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# AMERICAN SQUARES



THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. IX—No. 8

APRIL, 1954

Twenty-Five Cents

# AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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Volume 9

APRIL 1954

Number 8

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## DEADLINE...

for the May issue is April 10th!

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# You're Telling Us!

As all except our very new readers are aware, AMERICAN SQUARES recently mailed reply-postcards to all of our subscribers, asking them what they liked and disliked about us, and how the magazine could be improved.

The response to this questionnaire has been staggering. You have replied promptly, completely and, in many cases, with additional letters showing much thought and consideration to our problems. It will be quite some time before we have all your answers broken down and catalogued completely. And I doubt if our mailman will ever feel the same toward us again!

## Early Deductions

We should have known ( and we now definitely do!) that square dancers represent a wide cross - section of America, and that it is impossible to please all of our readers all of time. For each one of you who has suggested discontinuing any certain feature as not being worth space, another of you has asked that more space be devoted to it. And to those of you (and you are many) who gave as the only method of improvement "Come out twice as often twice as big!" we say thanks for the implied compliment, but please, no!

## Many Valuable Suggestions

A great many of you have made extremely valuable suggestions which will be followed just as soon as possible. One subject a lot of you mentioned was clubs. You want more club news. You want articles about successful clubs,

telling how they got that way and how they are staying that way. You want to know what problems other clubs have encountered and how they have solved them.

I realize that we have not printed nearly enough factual articles about clubs. The editorial staff of AMERICAN SQUARES is handicapped in this regard, since we seldom have time to participate actively in any club. We know successful clubs exist. I sincerely hope that those of you who belong to them and know the stories behind them will write and tell us, so we may pass the information along. Unquestionably the well-organized and well-run club is one of the mainstays of the activity today; equally without question is the fact that many problems come up, even in the best of clubs.

So if you are one of the lucky ones, and proud of your club, let us hear from you.

From time to time I will report further to you as classification of the questionnaires progresses. And a special word to you few who have not yet mailed in your replies—please do it soon. We still have a few cents left to pay the postage!

Rickey



**OUR COVER** Virginia Wallace depicts the gay shower of square dancers which will fall all over the country during this April Festival month.

# SD – College Style

By Julia H. Post

During the past seven years the Department of Physical Education at Winthrop College, Rock Hill, N.C., has conducted annual square dance sessions directed by Gene Gowing, director of National Folkways Foundation. The sessions have included classes for the college students in English and American folk dance, callers' classes, clinics for the high school students of the state, and leaders' workshops and sessions for the local public school teachers. As a result of the interest aroused in the community and the state, local industrial and recreational groups have also been included.

By far the most important phase of the program has been the High School Square Dance Clinic, which was first conducted in 1950. The first and second clinics were one day sessions, for junior and senior high school students. The third and fourth clinic was conducted as a two-day session, with one day for junior high school groups and one for senior high school groups. The division by age groups was found to be much more satisfactory. Since there are relatively few junior high schools in the state, elementary schools were invited to bring seventh or eighth grade students and a number did so. At the first Clinic the attendance was 180, representing eleven schools. The 1953 Clinic had an attendance of 358, representing 14 junior high schools and elementary schools and ten senior high schools.

All of the students attending the clinics have had some instruction in square dance but they are given some basic material at the beginning of the morning sessions, so as to establish a common ground. The groups are then given a variety of dances, squares, circles, and contras and in the afternoon sessions they are given some rounds, even some waltzes!

## European Folk Encouraged

At two of the clinics, schools in which an extensive folk dance program was being carried on were invited to present some folk dances. These were done in costume to serve as a motivation for other schools to include European as well as American Folk Dance in the program.

There are many evidences of the carry-over of the program offered at the clinics. The most serious handicap to an extensive development of this activity in the schools and communities is the lack of well-trained teachers and callers. During the spring of 1953 a Leaders' Workshop was offered at the college. This was a week-end session, in which fifteen were enrolled, including a number of teachers and recreation leaders. We are planning to continue this Workshop and thus develop more teachers and leaders to carry on the program throughout the state.

At the time of the clinics, the teachers are given material on the dances taught and information as to where to secure additional materials, books, music and recordings. A number of requests have come in later for additional materials and references.

During the Square Dance sessions, college classes have been conducted in English Morris, Sword and Country Dance as well as in American Country Dance and classes for square dance calling. Intensive sessions with the class in square dance calling are offered in the regular curriculum as well as with other groups.

## Elementary Teachers Attend

During the 1952 session, a special session was offered for elementary teachers in the local schools. About thirty attended and were most eager to secure materials and help in teaching techniques. In the spring of 1953, when Mr. Gowing returned to conduct a week-end Leaders' Workshop, the city school administration arranged for another session with the elementary teachers, attended by fifty teachers and a demonstration teaching session with children in one of the elementary schools for the special benefit of the music supervisors, who are largely responsible for the program in the elementary schools. A session for some two hundred high school students was conducted at one of the local high schools, in addition.

Another step was made toward making the program a community wide one during the spring session when one of the recreation clubs at one of

# The Caller Speaks Up

*AMERICAN SQUARES* introduces a new feature, dedicated to anything and everything our readers wish to discuss. Callers who have compliments or complaints, brickbats or bouquets—or who simply wish to bring an existing situation to the attention of the public are invited to send in their contributions to “The Caller Speaks Up.” First of our callers to sound off is Walter Prahl of Murdo, S. D.

Every time I think of how hard many callers have worked to bring square dancing out of the saloons to a level where it is welcomed in church and 4-H work, I wonder if some record companies realize what they are doing when they record vulgar or double-meaning patter. Do they just want to see how far they can go before being stopped?

Furthermore, I think records with calls do more harm than good for the cause of square dancing. I can always pick out the people who dance to records. They learn to do the dance, but they do not learn how to dance. I was invited to attend a dance once and when I got there they were dancing to records, although they have a fine caller right in town. When I asked them why, they said call-

ers make mistakes but these records are perfect! When they asked me to call, they wanted me to call dances they knew, but it turned out that since I didn't call them exactly as they had been recorded, they couldn't dance them and said it was because I didn't know the dances! To me this is like washing your feet with your socks on!

It's a free country and the record people can do what they want, but if they would at least put the dance level on each record for a guide they might keep some of these dancers from getting in over their heads. And I'll take brand new dancers any time, rather than ones who have danced to called records. In fact, I just hope I can get hold of them before they start dancing to records!

