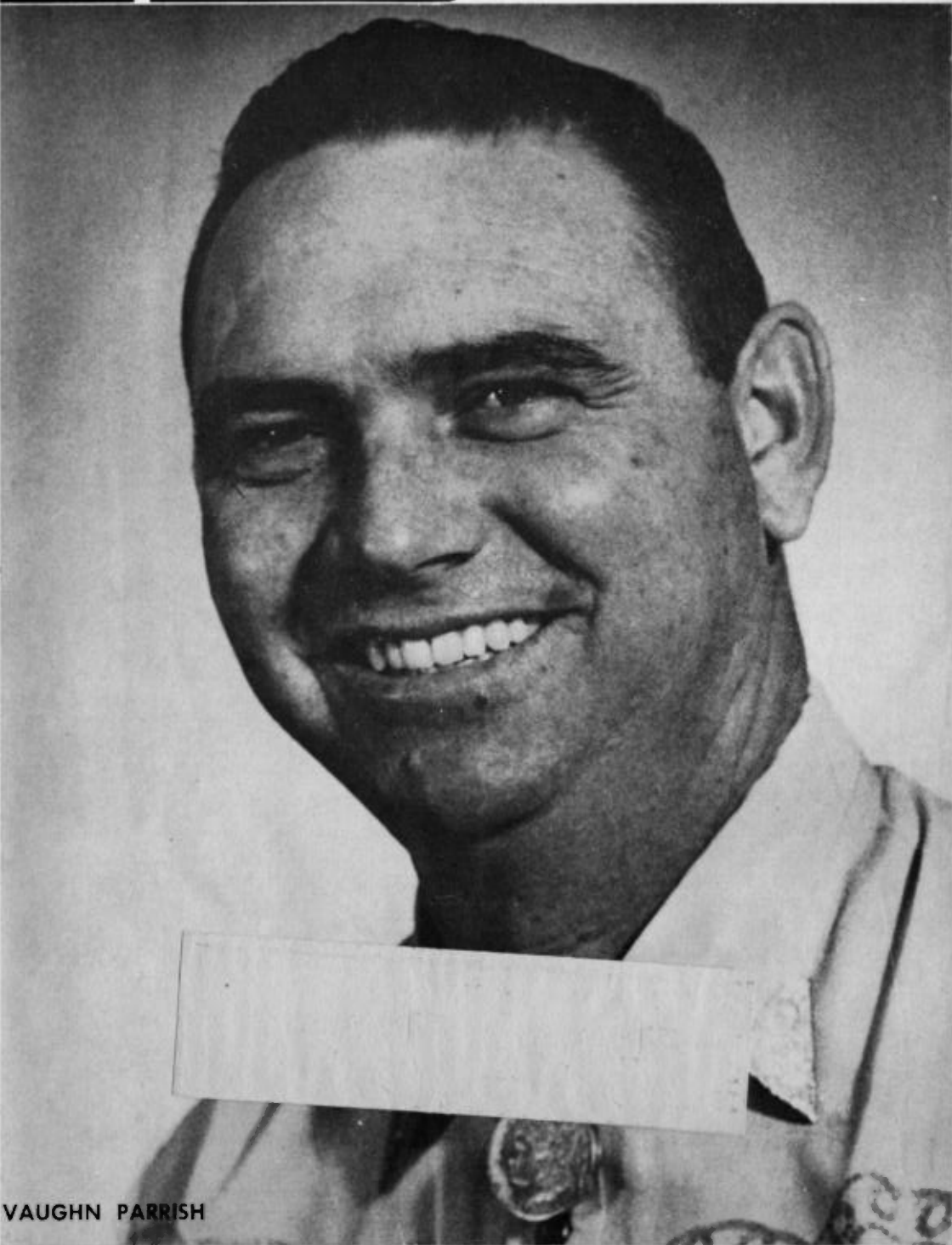


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AMERICAN SQUARES MAGAZINE

6400 NORTH LEOTI AVE., CHICAGO, ILL. 60646

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NUMBER 11

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**AMERICAN
Squares**
FIRST IN SQUARE DANCING

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Each month beginning with the September 1965 issue, one winning article will be published in AMERICAN SQUARES. The article will be selected by the staff. The author will win the MONTHLY PRIZE and also be eligible to win the GRAND PRIZE at the end of the contest year.

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AMERICAN SQUARES MAGAZINE

6400 NORTH LEOTI AVE., CHICAGO, ILL. 60646

A MESSAGE FROM THE PUBLISHER AND EDITOR

This somewhat quiet month of July is an excellent time for us to restate, and thus make stronger and more lasting, the ethical and editorial policies that guide AMERICAN SQUARES.

Every publication you come in contact with, whether it be a newspaper or magazine of any description, is published in accordance with set ethical standards which in turn determine editorial policy. Hobby and specialty magazines, including square dance publications, are no exception.

Ethics, defined as the science of ideal human character, play a vital part in the selection of subject matter and the expressed views in AMERICAN SQUARES. This is certainly as it should be. Our readers are discriminating square dance enthusiasts who deserve the widest array of the finest material available on their hobby.

Specialty publications find their audiences in those who are banded together in mutual interest. As a magazine in a special field, namely square dancing, AMERICAN SQUARES is devoted to the advancement and promotion of that field. We believe that such progress is possible only if the public is well-informed.

AMERICAN SQUARES operates on the premise that we have a moral responsibility to inform you of all that is happening in the square dance movement. We display a large selection of wares and allow you to make the choice that only you can make. We are accountable for our presentations to you. We value highly the confidence you place in us by allowing us to select material for you.

Square dancing needs a vigilant, independent, and freely competitive press. All of square dancing's new ideas and problem phases must be put before you. For no selections can be

made and no solutions can be found without the square dance public's being well-informed.

Guiding the publication of AMERICAN SQUARES are seven major journalistic principles:

1) Responsibility: We attract and hold so many readers because we put the consideration of square dancing in general before all else.

