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# AMERICAN SQUARES



THE MAGAZINE OF AMERICAN FOLK DANCING  
VOL. VIII—No. 6 FEBRUARY 1953 TWENTY CENTS

*W. H. Miller*



# AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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## TABLE OF CONTENTS

VOL. VIII—No. 6

FEBRUARY, 1953

Editorial: Which Do You Like?	3
Care and Feeding of Exhibition Sets	4
In Defense of Phrasing	6
What's the Matter With Folk Dancing?	8
Roving Editor Airs Some Gripes from the Floor	9
Record Reviews	10
AMERICAN SQUARES Book Catalog	13
Coming Events	17
Grab Bag	18-20
Flowers of Edinborough—progressive circle	18
Shoot the Lady	18
Ladies Switcheroo	18
Circle Three and Balance Four	19
Stars Divide	19
Banjo Polka	19
Rod's Reel	19
Wilson's Merry Go Round	19
Miss McLeod's Reel—contra	20
Highland Sashay	20
Grand Square	20
Four Poster Bed	20
The Oracle	21
Letters from our Readers	22
Book Reviews	23
Square Dance—U.S.A.	24
Around the World	25



## Which Do You Like?

This month's editorial really wrote itself, with the arrival of two items in the daily mail. One, sent us by Alec and Ruth Alexander of Steamboat Springs, Colo., as a matter of possible interest, was a newspaper clipping telling of an square dance club, headlined as having "many members."

In part, the article stated, "Most of the members belong to a permanent square, and several extra couples are waiting to form their own squares to assure dancing when they attend . . . All members who are not in a permanent square must notify the chairman if they plan to attend each dance . . . so the couples can be placed in a square before the dance . . ."

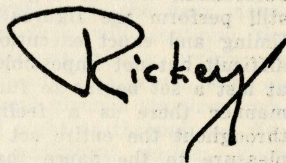
The same day I received a most interesting letter from Gertrude Lange of Chicago, Ill., and a member of the Chicago Area Callers Association, reporting on a recent visit to Florida. Space does not permit reprinting this in its entirety, unfortunately, but the main idea can be conveyed by these extracts:

"Don Armstrong practices what he preached in his articles published in AMERICAN SQUARES. His Quadrillers Club is an open dance where beginners and advanced dancers can really have fun together. There is no need to sit out a dance for lack of a partner. All one need do is walk to the front of the hall and before Don

can ask for an extra you are usually taken by the hand and led to a square. I speak from experience, for I went unescorted.

"I was really amazed to see the willingness of the advanced dancers to help the beginners. They didn't isolate themselves and leave the poor beginners to flounder around as I've seen happen so many, many times. . . . After the first tip and group of round dances, the visitors are asked to form a circle in the center of the floor while the club members circle around them. On signal the two circles walk toward each other and converse for a few minutes. Then there is also a mixer dance that ends in the formation of sets for the next tip. Toward the end of the evening Don announces that the advanced dancers may set up squares and then if any others want to make a try at it to set up their own squares. This is when the advanced dancers get a chance to strut their stuff."

Editorial question of the month: which club do *you* vote most likely to succeed?



OUR COVER—Virginia Wallace, our Art Editor, asks you all to be our Valentine, and the staff of AMERICAN SQUARES echoes this time-honored request.



# The CARE AND FEEDING OF EXHIBITION SETS

*Both Roy and Zibby McCutchan are ardent square and international folk dancers, whose extensive experience in exhibition work usually stemmed from a desire to let more people*



*know what square dancing is all about and how magnificent it can be. They became well acquainted with each other through dancing in the Swing and Turn Club of the University of Texas, and Roy's first exhibition set performed at the 1939 Inaugural Ball of Gov. W. Lee O'Daniel of Texas. During the next two years Swing and Turn sets did many exhibitions: they had no special "exhibition" set, but just took eight people and danced. Most of the spectators of these early demonstrations had never seen square dancing before, and after the exhibitions, each dancer would partner with a spectator and coax them into general dancing.*

*After receiving his doctorate in Chemical Engineering, the McCutchans went to Los Alamos, New Mexico. There Roy developed the Lazy Eight set which became well known in the Southwest states. In addition to choreography for exhibitions and calling for his sets, both Roy and Zibby have taught many students to square and folk dance. Zibby also teaches ballroom dancing.*

*Although the following article is by-lined by Roy, he adds that Zibby must be credited with portions of it, particularly on costume and skirt work.*

## By Roy McCutchan

To develop a set of square dancers to dance with the unity and smoothness of a good couple dancing a waltz requires much care and some little development.

Putting the "dance" in square dancing is the basic objective of good exhibition dancing. A set must enjoy their dancing while they are on the floor and show that they are enjoying it. This feeling will transmit itself to the audience, and the audience will then enjoy watching this set more than any amount of synthetic fanciness in the form of whirls, spins, leaps, twirls, or high precision drilling through complicated figures.

Our objective is not a drill team but a set that can really square dance as a unit. The ultimate goal is a set that can dance to a caller without knowing beforehand what he is going to call but still perform the figures with perfect timing and exact execution. This is a difficult but not impossible goal. When at last a set begins to function in this manner there is a feeling of unity throughout the entire set that gives a pleasure to the dance that cannot be experienced in any other way.

I would like to emphasize at the beginning of this article that the principles outlined here should not be reserved for exhibition dancing, but that everything said refers just as much to basic good square dancing. This kind of dancing is not beyond the power of the ordinary

dancer, particularly if leaders will put a small fraction of the effort on good smooth dancing that they now do on masses of new figures.

## FOOTWORK

Your basic step may be a one-step or a two-step, but whichever it is, it should be smooth and steady. The dancers should hold themselves erect but not stiff and step lightly on the balls of the feet. Every attempt should be made to keep this a dance step and avoid the appearance of marching if using a one-step or of jerking, bouncing, or clumping if using a two-step. The ideal for which to strive is for the dancers to float around as though they were on wheels. The dancers should practice their basic step until it becomes almost automatic. They should be able to do it backwards, forward, sideward or in place without ever missing a beat. Much time, particularly in the early stages of developing a set, should be spent in working on this basic technique. A square that is very good practice in this is Quarter Sashay.

Keeping in step is not difficult if one employs the trick of dancing to the phrase of the music. If everyone will step on his left foot on the first beat of the phrase of the music, everyone will automatically be in step. No one has to watch anyone else to get in step. After a little practice people get to where it just doesn't seem right to them if they are not in step with the music. If you do not understand what phrases of music are, ask a musician to



explain and to point them out to you in a piece of music—or read *The Square Dance Caller* by Rickey Holden.

### BALANCE OF FORCES

"Balance of forces" is the second major point in good square dancing. When each person pulls against the person that he is swinging or turning with just the right amount of pull so that both can make their turn with the least amount of effort, then there is the correct "balance of force." There can be too little as well as too much. Everyone has had the experience of being jerked off his feet by one person, then getting a "dead fish" grip from the next. These are the two extremes and what is wanted is the "happy medium." A good trick to get this idea over to a group is to have them pair up and do a "stiff-starch." (Join both hands, face each other, lean away from each other, and rotate by taking very small up and down steps.) Each person is dependent on the other for balance. The Texas do si do (do paso) is very good practice for this too. Do it with all eight in a circle and continue until every one gets "going" with their weight changing at just the right time. Once and a half, ladies and gents grand chain, and the figure "Star by the Right" ("Four Gents Star") are also fine drills in "Balance of Forces."

### HANDS

There are a great many grips in use by square dancers and it is not important what grips you use as long as everyone uses the same grip at the same time. It spoils the whole feeling of the square if you have to change grips as you meet different people going around the set.

Allow the free hand to hang in a natural and graceful manner and forget about it. The ladies' free hands will be occupied with their skirts most of the time. Extra waving up and down of the hands, shoulders or head is not good dancing technique. Dancing should be done from the waist down.

### FIGURES

The selection of the figures to use for any particular exhibition will depend on the locality, audience, and ability of the dancers. Many good books have been published giving figures and explanations. Figures also appear from time to time in periodicals. Only a small fraction of these figures make good exhibition dances. It will be up to you to select the ones that seem the most suitable for your set.

Certain principles may be generally applied to the construction of your dance. Select figures that keep everybody moving as much as possible. This seems to be the first thought in making up an exhibition dance. It is a good principle but don't be afraid to violate it occasionally and leave one or two couples standing momentarily if the figure you are using is normally danced that way. In other words don't make something for the odd couples to do just for the sake of having them moving.

You will want to use several different figures during your dance, because the audience will get tired of watching umteen repetitions of even a good figure. When you are selecting your figures consider the overall effect of the figure and try to use those giving several different overall effects. Some figures may be quite different as far as the dancers are concerned, but look the same to an observer. Try to mix in some star effects, line effects, circle effects, double star effects. Too much repetition is not good, but if you have a good figure that is fairly complicated, or evolves very neatly; show it a second time. The first time through probably just waked up the audience and got them wondering what you did. Do not try to tie the figures together with extra twirls, spins and flourishes. If the set consists of good dancers basically, they will not need these frills to keep the audience's attention. It is like trying to hide bum cooking by pouring catsup over everything.