---

## COLLEGE STYLE, from page 4

the textile plants in the city arranged for some teaching sessions, followed by a dance.

We feel that we have made a good start toward increasing the interest on the part of the community in this wholesome and worthwhile recreational activity. In addition, we feel that we are taking steps which will lead to the restoration to a place in the sun of the community approval of one of the oldest traditional heritages of our people. In this section of the South and in this area, particularly, so-called square dance has deteriorated seriously. The excessive use of “hillbilly” music, the dearth of good callers, the failure to challenge the dancers because of the lack of variety in the figures called and the careless way in which they are called and done have resulted in square dances being considered not quite “nice.” Introduction of this form of dance in the schools where it can be properly taught should do much to preserve it from being

thrown into the discard.

With the increasing facility of travel, it is important, too, that people in all parts of the country become acquainted with the style of dance in other sections. In so many cases, the first reaction of people in the South to squares and contras is that they “do not dance that way” and feel that it is “foreign.” Once they have done some squares and after some extended acquaintance with contras, they become enthusiastic.

If the enthusiasm of the high school students who have attended the clinics and the interest of the teachers who have attended the sessions are reliable criteria, good square dancing should become an important part of the social pattern in this state.

---

## We Read It In . . .

LET'S DANCE (Northern Calif.). Beginning square dancers in the Bay Area were invited to a dance for beginners, with calling done by Bill Castner and Peg Allmond. Round dances were simple, with a walk-through preceding each. Nineteen squares enjoyed their first experience of dancing with folks outside of their own classroom.

# The Roving Editor in Illinois

By De Harris

Arrived home in time to take in Horace Hall's graduation party for his big class at St. Alexis Church, Bensenville, Ill. Horace came along at a time I was frantically trying to maintain a square dance program around home and at the same time make these long trips required in my work. He has done an excellent job of promoting square dancing in the communities surrounding our respective homes.

Attended the February 14th. meeting of the Illinois Square Dance Callers Assn. at John and Frances Schmidt's Wheatland Square Dance Center in Plainfield Illinois. (Nice place you have, John.) Bill Clarke emceed the program. Mildred Sutterlin taught "Connie Jean." Doc. Hembach called his original dance "Fractured Eight" also a new dance "Lock my heart and throw away the key." I harangued the gang on a few teaching highlights I have seen used successfully. Bill wound up the afternoon session with "Oregon Bump-as-Daisy." After a bring-a-covered-dish dinner the group settled down to a little serious square dancing while the boys on the mike paraded their Sunday calls.

## Illinois Dances

The Illinois Callers Assn is planning a state-wide Festival for early June. More details next issue. The Illinois Federation of Square Dance Clubs has scheduled their third annual Square Dance and Folk Festival for Saturday

afternoon and evening, May 1st at East Jr. High School, Kankakee Ill. About fifteen of Illinois' best callers will do the calling.

The Chicago Area Callers' Assn. recently released their '53-54 dance schedule. It lists 84 callers having regularly scheduled dances. You have a choice of square, round, folk and contra dancing—not every kind of dancing every night but still a good selection. There is a choice on the average of about ten dances any given evening except Sunday. As is typical the majority of the dances are in the out-lying residential areas. Looks like the old home town is doin' all right.

On the way home from a short southland vacation Peg and I squared up with the folks in Mobile, Alabama, at their dance on the eve of the Azalea Trail Festival. Some of the folks from Birmingham and New Orleans arrived in time to make the dance and got the Festival off to a good start. Several of the Birmingham callers were also among the early arrivals. From their calling I would say maybe B'ham was a little slow getting started but they sure are picking up fast. Couldn't stay for the Festival but I am sure it was a success. They had a good idea on their Festival Tickets. They left ample space for your name in bold letters, so when you purchased your tickets they lettered in your name, put the ticket in a plastic holder and lo! there is a name badge.

## T H E W A L T Z

By Virginia C. Anderson

Each country has its own dance, and the Germanic peoples, particularly the Austrians, have the landler and the waltz.

Around 1750 the waltz was known as the "Walzer"—from the noun walzen, from the Latin volvere, which in its widest sense meant a rotating motion, such as rolling, turning, or revolving. In the middle of the 18th Century the word was used to describe a new form of dancing which consisted of single couples turning constantly as they progressed around the floor. The dance degenerated and was for a time banned by the Church. We find this edict in California in the early Nineteenth Century in connection with the Early California dances, which for nearly fifty years were not danced.

Although the above explanation of the word seems logical, French authorities have it that the name is derived from

the ancient Volte or Volta, which was a turning dance in triple time.

Another interesting fact brought out in connection with the widespread popularity of the waltz in the middle of the Nineteenth Century was that it brought to a great height the composing of beautiful pieces to be used merely for social dancing. Foremost of course amongst these composers was Strauss.

As we hectically rush to the newest of the "new" dances each week, and with a high percentage of WALTZES, we wonder WHY? Not one out of twenty-five dancers can waltz, and unless you do a waltz step to waltz music, you miss the pleasure of the music, and certainly a great deal of pleasure of the dance itself.

Although institutes have been held and are being held, not enough attention is being given to the waltz. Why not either teach the dancers to waltz, or call a halt to all new waltz-type dances?

# Thread the Needle

By Nancy DeMarco

## LET'S MAKE A PETTICOAT

Last, but by no means least, this petticoat is the frosting on the cake in completing the ensemble described in the preceding American Square magazines. The petticoat described and illustrated, is sixteen yards wide and is made of about eighty yards of nylon embroidered edging.

Sounds like a lot of width and yardage for one garment, but you can rest assured, there is absolutely no bulk or weight to handicap the wearer in any way. The beauty and advantage of this petticoat is while dancing and twirling, the ripples and folds and more folds create the illusion of numerous undergarments. It also lessens the laundry problem; just wash and hang up to dry and presto, it is ready for another wearing. If you love but dread the ironing of ruffles, you will find this petticoat well worth making. If you are at all timid about wearing a garment this wide, try it any desired width, following the basic instructions in making.

### Finished Edges

Nylon edging should be anywhere from three to six inches wide and having both upper and lower edges finished eliminates the need of hemming. In purchasing fabric, it is possible to obtain finished edges in widths up to three and one half inches, making it necessary to use two widths to each tier. If you are fortunate in obtaining finished edges in four, five or six inch widths, you will use one width for each tier.

