OLSON
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Workshop Editor

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Associate Editor

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A MESSAGE FROM THE PUBLISHER AND EDITOR

Workshop material that you read each month in AMERICAN SQUARES is edited by our Workshop Editor Willard Orlich, the top choreographer in the movement.

Caller George Jabbusch presents the material to the AMERICAN SQUARES Workshop. This group dances and workshops the material that is presented.

Recently this group celebrated its first anniversary. Here are some comments from Marge Jabbusch, George's wife, that we'd like to share with you.

"This Workshop meets the third Friday of each month. We recently celebrated our first anniversary and it was certainly a special event.

"Our refreshment committee brought a beautiful cake decorated with roses and a map of North and South America. It was also decorated with icing that said congratulations to the Workshop.

"We have approximately fifty couples as regular members. This is a wonderful, enthusiastic group to work with. They are willing to try again and again if necessary to be sure that material works. Each figure must be satisfactory dancer-wise as well as choreography-wise.

"The past year has been fun. We hope it has helped to better present the figures to you readers of AMERICAN SQUARES. You are welcome to visit us any time you are in the Akron, Ohio area."

Thanks, Marge and George Jabbusch, Merle and Willard Orlich, and Workshopers, for a job well done.

Modern contras are fun. Those of you who have danced them know that they are enjoyable. Herbie Gaudreau, our cover personality this month, has done a great deal to promote and popularize contras.

Square dancers salute Herbie Gaudreau for his work with modern contras.

Arvid Olson

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RECORD NO. J-123

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RECORD NO. J-125

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ALL FLIPS WITH CALLS BY LOUIS CALHOUN

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HOW TO CALL A CONTRA

BY HERBIE GAUDREAU

For those callers wishing to call and teach a contra for the first time, it is very important they start with a usable dance that can be explained with a minimum of walk-thru.

After trying many contras, I have found the "Eight Count Special" to be the most useful for callers and dancers alike. The dance has some very important features, the main one being that all couples are active, the calls being addressed to everyone.

The most basic figures are used and understood by every square dancer. These are forward and back, swing, right and left thru, star, and ladies chain. However, a dancer should be familiar with these figures before trying this dance. It should also be noted and explained to the dancers that each figure is an eight count movement.

Explain to them that the call is given near the end of the phrase and they should execute the figures after hearing the call. It might also be mentioned to the dancers that they are all side couples in this particular dance. This also helps to keep the floor from getting mixed up.

A nice way to line up the floor for a contra is to align the squares in the hall and call:

- 1. Head couples lead to right and circle to a line of four at the side positions.**
- 2. Ladies chain across (don't chain them back).**
- 3. Everyone box to the gnat with their opposites (exchange places).**

In almost all contras, your original partner is your "opposite."

In this dance the sets can be the length of the hall. You will not have to break them up in six or eight couple sets. The floor is about ready to dance, and you, as caller, should know your contra well before you start calling.

HOW TO CALL THIS CONTRA

Select a record that has a good eight count phrase—preferably one with an introduction. A good example is "Sherbrooke" on Grenn label. Now play the record and tap your foot and count one to eight over and over. Listen to the music and take note of the chord change. When you are familiar with the music you are ready to practice the calls below.

EIGHT COUNT SPECIAL

This call given during introduction

Wait these four counts

— — — —

— — — —

— — — —

— — — —

— — — —

— — — —

*Cross over at the head

Cross over at the foot

**Cross over at the head and foot every other dance.*

These calls should be given on the 5th, 6th, 7th, and 8th counts of the phrase. The dancers start the figures on the number one count. If they are really "dancing" they will be in motion all the time, except of course when they reach the head or foot of the set. Then they wait out-one dance (64 counts). Then they cross over at the ends and they are ready to dance.

If you will notice, these calls are all given in four counts. They can also be reduced to three, two, or even one count ahead of the phrase by taking off some of the words. However, while a caller is learning to prompt, it would be better to prompt in four counts first, then later on reduce the prompt down to a minimum. The proper cueing of a round dance is much the same as the "prompt" in calling a contra.

At no time should the caller get lost in the framework of the music. He should know just where he is. If he really knows how to call a square dance, he can also call a contra. The caller should also stick to and stay in his correct place in the framework of the music and not be guided by the dancing floor. It is up to the dancers to "dance" the dance.

If you, as a caller, have success with this contra, check back through some of the past issues of *The New England Caller* and you will find many interesting dances to choose from. I usually call one contra about halfway through the evening of dancing. This is a good chance for the folks to dance with "new" people.

Herbie Gaudreau is a leader in the modern contra movement. He and his wife, Norma, started square dancing in 1951. Ralph Page and Charlie Baldwin have taught him much about square and contra dancing.

Mail your requests for more information about contras to Herbie at 230 Franklin St., Holbrook, Mass. He'll be delighted to hear from you and he'll be happy to help you with material. Combining traditional contras with modern square dance calls is an exciting way to broaden your dance experience.

