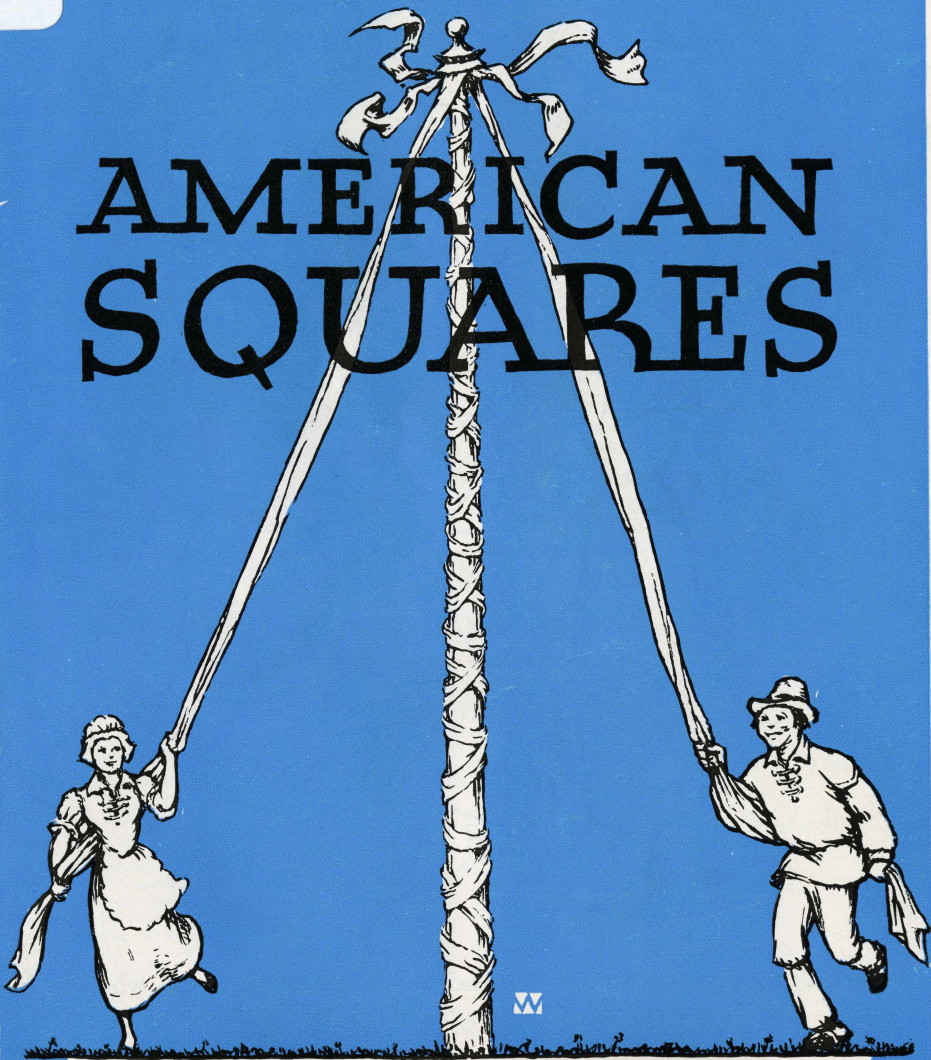


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AMERICAN SQUARES



THE MAGAZINE OF
AMERICAN SQUARE
DANCING

VOLUME XI NUMBER 9





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AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

VOLUME 11

MAY 1956

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ANSWER TO AN ANSWER

In spite of our intention to keep the editorial page reserved for the editor, the recent controversy aroused by the March and April editorials—First, What Do You Want? and Who's Going Where?—has not yet died down. This month we give our space to Dick Kraus, well-known New York caller and teacher, author of "Square Dances of Today" and the "Recreation Handbook."

Dear Art Seele:

Let me try to give you my understanding of Rickey's "drown 'em" editorial.