Tie your figures together with fill-ins that fit properly so the entire dance will flow together. Some movements follow each other smoothly and easily; others just do not flow. This is largely a matter of which hand is free and in which direction the dancer is turning when he progresses to the next movement. Proper flow will continue the progression without skidding, braking or backing up. Ideally, if a person were on roller skates and given a starting push, he should roll right on through the figure without additional pushes. Each time a direction change is required another dancer will be there to swing against him with "balanced force" to make the turn. For example: (Texas) do si do goes into a ladies or gents grand chain or sashay corner very well, but will not go into swing partner; a right

(Cont. on page 26)



# IN DEFENSE OF PHRASING

*Ted Sannella of Revere, Mass., attended his first square dance in September of 1945 and called his first dance a year later. Since that time, calling has grown from a merely interesting diversion to a source of fascinating study and enjoyment to him. Graduating from Tufts College in 1949, Ted is now in his third year at the Massachusetts College of Pharmacy, but finds time to be one of the most active callers and teachers in the Boston area. In spite of the demands for his calling, he insists on reserving one or two nights a week during which he himself may dance, as he feels very strongly that a good caller must first be a good dancer.*

*He has attended the Maine and New Hampshire Folk Dance Camps for the past three years, and last fall was on the staff of Ralph Page's New Hampshire Dance Camp. He has studied European Folk Dancing with Michael and Mary Ann Herman, and has successfully incorporated many of these dances into his program. He is Folk Dance Editor of Northern Junket magazine and has been very active in the New England Folk Festival Association, serving as this year's Folk Dance Chairman. With all of his varied knowledge in the folk dance field, he'd rather dance a contra than anything else. AMERICAN SQUARES is proud to present his comments on phrasing as a valuable contribution in this discussion which has provoked response from all over the country.*



## By Ted Sannella

Thought you might be interested in a few comments from an "easterner" on this controversial subject of phrasing. I agree wholeheartedly with you, Rickey, but was somewhat alarmed at first at what seemed to be your all-or-none attitude on the matter. However, in your splendid article in the December issue of AMERICAN SQUARES you not only did an excellent job of explaining the mechanics of phrasing but you clarified your own stand on the issue. You hit the nail squarely on the head when you said (in effect) that the callers who called out of phrase don't know what they're missing!

As you know, I am a dyed-in-the-wool New England style dancer and caller. I have always danced and called with the phrase and find great pleasure in doing so. It's a wonderful feeling of satisfaction to see a floor of dancers begin a movement at the exact same instant that a musical phrase commences.

I wonder if some of the confusion doesn't arise from a misunderstanding as to what is meant by the word "music" in the expression, "dancing with the music." When I say that my dancers are "dancing with the music" I mean that they are dancing to the melody as well as to the rhythm. From what I've heard and seen apparently many "western" callers don't recognize the importance of melody but rely solely on rhythm. I've noticed this distinction every time a "western" caller visited my area. Either he used records which

consisted mainly of rhythm with an inconspicuous melody or he turned the music volume down so low that the tune was not discernible, his patter furnishing the rhythm. In fact, several times the same record was used for three or four different dances and on a couple of occasions when the record ran out the caller continued to call without any music at all. Don't misunderstand me—we had a wonderful time dancing to these callers because of the interesting material presented and the terrific personalities of the callers concerned. But, oh how it hurt my not-too-sensitive ears to hear the phrasing of the melodies disregarded!

I talked to several of these visiting leaders concerning their lack of phrasing. It was explained to me that this style was typical "western" square dancing, and as such I respected it much the same as I would expect New England style dancing to be respected in the West. I could see where it offered lots of fun to "western" dancers—just as long as they weren't used to phrasing. In answer to my query, "Why don't you try phrasing your calls?", the universal reply was, "My dancers seem to like the way I call now, so why should I change?" I guess that's a pretty good argument except for one little thing. I say, "If there's room for improvement, why not take advantage of it?" I feel as you do, Rickey, that once a caller has learned to handle phrasing properly a brand new world will unfold before him. When the dancers learn to dance



to the phrase and listen to the music their pleasures will magnify manyfoldy. I'll bet that there are many beautiful square dance tunes which the average "western" dancer has never heard! Don't you think he deserves a chance to hear them?

#### Phrasing and the Contra

Another unfortunate outgrowth of this problem concerns the New England contra dance (near and dear to my heart). Within the past year, the contra has been introduced at various Institutes and Dance Camps throughout the country. Many people have witnessed and danced the contra for the first time. Here is a strange paradox! The contra depends a great deal on proper phrasing for its appeal. How in the world can a "westerner" expect to enjoy a contra unless he understands phrasing? Many callers are trying out various contra dances with their groups, but unless they are danced "on the phrase" the true aesthetic beauty of the contra will never be fully appreciated by the dancer. As soon as their newness wears off, they will be cast aside. To disseminate contras among phrase-unconscious dancers is akin to teaching Calculus to students who haven't yet mastered Algebra I.

Matter of fact, here's a little test for the "western" caller to try sometime when calling a contra: repeat the call eight or nine times and then stop calling and let the dancers keep going with only the music to guide them. That's the way the contras were danced by our New England forefathers. If this were attempted in a region where the term "phrasing" is still a mystery, do you suppose that the motion on the floor would remain smooth and in complete unison or do you expect, as I do, that chaos would result?

It may appear from my comments that I advocate the spread of "eastern" style dancing to the West. This is not true. I am a strict traditionalist and feel very strongly that each section of the country should retain its own style of dancing.

You think that's a contradiction? I'll show you that it isn't.

I refuse to believe that the main essential difference between "eastern" and "western" dancing is the distinction between phrasing and not phrasing because I feel that phrasing is an improvement on not phrasing. In my opinion the main essential difference between the styles is based on the dance pat-

terns and "fillers" used in each section and the type of calling prevalent (i.e. continuous flow of patter vs. prompting or singing calls). These differences should be maintained.

It's a healthy attitude for a caller to introduce something foreign to his region. It widens the outlook of his dancers and prepares them for any wanderings they may take to other areas. I don't believe, however, that any caller has the right to completely disregard the traditional style of his region and overload the program with dances of a type not native to his dancers. I occasionally call a "western" square and my dancers expect me to once in a while. By the same token I think that some "eastern" dances (e. g. the contra) should be danced occasionally in the West. Each type of dance has something to offer or else it wouldn't be popular in its native region.

When I call a "western" type square I do my best to present it as a "western" caller would by using patter, but I always phrase the calls with the melody I use. Likewise, when a "western" caller calls a contra I'd expect him to prompt it as I do and also observe the rules of good phrasing.

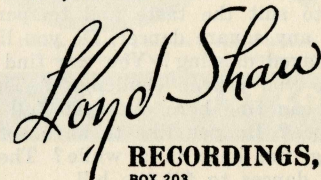
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# What's The Matter With Folk Dancing?

By Marguerite Empie

This summer I have had a most thrilling experience—as thrilling as was my discovery of square dancing, which is a superlative not employed lightly! I have had my baptism in International Folk Dancing. Now there is a big question in my mind. What is the matter with folk dancing?

Why is it that mention of a folk dance brings about a glassy stare and a hasty retreat among many of the most ardent square dancers? Aside from the fact, which is often forgotten, or ignored, that square dancing is folk dancing, I found them so much akin that I marvel at the distinct line which seems so arbitrarily drawn in many communities. I dare say there are a certain number of square dancers who have tried folk dancing and have decided that they would rather concentrate on American Squares (not a plug!). That's legitimate, goodness knows, but there are many who have never ventured to become acquainted, because of preconceived and, I am betting, erroneous ideas of what folk dancing is. This at least is the way it looks to me.

Almost all countries (and I say almost to be on the safe side, since there are so many areas in folk dancing which my brief acquaintance has not allowed me to explore—frankly, I'll bet they all do) have squares, or quadrilles. Of course the American square is unique in having a caller, and a certain flexibility of form which we all find delightful, some in a greater some in a lesser degree. In the squares of other countries the music gives the only cue and the dance is done in a set traditional way to the phrase of the music. This too has a charm all its own and of course allows for great perfection of technique if such is desired though it seems to me it is far from being demanded.

In general I would say there are folk dances to suit the taste and temperament of any square dancer. Do you like easy, relaxed dancing? You can find it here. Do you crave "challenge"? That too you can find here. Are you full of exuberance? Do you like to have some rollicking fun once in a while? There are folk dances to fill the bill.

Perhaps many have held back just because they don't know how, the same

feeling which many of us had to overcome when we attended our first square dance. I can only say that in this respect also I found folk dancing and square dancing akin. The same wonderful spirit of helpfulness and friendliness that I found among square dancers when I got into my first square not even knowing an allemande left, and emerged dripping with perspiration but an addict for life, also surrounded me in my initial efforts in folk dancing this past summer at the College of the Pacific Folk Dance Camp.

Aside from the fun which I feel a great many square dancers are missing by not at least exposing themselves to folk dancing, another thought has occurred to me along a more serious line. In these days when the desire, the hope, the prayer for peace is uppermost in everyone's mind, and true peace if not impossible is at least unlikely to be achieved without understanding, I am impressed with the extent to which an acquaintance with the folk dances of other lands gives one insight into the character, personality, and heritage of these people.

But whether you want to be serious or leave every serious thought at home when you go dancing I still say, "What's the Matter with Folk Dancing?" Let's not, for heavens sake, be like the man who didn't like onions, he knew he didn't like them, he hadn't tasted them and furthermore he wasn't going to, because if he did he might like them, and that would be terrible because he hated them!

## READ

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# The Roving Editor Airs Some Gripes From the Floor

## FLASH!

With stunned silence the Chicago Area Callers Association received the news that Prairie Farmer-Radio Station WLS will no longer underwrite the Chicago International Festival.