In your lines forward and back

And with the left

Hand lady swing

Across the floor

Go right and left thru

Then right and left back

On the same old track

Same four a

Right hand star

Then back with the left

The other way around

Same two ladies

Chain across

Chain those ladies

Back again

Make two long lines

Go forward and back



13th NATIONAL
SQUARE DANCE
CONVENTION

JULY 23-24-25

A Grand National Parade of States, fashions from around the world, and a Disneyland after-party will highlight the "Lucky 13th" National Square Dance Convention that promenades into Long Beach, Calif. July 23-25.

The cordial Californians promise the thousands who have pre-registered a National to top all others. Publicity Chairmen Ken and Audrey Parker have been keeping us posted, and here are just a few special "extras" dancers will be treated to next month:

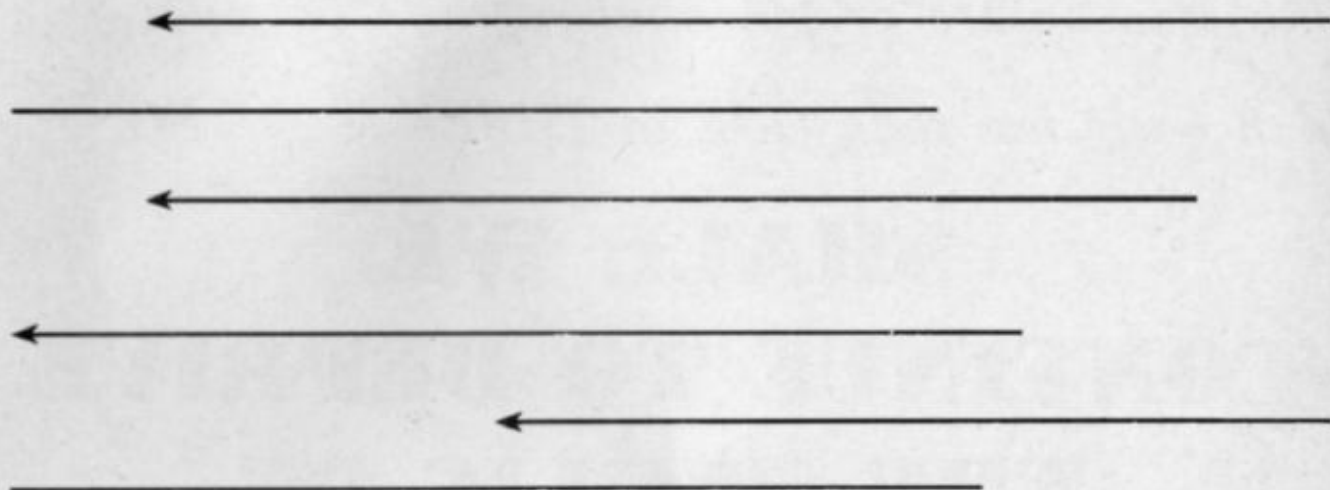
No worries in the housing department . . . dancers should be receiving their reservation confirmations from the individual hotels and motels. The Convention Housing Committee assures us no problem is anticipated. The new 600 room dormitory at Long

Beach State College has been made available for teen groups.

Fast convention transportation will be provided for all dancers who are not housed within walking distance of the Convention Hall, and for those who prefer to drive, there'll be plenty of parking space for private cars beside the auditorium.

The evening of July 22 will see what is probably the most unique kick-off for a National Convention ever planned — the Grand National Parade of States. California hosts are hoping every state will be represented by a float, a marching band, or a celebrity.

As is done every year, special attention will be lavished on round dancers who attend the "Lucky 13th." Particular emphasis will be placed on panels and clinics that will



be conducted by leaders in the round dance field. Discussion subjects will be chosen for their educational rather than controversial nature, and will be designed to stimulate interest among leaders and dancers both.

Round dance workshops at Long Beach will be conducted simultaneously in two halls. A new idea being worked into this year's program is that of previewing all workshop material to be covered prior to each day's session and reviewing the same dances later in the day.

At midnight on Saturday, July 25 the "Magical Kingdom of Disneyland" will swing open its gates to welcome the thousands of dancers from the Long Beach Convention to a gay, exciting after-party. All four Disneyland "worlds" and the three realms of past, present, and future will be open exclusively for National Convention dancers.

Another entry on the list of special events will be the square dance fashion show, featuring selections from all over the world, our new states of Alaska and Hawaii, plus all the color and originality of our own mainland designs. The showing will be free to all Convention registrants and will be presented in the Long Beach Concert Hall Friday, July 24, from 2 to 4 p.m. and Saturday, July 25, also from 2 to 4 p.m.

Exhibitions and demonstrations are always a Convention high point, not only for the hundreds of young people and adults who participate in them, but also for the thousands each year who delight in watching them. This year 7 to 8 p.m. each evening will be devoted to exhibitions in two different areas, the arena and the auditorium.

Each group appearance will be limited to 7 minutes to assure the audience of seeing each special performance, and out-of-state groups will be guaranteed more than one, and possibly three, opportunities to dance their ways into the hearts of those watching.

As a final re-assurance to those square dance families who will enjoy the dancing at the "Lucky 13th", a well-balanced program for pre-school children will be under way in Long Beach all three days of the National.

