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AMERICAN SQUARES



THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. XI—No. 6

FEBRUARY, 1956



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VOLUME 11

FEBRUARY 1956

NUMBER 6

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AMERICAN SQUARES is published monthly by Rickey Holden, 2117 Meadow Lane, Arden, Wilmington 3, Delaware. Entered as Second Class Matter August 1954, at the Post Office at Wilmington, Delaware, under the Act of March 3, 1879. Forms close the 10th of the month preceding date of issue. Subscriptions: \$2.50 per year; single copies 25c each. The cover and entire contents are Copyright 1956 by Rickey Holden. All rights reserved.

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DO-IT-YOURSELF!

It has long seemed to me there is a basic factor in common underlying the rise in popularity of both square dancing and the "do-it-yourself" trend. I suspect this factor has something to do with the need, in our present day existence, both to participate and to create, rather than to live passively.

Be that as it may, there is a wide field for "do-it-yourself" techniques within the square dance field. This was exemplified vividly to me not long ago when I square danced, at home in Arden, to the music of a nine-piece square dance band.

This was not a special dance—just a regular weekly meeting. And the orchestra didn't get paid a cent. Composed of Folk Guild members, and a friend or two who had found out what fun they were having and brought their instruments along, they provided some extra special music indeed. I couldn't tell, and don't yet know, whether the gang on the floor or on the stage were having the most fun that night.

While one or two professional musicians could have been counted among the nine, the rest were just folks from the community. And for dancing fun, I will put their music up against any record ever made. Even if it lacks polish, there's something wonderful when you do it yourself that can't be duplicated professionally.

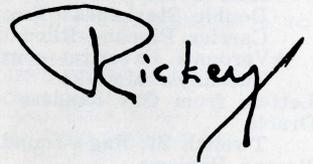
As I travel around the country, I meet and talk with many dancers who seldom get a chance to dance to a live caller. While records with calls are fun for a change, I feel strongly that the poorest club caller is better than only recorded calls. The club caller will improve

with practice; the record becomes memorized and the dancing loses its spontaneous quality. When it comes to calling, do it yourself if there is no one else around to do it for you. You'll be surprised at the results.

One of the biggest aspects of the do-it-yourself angle in square dancing lies in the possibility of developing yourself by contact with new people. Granted, I am the first to admit that the joy of dancing in a square with seven other people who move precisely as you do, and seldom if ever miss, is equalled very rarely—still, I consider it a personal loss if, at a square dance, I do not get to know and dance with other new people. Do it yourself—get in a square with strangers and find out what nice people they are!

Of course this theme can be elaborated on indefinitely. Decorations for your dance—imagination and clever fingers can produce results more interesting than money can buy. Food—what bakery can surpass the cookies and cakes the girls can turn out if they all do their fair share?

The new year is young, and resolutions are still fresh in most of our minds. Why not look around at this point and see how many of the things that make all the difference in the joy of living can come in the do-it-yourself category?



OUR COVER: In New York, city of the United Nations, what is more fitting than dances of all the nations? Our cover photo shows some of the hundreds of teen and pre-teen age New York boys and girls dancing at the annual Spring Folk Dance Festival, sponsored by the Boys Athletic League. Groups come from all over the city representing over 30 different agencies such as YMCA's, YMHA's, settlement houses, community centers, etc. This year's Festival, again under the direction of Sally Ray, will be held in the Grand Ballroom of the Manhattan Center on March 19th.

ONTARIO STEP DANCING

By Rickey Holden

For several years I've known of the jig or clog-type dancers of our Appalachians and Ozarks, and admired their stepping tremendously. But the U. S. mountain areas are not the only fireplace of this spark in square dancing—it's quite prevalent in Eastern Canada also.

At the Pairs 'n' Squares camp this summer we were fortunate in having two expert step dancers, Bert Wilson and Cecil McCourt of Atwood, Ontario, to introduce us to the basic ideas and several variations. Bert was the leader of the set which created such interest last year at the contest at the Royal Winter Fair in Toronto; both he and Cec danced in the set. They drilled us for two days on the fundamental step and some variations.

On my travels throughout Ontario this past December I managed to practice the one or two steps I've been able to acquire since July. And to my surprise a number of the dancers in the groups I visited seemed interested in learning the idea also. Naturally we'll be practicing this a great deal next summer at Geneva Park* but for those who want a little advance written information, here 'tis:

BASIC STEP— to 6/8 rhythm

2 beats/measure—3 taps/beat

a) Single

- 1 Hop on left toe, retaining weight
- 2 Swing right heel forward, touching floor
- 3 Swing right toe backward, touching floor. Repeat, reversing footwork.

b) Double

- 1-6 Repeat 1-3 above twice
- Repeat, reversing footwork

c) Ending, the last 2 beats (6 taps)

- 1-2 Hop on left toe
- 3 Step on right foot
- 4-6 Step on left foot

Generally the Ontario dancers will not step dance through the entire square figure—just at certain intervals for one or more 16 beat (8 measure) sequences. For instance, following the call "Come down eight on the corners all," everyone in the set will step dance for 14 beats plus the 2 beat ending. Often this will be followed by "Come down eight to your partners all," indicating another 16 beats of stepping while facing partner. Within a series of 16 beats they may dance: 4

doubles, 6 singles and the ending; or 2 doubles, 4 singles, 2 doubles, 2 singles and the ending; etc.

STEPS IN 2/4 RHYTHM

2 beats/measure—4 possible taps/beat

a) Basic step—single

- 1-2 Hop on left toe, retaining weight
- 3 Swing right heel forward touching floor
- 4 Swing right toe backward touching floor.

Repeat, reversing footwork.

b) Basic step—double

- 1-8 Repeat 1-4 above, reversing footwork
- Repeat, reversing footwork

c) Double-shuffle

- 1 Hop on left toe retaining weight
- 2 Swing right heel forward touching floor
- 3 Swing right toe backward touching floor
- 4 Hop on left toe

Repeat, reversing footwork

d)

- 1-4 As above
- 5-6 Touch right toe to floor without taking weight
- 7-8 Repeat 5-6

Repeat, reversing footwork

e)

- 1-4 As above
- 5-6 Hop on right toe
- 7 Hop on left toe
- 8 Touch right heel to floor

Repeat, reversing footwork

f)

- 1-6 Repeat 1-3 above twice
- 7 Hop on left toe
- 8 Hop on right toe

Repeat, reversing footwork

g)

- 1 Hop on left toe
- 2 Swing right heel forward touching floor

Repeat reversing footwork

h)

- 1 Hop on left toe
- 2 Swing right heel forward touching floor
- 3-4 Repeat 1-2 reversing footwork
- 5-6 Repeat 1-2
- 7 Hop on left toe
- 8 Touch right toe to floor without taking weight

Repeat, reversing footwork

i) Joe Petrie's Step—the one he used to do

- 1 Slide left toe forward
- 2 Slide right toe forward
- 3 Slide left toe forward
- 4 Slide right toe forward
- 5 Slide left toe forward
- 6 Swing right heel forward touching floor
- 7 Swing right toe backward touching floor
- 8 Hop on left toe

j) Ending, the last 2 beats (8 taps)

- 1-2 Hop on left toe, retaining weight
- 3-4 Step on right foot
- 5-8 Step on left foot

* Pairs 'N' Squares Summer Camp, June 30-July 8, 1956.