2) Freedom of the press: We value our right to select for publication what we believe to be the most vital material, including controversial ideas and opinions.

3) Independence: The publication and editorial policies of AMERICAN SQUARES are totally free of any outside business influences and opinions.

4) Sincerity, truthfulness, and accuracy: Our success thus far is based on our efforts to be conscientiously considerate of the good faith of our readers.

5) Impartiality: We are guilty of only one partiality, and that is to square dancing itself as the finest form of American recreation.

6) Fair play: We strive to be just in our treatment of all material submitted to us, and we feel we have been highly successful in doing so.

7) Decency: We feel we give the utmost deliberation and consideration to the high standards of our readers and contributors.

We stand on these seven points as the basis of our operation.

As we approach our 21st Anniversary issue, coming in September, AMERICAN SQUARES assures you that it will continue to operate on sound business and ethical principles. To maintain our status as your first square dance magazine, we must publish to serve you. Nothing pleases us more.

Arvid Olson

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LINES AND OCEAN WAVES

THE MOST USED AND ABUSED FIGURES IN SQUARE DANCING TODAY

BY VAUGHN PARRISH

Boulder, Colorado

THERE WAS A TIME when it could be said, "The caller goofed," if he called a box the gnat when the dancers had no one in front of them. In most new dancer classes today, this is still true, but not so on the open dance floor.

The same can be said of pass thru, right and left thru, cross trail thru, square thru, or star thru. Our new dancers are being taught that someone must be in front of them before they can properly execute these movements.

While they are being drilled on these movements, they encounter do-sa-do, and it is carefully explained that this is a zero movement. It doesn't change a thing. "Look her in the eye," the caller says. "Be careful not to turn, lest you get lost or headed in the wrong direction. Now, do a right and left thru . . ." or pass thru, or

any of the other figures mentioned above.

Next comes do-sa-do to an ocean wave. Be careful again. Don't rock too far. Just step forward until you are side by side in a straight line (the peak of the wave), for if you go further and listen closely, you may hear the lady's shoulder blade crack just a little! Now, step back to place.

Dancers have balanced forward and back (and are no longer in a line), but they have the right hand joined and are looking at someone. Why not box the gnat, or right and left thru, or square thru? I'll buy this. So will every caller and dancer in the country. And why not? The dancers are in proper position. But, let's continue the class.

Heads lead right and circle to a line. Be careful to make nice *straight* lines. From this point on, dancers are

drilled to make *straight* lines every time the callers say, "line." Right and left thru, cross trail thru, allemande left . . . hot dog! We're really living now! Get home quick!

Heads cross trail thru, go around one, make a line. That's it - nice *straight* lines. I can just hear the teacher, and how about those beginners! They catch on fast. They're learning their basics well.

Let's continue. Heads lead right and circle to a line, pass thru. From here we can do many things . . . bend the line, or cast off, or center or ends work, or wheel and deal. Real nice. Just be sure to keep the lines straight. It makes good sense to do all these things because: 1) the authors intended and defined these movements to be done from straight lines; 2) straight lines are what every dancer thinks of and will try to make when the caller says, "Make a line"; 3) most important, we have not violated any basic rule, and the movements are comfortable to do.

With a little practice on all that is mentioned to this point, plus a few circle and star figures, I would think that any dancer could have enjoyed an evening of dancing anywhere in the country only a couple of years ago.

To this point, I may still have some friends, but from here on, I may be alone.

Sometime ago someone said that swing thru was done from a *line* and ended in a *line*, and then proceeded to teach swing thru from an *ocean wave*.

Dancers immediately began to make an ocean wave into a *straight line* before and after the balance forward and back. Shoulder blades began to crack, and the beauty of the ocean wave was kicked out the door.

Yet these same callers began to accept and call swing thru from *two couples facing*. And after the dancers had formed the habit of swinging

thru to end in a *straight line*, WHAM! They were told to box the gnat, right and left thru, swing thru, cross trail thru, or star thru with people they were standing side by side with. From that day to this, dancers have been getting more and more of a guessing rat race.

Is the caller going to say box the gnat or right and left thru, or will he say circulate (to a line, mind you) and then suddenly decide to call another right and left thru? From the same position in which the dancers have been drilled to do a right and left thru, they are now called ends or centers! Without clearly establishing straight lines as the caller has drilled the dancers to make, he calls cast off or lines divide.

I heard a well-known traveling caller give these commands to a group of good dancers:

Curlique and a quarter more to an ocean wave
Rock forward and back, lines divide . . .

It didn't work worth a darn until he walked it a few times. The dancers couldn't find their lines with both hands. I don't buy it, but it seems to be selling.

Any good caller can clearly establish a straight line if he tries. He can also establish couples facing if he tries. Don't have the dancers trying to outguess each other and getting angry in the process.

Swing thru, circulate, spin the top - they're fine, and I've used them all. However, I've never told anyone that they were done from a line, nor have I called them from a line. I've called them from ocean waves, yes, but through proper timing, I have managed to call them when people were facing.

I shall always refuse to call an ocean wave a line, and I shall always refuse to call a line figure from an ocean wave position if I can properly

establish a straight line first.

I believe there is no such thing as a crooked line in square dancing. A line is a basic, and I refuse to tear it up.

I've heard it said that one who writes a definition to a movement has the right to define it any way he wishes. I disagree! When a definition wrecks or disregards an established, proven basic, it hurts square dancing. No one has that right.

The blame is no more with the person who defines something than it is with the callers who accept it. Editors print definitions for others to read and use that they themselves admit they don't understand. Hundreds of new and budding young callers are scanning the magazines and listening to the traveling callers every day to find something new and exciting.

Be technical and overhaul your material just a tiny bit, and you will find that most of it will make more sense and cause the dancers much less frustration. Don't clobber something which is truly basic just to satisfy a whim and expect it to remain beautiful. Doctor it now before it becomes a sore you can't heal.