In writing about old-timers who resist change, I assume that he is referring to the type of caller or dancer who has remained deliberately aloof from all that is new and interesting in the field. What is old is not necessarily always good, as a glimpse at many rural dances where three or four basic rough-and-ready figures comprise the evening's program, would readily convince you. You would no more think of dancing regularly at such an affair than you would want to watch the same Grade-B movie every night of the year.

On the other hand, what you object to, quite rightly, is the tide of new dances (often monotonously similar in pattern and tacked on to slightly worn jazz tunes) or their hyper-hashed-up patter counterparts. The caller who feels that he must always do only the latest and most popular of these is prey to the kind of competition that makes for insecurity, and suffers also from the law of diminishing returns, in that fewer and fewer dancers can dance successfully to his calling. The "ratrace" leads to poor sociability, lack of real dancing breadth, relaxation and enjoyment—and, if it represents your reason for quitting a club, you're probably justified.

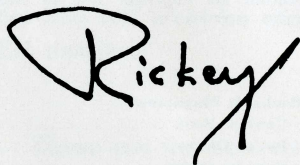
What lies between these extremes? I think both you and Rickey would prefer the type of caller who keeps up with the newer dances, uses the smoothest and most enjoyable of them, but who *doesn't* throw a dance away because it's last year's model. This leader presents a re-

laxing and challenging program that combines a variety of tempos, figures, formations and regional dances drawn from both the old and the new. The key to Rickey's editorial was that he wrote **not** "a flood of new dances," but "a flood of new dancers." The best way to attract and hold a multitude of new dance participants today is through this type of balanced program; let the fanatics on either side stick to the extreme type of program they prefer.

The knottiest problem that this imposes is the gradual bringing along of new dancers to refresh the movement, because, while the person of average intelligence and coordination might have stepped easily into a group and square danced with reasonable success a few years ago, he cannot do so today. There are too many special terms and movements, even in groups that have the kind of conservative, balanced program described earlier. The solution, of course, lies in beginner's classes and clubs, as surveyed by Bob Van Antwerp and briefly reported on in the April issue of "American Squares."

Best,

Dick Kraus.



OUR COVER: The dancing spirit of spring is depicted on our cover, as Buzz Ware brings us all together in a traditional Maypole dance.

SUMMER SCHOOLS AND CAMPS

Now is the time to start making vacation plans, and as usual this time of year, we urge you to consider attending a square or folk dance school or camp this summer.

Somewhere in the following list you are bound to find exactly what you are looking for. If you are relatively new to the idea of square dance camps, you will probably want to go somewhere and dance, dance, dance—morning, noon and night around the clock. There are plenty of places available this year where you can get the best kind of dancing—as much of it as you can assimilate.

If you belong to that group referred to (fondly) as “dance camp tramps,” you want a little more than constant dancing. You are looking for good nationality meals; a chance to renew bonds of friendship with the people you’ve grown attached to over the years of camping; you also want to swim a little; play some tennis; sleep in the sun. You want, in addition, at least twelve hours of dancing each day. There are places for you too.

Naturally we feel that the AMERICAN SQUARES Magazine Kentucky Dance Institute is the best answer for you all. But we must admit that every other camp and school listed below is worth serious consideration.

Go dance-camping this summer! Have fun!