ROUND DANCE—WHY?

By Madeline Allen

Reprinted from Square Dance—Where?

Lots of people have asked me to write something about Round Dancing. Some people want more rounds, some want fewer. Some want everybody to get up and dance, while others want to see everybody learn to waltz right. Some want to know how to get their husbands to learn rounds, some want every caller to teach rounds along with squares, while some want callers to stop teaching rounds at all, and send their members to round dance classes. Some think rounds are too simple, some think they are too hard. So won't I please write something about rounds?

Basic Question

After thinking it over, I find that I have some real opinions about rounds, and also some questions I can't answer either. Taking the most basic question first—Why should we have rounds with our squares at all?—here is my opinion. I think we have rounds in between the squares to take up the slack between the dancers who never get enough dancing to satisfy them, and the marginal group who are doing as well as can be expected to get there at all, and who need a lot of rest to keep going. In square dancing, we have plenty of real dancers, who could do any kind of dancing equally well, but who love the spirit of a square dance. We also have a lot of people who aren't dancers at all, but who still love to get out there and do the figures, with no one caring where they carry their hands, or whether or not their toes point out, or even whether or not they keep time to the music. In between, we have every variation of those types. The first group could do any round, the second can't do any round, and the others can do some but not others. So there you have it.

Second Question

With this set-up in mind, my second strong opinion is that it is a mistake to aim for a program where everyone gets up for all the rounds. Unlike Rickey Holden, I don't bewail the fact that square dancers don't all dance—I think

it is fine that so many non-dancers enjoy squares. My sympathy goes out to the lady whose husband is in that class, but she might as well relax. Let her console herself with the thought that she was lucky to get him to the dance at all, and not strain her luck. It would be cruelty to animals to make him get up and struggle, and worse than that, he might never come back.

The opposite extreme, of which I also disapprove, is to aim for a program in which every popular round is taught as soon as it comes out, no matter how few members of the Club even try to learn it. I am all for letting the few left-footers sit them out, but when you find a Club with six squares dancing the squares and three couples doing the rounds, something is wrong. There must be a happy medium somewhere.

Unanswerable Question

Of course, the question I can't answer, and neither apparently can anyone else, is—how can you take time in a square dance class to teach the fundamentals of round dancing to the majority of dancers who would like to learn, without making the others feel left out? Especially if your caller is better at squares than rounds? Various answers have been tried—the round dance class, for instance. This works fairly well, in areas with good round dance teachers, but there does seem to be a general tendency, once you get into a class, to begin to take rounds too seriously, and to rather brush aside those who, for one reason or another, can't get to a special class. The usual system around here has been to teach dances, rather than fundamentals, and to teach only those which can be learned in about ten minutes. This results in a lot of dancers who can do the popular round of the month, but who still have to learn every step of every new round the hard way, and who never learn to waltz at all. There are also callers who are satisfied with teaching the Oklahoma Mixer to their beginners, only to have them find out later that it is not on the program at Hoedowns any more.

Possible Answer?

Perhaps the answer is in some sort of short course in basic rounds, presented along with each beginners' course in squares. If dancers could be taught the language of rounds, along with the positions used and a few maneuvers like the turning two-step, it would be a simple matter for almost any caller to introduce a new routine. There is nothing in "Mr. Guitar" to present any difficulty to a dancer who has learned the difference between a banjo position and a side-car (or box-car, as York put it), and yet that would be a very tough dance to teach to dancers who had to learn every step from scratch. Of course, the waltz is something else again. Maybe the best thing would be to teach no waltzes at all in the first course, but later, when dancers realized that something was lacking, offer a second short course in the waltz alone. I could name a number of prospects for such a course.

We won't go into the question of what

sort of rounds to teach, or how to teach them. As to programming, I personally like the idea of two rounds between each set of squares, one simple and one not so simple, instead of a long rest. I am not one who wants to dance all the time, and while I am resting I like to see someone doing the newer rounds, to see if I think they are worth pressuring my husband into learning. At least, this system gives you something to listen to during the breaks, and this brings up my last point—to a lot of us, the one thing above all others that makes a good round dance, to dance or to sit and watch, is the music. No matter how well written, or how simple, or how beautiful, no round will ever win my real approval unless the record is real music, well played, with the sort of lift dance music should have. Just to start an argument, I will point to "Waltz Delight" as a horrible example of a record with no appeal, and "Velvet Glove" as tops in listening value—besides a good dance.

AMERICAN *Squares*

magazine

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I PREFER THIS

By Dolly McElroy

And they call it dancing! Occasionally I accept an invitation to a square dance, perhaps as a guest of another club, or a benefit dance to which all clubs are invited. Each time I am thoroughly disappointed and feel the evening is wasted. The reason? You guessed it! Instead of rhythmic dancing to good music, I am suddenly in the midst of a jumping, kicking, pulling, shoving mob whose only thought seems to be for how much noise they can make and how fast and violently they can cavort to the accompaniment of monotonous sounds. Now, I am not against some "live" or "square dance" music during an evening's dancing, but why is it that at such gatherings they play nothing but the same old thump-thump all evening? At least, it seems to me one number could be played over and over and no one would even notice it.

On the other hand, there are many square and folk dancers in this area who love beautiful music and good dancing. I like square dancing, but only when it is dancing and not rowdyism, such as in the case of having my glasses knocked off one evening.

Well, I guess I'm prejudiced, for in our club we enjoy so much—squares (eastern, western, southern, international), contras, circles, polkas, waltzes, tangos—everything that makes for lovely precision dancing. An evening spent in such an atmosphere is thoroughly satisfying and enjoyable. I come away with lovely melodies in my mind, reluctant to stop dancing, and always with a feeling of being the richer for belonging to the "Dixie Grand Circle."

As further evidence of the appreciation

in Atlanta for good dancing and beautiful music, consider the Fifth Annual Crafts and Dance Festival, presented by the Atlanta Parks and Recreation Department last December to climax its year-round program of cultural activities.

In one large hall there was a beautifully arranged exhibit of crafts from the different parks and there was an elaborate dance program in the main auditorium with over 600 children participating.

The theme was Cruise Fietsa, and in addition to the traditional solo number by Mary and Fred Collette, dances from many lands were presented. A highlight was the lovely waltz contra Hills of Habersham, composed by the Collettes, danced with precision by 54 boys and girls. The girls were in pastel evening dresses, and it was a really spectacular and beautiful sight with so many lines flowing and gliding gracefully in time with the music.

The finale, too, was spectacular with the more than 600 dancers in the ensemble in many concentric circles, facing outward, dancing the Atlanta Circle, choreographed by the Collettes, to Sousa's Stars and Stripes Forever.

The Atlanta Parks and Recreation Dept. expressed appreciation for the cooperation of the parents, school officials, community organizations, auditorium officials, the dance instructors, the Collettes and especially the children, who are so enthusiastic about the good dancing offered that they enjoy it all through the year and have fun practicing for these festivals.

See what I mean?