I believe it is not best to criticize without at least offering a suggestion. Here then is my suggestion to quickly get everyone thinking about where he may be headed every time he gives a command to dancers. The next time a square is in front of you, follow this experiment:

- 1) Say, "Heads lead right, circle four to a line." Pause one second and take a look at the lines. Are they straight? They should be.
- 2) Say, "Step forward, do-sa-do." Pause four seconds and see where the dancers are standing. Are they looking at someone? They should be.
- 3) Watch closely, and say, "Make an ocean wave, balance forward and back."

Notice exactly how far forward the dancers have balanced and where they stopped when they balanced back.

This is the end of the experiment. Continue with your dance and forget what you have seen (if you can). After you go home, the experiment is something to think about and move your little dolls or tea cups or whatever you use through.

If the dancers were in a straight line when they finished their balance, they did an uncomfortable balance. If they were in position to box the gnat or right and left thru after the balance, then by your own admission they were not in line. If they were not in line, there were no ends or centers.

Try these improper commands which many callers use:

Heads square thru, do-sa-do to an ocean wave, rock forward and back
Ends cross over, centers turn back, wheel and deal
Left allemande . . .

Now try the same figure this way:

Heads square thru, do-sa-do to an ocean wave, rock forward and back
Men trade places, girls turn back
Men step forward, wheel and deal
Left allemande . . .

Be a thoughtful leader - not a blind follower. ■

COVER CALLER

Colorado's Vaughn Parrish, who describes himself and wife Jean as "rural farm folks," has been traveling as a professional caller since 1960. He is featured at many camps and festivals throughout the country. Vaughn has also conducted the square dance program for the Mountain Recreation Department at the University of Colorado since 1955.

VARIETY IS SPICE

BY PAULINE AND BILL STAPP

Sacramento, California

VARIETY IS SPICE! Perhaps a strange way to start an article on round dancing, but it may be an excellent way to begin a thoughtful discussion.

To quote one of our national leaders, "Variety is one of the most important commodities needed in the contemporary square dance picture." Since nearly everyone agrees that square and round dancing must stay together, we assume that this leader included both in his statement.

"Variety" only means different, and surely this is something everyone looks for in their programming. Let's talk about it as it applies to round dancing.

Certainly we have many ways to bring variety into our round dance programs. With all the rhythms, tempos, and orchestrations we have available, sameness need not be a problem. We also have no problem in our dance steps and combinations of steps because our leaders have successfully standardized them. All the unique combinations of these movements defy similarity.

Providing variety in round dancing then does not seem to be a problem, and if it is not, we have yet to define the cause for concern by round dancers for the future of their movement. We look to our round dance leaders to first realize and then solve our differences and problems.

In every area, no matter how defined by common interests, geographic ties, available facilities, or experience levels of the dancers, leadership must be present. Good, bad, or indifferent, leadership will be there.

Here, then, in our leaders, lies the key to the door of progress for square and round dancing in every area. The success or failure of any program will reflect the abilities of its leaders. We must consider not only *where* we are going, but *who* is taking us there.

We've been told many times that callers and teachers are the leaders of the activity. We feel this statement should be revised to say, "Callers and teachers *should be* the leaders of the activity."

The ability to teach a round or call a square doesn't necessarily indicate leadership talents. Very few callers and teachers really have the attributes to be successful in their own field and be capable leaders as well. Of course we are fortunate to have as many able leaders as we do have, and we must give them credit for the growth and development of square and round dancing in the last ten years.

The mad rush to be first with the latest and greatest is often misinterpreted as leadership when it actually results in sacrificing quality for quantity. Average dancers find themselves dropping by the wayside, and only the hardy dancers who can devote a great deal of time to their hobby can survive.

With so many dances being introduced today, it is becoming increasingly more difficult for callers and teachers to keep pace on a part-time, hobby basis. Callers find less time to spend on round dancing, and so our round dance classes are becoming more and more a necessity.

This rapid pace is creating the concern about separation of square and round dancing. Harry Lackey recently asked in his article in the March 1965 *AMERICAN SQUARES*: "Are round dancers leaving square dancing or are square dancers leaving round dancing?" We think the answer is both!

Capable leadership might solve this problem of separation by presenting an enjoyable variety of programming, controlling the pace and complexity to suit the needs of the dancers in each respective area. Present leadership could well be responsible for starting the drift of separa-

tion by their own division of activities.

Many areas have callers' and round dance teachers' associations with little, if any, coordination between the activities of the two. It might be profitable for some areas to evaluate their existing octopus-type organizations with great numbers of officers (not necessarily leaders) in control.

An organization of round dance leaders should have other goals besides that of gathering and learning new material. The development of new leaders should be a prime objective. Also, a program to help new teachers in presenting round dance routines would improve the overall picture in any area.

Another objective should be guiding the selection of new material for new round dancers. Too often, what we call "easy" rounds are avoided by teachers at the expense of newer dancers who would enjoy learning and doing them.

One of the basic responsibilities of a leader in any field is to help develop other leaders like himself. This responsibility must not be overlooked if a recreation is to continue to grow and prosper.

An aspiring round dance teacher has few places to go to learn more about his subject. He often must rely on the trial and error method, usually at the expense of his dancers. The two or three day institute that does come along is either devoted solely to teaching many new routines or to cramming a six month basic course into a short period of several hours.

Round dance sessions at conventions or regional festivals usually amount to panels or discussion groups where people gather to talk about their particular areas or to expound a personal philosophy or two. If these sessions would be programmed with a specific procedure and idea outline, they would surely gain in attendance and participation.

If, for our National Conventions each year, the round dance leaders would develop training workshops to do complete presentations of teaching methods on both basics and individual routines, the progress of round dancing would be accelerated.

Just recently, an institute for square dance leaders was held at the University of California in Los Angeles, and this summer a seminar for square and round dance leaders is scheduled for Purdue University. So the pioneering in developing future leadership is under way. However, if the people fortunate enough to attend these sessions do not carry the messages home and accept their responsibilities in the movement, we are still in the wilderness.