## HOME FOR THE HOLIDAYS

Besides my own club's activities I managed to attend two other local dances, one which I enjoyed and one I did not. This leads me into an article I have long been wanting to write. For the past five years I have been roaming around this country, and do not think I exaggerate in stating I have averaged a square dance a week to a different caller during that time. I have danced to many excellent callers (including the majority of those "nationally known"), but I have also encountered far too many of the other kind. And these are the callers from whom dancers turn away never to return, frequently lost to square dancing forever.

## THE DANCER'S VIEWPOINT

Most of us go to a square dance in order to spend a social evening with our friends who enjoy dancing. Perhaps we have had a trying day, are mentally tired and want to relax and forget our cares. We don't even want to have to think about entertaining ourselves. And we rely upon the caller to blend us all into a group harmonious with music and movement. Our evening is in his hands, and if he lets us down we experience frustration and fury.

I have known good square dancers who quake inwardly when they know that one of the better known callers is on the program, fearing he will be too complicated for their abilities. I myself have known this mental anguish and have learned such fears are unfounded. The better callers will keep their floor dancing and enjoying themselves—that is why they are leaders. It is the poor callers who love to show off the range of their own knowledge whether or not the dancers can follow them.

From my own experience, and from listening to the gripes of dancers all over the country, I have drawn the following conclusions. Let the chips fall

(Cont. on page 16)



Michael Herman,  
Editor of Folk Dance  
Magazine and one  
of America's  
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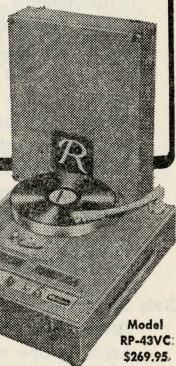
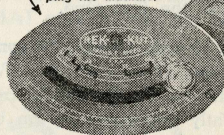
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# RECORD REVIEWS

**Windsor record #7613. 10-inch, plastic, 78 rpm.**

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**Titles:** Glow Worm//1898

From time to time we have been appalled by the atrocious musicianship being sold by independent labels to the square dance buyer. Along comes Windsor with a recording of Glow Worm, that makes us change our tune about independents. This is the finest recording of a folk dance that anyone, large or small, has ever made. The musicianship is excellent and the playing results in a record that is positively inspirational. The arrangement is in good taste and the quality of tone is the equal of many classical recordings. Your reviewer goes all out and says, "This is the best Glow Worm ever recorded."

**MacGregor records. 10-inch, plastic 78 rpm.**

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**#668.** Yes, Sir, That's My Baby (128)//Turkey In the Straw (126). No calls.

Well played and easy to call to. MacGregor's Instrumentals continue to be among the very best.

**#669.** Golden Slippers//Bye Bye Blackbird. With calls by "Jonesy".

Along with practically all the rest of the country, we love this Jonesy guy. This record is another favorite.

**#670.** Golden Slippers (128)//Bye Bye Blackbird (130). No calls.

Same arrangement as #669, without calls.

**#671.** Easy Does It//Breakaway. With calls by Gordon Hoyt.

**#672.** Edi Hoedown (132)//Breakaway Hoedown (138). No calls.

Same as #671, without calls. "Edi" stands for "Easy Does It".

**#673.** Texan Whirl//Lady Walk Around. With calls by Rickey Holden.

The first of the eagerly awaited new MacGregor series of top-notch callers on records. Neither of these popular square figures has ever been waxed before and the Holden arrangements and timing are outstanding and wonderfully danceable.

**#674.** Leather Britches (124)//Black Mountain Rag (124). No calls.

The tunes of #673, without calls. Any caller who can keep his foot still when this record plays shouldn't be calling. Two-fiddle breakdown rhythm like this just can't be beat. Note especially the unusual effect of Mama Johnson's sticks beating on her son's fiddle during Leather Britches; so far as we know this bit of folklore is unavailable on any other commercially produced recording.

**#675.** Couple Elbow Swing//The Rout. With calls by Rickey Holden.

More excellent calling by the "Texas Whirlwind".

**#676.** All The Way Thru Texas (124)//Twinkle Twinkle Little Star (124). No calls.

The tunes of #675, without calls. Another welcome addition to the standard catalog. Note the sticks again on the first tune.

**Sets In Order #1021. 10-inch, plastic, 78 rpm.**

**Price, \$1.45**

**Titles:** Runoutnames//Five Foot Two. With calls by Arnie Kronenberger.

Arnie is one of the top Pacific Coast callers; the dances are good and the caller is fine, but both are slightly depressed by an uninspired orchestra.

**RCA Victor records. 10-inch, plastic, 78 rpm.**

**Price 89c**

**#20-4903.** Black Hawk Waltz//Captain Jim

Harry Harden, one of the top flight dance orchestras, finally turns his talents to the American folk dance field. The result is very welcome. This recording of Black Hawk Waltz should be in everyone's library. It is well orchestrated and beautifully played. On the reverse side is a slightly messed up version of Captain Jinks. The phrasing is not going to make you happy.

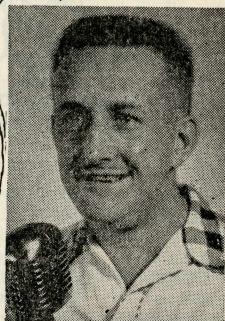
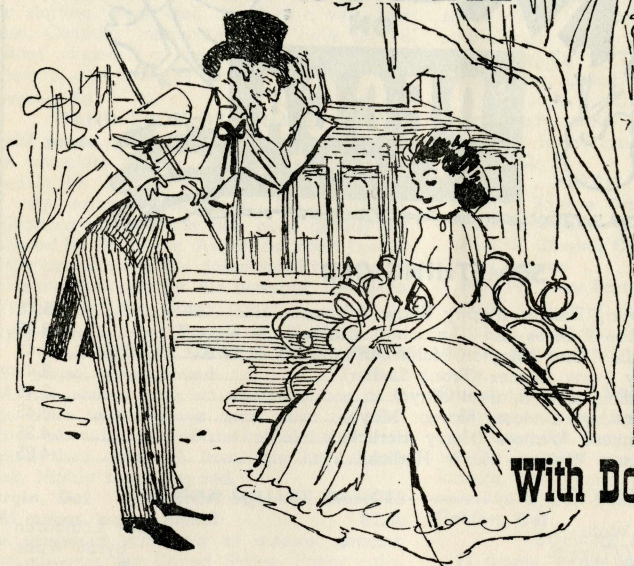
**#20-4963.** California Schottische//Cotton-Eyed Joe

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It's a sparkling new singing square dance, this **"DOWN SOUTH"**, and its been arranged and called by Windsor's new recording artist from the deep, deep south - **DON ARMSTRONG**, of Florida. Don's clear, on-the-beam calling will delight you, just as it has the thousands of people from many states who have danced with Don in Tampa and St. Petersburg. The Dance figure is quite simple, adapted by Don from the familiar **"Split The Ring And Around Just One"** routine, and the music by the **SUNDOWNERS BAND** is (as always) tops!

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25061	Spanish Waltz//Moonwinks	Byron Wolfe
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25363	Blue Danube Waltz	Harry Horlick
45026	Edna Schottische//Polka	"Whoopee John"
45029	Jenny Lind Polka//Finnish Waltz	Phehal Bros.
45034	Karlstad Ball Schottische	Harry Harden
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Anderson, Virginia C.

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This book makes a fine introduction to the square dance movement for beginners and teachers in areas where square dancing is just starting. Very well done, at a very low price. Contains instructions and calls for 40 square dances, a complete square dance glossary, and 8 pages of misc. material.

Bossing, Ed

## HAND BOOK OF SQUARE DANCES

138 pages, paper bound \$2.00

A complete manual of square dancing, as done in the Chicago area. Essentially a book on city square dancing, in the (Colorado-California) style which has been greatly influenced by Dr. Shaw. All of the latest breaks and tricky squares are described. Every popular leader has use for the material. Excellently printed on fine glossy paper.

Boyd, Neva L., and Tressie M. Dunlavy

## OLD SQUARE DANCES OF AMERICA

96 pages, spiral bound \$1.00

A fine source book on square dance as it was done in the Iowa area prior to 1926. Many of today's well-known authors have copied their material from this little handbook. Highly recommended.

Burgin, Dot AMERICA SQUARE DANCES

61 pages, paper bound \$1.50

A generous sampling of square dancing from all over the United States. Patter calls, singing calls, contra dances, circle dances, and couple dances are all included in this bird's-eye view of the American square dance scene of 1945 and 1946.

Chase, Ann Hastings

## THE SINGING CALLER

78 pages, paper-bound \$1.50

Fifteen square dances, complete with music for same. Supposed to be Connecticut style.

Chicago Park District, revised

## by Lawrence Bol THE SQUARE DANCE

288 pages, paper-bound \$2.95

A modern revised edition of the earlier handbook, which must have cost half the national debt to set up. Superb diagrams and illustrations; excellent descriptions of square dancing in the Chicago area in the early 1930's, now brought up to date.

Clossin, Jimmy and Carl Hertzog

## WEST TEXAS SQUARE DANCES

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Packed full of excellent calls with none of the dilution often included in modern square dance books, to satisfy the modernists. This is West Texas square dancing in authentic style, by a real old-timer who knew his stuff. Highly recommended.

Day, Mel and Jere Long

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60 pages, paper-bound \$1.00

Square dancing as taught in the Northwest. Contains some original figures and a few new terms (such as "half paso"). Lots of tricky material for very little money.

Durlacher, Ed HONOR YOUR PARTNER

286 pages, hard cover, folio size \$7.50

Music, description, pictures. Everything that you need to conduct a well-balanced program. Technically, this is an excellent job, with the calls properly positioned on the musical score; THE definitive work on elementary square dancing.