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The Caller Speaks Up

It was indeed a pleasure to see the very fine article on dancers' federations in the December issue of AMERICAN SQUARES.

Unfortunately some of us callers have acquired a most commercialized outlook even though we might be quite non-professional in ability. This outlook then becomes a way of putting dollars in the pocket of the caller rather than a way of putting pleasure and relaxation in the heart and soul of the dancers.

Obviously I am not referring to the many really fine professional callers who serve as an inspiration for the conscientious amateur and give a wonderful life to the dancers. Neither am I saying that our hobby should not be allowed to pay for itself. If a thing is worth doing it's worth doing well. This then requires many hours of hard work which according to American tradition deserves some compensation. But I hasten to say that there is no requirement for the

fellow who is looking for an "easy buck."

A federation of dancers along with all the other fine things it does will demand that the callers maintain the standards that the dancers want and deserve. The caller who is willing to work long and hard and has some natural ability will find himself generously rewarded by the dancers. Just as surely the caller who is only willing to memorize a half dozen or so singing calls and "Two Head Ladies Cross Over" will soon find himself less and less in demand. Don't misunderstand me. I like simple dances provided they are called well and the caller uses spice and variety.

After all square dancing is a cooperative pastime developed for and by the dancers. They should demand and receive the very best from callers. I say let's have more federations of dancers.

Alan Spencer

North Merrick, N. Y.

THREAD THE NEEDLE

By Anida Seele

A patchwork square dance skirt now being seen on many dance floors in the East is one designed by Herman Zuts of Metuchen. Herman is a tailor by profession and designs square dance clothing as a hobby. Some of the loveliest garments to be seen whirling and twirling in this area are his products.

The basic pattern of the popular patch-work skirt is a patch which measures one inch on top, two inches on the bottom and six inches in length when completed. When you cut your patches, be sure to leave enough seam allowance so that each patch will be just this size.

Begin with one patch. To the bottom of it stitch two more, side by side. To the bottom of these two, add four more. To the bottom of these four add eight more. Continue to double the number of patches on each added tier until you have reached the desired length.

Now measure your waistline. For each inch of waist measurement you will need one panel of patches as described above. When you have completed enough panels, baste them together and try on the skirt. This will help you determine whether or

not you will need an additional panel to allow for a zipper. (Sometimes the material will stretch so you will not need another rone.)

If you have a larger waistline, Herman suggests that you cut the first patch of each panel so that it will measure one and a half inches on top, two inches on the bottom and six inches in length. All other patches should be the regular size and added on in the regular way.

Finish your skirt with a band and side zipper. You may line the bottom with a bias facing.

You will be amply rewarded for all your hard work when you step out on the dance floor and hear the exclamations of delight as your skirt swirls gracefully around you.

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ROVING EDITOR IN:

NEW ORLEANS

By H. H. "De" Harris

"Greenys"—that's the expression they use in New Orleans to describe beginning square dancers. Theirs is a humble status and only by trial and tribulation can they reach the exalted rank of square dancer.

Club membership is another hurdle for new dancers. In New Orleans the club is supreme. Membership in a club is not easily obtained; therefore it is highly regarded. Big dances are a single club affair which one does not attend without invitation. By tacit agreement there is no callers or dancers organization which would challenge the supremacy of the clubs.

Pat squares—I had heard of this arrangement but this is the first time I have seen it in practice openly. In the Swing and Turn Club every couple is a members of one specific square. I was informed that members of long standing had never squared up with the greater majority of their own club members at their own club dances and that newcomers can sit on the sidelines for months, very seldom dancing, awaiting an opening in a square.

Although they do have their fair share of competent callers, the majority of the clubs dance to records with calls. Each club appears to have a complete collection of Joe Lewis and Red Warrick recordings plus a few mavericks and that's about it. Outside of their own Charley Bogen, Red and Joe receive first call on any big dance they are planning.

Yes, they do things a little bit differently down in New Orleans. They are courteous to visiting square dancers. The level of dancing is high, but strictly square. Other types of folk dancing are almost non-existent. I understand Celeste Lapuyade conducts a Couple Dance Group which is about the extent of other forms of dancing.

There are eleven prominent clubs in the New Orleans area—Swing and Turn, Rip and Snort, Circle Eight, Country Squares, Zig and Zag, Lake Vista, Dixie Hoedowners, Johnson's Barnstormers, Balance and Swing, Promenaders and the Hep Swingsters, a teen-age group.

Cal Williams of the YMCA organized square dancing in New Orleans prior to World War II and kept the activity prominent in entertaining the GIs. Leo Terry founded Swing and Turn, and it

was the only club in town until about five years ago. Eastern type calling with plenty of swinging was the style used by this club. Jewel Gardner of Houston introduced Texas style square dancing and founded the Rip and Snort Club about five years ago. Dave Reid, my historian, belonged to the old Swing and Turn Club. About the time the Rip and Snort was founded he decided to take a hand at calling and teaching, and has been active ever since. Dave claims he has taught about two thirds of the dancers in New Orleans their basic fundamentals, and it is from his classes that a number of the newer clubs have stemmed.

The Swing and Turn Club meets every Wednesday night at the Hynes School. Membership in the club is closed with 125 active members. Alvin Boutillier is president. The night I visited the club Louis Pelletteri and Bill Adams were calling. They are two of the club's six caller members who alternate. Their system appears to be that of having each of the two callers for that evening call a dance and then play a record with calls for the third dance of the series. The callers are not paid. Henri Molaison, my host, was program director. The Hynes School is relatively new and has excellent facilities for square dancing. It is first choice for all big dances.

I had the pleasure of jellybeaning—I mean square dancing to Joe Lewis—at a dance sponsored by the Rip and Snort Club. Unquestionably Joe is one of the great callers of our time. I say this after weighing several years of comment from various parts of the country, and to this I add my own personal endorsement after a very pleasurable evening of dancing to Joe's calling. Joe probably has more callers attempting to imitate him than any other caller. Unfortunately, all most of the imitators do is memorize Joe's calls word for word and listen to his records until they have mastered his inflections. If these same imitators would spend less time concentrating on what Joe calls and more time on how Joe calls, paying particular attention to tempo, timing and choice of figures, their contribution to square dancing would increase immeasurably.

(Cont'd on page 19)

Sound In-the-round

By Eben Jenkins

Have you found that you didn't enjoy large dances or jamborees because the sound was poor? Then you'll appreciate the system we used with success last year after six years of trial and error at our annual Eb & Ely Jamboree. It was simply to put the sound in-the-round.

Smack in the middle of the University of Md. Armory, which has space for 125 squares, we raised a 12' x 16' stage 3 feet off the floor and at each corner secured 4" x 4" posts reaching 10 feet above the stage. Two "courses" of 2" x 4" boards were bolted to the top of the corner posts, very much like a four poster bed or large carnival booth. There we put music, caller and public address equipment.

Eighteen regular 12" cone speakers were tied to the "courses" fanning out from all four sides of the stage. These speakers were hooked in parallel to two 50-watt amplifiers, each amplifier controlling volume on 2 sides of the stage.

