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AMERICAN SQUARES



THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. IX—No. 2

OCTOBER, 1953

Twenty-Five Cents

AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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A NATURAL EXPRESSION

"I hate to square dance!" say many men as they are dragged to their first lesson.

"I hate to folk dance!" say many square dancers.

"I hate to dance!" say many just plain people.

Man (square dancer or people) seems to fear and dislike the unknown. But why should dancing be unknown? Dancing is a natural expression, a movement to rhythm, and is common all over the world. The wildest aborigines engage in peculiar and intricate rhythms, so why not us in the "civilized" countries?

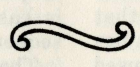
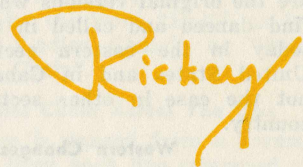
To those who consider the square dance as the only form worth doing, we point out that there are two words in this phrase, "square" and "dance." Too many people feel that "square" is the only important part. Ah, no! The phrase implies more than a mere geometric rat race to be finished as quickly as possible: the other half, even more important, is "dance."

This last is the secret which has made the Mountain dancing the greatest folk form of the square dance in this country. "Phooey on figures," they say, "we just let

our feet go and dance!" It is this dance value which has made the Abilene "lift" step dancers of West Texas stand out immediately wherever they go. It is this recognition of dance value which, together with phrase consciousness, makes all Eastern square dancers appreciate their heritage a little better. It is a recognition which many California-style dancers have yet to develop.

One great thing we proved at AMERICAN SQUARES' Stokes Forest affair this summer was that all dancing can be enjoyed by everyone. There was no such thing as sitting out the contras, or sitting out the rounds, or sitting out the folk dances. We were convinced that everyone would enjoy dancing, just dancing. The participation in New Jersey proved we were right!

So please stop hating one form or another. Stop limiting yourself! Dancing as a recreation form cannot be beat. Stop fighting yourself: dancing is a natural expression!



OUR COVER

October! The air freshens, the stars are brighter and the moon has a mischievous look. The last wearisome days of summer heat are behind us, and what could be more fun on a beautiful fall night than going with Virginia Wallace to a real out-in-the-country square dance!

Grass Roots and Fancy Cuttings

NOTE: Previous articles of this series have appeared in AMERICAN SQUARES for July and August, 1953. Others will be printed from time to time.

By Lee Owens

THE LADIES CHAIN

The parent or "grassroot" figure of this family of movements is the well-known "Two Ladies Chain" which was originally called "Two Ladies Change", and that was exactly what they did: the two ladies designated by the call exchanged places and Partners by passing each other by the right shoulder and taking right hands momentarily as they passed to the Opposite Gentlemen who received them by the left hand while placing their free right hands at the ladies' backs and wheeling the ladies counter-clockwise to again face the other active couple. The movement just described is repeated, thus bringing the ladies back to their original Partners unless the call was prefaced by the word "half", ("Half Ladies Chain"), in which case the return movement is omitted and the active ladies stay with the gentlemen they "chained" to as their new Partners. The figure of "Two Ladies Chain", as described above, requires sixteen beats of music to execute: four beats for the ladies to "chain", four beats for the wheel-around, and eight beats for the return movement. The figure of "Half Ladies Chain"—one of the "fancy cuttings" or variations of the parent figure — requires eight beats of music to execute. The figures just described are the original versions which you will find danced and called in this manner today in the eastern section of the United States and in Canada—this is not the case in other sections of the country.

Western Changes

The Western and Southwestern Square Dance kept the figure of "Two Ladies Chain" intact except for the fact that the call was altered to mean "Half Ladies Chain" and the latter call is never used in the West where the ladies do not chain back unless so directed by the call. If your Western caller wishes a full Ladies Chain, he will usually call "Two Ladies Chain across the track, turn 'em around and Chain right back", or its equivalent. This alteration of an old traditional call and figure, i.e., transposing the call of "Two Ladies Chain" to mean a Half

Ladies Chain, was made necessary by the influence and adoption of the Spanish Quadrille figures in the Square Dance—more often than not (in the Spanish figures) the dance required that the dancers execute a Half Ladies Chain and then go into another figure without chaining back—the same factor that was responsible for the call and figure of "Right and Left Through". If the Eastern square dancer knows of this alteration, he will have no trouble following the Western version of this figure, and if the Western square dancer realizes that his version is a fancy cutting and not a grassroot, he will understand and follow better the Eastern caller.

The Ladies Chains, the Right and Left, Right and Left Throughs, and the various Western Do-si-do's share the dubious distinction of being the most abused figures and movements in the Square Dance from the standpoint of timing—poor dancers and poor callers are far too apt to rush these figures because of the wheel-around which can be "whipped", danced in two counts instead of the required four, thus making it impossible to properly time or phrase a call or to keep a floor dancing together.

All of the Ladies Chains are governed by the same rule, which is not true of the Right and Lefts, Right and Left Throughs, and Western Do-si-do's. That rule is: all Ladies Chains are completed by the gentleman wheeling the lady counter-clockwise, holding her left hand with his left, and with his right hand at the lady's back. This is done everytime a lady is received from the other active gentleman (or gentlemen).

Two Ladies Chain, And Three Ladies Chain

Historically, this call and figure is out of place in this article, but the figure is easier to explain and discuss in this sequence.

The variation of "Three Ladies Chain" is always preceded by a Two Ladies Chain and return movement (Western style), or a full Ladies Chain (Eastern style); therefore, this author always calls the figure a Two Ladies Chain, and Three Ladies Chain. It goes like this: the leading, or active, couple leads out to the right-hand couple with whom they usually circle once clockwise. The two active

couples now dance a full two Ladies Chain (Eastern) or a Two Ladies Chain and return (Western) in which the **standing, or visited, gentleman** on the return movement wheels his original Partner once around, just as in any other Ladies Chain, while the **leading, or visiting, gentleman** wheels his original Partner just half around on the return movement so as to face his left-hand couple with whom his Partner now dances a Two Ladies Chain. The leading gentleman and his Partner (they change constantly) are now dancing in the center of the set in a formation of three couples in line, and the leading gentleman, in the center, always wheels just half-way around with every lady he receives and passes her on to the couple he wheeled half-way to face, while the other two gentlemen wheel full around with every lady they receive and then pass their ladies to the center gentlemen, receiving a new lady in exchange. This procedure is continued until all three ladies have chained to both ends of the three-couple formation and back to their original Partners and facing. The figure, as described, requires 48 beats to execute, without time for the usual circle of four.