Durlacher, Ed THE PLAY PARTY BOOK

95 pages, cloth-bound \$2.50

A nice little handbook of play party games; simple instructions, complete with music. Useful in the lower grades.

Foster, C. D.

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Part I, Square Dance Calls.....\$1.00

Part II, Square Dance Calls.....\$1.00

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Each packet of the series is made up of 25 cards, allowing the teacher to make up a lesson plan simply by selecting the right cards.

French, J. A. PROMPTER'S HANDBOOK

88 pages, paper-bound \$ .60

A handbook very popular in Boston in the 1890's. Contains complete calls for quadrilles, lancers, and contra dances of that area. An excellent source book. Highly recommended.

Golden, Cal

## SQUARE DANCE PATTERN BOOK

71 pages, paper-bound \$1.00

This is a compilation of 500 listings of Patter, some good. It is the only collection of just patter, and until a better one comes out we will continue to recommend this one.

Gotcher, Les

## SQUARE DANCIN'

50 large-size pages, paper-bound \$1.00

This is the whole story on current California square dancing. Over 100 calls and other material. The best in its class.

Gowing, Gene

## FOLKWAYS COLLECTION

18 pages, paper-bound \$ .75

Nineteen dances, all of which can be found elsewhere.

Greggerson, Herb

## HERB'S BLUE BONNET CALLS

68 pages, paper-bound \$1.50

A complete listing of West Texas calls and patter popular in the late 1930's. This booklet has gone into five printings and is highly recommended.

Grundeen, Frank

## HERE'S TO SQUARE DANCING

63 pages, paper-bound \$1.00

Sixty-three large pages of hilariously funny cartoons about square dancers and their foibles. A wonderful gift for a square dancer who takes himself too seriously.

Harris, Jane, Anne Pittman, and

Marlys Swenson

## DANCE AWHILE

156 pages, spiral-bound \$2.50

An excellent text book for the Phys. Ed. teacher with a dance program. Covers square dance, couple dance, European folk dance, fox trot, jitter bug, tango, etc.



**Hendrix, D. B.**  
**SMOKEY MOUNTAIN SQUARE DANCES**  
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This is the best little collection we have seen of Smokey Mountain square dancing. It is authentic source material. Highly recommended.

**Holden, Rickey**  
**THE SQUARE DANCE CALLER**

48 pages, paper-bound \$1.50

This is the only book that has ever been published which can teach a caller anything. It is the only logical approach to calling as a folk art. This little book gives it to you straight, telling you in definite terms how to become a good caller. None of this "Be good to your mother" approach.

**Hunt, Paul and Charlotte Underwood**  
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Eight planned programs for the beginning square dancer and caller. A well organized manual, with suggested record list and amusing photographs.

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Twenty original calls for square dancing.

**No. 5 HOW TO CALL SQUARE  
AND OLD TIME DANCES** \$ .60

Full explanations for square dances, Barn Dance, Virginia Reel, Circassion Circle, Waltz Quadrille, grand chain rhymes and handy reference guide.

**Jennewein, J. Leonard**  
**DAKOTA SQUARE DANCE BOOK**

93 pages, paper-bound \$1.50

Another authentic source, describing two generations of Dakota square dancing. Highly recommended.

**Fenton, Jones "Jonesy"**  
**'SINGING CALLS'**

36 pages, pocket-size \$1.00

"Jonesy" is the top singing caller. This little booklet lists and describes his calls as he has recorded them on MacGregor records.

**Kirkell, Miriam and  
Irma Schaffnit**  
**PARTNERS ALL—PLACES ALL!**

130 pages, cloth-bound \$3.95

An excellent text written by two school teachers and very valuable to all teachers. Fine descriptions, complete with music. Highly recommended.

**Knapp, Dr. Roger**  
**MANUAL FOR SQUARE DANCE  
INSTRUCTORS**

36 pages, pamphlet \$1.00

Square dancing as Dr. Knapp teaches it in Corpus Christi, Texas.

**Kraus, Richard**  
**SQUARE DANCES OF TODAY AND  
HOW TO TEACH THEM**

130 pages, hard cover \$3.00

A good text covering the field from elementary to advanced square dancing. Contains a fine collection of play party games and social mixers. Dick Kraus not only teaches this field at Teachers College, but in addition is a working caller with a tremendous following in the Metropolitan area.

**Kulbitsky, Olga**  
**ANALYSIS AND TEACHING  
PROGRESSION . . .**

4 pages, not bound \$ .10

The first and only presentation of the fundamentals of American Round Dancing in basics as simple to understand as those of American Square Dancing. Reprint of the article which appeared in the Sept., 1952 issue of AMERICAN SQUARES.

**LaFarge, Rod** **KISSIN' GAMES AND  
SMOOCH DANCES**

18 pages, stiff paper bound \$ .25

Authentic source material in a true folk field. Mr. LaFarge claims to have done extensive research both in the library and the field. Highly recommended, and worth more than its modest price.

**Lovett, Benjamin**  
**FORD'S GOOD MORNING**

124 pages, stiff paper bound \$1.00

If you are going to stay in square dancing, you need this book. It has everything, music, calls, and is definitely an authentic piece of Americana. This book is the background for the modern square dance movement.

**Lyman, Frank** **101 SINGING CALLS**  
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The largest collection of singing calls on the market. All of the regional standards are here.

**Maddocks, Durward**  
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Authentic source material of New England square dancing. Five hundred clever little illustrations. Highly recommended.

**McNair, Ralph J.** **SQUARE DANCE!**  
186 pages, cloth-bound \$1.50

Square dancing in Denver completely described and cleverly illustrated. We recommend this book to every one. It is an absolute "must" for the square dance scholar.

**Osgood, Anderson, and Hoehel**  
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24 pages, paper-bound \$1.00

A handy little booklet, humorously illustrated, describing couple dances that are invariably found at square dances.

**Owens, Lee**  
**AMERICAN SQUARE DANCES OF  
THE WEST AND SOUTHWEST**

182 pages, hard cover \$3.50

A scholarly text book on Southwestern square dancing, containing a good paragraph on how to fiddle, by "Mom" Ruth.



**Owens, Lee and Viola Ruth**  
**ADVANCED SQUARE DANCE FIGURES**

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Advanced square figures and exhibition routines, and some music by "Mom" Ruth.

**Page, Ralph, and Beth Tolman**  
**THE COUNTRY DANCE BOOK**

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This is required for students of contra dancing and New England folk lore. Highly recommended.

**Ryan, Grace L.**  
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A standard text; highly recommended.

**Schell, John M.**  
**PROMPTING, HOW TO DO IT**

72 pages, pocket-size \$1.00  
A reprint of the original 1890 edition. Covers quadrille, lancers, contra dancing, and advice to callers. Definitely a requirement of every collection.

**Shaw, Lloyd**  
**COWBOY DANCES**

417 pages, hard cover \$5.00  
"Pappy" is responsible for spark-plugging the current craze. To know what it is all about you've got to read this book. If you can only buy one book, this is it.

**Smith, Raymond**  
**SQUARE DANCE HANDBOOK**

64 pages, paper-bound \$1.50  
Square dancing as done in Dallas, called by the biggest of the Texas callers.

**Smith, Raymond**  
**SQUARE DANCES AND MIXERS**

66 pages, paper-bound \$1.50  
More Dallas, with the addition of some California, Colorado, and other odds and ends.

**Sumrall, Bob**  
**DO-SI-DO**

110 pages, paper-bound \$2.00  
This is the real thing. Sumrall is one of the great callers, with a true folk tradition. Here is Texas style, uncontaminated by outside faddism or the jitter-bug influence. Our only complaint about this is that Bob doesn't care whether or not you buy it. It will some day be a collector's item.

**Thomas, Charles C.**  
**DANCING BACK THE CLOCK**

58 pages, paper-bound \$1.50  
A compilation of English dance descriptions. All dances described by the English equivalents of our square dance teachers. This is more or less a handbook of dances that can be done to English Danceland records.

**Waudby, Marion and George**  
**SQUARE YOUR SETS, PART I**

50 pages, paper-bound \$1.00  
Square dancing as done in Tucson, Arizona. Recommended.

**Waudby, Marion and George**  
**SQUARE YOUR SETS, PART II**

62 pages, paper-bound \$1.00  
Bigger and better. Everything left out of Part I is in Part II. Recommended.

**COLLECTIONS OF MUSIC**

(Listed by publisher, not author.)

**Caxton**  
**COWBOY DANCE TUNES**

24 pages \$ .75  
An extract of the music from Shaw's Cowboy Dances.

**Cole**  
**SQUARE DANCE CALLS, WITH MUSIC AND INSTRUCTIONS**

64 pages \$ .75  
Very well printed music, and the best source for such tunes as Old Joe Clark, Sallie Goodwin, Arkansas Jitter, Walkin' Up Town, Cricket and the Bull Frog. Highly recommended.

**Cole**  
**ONE THOUSAND FIDDLE TUNES**

128 pages \$ .75  
The largest collection of fiddle music, from which most of our recent authorities copy their stuff. Contains also calls for 35 contras. Highly recommended.

**Ditson**  
**FAVORITE REELS, JIGS, AND HORNPIPER**

Violin sheet with separate piano accompaniment \$ .75  
Contains the most familiar music and all the old favorites. No singing call material, but such things as Soldiers' Joy, White Cockade, Haste to the Wedding, and other classics.

**Ditson**  
**OLD FAMILIAR DANCES, WITH FIGURES**

52 pages of dance descriptions, together with music for over a hundred old-timers. Do you want the music and description of the Sophie Waltz, the Hope Waltz, Lady Walpole's Reel, the Spanish Dance? You will find them all in this collection. About ninety dances. This book was published in the 1890's and sold at that time for 50c. The current price is 75c. If these plates were made today, we would be perfectly willing to pay \$5.00 for it. Highly recommended.