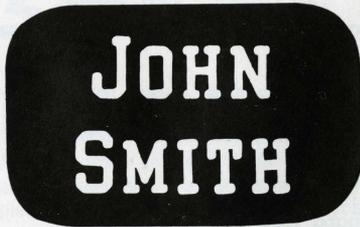
Orchestra and caller microphones fed into a mixer, thence to the amplifiers.

P.A. system speakers placed in the usual position along the wall in large halls need horns for proper volume, but horns can't reproduce the full range of the music and naturalness of the voice. Cone speakers can but don't have enough volume. Having the sound originate in-the-round in effect makes a series of small halls which the cone speakers may cover quite well.

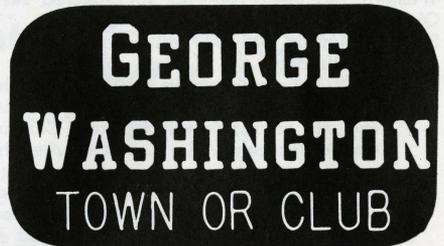
It may sound strange, but it works and that's what counts. Dancers forget the strangeness of side or back view of caller in their delight at hearing clearly and with small-hall fidelity. And this year we plan to use better-matched speakers and to hang some thick padded baffles behind them.

If you'd like to see how this Jamboree in-the-round works, come to our next one on February 18th at the New Armory of the Univ. of Md. (6 miles from Washington, D. C.). You'll be able to hear!

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RECORD REVIEWS

During a moment of contemplation we came to the conclusion that while Record Reviews as they are being presented have real value, many folks might benefit by a commentary on old standards which have become classic in the recorded music field. For instance, there are 4 recordings of Blackberry Quadrille on the market, one of them a very recent release. Every square dance caller who uses Blackberry Quadrille is certainly interested in which is the best one, and the most recent doesn't begin to compare with the original Woodhull recording.

For that reason, we feel we are contributing to the good and welfare of the callers' fraternity by commenting on standard tunes. If you like the idea drop us a card and encourage it. If you don't like it, say so. But for goodness sakes, don't remain quiet. Write us something, even if it is only a check.

A & E RAG

Three records available, the oldest a Tex Williams recording on Capitol, #DAS 4030. Time approximately 3 minutes 50 seconds, tempo 128, price \$1.15. In 1954 Folkraft brought out its version which is obviously a copy of the Capitol recording, no better and no worse. Tempo is about the same; tone quality and playing practically identical. Only possible reason for buying the Folkraft record is that it is unbreakable and plays for almost 5 minutes.

The third record of this tune was published in 1954 by Western Jubilee, #603, which suffers by comparison with the other two. Also copied from the Capitol record, but the fiddler didn't hear the fast passages so good and his version is rather a sloppy interpretation. Tone quality is good, tempo excellent, but while the first two records are neck and neck in desirability, this one is an "also ran".

The pairing of these 3 is as follows:

- Capitol DAS 4030 — A & E Rag // Rakes of Mallow
- Folkraft #1138 — A & E Rag // Chinese BREAKDOWN
- Western Jubilee #603 — A & E Rag // Crooked Stove Pipe

ALABAMA JUBILEE

Windsor #7144—outstanding record unquestionably.

MacGregor #640—very close in popularity to the Windsor.

Imperial #1127—a sad recording which, in addition to poor quality is poorly played.

Western Jubilee #800—not an inspired recording; competent but dull.

Old Timer #8043—fair.

Black Mountain #119—well recorded but not to be compared with either the MacGregor or Windsor.

Folkraft #1146—will hardly make anyone happy.

In addition there is a wild jazz record published by Good Time Jazz #90, a real rabble rousing, rip snorting performance. Certain hot shot callers have been using it with spectacular success. As a regular diet, however, the outstanding choice is Windsor.

Here is the pairing:

- Windsor #7144—Alabama Jubilee // Just Because
- MacGregor #640—Alabama Jubilee // Red Wing
- Western Jubilee #800—Alabama Jubilee // Abadaba Honeymoon
- Old Timer #8043—Alabama Jubilee // Oh Johnny
- Imperial #1127—Alabama Jubilee // Old Joe Clark
- Black Mountain #119—Alabama Jubilee // Nobody's Sweetheart
- Folkraft #1146—Alabama Jubilee // Around the Corner
- Good Time Jazz #90—Alabama Jubilee // Tuck Me To Sleep in My Old Kentucky Home.

Sets In Order Records. 10 inch plastic, 78 rpm.

Price \$1.05

#1047. Hey Ma//Little Red Wagon (3:35) 132. **With calls by Arnie Kronenberger.**

Real high class calling backed up with a superlative square dance orchestra. The dances themselves are the usual mediocrities coming out of the West by the dozens. The average California square dance nowadays is a series of glossary terms strung together with the charm depending entirely on the style of delivery of the caller. Arnie will make anyone like these two dances.

#2083. Instrumental of #1047

Price \$1.45

We welcome a new orchestra to the SIO label, the Buckboard Busters. Disregarding their quaint name, their music is superlative. With experience the record companies seem to be learning how to produce good records. The SIO label has come a long way from the distressing noises recorded by some of the earlier orchestras; tone quality and musicianship on this pair of records is up to the best.



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Black Mountain Records. 10 inch plastic, 78 rpm.

Price \$1.05

#198A Shirley Waltz//Salty Dog Rag.

Two of the currently popular couple dances, Salty Dog Rag especially—and this is the first record with complete instructions furnished for that dance. However the playing on these records is by just another uninspired skating rink organist. The Salty Dog Rag side is not to be remotely compared to Red Foley's Decca recording of the same title, but this record should be welcomed by the round dance fraternity because both sides are useable and instructions are furnished.

#1009A When I Grow Too Old To Dream//Yellow Rose of Texas.

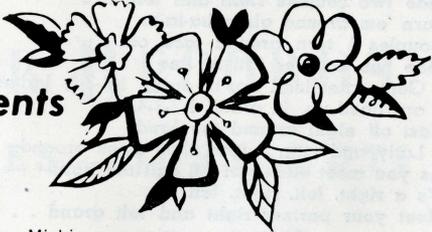
More organ recording for two very artificially constructed round dances. If you want a Yellow Rose of Texas Old Timer's #8115 is still the best on the market.

#162 Hashin' Breaks #81// Hashin' Up the Cross-Trails. With calls by Les Gotcher.

For those of you who like the Gotcher Hash Records this is a superb treat. Gotcher reaches new heights in complexity and we know of many groups who will just love these two sides. His Hashin' Up the Cross-Trails leaves us breathless. The calling is directional and inspired. No one can equal the infinite complexity that Gotcher puts into these.

Sets in Order

presents



BLOSSOM TIME

A round dance designed by Art Carty of Birmingham, Michigan, and recorded and released in time for your spring time dancing pleasure. A beautiful round dancer's round dance.

