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AMERICAN SQUARES

Vol. XI - No. 3

THE MAGAZINE OF AMERICAN FOLK DANCING





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AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

VOLUME 11

NOVEMBER 1955

NUMBER 3

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WHO DANCES

Among the more interesting facets of the square and folk dance activity, for anyone who pretends to be a student of human nature, is a survey of the people who engage in this form of recreation.

Such a survey would result, of course, in a wide range of statistics. But the one which might possibly come as a surprise, especially to non-dancers, is the evidence that square dancing is probably the leading participatory recreation for mature people.

A survey conducted among all our dancers in San Antonio some years back revealed that the greatest number of them were in the forty to forty-five year age group. As I travel around the country calling for typical groups everywhere, I find that this is almost universally true. In no other field, I believe, will you find such large numbers of people, past their first youth, actively engaged in a cooperative form of physical recreation.

The reasons for this are obvious to the initiate, though obscure to those who still do not share in our joys. Square dancing is excellent exercise, yet does not demand unusual physical skills nor place exceptional stress or strain upon special muscles. Satisfactory square dancing provides ample opportunity for individual self-expression, yet requires group integration and harmony.

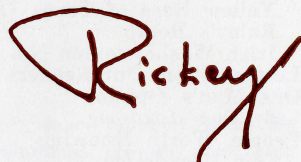
Since the above two situations are essential for any form of harmonious living—freedom of expression plus the security of belonging to the group—the great

satisfaction derived from square dancing is not surprising. But there is more to it than that.

Although the average age is that of the middle years, the activity is by no means closed to either younger or older dancers. Recognition of this is found in the family nights provided by many clubs (see next page for an example). And few indeed, today, are the opportunities for father and daughter, mother and son—not to mention grandparents—to join together as part of an active, happy group.

Some day perhaps a psychologist will evaluate the help square dancing has been in overcoming personality difficulties. I have seen shy, unsure people become self-confident as they danced; non-cooperative ones grow helpful; aggressive individuals develop tolerance and understanding.

But perhaps the best specialized reason for square dancing was that given me by a physician friend once, who said simply, "I love to square dance. It is the only social activity I know where I can say 'How are you?' and everyone is too busy to tell me!"

A handwritten signature in black ink that reads "Rickey". The signature is written in a cursive, somewhat stylized font with a large loop at the beginning and a long, sweeping tail.

OUR COVER: This month's bright bow to autumn is again the work of David A. McClintock of Arden, who delighted so many readers with his August cover. And further on, you will find not one, but two cartoons from our talented funny-man, Abe Whitworth of Corpus Christi.

CLUB MECHANICS

The mechanical workings of any successful club are of interest to many people striving to improve the organization of their own group. The Squares Up! Club of Scarsdale, New York, looks back on eleven years of happy dancing, and during that time they have evolved some excellent operational systems.

Membership is restricted to forty couples, and each season's dancing is paid for in advance (\$14.00 per couple for a season of eight dances; \$16.00 for those wishing to attend the family nights). An active membership committee functions to keep the membership full, and new candidates are required to have dancing experience comparable to that of the group. It is the responsibility of the sponsoring individual or couple to see that this requirement is met.

Member couples may invite two guest couples each term without charge. Such invitations must be cleared in advance with a club representative, however, as

the number of guest couples is limited to five at any one dance. Again, the requirement of dancing experience must be met by the host couple. If only one individual of a member couple plans to be present at a dance, this information is relayed to a club representative whose responsibility it is to see that the hall is not over-filled and that every person present is partnered.

Family dances are scheduled twice each season, beginning an hour earlier than the regular club meeting in order that children and adults may dance together.

Name badges are provided by the club and members are urgently requested to wear them at every meeting.

Club responsibilities are rotated among members so that full participation is enjoyed by all, and no one individual or couple carries an undue share of the burden.

TRY PILOTS

By Vernon Steensland

Among the many problems which face square dance clubs is the one of how to keep all dancers happy when the level of ability and interest varies among the group. A possible solution to this, as well as a suggested method of increasing interest in the folk and square activity as a whole, is the procedure outlined here by Vernon Steensland of Syracuse.

A pilot group is usually composed of five to nine couples, drawn from a larger group but getting together informally on a different day of the week. To start a pilot group the leader might announce that those who feel fairly nimble may appear at this place and at that time. Additional recruits may be invited later, individually. Perhaps talent with the feet is as important a qualification for a pilot as personality. Within limits, the other pilots can mellow a harsh personality, an achievement for them and for the folk dance activity.

As a member of the pilot group, a dancer has **privileges** such as (1) polishing details of dances done by the club or larger group as a whole; (2) learning for his own amazement dances too difficult for the larger group; (3) especially in school and campus settings, practice leading of the other pilots in a simple dance, followed by critique and then by

leading the larger group in the same dance and (4) spending the last 40 or 50 minutes of the pilot session just dancing with the other nimble dancers.

The **responsibilities** of a pilot may include demonstrating dances for the larger group. If the dance is a group dance, perhaps following the walk-thru and following the demonstration by the pilots, most of the latter change places with dancers in other sets. In doing that they unobtrusively steer toward new partners who especially need help.

A pilot is a host, socially, emotionally and technically. He has fun helping others have fun. He is ready to be half of a couple or to help fill a set even though he's inclined to sit this one out. An even greater sacrifice is to sit so that someone else may dance.

To keep the pilots happy, however, the leader must announce several dances "for those who know how."

TWO TO TANGO

The following exchange of letters, both written by people well qualified to speak in the dance world, deals with a controversial subject indeed. The very place of the tango and similar dances in the folk dance scene is hotly debated in many quarters; when this question is settled there are still many disagreements about the actual approach to tango.

These two letters were not originally written for publication, but the views expressed by both writers seemed of sufficient interest to a large number of our readers to warrant a request for publication. Olga Kulbitsky and Frank Kaltman, dance authorities in their own right, are well known to readers of AMERICAN SQUARES; Dr. Glenn E. Stubblefield of Oakland, Calif., has been a contributor to these pages in the past and has been active in stimulating tango interest through arrangements of Silencia, Parque, Rhungo, La Cumparsita and Milondita tangos.

Dear Rickey:

The first time I wrote you was about the Maxixe and I received valuable information from Bish Bishoff, another reader, and used it to make a popular dance. The next time concerned an arrangement of Blue Tango which I thought had very little tango in it. And now I must state some facts about Tango Mixer by Olga Kulbitsky in your July 1955 issue.