**Jarman**  
**SQUARE DANCE TUNES**

33 pages \$ .75  
Violin and piano music most popular in Canada. Includes the best arrangement for Ragtime Annie that we know of. Also the only place you can find a good arrangement of Mason's Apron, the latter being one of the greatest square dance tunes we've ever heard. It's just too bad that this kind of music has disappeared.

**Jarman**  
**OLD TIME FIDDLIN' TUNES**  
**245 FAVORITE OLD TIME TUNES**

33 pages \$ .75  
This contains some hard-to-find items, such as When Johnny Comes Marching Home, Jenny Lind Polka, Cabin Down the Lane, Blue Danube Waltz, Reel of Stumpie, and three different Varsoviana arrangements. Highly recommended.

**Shawnee**  
**ALLEMANDE AL MULLER'S BOOK**

48 pages \$ .75  
Here is the best buy of singing call material. Music and dance descriptions are well done. Every caller should have this book. Highly recommended.



**Shawnee HARDING'S ORIGINAL  
COLLECTION OF JIGS AND REELS**

63 pages \$ .75

200 square dance tunes arranged for piano.  
Highly recommended. No singing calls.

**Shawnee OLD TIME DANCES**

49 pages \$ .75

Piano music which belongs in every collection. Valuable because of complete call for the Lancers, together with companion music.

**COUPLE DANCING, ROUND  
DANCING, AND EUROPEAN  
FOLK DANCING**

**Beliajus, Vyts DANCE AND BE MERRY,  
VOL. I**

48 pages, spiral bound, large size \$1.50

Music and descriptions for 48 dances which should form the basis of a folk dance program. Includes four American play party games, and sample simple folk dances from many European sources. Vyts Beliajus is accepted as the outstanding authority on this kind of material.

**Beliajus, Vyts DANCE AND BE MERRY,  
VOL. II**

44 pages, spiral-bound, large size \$2.00

More music and dances, containing simple European folk dances. Volumes I and II of these books are an absolute essential to every International folk dance teacher.

**Czarnowski, Lucille DANCES OF EARLY  
CALIFORNIA DAYS**

160 pages, large size, cloth bound \$5.00

The only scholarly work ever published covering the entire dance picture of the Mexican era in California. Highly recommended.

**Day, Mel and Helen BLUE BOOK OF  
ROUNDS**

80 pages, handy pocket size \$2.00

Here's a complete listing of all of the couple dances now currently done west of the Mississippi. The collectors make no effort to distinguish good from bad. They merely describe them, and they describe them well.

**Knapp, Dr. Roger A COLLECTION OF  
COUPLE DANCES**

Mimeographed sheets \$2.00

This \$2.00 includes the original collection, plus four supplements. This is a collection of couple dances as taught by Dr. Knapp in Corpus Christi, Texas. Some of these are original.

**Leifer, Fred FOLK DANCE MEMORIZER**

50 pages, pocket size \$1.00

Concentrated descriptions of the dances most danced in the New York area by folk dance groups. You cannot learn the dances from this book, but if you ever knew them, it will refresh your memory. About 95% European. Excellent for its purpose.

**Shaw, Lloyd ROUND DANCE BOOK**

448 pages, cloth-bound \$5.00

This is the companion work to Cowboy Dances. It is an encyclopedia of valuable material. Highly recommended.

**ROVING EDITOR** from pg. 9

where they may!

A caller who does not dance his whole floor, or at least 90% of it, smoothly most of the time is not a good caller and the reason may well be one of the following:

**Poor Teaching Ability:** A good caller must be a good teacher, or he must stick to dances which he is sure his floor can dance. If he is going to instruct he must understand the science of teaching.

**Poor Articulation:** A microphone can be a diabolical instrument, picking up and amplifying every speech impediment.

**Poor Rhythm:** Some dancers consider this the most excruciating fault a caller can have. It is diabolical for a dancer to be forced to choose whether he will keep time with the caller or the music.

Unless a caller possess the positive talents of the points listed above, and is better than just average, it isn't fair to inflict ineptitude upon the dancers who came to be entertained. If you want to be a caller, it's true you have to start somewhere, but far better in the privacy of your own home with a record player or, better still, a P.A. system in order to learn proper use of such equipment. Let your friends suffer with you, but don't expect dancers who may even like you personally at the beginning of an evening to struggle while you learn.

In addition to these well-known points, I have other pet peeves which I have learned are shared by many dancers. Unless watched carefully, they too may drive dancers away.

**Too Much Figure Repetition:** Visiting couple dances are all right in their place, but the present trend is toward speeding up by having two couples active at once, or using the follow-up system. I once danced sixteen changes of a progressive Birdie in the Cage Seven Hands Around, while each gent led out four times. Few dances, if any, are good enough for that kind of treatment!

**Standing in Squares:** We come to dance or to visit with our friends, not to stand in formation on the floor while the caller talks at length. If a dance cannot be taught in five minutes or less at a regular dance, it shouldn't be taught. Either the caller cannot teach, or he has selected the wrong dance

(Cont. on page 17)



# COMING EVENTS

CAST THEIR SHADOWS AHEAD

- Feb. 6-7. Phoenix, Ariz. 6th Ann. SD Festival & Fiddler's Jamboree, co-spon. by Arizona Republic & Valley of the Sun SD Org. Full program!
- Feb. 7. Cherokee, Okla. Northwest Okla. Dist. Festival.
- Feb. 12. New York City. FD House, 108 W. 16th, p.m. Ralph Page, caller.
- Feb. 13. Seattle. Cent'l Puget Sound Winter Festival, Civic Auditorium.
- Feb. 14-15. Reno, Nevada. Dance Workshop & Callers Class, Gus Empie, caller.
- Feb. 15. Winner, S. Dak. State Festival, 2-5 p.m.
- Feb. 20. Tucson, Ariz. 3rd Ann. Rodeo SD, sponsored by Foot 'n' Fiddle & Desert Squares SD Clubs.
- Feb. 21. College Pk., Md. 5th Ann SD Jamb., spon. by Eb & Ely SDers & Md. State 4-H Clubs, Univ. of Md. Armory, 8:30-12.
- Mar. 5-8. Fairbanks, Alaska. F&SD Festival & Winter Carnival.
- Mar. 7. New York City. NY SD Callers' Ass'n. Ann. S&FD Festival, Palm Gardens Ballroom, 210 W. 52nd. 2-10 p.m.
- Mar. 12. New York City. FD House, 108 W. 16th, 7 p.m. Ralph Page, caller.
- Mar. 14. Orlando, Fla. Central Fla. S&FD Roundup, Mun. Aud. 8:30-12.
- Mar. 13-14. Houston. 5th Ann. Spring Festival, Coliseum. 2-5, 8-12 each day.
- Mar. 20-29. Cleveland. SD Exhibition at 16th Ann. Amer. & Can. Sportsman's Vacation & Boat Show, Public Aud. Rickey Holden, caller.
- Mar. 21. Saginaw, Mich. Saginaw Valley Callers' Ass'n. 3rd Ann. Festival.
- Mar. 21. Altus, Okla. Southwest Okla. Dist. Spring Festival.
- Mar. 27. Hamilton, Ont. SD Festival, Memorial School, 8:15 p.m.
- Mar. 27-29. Kansas City. 2nd Ann. Nat'l SD Convention, co-sponsored by Heart of America SD Fed. K. C. SD Ass'n, Auditorium.
- Mar. 28. Tulsa, Northeast Okla. Dist. Jamb.
- Mar. 28. Portland, Oregon. 3rd Ann. West Side Reunion of SD showboat.
- Mar. 28. Philadelphia. Aft. workshop & Eve. SD, City Ctr. YWCA, 20th & Chestnut Sts., Mac McKenrick, caller.
- MARK THESE ON YOUR CALENDAR!**
- Apr. 8-11. St. Louis. 18th Ann. Nat'l Folk Festival.
- Apr. 11. Tampa, Fla. 1st Statewide Florida S&FD Fest.
- Apr. 14. Toronto, Ont. SD Festival.
- Apr. 17-18. Columbus, Ohio, State Folk Festival.
- Apr. 24-25. Worcester, Mass. 9th Ann. New England Folk Festival.

## ROVING EDITOR from pg. 16

and is forcing the level of the floor.

**Poor Programming:** Variety is the caller's responsibility. A well-planned program—not all singing calls, not all patter calls, not all fast, not all slow—helps to keep everybody happy. And don't forget the mixers and fun dances.

**Fast Dancing:** The backbone of square dancing is folks over forty years of age who must slow down a little if they wish to continue to enjoy life. You are doing them a dis-service to dance them too fast and too long.

**Temper and Sarcasm:** We won't even discuss this.

**Deadpan:** Square dance calling is show business and the same rules apply. If you're not having a good time up on that platform get down and let someone else take over.

These are some of the things dancers talk about when the evening is over. And this is not written just to vent our wrath, but with the hope that it may help to give back to us our rich rightful heritage of American folk dancing.

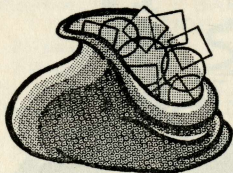
Complete instructions for all the newest; also includes all the old standards!

Roger Knapp's  
COLLECTION OF COUPLE DANCES

Basic collection, \$1.00; quarterly supplements, 25c ea.