Parents may enroll children between 3 and 8 years of age in the program which will be organized by the State Department of Social Welfare and Pre-School Association of California in conjunction with Convention representatives.

Well, that's the wrap-up for those three magical days next month! And if we were Charlie Brown of the comic strip "Peanuts" we'd say, "Happiness is the 'Lucky 13th' in Long Beach." ●

The odds in favor of an average American knowing the true nature or potentials of our national folk dance are less than ONE in THREE . . . SO . . .

SHALL WE CONTINUE TO DEPRIVE THE PUBLIC OF SQUARE DANCING?

BY KEN SMITH

Bethesda, Md.

The square dance caller who each year does not convince several "new" people that square dancing would be an excellent vehicle for recreation, fellowship and relaxation fails to meet one of his important responsibilities. This states the situation mildly.

Whenever square dancing thrives both in terms of numbers and quality it indicates there is a well rounded program of selling, training and maintaining. Unfortunately many callers, possibly a majority, contribute very little selling or training effort.

This is usually because they are preoccupied with the more profitable engagements, lack the know-how to work successfully with beginners, or may have become enchanted with competing for the attention of the eager, aggressive dancer who learned square dancing from some one else.

If we pause to analyze the facts as they actually exist, we have to conclude that the odds in favor of an average American knowing the true nature or potentials of our national folk dance are less than one in three.

Sober consideration will give an idea of the opportunities which wait

at our very door. I refer, of course, to opportunities to reach the public and attain better understanding concerning what square dancing actually is, its values, and its adaptability to serving the needs of many people of all ages.

At the heart of attaining better public acceptance of square dancing is the matter of motivation. By motivation I mean the impelling force that attracts individual callers and dancers to square dancing, and I am confident it is a highly variable factor.

It seems evident that the motivation of individual callers and dancers produces some sort of aggregate which tends to mold the character or "image" of the square dance movement, or any given segment of the total movement.

We cannot expect the more discerning element of the public to be impressed if it is evident that commercialism is the main core of square dance motivation. Nor can it be assumed that clever coverups will fool all of the people for all time. This suggests that sensible solutions have to be found for numerous problems,

including such things as caller fees, use of public facilities for profit, undue emphasis on clothing and gadgets — to mention just a few.

There are ample opportunities in most localities for callers to improve their technical competence, provided they have the required natural talent. It seems to be true, unfortunately, however, that more emphasis ordinarily is given to the whims of the established dancer than mastering techniques to win prospects and beginners. The cure for egoism and vanity which may plague a caller is not always easily defined.

Pappy Shaw advocated preoccupation with the giving of one's self in service to others as the best preventative. Dr. Shaw was a man of great wisdom and vision; his motivation above reproach.

We have not yet advanced very far in the art of making all square dancers good emissaries for square dancing. Most of these people adore square dancing and wouldn't hurt it intentionally for the world. But it is evident that many of them need help. This is probably the most challenging problem that faces the informed leadership of square dancing today.

The power of enthusiasm among the converts to this activity is almost beyond comprehension. But it is a power to retard or even destroy if it is not channeled wisely. We must refuse to be satisfied with expediency and find solid answers to solve this delicate matter in a statesmanlike fashion if we are to see square dancing truly come into its own.

The correctives needed are more numerous than we are prone to concede. To point up specifically the problem areas which frequently are created by unguided enthusiasm among dancers, I am going to bring this to an end with a series of interrogatives.

The order of presentation does not necessarily indicate the rank in importance. To anyone who has experienced the conditions assumed in the questions posed, they will be quite meaningful.

Do the competition and rivalry

among square dance groups help advance square dancing?

Do over-committed square dancers (who drop most other activities and interests) convey a favorable impression of square dancing to others, both in and out of square dancing?

Where it occurs among square dancers, is neglect of work, family, and other responsibilities good publicity for what square dancing can do for people?

Are the frivolous and exciting ventures of square dancing receiving too much emphasis at the expense of neglecting the greater, more subtle values which underly it?

Can something be done about the many fine people who leave square dancing in frustration or bitterness, frequently with good cause?

Can the organizations of square dancing which claim to be "professional" be brought into genuine professional stature in terms of standards, objectives and ethics?

Can we persuade the five-night-a-week enthusiast to recognize that the person who fits one or two nights of square dancing a month into a busy schedule is a very important adjunct of square dancing and a legitimate square dancer in every sense of the word?

Can inferior, boastful, unsubtle publications be improved or else eliminated?

Can we develop our skills sufficiently and muster restraint to the point of overcoming the popular misconception that square dancing is of necessity violent exercise?

It is almost impossible to estimate the thousands who have refused to even try square dancing or have ultimately dropped it because of this.

One good reason — a rather compelling one — for not giving the answers here is that this writer is frank to admit he does not have them. Of greater significance, however, is the fact that no one individual can provide the answers in any event. They will have to come from the hearts and minds of many people. Let's hope they will be the right ones! •

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

CHOREOGRAPHY

The AMERICAN SQUARES Workshop dancers celebrated their one year together of "trail and error" this spring with a huge cake decorated with a North and South America map along with congratulations and many, many, rose buds all done up in colored frosting.