Up to the present time Olga has presented some very nice simple folk dances which I hope the square dancers have learned to enjoy as they can use them to acquire a better knowledge of dancing. Tango has been my special interest and it has been my pleasure to introduce several arrangements which are quite popular in California and elsewhere. I sent Olga a copy of one of the best—Silencio—and she replied that she did not feel that the tango should be done as a set routine. Any person's opinion is respected so I carried the correspondence no farther even though there is no basis for using the tango only at random. Why not say we should waltz only at random? The average dancer becomes lost when trying to think of what to do next at random and ends up with about three figures done at uncertain intervals. He can learn a set routine and enjoy tango the same as any other dance.

I object strenuously to any dance's being called a tango which does not have anything but a two-step and walking steps. And a heel-toe—Heaven forbid! Varsouvienne position can be used rarely for a special effect, but not a whole dance. Finishing off with a tango break is not enough to justify the name Tango

Mixer. We already have Oklahoma Mixer, which is similar and serves its purpose very well. Also the record noted is used extensively for Fascination Tango and by a few for Square Tango.

Olga has my permission to arrange any dance she wishes but I would suggest that she refrain from tango unless better than this, and that she check on records already being used for popular dance.

Sincerely,

Glenn Stubblefield

Dear Dr. Stubblefield:

Miss Kulbitsky, with whom I collaborate in dance work, has asked me to answer your letter regarding tango.

If I understand you correctly, you propose to recognize the various basic steps of tango, such as forward box, side triangle, corte, habanera and others in the standard teacher's repertoire. Do you propose, sir, that these be given numbers and each tango constructed like an offensive play in football, called by a quarterback where 1-4-19-27 indicates that the left halfback does an end around play with interference by the quarterback and right end? If I understand you rightly, carrying the analogy further, series 1-6-7 and 10 which consist of forward walk, triangle, full pivot, habanera and break be done only to record #632799. Once having been done successfully to that record it is your opinion that the tango be given a name and be from then on known as the Tango Absurdum which can be done only to the record "Qui Feo" as published by the Tone Deaf Record Co.

I have been in the dance field professionally for over 20 years and I recognize

that your Silencio Tango is a construction of the teaching steps from the Arthur Murray routine of teaching. As a matter of fact they are practically in sequence. But nowhere, even in the Arthur Murray commercial book, do they have the temerity to say that any given order of steps must be performed to a certain definite record.

In my opinion if you do this, this is no longer dancing. It is merely performing a memorized routine of close order drill and becomes a demonstration of mechanical memory only, with no regard for the mood of the music or the skill of the leading partner. Professional dance people feel that tying a given movement to any single tune is very bad in that it inhibits the dancer. (Performance dance such as ballet etc. is an exception to this.)

Only in the worst cases of neurotics who are so tense that they are unable to dance to the music, do we make an effort to fix them in the rigid pattern of a routine to a given tune. Frankly, I do not propose, nor will I condone, classifying square and folk dancers in this category.

Regarding Olga's utilization of the tune "Adios Muchachos," your statement that there is already an established dance for this tune strikes me as ludicrous. We have been using this tune both as a tango and rumba for at least 20 years.

Do you propose to tell us that what we have been doing to this tune is wrong and we must, if we use this tune, conform to your specifications? Also there are at least 20 other records of "Adios Muchachos." Is only one of them to be considered the right record for doing a specific tango?

You may gather from all this that I am not at all in agreement with the present trend in so-called American round dancing. If you come to this conclusion you are absolutely right. In my opinion vast numbers of people are being deluded with dance routines created by well-meaning amateurs. I have seen hundreds of people who can do 30 of the latest waltz routines but **who can't waltz**. I think you will find on self-examination that this whole problem is one of the commercial exploitation of records, not dances. If the few small record companies stopped pushing these childish contrivances which they call American couple dancing, some sort of sanity might come back into the field. I long for the days when a dancer was accomplished if he knew how to waltz, foxtrot, polka and two-step, tango and rumba, and could recognize the difference in the music when it was played.

Sincerely,

Frank L. Kaltman

BOOK REVIEWS

HAND BOOK OF FAVORITE DANCES compiled and arranged by Ed and Elsie Bossing, 168 pages, paper bound, \$2.50; cloth bound, \$3.00.

According to the Categorical Index, this volume contains dances for children and youths; circle dances; couple dances (the largest number of titles appears here); dances for eight; dances for four; dances for three; line dances; mixers, and an additional listing of favorite dances as selected by their originators. Ed Bossing explains his choice of dances as follows: "The materials here have been tested over the years as fitting the American pattern of dancing and all "exotic" tricky materials have been left out. The more recent dance material has been selected because we had reason to believe it might live."

The dances are presented in alphabetical sequence, and Frank Colton has done

enjoyable art work. Title of music for each dance is given, and in many cases the music itself is written out. A list of suggested records appears at the end of each dance.

41 RAMBUNCTIOUS GAMES AND DANCES by Rod LaFarge, 40 pages, paper bound, 0.25.

Here is a very worth-while collection of stunts, gags and games to brighten up your club party. Dedicated, according to the author, "to the theory that dignity is a deadly disease, or at best, a weak alibi for those who are too darn sour or lazy to let down their hair for a good romp," it is advised that restraint be exercised in the use of this material. For program planners or party-night committees, it is certainly worth several times over the two bits it costs.

ROVING EDITOR IN ST. LOUIS

By H. H. "De" Harris

(Gosh, here it is almost deadline date and I haven't as yet put a word on paper!) I would like to do a column about the St. Louis folks among whom I have been spending my weekdays and then hustling home weekends. I wish I were clever and versatile like Thad Shore, Editor of Squares and Circles, the official publication of the Federation. Thad is a publicity man and ghost writer by profession. He could probably do this column just like nothing. Me—I have to sweat it out word for word! I should get busy instead of just idly staring out the plane window, but that serene landscape below in its glorious wealth of color is too beautiful to miss.

I could write about the fact that St. Louis will have the National Convention in 1957. There must be 50,000 square dancers within easy driving distance of St. Louis. If they all come—wow!

The Convention will be sponsored by the Greater St. Louis Folk and Square Dance Federation. Arthur S. Lowell has been named General Chairman of the Convention.

I don't think I will try to cover the Federation and the Callers Guild in this column. From what Thad Shore, George Mason and Wally Andrews have told me concerning these two organizations, I have enough material for a feature article so I had better pass over this subject for now.

"You are not supposed to bounce up and down in a tango. What will people think of me as a teacher if they knew I taught you to tango?" They will think as they have always thought, Lucyan

Ziamba, that you are one of the best folk dance masters associated with the activity.