### Tier On Tier

The simplest method in making and placing tiers is to take one half of amount of fabric and stitch on upper edge of remaining half, having scalloped edge overlap. You now have two widths stitched together and one half the yardage length you started out with. Cut off sixteen yards of fabric for bottom tier. Next, using machine ruffler, gather the sixteen yards of edging to about nine yards. Now gather loosely remaining fabric.

Starting with bottom tier (the gathered sixteen yards) place next tier overlapping the gathered edge of bottom

tier and stitch down and cut off excess. Continue overlapping and stitching tiers, until you reach desired length. Stitch side seam, turn down hem one half inch at top and insert elastic or attach to waistband.

Upper part of petticoat can be made of six or eight rows of edging sewn together; then ruffled tier placed from top to bottom.



### Yardage Guide

Below is a sample guide on the number of tiers and yardage used in one petticoat. Remember, each tier consists of two widths of nylon edging. If you are using one width of edging for each tier, follow yardage in first column.

	Length of tier	Amount of edging
Bottom tier	16 yards	32 yards
Second tier	9 yards	18 yards
Third tier	7 yards	14 yards
Fourth tier	5 yards	10 yards
Fifth tier	3 yards	6 yards
Sixth tier	1½ yards	3 yards
Total	41½ yards	83 yards

# 20th Folk Festival

By John Sabin

Dancers, singers, musicians and storytellers, nearly 1000 strong, from many states and several foreign countries, are gathering in St. Louis these days for the 20th annual National Folk Festival which will be presented on the stage of Kiel Auditorium April 7, 8, 9, and 10. They will be presenting at afternoon and evening performances each of the four days authentic folk material seldom seen anywhere but at local pageants and events.

The National Folk Festival is now an established part of the American scene and has been for the past 20 years. But, as with all large annual events there had to be a beginning, and in this case, the originator, director and moving spirit behind the entire presentation is the nationally-known folklorist, Sarah Gertrude Knott.

The first Festival was presented in St. Louis in 1934 with Miss Knott instrumental in getting the event on the stage of the then newly-dedicated Municipal Auditorium.

After the first year in St. Louis, the Folk Festival went on the road and traveled to other cities. In 1935, the festival was staged in Chattanooga, the next year in Dallas, then one year in Chicago, five years in Washington, two in Philadelphia, once in New York and once in Cleveland. The National Folk Festival returned home to St. Louis in 1947 and since then it has been presented in the Mound City each year in April.

## Newspaper Helps

For the past three years the Folk Festival has been presented in co-operation with the St. Louis Globe-Democrat. The newspaper provides financial



No, this is not the square dance known as "The Basket." It is the colorful flying Hora, done at last year's National Folk Festival by the "Harikuda," the YMHA-YWHA dance group. This year, twenty-five Harikuda dancers will present a traditional Jewish wedding and a Purim festival.



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assistance, promotion of the event, and office space for behind-the-scenes personnel connected with the Festival.

Among the people in the background who have helped in handling the many details incident to presenting the Festival are Joyce and Fred Honerkamp, Kate and Carlyle Thomas, Helen Bania, Lela Homan, Charles Galloway, and two employees of the St. Louis Globe-Democrat, Justin L. Faherty, assistant to the publisher, and Charles Kistenmacher, promotion director.

The festival could be described as "part revue, part concert," and a brief glance at some of the "acts" that will be seen bears out this capsule definition.

The program of this year's four-day run includes: English Morris and Sword Dances; Negro Spirituals and Singing Games; New England Contra dances; Ozark, Western and Eastern style square dancing; Indian music and dances; Jewish customs and dances; ballads of the Ozarks, the Ohio River Valley and the Tennessee hills; lumberjack and cowboy stories, and dances from such foreign lands as Cuba, Mexico, Spain, Bulgaria, Lithuania, China, Japan and others.

### Innovations This Year

In addition, there will be a number of innovations this year, mostly for the benefit of leaders in the field of folklore. Each morning during the festival there will be an informal get-together of performers for discussions of their work. Following each afternoon performance there will be a formal workshop at Kiel Auditorium for those who want to enhance their knowledge in the field of folklore.

During Festival time, Washington University will conduct a series of conferences at which scholars will read papers on various aspects of folklore,

and on Saturday morning, April 10, there will be a special conference for leaders at which the discussion will deal with the many problems of putting on folk festivals.

The U.S. Government has recognized the National Folk Festival as one means of telling other peoples about life in this country. One year the U.S. Information Service asked for pictures and text of the event for distribution at American Information Offices in foreign lands. Another year the Voice of America requested tape recordings of the entire program for broadcast by Voice radio stations to listeners in other countries, mainly those behind the Iron Curtain. This was done to help counteract adverse propaganda about the American way of life by enemies of the United States.

Sarah Gertrude Knott is so inextricably interwoven into the fabric of the National Folk Festival that when her name is mentioned people immediately think of the Festival. Not long ago she was interviewed over a St. Louis radio station, and the announcer turned to Miss Knott, and by a slip of the tongue, said, "Now, Miss Festival . . ."

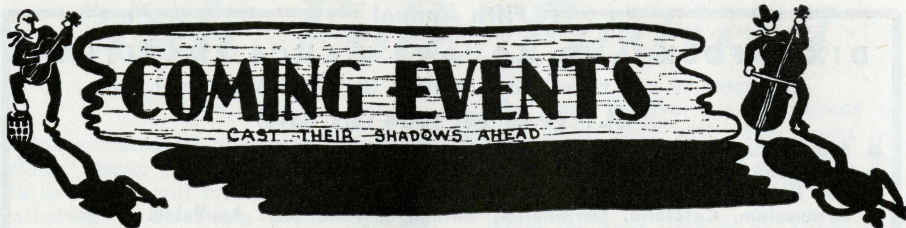
Recently she was asked what she thought of her work after being associated with the National Folk Festival for some 20 years and this is what Sarah Gertrude Knot replied:

"It's just getting started. We've really just laid a god foundation."