This was the Workshop members' way of thanking George Jabbusch of Lorain, Ohio for the wonderful job he has been doing in presenting the material that you have sent in from across the country. There were many times when George and your Editor had quite a time trying to figure out some of the calls.

In the long run, we feel that the published material gave the AMERICAN SQUARES subscribers something different, workable, and certainly representative of today's square dance history. We hope that you have enjoyed the material as much as we have in receiving it and dancing to the varied ideas. Keep up the good work!

From Louie Barthol, Tucson, Ariz. came a suggestion pertaining to having the outside couple squeezing in between the center couple when the dancers were in a double pass thru formation. (See March 1964 Callers' Questions.) He calls it "ends go in (or out)" in order to form a line quickly.

On call "ends go in," the trailing couple steps in between the lead couple. On call "ends go out," the trailing couple separates to step to the outside of the lead couple to make a line of four. The following is his example:

*Heads to the right and circle four
Head gents break and line up four
Forward eight and back you reel
Pass thru, wheel and deal
Ends go in, here's the deal
Eight pass thru, wheel and deal
Ends go out, get the feel
Eight pass thru, wheel and deal
Ends go in to a line, opposite box the
gnat, left allemande. . .*

Louie sent several other fine examples which were well received by the dancers. The one thought that everyone had was that the term, "ends do something" was out of line with what the term now means to identify a dancer's position in today's square dance choreography. Your comments are solicited.

Another thought of interest also came from Phoenix, Ariz. through Sie Watson. He calls his idea "triple swing." From an ocean wave set-up on call to "triple swing" the dancers are to do a full swing thru (right and left) plus one half more (right). His examples were very good but once again there was a feeling of conflicting ideas.

We already have the term "double swing thru" meaning two complete swing thrus to give us the equivalent of a right and left thru. Swing thru one and a half gives us the inbetween version whereas the term "triple swing" might indicate three complete swing thrus.

Herb Gold, Cresskill, N.J. came thru with a combination-type term called "swing star twirl." This worked very well in actual usage but plenty of time must be allowed by the caller so

that the dancers have time to do all this before the next command is given.

Since the caller is waiting anyway, it was noted that he could phrase the command as "swing star thru and when you do, California twirl."

Jokingly, one of the dancers suggested that from an eight-chain thru position, a command such as "swing star twirl square bend" could be given to mean swing thru, California twirl, square thru $\frac{3}{4}$ around and bend the line. This, then, could be boiled down to perhaps SST-SB or maybe just plain No. 3 and let the dancers do it in time to the music like a grand square.

CALLERS' QUESTIONS

CALIFORNIA: "I would like to introduce a 'new basic' which I call swing star twirl. It is simply a combination of swing thru, star thru, and frontier whirl."

The movement in itself would be continuous. My objection to the trend of ideas to combine several basics under one "roof" or name is two-fold.

First, the majority of callers using such terms do not allow enough time for the dancers to complete the maneuver comfortably before the next command is expected to be executed. This causes the dancers to "rat-race". Since the time must be allowed for comfort why not spell out the call with directions?

Secondly, one step leads to the next. This is like expecting the dancers eventually to do the entire Little Red Hen figure by just uttering something like "spillamaroo" and then watching them scramble to finish it.

MICHIGAN: "I would like to introduce a new idea in cross trails which I call grand cross. On call to grand cross from an ocean wave set-up, the two dancers facing out move one step forward, face, pass right shoulders, face back in and pair. The inside four cross trail thru to face the outside two in an eight-chain-thru position."

"From a static position, on call, the heads cross trail thru to face the sides who have separated, pass each other (right shoulders) to face in as a pair in the head position, ending in eight-chain-thru position."

It is difficult to try to remember which section of the movement a dancer is expected to do when it is different from that being done by the other dancers, unless each dancer has received separate commands. For example, heads square thru while sides divide and star thru.

Similar movements by adjacent dancers seem to be more acceptable, like wheel and deal, in which both couples wheel even though in different directions. It seems there must be a similarity of movements by all parties concerned. Witness the failure of such ideas as scatter the pack, grand pass thru, and spin the wheel.

JOHN GANK, Royal Oak, Mich.: "In using a figure which called for 'a double pass thru, U turn back, dixie chain on a double track, first one left, next one right . . .' this means first couple doesn't it?"

John, I can see how your interpretation could be made. However, the term "dixie chain on a double track" should indicate that there are now two separate lines doing the movement and as such the next command is being given to the first individual of each line. In the figure mentioned it happened to be a man.

The caller should be specific if he wants the dancers to join forces again by saying "first couple left" instead of "first one left." This will clear up your doubts so that the figure will work for you.

KEN GOLDEN, Little Rock, Ark.: "Do you have any more material on curl thru and swing star thru? They look like good movements at this time."

Ken, I think since this note was sent to me, you have been exposed to figures other than those originally presented. Basically, a curl thru is equivalent to a right and left thru and it

... where were you going this summer?

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doesn't matter if the couple is in proper order (man on left, lady on right side). It is the same equivalent if the same sex are partners or if the couple is half sashayed.