The evening I visited Lucyan's contemporary couple dancing group, known as The Carousels, at the Church of the Holy Communion where this group meets every Tuesday night, Lucyan, assisted by Jo Coosey, was rehearsing the group for their Chicago Festival exhibition number. Watch for them on the program if you attend the Chicago Festival—their exhibitions are always outstanding. Interest in couple dancing is high in St. Louis, and since Lucyan does nearly all of this type of teaching, the floor at his sessions is always crowded.

Two of the most lovable characters in St. Louis are Mom and Pop Allison. Pop calls some and dances a lot. He and Mom like to work with teen-agers who, I am sure, must adore them. They are starting a beginners class at the County YWCA, and here is where I take some more lessons.

Mom and Pop picked me up at the hotel one evening and took me out to Tower Grove Park to hear Jesse Hatfield call, and then on to Carondelet YMCA where Bob Backer was calling. Tower Grove Park has excellent facilities for dancing out of doors. The floor is black top and fairly smooth. Large enough to accommodate 30 squares, there are additional P.A. facilities to augment the caller's equipment. The area is well lighted and during the summer there is square dancing at the Park four nights a week. Monday is teen-age night and they have had as many as 30 squares. Tuesday is instruction, Wednesday for intermediates and Thursdays advanced. Willie Wirtle is in charge of the square dancing program and handles the instruction. The regular dances have a different caller each week. The night I visited the park it was the last dance of the season. Edsel and Jesse Hatfield make a mighty fine team of callers. Jesse is exceptional—she is one of the best feminine callers I have ever had the pleasure of dancing to.

At Carondelet YMCA movies are provided to keep the small fry occupied while Mom and Dad are square dancing—one way to solve the baby-sitting problem. Bob Backer is one of the newer callers who does a very nice job.

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SOUTHEASTERN EDITOR



AMERICAN SQUARES is proud to introduce a new associate editor from the Southeast—Elizabeth Williams of Atlanta, Ga. A biology teacher by profession, Lib is now an Enrichment Teacher with the Atlanta Public Schools, teaching folk and creative dancing. In addition to her regular job, she works with the State Rehabilitation School for delinquent girls, where dancing has proven highly therapeutic, and also gives much time and energy to the development of children's square dance clubs.

Like all genuine lovers of dance, Lib finds joy in many dance forms, and has for the past two years been a student at Ted Shawn's School of Dance at world-famous Jacob's Pillow. With

Lib to keep us informed, we expect to bring you much more news of square and folk dance activity in the Southeast.

Southeastern Swap Shop—Fall 1955

Fontana Village in North Carolina saw 311 teachers, dancers and callers dancing together at the recent Fall Swap Shop. For two days, doctors sashayed with statisticians, teachers did a do-paso with attorneys, service men danced the Calico Melody with housewives and everyone came away fascinated and refreshed.

There were representatives from 16 states, with the state of Washington claiming greatest distance. Dancers from Wisconsin, Michigan, New York, Ohio and Indiana came to dance southern style. Sixty-one occupations were represented, and youngest caller on the program was ten-year-old Peggy Spence from Atlanta.

ROVING EDITOR from page 8

With Thad and Lorraine Shore I attended an advanced level workshop conducted by George Mason. One figure George was teaching which caught my fancy was the Arkie Allemande: one and three do a half sashay, followed by an allemande left and a grand right and left, which results in head persons' having to dance their partners' parts.

Wally Andrews has found a barn, the secret dream of practically every caller I've ever met. Actually it is a long unused dance pavilion with a good hardwood floor. It is in Manchester, Mo., fifteen miles west of St. Louis. Wally has named it Melody Barn.

The Ridgerunners were celebrating their second birthday the night I went out to the barn and we had a fine time. Bill and Mildred Molhlenbrock are presiding couple for this club. Wally called

Southeastern SD Festival

This yearly event will be held on November 19 in Atlanta, sponsored by the Atlanta Federation of Square Dance Clubs. From 9 a.m. until midnight, the gym of the Murphy High School will be full of activity.

Dressing rooms will be furnished and lunch will be served in the school cafeteria. Couple dances will be taught by Flo and Cliff Wick of Birmingham, and Lib Williams and Tom Hubbard of Atlanta. Square and callers' sessions will be under the direction of Paul Pate of Atlanta.

the dance, and live music made the occasion more festive. The band would start off at about 120 and wind up at about 140, which gave the dancers some rough moments, but it seemed good to dance to live music for a change.

Now that I have thought it all out, I should get it down on paper. Stewardess, oh stewardess!!

Fasten your seat belts—no smoking please.

Too bad, too late. Here we are coming in for a landing. This is a busy weekend coming up—wonder when I'll get the column done!

COWBOY CORRAL

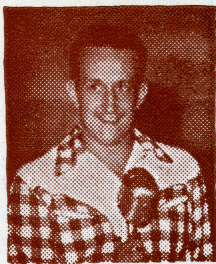
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One Man's Opinion

By Don Armstrong

I would like to reply to the letter from Lewis Crump of Houston, Texas (Oct. 1955 p18) where he discusses

square dance musicians and their ability, or lack of ability, to read music and possess a suitable library.

First, I do not want to "chop off his neck." Diverse opinions are wonderful and the spice of life. Besides, I like the guy and his calling! I remember when he called with my Quadrille Orchestra and it was fun for all. He added a swell touch to a fine festival that year. But let's get on with this rebuttal.

Lewis takes issue with a good band's having a library. Many good bands that I have called with do not have any written library—their music is in their heads. I still think a good written library makes a good band better.

This also applies to the ability to read music. It simplifies things all around if the band can read well, especially with visiting callers and the vast numbers of dances being done to popular singing calls today. I think Lewis will probably agree with me up to this point.

Mainly I wish to reply to his last paragraph: "I feel a musician's rendition of a piece when played from sheet music would compare with a caller reading his call. Neither could put any punch or feeling into it." To this I must object.

Does a faultless symphony sound stilted or does it lack feeling? In most cases the written music just gives the musician a feeling of confidence, thereby allowing him to relax and give his best interpretation to what he plays. Perhaps only a musician can understand what I mean here, but this is true.

Finally may I speak a word about other fine bands which also use music. I have had the distinct pleasure of calling with many such, and I'd like to name a few. In Minnesota there are the Luchtels, whose terrific playing has impressed hundreds of fine callers. In New England the Ralph Page group is unsurpassed in their playing of reels and jigs and New England singing calls. In Ohio, Armand Falor's Trio, while sight reading just as the Luchtels did, gave my calling a terrific lift even though much of the music they were seeing for the first time. I could go on and on, but the main point is that from a caller's standpoint a band that can read sure makes things simple, if the caller has the music along with him. This is true whether it is a strange band, or just adds confidence with the regular local outfit.