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# COMING EVENTS

CAST THEIR SHADOWS AHEAD

- Apr. 2-3.—Houston, 6th Ann. Fest. Coliseum.  
 Apr. 2-4.—Yuma, Ariz. 4th Ann. Festival.  
 Apr. 2-4.—Tampa, Fla. 2nd Ann. Jamb., Baker  
 Apr. 3.—Baldwin, Ks. 4th Ann. Jamb., Baker  
 U. Gym.  
 Apr. 3.—Okla. City. Cnt'l. Dist. Jamb., Aud.  
 Apr. 7.—Texarkana, U.S.A. Convention Wel-  
 come Dance, Spring Lake Pk.  
 Apr. 7.—Ardmore, Okla. Spring Fest.  
 Apr. 7-10.—St. Louis. 20th Ann. National Fest-  
 ival, Kiel Auditorium.  
 Apr. 8-10.—Dallas. 3rd Ann. Nat'l. SD Conven-  
 tion.  
 Apr. 9-10.—Lexington, Ky. Ky. Folk Fest., U.  
 of Ky.  
 Apr. 9-10.—Medford, Mass. 10th Ann. New Eng-  
 land Folk Fest., Tufts College Gym.  
 Apr. 9-10.—Columbus, Ohio. 7th Ann. Folk  
 Fest., Men's Gym, O.S.U.  
 Apr. 11.—New York, Callers' Assn. Spring Fest.,  
 Manhattan Ctr., 311 W. 34th. 3-11.  
 Apr. 15.—New York. Folk Dance House, 108  
 W. 16th. Ralph Page.  
 Apr. 17.—Ponca City, Okla. No. Cnt'l. Dist.  
 Fest.  
 Apr. 18-23.—New York, 58th Ann. Conv. Assn.  
 for Health P.E. & Rec. Hotel Statler. Special  
 Dance Programs Tues. eve. and Wed. aft.
- Apr. 19.—Lemoyne, Pa. Sertoma Club SD, West  
 Shore Roller Rink.  
 Apr. 23.—New York, Folk Fest. 225 W. 24th St  
 Apr. 23-24.—Las Vegas, N.M. 7th Ann. State  
 Fest.  
 Apr. 23-24.—Kent, Ohio, 3rd Ann. KSU Folk  
 Fest. Jane Farwell, Ed Gilmore.  
 Apr. 23-24.—Swarthmore, Pa. Ann. Folk Fest.,  
 Swarthmore Coll.  
 Apr. 23-24.—Texarkana, U.S.A. 4-States SD  
 Assn. Ann. Spring Fest.  
 Apr. 24.—Birmingham, Ala. B'ham SD. Assn.  
 SD Round-up. YMCA. 2-5; 8-12.  
 Apr. 24.—Topeka, Ks. 4th Ann. SD Fest., Mun.  
 Aud.  
 Apr. 24.—White Plains, N.Y. Westchester SD  
 Assn. 5th Ann. Fest.  
 Apr. 24.—Berea, Ohio. Rec. Bd. Jamb., Co. Fair  
 Gnds.  
 Apr. 24.—Philadelphia. SD. Inst., Mid-City  
 YWCA. Al Brundage.  
 Apr. 24.—Northfield, Vt. Country Dance Fest.,  
 aft. & eve. Ed Durlacher. Norwich U. Armory.  
 Apr. 25.—Elizabeth, N. J. NJ SD Callers &  
 Teachers Assn. Spring Fest. Elks Aud. 3-10.  
 Apr. 29.—Indianapolis. Indpls. Callers Assn.  
 2nd Ann. Spring Fest.  
 Apr. 29-May 2.—Fontana Dam, N. C. Swamp  
 Shop.  
 Apr. 30-May 1.—Corpus Christi, Tex. Buccaneer  
 Days SD Fest. T-head both nights, 9-12.  
 May 1.—Canton, Ohio. Ohio-W. Va. SD Fest.,  
 YMCA, 2nd St., all day.  
 May 1.—Abington, Pa. Bux-Mont SD Fest.  
 May 2.—Wilmington, Del. Del. Valley SD Inst.,  
 Tower Hill School.  
 May 6-8.—Washington, D. C. Ann Folk Fest.,  
 Cardoza Ctr. Aud.  
 May 6-9.—White Springs, Fla. Folk Fest., Ste-  
 phen Foster Mem'l.  
 May 8.—Hyannis, Mass. Cape Cod Children'  
 SD Fest. 4th-8th grade dancers and callers.  
 May 9.—Garden City, L. I. L.I. Callers Assn.  
 Fest., Adelphia Coll.  
 May 15.—Philadelphia, SD Inst., Mid-City YMCA  
 Charlie Wilson.  
 May 16.—South Bend, Ind. 4th Ann. Callers  
 Club Fest.  
 May 21-22.—Omaha. Ann. Fest.  
 May 22.—Little Rock, Ark. Spring Fest.  
 May 22.—Canton, Ohio. Am. Rec. Dept. Round-  
 up. Jonesy.  
 May 28-30.—Danbury, Conn. Weekend Danc-  
 a-Toot, Hotel Greene.  
 May 28-31.—Long Beach, Calif. 10th Statewide  
 F&SD Fest.  
 May 29.—Baytown, Tex. Council Dance, Hum-  
 ble Comm. House.  
 May 29-30.—Oakland, Calif. No Calif SD Assn  
 Golden State Roundup.  
 May 29-30.—Riverside, Calif. Cow Counties  
 Mem'l. Day Hoedown.  
 May 30.—Kulpsville, Pa. Weekend Workshop,  
 Mac's Barn. Paul Hunt.