Supplement No. 7 (Jan. 1953) just released.  
Order direct from the author  
621 Ohio Ave., Corpus Christi, Texas





# GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS  
**FLOWERS OF EDINBOROUGH**

(Progressive circle dance)

A modern arrangement by Frank Kaltman of an old Scottish Country Dance

**Record:** Beltona #2453; Apex #26290.

**Formation:** Couple facing couple in circle around the room. **Start:** Inside hands joined; left foot free.

## Measure

**1-4** FOUR BALANCE STEPS, starting left foot.\*

**5-8** TWO SCHOTTISCHE STEPS, Left, Right.

Step to left on left foot (ct. 1). Step on Right in back of Left foot (ct. 2). Step to left on Left foot (ct. 1). Swing Right foot across in front of Left (ct. 2). Repeat to right on Right foot (measures 7-8).

## FIGURE II

Join hands in circle of four.

**1-4** EIGHT WALKING STEPS circling once around to the left.

**5** BALANCE STEP FORWARD.

Step forward on Left foot (ct. 1). Bring Right foot up to Left without taking weight (ct. 2).

**6** BALANCE STEP BACKWARD.

Step back on Right foot (ct. 1). Bring Left foot up to Right without taking weight (ct. 2).

**7-8** FOUR WALKING STEPS forward, passing right shoulders with opposite.

**Repeat entire dance with new opposite couple.**

\*It is suggested that the step-swing balance step (ct. 1), swing free foot across in front of other foot (ct. 2) be presented first. More experienced dancers will find the Pas de Basque step fits the music best.

—Frank and Olga.

## SHOOT THE LADY

(First couple)

Gent go left lady go right

Circle three with all your might

Shoot that lady thru you two

Swing your own little Sue

Circle four with the opposites there

Either 1/2 or 1 1/2

Duck right thru to the opposite pair

Lady go right gent go left

Circle three with the sides

Shoot that lady thru to me

Everybody swing your own . . . etc.

—Mark Dannis, Brecksville, Ohio.

## LADIES SWITCHEROO

(Introduced 1951 by Ted Sannella, Revere, Mass.)

Music: McEachern's Breakdown

Head two couples forward and back

Side two couples forward and back

Head two ladies chain to the right

Just halfway around

All four ladies grand chain

Through the center of town (halfway)

Head two couples right and left (halfway)

Side two couples now right and left (halfway)

Do-si-do your corners all

Back and swing your own

New head ladies chain to the right

Chain them just halfway

Grand chain through the center

Don't you take all day

Head two couples half right and left

Just like you did before

Side two couples do the same

Keep moving 'cross the floor

Allemande left your corners

Allemande right your own

Swing your corner lady

And promenade her home

The calls should be prompted and, as such, should be given before the music and action commences in each case.

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### CIRCLE THREE AND BALANCE FOUR

(Introduced 1952 by Abe Kanegson, Bronx, N.Y.)

Head gents to the right and circle three  
Head ladies do si do  
Once and a half on the sides of the floor  
Into the middle and balance four

Head gents pass through to the center  
of the set and join right hands with  
each other, left hands with partner.  
Balance this way, four-in-line.

Balance four, four in line  
Heads allemande left your own  
A right hand round your corner  
And you balance to your own  
Then swing your partners everyone  
You swing your partners all  
Now take the lady that you swung  
And promenade the hall . . . etc.

### STARS DIVIDE

(Introduced 1950 by Jimmy Felts,  
Big Spring, Texas)

First and third balance and swing  
Right and left through across the ring  
Split the ring and make it neat  
Sashay opposites when you meet

Each gent sashay the lady he meets  
behind a side couple

Side couples star in the center of town  
Go once and a half and don't fall down  
Swing on the sides and don't get sore  
Right and left through in the center

Star by the right with the outside four  
Couple 2 with gent 3 and lady 1 in  
position #2; couple 4 with gent 1 and  
lady 3 in position #4.

Turn one time around and then no more  
Right and left thru to the center  
Circle up four you're not thru yet

Head couples circling in center

Break that ring with a corner swing  
Circle up four you're gone ag'in  
Everybody corner with a two hand swing

This is original corner

Allemande left just one  
Promenade the girl you swung . . .  
Your original corner

### BANJO POLKA

Join your hands and circle to right  
Circle just halfway round  
The other way back in the same old track  
The other way back around

Allemande left on your corner  
Allemande right your own  
Allemande left on the corner again  
With a grand right and left around

Music plays verse (no calls)

First lady go right the gent go left  
Go halfway round the ring  
Meet your partner halfway round  
And give her a great big swing

Swing her to the center  
While the rest go six hands round  
Six hands round and round you go  
All the way around

Chorus

—Bill Swain, Scottsville, N. Y.

### ROD'S REEL

(Introduced 1952 by "Rod" Linnel, Peru, Maine)

Tune: Way Down Yonder

Honor your corner and balance all 'round  
and then you

Do-si-do that honey the sweetest you've  
found

Swing that darling little girl you swing up  
and down

Put your arm around her waist and prome-  
nade around

Come on now show some pep show her the  
latest step

(Silent 4-measure break)

Gents to the center and now you step back  
and all the

Ladies to the center and stand back to back  
Balance with your honey and swing toe and  
heel

That's the way we do Rod's Reel

### WILSON'S MERRY GO ROUND

(Introduced 1952 by C. S. Wilson, Dixon, Calif.)

Ladies to the center and back to the bar  
Gents to center with a right hand star

Opposite lady with the left hand round  
Star right back and don't you laugh

Turn your honey go once and a half  
Ladies star right across the set

Left hand out to the opposite gent  
Star right back and don't you frown

Once and a half on the merry go round  
Gents star in with a right hand cross

Back with the left and don't get lost  
Home you go and catch all eight

With the right hand halfway around  
Back with the left go all the way around

Corner corner with a two hand swing  
Round and round with the pretty little thing

Meet your partner pass her by  
Swing the next girl on the fly

Swing around eight like swinging on a gate  
We'll all go East on a West bound freight

Allemande left the corners all  
Grand right and left . . . etc.

## Sets in Order

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**MISS McLEOD'S REEL**—contra  
1, 3, 5, etc. active.

- Down the center  
Other way back and cast off  
Ladies chain with the couple above  
Half promenade across  
Half right and left to place  
Everybody forward and back  
Active couples cross over to place

NOTE: This has also been known as Whipple's Hornpipe, and (misspelled) as Miss McCloud's Reel.

**HIGHLAND SASHAY**

(Introduced 1952 by "Cowboy" Kinser, Marfa, Texas)

- One and three go forward and back  
Forward again and there stand pat  
Sashay by your partners two  
Resashay go right and left through  
Swing that gal behind you  
Circle four in the middle of the floor  
Once around and then no more  
Star by the left as you turn back  
Everybody corner right hand round  
Partner left and DO SI DO  
Promenade your corner . . .

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**GRAND SQUARE**

**Record:** Columbia #10019 "Bye Bye My Baby".

**Chorus:** Head couples walk forward four steps, gents take opposite girls' right hand in his left and back up four steps (to side couples' position), face present partner and back away from each other in four steps, face original home position and partner and walk toward each other in four steps. Reverse procedure and back away from each other in four steps, turn 90° and walk four steps to meet opposite partner, face the center holding inside hands and walk forward four steps, meet own partner and back into home position holding inside hands in four steps.

When the head couples are walking four steps forward, the side couples face partners and back away from each other in four steps, etc.

**Figure 1.** Head couples right and left thru and back; sides the same. Head couples out to the right, and right and left thru and back; then out to the left, and right and left thru and back.

**Chorus.**

**Figure 2.** Head ladies chain across and back; sides the same. Head couples out to the right and ladies chain across and back, then out to the left and ladies chain across and back.

**Chorus.**

**Figure 3.** Head couples half promenade across and right and left to place; sides the same. Head couples out to the right and half promenade across and right and left back, then out to the left, and half promenade across and right and left back.

**Chorus.**

—As called by Jerry Joris, Chicago, Ill

**FOUR POSTER BED**

- Two head couples forward and back  
Forward again and pass right through  
Ladies go right and the gents go left  
Swing when you meet between the sides

Sides couples separate to the corners of the set, so gent 1 may swing lady 3 between couple 4 and gent 3 may swing lady 1 between couple 2.

- Forward eight and back on the sides  
Center couples right and left through  
Ladies go right and the gents go left  
Swing when you meet between the heads

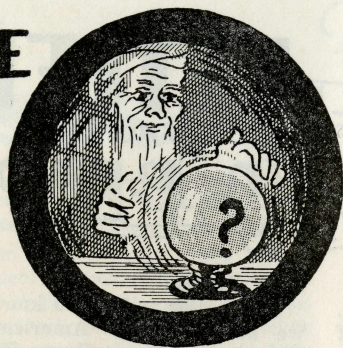
Couple 1 swing in position 3 between gent 4 and lady 2; couple 3 swing in position 1 between lady 4 and gent 2.

- Forward eight and back on the heads  
Center couples go right and left through  
Ladies go right and the gents go left  
Swing when you meet between the sides  
Forward eight and back on the sides  
Center couples do a right and left through  
Ladies go right and the gents go left  
Swing your partner into place

—"Pop" Smith, Winsted, Conn.



# THE



# RACLE

We seem unable to fit the Cuckoo Waltz step to the music. Could you tell me how many times the dance is repeated on the record?—Ann Roehling, Fort Wayne, Ind.

- Beats us. Can any reader help out?

Can you tell me if there is any recording (instrumental) for the Hokey Pokey? The kids love it. I use Loobie Lou for the younger kids, but the teenagers want Hokey Pokey. I even tried one with calls, but the caller sounds like "Mush-mouth" under a bushel — Bernie Eilerman, Dayton, Ohio.