Swing star thru is equivalent to a wheel thru, or more basically a $\frac{1}{4}$ wheel as a couple to the right, keeping the same partner in the same position. When this idea was originally presented, we tried to have the girls come out of the swing thru movement (right hands joined) to use their left hands with the waiting men.

The theory that the man could then star thru with her and face in the correct direction with her as a partner did not work. The reaction of the man was to turn the lady under to put her next to him as a partner. The men make a $\frac{1}{4}$ right turn as in a true star thru. So we gave up trying the variation.

Swing star thru in today's choreography is predominantly used as a means to have couples "lead to the right" and then circle with the inactives to form a line.

FIGURES AND BREAKS

SNEAKY BREAK

by Walt Swan, Riverside, N.J.

Heads to the right, circle four
Break to lines as you've done before
Forward and back like an old time reel
Pass thru, wheel and deal
Center two couples star thru
Then lead to the right, left allemande. . .

BREAK

by Willard Orlich, Cuyahoga Falls,
Ohio

Head two couples star thru
Double pass thru two by two
Centers in, ends turn back and star thru
All eight California twirl, left allemande. . .

GRANARKY

by Willard Orlich, Cuyahoga Falls,
Ohio

Allemande left, go down the track
Right, left, right, heads turn back

Go left and right, sides turn back
Grand right and left on a wrong way track

When the heads meet, heads turn back
Arky allemande, partners all box the gnat

Girls turn around, Dixie chain

She goes left, he goes right

Corners all, left allemande. . .

GIMMICK

by Willard Orlich, Cuyahoga Falls,
Ohio

Allemande left and weave by two

With the third girl you star thru

Circle up eight to the right, you're sunny side out

Break with the right, pull the left lady under

Swing the next, it should be mother Promenade. . .

CENTERS HALF SASHAY

by Willard Orlich, Cuyahoga Falls,
Ohio

Head two couples right and left thru

Same ladies chain across the way

Then roll away, a half sashay

Lead to the right and circle four

Head gents break and line up four

Forward and back, then bend the line

Pass thru, U turn back

Centers half sashay, everybody California twirl

Arch the middle, ends turn in

Circle four exactly once (she's on your left)

Pass thru, criss-cross thru around one

Line up four, go forward and back

Pass thru, U turn back

Centers half sashay, everybody California twirl

Arch the middle, ends turn in

Circle four exactly once (she's on your left)

Pass thru, criss-cross thru around one

Line up four, go forward and back

Bend the line and pass thru

Arch the middle, ends turn in, turn back

Left allemande. . .

CURLIQUE BREAK

by Willard Orlich, Cuyahoga Falls,
Ohio

Heads go forward, back you do

Curlique across from you

Split the sides, lady go left, gent go right, around one
 In the middle star thru and circle up four
 Head gents break and line up four
 Forward eight and back you toss
 Pass thru, heads only cast-off $\frac{3}{4}$ around
 Sides California twirl, go forward and back
 Cross trail thru to a left allemande. . .

SWINGING CURLS

by Rod Blaylock, Albany, Ga.

Heads to the middle, back with you
 Forward up and curl thru, now star thru
 Then pass thru, then curl thru
 Double swing thru, men swing left in the middle
 Then everybody right again
 Girls by the left in the center
 Curl thru to a star thru
 Then swing star thru, go two by two
 All eight do a frontier whirl
 Then swing star thru, go two by two
 All eight do a frontier whirl
 Then curl thru you do
 To a right and left allemande. . .

HALF SQUARE PAIRS

by Willard Orlich, Cuyahoga Falls, Ohio

Head couples double star thru
 Turn right, go around two, line up four
 Forward eight and back you're told
 Pass thru, the ends fold
 Centers turn back and pass thru
 Half square thru the outside two
 Forward out and bend the line
 Pass thru, the ends fold
 Centers turn back and pass thru
 Half square thru the outside two
 Forward out and bend the line
 Pass thru, the ends fold
 Centers turn back and pass thru
 Half square thru the outside two
 Forward out and bend the line
 Pass thru, the ends fold
 Centers turn back and pass thru
 Half square thru the outside two
 Forward out and bend the line
 Centers square thru, four hands in time
 Ends only left allemande. . .

TRICKS

by Gordon Blaum, Miami, Fla.

Number three lady chain to the right, side ladies chain across
 Couple number one do a half sashay
 Go down the center and split the ring
 Go around just one, line up four
 Sides go forward and back with you
 Same four go forward and star thru
 Circle four just half, dive in
 Right and left thru with those in the middle
 Same four star thru, back out and circle eight
 Couple number four face to the right
 Do a left square thru four hands around
 While the other four cross trail thru
 Allemande left. . .
 Number two couple face number three, right and left thru
 Same two ladies chain you do
 Number four lady chain to the left
 Couples at the sides do a right and left thru
 Same two ladies chain across from you
 Number one couple go down the center, split 'em
 U turn back, between them stand
 New number four couple go down the center, split 'em
 U turn back, between them stand
 Bend both lines, pass thru, U turn back
 Allemande left. . .
 Side two couples do a right and left thru
 Couple number three face to the right, right and left thru
 New head couples go forward and back
 Same two ladies chain, then half sashay
 Number one couple go down the center and split the ring
 Around just one, everybody
 Allemande left. . .