In any activity there are many degrees of interest and proficiency. We have these in square and round dancers as well as the leaders and teachers in the movement. We must remember that the vast majority are "middle of the roaders" or average dancers. They will carry the activity if given the chance. They are the teachers and leaders who will benefit by suitable training and who will strive for self-improvement.

The ardent dancer who spends many hours learning a great many routines will develop his own philosophy. If such a devoted dancer is a good leader he will develop sound policies and will help develop new leaders. He will most likely draw other ardent dancers to him and thus provide a place for advanced dancers to dance and learn.

The occasional dancer will always be just that. He will change only when he chooses to do so. Today most of the material available seems to overlook the occasional dancer, and so here is where capable leaders can help steady round dancing in its first level.

We have available all the elements to provide interesting programs of

variety for all levels of dancing enthusiasts. What we require most is a high level of leadership to use these elements wisely and to strive for quality rather than quantity. A careful analysis of dancer reaction to present programs will provide a basis for round dance teachers to build in.

Let's all continue striving to develop able leaders who will use good judgment and consider the well being of dancers in our recreation. ■

ABOUT THE AUTHORS



Pauline and Bill Stapp

Pauline and Bill Stapp conduct weekly round dance classes and call for two square dance clubs in their Sacramento, Calif. area. Their 11 years of square and round dancing have been filled with activities that include heading up both the Sacramento Area Square Dance Council and the Associated Square Dancers of Superior California. The Stapps have also served as Chairmen of the California State Convention and as officers in their local callers' association.

*Callers and Dancers
Don't Be Guilty Of —*

SHORT CHANGING

BY FRANNIE HEINTZ

Monson, Massachusetts

WHEN MY WIFE, Maureen, and I bought our home many years ago, it was then over a hundred years old. We knew we would have to have it literally rebuilt.

We did not know that one day my philosophy of square dancing and what I, as a caller, owed the dancers, would be based on the experience I

had with this task of rebuilding our home.

I looked for capable workmen. I hired skilled craftsmen and without question expected them to do the job they were paid to do.

I started thinking along these same lines early in my calling career and feel honored that I can share these ideas with you through the pages of AMERICAN SQUARES.

In my opinion, a caller is hired to do a job. He has the same responsibility as a carpenter, electrician, plumber, or other craftsman not to short-change his customers. In the caller's case, the dancers pay for the services rendered.

For a caller, this is a greater challenge than it is for other craftsmen because he must please from eight to thousands of customers all at the same time. His success or failure depends not only on his talents as a caller, but also on his *common sense* and *good judgment*. He must use the tools of his trade to send the dancers home happy.

As callers, we learn almost immediately that we cannot, and probably never will, please all the dancers. We must strive to please the majority if we don't want to end up short-changing ourselves as well as the dancers.

To give the majority their money's worth at every dance, a caller should scratch the word "level" (high, low, or intermediate) not only out of his vocabulary, but out of his mind. A caller should be hired and expected to call to the *ability* of the majority of the dancers. This is where his judgment must be good.

Many times the dancers' abilities are hampered by poor acoustics with slippery floors. But even under these conditions a skilled caller can give the dancers the enjoyment they expect.

A caller must train himself to be an excellent judge of a floor's abilities. His training is a long, tedious job of trial and error, but without this skill he can be detrimental to the growth of square dancing. People will pay to strain their brains for just so long.

Many dancers have the time and inclination to dance a great deal, and they want their abilities challenged. If this gives them enjoyment, they have every right to it. Their dances, though, should be advertised as challenge level affairs.

Poor judgment of the floor's ability can be just as disastrous at a challenge dance as at a club dance. For example, skiing could be pretty unenjoyable if you didn't choose a slope suited to your experience and skiing ability. Many people do misjudge their capabilities and do choose a wrong slope for themselves.

Still thinking along the lines of a caller being a paid craftsman brings me to a sensitive aspect of this philosophy. None of us would hire an electrician or a carpenter, proceed to pick out his tools, and then tell him how to use them. We hire and are willing to pay him because he is supposed to know his job better than we do.

A caller hired to call regularly for a club can run into a situation where he works hard and diligently to

please the majority of his group and visiting dancers. He gives them their money's worth and then some. This might seem easy, but I say it is the most difficult challenge any craftsman is asked to face.

Accordingly, then, it should be a club majority who decides on renewing or dispensing with a particular caller's services. If this important decision is left to a few couples, their individual tastes may rule a club's dancing level and style.

Personal taste is a major reason why callers should not be judged only on hearsay. Don't judge a caller on your friend's opinion or you may be short-changing both yourself and the caller as well. ■

ABOUT THE AUTHOR



Frannie Heintz

Frannie Heintz, Monson, Mass., speaks on caller and dancer judgments as a New England professional who also spends several months each year touring the country. He is especially popular for his showman style of presenting a program.

Admitting that his different style almost caused him to give up calling after one year, he says, "I love my job and feel a great responsibility to the growth of square dancing."



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.

CHOREOGRAPHY

Much to our dismay, we have a few goofs to correct this month.

In the Callers' Questions section of the May 1965 AMERICAN SQUARES, the answer to Jim Earl's curl thru question should end, "The command to curl the line (or curl thru) would establish a new line from which a fold movement could follow, *only if the dancers were told to move up into another wave.*" A curl thru (or curl the line) command leaves the dancers in an inverted type Z formation, not a line having two ends and two in the center.

In the Figures and Breaks of the same issue, Fred Christopher's figure, I'm With You, should have the line, "Pass thru, U turn back," following the last "Forward eight and come right back" line. So much for our errors. We apologize.

This month's Workshop section carries a collection of Little Jewels from various callers. They are an accumulation of figure twists to be used to surprise dancers and keep them on their toes. However, using this type of material all night long frustrates and angers average dancers, so use it sparingly. The dancers must "win" ninety per cent of the time or you're a lousy caller. So let them "win."

The new idea of trade being introduced this month has been explored by your editor for several months. It now seems that this simple term will have far-reaching effects in

square dance choreography, similar to what the fold term did in bringing many ideas under one roof.