- Hokey Pokey is a recently commercialized version of an old English children's play party game known for over 300 years as Loobie Lou. About five years ago it appeared at a Dude Ranch in the Southwest in a jazzed-up version which the local emcee called "Doing the Hokey Pokey." Three years ago a recording company in the west recorded it and secured a copyright on what they claim is original music and lyrics. To our knowledge there is no instrumental recording called Hokey Pokey. There are several recordings of the original Loobie Lou without calls. One of the best is Folkraft No. 1102. An instruction sheet comes with this giving nine verses, and the record has repetitions enough to dance nine complete verses.

Is there only one way to dance a given dance—say, for example, the Black Hawk Waltz?—George Dumstorf, Louisville, Ky.

- A Folk dance done to a folk tune may have many different interpretations and regional styles, all of which are correct, depending on area usage. I know over fifty movements which may be done to the Put Your Little Foot music. Each is correct somewhere, but no one of them is correct everywhere.

If the dance is a composition by a

dancing master who has thoroughly worked out the sequence that he is presenting and given it a particular title it would seem definitely improper and confusing to dance any other sequence to the same title. Your example, the Black Hawk Waltz, which is the name of a musical selection to which the dance was composed, is just such a sequence; there is only one way to dance the original. The composer's widow still lives in Denver; the music is copyrighted and still printed by Century.

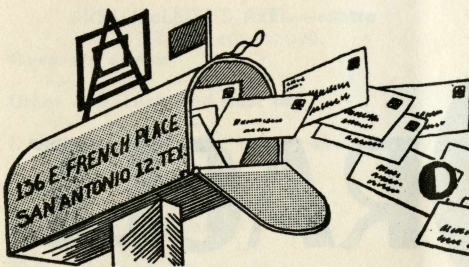
Would you please tell me where I can obtain the instructions for the couple dance "Hurry, Hurry, Hurry" as danced in San Angelo, Texas, and also tell me the record number.—Evelyn Huggins, Lovington, New Mexico.

- The couple dance done to the tune Hurry, Hurry, Hurry is known as California One-Step, first introduced in 1951 by Gordon Moss and Crissy Pickup of California. Instructions are contained in supplement No. 2 (Oct. 1951) to Roger Knapp's Collection of Couple Dances (a book we consider to be the most complete collection of such material available). Records are MacGregor 657 or Windsor 7105, both available through our Book and Record Shop.

What position is used most generally for grade school children in the swing?—Margaret C. Lane, Grand Rapids, Mich.

- Can't say what swing position is most generally used for grade school children, but we prefer a two-hand swing as it avoids the somewhat sensitive business of young boy putting arm around waist of young girl. Since grade school children, unless they have had considerable practice, do not achieve much centrifugal force in a buzz-step swing anyway, the two-hand method has worked out very well. What have other teachers to add to this?





# LETTERS FROM OUR READERS

Dear Rickey:

I would like to offer a suggestion, which if adapted, would help a lot of us new comers to square dance calling. Whenever you publish the words of any call such as IOCA Reel (Dec. issue) or Side Bet Rosette (Nov. issue) or Sides Divide (Nov. issue) or Ivy Vine Twist (Aug. issue)—please suggest several records for use with the words as you do some of the time with some of the other calls you print. When Al Smith, Gale Preitauer, that guy Rickey, and Baxter Wolf made up the above wordings, they had some particular record or records in mind for their particular dances. See what I mean? Not all of us are mind readers. So hereafter please twist the arms of your contributors until they do come across with a suggestion or three for the best rendition of their new dance routines.

Joe Gudonis,  
Philadelphia, Pa.

● We publish calls exactly as received from contributors, most of whom never submit tunes for the calls. Sides Divide, was my contribution and I like Bear Creek Hop (Folkraft No. 1202), but have often used lots of other tunes for it. Any record in the Folkraft 12" series I find excellent for calling; also any record in the Folk Dancer 12" series. According to the general theory of calling, you can use any record for any call and it seems a little presumptuous of me to suggest tunes where the contributors supplied none. I doubt seriously that Al Smith, Gale Preitauer or Baxter Wolf had any special record in mind and I know I didn't. See what I mean?—Editor.

Hi Rickey:

As a result of being so busy with the Jack and Jill Merry Mixers and other activities haven't really had time to study any of the half dozen magazines I subscribe to but will say this—the covers on American Squares are darn clever.

Chuck Horak,  
Chicago, Ill.

Dear Rickey:

Just a line to let you know how much we are enjoying "American Squares." We are saving out Dusty Files' instructions for square dancing so our son Dave can read it when he comes home. I could swear Dusty Files is Rickey Holden! And your cover "See-saw your pretty little law" was adorable.

Maude and Elmore Ashman,  
Walpole, Mass.

● Because of many comments similar to the above, it would seem that the time has come to reveal the identity of "Dusty Files." He is actually Emmette Wallace, the erudite spouse of our talented Art Editor, Virginia.—Editor.

Dear Rickey:

The Blair County (Pa.) Round and Square Dance Association has decided to extend membership beyond our own county, and any caller or musician interested in joining can do so by writing to me. Incidentally, I find Mrs. Helen Kaltman a wonderful person to buy records from. I just tell her the name of the song I want and she selects the best record of the song for me—no postage or packing charges.

Bob Wray,  
Altoona, Pa.

● Everybody loves our Helen!—Editor.

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Flip, instrumental

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(called)

Flip, instrumental

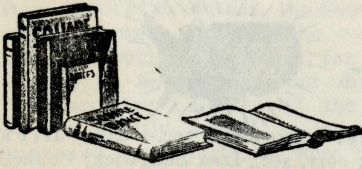
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# Book

# Reviews

Damon, S. Foster. "The History of Square Dancing", *Proceedings of the American Antiquarian Society* v62 n1 (April 1952) pp. 63-98.

Although in the nature of things it's impossible to deal comprehensively with such a subject in 35 pages, this article is an excellent one and well worth the trouble it might take to find it among the files of scholarly journals in your local library. The author has done a tremendous amount of research, much of it with original sources, which gives the essay an authoritative approach.

The story starts with the publication (in 1651) of Playford's "English Dancing Master", the country dances given therein being the type favored by the people, rather than the "imported, complicated dances favored by the Court." From Playford, the author traces the development of American dancing through all the Puritan regime, through political ups and downs which caused the dances of one country to be more in fashion than those of another, through the evolution of line dances into squares, through the interplay between town and country, between vigorous 'game' dances and languorous, dandified quadrilles, through the confusing differences between cotillions, cotillions, quadrilles, country-dances, contredanses, and contra dances, through the varying social levels from the formal ball to the Country junket, and does a fine job of it, on the whole.

There are a few places in which the scholarship is not so complete as it might be. The author sadly neglects the major contributions that have been made by the Scottish and Irish traditions, in favor of concentrating primarily on the English sources. For instance, he states that "the New Englanders . . . invented one of the best [contra dances] 'Hull's Victory' " . . . apparently not realizing that that dance is almost step-for-step identical with the older "Scottish Reform Reel", as notated (and still danced) by the Royal Scottish Country Dance Society. In another place, he appears confused by the term "lilt" which is the word for the Irish custom of vocalizing a tune through the use of nonsense syllables, and not a method of singing a square dance call.

Also, Mr. Damon appears to be far more familiar with the northeastern American style of dancing than with the other main areas (the South and the West), which he mentions,

but does not go into in any detail. He takes a stab at explaining the perennial do-si-do vs. do-sa-do vs. do paso controversy, and comes off the loser; and states that there is no set pattern to the running sets, which is not true. The last few pages of the article are a rather hasty and very general survey of the current (post World War II) picture, which is too bad, but certainly understandable, since it is a confusing situation, even to those of us who are in the middle of it.

All of which is, we cheerfully admit, mostly minor carping for the sake of academic accuracy, rather than a major criticism of a work which is very well done. So far as we know, there is no other published survey which goes as deeply and as competently into the background and antecedents of American folk dancing as does this one. The article is definitely worth reading by anyone more than cursorially interested in our dancing heritage.

—Dick Castner

MacGregor Records. **Square and Round Dance Calls and Explanations.** Hollywood, Calif., MacGregor Records, c1952. Cover-title, 20p.

This is MacGregor's contribution to their many dancing friends throughout the country. Contains introduction by John Lemon, a fascinating discussion by Rev. Don Mills of things a square dancer's "best friends won't tell him", and all the research was done and the material assembled by Hugh Tinning of Spokane, Wash. There is a very complete glossary of both square dance terminology (Colorado-California style) and round dance information, a list of sources of material, some suggestions on the care of records and advice on sound systems, and a complete MacGregor record catalog.

This is such a thorough and comprehensive compilation, and available at such a low price (practically what it cost to produce) that it may well become the "standard reference" for all Western square dancing. Since it is so inexpensive, a caller could actually afford to order one booklet for every member couple of his club or class.

Knapp, Roger S., **A Collection of Couple Dances; supplement No. 7** (Jan. 1953). Corpus Christi, Texas, the Author, 1952. 9 numb. 1. Mimeographed.

Another of the regular quarterly supplements with 10 more of the latest dances.