I especially want to offer my thanks to Lewis for taking time to write in, particularly since his opinion was different from mine. I only wish more readers would do the same. These articles are not the last word—they are, as the book says, just one man's opinion!

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PEOPLE WORTH KNOWING

There are square dance callers who are seldom, if ever, seen on the dance floor itself. This description does **not** apply to Chip Hendrickson of Long Island, whose first enthusiasm was square dancing, and still is.

Chip began dancing in 1950, and started his calling career in 1952. At the present time he teaches two classes, is regular caller for the Gaysquares Club, frequent caller for the Levittown Country Dancers, calls an open dance on second Saturdays, and spends his spare time dancing whenever and wherever possible.

He feels that a dancing tempo of 124-128 will result in a happier and more sustained activity. He is a strong believer in directional calls for flowing, smooth, comfortable figures, with a program divided equally between singing and patter calls, plus a few quadrilles and contras.

Much of the present development of Long Island square dancing is attributable to Chip's enthusiastic efforts. The Gaysquares, which Chip helped form in November 1953, has enjoyed unusual success, no small part of which is due to his fine calling and general contribution of fun and relaxation.



Professionally, Chip is a technical illustrator for Airborne Instruments Laboratory, working happily with a boss who is a former square dancer. In addition to dance activities, his hobby is American Indian lore.

Married recently to Elaine Ceccherelli, his dancing partner for four years, their family consists of a Persian cat named Buttons.

Coming Events!

NATIONAL EVENTS

- Nov. 5—JACKSONVILLE, FLA. 2nd Ann No. Fla. Roundup.
- Nov. 5—CHICAGO. 6th Int'l SD Festival.
- Nov. 5—ARDMORE, OKLA. So. Okla. Fall Fest. Civic Aud. Frank Lane.
- Nov. 7—ST. PAUL. Don Armstrong.
- Nov. 9—AKRON, OHIO. Don Armstrong.
- Nov. 10—FLINT, MICH. Don Armstrong.
- Nov. 11—KITCHENER, ONT. Don Armstrong.
- Nov. 11-12—BOSTON. Atlantic SD Convention.
- Nov. 11-13—SAN DIEGO. Fiesta de la Cuadrilla.
- Nov. 12—TORONTO, ONT. Don Armstrong.
- Nov. 12—BROWNSVILLE, TEX. Valley SDA Dance.
- Nov. 13—LACROSSE, WIS. SE Reg. Fest., City Aud.
- Nov. 13-14—LONDON, ONT. Don Armstrong.
- Nov. 15—INDIANAPOLIS. Don Armstrong.
- Nov. 17—HUNTINGTON, W. VA. Don Armstrong.
- Nov. 18—BURLINGTON, N. C. Don Armstrong.
- Nov. 19—ATLANTA, GA. SE SD Fest. 8 a.m.-11:30 p.m.
- Nov. 19—OKLAHOMA CITY. 9th Ann. State Fest.
- Nov. 19—AUSTIN, TEX. Ann Fall Jamb. City Coliseum. Pancho Baird.
- Nov. 19—TEXARKANA, TEX. Foot 'n' Fiddle Jamb.

- Nov. 20—BOONE, IOWA. 1st Fed. Fest. Comm. Bldg. Marvin Shilling.
- Nov. 22—BIRMINGHAM, ALA. Heel & Toe Club, YWCA.
- Dec. 1—GODERICH, ONT. Rickey Holden.
- Dec. 2—KITCHENER, ONT. Rickey Holden.
- Dec. 3—PARRY SOUND, ONT. Rickey Holden.
- Dec. 5—SUDBURY, ONT. Rickey, Holden.
- Dec. 9—SMOOTH ROCK FALLS, ONT. Rickey Holden.
- Dec. 10—NORTH BAY, ONT. Rickey Holden.
- Dec. 12—SUDBURY, ONT. Rickey Holden.
- Dec. 19—BIRMINGHAM, ALA. Rebel Reelers Party, YWCA.
- Dec. 20—MIAMI, FLA. Allapattah Lion's Club Hall. Al Brundage.

EASTERN METROPOLITAN AREA

- Nov. 6—ELIZABETH, N. J. SD Callers & Teachers Assn. Fall Fest. Elks Aud.
- Nov. 16—PITTSBURGH. Don Armstrong.
- Nov. 17—BETHESDA, MD. Rickey Holden.
- Nov. 19—MALVERNE, L. I. Gaysquares. Rickey Holden.
- Nov. 26—FREEHOLD, N. J. Circle Promenaders. Rickey Holden.
- Dec. 17—PITTSBURGH, PA. Rickey Holden.

RECORD REVIEWS . . .

Old Timer records. 10-inch, plastic, 78 rpm.

Price \$1.05

#8108. Smoke on the Water//Instrumental (3:20) 128. Called by Butch Nelson.

A very well done singing call by Butch Nelson, further enhanced by the excellent musical style of the Cotton Pickin' Five. The label indicates this to be the Jerry Jacka Trio plus the outstanding stars of Johnny Balmer's band, and is unquestionably the best square dance band in the desert states today.

Old Timer records. 10-inch, plastic, 78 rpm.

Price \$1.05

#8109. Teasin'//Instrumental (3:15) 128. Called by Butch Nelson.

A poor choice of a tune for square dancing. Butch Nelson does the most possible with very poor material. The dance is the usual conglomeration of stars and pass one, swing the next, etc. Too many of the new so-called singing calls are like this one, just a poor rehash of glossary terms to a third rate juke box melody. The above mentioned Cotton Pickin' Five is excellent. If you must have a copy of Teasin' this will probably be the best one available.

Old Timer records. 10-inch, plastic, 78 rpm.

Price \$1.05

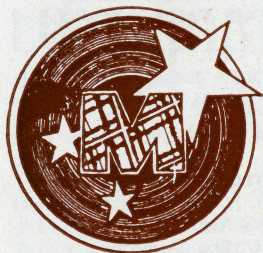
#8110 Sailing Down the Old Green River//Instrumental (3:05) 130. Called by Butch Nelson.

A singing call to an old time tune, very well done.

In examining the tunes coming on the market for square dancing, it becomes obvious that a fox-trot is not much good for the style of movement required in square dancing. Of the 3 numbers listed above, Smoke on the Water and Sailing Down the Old Green River are both one-step and naturally make good one-step music in contrast to the second tune, a fox-trot.