Holman Hudspeth, Detroit, Mich., revived the idea of people changing places and facing directions while in line by suggesting lines trade from an ocean wave set-up.

On call, the four dancers move simultaneously. The two facing out change places with each other, while the two facing in change with each other. The dancers all remain in the *same line*.

From here, Lloyd Litman, Parma, Ohio, suggested the simple term, trade, as a movement designated to the dancers indicated to change places *and* facing direction from any kind of facing line. This thought opened up the whole picture into one that can be easily taught by callers and executed by dancers.

From any type of set-up (normal, wave, two-faced line), the command to trade could be given to the centers, men, ends, girls, heads, sides, insides (those facing in), or outsides (those facing out). The dancers just have to remember to work in their own lines.

The traffic pattern should be a right shoulder pass by when trading places in the same line. An exception would be when centers trade out of a normal right hand wave set-up. Here, just a left hand swing half way round would accomplish the centers trade.

Some of the recently used terms might become: 1) Slip and anything could be centers trade and anything;

- 2) Swing back star thru could be swing thru, centers trade, star thru;
- 3) Acey ducey could be centers trade, ends circulate;
- 4) Curl thru could be centers trade, ends cross fold.

You will find other suggested equivalents listed following Lloyd's example figures. Take a long look at it. The movement is here to stay along with the fold term.

CALLERS' QUESTIONS

HERB LAMSTER, Milwaukee, Wis.: "As I understand it, a curl thru, done as the author originally introduced it, was meant to have the center two do a left hand swing while the ends move forward in a 180 degree arc to face, and so on.

"I noticed several figures you recently suggested were set up from a two-faced line so the centers had to do a right hand swing half way while the ends moved around to end up back of that person to do a peel off into another two-faced line. Isn't this breaking our teaching rule of curl thru?"

Herb, as originally presented and taught, this is probably a strange twist of curl thru. Rather than try to justify any thinking about it at this time, we can fall back on this month's suggested new idea of trade. The curl thru movement can now be called as centers trade, ends cross fold, thus eliminating any further technical doubt.

You will find some figures next month sent in by the author of curl thru, Julius King, showing these exact equivalents.

ERNIE CARVIEL, Ontario, Canada: "Have a possible new basic I call cross circulate. From lines of four facing, designated people do a right hand star half way across and end up facing out. Enclosed are examples . . ."

Thank you, Ernie, for the above idea and submitted examples. Similar

past ideas have been tried (zig zag) as individuals.

Our dancers are now just oriented to a normal circulate and still break down when quickly changed from an end to a center followed by a circulate. To cross trail thru during the circulate movement causes bad dancer reaction. We're not ready for it yet—if ever.

CHUCK MCDONALD, U.S.S. Hornet: "Have an idea I call rotate. From a double pass thru position with lady on man's right or left, on call to rotate, centers star twirl while the outside couples divide and star thru."

Thanks, Chuck. With all the examples and other figures you sent, I feel the Navy is in good hands with thinkers like you aboard.

The examples worked fine, but two things are against you. The term, rotate, has been used to mean couples circulate to the next corner of the square. The second reason for non-acceptance is the old story that when certain people are expected to do something else, the various commands become a jumble in dancers' minds. This is true with swing and cross and divide and pair.

Your idea can be called directionally without too much loss of time.

FIGURES AND BREAKS

LITTLE JEWELS

by Reggie Kniphfer, Savannah, Ga.

Heads to the middle and back with you

Same four star thru, pass thru

Star thru with the outside two, then pass thru

On to the next, star thru

Then pass thru, center four star thru

Now pass thru, around one, stick out your hand

Left allemande . . .

Heads to the middle and back with
you
Star thru, pass thru
Star thru, pass thru, California twirl
Star thru, pass thru, California twirl
Dive thru, pass thru, star thru
Pass thru, California twirl
Star thru, pass thru, California twirl
Dive thru, California twirl
Left allemande . . .

Promenade, don't slow down
One and three wheel around
Box the flea with the couple you've
found
Bend the line, box the gnat
Bend the line, box the flea, change
hands
Pass thru, U turn back
Left allemande . . .

Head ladies chain to the right
New side ladies chain across
Four ladies chain, a grand chain four
New side ladies chain to the right
New head ladies chain to the left
(your corner)
Left allemande . . .

ANOTHER LITTLE JEWEL

by Lloyd Litman, Parma, Ohio

Promenade, don't slow down
One and three wheel around
Do-sa-do all the way round
Make an ocean wave, rock up and
down
Turn by the right, half way, balance
again
Arch in the middle, girls duck thru
Follow 'em, men, to a dixie chain
On to the next, two ladies chain
Send 'em back with a dixie chain
Girls go left, men go right, left alle-
mande . . .

STILL ANOTHER LITTLE JEWEL

**by Willard Orlich,
Cuyahoga Falls, Ohio**

Promenade, don't slow down
All four couples wheel around and
backtrack
Head couples wheel around, pass thru
Backtrack, follow those two

Side couples wheel around, pass thru
Backtrack, follow those two
All four couples wheel full around
All the way and balance out
Right and left grand . . .

AND ANOTHER LITTLE JEWEL

by Leland Cooper, Clayton, Ind.

Heads to the right, circle four to a
line
Forward eight and back with you
Two and three do a right and left
thru
One and four left square thru
Two and three star thru, pass thru
Left allemande . . .

LAST OF THE LITTLE JEWELS

by Don Kennedy, Buffalo, N.Y.

Promenade, don't slow down
Girls roll back to the man behind
Keep on walking along in time
Heads wheel around, two ladies chain
Dixie style to an ocean wave
All eight circulate
Left allemande . . .