Four Ladies Chain In Line

This call is often confused with the very similiar call but different figure of "Four Ladies Chain Across the Line". It is a variation of Two Ladies Chain and Three Ladies Chain, and is danced in the same manner except that four couples are involved and there are two leading couples, either the two Head, or the two Side Couples leading together. The two leading couples (they must be Opposites) lead out to their Right-hand couples with whom they usually Circle Four once around, after which the figure begins, like this: the set is now in formation of four couples in line with the leading couples back-to-back in the center, facing the outside couples. Couples facing dance a Two Ladies Chain (Western), or a Half Ladies Chain (Eastern) in which the two center gentlemen wheel their new Partners just half-way around so as to face each other in the center where the two leading, or "center" gentlemen exchange Partners and again wheel half-way around to face the outside couples who have wheeled full around with their new Partners. This routine is repeated until all four ladies have danced entirely through the form-

ation to both ends and back to their original Partners and facing, just as in a Three Ladies Chain. This figure requires 32 beats of music to execute.

It is of prime importance in either the Two Ladies Chain and Three Ladies Chain figure, or in the Four Ladies Chain in Line figure that the caller give the exact timing in his call for the figure.

Four Ladies Chain (Four Ladies Grand Chain)

This old variation of the parent "Two Ladies Chain" is nothing more or less than a Right-hand Star by the four ladies who circle clockwise half-way around the set where they give left hands to their Opposite Gentlemen who place their right hands at the ladies' backs, wheel the ladies full around and then send the ladies to the center where they repeat the movement back to original Partners. That is the old, traditional figure as danced in the East, and requires sixteen beats to execute—four beats for each Star, and four beats for each wheel-around. In the West, "Four Ladies Chain" means a "Half Four Ladies Chain" just as the Western "Two Ladies Chain" actually means a "Half Ladies Chain", and for the same reason—the requirements of our imported Spanish figures. The ladies do **not** chain back in the West unless the call so directs them to, as: "Four Ladies Chain across the floor, Chain those pretty girls back once more." In the Eastern United States and in the formal quadrille, "Four Ladies Chain" means that the return movement is included in the figure unless the call is prefaced by the word "Half", as in: "Half Four Ladies Chain", or "Four Ladies Half Chain".

Four Ladies Chain Across The Line

This figure is danced from a formation of two lines, each line composed of two couples who face the opposite line with whom the four ladies dance a Two Ladies Chain (Western) or a Half Ladies Chain (Eastern). The figure is usually followed by the call of "Four Ladies Chain Within the Line" which is just a Two Ladies Chain (or Half Ladies Chain) danced between the couples of each line, after which the ladies usually Chain across and then within the line to original Partners. Each figure requires the same timing as does a Western Two Ladies Chain—eight beats.

(Continued on page 20)

STEPS 'N' STYLES

If you have questions about dancing fashion, send them to us and Babe will be glad to answer.

By Babe

A great part of the fun in dressing for square dancing is in retaining the flavor of the lovely graceful gowns our grandmothers wore as they danced the same steps we enjoy today. Most fortunately for us, our modern styles may achieve that charm with very little of the trouble and none of the discomfort which went with the earlier picture.

In fact, the lovely line of old-fashioned gowns had its beginning in practicality, since it was usually created by voluminous petticoats which gave the small-waisted, full-skirted look so much admired even on today's dance floor. But those petticoats were chosen for joint reasons of warmth and modesty and now we can get the same effect without stumbling around in seven stiffly starched petticoats.

Our next article will go into detail about what goes on under the modern square dance skirt, but before we consider such items, it is necessary to look first at the question of individual style itself.

Who Are You?

Last month we discussed fabric in connection with style. Style-smart women can wear sack cloth strikingly, but they must first decide what effect they wish to create. In order to select square dance clothes in which you will have a wonderful time, knowing that you look your best as you dance, you must appraise yourself honestly,—not only your physical attributes but your personality traits as well.

Take your courage in both hands and stand in front of the mirror. Check your features and your figure—good points and bad. Remember what color can do to your eyes, hair and skin and eliminate those shades which are difficult for you no matter how much you like them. Remember also that small or large pattern, stripes, checks, or plaids will alter the seeming size of those features which you wish to emphasize or minimize.

The All-Important Line

The neckline and cut of the bodice of your square dance dress is a complete key to your sense of symmetry. A round face should not appear over a rounded neckline, but will benefit by a V-shape.

Hold a piece of fabric as you stand in front of the mirror and drape it around your neck,—you will soon see which line is good for you and which is not. And contrary to many beliefs, a full skirt does not necessarily add to a generous hip line if the skirt is properly cut and the fullness is not in the waist line.

If you are short and plump, stay away from tiered skirts and take the four or six gored skirt as your very own. No matter how many yards of fabric you think you want in your skirt, the line is your first consideration.

Dress Your Personality

If there is a streak of tom-boy in you which still comes to the surface, and you may rush impulsively up a flight of gym stairs to catch up with friends, stay away from extremely long dresses. If your square dance gang customarily piles three or four couples into one car to go to a dance, hoopskirts are only going to add to the confusion. If your favorite hairdo is severely simple, you never wear jewelry, and your favorite daytime clothes are tailored suits, don't be trapped into buying an ornately ruffled and ribboned square dance gown. You won't be happy in it.

Now You Know

When you have finished your inventory completely, you are ready to shop for a dress. Tell the salesgirl exactly what you want,—perhaps a square dance dress in blue, preferably solid, with a round neck line, no ruffles, cap sleeves, gored skirt, ankle length, ample fullness for two petticoats. State also your price range. If your local shop cannot give you what you want, a square dance dress speciality shop can mail you exactly what you are looking for. And your square dancing will be infinitely more fun!

WE READ IT IN . . .

ROUND THE SQUARE (Iowa). "A square dance contest, which was scheduled for Story County . . . was cancelled for lack of interest. Only one square had entered so it was decided to just dance for fun. Square dancing is not a competitive activity."

DIRNDL

AMERICANA

By Charlotte Shedd

One fine Sunday this spring more than 500 square dance enthusiasts descended upon Wilmington, Delaware, to devote seven and a half hours to the art and fun of dancing the squares and circles, the contras and the reels of America.

No longer can it be said that America is dependent upon the culture of Europe. It is a sign of maturity when a country discovers its own music and art and when it begins to express itself unmistakably in its own distinct pattern.

The discovery by the masses of Americans across the land of their own dance is very significant indeed. And it might well be one of the few happy things that have come out of the last war.

A Curiosity at First

Fourteen years ago when the great new wave of immigrants began to roll in an Austrian dirndl costume was looked upon as a curiosity. But many more dirndls arrived from many other countries, and suddenly something snapped in the sub-conscious minds of Americans. They began to look around for their own dirndls, their own music, their own traditions. They didn't have to look far—New England had preserved those traditions since the days of the Pilgrims and so had the Appalachian region.

Around 1945 the square dance, the American version of the dirndl skirts, mountain music and the realization of a colorful past began to spill over from the areas where they had heretofore been confined and invaded cities and town from coast to coast.