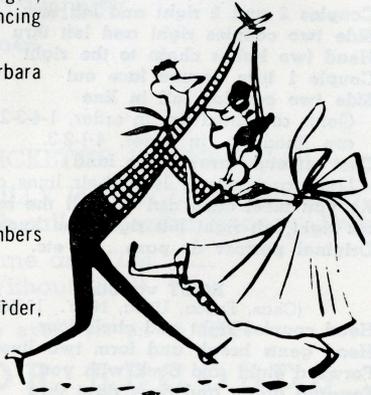
On the flip side is a pleasant little two step written by Barbara Fadler of Downey, California —

WALLABY WALK

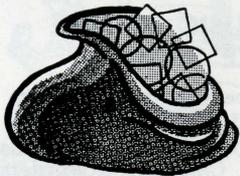
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GRAB BAG



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MANITOU

(American Couple Dance)

Here is an old time Gavotte that has been popular in the Colorado mountain area for several generations.

Record: Folkraft #1165.

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

Measure

- 1-2 HEEL-TOE, HEEL-TOE with Man's Left and Woman's Right foot.
- 3-4 FOUR SLIDES TO MAN'S LEFT. Do not transfer weight on last count, finishing with Man's Right and Woman's Left foot free.
- 5-8 Repeat pattern of Measures 1-4, starting with Man's Right and Woman's Left foot, progressing to Man's right. Finish with Man's Left and Woman's Right foot free.
- 9-16 EIGHT TWO-STEPS TURNING CLOCKWISE WITH PARTNER.

Note: With beginners, try the variation described below, a simplified version.

VARIATION

Starting Position: Couples in Varsouvienne position, Left foot free.

Measure

- 1-2 HEEL-TOE, HEEL-TOE with Left foot.
- 3-4 FOUR SLIDES with the Left foot leading, progressing diagonally forward left. Do not transfer weight on last count, finishing with Right foot free.
- 5-8 Repeat pattern of Measures 1-4, starting with Right foot.
- 9-16 EIGHT TWO-STEPS FORWARD, starting with Left foot.

★ CAST OFF SQUARE or CRAZY MAN GRAND

Side two couples ladies chain
 Couples 2 and 3 right and left thru
 Side two couples right and left thru
 Turn 'em around glory ha-la-lu
 Couples 1 turn around face out
 Side two couples fall in line

Gents are lined up, in order, 1-4-3-2; ladies are lined up, in order, 1-2-3-4.

Cast off eight around the land

Lady and man 1 lead their lines around.

As you meet each girl I'll call the hand

It's a right, left, right, left

Meet your partner right and left grand . . .

Alternate version

Couples 2 and 3 right and left thru
 Side two couples right and left thru
 Head two ladies chain to the right
 Couple 1 turn around face out
 Side two couples fall in line

Gents are lined up, in order, 1-4-3-2; ladies are lined up, in order, 4-1-2-3.

Cast off eight around the land

Lady and man 1 lead their lines around.

As you meet each girl I'll call the hand

It's right left right left right you know

Original partner do paso . . . etc.

ROUT variation

(Chas. Enson, Utica, N. Y., 1955)

Head couples right and circle four
 Head gents break and form two lines
 Forward eight and back with you
 Forward again and pass right thru
 Break in the middle, pivot on the ends
 Form new lines and you're gone again
 Repeat last 4 lines 3 more times.

★ FIGURE EIGHT

Couple 1 you balance and swing
 Swing your partner in the middle of the ding
 Other six circle once around

Next gent number 2 drop the left hand
 Lead the others thru the arch
 Turn to your left and don't be late
 Come back thru for a figure eight
 Turn to the right and don't fall down
 Take the couple in the middle & circle 8
 Circle eight . . . etc.

—as called by Hubert Lee, Paducah, Texas.

★ FIDDLE FADDLE

(Jim York, Mill Valley, Calif., 1955)

Couples 1 and 2 balance and swing
 Couples 3 and 4 right and left thru
 Couple 1 go down the center
 Split the ring stand four in line
 Forward four and four fall back

Quarter sashay around to the right
 Stand behind couple 4
 Forward six and back to the ring
 Couple 2 you balance and swing
 Down the center and split this ring
 Four in line you stand

With couple 3, who was in position 4.

Forward eight and back that way
 Two couples in the middle do a half sashay
 Couples number 3 and 4 half sashay.
 Four men star left four girls star right
 Turn once and a half don't take all night
 Lady number 1 as you come around
 Join your own and all promenade around
 Everyone now has original partner.

GERAKINA

(Anatole Joukowsky, San Francisco, Calif., 1953?)

Record: Columbia #100073 "I Gerakina."

Formation: Open circle, no partners, leader at right end.

Starting Position: Hands joined at shoulder height, elbows bent; right foot free.

Measure

PART I

- 1 STEP RIGHT diagonally forward to the right (1-2) and HOP slightly on RIGHT (3), CROSS AND STEP LEFT in front of right (4-5), STEP RIGHT sideward to the right (6-7).
- 2 STEP LEFT slightly behind right (1-2-3), POINT RIGHT TOE in place beside left, drawing right heel over left foot (4-5-6-7).
- 3-8 Repeat 1-2 three more times.

PART II

Hands still joined but held downward.

- 9 Facing and moving right, a series of LONG-SHORT-SHORT WALKING STEPS in rhythm: right (1-2-3), left (4-5), right (6-7).
- 10 STEP LEFT forward (1-2-3), POINT RIGHT TOE beside left toe turning right HEEL OUTWARD (4-5) then INWARD (6-7).
- 11 Repeat 9.
- 12 STEP LEFT forward (1-2-3), CLOSE RIGHT beside left, turning to face center and keeping right foot free (4-5-6-7).
- 13-14 Facing and moving forward and raising hands in front to shoulder height, repeat 9-10.
- 15-16 Moving backward a series of LONG-SHORT-SHORT WALKING STEPS in rhythm (1-2-3-4-5-6-7), accenting the long step with a knee bend.
- 17-18 With weight on left foot POINT RIGHT TOE beside left toe turning right heel out (1-2-3), in (4-5), out (6-7), in (1-2-3), out (4-5) then draw right heel over left instep (6-7.)
- 19-20 Drop hands and pivot clockwise (to the right) once around with two series of LONG-SHORT-SHORT WALKING STEPS in rhythm starting with right foot. Left arm is held straight forward during this, wrist bent and fingers straight upward; right arm is bent, hand behind back.

Note: The music for this dance is played in 7/8 rhythm, counted 1-2-3 1-2 1-2. The steps of measures 9, 11, 13, 15-16, 19-20 should be long-short-short and not equal-valued walking steps.

—Vyts Beliajus.

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★ **EAST SHORE FREEWAY or
RIVERSIDE DRIVE**

(Virginia Johnson, Oakland, Calif., 1955)

**Couple number one promenade outside
Halfway and stand behind your opposite
Forward four and four fall back**

Couple 1 is directly behind couple 3

**Forward again go across the track
Lead couple (#3) left and next couple right
Around just one stand behind the sides
Forward eight and back with you**

Head couples are directly behind sides.

**Forward again and all pass thru
Ladies turn right and the gents turn left
Stand four in line at the head and foot**

Each side lady turn right, followed in file by the head lady behind her, and both stand at the nearest head position; side men turn left and lead similarly. Each line now has two men on the left, two ladies on the right.

**Everybody forward and back
Gentlemen only pass right thru
Turn to the right around just one**

Each man now has original partner on right.

Circle eight . . . etc.