Heads square thru four hands you do
Square thru the outside two
Four hands round, bend the line
Two ladies chain across the floor
Same four circle half way round and
a quarter more
Dive thru, pass thru, star thru
Pass thru, bend the line
Two ladies chain across the floor
Same four circle half way round and a
quarter more
Dive thru, pass thru, square thru
Four hands round, bend the line
Two ladies chain across the floor
Same four circle half way round and
a quarter more
Dive thru, pass thru, star thru
Pass thru, bend the line
Star thru, right and left thru
Dive thru, pass thru, left allemande . . .
Four ladies chain, heads square thru
four hands round
Circle up four to a line
Forward eight and back, swing star
thru



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U turn back, box the gnat, change hands

Left allemande . . .

Promenade, don't slow down
Heads wheel around, star thru
Square thru three-quarters, U turn back

Eight chain thru while you're that way

All the way over, all the way back
Keep on going to a right and left grand . . .

PAIRETTE

by Carl Gundlach, Wrentham, Mass.
Head ladies chain and the same two girls

Face your corner, box the gnat
Join eight hands, circle to the left
All four girls go forward and back
As a pair, lead to the right
Left allemande . . .

SAY IT QUICK!

by Carl Gundlach, Wrentham, Mass.
Allemande left, allemande thar

Forward two, gents wheel in to a back up star

Shoot the star, promenade the next
Don't stop, don't slow down
Sides wheel around, right and left thru

Turn the girls, star thru
Dive thru, pass thru, split two
Around one to lines of four
Move forward, back right out
Centers arch, ends duck out
Left allemande . . .

TWO BITS MORE

by Milt Lease, Palm Springs, Calif.

Side couples right and left thru
Head couples half square thru
Swing thru and a quarter more (swing thru, break in the middle, swing a quarter more)

Men turn back, lines face in
Do-sa-do to an eight-hand wave
Swing thru and a quarter more
Ladies turn back, right and left thru
Lady in front, left allemande . . .

REVERSE CIRCULATOR

by Milt Lease, Palm Springs, Calif.

Head couples forward and back
Chain your girls across the track
Heads to the center, swing star thru
Swing thru the outside two
Just the ladies do a U turn back
Ladies circulate, go round the track
Bend that two-faced line, I say
Chain your girls across the way
Send 'em back, dixie style to an ocean
wave

Left swing thru while you're that way
Just the men do a U turn back
Men circulate, wheel and deal, all of
you

Swing thru with the facing two
Men turn back, ladies circulate
Ladies turn back, men circulate
Everybody do a U turn back
Everybody circulate just like that
You're in a wave, so rock it, man
Men turn back, left allemande . . .

LET'S MAKE A DEAL

by Milt Lease, Palm Springs, Calif.

Head couples right and left thru
Star thru, swap around
Right and left thru the outside two
Star thru, swap around
Bend the line, right and left thru
Star thru, swap around
Centers right and left thru
Star thru, swap around
Separate, go round just one
Face those two, right and left thru
Star thru, swap around
Lines face out, wheel and deal
Center four right and left thru
Star thru, left allemande . . .

SPIN THE TOP TO A RIGHT AND LEFT GRAND

by Julius King, Lexington, Mass.

Heads star thru, spin the top
Box the gnat, half square thru
Right and left thru the outside two
Dive thru, pass thru
Star thru with the outside two
Spin the top with the two out there
Grand right and left around the
square . . .



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SPIN THE TOP AND SWING THRU

by Julius King, Lexington, Mass.

Heads spin the top and then
Swing thru in the middle of the pen
Cross trail thru, U turn back
Pass thru, star thru
Spin the top two by two
Swing thru, and when you do
Square thru, count four hands
On to the next, star thru
Left allemande . . .

ON THE RUN NUMBER ONE

by Julius King, Lexington, Mass.

Head two ladies chain star thru
Cast off three-quarters round
Double swing thru go two by two
Men run, cast off three-quarters round
Face a two and pass thru
Right and left thru the outside two
Same two ladies chain star thru
Cast off three-quarters round
Double swing thru go two by two
Men run, cast off three-quarters round
Face a two, right and left thru
Cross trail thru to a left allemande . . .

ON THE RUN NUMBER TWO

by Julius King, Lexington, Mass.

Head two ladies chain star thru
Cast off three-quarters round
Double swing thru go two by two
Men run, cast off three-quarters round
Face a two and pass thru
Star thru the outside two
Two ladies chain star thru
Cast off three-quarters round
Double swing thru go two by two
Men run, cast off three-quarters round
Face a two and pass thru
Left allemande . . .

CAST THAT CHAIN

by Julius King, Lexington, Mass.

Head two ladies chain star thru
Cast off three-quarters round
Same two square thru four hands
round
Right and left thru the outside two
Same two ladies chain star thru
Cast off three-quarters round
Square thru three-quarters round
Left allemande . . .

SWINGIN' DIXIE

by Bob Kent, Warwick, R. I.

Head ladies chain, you do
Heads double swing thru
Sides promenade three-quarters
Line of four arch in the middle
Sides wheel in
Dixie chain thru the arch
Ladies go left, gents go right, U turn
back
Look for the corner, left allemande . . .

SWINGIN' CORNER

by Bob Kent, Warwick, R. I.

Head ladies chain to the right
Head couples right and left thru
Double swing thru
Sides promenade three-quarters round
Wheel in, face the line
Same two California twirl
Everybody change hands, left alle-
mande . . .

NEW IDEAS

TRADE

by Lloyd Litman, Parma, Ohio

On call to trade (centers, ends, men, girls, heads, sides) the designated dancers will trade places in the same line by walking forward in a half circle to end facing opposite direction.

EXAMPLES

by Lloyd Litman, Parma, Ohio

Heads to the right, circle four to a line
Forward eight and back, pass thru
Men trade, centers trade, ends trade
Men trade, left allemande . . .

Head couples right and left thru
Same two make a wave, balance
Ends trade, centers run
New centers trade, ends run
Cross trail thru to the corner, left alle-
mande . . .

Heads to the right, circle four to a
line

Pass thru, heads trade, centers trade
Wheel and deal, pass thru
Left allemande . . .