The sudden need for callers was remedied by the setting up of schools that taught calling and today all over the country we can find square and folk dance camps where the disciples of America's very own cultural expression devote themselves entirely to its practice.

The lively, gay, exuberant squares of today are a modern adaptation of the more sedate old English, Scottish, and Irish dances that form the foundation of America's own dance expression, just as the comfortable full skirts worn while dancing may trace their origin from the Austrian dirndl. So in this form of modern culture America has taken her European heritage and remodeled it to fit the time and place.



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SD -- AN AMBASSADOR

By Gene Gowing

In the many fields of square dance presentation, I doubt if there is any which brings forth more emotions and reactions than parties in our resort hotels. From the first time I made such a presentation at the Desert Inn on New Year's Eve way back in the early thirties up through the myriads of eastern hotels now served there has been a constant series of humorous, enlightening, difficult and interesting episodes. A truly interesting and amusing book could easily be compiled of these happenings, but I should very much like to relate for all square dance "doubtfuls" one experience I had just a few nights ago at one of America's most fabulous hostelrys.

American Policy Abroad

After the weekly square dance party at this hotel the hostess invited me to join three young men from her home town in the Middle West who were visiting her that evening and who had participated in the dancing, obviously for the first time. In a quiet corner we settled down for conversation. One of them—a fellow in his early thirties—had just returned from a trip around the world and had spent a greater part of four months in many of the oriental and Asiatic countries. He described his observations, particularly in the Asiatic countries, of the native reaction to Americans, and the antagonism toward our lavish material "helping-hand" methods now being sent to their lands.

He mentioned the average American tourist or G.I. who visit these countries spending money with complete disregard of local standards and the harm done that way. He said the Asiatics felt that mechanized methods of living were being forced upon them by our government with the demand they be accepted at once and put into use as we wanted them used. These people,

who for thousands of years had their creeds, their cultures, and their own way of life, were willing to accept and believe the value of these machines if in the course of demonstration over the years, they were proven. They resented our attitude that they knew nothing; that they must accept without question these methods so foreign to their own and that any delay could not be tolerated. My young friend added however that the representatives of our State Department were awakening to the recognition that time must be considered in the language and customs of these people.

Request From Ceylon

He then excused himself for having discoursed too long on his opinions and observations, and remarked with a broad smile that in almost every city he visited people were doing American square dancing and having a beautiful time. In Cairo, Calcutta, Hong Kong, Manila, Tokyo, and many great Asiatic cities he saw square dancing at every hand.

He then reached the crux of his whole story. One day he was talking with a wealthy and important agricultural merchant in Ceylon. This merchant explained that his country had formerly been a great rice bearing land but during the second world war most of their rice fields had been converted to rubber plantations at the insistence of American officials. At the close of the war synthetic rubber had been perfected and crude rubber prices dropped alarmingly. Needing rice to feed their people, they sold their rubber to the Chinese and ceased trade with America.

"But," said this merchant, "if you in America want to regain our friendship and give us the second thing my people need and want, I can tell you what to send instead of your machines and your gold." And as my friend listened in amazement the merchant continued, "Did you see that great party in front of the square last evening? Did you see those hundreds of my people doing your American Folk Dances?" And when my friend nodded he concluded, "Go back to America and send us some good teachers of your dances. My people need food and they only want one other thing—your American square dances!"

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ONE MAN'S OPINION

AMERICAN SQUARES is proud to present a new regular feature, written by Don Armstrong of Florida. Many of our readers know Don personally, and many more have read his previous contributions to these pages. Don's column will carry the regular heading of "One Man's Opinion" and will discuss a wide variety of subjects, some of them controversial in nature. The views expressed in this column are the writer's own, and do not necessarily reflect the editorial policy of *AMERICAN SQUARES*. Replies by our readers are encouraged, and the better answers will be printed each month.

By Don Armstrong

Recently I conducted a 3-day Institute in an area with an above average square dance activity, and discovered that the majority of the dancers there had never done any folk dances, that they didn't like 'em, and weren't particularly interested in trying any of them. (Just to keep the record straight when I refer to folk dances I mean International dances or ethnic dances. When I use the term Round dances I mean those of recent origin called by some American Rounds or couple dances.)

Naturally this presented a challenge to me so I slipped in a few simple ones in a round dance session without previously identifying them. The dancers easily executed them and thoroughly enjoyed them. I used the "Troika" (Russian), "Masquerade" (Danish), "Spinning Waltz" (Finnish), and ended with "Sisken". Right then and there we had a short bull-session discussing some of these simple folk dances that could be quickly taught by local leaders to their own groups. Upon my return home, I received several letters from that area expressing their pleasure in being introduced to folk dancing and requesting assistance in getting more of the same.

To Separate or Mix?

I realize there are some dancers who strongly feel that the various types of dances should be kept separated. I do not entirely agree with this. I feel that variety of dancing pleasure and scope adds depth, value, and wholesomeness to the overall recreational program. Variety within simplicity seems to keep dancers happy, and any leader can surely find simple variety in the unlimited material offered by folk, square, round, contra, and circle dancing, especially when combined with other forms of organized social recreation. Yet many leaders overlook the terrific value of

folk dancing entirely, although folk dances have wonderful and distinctively descriptive music, simplicity and fascinating backgrounds.

Here in Florida we have recently had several interesting sessions when a couple of square dance clubs invited a folk dance club over for an exchange visit. Many new friends were made and,—of greater importance—most of the dancers felt they had shared something with others. Almost everyone had fun.

Up to the Leaders

Once again we come back to the leaders. If the leader feels he cannot present folk dances to his groups, he has at least two choices open to him. First, he himself can learn by joining a folk dance group—and he'll be amazed at how much fun he'll have. Or he can attempt to learn from readily available reference material or Institutes. (This is not as difficult as it sounds. After all, he needs simple folk dances, to start with at least, and if he can't learn them easily, it's a cinch his groups can't either.)

The second choice, which is probably better, is to invite a capable folk dance leader to his area to present dances which will be fun, simple and interesting. The local leader can then learn with the groups and follow it up with further instruction. In addition, perhaps an exchange visit can be arranged with nearby folk dancers, with a program based on "tonight you show us some of yours, next time we'll show you some of ours" as a theme for the gatherings.

No matter how you do it, the dancers will enjoy it, and that's the main thing. In any event, let's not make the mistake of failing to look past the end of our noses. Let's give all forms of dancing a try and you too may find out that they all are fun.

R. S. V. P.

DANCERS' VIEW . . .

By Benson Ellis, New York, N.Y.

Many a dance teacher has probably taken a deep breath at some time and paused to ask himself, "What does my group think of me?". As one who is not a dance teacher and in this field only for fun and recreation, I took the trouble of noting the observations of fellow-dancers in a number of groups in New York, in the sincere hope that it might be of service to dance leaders.