FIFTH ANNUAL

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### THE MIDWEST DANCER

A Magazine of Round and Square Dancing  
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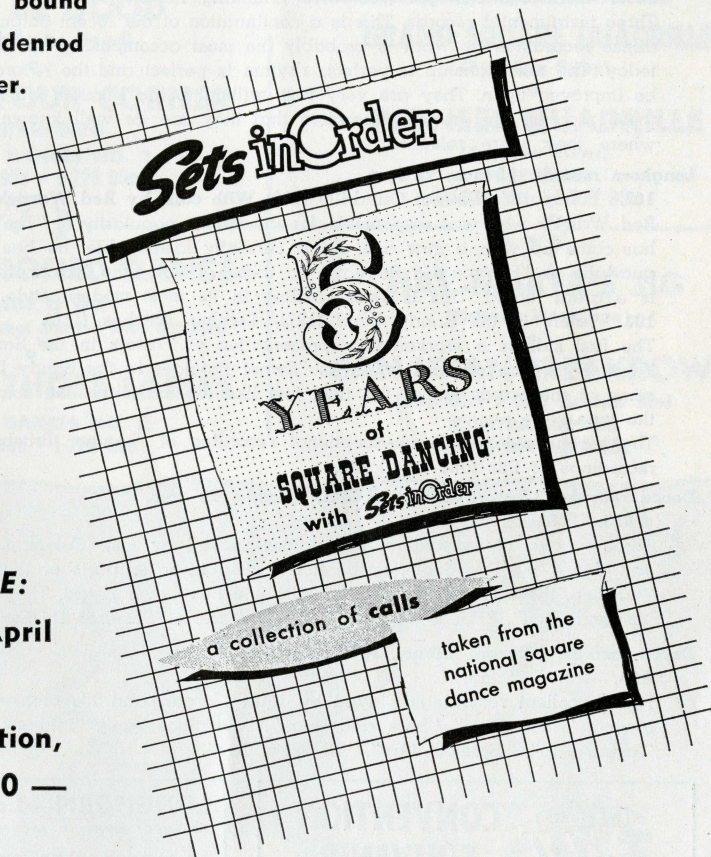
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# RECORD REVIEWS

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

**Price, \$ .89**

1235. The Talking Square (138) 3:45//Poor Little Robin (134) 3:20  
 1236. Square Dance Jubilee (134) 3:30//Chinatown, My Chinatown (138) 3:35  
 1237. Dear Old Donegal (136) 3:15//Running Rabbit (142) 4:00

Three instrumental records. This is a continuation of the recent output of Imperial's square dance recordings by what is probably the most accomplished set of musicians recording today. The musicianship is perfect; rhythm is perfect and the recording technique cannot be improved upon. They are very fast, without being hurried. No instructions came with these records. We presume therefore that they are for well known dances in California where they were released.

**Longhorn records. 10-inch, 78 rpm.**

**Price, \$1.05**

102. Bonaparte's Retreat Quadrille (128) **With calls by Red Warrick**//Instrumental.  
 Red Warrick who was responsible for the terrific popularity of "The Jessie Polka Square" has come up with a new one. As is currently fashionable, he has written a Texas-style quadrille to "Bonaparte's Retreat". To those of you who like typical Texas calling, this is a great record. This is Texas calling in its most modern style.

103. Taters in the Sandy Land (122)//Leather Britches (116).  
 The first side is a workmanlike presentation of "Taters in the Sandy Land" played in Texas style. The original title was "Sweet Potatoes in the Sandy Land". They have left some of the words out of the title, just like the musicians left some of the notes out of the tune.

The second side is an unexceptional recording of "Leather Britches". There are better recordings of this tune available.

**Decca records. 3-Record Album. 10-inch plastic, 78 rpm.**

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Three records of sensational Pasodobles played by Emil Coleman and his orchestra. If you dance the Pasodoble, or as it is called in some parts of the country, the Spanish Two-Step, these recordings are the best you have ever heard. They include such titles as "Espana Cani", "Punao deRosas", "El Relicario", "Suspiros De Espana" and others.

**Decca records. 4-Record Album. 10-inch, plastic, 78 rpm.**

**Price, \$4.35**

A55. Tap Dancing.

Four excellent recordings played by Russ Morgan and his orchestra, including the following: "Waltz Clog", "Buck and Wing", "Soft Shoe Tap", "Military Tap", "Rhythm Tap", "Swing Tap", "Spanish Tap", "Rhumba Tap".

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(Oh, Lady Be Good)

## PICK UP YOUR CORNER

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I Want a Girl

(Just Like the Girl that Married Dear Old Dad)

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(Bye Bye Baby)

## PIONEER QUADRILLE

(Swanee River)

QUADRILLES  
DU-934 95c • 1-227 95c



## HAY-MAKER'S JIG

(Fisher's Hornpipe)

## CANADIAN BREAKDOWN

(The Girl I Left Behind Me)

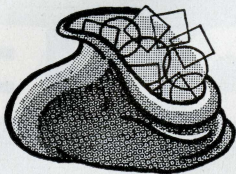
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## DASHING WHITE SERGEANT

(Scottish)

In groups where either men or women predominate, it is often necessary to utilize the "Trio" dance. Here is a good one with a long background of tradition.

—Frank and Olga.

**Record:** Imperial #1005

**Formation:** "Threes" facing "Threes" in circle or column. Trios formed by one man and two ladies; one lady and two men; all men or all ladies.

### FIGURE I

#### Measures

- 1- 4 CIRCLE LEFT, SIX HANDS AROUND with 4 Polka steps OR 8 slides OR 8 Walking steps. Polka (hop-step, step, step) done lightly.
- 5- 8 CIRCLE RIGHT, SIX HANDS AROUND back to place.

### FIGURE II

- 9-12 BALANCE AND RIGHT ELBOW SWING WITH RIGHT-HAND PARTNER. Center dancer and Right-hand partner Balance (Pas de Basque) right and left, then hook right elbows and swing once around clockwise with 2 Polka steps OR 4 Skips OR 4 Walking steps.
- 13-16 BALANCE AND LEFT ELBOW SWING WITH LEFT-HAND PARTNER. Center dancer and Left-hand partner Balance right and left then hook left elbows and swing once around counterclockwise.

### FIGURE III

- 1- 8 REELS OF THREE. All weave a "Figure 8" simultaneously in line of three with 8 Polka steps OR 16 Skips OR 16 Walking steps. Center dancer starts by passing right shoulders with Right-hand partner.

### FIGURE IV

- 9-12 FORWARD AND BACK. Join hands in line of three. Lines move toward each other with 2 Polka steps OR 4 Skips OR 4 Walking steps forward then backward away from each other.
- 13-16 FORWARD AND PASS THROUGH TO MEET NEW LINE OF THREES. Lines advance then each dancer passes right shoulders with opposite to meet next trio.

## 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.  
 —Rickey

## OLD ZIP COON #2—contra

1-3-5 etc. active, CROSS OVER

**Balance your partner join right hands**

**Once and three-quarters round**

**Lady face up and the gent face down**

After balancing active couple turn with right hand  $1\frac{3}{4}$  around to stop with active couple in the center, gent facing down. Active lady release partner and join hands with inactive couple below to face up the set.