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Heads to the right, circle four to a line
 Forward eight and back, right and
 left thru
 Swing thru, girls run
 Centers trade, cast off three-quarters
 round
 Swing thru, men run
 Centers trade, cast off three-quarters
 Cross trail thru to a left allemande. . .

TRADE EQUIVALENTS

Notes by Lloyd Litman, Parma, Ohio
 From static square, heads could:

- 1) *Swing thru, centers trade, spin the top, pull by to equal heads lead to the right;*
- 2) *Swing thru, ends trade, centers run, wheel and deal to equal ladies chain;*
- 3) *Swing thru, centers trade, star thru to equal square thru.*

Ends trade equals the ends in line changing places. Heads or sides trade equals the heads or sides doing a California twirl.

From a two-faced line or ocean wave:

- 1) *Centers trade equals slip or centers swing half;*
- 2) *Centers trade, ends circulate equals acey ducey;*
- 3) *Swing thru, centers trade, star thru equals swing back star thru.*

CAST BACK

by Vern Smith, Southfield, Mich.

Cast back is done from a double pass thru or eight-chain thru set-up. On call, designated couple makes a half turn away from partner and steps forward to join other non-active couple as the ends of a line. Line could be facing same way or two-faced, depending upon set-up.

EXAMPLES

by Vern Smith, Southfield, Mich.

Heads to the right, circle four to a line
 Forward eight and back with you,
 half square thru

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thru across the track
Outside two cast back, right and left
thru, turn 'em too
Cross trail to a left allemande . . .

Heads to the right, circle four to a
line

Without a stop, half square thru
Insides cast back, ends fold
Star thru, cross trail thru
Left allemande . . .

Heads to the right, circle four to a
line

Square thru four hands round
Insides cast back, ends fold
Star thru, right and left thru
Cross trail thru to a left allemande . . .

Heads to the right, circle to a line
Half square thru across the track
Outsides cast back, star thru
Insides cast back, bend the line, star
thru

Outsides cast back, star thru
Left allemande . . .

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DON'T CALL ME—Longhorn 147

Calls by Vern Smith

Vern turns out a bouncy and a sassy little masterpiece destined to loosen the lethargic and keep 'em smiling. The pattern is easy club fare, and the band is inspired.

SATURDAY NIGHT — J Bar I 5006

Calls by Joe Lewis

Well, the rhythm "pro" makes another appearance and gets off a honey that's gonna be hard to beat for a long time. Of course, that isn't surprising for the guy who gave us Alabama Jubilee over a decade ago. Swing thru to a promenade is interesting. You'll like many other features of this one.

JAVA—Sets In Order 155

Calls by Jack Jackson

Aside from affording callers a challenge to master the "keep talking" technique and unusual music here, Jack gives us a busy club dance to sink our feet into. When all's said and done, we like it.

YOU DON'T CARE—Kalox 1045

Calls by C. O. Guest

Nothing tougher than a wheel and deal in this lively one will give it a mass market. The tune has a handy handle any caller can carry, and sentimental lyrics like these seem to be "in" right now.

BRUSH THOSE TEARS FROM YOUR EYES—Square I 119

Calls by Jon Jones

Another sentimental thing pops onto the scene to make us wonder if mops will become standard equipment for those puddles of tears on the dance floor. Regardless, this is well-composed, well-sung, and well-played.

New Rounds:

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GR 14074

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Burlington, Iowa

TOP 25105



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Choreography by Will Orlich

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GR 13015 EP



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TOP 25106

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LADY OF SPAIN—Sashay 105

Calls by Jack May

Sashay productions slide closer to the foreground with this novel treatment of the old Pancho Baird favorite. The routine has a nice flow, and the music has bounce. May may not slay you, but he pronounces "sen-y-orita" correctly.

HI JOLLY—Grenn 12074

Calls by Johnny Davis

Typical of Johnny, the dance is danceable, the song singable. The level is lovable, and the mood is jolly. The banjo and guitar combination keeps the flavor nice and folksy, just as it should be.

CARRY ME BACK TO OLD VIRGINNY—

Top 25101

Calls by Ralph Kinnane

By dipping into the traditional tunes as well as the new pops, the recording companies still have a long way to go to exhaust the supply. This pleasant rendition employs some standard figures, then sneaks in a

couple more for good measure. Very big of 'em, we'd say.

CARELESS HANDS—Square L 118

Calls by Melton Luttrell

Thank goodness we've got both star thru and swing thru nowadays. No call would be complete without this pair of basics, or so it seems. Here's another good, clear, "gloppy" one that uses the questionable lyrics, "Careless hands that can't help swinging you."

I'LL SIT THIS ONE OUT—MacGregor 1071

Calls by Tommy Stoye

We almost sat this one out except that young Stoye has a fine way with a song even if it hasn't too much to offer. The band is fine, though, and we like the dixie style to a wave for a change. Since Stoye is from Tacoma, Wash., the record was made in Hollywood, Calif., and he sings about Memphis, Tenn., this one ought to keep most everybody happy.



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- HEARTACHES BY THE NUMBER** —
Rockin' A 1326
Calls by J. P. Jett
- HOME OF MY HEART**—Windsor 4842
Calls by Bob Johnston
- IN MY OWN PECULIAR WAY**—Lore 1079
Calls by Bob Augustin
- INVISIBLE TEARS**—Bogan 1184
Calls by Keith Thomsen
- THE ONE YOU LOVE**—Hi Hat 319
Calls by Ernie Kinney
- SO ROUND, SO FIRM, SO FULLY PACKED**—Blue Star 1763
Calls by Bob Fisk
- VIVE LE COMPAGNIE**—Top 25102
Calls by Lloyd Litman
- YONDER COMES A DANCER**—Lore 1081
Calls by Allen Tipton

YOU'RE A REAL SWEETHEART—Sashay 104
Calls by Jack May

ROUND DANCES

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- CRE'OLE CAPERS/TURN AROUND MIXER**—Windsor 4705
- JUST BECAUSE POLKA/DATE WITH AN ANGEL**—Belco 213
- OMAHA/BLUE OF THE NIGHT**—Keeno 2320
- S'IL VOUS PLAIT/MAYTIME** — Grenn 14072
- TODAY, WHEN THE BLOSSOM/POLKA-DOODLE**—Lloyd Shaw 261/62
- YOU'RE THE ONLY WORLD I KNOW/LOUELLA**—Blue Star 1762

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- BOOT HEEL SHUFFLE/OLD JOE CLARK** —Kalox 1046
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BOGAN: 1185—Blowin In The Wind, Caller: Cal Lambert, Flip/Inst.