On two points I found unanimous agreement among my fellow-dancers. Rightfully, they expect anyone who calls himself a teacher should first be a graceful dancer with good form and, secondly, that he have sufficient knowledge of the art of teaching so that even a difficult dance is easily learned by the group.

First Requirement

But the chief attribute of a good dance teacher which they all placed in

(Continued on page 22)

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The Roving Editor In Chicago

The big news of the month is the Fourth Annual International Square Dance Festival in Chicago, and here is John Drake of Prairie Farmer—WLS to tell you all about it . . .

People who sat or worried or waited through Chicago's first annual International Square Dance Festival in November 1950 will discover that the 1953 edition bears almost no comparison to the first event, although it is the same in purpose and many of the same men and women who were active then are responsible for the Festival now coming up.

First of all, this year as last, Chicago square dancers as a whole are hosting the event. Walter Roy, general chairman from the start, heads up the planning, and working closely with him are Russell Miller of the Callers Association and Bob Webb of the Park District. Throughout the two organizations, committees are at work on hospitality, registration, folk and round dance sessions, pre-festival fun-dances for Friday night, publicity, ticket sales, decorations, food, printed programs and all the other facets of a gigantic event.

"We look for 10,000 people to top last year's 7,000," Walter Roy states.

The program itself is almost doubled in number of halls in operation at the Amphitheatre, where five different sessions may be running at the same time; there is more square dancing plus considerably more folk and round dancing in the teaching and mixer sessions. Dr. Lloyd Shaw will be a big part of the Festival; among others expected are Al

(Continued on page 22)

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Some of the most sensational instrumental recordings ever to hit the square dance market. known in some areas as the "Ralph Page contra records", since they were recorded by Ralph's musicians and are in some cases planned for special individual contras, they have invariably brought delight to every musically sensible caller and dancer who have been privileged to hear them. There is more to these recordings than mere "oom" and "pah" or "boom" and "chuck"—these tunes are music for dancing. Specifically, the Canadian tune, Sherbrooke Slide (Glise a Sherbrooke), is in the class of a hit record; and flip side, Wright's Quickstep, is as good a 6/8 tune as you'll hear in a long time. Along with #1073, we particularly enjoy #5002, #1702 and #1029 as good all-purpose records. The tunes for Chorus Jig, Money Musk, Hull's Victory and Petronella are, of course, generally reserved for those specific contras.

If you have difficulty finding these in your local shop just write to us. AMERICAN SQUARES Book and Record shop is not afraid to ship 12-inch records. We know how to pack them, and besides every one of our shipments is insured against breakage so you can't lose!

New Periodicals Received

The Hub: a magazine of square and round dancing. v1-; June 1953-. Publ. & ed. by Ruth & Art Goldschmidt, Route 1, Box 313, Medford, Ore. monthly, \$2.00/yr., .25/copy.

News notes of SD people and activities in Southern Oregon, including clever art work and a complete dance calendar for the area. The third magazine for the Beaver State.

Hoosier Square Dancer. v1-; July 1953-. Publ. & ed. by Carl Geels, Route 9, Maysville Rd., Ft. Wayne 8, Ind. monthly, \$2.75/yr., .25/copy.

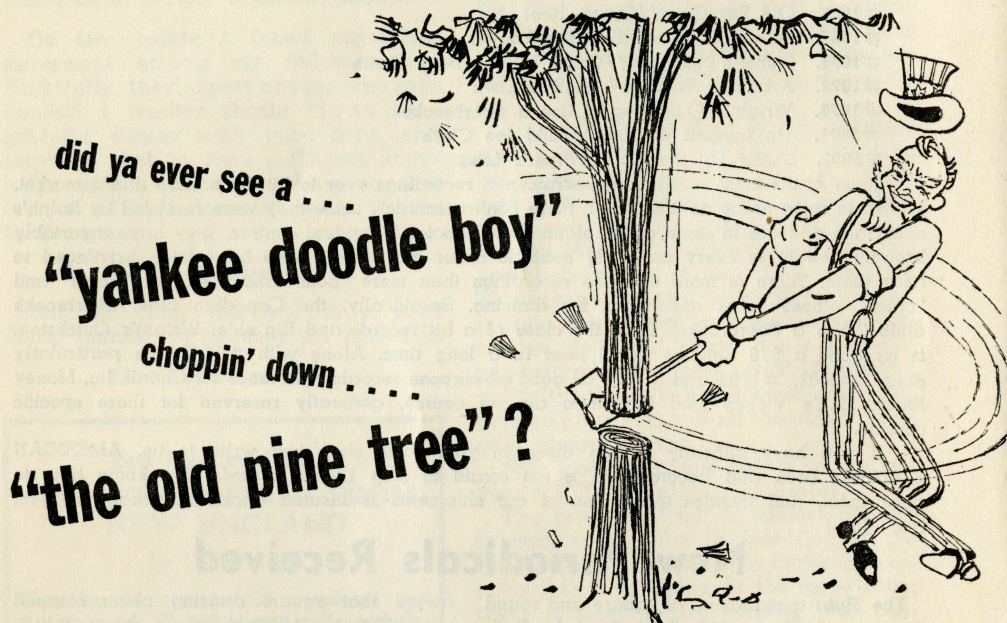
Another in the parade of periodicals which are springing up everywhere to represent local square dance people and activities. but this one seems worth more than strictly local attention. Of course it contains the usual comments about area (Indiana) happenings, some calls and ideas for fillers, letters, coming events and personality sketches. But the editor of this periodical, respects his activity, and values the traditions behind it. Conscientious visitors to the Hoosier state are well

aware that square dancing never stopped here, that even today there are dances which have been going on in the same hall every week for over 25 years. Editor Geels knows this and is not afraid to brag about it. Furthermore it has always been "do si do" in Indiana and he is not afraid to argue for this tradition either.

In these days of intense commercialism in the square dance business, when individual success is often judged by the ability to memorize the "latest" or to create more complicated and carefully numbered hashes, as if the whole movement were a fantastic but transient wave of interest blown up only last year and due to fall down and dissolve and wash away very soon, it is a distinct pleasure to discover a magazine which knows, loves and respects the material about which it writes. Indiana square dancers have a right to be proud of their square dance heritage, and of the new magazine which reports upon its current status.