**Balance standing three and one**

**Swing your partner in the center**

— — — —  
 — — — —  
 — — — —

**Down the center**

— — — —

**Same way back and cast off**

— — — —

**Right and left with the couple above**

— — — —  
 — — — —  
 — — — —

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## CORNELIA WALTZ

(Introduced by Carlotta Hegemann,  
San Antonio, Texas)

**Record:** "Changing Partners",  
(No Intro.)

RCA Victor 47-5537 (45 rpm)  
RCA Victor 20-5537 (78 rpm)

### Measure

**1- 4** DIP; WALTZ; WALTZ; STEP-HOLD;

- Closed dance pos M facing LOD. Dip back on L (ct. 1,2,3); Two pursuit waltzes. Step fwd R (ct. 1), touch L by R (ct. 2,3); Drop closed pos keep partners hands joined.

**5- 6** GRAPEVINE; TOUCH;

Step left on L, Step R back of L; Step left on L; Step R across front of L (ct. 1), touch L (ct. 2,3); (W starts R, steps L back of R, steps R, pivoting 1/2 right-face turn facing LOD. She lets go hands on pivot.) Join in Varsouvienne pos. W. steps left on L (ct. 1), touches R by L (ct. 2,3);

**7- 8** BACK; AGAIN and TOUCH;

Couple drops hands. M repeats grapevine (Meas. 5-6) to his right starting L back of R. W takes 3 steps starting fwd R, making semi-circle to right, to face M (Meas. 7); W steps toward him on L (ct. 1), touches R by L (ct. 2,3); Join hands.

**9-10** BALANCE APART; BALANCE TOGETHER;

M steps back L (ct. 1), touches R by L (ct. 2,3); (W steps back R). M steps fwd R (ct. 1), pivoting so that right hips are adjacent. (W steps fwd L). Drop hands, join right hands in close star, forearms together. Touch L by R (ct. 2,3).

**11-12** AROUND, TWO, THREE; FOUR, FIVE, SIX;

Couple turns around each other in six steps starting M's L End in closed dance pos M facing LOD.

**13-16** WALTZ; WALTZ; WALTZ; STEP-HOLD;

Three pursuit waltzes, M starting L. On third meas. as M continues LOD, W lets go hands, makes one right-face turn in 3 steps, starting R. In closed dance pos M steps fwd R (ct. 1), touches L by R (ct. 2,3).

Transition: Step; Close;

M steps fwd L (ct. 1,2) closes R to L (ct. 3); Commences waltz dip immediately as routine begins again.

**NOTE:** Routine is danced five times, transition occurring four.

At end of record M drops W's right hand, takes her left as both bow.

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### SILVER LAKE STAR

(Introduced 1954 by Johnny Velotta,  
Hollywood, Calif.)

**Ladies to the center and back to the bar  
Gents to the center with a right hand star  
Meet your own with a left allemande  
Go the wrong way around with a right and left grand**

**A right and left grand and don't be late  
It's a brand new deal with a brand new date  
Meet 'em with a right go 'round the world  
It's a wagon wheel with the pretty girl  
The gents turn half and give 'em a spin  
Then make that wheel and you're gone again**

**The hub flies out but not too far  
You circle eight for the Silver Lake Star  
\*Number one gent you rip and tear  
Go down the center and reverse that square  
You turn that ring go inside out  
Don't let go as you circle about  
Break with the right pull the left lady under  
\*\*Turn your corner with the left and go like thunder**

**Back to your girl with a right hand swing  
Gents star left in the middle of the ring  
Pass that girl when you come down  
Turn the next with the right go all the way round**

**The right hand lady with a left hand round  
Back to your girl with a right hand swing  
All the way 'round with the sweet little thing  
To the corners all for a left allemande  
Walk right into a right and left grand  
A right and left grand now don't you roam  
You meet another new girl and head for home**

**Now don't slow down I'll tell you what to do  
\*\*\*The heads turn back to a right and left through**

**You turn those girls and promenade home  
We'll keep on dancing 'till you find your own**

\* Gents number two, three and four repeat in turn

\*\* When facing out your corner is still on your left

\*\*\* Alternate between heads and sides.

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Write Paul J. Kermiet, Rt. 3,  
Golden, Colo.

### Y'ALL COME

Record: Longhorn #105

**First and third take a little swing**

**It's forward up and back again**

**It's forward up and swing that opposite girl**

**Face the sides with a great big grin**

**The inside out—the outside in**

**Dive through and then you're gone again**

(2 & 4 couples arch, 1 & 3 couples dive through, then 1 & 3 couples arch and 2 & 4 couples back through. Repeat.)

**Circle four just half around**

**Dip and dive right across the town**

**Right and left through and turn your girl around**

(1 & 3 dive through from outside of the ring, then do a right & left through in the center of the ring, then turn partner all the way round to face outside couple. Gent #1 & lady #3 are together, gent #3 & lady #1 are partners)

**Elbow hook four in line**

(With outside couples, ladies hook elbows like four in line you travel)

**Gents go home you're doing fine**

**The ladies whirl and swing that opposite man**

(Ladies make one complete turn then swing new man, or other man. Gents now have original Right hand ladies)

**Four ladies chain across the ring**

**Opposite gent left hand swing**

**Chain right back and turn your own around**

**Sashay round your corners all**

**Sashay partners don't you fall**

**And weave the ring until you're home you all.**

(Sashay corners, then partners, then weave ring until you meet partner, sashay partner again and weave the ring until you get home)

During this weaving of ring caller and dancers sing chorus.

### Chorus

**Y'all come, Y'all come**

**Y'all come to see us now and then**

**Y'all come, Y'all come**

**Y'all come to see us when you can**

Repeat for head couples—then chorus—the figure and chorus twice for side couples.

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### SOUTHERN STRUT

(Introduced by Bill Shymkus, Chicago, Ill.)

Record: Capitol 2735 "South"

Position: Open Dance. Gent begins on left, lady does counterpart.

Measures:

**1- 2 STEP, STEP, ROCK, ROCK, ROCK.**

Step forward left, forward right, rock forward on left foot. back on right and forward again on left.

**3- 4 REPEAT 1-2 ON RIGHT FOOT.**

**5- 6 TOUCH SIDE, TOGETHER, FORWARD, TOGETHER.** Touch left foot to left side, touch next to right. Touch left foot forward and step on left next to right.