MAC GREGOR RECORDS

NEW RELEASES



"TRUCK STOP GRILL"

#738 "BOOMERANG"

With call by Fenton "Jonesy" Jones

#739 Same As #738

(Without Call)

#740 "HOME ON THE RANGE"

"HEY, GOOD LOOKING"

With call by Fenton "Jonesy" Jones

#741 Same As #740

(Without Call)

Music For All Numbers By Frankie Messina And The Mavericks

Above numbers also available on '45 RPM ! ! !

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RECORD REVIEWS . . .

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

Price \$1.05

#736 Walkin' Uptown (3:10) 126//Goofus (3:05) 126. **Called by Fenton Jones.**

The old master calls a couple of new ones. Walkin' Uptown is a pretty good square dance, the tune isn't too bad and it will probably become a very popular side. Goofus, on the other hand, utilizes a tune much too advanced musically to be readily used by the average square dance caller. However, callers with a good musical ear will not find it too difficult. Tone deaf callers had better stay away.

#737 **A and B** Instrumental of #736.

#738 Boomerang (3:12) 128//Truck Stop (3:20) 130. **Called by Fenton Jones.**

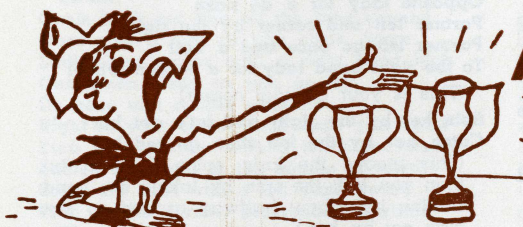
Boomerang is a very complex dance which should appeal to Jonesy fans. Not for beginners. Truck Stop is a good dance, well called.

#739 Instrumental of #738.

#740 Home on the Range (3:15) 128//Hey Good Looking (3:05) 128. **Called by Fenton Jones.**

Home on the Range is the first record this fall I have become really enthusiastic about. This is beautifully called to a well played instrumental. Everybody will like this one. Hey Good Looking as a dance is a very interesting new idea which will make an excellent novelty for bored groups. Instrumental is very well played. All in all, this is the best record we have reviewed at this sitting.

#741 Instrumental of #740.



A COUPLE O' WINNAHS!

We predict these dances will be among the first ten in the hit parade of round dances for 1956.

MONTANA WALTZ

S. I. O. 3019

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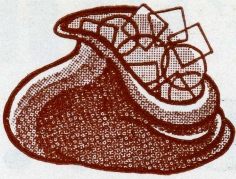
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RECORDS

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- On the flip side we have a really good mixer by Dorothy Martin (wool wool) famous for "Down the Lane" and "Tea Pot Gavotte"
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SWEDISH VARSOUVIENNE

(European)

Continuous usage has made this early nineteenth century ballroom dance a great favorite throughout the world. Many countries dance the Varsouvienne as a "native" folk dance. Cousins of the Swedish Varsouvienne are the American "Put Your Little Foot" and the Irish "Shoeing the Donkey."

Record: Folkraft #1130 "Swedish Varsouvienne."

Formation: Couples facing counterclockwise.

Starting Position: Varsouvienne position, Left foot free.

—Frank and Olga.

FIGURE I

Measures

- 1-2 THREE WALKING STEPS, starting with Left foot, WOMAN CROSSING in front of partner, finishing on other side, as Man dances in place and progresses forward. BOTH POINT RIGHT TOE diagonally forward right.
- 3-4 REPEAT PATTERN OF MEASURES 1-2, starting with Right foot, Woman crossing back to original position. Both point left toe diagonally forward left.
- 5-8 REPEAT PATTERN OF MEASURES 1-4.

FIGURE II

- 9-10 TWO MAZURKA STEPS, starting with Left foot, progressing forward.
- 11-12 THREE WALKING STEPS, starting with Left foot, WOMAN CROSSING in front of partner and BOTH POINT RIGHT TOE.
- 13-16 REPEAT PATTERN OF MEASURES 9-12, starting with Right foot, Woman returning to original position. Finish in ballroom dance position.

FIGURE III

- 17-24 EIGHT WALTZ STEPS turning clockwise with partner.

TEXAS STAR POLKA

(Introduced 1955 by Chic Moran, Charlottesville, Va.)

Record: Coral "The Yellow Rose of Texas"

Formation: Square

Note: Use two-step for introduction and verse, polka for chorus.

INTRODUCTION

Measures

- 1-2 Ladies one two-step to center, one two-step back to place
- 3-5 Gents right star, move left
- 6-8 Gents left star, move right and hold star

VERSE

- 1-6 Gents arms around partners waists, move right
- 7-8 Gents back out one and a half holding to partners
- 9-16 Ladies right star back to place, gents outside

FIRST CHORUS

- 1-12 Side couples polka turning in place; head couples polka freely around room
- 13-16 Head couples join new square for next change
(Repeat introduction and verse)

SECOND CHORUS

- 1-12 Head couples polka turning in place; side couples polka freely around room
- 13-16 Side couple find new squares
(Repeat introduction and verse)

THIRD CHORUS

- 1-16 All polka freely around room

RED HOT WAGON—filler

(Introduced 1954 by Blanch Bemus, Calif.)

Four gents star right across you go

Opposite lady for a do paso

Partner left and corner by the right

Partner left go once and a half

To the right hand lady for a wagon wheel

(This is your original corner)

Spin her by the right and let's get hot

Catch her by the left then go red hot

(This means the lady spins CCW a bit, then you halt the spin by taking her hand, turning her about halfway around so you may get by her.)

To the right hand lady with the right hand round

(This is your old friend, your original partner.)

Partner left go all the way round

To the left hand lady with a right hand round

Partner left like an allemande star

Gents back up in a right hand star

(Each gent attached to original corner.)

Shoot that star to an allemande A

Go right and left then half sashay

Resashay go all the way around

Gents star right across the town

Turn opposite lady with left hand round

(The original corner again)

Gents star right three-quarters round

Turn your partner with the left and promenade

(Your original partner)

CORINNA

(Introduced 1954 by Pancho Baird, Santa Fe, N. M.)