COMING EVENTS

- Oct. 4. New York City. FD House, 108 W. 16th, 1-9 p.m. Rickey Holden.
- Oct. 5. Buffalo, N. Y. Rickey Holden.
- Oct. 6. Barre, Vt. Rickey Holden.
- Oct. 8. New York City. FD House, 108 W. 16th. Ralph Page.
- Oct. 8. Lincoln, R. I. Pre-Round-Up SD, YMCA, 8-11.
- Oct. 9. Hartford, Conn. Rickey Holden.
- Oct. 10 Little Rock. 4th Ann. Ark. SD Round-Up, Robinson Aud., 2:30 & 8.
- Oct. 10. Rutland, Vt. Rickey Holden.
- Oct. 12. Lemoyne, Pa. 4th Ann. Y's Men's Jamb., 5th St. Roller Rink, 8:30-12.
- Oct. 12. E. Bridgewater, Mass. Hogie's Square Acres. Rickey Holden.
- Oct. 14. Lancaster, Pa. Gardenspot Area SD, 219 N. Duke St., 8-11. Rickey Holden.
- Oct. 15. Danville, Ill. Rickey Holden.
- Oct. 15-17. Eureka Springs, Ark. Old Folk Fest., 19 Spring St.
- Oct. 16. Wooddale, Ill. Rickey Holden.
- Oct. 17. Ardmore, Okla. So. Dist. Fest., City Aud.
- Oct. 17. Port Arthur, Texas. Cav(Oil)cade SD.
- Oct. 17. Davenport, Ia. Rickey Holden.
- Oct. 18. Taylorville, Ill. Rickey Holden.



did ya ever see a . . .
“yankee doodle boy”
 choppin' down
“the old pine tree”?

Well - DON ARMSTRONG of Tampa, Florida tells you how it's done on this sparkling new Windsor release. "YANKEE DOODLE BOY" has that hup-two-three-four rhythm that makes you want to step right out in this simple and rollicking dance. "OLD PINE TREE", on the flip side, is a never-to-die favorite with just enough difference to make it even more enjoyable.

The music for these two singing squares is superbly played by the ARMSTRONG QUADRILLES, Don's augmented orchestra, and marks their brilliant debut in the recording field.

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You CALLERS will really get a "bang" out of calling to the instrumental versions of these two tunes done by the Armstrong Quadrilles - a band worth getting excited about. No. 7128 (78 r.p.m.) CALL SHEET INCLUDED

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COMING EVENTS

- Oct. 19. St. Louis, Rickey Holden.
 Oct. 24. Chicago. 4th Ann. Int'l SD Fest., Int'l Amphitheatre, 42nd & S. Halstead Sts., all day. Dr. Lloyd Shaw, Al Brundage, Ralph Maxhimer & many others.
 Oct. 24. Sioux City, Iowa. 4th Ann. Soo Land Fest., Aud. Rickey Holden.
 Oct. 24. Wichita, Kan. 2nd Ann. SW Kan. SD Fest., City Aud.
 Oct. 24. New Orleans. 150th Anniv. La. Purchase Jamb., Canal St.
 Oct. 25. LeMars, Iowa. The Old Barn, Rickey Holden.
 Oct. 31. Okla. City. 7th Ann. Okla. State Fest., Mun. Aud.
 Oct. 31. Corpus Christi, Texas. So. Tex. SDA dance.
 Oct. 31. Ft. Stockton, Texas. Permian Basin SDA dance.
 Nov. 7. Alexandria, Va. NCASDLA Jamb., Roller Rink, 8-11. Lloyd Shaw.
 Nov. 12. New York City. FD House, 108 W. 16th. Ralph Page.
 Nov. 14. Coldwater, Kan. NW Dist. Fest.
 Nov. 14. Kansas City. SD Callers' Ass'n Fest., Mun. Aud.
 Nov. 14. Lawton, Okla. SoCent Dist. Fest.
 Nov. 14. Austin, Texas. Mid-Tex SDA Jamb., Coliseum.
 Nov. 14-15. San Diego, Calif. 3rd Ann. Fiesta de Cuadrilla, Balboa Pk.



Composite photo by permission of Paramount Pictures Corp.

It's an EASY but action-packed mixer, adapted from "Buffalo Glide", and set to special music composed for Windsor by PHIL BOUTELJE, musical associate for the Paramount picture "SHANE", starring Alan Ladd and Jean Arthur. The music was inspired during the shooting of the picture on location in the picturesque Teton Mountain range of Wyoming, and reflects the care-free and simple type of dancing that the mountain folk enjoy.

The CALIFORNIANS give out with some marvelous music for this dance, and the flip side has a truly beautiful version of "V A R S O U N I A N N A", with a dance sequence of 2 long and 4 short phrases.

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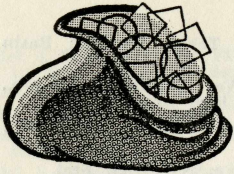
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 but something special!

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 MOUNTAIN
 STOMP"



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 "JUST FOR DANCING"

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GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

ST. BERNARD WALTZ

(Scottish-English Ballroom Dance)

If popularity is a criterion, then St. Bernard Waltz must be classified as a favorite with Square and Folk Dance groups. It is one of those dances which belongs in everyone's basic repertoire.

Record: London #432

Starting Position: Couples in Ballroom dance position; Man's Left, Woman's Right foot free.

Measures

- 1- 2 TWO STEP-DRAW STEPS to Man's left.
- 3- 4 STEP SIDEWARD to Man's left (1,2) and STAMP TWICE on free foot (M's R; W's L) without taking weight (3,1), pause (2,3).
- 5- 6 TWO STEP-DRAW STEPS to Man's right without taking weight on last count. Finish with Man's Left and Woman's Right foot free.
- 7- 8 TWO WALKING STEPS, MAN moving BACKWARD (L,R), WOMAN moving FORWARD (R,L).
- 9-10 TWO WALKING STEPS, MAN moving FORWARD (L,R), WOMAN moving BACKWARD (R,L).
- 11-12 TWO WALTZ STEPS, WOMAN TURNING UNDER MAN'S LEFT ARM. Woman makes one right turn with two waltz steps under Man's left and Woman's right arm, as Man waltzes in place. Finish in Ballroom dance position.
- 13-16 FOUR WALTZ STEPS TURNING clockwise with partner, progressing counter-clockwise.

SIX beautiful dances to ONE beautiful record!

#4-131, The Barcarole

- 1. The Barcarole Star Tri-Drille
- 2. The Tamara-Fascination
- 3. Your own improvisation

#4-132, Waltz with Me, Darling

- 1. The Darling Waltz
- 2. The Capistrano Waltz
- 3. The old-fashioned standard American waltz

Instructions for all four of the pattern dances will be included with this record hereafter. If you already have the record, instructions available separately for 10c in stamps or coin.

Lloyd Shaw

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COLORADO

LADY WALK AROUND

(Traditional)

Couple one lead out to the right

Circle four hands round

Drop the lady circle three

Lady walk around outside the ring

Twice around the outside go

Left to your partner DO SI DO . . . etc.

NOTES: This is one of the very oldest figures in our folklore of dancing, another one of these things so old it's been forgotten by most people. Earliest printed reference is probably Cecil Sharp's book (1918). My facetious title for this is "Birdie out of the Cage".

—Rickey

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CALL TO THE PIPER

(Scottish Country Dance)

Introduced to the American Square dance public for the first time at Stokes Forest, this dance instantly became an outstanding hit. We feel that it will be even more popular than "Gie Gordons".