**7- 8 REPEAT 5-6 ON RIGHT FOOT.**

**9-16 REPEAT MEASURES 1 THRU 8.**

**17-20 TWO STEP, TWO STEP, TWO STEP, TWO STEP.** Slow two steps. Turning left away from partner take four two steps making a half circle facing partner and assuming closed dance position.

**21-22 TWO STEP TURN, TWO STEP OPEN.** In closed dance position take two two steps turning to face line of direction.

**23-24 STEP, STEP, STEP AWAY CLOSE.** In LOD step forward on left and right Meas. 23). Step away from partner on left and close with right.

**25-32 REPEAT MEASURES 17 THRU 32.**

### Break

**1- 4 TWO STEP, TWO STEP, TWO STEP, TWO STEP.** Take four two steps in line of direction.

Repeat entire dance and break. After break, at end of record, there is one more measure of music. Step away from partner on left facing partner and tap once with right.

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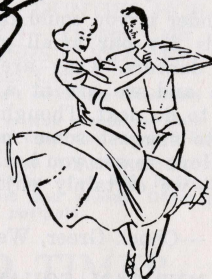


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*on the other side and EQUALLY TERRIFIC is..*

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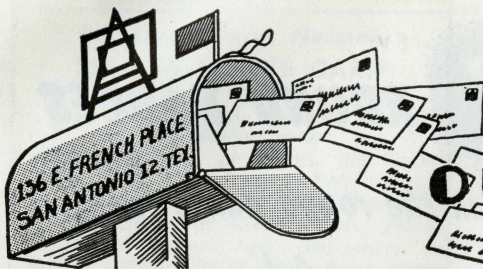
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# LETTERS FROM OUR READERS

## Squares on Wheels

Dear Rickey:

Wonder if you could recommend some records for our small group of wheel chair dancers. They are a very eager bunch and we are at a stand still on what to do next. Thought you might be able to suggest some material for our use. Hope to see you back in Wenatchee again—we certainly enjoyed your calling.

—Chuck Greer, Wenatchee, Wash.

● **AMERICAN SQUARES** for Aug., 1953, published an article by Phil Brandon about his wheel chair dancers in Toledo. Anyone else have any further suggestions along these lines?

● Will the reader who mailed two dollars, postmarked at the Transfer Office, Cleveland, Ohio, please also send name and address so the money may be properly credited!

## Summer Schools and Camps

Dear Rickey:

Thank you for reminding us of your listing of all Summer Dance Camps. As the summer draws nearer we will no doubt place ads as usual with **AMERICAN SQUARES**. As near as we can determine, we get more response from your subscribers than from any other square dance monthly.

—Al Brundage, Stepney, Conn.

● **AMERICAN SQUARES'** regular annual Summer School and Camp Directory will appear in the May issue. Watch for it to plan your vacation this year.

Dear Rickey:

Enjoyed reading the letter from Mrs. Arthur Lohman of Indianapolis in the December "Letters." We met and danced with them at the Rod and Gun Club in St. Petersburg. I enjoy your whole magazine, but wish you would devote more space to "Letters," as it gives one an idea of what's going on in other parts of the country.

—Narl Jones, Sarasota, Fla.

## WE BELIEVE IN WALTZ QUADRILLES —

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#X-60 **HI-LILI** (called by Lloyd Shaw)

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### But It's Still Fun

Dear Rickey:

I just finished reading the article "But It's Still Fun!" as it appeared in the December 1953 issue of AMERICAN SQUARES. Being an ardent square dancer the past six years or so, I indeed got more than one chuckle out of it. In fact, I laughed so hard at some parts of it, my sides are still on the sore side! It is very much indeed a good description of some square dancers I have seen and danced with! In fact, Rickey, I enjoyed reading it so much I am wondering if I can get permission to have it printed in our YMCA Square and Folk Dance Club monthly paper 'Do-Si-Do!' This is only sent out to our club members in and around the Trenton area.

Several of our club members subscribe to AMERICAN SQUARES and then the issues are circulated around to other members in the club. Thereby everyone sooner or later gets to read your very fine magazine.

—Joann Zanca, Trenton, N.J.

●AMERICAN SQUARES is always glad to give permission to reprint articles in local publications. We ask only that proper credit be given at the time of such reprinting.

### We Read It In . . .

MIDWEST DANCER (Illinois). The Wheatland Square Center has a new floor plan with red circles painted in interlocking patterns with eight-foot radius and two feet between each circle. They have found these to be of great help in teaching beginners to keep their square the right size.

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With Calls

Music: *Johnny Palmer's Grand Canyon Boys*  
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Without Calls

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## OLD TIMER RECORD COMPANY

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Phoenix, Arizona

Dear Rickey:

Have been thinking of writing for some time and then picked up your December 1953 issue and find the Roving Editor voicing my words. Have been here in St. Marys (Ohio) for the past four weeks and have found only one square dance about twenty miles out of town. Of course Virginia and I went and never swung so much in my life. There were several callers there and all they knew was to swing. Didn't do a figure all night. But the people are definitely interested from seeing real square dancing on T.V.

We were invited to the annual Christmas party given by the Ohio Consolidated Telephone Co. and of course I took some records and a P.A. along. They had more fun than I did even if they didn't know what I was talking about. We could have a whale of a time here if we didn't move on next week.

—Verne Austin, Geneseo, Ill.

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# THE



# RACLE

## Old Mill Wheel

What is your opinion of how the square, "The Old Mill Wheel," should be danced. The part that seems to be confusing is:

**Active couple it's up to you  
Raise your arms and pull 'em through**

Couple 1, keeping arms joined, turn away from each other forming an arch and pulling the other couple through backward.

Now does that mean the original active couple, with the lady on the left side of the active gent or does it mean the original active man with a new lady on his right as the temporary active lady?

In the end the results are the same but I think myself that if the [former] is correct, then we are getting away from the old laws of square dancing. I was always told that the calls are for the men unless otherwise stated, and also the lady on the gent's right is always his partner as long as she's there.—George Greniger, Chisholm, Minn.

● As the four people are circling clockwise, facing pretty side out, it is the original active gent 1 with his partner on his left, who turn away from each other to form the arch and pull the other couple through.

We can't see where any prime laws of square dancing are violated in the above,—except perhaps a law of good taste in composing this figure in the first place. The calls are supposed to be directed to the men, and are so directed in the above. The lady to the right of a gent is considered his partner if they are in some static position as at the end of a promenade; but you cannot insist that a man's partner be always on his right, even during the middle of a change. For instance, your partner is the same girl all during Right Hand Up and Left Hand Under, but where is she halfway thru the sequence?