Record: Western Jubilee #819

INTRODUCTION

Bow to your honey way down low
 Join your hands and away you go
 Circle to the left in a pretty little ring
 Break that ring with a corner swing
 Put her on the right and hug her up tight
 Circle to the left with all your might
 Eight hands up and go to the middle
 Tap your foot in time to the fiddle
 With a one, two, three, four
 Swing your corner on the floor
 Swing that lady round and round
 Then put her on the right when you come
 down

Swing your opposite across the hall
 You ain't swung her tonight at all
 Allemande left with your left hand
 Partner right go right and left grand
 Meet Corinna comin' down the ring
 Take her along and everybody sing

CHORUS

Corinna, where you been so long
 Serenade Corinna, sing her a song
 Now swing Corinna, swing all night long

FIGURE

Ladies to the center and back you go
 Gents star right on your heel and toe
 Turn that star about one time around
 Back with the left when you come down
 Meet Corinna and pass her by
 Catch Sally Goodin on the fly
 (Sally Goodin is your right hand lady.)
 Keep on going in a star promenade
 With your arm around Sally you can't be
 afraid

Gents back out and all the way around
 Once and a half as you come down
 Ladies star center with a right hand high
 Gentlemen smile as you go by
 Do paso and a little more do
 Right to your corner and don't you know
 Turn your partner with a left hand round
 Ladies star right in the middle of town
 Same old gent with a left hand swing
 Pick up the corner, promenade Corinne
 (Your original partner.)

(Repeat CHORUS, FIGURE, CHORUS.)

FILLER

Allemande left and the ladies star
 Four gents stay right where you are
 Allemande left in the same old way
 Gents star right and the ladies stay
 Allemande left with your left hand
 Partner right go right and left grand
 Meet Corinna comin' round the ring
 Meet your own and you give her a swing
 Allemande left in the same old style
 Promenade around in single file
 Trail your lady till your feet get sore
 With a boot heel kicking up splinters on the
 floor

Gents step out and take a back track
 Pass your partner when you get back
 Do si do your left hand lady
 See saw round (do si do) your own little baby
 Allemande left on the corner of the ring
 Promenade your own and everybody sing

AROUND JUST ONE TO A SUSIE QUE

(Introduced 1954 by somebody in California)

Side two ladies chain across

Head two couples half sashay

(Side ladies now with opposite gents; head ladies on left of their partners.)

Heads go forward up and back

Forward again and pass right thru

Split that ring around just one and

Four-in-line you stand between the sides.

Forward eight and back with you

Forward again go right and left thru

(Each couple do this with couple opposite)

Turn right around with a Suzie Q

(Susie Q means do paso starting with opposite person with right hand.)

Opposite lady right hand around

Partner left as you come down

Opposite right hand one more time

Partner left and hang on tight

Form new lines of four at the head

Forward eight and back that way

Ladies to the left with a half sashay

(This puts couple 2 in position 1 with couple 3 flanking them, lady 3 on the left and gent 3 on the right; couple 4 is similarly in position 3 with couple 1 flanking them.)

Forward again and pass right thru

Arch in the middle and the ends, turn in

Duck to the middle and circle four

(Couple 2 is in position 3, couple 4 in position 1; heads are circling in the middle.)

Opposite then pass thru

Circle four with the outside two

(Couple 1 with 2, couple 3 with 4.)

Head gents break and make it eight

Circle eight and don't be late. . . etc.

NOTE: This is what is meant these days by a "California" type dance, for it is a combination of fragments, each of which is the basic movement of a real good figure. The component figures are: Split Ring Around Just One, Suzie Q (originally Grand Cuttyshaw), and Ends Turn In; added to these are a couple of half sashays, some forwards and backs and a few circles. We see nothing wrong in occasional combinations of stuff like this when honestly labelled with the proper name, "hash"—but to dignify the above with a special title seems somewhat ridiculous.

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1-3-5 etc. active

Beats

- 8 Active couple forward and back
- 4 Forward again and cross right over
- 4 Now in front of the next below and
- 8 Down the center four-in-line
- 8 Same way back to place
- 16 Ladies chain
- 8 Everybody forward and back
- 8 Active couple cross over to place

Helpful Hint: There is no cast off in this dance; the progression is accomplished during the ladies chain.

CHALK UP

TWO MORE HITS BY MIKE MICHELE

- 536 LOUISIANA SWING—called—flip—Key "A"
- 537 PLAID & CALICO—called—flip—Key "F"
- 538 LOUISIANA SWING/PLAID & CALICO—both called
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THE YELLOW ROSE OF TEXAS

(Introduced 1955 by Marcus Long, Dallas, Tex.)

OPENER

Allemande left your corner swing the one
you call your own
Single file she leads you right down to San
Antone
Men back track to Dallas box the gnat at your
back door
Swing the Yellow Rose of Texas cause she's
yours for ever more

FIGURE

Head couples on the outside promenade just
half around
Right and left thru center turn 'em once and
a half around
The sides star in the center turn corners
allemande
Right and left you travel up that lazy Rio
Grande
Swing Kansas City Kitty there's old Sioux City
Sue
Box the gnat then box it back she sparkles
like the dew
Right and left pass Clementine also Rosalie
Swing the Yellow Rose of Texas she's the
only girl for me
(Repeat for side couples; repeat opener)

THE YELLOW ROSE OF TEXAS

(Introduced 1955 by Al Brundage, Conn.)

Record: Alamar #2102

VERSE

Everybody swing your own
You give your gal a swing
Head two couples promenade
Half way round the ring (sides wheel in place)
Come down the center right and left thru
Side two ladies chain
Head ladies walk across the set
And everybody swing

VERSE

Everybody swing your own
You give your gal a swing
Side two couples promenade
Half way round the ring
Come down the center right and left thru
Head two ladies chain
Side two ladies walk across
And everybody swing

CHORUS

And then you all join hands and circle left
You circle round the hall
Do sa do your corner girl
See saw round your taw
Boys form a right hand star
And you go just once around
Allemande left your corner
Come home and swing your own

CHORUS

Swing your partners everyone
Swing her all alone
Allemande left your corner
And you walk right by your own
Take the next and promenade
It's plain enough to see
The great big boy from Texas
Found the belle from Tennessee

THE YELLOW ROSE OF TEXAS

(Introduced 1955 by Jack Winner,
Schwenksville, Pa.)

1.

Oh you allemande left your corner and you
weave the ring around
And when you meet your rosebud you will
do si do around
Then you weave the ring back home boys,
meet the one you love so true
Swing that Yellow Rose of Texas, she's the
only one for you

2.

The heads star right in the center and you
turn it twice around
Then a left star on the right side turn that
star around the town
Now a right star in the center turn it once
and don't you roam
Then you allemande left your corner and
allemande right your own

3.

Now the gents left star in the center, turn
it round and don't be slow
Pick up your Rose of Texas and around the
star you go
Then the gents back out to a left allemande
and a right hand to your own
A grand old right and left boys and prome-
nade your own

4.