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★ **SAME OLD FACE**

("Doc" Heimbach, Blue Island, Ill., 1955)

**Couple number one go down the center
Split the ring stand four-in-line
Sides turn in for the same old face**

Couples 2 & 4 turn in to stand four-in-line facing position 1, in front of the line formed by head couples.

Forward eight and back —

Ends hold fast and the middle turn out

Persons on the ends of the lines (man 1, woman 1, woman 4, man 2) hold still and pivot the others ¼ around forward to face out.

Forward eight and back —

Center arch and the ends turn in

In this case the center arches simply wring the dishrag to face center; do not change your relative places.

Make a right hand star and you're gone again
Ends who turn into center, form star.

Once and a half in the middle of the floor

To the other side with a left hand star

One with the fellows and one with the chicks

Each star has its own sort of sex

Gent one meet your partner promenade home

Other gents follow and all promenade.

★ **LOST IN THE EVERGLADIES**

("Wattie" Waterworth, Bradenton, Fla., 1955)

Head couples forward and back you do

Side two couples go right and left thru

Heads star right in the center you are

Corner with the left like an allemande thar

Turn whatever person is now in your corner position with the left hand once around. Each man has original right hand lady.

Head couples back up in a right hand star

Shoot that star with an allemande oh

With a right and left then do paso

Man meets man and woman meets woman with the right hand, then each man meets original corner with the left to start the do paso from here.

Corner by the right and don't fret so

Man will be with man, woman with woman.

Partner by the left promenade . . . etc.

Each man has original corner.

Alternate beginning

If you omit the "sides right and left thru" in the beginning then each man ends with his original hand lady, head men will return to original position while side men return to opposite positions. Repeat figure once this way to bring everyone home to place.

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SUBURBAN PEEK

(Ange Dalessio, Cleveland, Ohio, 1955)

One and three go forward and back
Forward again and the opposite swing
Break that swing and face the sides

Each head man has opposite woman on right.

Around that couple and take a peek
Back to the center and swing your sweet
Face the side and circle four halfway
Dive on thru and swing your opposite

Each head man with orig. partner now.

Put her on the right and circle four
Break it all up with a do paso
Side couples separate around the outside

While heads do paso each side couple separate and go around outside back to place.

Heads turn partner like an allemande thar
Back up boys but not too far
Shoot that star with a full turn around
Original corner with the right hand round
Partner left go once and a half

To the right hand lady for a wagon wheel
It's a wagon wheel and give her a whirl
Catch her by the left and do paso
Corner by the right and there you are

Back to your own and the four gents star
Across the square for a do paso
Walk right around on your heel and toe
Back to your own like an allemande thar
Gents back up like an old street car

Shoot that star and there's your own
Take that girl and promenade home.

HALF BREED

(Van Vanderwalker, San Diego, Calif., 1955)

Head two couples forward and back
Forward again and pass right thru
Lady round one and gent around two
Four in line you stand at the side

Two women on inside of line, two men on outside.

Forward eight and back with you
Forward again for a "half breed thru"

"Half breed thru" is a newly coined phrase: everyone pass thru, passing right shoulders with opposite person; in opposite position men with ladies on their right (in this case, the side men) turn these ladies as in normal right and left thru, while men with ladies on their left (in this case, the head men) pivot individually and face the center. Each man now has original corner on his right.

Side men only turn your girl
Forward eight and back with you
Forward again and pass right thru
Allemande left . . . etc.

Repeat for head couples with gent around one and lady round two, which puts two men on inside of line, two men on outside; in this case it is the head men only who turn their girls. Then repeat all similarly for side couples going forward and back.

Note: If you wanna know what is the very latest stuff, this one is it. Editorially we hope it drops dead.

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DOUBLE STARKANSAS TRAVELLER

(William Carr, Charleston, W. Va., 1955)

Head two couples forward and back**Side two couples half sashay****Heads star right three-quarters round****Right hand couple with the left hand round**

Man and woman 1 turn woman and man 2 respectively with the left hand; couple 3 turn couple 4 similarly.

Everybody partner right hand round**Sides again with the left hand round****Partner right hand once and a half****Heads star right again in the center****Once and a half to the other side****Left hand couple with the left hand round****Everybody partner right hand round****Sides again with the left hand round****Partner right hand once and a half****Side two couples resashay**

Each side man now has partner on right.

Heads star right three-quarters round**Allemande left . . . etc.****CARRIER PIGEON—filler****Circle eight around the floor****Head gents break and circle four****Once around and keep in time****Side gents break and form two lines****Forward eight and back with you****Forward again and pass thru****Turn to the left go single file****Make a left hand star and keep in style****Gents reach back and allemande right****Once and a half to your corner lady****Allemande left . . . etc.****★VERONA'S FAVORITE—contra**

(Rod Linnell, Presque Isle, Me., 1954)

1-3-5 etc. active, CROSS OVER

Beats**16 Gents cross over balance and swing**

Every man, inactive as well as active, move across set to balance and swing his partner.

8 Down the center four-in-line

Each man put partner on his right.

8 Other way back to place

Each man stops with his partner on his right in her line (couple 1 in men's line, couple 2 in women's line).

8 Ends turn in and circle four**8 Circle right back to place****8 Ladies half chain across****8 Half right and left to place****TUESDAY'S MISTAKE (not corrected on Wed)**

(Merl Olds, South Gate, Calif., 1954)

Head two couples forward and back**Forward again and pass right****Split the ring and around just one****Four in line you stand****Forward eight and back with you****Forward again and pass right thru****Turn to the left go single file****Ladies turn into a right hand star****Gents keep promenading as you are****Partner by the left and do paso****Promenade corner . . . etc.****EASTERN METROPOLITAN AREA**Feb. 5—**White Plains, N. Y.** Westchester SD

Ass'n., Little Thr, County Ctr. 8:30.

Feb. 18—**College Park Md.** 8th ann. Ed & Ely

Jamboree, Univ. of Md. Armory.

Feb. 18—**Arden, Del.** Jamboree, Gild Hall.Feb. 19—**Philadelphia.** FD Workshop, Bachelor's Club 22nd & Walnut, 7-11 p.m. David Rosenberg shows his dances & pix.Feb. 24—**Trenton, N. J.** Slackwood Sch. Aud., Rt. 583, 2 bl. from Brunswick Cir. 8:30-12. Les Gotcher. Advanced dancing!Feb. 25—**New York City.** Met Duane Hall, 201 W. 13th. Rickey Holden.Mar. 3—**Summit, N. J.** Round-up, Edison Rec. Ctr., 100 Morris Ave. 8:30. Rickey Holden.Mar. 3-4—**New York City.** FD House, Scottish.Mar. 4—**White Plains, N. Y.** Westchester SD

Ass'n Little Thr, County Ctr. 8:30.