BOTHE CIRCULATE

by Sam Stead, Lethbridge, Alberta, Canada

One and three star thru, pass thru, do-sa-do
 All the way round to an ocean wave and rock it

Girls circulate, swing thru and when you do
Centers run, wheel and deal two by two
Right and left thru and the inside arch, dive thru
Pass thru, do-sa-do the outside two
All the way round to an ocean wave and rock it
Boys circulate, swing thru and when you do
Centers run, wheel and deal two by two
Right and left thru and the inside arch, dive thru
Square thru $\frac{3}{4}$ around, corners all left allemande. . .

YOU ALL CIRCULATE
by **Sam Stead, Lethbridge, Alberta, Canada**

One and three star thru, pass thru, do-sa-do
All the way round to an ocean wave and rock it
All eight circulate, swing thru and when you do
Centers run, wheel and deal two by

two
Right and left thru and the inside arch, dive thru
Pass thru, do-sa-do the outside two
All the way round to an ocean wave and rock it
All eight circulate, swing thru and when you do
Centers run, wheel and deal two by two
Right and left thru and the inside arch, dive thru
Square thru $\frac{3}{4}$ around, corners all left allemande. . .

FOLDING CAST-OFF
by **Willard Orlich, Cuyahoga Falls, Ohio**

Head two couples square thru four hands and when you're thru
Centers in and cast-off $\frac{3}{4}$ around
Ends fold, substitute
Pass thru, split two, around one
In the middle star thru
Centers in and cast-off $\frac{3}{4}$ around
Ends fold, substitute
Box the gnat, square thru $\frac{3}{4}$ around
Find the corner, left allemande. . .

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FIGURES

by Red Porter, Pasadena, Texas

Heads lead right and circle four
Head gents break, line up four
Forward eight and back you run
Pass thru, boys (or girls) run
Make an ocean wave and balance too
Lines divide and walk past two
Allemande left. . .

(Set up with the corner at home)
Heads go right and circle to a line
Pass thru, girls run
Make an ocean wave
Left swing thru, balance
Lines divide, walk by two
With those two make a new line
Pass thru, lines divide, walk by two
Go on to the next, do dixie grand
Right, left, right, left allemande. . .

(Set up with right hand lady at home)
Heads go right and circle to a line
Pass thru, girls run, make an ocean wave
Left swing thru and balance
Lines divide, walk by two
With those two make a new line

Pass thru, ends trade places, centers
turn back
All eight box the gnat
Square thru $\frac{3}{4}$
Allemande left. . .

ABRA CADABRA

by John Ward, Alton, Kans.

The heads go up and do-sa-do the opposite pair
Make an ocean wave and rock it there
Swing thru and when you do, rock it
Swing thru and when you do, rock it
Boys run, boys hook left, turn the line
Go one full turn and keep in time
Bend the line, two ladies chain across from you
Turn the girls and pass thru
Do-sa-do the opposite pair
Make an ocean wave and rock it there
Swing thru and when you do, rock it
Swing thru and when you do, rock it
Boys run, boys hook left, turn the line
Go one full turn and keep in time
Bend the line, two ladies chain across from you
Turn the girls and cross trail thru to a left allemande. . .

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by Dewey Barry, Cleveland, Ohio

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EXAMPLES

by Dewey Barry, Cleveland, Ohio

Heads to the right circle four, head gents break, line up four
Now the two in the middle, a half sashay
Forward eight and back in time, pass thru and
Split the line, those in the middle square thru
Four hands around, ends separate and star thru
Do a right and left thru, star thru and cross trail thru
And find the corner, allemande left. . .

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 Pass thru, wheel and deal, do a double pass thru
 First couple left, next go right
 Go right and left thru and rollaway,
 half sashay
 Pass thru and split the line, allemande left. . .

SPLIT UP GIRLS

by Dewey Barry, Cleveland, Ohio

Heads square thru, four hands around
 Do-sa-do the outside two, make an ocean wave
 Now split the line, girls in the middle,
 do a left square thru
 Those men separate and find the corner,
 allemande left. . .

SPLIT UP MEN

by Dewey Barry, Cleveland, Ohio

Four ladies chain, a grand chain four
 Two and four go right and left thru
 One and three square thru, four hands,
 do-sa-do the outside two
 Make an ocean wave, swing thru and balance

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Girls in line change places, men turn
alone
Split the line, and all four men
Do a left square thru, four hands
around
Girls separate and come back in, al-
lemande left. . .

SWING AND CURL

by Julius King, Jr., Lexington, Mass.

Heads or sides would go forward
and do a half Q (turn the opposite lady
by the right forearm half turn). The
four people then do a curl the line (cen-
ters swing half by the left forearm
and the ends of the line change
places). Swing and curl accomplishes
a half sashay or a resashay while the
dancers are in full motion and without
the awkwardness of the other move-
ments.

STARCURLY

by Julius King, Jr., Lexington, Mass.

One and three you promenade
Half way 'round there with your maid

Swing and curl, you're doin' fine
(Half Q then curl the line)
Star thru and left allemande. . .