She's the sweetest little rosebud that Texas
ever knew
Gone to swing my little rosebud, she's the one
I love so true
Then it's do si round your corner and balance
to your own
Swing that Yellow Rose of Texas and you
never more will roam
(Repeat 2 with side couples, repeat 3,
repeat 4, repeat 1)

RALEY'S ROMP

(Introduced 1955 by Luke Raley,
San Leandro, Calif.)

Gents one and three with your corner lady
Forward up to the center and back
Same four star by the right in the center
Pick up your partner as you come around
(In a Texas Star sort of formation.)
Hub backs out turn all the way round
Circle to the left go round and around
(Each side gent has partner on his left.)

All four gents go forward and back
Forward again and pass right thru
Split the ring and around just two
And stand out four in line

(This arranges people the same as if the
circle which was formed divided itself into
two lines by having the two pairs of gents
divorce themselves. Each line-of-four has
two ladies in the middle flanked by a gent
on either end next to his partner.)

Forward eight and eight fall back
Right hand up and the left hand under
(Ladies pass end gents over and under.)
All four ladies forward and back
Cross trail thru and around just one
Down center pass thru and around just one
Down center pass thru and turn to the left
In single file while the gents pass thru
Original corner with an allemande left . . . etc.

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Jacka Trio
- #8116 SHEIK OF ARABY—Flip Side
- #8117 WHEN YOU'RE SMILIN'—Flip Side
Butch Nelson calls these with that
"makes you want to dance" music of
the Cotton Pickin' Five
- #8118 HOUND DOG — Hoedown — Without
Calls

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- 4 Cross over inside go below one couple
4 Balance there twixt two and three
4 Down one more and do it again
4 Balance there below the third
4 Cross over inside go up one couple
4 Balance there twixt two and three
4 Up one more and do it again
4 Balance there in place
8 Down the center
8 Same way back and cast off
16 Right and left with the couple above

Note: This is as danced in the state of
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LETTERS

FROM
OUR READERS

Clubs Can Grow

Dear Rickey:

There were several bits of copy in the September issue of AMERICAN SQUARES that I thought might come in handy for something to pass out for perusal. "Vacation Over?" put the carry-over from summer experience to good use, increasing the range, dance material and people. Shaking the deft ankle is only the starting point.

"Building Your Club." Think it out, and plan. Some good suggestions to discuss, likely adopt. Then programing to implement the planning, not only dance numbers but the tout ensemble, to put it over right for the local situation. Coffee and doughnuts, or folk songs, may be very much indicated. You are making the point of better leadership with more know-how, without saying so precisely. I may be reading into your line a pet idea of mine: "Better Planning, Better Programing, Better Put-over," on the assumption that, if it works dancewise, it will work otherwise. What I see done by "other" community groups!

—Herbert E. Warren,
Fairlee, Vt.

SD is Fun?

Dear Sirs:

I enjoy your magazine very much. Feel terrible to think what I have missed before I subscribed! It stays on my night stand and often after an evening of calling I pick it up and read an article. Three cheers for your article regarding square dancing for fun vs. the caller who makes it a chore, with the dancers competing with one another to prove who has learned his lesson best (AMERICAN

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SQUARES July 1955). I have always believed square dancing's main attribute is the fun that is had, and if the do si do or the allemande left isn't always exhibition type dancing—who cares!

Of course I think all should know the correct way of doing the various steps and changes but let's not hold up a whole floor while we teach one or two perfection. I have seen that happen in this area.

—Laura Munroe,
Lincolnton, Me.

Your Town? Your Club?

Dear Rickey:

It seems the revolution has come in square dancing in our area. Our club has a set of new officers—in every sense of the word—and our fingers are crossed. The set of old timers in the club who have lived by the rule or ruin philosophy so angered the numerically superior new dancers that only one officer has been in the club over a year and most of them have been dancing only six months. That might be a very healthy thing except that they have suddenly become experts and know all of the answers to all of the ills of square dancing.

After the first half dozen who were nominated for president of our area organization declined, they elected a man with little personality, less ability and a chip on his shoulder. With a few exceptions, the entire slate of officers is the same. Our interest was so low we didn't even attend the meeting. Square dancing could be horrible around here for the next year.

—Name Withheld.

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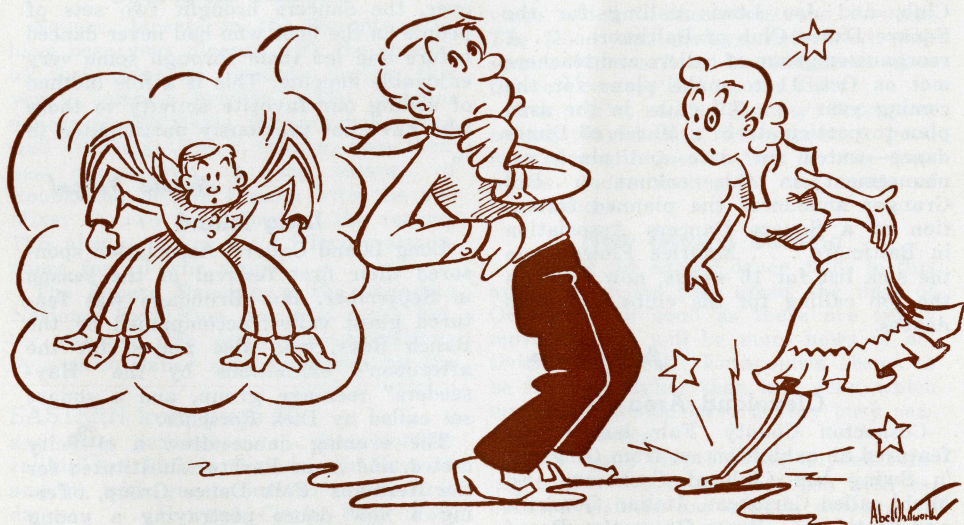
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EASTERN NEWS NOTES

Baltimore Area

Baltimore got off to a fine start for the fall season with a dance called by Rickey Holden sponsored by the Towson Club, and Joe Lewis calling for the Square Dance Club of Baltimore . . . A reorganized group of callers and teachers met on Oct. 11 to make plans for the coming year . . . All clubs in the area plan to participate in a March of Dimes dance—watch for date and place announcement in this column . . . Bill Granger announces the planned formation of a Square Dancers Association in Baltimore . . . Maurice Flowers, on the sick list for 16 weeks, now back on the job calling for his clubs and open dances.