—Frank and Olga

Record: Beltona #1001 "Dashing White Sergeant"; CRL #56041 "Roxburgh Castle".

Starting Position: Couples in Varsouvienne position; Right foot free.

FIGURE I

Measures

- 1- 2 FOUR WALKING STEPS FORWARD (R,L,R,L).
- 3- 4 BRUSH RIGHT FOOT lightly, FORWARD (1), BACKWARD ACROSS IN FRONT OF LEFT FOOT (2), FORWARD (1), STEP IN PLACE ON RIGHT FOOT (2).
- 5- 8 REPEAT MEASURES 1-4; starting with Left foot.

FIGURE II

- 9-12 FOUR PAS de BASQUE STEPS (R,L,R,L), turning BACK TO BACK and FACE TO FACE with partner. Man makes one-half turn to right on first Pas de Basque step, placing him back to back with partner, then continues with a one-quarter turn to the right on each of the next three pas de basque steps, rotating around partner, face to face, back to back, finishing face to face. The Woman dances the first pas de basque step in place then turns one-quarter to the right on each of the next three. Partners finish facing with Right foot free.
- 13-14 TWO PAS de BASQUE STEPS (R,L).
Join right hands.
- 15-16 FOUR WALKING STEPS (R,L,R,L), WOMAN TURNING UNDER RIGHT ARM.
Woman makes two right turns under the joined and raised right hands as man walks forward.

LADY ROUND THE LADY

(As danced in Cumberland Co., Pa.)

Tune: In Eleven More Months and Ten More Days

First couple lead to the right
I'll tell you what to do
The lady go round the lady and
The gent will follow through
Lady go round the lady and
The gent go round the gent
Gent go round the lady and
Lady go round the gent
Circle four around the floor
I'll tell you what to do
Swing your opposite lady now
And then she will swing you
Swing her high and swing her low
You swing her round and round
Leave her alone and swing your own
You take her right along
You walk right on up to the next . . . etc.
—Wess Wakefield, Newville, Pa.

LAMPLIGHTER'S HORNPIPE—contra

1, 4, 7, etc. active.

Cross right over one below
Balance three in line —
Turn with the right hand round and round
— — — — —
Balance three in line again
Turn with the left hand person round
— — — — —
Partner right hand once and a half
Down the center — — —
— — — — —
Same way back and cast off
— — — — —
Right and left with the couple above
— — — — —
— — — — —
— — — — —

FIGURE EIGHT YOU CIRCULATE

(Variations based on Ralph Page's "Figure Eight")

First couple halfway 'round the track

Four in line go up and back

(Active couple promenade halfway around outside and stop on left side of opposite couple. These four forward and back.)

Up you speed and the lady in the lead

To the right you loop to the left you scoop

Around those couples while they wait

In a figure eight you circulate

(Lady 3 leads the line of four to the right in a figure 8 behind couple 4, in front of and around lady 2, behind couple 2, around gent 2 and back to place.)

Same line of four go up and back

Up you speed and the man in the lead

To the left you loop to the right you scoop

Around these couples while they wait

In a figure eight you circulate

(Gent 1 leads the line of four to the left and makes similar figure 8 around side couples.)

Now take the air to another square . . . etc.

—Mary & Fred Collette, Atlanta, Ga.

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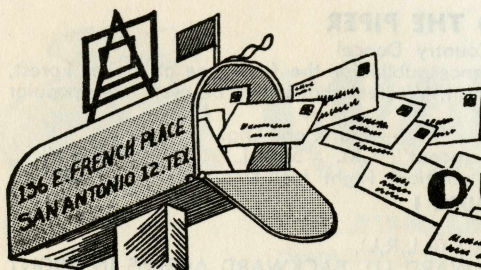
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LETTERS FROM OUR READERS

Southern Mountain Dancing
Gatlinburg, Tenn.

Dear Rickey:

In your Sept. issue [p.19] there were two items in reference to Southern Mountain dances which deserve some comment.

First, the answer to Mr. Stringer's question for information on Kentucky Running Sets gave the impression that most square dancers in these parts used the clog or buck and wing steps instead of the more common shuffle step. Now, it is true that the jig, buck and wing, or clog steps have been developed by a lot of people. But it would be misinforming your readers to say this is widespread among the dancers of this region. Most of the people who square dance down through the mountains of Virginia, West Virginia, Kentucky, North Carolina, Tennessee, Georgia and Alabama use a shuffle step which is pretty much a walking slide with occasional two steps. The swing (and this is why mountain style dancing is easy for beginners) is a walk around movement using the same kind of footwork as in moving forward.

True, through the years the skillful and colorful buck and wing dancer enlivened the evening's party with his individual performance. Years ago practically every dance was attended by at least one good buck and winger.

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Secondly, the impression was left that the dancing tempo was around 165. For gosh sakes! Have you ever tried dancing at that tempo? Very, very little of the dancing in this region reaches such a fast tempo. Why, Sam Queen's Soco Gap dance team seldom ever reached such a dizzy pace. At a regular Friday or Saturday night dance up and down the Southern Appalachians the tempo will run somewhere between 128 and 146.

Since Ruth and I flew down just a few days ago to visit my folks on the farm near Maryville, Tenn., we borrowed a car and headed into the Great Smokies. Last night we danced a bit with Dave Hendricks here in the Burg. Today, we are heading across the mountains into North Carolina.

—Ralph and Ruth Tefferteller,
New York, N.Y.

● We appreciate these comments from "Teffie," who has long been considered one of the most expert exponents of the Mountain style.

More About Our Kind . . .

Dear Rickey:

Your editorial, "Our Kind of People," is certainly appropriate and good for the appetite. Square dancers are good people who cherish the friendships made. One aspect we are proud to acknowledge which comes with "our kind people" is the word loyalty. You find it everywhere. To illustrate:

Through a part of Pennsylvania on vacation we visited 9 public square dances where the "local" people danced. Generally the dance figures were simple, little or no explanation was given and you just danced and enjoyed it. Each group considered their caller a champion, superior to all. This is one kind of loyalty.

Another type should be mentioned. Even a single engagement at the Waldorf-Astoria in New York is important — very important — to any band. We played such a date. When the square

dance club I help instruct heard of this, things started. A poll was taken and two sets were formed. These people wanted to dance in the "Waldorf" with me. The long drive, traffic problems, late hours and other inconveniences did not matter, —they danced. Their exhibition of both quadrille and contra dances made a great hit. They proved square dancing worthwhile.

How may one thank folks for such loyalty? Guess we will just have to keep 'em swinging.

—Stanley McIntosh,
Little Silver, N. J.

Dear Rickey:

We just returned from our vacation, which included a visit to Cleveland, Ohio, and your August editorial came to my mind so often while there. At the International Folk Festival in Chicago two years ago we met Joe and Ginger Hritz of Cleveland. We danced with them at Pappy Shaw's workshop and exchanged addresses, each inviting the other couple to "come and see us sometime."