KEWLYKURL

by Julius King, Jr., Lexington, Mass.

One and three swing and curl
(Half Q then curl the line)
Pass thru and around just one
Into the middle swing and curl
(Half Q then curl the line)
Pass thru and left allemande. . .

CURLY WOLF

by Julius King, Jr., Lexington, Mass.

Four ladies chain $\frac{3}{4}$ round
Catch 'em left and turn on around
Four ladies chain across, I say
Turn those girls and whirlaway
Heads go forward, back with you
Now you're gonna pass thru
Separate, around just one
Into the middle, pass thru, son
Swing and curl, that'll be fine
(Half Q then curl the line)
Pass thru and left allemande. . .

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SINGING CALLS

DON'T BE ASHAMED

Square L 114 — Instrumental Square Dance/Calls by Tommy Farris

Doggone — this one might just bring back some lost square dancers from their rockers with its rockin' rhythm, nice figure and "Don't be ashamed of your age" philosophy! It's beautiful. It outshines "Company's Coming" on the same label, although that's good too. Callers may avoid a minor traffic problem by saying "promenade left" in the third line of the figure.

IF I HAD MY WAY

Top 25078 — Instrumental Square Dance/Calls by Vern Smith

The old "pro", Vern, the village "Smithy", comes with a smooth relaxer that ought to be as much a classic as his "Angry" on the same label. Excellent in every way — music, dance, and adaptability to any caller's repertoire.

RAINBOW ROUND MY SHOULDER

Kalox 1033 — Instrumental Square Dance/Calls by Singin' Sam Mitchell

We're sentimental enough to like this title better than one like "My Baby Hates Cold Baked Beans" (which is due out any day now). But more importantly this dance and tune are just different enough to lift a brow or two, and the rendition will raise a sluggish foot or two.

IT'S ALMOST LIKE BEING IN LOVE

Windsor 4829 — Instrumental Square Dance/Calls by Dave Taylor

It's Almost Totally Compatible — music, dance, caller — 'cause it's Taylor again on Windsor. Terrific flavor properly seasoned. Only one drawback which may not affect most — we're getting a tiny bit allergic to two swing thrus followed by a cross trail.

WHAT A LONESOME LIFE

Wagon Wheel 300 — Instrumental Square Dance/Calls by Beryl Main

The key word is musicianship. The Wagon Masters handle this beautifully. We like that accordion with a harmonica effect. The figure and caller are good. Dance has an eight-chain-four. Other comments from our dancer reviewers: "Clear, novel, touch of nostalgia and shades of an earlier 'Lonesome Life.'"

IF I COULD BE WITH YOU

Bogan 1172 — Instrumental Square Dance/Calls by Darrel Slocum

Perhaps not worthy of inflated rave notices, this disc is like ham salad to a well-ordered buffet. Callers can envy Slocum's exceptionally clear voice and emulate his special delivery.

UNDERSTAND YOUR MAN

MacGregor 1020 — Instrumental Square Dance/Calls by Chuck Raley

Rhythm is the password here. An unusually nice rhythm acts as a two-in-one-oil to (1) charge the dancers with a dose of zip, and (2) add the necessary grease to send MacGregor's pig scurrying back to bigger heights.

WALK RIGHT IN

Flip 118 — Instrumental Square Dance/Calls by Ed Hempel

We're positively intrigued by the Louis Armstrong quality of Hempel's voice which couples up nicely with the dixieland music on this one. Pattern is likeable. Choice of music for square dancing? Well, maybe.

HELLO DOLLY

Blue Star 1729 — Instrumental Square Dance/Calls by Marshall Flippo

Another "pop" tune blossoms out. Good, generally. Some callers may not be able to handle the quick-changing range of melodic notes as well as Flippo does. Figure is unique.

MISS MARY

Blue Star 1726 — Instrumental Square Dance/Calls by Andy Andrus

This one rated half way up the popularity poll, although it has the usual Andrus punch on the called side and the figure is very good.



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NEWS



● **ILLINOIS** — Ten of the Chicago area's top callers will be featured at the O'Hare Festival, June 7 at the O'Hare Inn in Des Plaines, Ill. Dancing will be from 1 to 5:30 p.m. and guests of honor for the afternoon will be Vera and Walter Meier, originators of the Midwest Dancer Square Dance Magazine. Callers who will share the program are: Russ Bone, Bob Lewis, Jim Smith, Pat Braffet, Chuck Broad, Dale Manson, Jim Stewart, Johnny Toth, Art Matthews, and Laddie Olsson. The Daniels and the Petersons will handle the rounds. — *Bob Luebbe.*

● **MINNESOTA** — Mankato, Minn. will host the 13th Annual Convention for Square and Round Dancers sponsored by the Square Dance Federation of Minnesota, Inc. June 19-21. Michigan's Dave Taylor will be calling the squares and Illinois' Dot and Date Foster will be leading the rounds. Vacationers will find Mankato about eighty miles south of the Twin Cities on U.S. 14. — *John Wald.*

● **ILLINOIS** — The Turtle Squares of Mt. Morris, Ill. promise holiday dancers a fun-packed week-end July 3-4. Wally Schultz, Janesville, Wis. and Ernie Felsted, Bettendorf, Iowa will call the squares Friday night and an Official Night Owl Dance will run from 11 p.m. to 5 a.m. Saturday/Sunday. For further information write: Homer Justice, 414 W. Center St., Mt. Morris, Ill.