Jack Corver

Cleveland Area

Coshocton County Fair last month featured an exhibition set from Gingham 'n Swing 'em Club of Coshocton. Ed Michl called Caribbean, Italian Quadrille and Riptide . . . Berea Recreation Board announces dances every Saturday night at the Agricultural Hall in Cuyahoga County Fairgrounds . . . Uncle Walt Wentworth calls first and third Saturdays at Northeast YMCA in Cleveland . . . West Side Community House in Cleveland dances every Thursday to Ted Keller . . . T.K. Squares meet second and fourth Wednesdays at Grace Congregational Church, with Ted Keller calling . . . J. Shaw calls on alternate Saturdays at Broadway YMCA in Cleveland, at Community Hall in Bainbridge . . . Ernie Ress at Columbia Station High second Saturdays . . . Ange Dalessio calls the third Saturday at the Grange in Mayfield Village; first and third Wednesday at East Cleveland YMCA, with an advanced class at Mayfield Rd. School on Mondays and a beginners class

READ

Northern Junket

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RALPH PAGE

182-A Pearl St.

Keene, N. H.

on Tuesdays—same place . . . Suburban Squares furnished two sets of exhibition dancers for the Hobby Show in Cleveland last month. After the exhibition was over, the dancers brought two sets of people on the floor who had never danced before and led them through some very enjoyable dancing. This is a fine method of selling our favorite activity to those who have not previously participated in it.

Harold Neitzel

Long Island

Long Island Callers' Association sponsored their first festival of the season in September. Bob Brundage was featured guest caller, accompanied by the Ranch Boys, who also played for the afternoon's exhibitions by the "Hayseeders" teen-age group, and a square set called by Dick Forscher.

The evening dance drew a capacity crowd, and Anne Rechter substituted for the Hermans' Folk Dance Group, offering a new dance portraying a young girl's experiences at her first square dance.

Paul Hunt, who recently conducted a Sunday Workshop for the New York Callers' Association, sponsored Les Gotcher for a dance in October.

Anne Rechter

New York - Western Area

To the list of beginners groups in the area can be added the one sponsored by the Junkteteers of East Aurora, with Judd Hulburt calling and teaching . . . Art Harris is working with neighborhood teen-agers and Howard Clark is training a demonstration group in basement sessions in addition to their club

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Canadian News Notes

Compiled by Harold Harton, Toronto

Successful Summer

Square dancers in the Toronto area have been very pleased with the success of their favorite pastime during this year's summer months. The outdoor dances at Riverdale Terrace have been well attended; in fact, this has been their best season yet. A nice balance of Round and Square Dances with the odd Mixer thrown in, is part of the reason. This always makes for a friendly atmosphere for all who attend.

The Square Dancing at the Canadian National Exhibition was also much better attended this year. Demonstrations by square dance sets sponsored by the

EASTERN from page 20

and class activities . . . Les Gotcher calling for Buffalo Squares on Nov. 16 and 19, with guests invited to the first dance . . . Howard Clark, Billy Fox, Mike and Betty Stark and Ted Bednarczyk all heading for the Atlantic Convention in Boston.

Harry Martin

Washington Area

Recreation Dept. of Arlington County is sponsoring a series of square dance classes for beginners, with classes including juniors, teen-agers and adults—a place for every age to start and a place to grow into.

McLean, Va., plans a Jamboree for the benefit of the new High School flag fund . . . Grand Squares of Maryland furnish the following statistics: 42 couples will clean up, at a potluck supper dance, 8½ gallons lemonade, 8 gallons iced tea, 8 loaves of bread, 2½ pounds of butter, 14 pounds of ham, 40 pounds of turkey, 15 casseroles, 13 salads, 13 desserts and 100 pounds of ice.

SDAMC is again cooperating with the Y Cottages of Silver Spring and Takoma Park on a winter series of dances, with four different callers for each monthly dance, plus a round dance instructor. Proceeds go to the Y Cottages serving teen-agers, young adults and service men.

Helen Denson

independent radio stations in the Province added to the colour and interest. The flood was always well filled with square dancers from far and near, when the call came, "Fill up the floor."

Bob Scott with Tommy Thompson calling played both these spots. A good deal of credit goes to Bob for his sympathetic understanding of the needs of the dancers.

New Season Starting

Most of the square dance clubs in this area got under way about the first of October. As soon as these are really moving there will be more news of activities to report. Enthusiasm seems to be running higher than last year, which means we should have a very busy season of dancing.

Once again may I invite anyone coming to Toronto to get in touch with us, because visitors are always welcome in most of our square dance clubs.

Contests on the Wane

This year the Central Canadian Exhibition in Ottawa, and the Royal Agricultural Winter Fair in Toronto have cancelled their square dance competitions. Two or three other large scale exhibitions have had great difficulty in getting sufficient entries to make a contest worth while.

There are those who would say, "I told you so." On the other hand, this is a natural phenomenon. The experience of those who have conducted square dance competitions in county fairs through the years will tell you that there is a natural ebb and flow on a three or four year cycle. Don't be surprised if contests are once again very much to the fore about 1957 or '58.

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Rickey Holden

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(My commission expires August 9, 1956)

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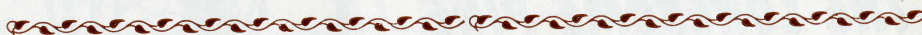
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We have just received "Dances of the Jewish People" by Dvora Lapson. A very well put together series of dance instructions together with music for all of the currently popular Israeli dances \$2.50

Among standard reference works for folk dancers is a series of five books by Duggan, Schlottman and Rutledge, beautifully bound, illustrated and very artistically presented as aids to the folk dance teacher. The authors present a background of the geographical, historical and sociological settings of the various countries and a survey of their ceremonial, ritualistic and social folk dances and their traditional costumes and festivals. The five volumes are Teaching of Folk Dance (\$3.00), Folk Dances of the U. S. and Mexico (\$3.00), Folk Dances of the British Isles (\$3.00), Folk Dances of Scandinavia (\$3.00), Folk Dances of European Countries (\$3.00).

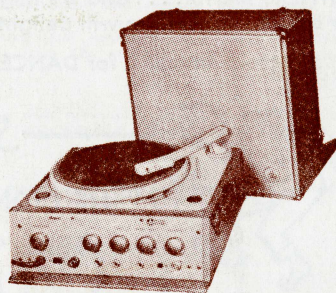
The Harris, Pitman, Waller opus, "Dance Awhile" has been revised into a new bigger and better text book covering the American dance scene. The new price, incidentally, is \$3.50 per copy and worth it.

We now have an adequate supply of replacement index cards for 10-inch amphirecord cases at \$1.50 each.

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