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# Canadian News Notes

Compiled by Harold Harton, Toronto

## Edmonton Visitors

Ross Haynes and his charming wife from Edmonton, Alberta, were in Toronto for a few days during the Christmas season. Ross had written ahead to ask about the possibility of attending a typical "eastern" dance. While most of the clubs had suspended operations we were able to take the Haynes' to Bob McCaw's spot on Tuesday night. Bob runs a mixed program and has a large and faithful membership.

Ross was particularly interested in hearing the tapes which were recorded at the Royal Winter Fair. Some of the "western" calls made him feel at home. It was too bad that he was unable to visit one of the active groups who combine both styles in a nice balance.

## Wheel Chair Dancers

And back to Winnipeg, Manitoba, again! The other night I caught a TV presentation of "wheel chair" square dancing for convalescent polio victims. The brief show was very well done and by the grapevine I understand the whole effort is to the credit of a Public School principal who was stricken with polio, yet pulled himself up by the bootstraps to organize the patients into The Merry Menders Club. What a potent reminder of the "other values" that are in social recreation activities—and what a challenge!

In passing thru Toronto—towards the east—we must not forget to mention the Ed. Gilmore workshop held early in January. It was Ed's first calling assignment in Canada and he seemed to enjoy it. The Toronto and District Square Dance Association was most enthusiastic about the whole affair.

As a personal aside,—I wish these visiting callers like Rickey Holden and Ed Gilmore would pick some escape route other than the 6:45 a.m. plane on the morning after. But then—they lose their sleep too!

## Ottawa

Moving eastward we find a full page spread in the Ottawa Journal of January 16th about the new Square Dance Association. Pictures galore and a well written article indicate that this group is off to a good start. I appreciate the kindly reference to my visit last Fall when an initial organizational meeting was held. They have some excellent leaders in the Capital City and we all wish them every success. Glad to see that Isabel Wilson, former secretary of the Canadian Square Dance Association in Calgary, Alberta, is active in the Ottawa group.

## PHILOSOPHY ! !

Man comes into the world without his consent and goes out again against his own will.

When he is little the big girls kiss him and when he is big the little girls kiss him. If he is poor, he is a bad manager; if he is rich, he is dishonest.

If he needs credit, he can't get it; if he is prosperous everyone wants to do him a favor. If he is in politics, it is graft; if he is out of politics he is no good to his country.

If he doesn't give to charity, he is a stingy cuss; if he does, it is only for show. If he is positively religious, he is a hypocrite; if he takes no interest in religion, he is a hardened sinner.

If he gives affection, he is a soft specimen; if he cares for no one, he is cold blooded. If he is young, there is a great future before him; if he lives to an old age, he missed his calling.

If he saves his money, he's a grouch; if he spends it, he's a loafer; if he gets it, he's a grafter; if he can't get it, he's a bum.

So what the hell,—BE A SQUARE DANCER.

—Dr. A. S. Lamb, Montreal, P. Q.

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# SQUARE DANCE --



The International Folkdancers of ALBANY, N. Y. have added square dances twice a month to their previous weekly folk dance schedule. In addition, Peg Rubin has started an Arts and Crafts class to get girls costume conscious . . . Square dances with Duke Miller calling have proven so popular at the FORT RENSSELAER, N. Y. Club that additional ones have been scheduled for April 10 and May 1. . . . Latest word from Mary Ann Herman indicates that Michael is making a good recovery and about this time should even be doing little dancing . . . The Central East Region of the Folk Dance Federation of MINNESOTA has worked out a system for visitors to the Twin Cities area to locate dances without difficulty. Just phone the Minneapolis YMCA—Main 2431.

Square dancing at the McBurney Branch YMCA, NEW YORK, with Artie Palecek calling, will continue every Wednesday night, moving to the roof garden for the summer . . . The Missouri Historical Society celebrated the 150th Anniversary of the Louisiana Transfer with a Cavalcade of Fashion in ST. LOUIS recently. One scene showed rugged frontiersmen of the Lewis and Clark Expedition square dancing, minus ladies, as often happened in those days. The virile explorers were Eugene Ansley, John Buckholz, Snow Camel, Clyde Han-ebrink, Richard Hawkins, Joe Hayden, Harold Scanlon and Gus Sexauer, with Bernard Tueth caller and fiddler . . . The Handbook of the SD Association of WISCONSIN is now off the press, and is available for 25c. Write Jim Cecil, 4126 N. Newhall, Milwaukee 11.

### In the Buckeye State

The Olmsteders SD Club of OLMSTED FALLS, made up entirely of married couples, has husband and wife serve as a team in officer jobs . . . The BERE

Recreation Dept. sponsors square and round dance classes weekly at the Ag. Hall of the Fairgrounds—squares on Tuesdays, rounds on Thursdays . . . Newest club in the Cleveland area is the Allemande U, meeting at the Town Hall in STRONGSVILLE. Dancing is to records . . . CYO Demin Dancers of CLEVELAND is conducting a six-night square dance workshop in Hotel Allerton on Monday nights . . . The REVERE Booster Club SD Committee sponsors a square dance every Saturday night at Richfield School, and precedes each dance with instruction for beginners from 7 to 9. This procedure has increased interest and attendance. Same committee, headed by Hugh and Catie Macey of AKRON, has issued a directory of all regular square and round dances in the CLEVELAND, AKRON and CANTON areas . . . New TV shows to include square dancing as a regular part of their format are Buckeye Hayride on WAKR-TV, AKRON, Sundays 4-4:30, and the Pee Wee King Show over WEWS, CLEVELAND, on Wednesday nights, 11-12.

### Across the Ocean

Nina Wilde of the London National Square Dance Association writes that the recent visit of Tom Johnston of Falls Church, Va., is still being talked about by those lucky enough to meet him. If you are travelling in England, do plan to contact Nina. She also writes that Al Rosenberg of Camden, N. J. (see "I Squared in Britain" Jan. 1954 AMERICAN SQUARES) has consented to assist in the Gold Medal Tests by taping a number of fillers and breaks, called in various sequences, to be used for the big examinations . . . The London Association now has a publication, "Promenade", and any comments American dancers wish to make to their English friends will be most welcome. Any correspondence for Miss Wilde will be promptly forwarded by your editor.

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