● **MARYLAND** — Blue Ridge dancers will swing out to the calling of Jack Jackson, Blackie Simmons, Jimmy Heatwole, Linc Gallagher, and Bev Zirkle, June 20 at the Frederick Valley Festival, West Frederick Jr. High School in Frederick, Md. Advance reservations may be made by writing to: Roy Hossler, Route 5, Braddock Heights.

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● **TORONTO** — The Royal York Hotel will be swaying on its foundation June 18-20 when Toronto, Ont., Canada hosts its 3rd International Square Dance Convention. The all-star staff includes: Al Brundage, Les Gotcher, Lee Helsel, Bruce Johnson, Bob Page, Kay and Forrest Richards, and Es and Joe Turner.

● **WISCONSIN** — The first Jamboree presented by the combined clubs of Kenosha, Wis. was held April 5 with over 200 dancers in attendance. At the mike for the afternoon were Milwaukee's Bert Rietz and Herb Lamster, and Jim Smith of Melrose Park, Ill. — *Ruth Borchardt.*

● **MICHIGAN** — Dancers in the Flint, Mich. area honored Harold D. Bacon, the "Pappy" of square dancing in that city, with a special dance, May 28. The Square-A-Rama marked a salute to Harold, Flint Public Schools Physical Relations Consultant, who will retire to Colorado in June.

Dance Vacation Guidepost

June 13-19: Bridgton, Maine. Maine Folk Dance Camp. Contact: Maine Folk Dance Camp, 108 W. 16th St., New York, N.Y.

June 20-26: Bridgton, Maine. Maine Folk Dance Camp. Contact: Maine Folk Dance Camp, 108 W. 16th St., New York, N.Y.

June 26-29: Buzzards Bay, Mass. Pinewoods Camp. Contact: Country Dance Society, 3 Joy St., Boston Mass.

July 4-10: Bridgton, Maine. Maine Folk Dance Camp. Contact: Maine Folk Dance Camp, Pioneer Lodge, Bridgton, Maine.

June 27-July 3: Bridgton, Maine. Maine Folk Dance Camp. Contact: Maine Folk Dance Camp, Pioneer Lodge, Bridgton, Maine.

July 5-11: Brevard, N.C. Carolina Holiday. Contact: Carolina Holiday, 3115½ Garden Ave., Baltimore, Md.

Aug. 9-14: Norfolk, Va. Golden Triangle. Contact: Ray Jager, 7402 Meadow Lane, Chevy Chase, Md.

Aug. 16-21: Bridgton, Maine. Maine Folk Dance Camp. Contact: Maine Folk Dance Camp, Pioneer Lodge, Bridgton, Maine.

Aug. 23-28: Bridgton, Maine. Maine Folk Dance Camp. Contact: Maine Folk Dance Camp, Pioneer Lodge, Bridgton, Maine.

EVENTS

June 5-7: San Antonio, Tex. Round Dance Festival. City Auditorium.

June 7: Des Plaines, Ill. O'Hare Festival. O'Hare Inn.

June 12-14: Moodus, Conn. 4th Connecticut Square Dance Weekend. Orchard Mansion.

June 13: Austin, Tex. Mid-Texas District Dance. Municipal Auditorium.

June 18-20: Toronto, Ont., Canada. Toronto International Convention. Royal York Hotel.

June 19-20: Miami Beach, Fla. 11th Annual State Convention.

June 19-21: Mankato, Minn. 13th Annual State Convention.

June 20: Frederick, Md. Frederick Valley Festival. West Frederick Junior High.

June 20-21: Butte, Mont. 4th Round-O-Rama. Columbia Gardens.

June 26: Muskegon, Mich. Western Michigan Festival.

June 27: Conneaut Lake Park, Pa. 8th Annual June Jamboree. Dreamland Ballroom.

July 3-4: Lakeland, Fla. 2nd Annual Citrusland Square-Up.

July 5: Bowman, N. Dak. Mid-Summer Festival.

July 16-18: Grants Pass, Oreg. Oregon State Festival. Josephine County Fairgrounds.

July 17-19: Indianapolis, Ind. Trail Dance Week-end. Severin Hotel.

July 31-Aug. 1: Twin Falls, Idaho. State Festival.

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MAIL

comer to Round Dancing," published in the April AMERICAN SQUARES.

Thank you for making this possible.

Kay and Ed Mack
Clearwater Beach, Fla.

The article in the May AMERICAN SQUARES, about The New England Caller and my activities, humbly and gratefully acknowledged.

The publicity which I will receive is not important. Most important is the realization by the dancers, leaders, and callers of the role communications play in the continuity and longevity of our square dance program.

Congratulations to you and your staff for the outstanding job you are doing in publishing AMERICAN SQUARES and for your contribution to the square dance program.

Charlie Baldwin
The New England Caller
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