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LORE: 1082—Red Roses For A Blue Lady, Caller: Bob Augustin, Flip/Inst.

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● **ATTENTION CAMPERS!**—Square dancing camper enthusiasts have hit the peak of their season this month. Hoedown music will ring through camp sites throughout the country during July and August.

News comes from the National Square Dance Campers Association that their Second Camporee will be held July 16-18 at Bear Lake Resort, Manawa, Wis. Reservations must be made in advance because of last year's large attendance. All NSDCA members are eligible.

Two new NSDCA chapters have joined the ranks in New Jersey and Southeast Wisconsin. New membership applications should go to Bernie and Brad Landry, 824 10th Ave., Green Bay, Wis. 54304.

● **'ROUND LOUISIANA** — Two of our favorite round dance leaders, Opal and Chuck Goodman, St. Rose, La., reported on the recent New Orleans Round Dance Teachers Festival. Nita and Manning Smith conducted afternoon and evening sessions at the Bar-None Ranch.

● **TWINKLE TOES**—Comes a note from the public relations firm for Dr. Scholl Foot Products explaining the doctor's interest in square dancing. Says he, "Dancing, particularly square dancing, is one of the best possible ways for a person in reasonably good health to exercise his feet. Better balance and coordination of the feet are also encouraged, since these are basic to graceful dancing."

"Because square dancing is generally faster than ballroom dancing, additional balance and foot dexterity can be developed."

We agree, doctor! We certainly do!

● **CENLA FESTIVAL** — The Sixth Cenla Festival, held in Alexandria, La., was highlighted again this year by the presentation of the annual Docey Awards. Each year, a caller and a dancing couple are honored for their contributions to the square dance movement.

The 1965 Docey trophies went to caller Oscar Hilding and dancers Lou and Will Wilkinson.



Cenla Festival Chairmen, Dan and "T" Cresap (far right), presented Docey Awards to (left to right) Oscar Hilding and Lou and Will Wilkinson.

NATIONAL EVENTS

● **FLORIDA**—The luxurious Fountainebleau Hotel in Miami Beach, Fla. will be filled with square dancers the weekend of July 2-4 for the annual Firecracker Festival. Jack Jackson, Earl Johnston, and Singing Sam Mitchell will call the squares.

● **WISCONSIN**—The first of this year's J-Bar-T Camporees, directed by Louise and Johnny Toth, will be held on Pleasant Lake near Elkhorn, Wis. July 2-4. They'll follow up with their second weekend camping fest July 9-11.

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• **WASHINGTON** - Washington's state capital, Olympia, hosts the Seventh Annual Capital Lakefair Jamboree July 9 at the Capital Lake Shore. The evening dancing will be outdoors with Washington, Oregon, and Canadian guest callers handling the program.

• **WASHINGTON** - The Pacific Northwest buzzes with square dance activity this month. Seattle, Wash. will be the site of the Third Far Western Convention July 15-18, when dancers converge on Seattle's Central Coliseum. Special accommodations are being made for dancer-campers.

• **VERMONT** - Virginia's Chuck Donahue heads north to Lake Carmi, Vt. July 16-18 to call the squares at the Fourth Annual Festival. The full weekend of dancing and activities will be outdoors on a special dance pavilion along the lake.

• **OHIO** - Campers are being catered to in July! Sunset Park, Marlboro, Ohio will welcome dancers to a camping weekend July 22-25 for the annual Square-A-Fair. Bill Jordan and Gordon Densmore head the caller roster.

• **MONTANA** - Es and Joe Turner will be a long way from their Bethesda, Md. home July 24-25 when they conduct the Fifth Annual Round-O-Rama in Butte, Mont. Workshops, clinics, and open dancing will be featured during the program, sponsored by the Western Montana Round Dance Workshop Group.

• **SOUTH DAKOTA** - The Black Hills Association of Square and Round Dance Clubs sponsors the 12th Annual Black Hills Festival July 30-31 in Rapid City, S. Dak. Featured callers will be Johnny LeClair and Don Franklin.

Address: National News and Events Editor,
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MAIL

We are going to take you up on your offer to send sample copies of AMERICAN SQUARES to every member of our club. . .

We thought your May issue was exceptionally good. Congratulations.

E. M. Christensen
New Ulm, Minn.

Please mail sample copies of your magazine to us for our club. We think AMERICAN SQUARES is the very best square and round dance publication. . .

Jim Long
Wheeling, W. Va.

In the interest of accurate reporting and in my capacity as President of the Chicago Area Callers Association, I would like to call your atten-

tion to the fact that the Illinois Square Dance Convention in 1965 is not the first major square dance event to be held in Chicago since the last International Festival in 1956. This was reported in the April 1965 AMERICAN SQUARES and overlooks the annual Chicago Area Callers Festival held at McCormick Place each fall. These festivals have been greater successes each year since they were begun in 1962.

Marvin Labahn
Chicago, Ill.

Congratulations on your wonderful magazine.

I am just in the process of learning to be a caller, and the material you publish in AMERICAN SQUARES has helped me no end.

Ernie Carviel
Hamilton, Ont., Canada

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

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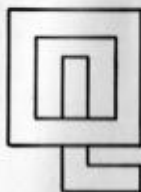
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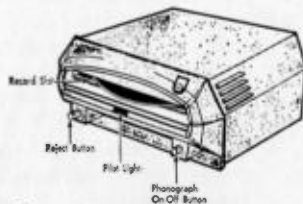
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