Mar. 31—**Summit, N. J.** YWCA Contra Workshop, Rickey Holden.Apr. 6—**New York City.** Spring Folk Fest.Apr. 7-8—**Baltimore.** Workshop. Rickey Holden.**NATIONAL EVENTS**Feb. 1-2—**Winston-Salem, N. C.** Rickey Holden.Feb. 4—**Durham, N. C.** Rickey Holden.Feb. 4—**Houston.** 4th ann. Couple Dance Fest.Feb. 6-9—**Greensboro, N. C.** Rickey Holden.Feb. 9-12—**Brownsville, Texas.** Charro Days.Feb. 10-11—**Phoenix, Ariz.** SD Fest.Feb. 11—**Lakeland, Fla.** Rickey Holden.Feb. 11-12—**Corvallis, Ore.** FD Fest.Feb. 13—**Jacksonville, Fla.** Rickey Holden.Feb. 16—**Largo, Fla.** Rickey Holden.Feb. 17—**Melbourne, Fla.** Rickey Holden.Feb. 18—**Pensacola, Fla.** Rickey Holden.Feb. 17-19—**Fresno, Calif.** State Con.Feb. 18—**E. Grand Forks, Minn.** Festival.Feb. 18—**Worthington, Minn.** SW Reg. Fest.Feb. 18—**Jackson, Miss.** SD Festival.Feb. 19—**Eugene, Ore.** Benefit SD.Feb. 24—**Tucson, Ariz.** "Rodeo" SD.Feb. 24—**Seattle.** "Winter Fair." Festival.Feb. 25—**Anniston, Ala.** Midway SD.Mar. 2-3—**Mobile.** Azalea Trail SD Fest.Mar. 3—**Arkansas City, Kan.** Dist. FestMar. 10—**Houston...** Council Jamboree.Mar. 17—**Tulsa, Okla.** Dist. Festival.Mar. 17—**Birmingham, Ala.** Alabama Jubilee.Mar. 24—**Ardmore, Okla.** Dist. Festival.Mar. 24—**Austin, Texas.** Mid-Tex Dance.Mar. 30-31—**Texarkana, U.S.A.** SD Fest.Apr. 6-7—**Orlando, Fla.** State SD Conv.Apr. 14—**Oklahoma City.** Dist. Jamboree.Apr. 14—**Charlottesville, Va.** 2nd ann. Folk

Festival. Rickey Holden, M.C.

May 5-6—**Kankakee, Ill.** All-III SD Fest.June 22-24—**San Diego, Calif.** 6th annual National Square Dance Convention.Oct. 11-13—**Boston.** Atlantic Convention.

ROVING EDITOR

(Cont'd from page 10)

The Rip and Snort Club meets every Friday night (except Good Friday) at the YWCA in downtown New Orleans. Celeste B. Lapuyade is their hard working president, a post she has capably filled for the past four years. There are 225 active members. Membership limits in these clubs are set according to dancing facilities. Most clubs have full memberships and are therefore closed to new members. Charley Bogan is regular caller for the Rip and Snort. This is a very friendly club and gracious to their guests. Between square dances the time is devoted to cokes, smokes and visiting, not in small huddles but a constant eddying about the floor talking to everyone.

I didn't get a chance to dance to Charley Bogan, which was a disappointment because he is an excellent caller and very popular in this area. We did have a nice chat over coffee in his sumptuous office, however, which helped me to line up my material.

Another friendly little club I enjoyed visiting with was Circle Eight. They meet on Sunday nights in the Kingsley House. Walter Eversmeyers is president. The club numbers about forty members. They have no regular caller, although Dave Reid is an honorary member and is usually there, they do a lot of dancing to records.

Circle Eight was having "Greeny Night" the time I visited with them. On these occasions the club members give up their regular dancing and devote the evening to their novice guests. Dave Reid called the dance. There were fourteen couples of prospective square dancers who had registered for Dave's class and the club entertained them. It was a jolly evening as it always is with folks who are discovering square dancing for the first time.

The only other club my limited free time permitted me to visit was the Balance and Swing Club which also meets at the Kingsley House, on Wednesday nights. Henry Bryer Jr. is president. This is a nice friendly little club which has not been dancing too long. They also dance to records with calls, and run themselves ragged dancing hash records. This leads me to my New Year's Wish for all hash records—there is a bus leaving town in twenty minutes—be under it!

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Convention Notes

Boston affair seems to have been a success, and came out in the black (just barely) we hear. Date of the 2nd annual Atlantic Convention has been set at October 11-13. Same place. Probably better acoustics however.

San Diego is going all out in their handling of the 5th National. It's going to be huge, undoubtedly the biggest yet in this series which began so modestly in Riverside, Calif., in 1952 . . . Gov. "Soapy" Williams has indicated his tentative acceptance to attend; he's a part-time square dance caller . . . Trail dances to give you dancing going and coming are being set up rapidly, ones scheduled already in Tucson, Los Angeles, and Long Beach . . . Winners of the much-discussed contest at the Boston Convention were Earl Johnston, Rockville, Conn.; Al Brundage, Brookfield, Conn.; Warren Popp, North Abington, Mass.; Dick Doyle, Milton, Mass. Each receives \$250.00 "scholarship" to attend the National in San Diego . . . The dates again are June 22-24.

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EASTERN NEWS NOTES

Baltimore Area

Here it is well into a brand new year and we hope to be introducing more friends to the fun of square dancing. Also we hope a little more round dancing can come into the picture, and this is what seems to be happening here in Baltimore.

We'd like to thank Mr. Webster, principal of Lutherville-Timonium School for his fine cooperation with all square dancing activities. His school has an average of two dances a week the year round. Three clubs dance here, one beginners class of mine and the Rec. Council meet here to dance also. The area would be lost without him so hats off to a fine man.

Mary Lease was Caller of the Month in the NCASDLA News Letter recently. Had a nice picture of her Club, "The Little Wheelers," a group of 7-10 year olds.

Jack Carver

Cleveland Area

The Suburban Squares, Bainbridge Dance Club and Square Rounders Club all held New Years Eve dances. Everyone enjoyed welcoming in the New Year square dancing with their friends. Wondering how many other such dances there were around the country?

The Rolling Rockets, a group of roller skaters under the tutorship of Wait Wentworth, appeared at a Skating Show Jan. 28-29 in Euclid, Ohio. "Uncle" Walt and Elaine Zitel called Alabama Jubilee and Venus and Mars with organ accompaniment. This is our area's first roller skating square dance group.

Each Saturday at the Community Hall in Brooklyn, O., there will be square dancing until March 10th. Callers will be Uncle Walt Wentworth, Frank Black, Damian Rhoney, Ted Keller and Harold Neitzel . . . Lakewood Square Set had only their members calling last January 9th—gave everyone a chance who wanted to call . . . Rocky River High School dances continue with Harold Neitzel calling the 2nd Saturday of each month.

Harold Neitzel

North Jersey

This area has been square dancing for a very long time and recently was the subject of a very fine study by Don Conine who formerly called in the North Jersey area. His copyrighted report contains over 60 dances which were in use during the period 1943-50 together with general comments on how dances used to be conducted etc. Persons interested in reading the report may write to Don Conine, 2746 McConnell Dr., Los Angeles 64, Calif.

The Parsippany-Troy Hills Rec. Dept. is starting up a group each Wednesday at Mazdabrook Farms . . . Beulah Samec takes over the Summit Hill City Squares for January and February and Jack Fuda winds up the season in March and April. This group is sponsoring a Round-Up with Rickey Holden calling March 3rd at the Edison Rec. Ctr.