We arrived in Cleveland Saturday and phoned the Hritz's right away. They wanted to take us square dancing that very evening but we felt more like relaxing. It just happened that they were

going to a party the following evening, so they phoned their hostess to see if they could bring us along. They took us about 30 miles from Cleveland, near Akron, Ohio, to the home of Hugh and Katie Macey.

The Maceys live on a high hill in a rambling ranch style home which they designed themselves, and they really have ideas for LIVING. It was certainly a treat just to see it. We danced outside on a concrete platform; there were 41 of us. Everyone took us in just like we were one of them. After the dance we had hot dogs, hot buns, coffee, soda and apple pie.

Tuesday evening Joe and Ginger took us to the YWCA square dance in Cleveland. We had a wonderful time, and we surely appreciate the hospitality extended to us by "Our Kind of People."

—Mrs. Paul Bania, St. Louis

Dear Rickey:

We enjoy every article & read each item in the book.

I have bought almost fifty dollars worth of records from the Book & Record shop in Newark in the past 6 weeks, selecting each one from your description of them in the Magazine.

—Leonard Shield, Price, Utah.

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THE



RACLE

In response to Maynard Layne's request in the August issue, I list below a few of the called records which have the filler calls you mention,—Alamo Style, Triple Allemande, and Allemande Thar. Promenade Red Hot is not so well known nor is it a standard filler so I doubt if you will find many records containing it.

Allemande Thar: Sets in Order #1011 (York) "California Starburst"; Sets in Order #1027 (Lefty Allemande) "No Swing Hash"; Broadcast #561 (Hutchins) "Arkansas Traveler."

Alamo Style: Sets in Order #1004 (Gilmore) "Chase the Rabbit"; Broadcast #559 (Hutchins) "Travel On."

Triple Allemande: Victor #CW 104 (White) "Arky Star Hash"; Sets in Order #1004 (Gilmore) "Chase the Rabbit."—E. A. Larson, Chicago, Ill.

We believe the routine that Nina Danials of Clarksville (June 1953) was inquiring about must be the "Four-Horse Schottische," pages 278-279 in *THE ROUND DANCE BOOK* by Lloyd Shaw. Whether called polka or schottische, this has been a popular "horse and buggy" routine with the young people's groups in our area.—Lewis Crump, Dickinson, Texas.

In answer to Evelyn Huggins' question in the July issue (p.20), both Roz White of St. Louis and Bob Reed of Louisville inform us that there's a very good instrumental without calls of "I'm Looking Over a Four Leaf Clover." It is Intro #JL-2 (12") by Joe Lewis' ork.

THE MIDWEST DANCER

A Magazine of Round and Square Dancing
314 Cumberland Parkway
Des Plaines, Illinois
Published monthly except July and August
SUBSCRIPTION \$2.00 per year
Advertising rates upon request

I want square dance dress and pantalon patterns and don't know where to get them. Can you help?—Mrs. Donovan Shaw, Marion, Iowa.

● Mary Collette suggests the following: Simplicity 3813: a circular skirt only, could be used with any bodice that might appear on some pattern that would not necessarily have the desirable skirt. Simplicity 3811: for a dress with circular skirt and a top that could be modified at neck and shoulders to make a jumper dress—also includes pattern for a bolero. Simplicity 8484: a circular skirt with added fullness—also a capelet. McCall 8035: a dress with circular skirt and a bodice that could be converted easily.

Any other suggestions? Anybody know any pantalon patterns?

Do you know where I can get the dance steps for Rye Waltz, Duchess, Tuxedo, Oxford Minuet, Veleta, Varsouvienna, Spanish Waltz, Three Step and Trilby?—Harold Hepler, Ashland, Pa.

● The only book which contains the descriptions of all nine dances is Lloyd Shaw's *Round Dance Book*. Our Book and Record Shop stocks this at \$5.00.

In the index in your May, 1952, issue I note the figure Ferris Wheel listed as published in your April, 1950 issue, p.149. Can you supply the record and steps for this dance? It is used at some Festivals by some callers, but the majority don't know it.—Ed Walker, Pueblo, Colo.

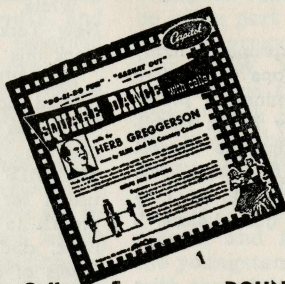
● We are sending you a copy of the April, 1950, issue which contains call and description of the figure. Regarding the proper record, the originator of the figure, George Deines of Longmont, Colo., says, "I just use any kind of a good hoedown record . . . no special music."

More Fun with These



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Featuring **CLIFFIE STONE** and His Orchestra
Shot Gun Boogie "Chase The Rabbit"
Washington And Lee Swing "Ladies
Three-Quarter Chain"
45 rpm CASF-4026 ● 78 rpm CAS-4026

SQUARE DANCE MUSIC—With Calls
Featuring **BOB OSGOOD**
Rip Tide "Jackson's Breakdown"
Forward Six Hash "Bully Of The Town"
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The Gal I Left Behind Me—Bake Them
Hoecakes Brown—Oh, Dem Golden
Slippers—Ragtime Annie
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The Old Three-Step
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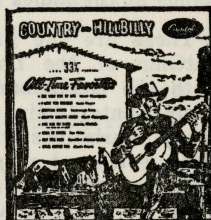
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Featuring **RAY SMITH**
With Jack Barbour and his Rhythm Raiders
Four in Line And The Ladies Whirl
"Mississippi Sawyer" The Route
"Hornet's Nest"
45 rpm CASF-4035 ● 78 rpm CAS-4035

SQUARE DANCE—With Calls
Featuring **RAY SMITH**
With Jack Barbour and his Rhythm Raiders
The Ends Turn in "Buckcreek Gal"
Dallas Traveler "Buffalo Gals"
45 rpm CASF-4036 ● 78 rpm CAS-4036

**CONTRA & SQUARE DANCE MUSIC—
Without Calls**
Featuring **CLIFFIE STONE** and His Orchestra
Virginia Reel "Virginia Reel"
American Patrol "Haymaker's Jig"—
Contra
45 rpm CASF-4025 ● 78 rpm CAS-4025



SQUARE DANCING MUSIC—With Calls
Featuring **BOB OSGOOD**
Virginia Reel "Virginia Reel"
Make An Arch "Silver Bell"
45 rpm CASF-4028 ● 78 rpm CAS-4028

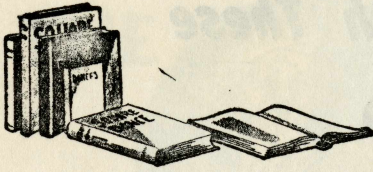


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Book Reviews

Hamilton, Frank, ed. **American Round Dancing**. Temple City, Calif., Windsor Records, 1953. 48p. \$1.00

Doc Alumbaugh, who has sprung so many delightful hit records, now leaps to the fore with a hit book guided by nineteen prominent authorities and edited by Frank Hamilton. This book clearly explains the newest dance trend—AMERICAN ROUND DANCING. This is a new dance form, not to be confused with anything that has gone before. It is complete within itself.