# SQUARE DANCE --



Recently organized Caller's Club of FORT WAYNE, INDIANA now meets monthly on the fourth Tuesday. Officers are John Wright, pres.; Carl Geels, vice-pres.; Paul Weaver, sec.-treas . . . May and George Stuber, callers of WAUKESHA, WISC., have twin granddaughters, age eleven, who love to square dance. In addition, one of them has written a very clever poem extolling the joys of this form of recreation. . . . Recently organized square dance club at Arizona State College in TEMPE, ARIZONA, is called "Devils and Dames," taken in part from the school emblem which is the 'Sun Devil'. Sponsor of the club is Anne Pittman, inspiration for the article How to Square Dance in One Easy Lesson (Nov. 1952) . . . Chris Sanderson, veteran caller of CHADDS FORD, PA., celebrated his 71st birthday last month.

The WESTCHESTER Square Dance Association in NEW YORK recently elected the following officers for 1953: pres., Ed. Lawrence; vice-pres., Slim

Sterling; recording sec.-treas., Dick Kraus; corr. sec., Inez Sedgwick; Council Members, Jim Dempsey, Elisha Keeler, Owen Long, Joseph Lagana, Dorothy Cronk and Mrs. A. P. Lannon . . . Phil Brandon of TOLEDO, OHIO, carried a pedometer in his pocket one night at a YMCA square dance and found that he had covered five miles during the evening . . . Formal title of the callers' organization in the WASHINGTON, D.C., area is the "National Capital Area Square Dance Leaders' Association". It seems the abbreviation "NCASDLA" presents a pronunciation problem even to experienced Washington bureaucrats. Suggestion made by their monthly "News Letter" is "EN-KAZD-LA". Another interesting facet of this group's publication is that all the advertisers offer courtesy discounts, some as much as 15%, to member of the NCASDLA.

The SQUARE DANCE SHOW BOAT, most unusual square dance vacation available, is now getting set for its Fifth Annual Canadian Cruise. Leaving

**Hey,—**

**Mr. Caller—Dancer!**

**Barnacle Bill BARNACLE BILL**

EVERYBODY'S Swingin' and Dancin' to this OLD TIMER ditty—so why don't you get in on the fun. It's so different and simple that even you high-brow 'Advanced Squares' will get a kick out of it.

You can use the enclosed instruction sheet to start with and then make up the figure as you go along to suit yourself. You'll go for the 6/8 time that stops abruptly and goes into waltz time. Why don't YOU be one of the first to get one of these new OLD TIMER records.

**#8067—BARNACLE BILL SQUARE—  
Instrumental**

**BARNACLE BILL SQUARE—  
With Calls**

Featuring that 'Drug Store Caller', the 'kid from Arkansas—CAL GOLDEN along with the Arkansas Mountain Boys.



AND ANOTHER NEW ONE NOW AVAILABLE THAT YOU WILL LIKE:

**#8066—TOO OLD TO CUT THE MUSTARD—Instrumental  
TOO OLD TO CUT THE MUSTARD—With Calls**

Also with Cal Golden doing the honors.

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from SEATTLE, WASH., the Show Boat spends a week cruising the coast of Canada, stopping every night for square dancing in magnificent and different surroundings. Capacity of the Show Boat is strictly limited, so if you are interested, send inquiries now to Pat Norris, First Mate of the cruise, at 102 E. 5th Ave., Newberg, Ore. . . . Fascinating addition to collections of names for square dance clubs is one chosen by a new group at BANDON (By-the-Sea), OREGON: "Gulls and Buoys". Caller is "V" Reavis. . . . Our colleagues on the New England Caller have uncovered some interesting statistics on the extremely high mortality of square dancing in areas where the activity is driven to dizzy heights as a sort of "fad": in SANTA FE, New MEXICO, (pop. 30,000) in 1951 there were 37 clubs,—at the close of 1952 there were 4; in the RIVERSIDE-SAN BERNARDINO, CALIF., area in '51 there were 48 clubs; in '52 there were 7.

The Second National Square Dance Convention, which will be held in KANSAS CITY (MISSOURI and KANSAS), will offer three full days of dancing on March 27, 28 and 29. Hotel reservations are being handled by Dena Fresh, 6028 Delmore, Mission, Kansas, but you must write prior to March 1st. . . . The regular first and third Thursday night square dances in Payson Hall, BELMONT, MASS., long a great tradition in the BOSTON area, are being handled this season by Joe Perkins of Topsfield. . . . The listing of 171 regular square dance groups in the CHICAGO and suburban area looks mighty impressive until you compare it with the town of WICHITA, KANSAS, (metropolitan population 220,000) which has 62 regularly scheduled groups—probably a record of some sort.

The FLORIDA Square and Folk Dance Callers and Teachers Association recently presented their first and only Honorary Life Membership to R. R. (Railroad) Orcutt of CLEAWATER. . . . Starting this month, the BLAIR CO. (PENNSYLVANIA) R & S Dance Association changes its meeting place to the American Legion Home, Juanita, Altoona, Pa. They dance the first Monday of every month. . . . Earl Brooks of WILMINGTON, DEL., tells us that the PHILADELPHIA area has made its first move toward popularizing square dance jamborees as an alternative to the

conventional New Year's Eve parties. At Mac MacKenrick's Barn in KULPSVILLE, PA., a capacity crowd danced and enjoyed a bring-your-own-basket supper, while in ARDEN, DEL., the Arden Club filled a much larger barn where a full size supper were served at 12:30. At both parties, calling was done by members of the Square and Folk Dance Leaders of the Delaware Valley. No headaches were reported next day.



AROUND THE WORLD

There's plenty of square dancing to be found in ALASKA, with active groups in FAIRBANKS, ANCHORAGE, COLLEGE, NANANA, SEWARD, VALDEZ, KODIAK and JUNEAU. Visitors are urged to get in touch with Ken Wade at the U.S.O. in Fairbanks, or Ken Edwards at the U.S.O.-Y.M.C.A. in Anchorage. . . . In FAIRBANKS, the USO Hoedown takes place every Monday night, open to all interested dancers. The North Star Steppers meet every Tuesday night at U.S.O.—an advanced folk dance group. First, third and fifth Tuesdays the Eagles Old Timers Dance Club meets at Eagles Hall, open to all interested dancers. Employees of the Arctic Contractors—Arcon Squares—meet every Wednesday. Fairbanks Sourdough Dance Club, with closed membership, dances on first and third Thursdays. Every Thursday the U.S.O. has a beginners-intermediate instructor group. Fairbanks Folk Dance Club meets second and fourth Saturday nights, for members and guests with an open invitation to members of stateside clubs. University of Alaska Dancers meet irregularly at College, Alaska. . . . Square dancing has reached PERU, and Abelardo Barreto has been having fine response to instruction groups. He has sent us a photograph of as handsome and happy-looking a group of young folks square dancing as we have ever seen.



## EXHIBITION from pg. 5

hand star will go nicely into allemande left or a do si do, but it is very awkward to swing partners from it. Just because the sequence may be found in some of the new made-up squares does not mean that it is good. Many basically awkward sequences may be found in these rigamaroles. It is also possible that your local way of doing some of the basic movements will cause different sequences to work for you than those that work in another part of the country.

Now comes the hard part. Don't work on your dance routine as a routine. If a set works on a routine until they know what comes next, they are not square dancing, they are drilling through a routine. The result becomes dull and lifeless. It is true that it is harder to produce a precise performance without a routine, but the dividends in sparkle, life, and fun for the dancers will more than repay the extra effort. Practice separate figures as complete dances and polish them thoroughly as units, practice several beginnings, several endings, and the common fill-ins. Practice them in different orders and different combinations. In time the set will be able to follow the caller through any thing he wants to call. Before an exhibition pick out the beginning, figures and ending that you are going to use and run through it as a sequence several times. This will knock off the rough spots, but will not be enough so that the dancers can stop listening and thinking during the exhibition. Needless to say this puts a heavy strain on the caller. He must get out his call in plenty of time, clearly and explicitly or the square will end up in a complete snarl.

Do not try to use the most complicated figures that you can find, especially at first. A simple figure well executed is more appealing to the audience than the hardest figure done poorly. Don't make the dance too long. Five to six minutes seems to be about right under normal circumstances.

### SKIRT WORK

Effective skirt work can add more to the appearance of a set than any other factor except perfect footwork, and it is not difficult to achieve. Most of the time when the lady has a free hand she will use it to hold her skirt. The ladies can get together and develop their own exceptions to the rule to suit the in-

dividual set. Normally the action of the skirts will be no more than a graceful lifting of the skirts out of the way in do si dos, right and left grands, and similar figures where the free hand changes rapidly. In stars, chains and like figures the skirts may be spread out full to good advantage. Avoid excessive swishing and waving around of the skirts as this detracts from the effect of the dance figures that you are trying to show.

### COSTUME

The selection of a costume is a matter of personal preference with the set and will be influenced by the locality. Some sacrifice of utility and ease of laundry on one hand to the appearance of the set on the floor must be made. This is especially true for the ladies. Skirt work as described above requires floor length skirts that are twelve to fourteen yards around the bottom. (The lady should be able to pick up both sides of her skirt to arm's length at the same time without pulling it up in front or back.) The use of a hoop under this skirt will produce a floating effect during the dance that can be achieved in no other way.

The colors that show off a set best are black and white. These are not drab; if you will consider for a moment you will realize that they are nearly the strongest contrast available. This contrast causes a set to stand out from its background much better than other colors. Having the couples all in the same color will show off the symmetrical effect of the figures better than having a variety of color. It gives a unity and evenness to the effect of the figures that costumes of different colors but the same pattern do not give.

### MISTAKES

Mistakes are inevitable if you put on many exhibitions. Don't let them throw you. Laugh it off and keep on going, the audience probably didn't notice it anyway. Don't blame it on someone after the dance is over. Remember that you are in this for the fun of it anyway and don't be grim.

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## AND SOMETHING NEW THIS YEAR!

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