Delaware Valley

The Folk Dance Leaders Council of the Greater Philadelphia would like to correspond with similar groups to exchange ideas and make for better Folk Dancing generally. Other Councils and Federations are invited to write to George Weber, Broad & Oak Sts., Beverly, N. J. . . . Arden, Del. Jamboree time again at the Gild Hall February 18th . . . David Rosenberg will be in Philadelphia on February 19th showing his pictures and dancing picked up this summer in Europe. He'll do a repeat performance in Arden, Del., probably April 7th.

New York City

A dance trophy is being presented by Jack Atkinson to the "most popular square or folk dance leader". Anyone is eligible to vote and anyone may be elected. You vote by sending postcard with your candidate's name to Jack Atkinson, Suite 1613, 32 Broadway, New York, N. Y. You must sign the card; but need not reveal your address. No time limit on the vote either—"deadline will be named sometime in 1956." We repeat, do not notify your local police chief nor this magazine, but mail your postcard vote direct to Jack Atkinson, Suite 1613, 32 Broadway, New York.

THE



RACLE

Name Badges

Could you tell me where I can purchase some name badges for our Belles and Beaus SD Club?

G. R. Black,
Battle Creek, Mich.

Try one of the firms advertised in this issue (see pages 11 and 17).

Folk Song Books

Will you please tell me where I may obtain a book with good folk songs?

V. E. Dorrrough,
Gladewater, Texas

One good book for general singing is the IOCA collection, available from our Book and Record Shop for \$1.75. A dressier collection is the Fireside Book of Folk Songs by Margaret Boni, price about \$4.00. Any of the five folk song books by John Avery Lomax and his son Alan Lomax will be excellent. The best is Folk Song—U. S. A.

Twelfth St. Rag

I have heard vaguely of a couple dance done to the Twelfth St. Rag. Can you give me instructions for this and tell me the proper record? The dance is supposed to be one that teenagers like.

Winthrop Tilley,
Storrs, Conn.

Twelfth St. Rag

(Introduced 1953 by Dorothy and Ray Rees, Kansas City)

POSITION: Side by side and arm in arm facing LOD.

MUSIC: Twelfth St. Rag—Capital #1638.

START: Both with L foot. Same footwork throughout.

MEAS. FIGURE

1-2 WALK 2-3-4, both on L foot walk forward LOD four strutting steps.

3-4 POINT: POINT: STEP STEP STEP. Point L foot in front, point L to side, take 3 fast steps back on L and side on R and forward.

5-8 WALK 2-3-4; POINT: POINT: STEP STEP STEP. Repeat measure 1-4 starting R, still LOD.

9-10 SIDE BACK SIDE BACK SIDE BACK SIDE, HOLD. Moving diagonally left toward center, step side with L, cross R behind left, step side again L and cross R, etc. to hold on count of 7 with weight on L. (Modified 7-step schottische.)

11-12 SIDE BACK SIDE BACK SIDE BACK SIDE HOLD. Repeat 9-10 moving diagonally right.

13-14 FORWARD POINT: BACK POINT. Step forward LOD on L and point R forward leaning back. Step R backward and point L backward leaning forward.

15-16 DIP: DRAW: STEP STEP STEP. Both dip diagonally forward toward center bending knee but keeping R foot in place. Draw L (again) back beside R to again be upright. Quickly step L to side, R behind L and L to side again (grapevine) and hold.

17-32 Repeat measures 1-16 starting R foot and ending last 3 quick steps by facing partner in open dance position for break.

BREAK

1-4 BALANCE AWAY: BALANCE TOGETHER TURN 2-3-4. Both balance back on L and together on R, then in 4 quick steps turn away from each other 1 1/4 turn to end in arm in arm position ready to start.

NOTE: The 32 measure pattern is done 4 times with the break following each pattern. During last 4 steps of break turn away from partner and bow at end of recording.

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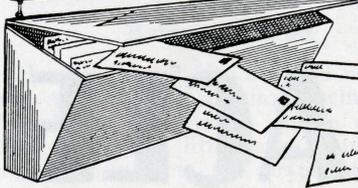
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LETTERS

FROM
OUR READERS

Help for Callers?

Dear Rickey:

Here is my subscription for another year of my favorite square dance publication.

I would like to see some help for beginning callers who are working with beginners and young groups. A teaching supplement would be very helpful. It might be possible to publish some simple dances with appropriate music.

—Art Seele
Highland Park, N. J.

To Buckshot in California

Dear Grab Bag:

I have just read the letter from Buckshot Unger from Hamilton AFB, Calif. I read it and re-read it, and with each reading I boil with indignation. Doesn't Mr. Unger know what is going on in California? If he were a real square dancer he would understand that all of the things he objects to are the latest style as exemplified by the great callers of California.

There is no way to become a great caller in California unless you figure out some way to mix up the floor. The more you mix it up the greater your greatness. Eventually you become so great that you no longer can get a job in California and you start travelling because many eastern prospective great callers want

to meet you in person and learn your secret of greatness. It is only because Mr. Unger does not understand this that he does not appreciate the finer things of California square dancing.

What he calls the California Convulsion so disdainfully is really one of the better things known as styling. Styling is affectation added to square dancing to call your attention to one of two things: (1) ability of man to twist girls' arms, (2) whether or not girl is wearing latest embroidered pantalettes, which are so necessary to styling.

His disillusionment about California square dancers' education is deplorable; they can dance any square dance record there ever was. (God help the caller who doesn't call it exactly as on the record; if done too often the caller risks earning the reputation of being a Communist.)

His complaint about dance tempo is entirely unfounded. He should realize that nobody dances in time to the music so it makes no difference how fast they play. If he'll look up army regulations he'll find that 180 is the recommended tempo for trotting. Stop and think, was Mr. Unger really at a square dance or at a dog track?

—Harold Wilson
Westgate, Ohio

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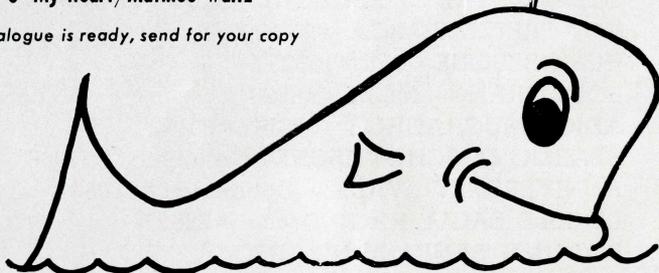
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SOMEBODY STOLE MY GAL—RCA #20-6199
HOT PRETZELS—RCA #25-1009
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STARLIGHT SCHOTTISCHE—Columbia #52006
ANNIVERSARY WALTZ—Columbia #50064
DOUBLE EAGLE RAG—Decca #29623
BOTKIN'S BANJO BAND—DECCA #27730
ESO SI ESO NO—Imperial #1137
CRACKLIN' CORN BREAD—MGM #30218
MOUSE IN THE BREAD BOX—MGM #30219
WEAVING DANCE—Folkraft #1172 (A full 5 minute recording)
VENETIAN WALTZ—Continental #420
NEW CASTLE—HMV #8687
RUZMARIN KOLO—Balkan #553

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