The book contains clear diagrams and photographs of all the new positions and dance steps. If you have been puzzled by such terms as "swingola step", "fudge", "roll", "rock", "gypsy step", all are found here. There are no dances described but you will find page after page of technical descriptions of the various dance forms. Recommended practice steps for the waltz and two-step are very carefully tabulated. There is a very interesting chapter on how to use round dance instructions which deserves special commen-

ation. We recommend this book strongly to those interested in the field of its title.

White, Betty. **TEEN-AGE DANCEBOOK**. New York, David McKay, c1952, 243p. We stock this at **\$3.50 ea., postpaid**.

Betty White, with a professional dance background, has written a really wonderful book. While the title indicates it as being of special use to Teen-Agers, we at AMERICAN SQUARES' Book Shop feel it is even more useful for adults. Here is a workable approach to a good dance education in one book, and simple enough to appeal to all levels of dance teachers. You will find just how to do the fox trot, rumba, tango, and every other popular ballroom dance. Many folk dance teachers will be surprised to find that some of the new couple dances are fox trot routines. The book also includes modern rules of dance etiquette, instructions on how to organize dance parties, arrange programs, and suggestions for novelties, e. g., play party games, mixers, refreshments and decorations. This book is highly recommended to professional dance teachers, amateur dance teachers and just plain dancers.

GRASS ROOTS, from page 5

Four Gents Chain (Four Gents Grand Chain)

This figure is executed the same as Four Ladies Chain with two important exceptions: 1. The four gentlemen are active instead of the four ladies; 2. The Chain is completed with a Left-hand Swing instead of the usual wheel-around. The gentlemen do not place their right hands at the ladies' backs in this figure.

These are the grassroots and fancy cuttings of the Ladies' Chains, along with the Gentleman's Grand Chain, or Four Gents Chain. From these figures many variations have evolved, some good, some not so good. The good ones will live and the poor ones will die. Some of the good variations are: "Two Ladies Chain Three-quarters 'Round", and Austin's "Tea-cup Chain", the latter figure being one in which the originators strove hard to keep with the traditional wheel-around finish, but had to event-

ually change to a One-hand Swing because of the fact that half of the turns were clockwise, and you just can't wheel that way.

In the next installment of "Grassroots and Fancy Cuttings" we will deal with the various kinds and types of Swings and Allemandes used in the Square Dance.

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In nine months time, the Pine Lake Promenaders of LAPORTE, IND., have grown from 7 couples to their agreed maximum of 32 couples, and have a waiting list for membership. This group learned how to dance out of books, and do most of their dancing to recorded calls, yet their enthusiasm can't be beaten. . . . Beginners who learn to dance at the Red Barn in BLUE ISLAND, ILL., find their places in squares by simply following the white-painted outlines of bare feet on the floor. Prints were made by Bill Trentlage of Chicago, who sat in a wheelbarrow and was wheeled about from spot to spot, pausing from time to time to dip his feet in a bucket of paint and place them carefully on the floor. Result is a set of squares outlined so that no-one can miss his proper position. . . . Doc Alumbaugh (Mr. Windsor Records) sends a helpful hint for slowing down floors which have been too highly polished for comfortable square dancing. His remedy: mix one part of cream furniture polish (Shell Cream Polish suggested) with five parts of very hot water. Apply the solution to the floor generously from a child's sprinkling can, following up immediately with a dry-type mop to spread and distribute the polish evenly. One application will last through two or even three consecutive nights of square dancing, after which time the floor returns to its former state without further attention. One pint of polish mixed with five pints of hot water will cover a hall about 2400 square feet.

The City Recreation Department of TAKOMA PARK, MD., became enthused

about square dancing due to a Fourth of July program by the Heel and Toe SD Club, and has asked club president Frank Portillo to serve on the recreation council in order that square dancing may be made part of the fall and winter recreation program.

In NEW YORK, the 8th season of Folk Dance Classes at the Washington Irving High School resumed in September, under the direction of Murray Sherman. . . . The Sioux Square Club of SIOUX FALLS, S. DAK., has initiated Family Night during the fall and winter season, and find that the response of the youngsters to being allowed to dance with the adults is tremendous. . . . States expected to participate in the 4th Annual International SD Festival in CHICAGO on October 24th include Illinois, Oklahoma, Pennsylvania, South Dakota, Minnesota, Kentucky, Georgia, Maryland, Florida, Wisconsin, Ohio, Missouri, Michigan, Indiana and Iowa, with Canada adding the international touch.

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DANCERS, from page 10

number one position was a likeable personality. They might even tolerate a poor teacher's lacking top form provided he had that warm friendliness the Latin-speaking people call "simpatico". People come to a dance group to meet their friends and other people just as much as to dance. A leader who is warm and friendly sets the general tone for his group and produces, as a result, not only good dancers but a friendly spirit among the dancers.

Don'ts for Leaders

There were three don'ts emphasized for leaders:

(1) Don't be aloof from the group. Make friends with the dancers, chat with them over a cup of coffee and get to know them as people.

(2) Don't correct mistakes in a manner which embarrasses the dancers. Many people are very sensitive,—consider their feelings.

(3) Don't be critical of other leaders in the area. Dancing is a recreation for dancers and inter-leader rivalry is extremely unfair to them.

Three Assets

The three things dancers look for in their leaders are:

(1) A friendly spirit that shows the leader likes the dancers as people and friends.

(2) A love of dancing per se which conveys enthusiasm to the dancers.

(3) A well groomed appearance that sets the example for a group.

In short, people who come dancing for fun and recreation come to a specific dance club or group as much because they like the teacher as for the dancing. They want their group to become good friends as well as good dancers. It is up to the leader to generate the friendliness which he hopes to spread among his dancers.

ROVING EDITOR, from page 10

Brundage, Ralph Maxhimer, Fred and Mary Collette and Don Armstrong.

Date: Saturday, Oct. 24, 1953, 9 a.m. to midnight. Place: International Amphitheatre, 42nd and Halsted, Chicago. Pre-Festival dances Friday night, Oct. 23.

(Editor's Note: We have just learned that two men closely identified with the Chicago Festival will be missing in October. Mel Ackerman, Chicago Park District recreation specialist, leaves to serve in recreation work abroad with the Armed Forces, and John Drake, promotion director at WLS, leaves to take up similar duties with Capper Publications and WIBW in Topeka, Kansas.)

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