1. June 3-10. **Wheeling, W. Va.** Oglebay Folk Dance Camp. Write Elizabeth Faris, Oglebay Park, Wheeling, W. Va.

2. June 3-10. **Osage Beach, Mo.** SD Institute. Write Kirkwood Lodge, Osage, Mo.

3. June 5-16 (2 wks.) **Brasstown, N. C.** Write George Bidstrup, Campbell Folk School, Brasstown, N. C.

4. June 9-28 (3 wks.) **Bridgton, Me.** Write Alice Dudley, Bryant Pond, Me.

5. June 11-16. **Colorado Springs, Colo.** Write Lloyd Shaw, 15-17 Winfield Ave., Colorado Springs.

6. June 12-16. **Gainesville, Fla.** Write Dr. Robt. Fairing, 707 Seagle Bldg., Gainesville, Fla.

7. June 15-18. **Sandy Island Camp, N. H.** Write R. S. McNutt, YMCA, 316 Huntington Ave., Boston 15, Mass.

8. June 17-22. **Brainerd, Minn.** Write Lynn Woodward, 8921 W. 78th, Minneapolis 20, Minn.

9. June 21-July 1. **Association Camp, Colo.** Write Walter Ruesch, YMCA, 25 E. 16th Ave., Denver 1, Colo.

10. June 25-30. **Pray, Mont.** Vacation Days. Write Mel Day, 1120 Longmont, Boise, Idaho.

11. June 25-July 1. **Roxbury, Vt.** Teela-Wooket. Write Don Begenan, Queens College, Flushing 67, L. I., N. Y.

12. June 25-Sept. 2. **LaVeta, Colo.** Write Marvin Shilling, Box 153, LaVeta, Colo.

13. June 26-July 7 (2 wks.). **Asilomar, Calif.** Write Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif.

14. June 29-July 7. **Geneva Park, Ont.** Write Harold Harton, 224 Poyntz Ave., Willowdale, Ont.

15. July 1-6. **Williams Bay, Wisc.** Write DeLuxe, 3965 Milwaukee Ave., Chicago 41, Ill.

16. July 1-7. **Harrogate, Tenn.** Write Charley Thomas, 500 E. Red Bank Ave., Woodbury, N. I.

17. July 1-8. **East Bridgewater, Mass.** Write Square Acres, East Bridgewater, Mass.

18. July 6-13. **Idyllwild, Calif.** Write Max Krone, Idyllwild Arts Found., Idyllwild, Calif.

19. July 8-Aug. 12 (4 wks.). **Golden, Colo.** Write Paul Kermiet, Route 3, Golden, Colo.

20. July 15-22. **East Bridgewater, Mass.** Write No. 17.

21. July 23-Aug. 4 (2 wks.). **Stockton, Calif.** Write Lawton Harris, Coll. of the Pacific, Stockton 4, Calif.

22. July 29-Aug. 3. **Asilomar, Calif.** Write No. 13.

23. July 29-Aug. 12. **Association Camp, Colo.** Write No. 9.

24. July 29-Aug. 25 (4 wks.). **Lyons, Colo.** Write Karl Boehm, Peaceful Valley Lodge, via Lyons, Colo.

25. July 30-Aug. 4. **Charlottesville, Va.** Write Chic Moran, 4-L Copeley Hill, Charlottesville, Va.

26. July 30-Aug. 11 (2 wks.). **LeMars, Iowa.** Write Dick Eyres, Route 1, LeMars, Iowa.

27. Aug. 5-26 (3 wks.). **Near Buzzard's Bay, Mass.** Write Country Dance Soc. of American, 31 Union Square West, New York 3, N. Y.

28. Aug. 12-19. **East Bridgewater, Mass.** Write No. 17.

29. Aug. 13-18. **Colo. Springs.** Write No. 5.

30. Aug. 19-26. **London, Ky.** American Squares Magazine Summer Institute. Write American Squares, 1159 Broad St., Newark 5, N. J.

31. Aug. 20-24. **Ruidoso, N. M.** Write Bertha Holck, 1501 Travis Hts. Blvd., Austin, Texas.

32. Aug. 26-Sept. 2. **Loretto, Minn.** Write Ralph Piper, Cooke Hall, Univ. of Minnesota, Minneapolis 14, Minn.

33. Aug. 26-Oct. 6 (7 wks.). **Osage Beach, Mo.** Write No. 2.

34. Aug. 27-Sept. 3. **Wheeling, W. Va.** Oglebay Folk Dance Camp. Write Elizabeth Faris, Oglebay Park, Wheeling, W. Va.

35. Aug. 27-Sept. 3. **Becket, Mass.** Write No. 7.

36. Aug. 30-Sept. 9. **Roxbury, Vt.** Write No. 11.

37. Aug. 31-Sept. 3. **Lake Wales, Fla.** Write Don Armstrong, Route 1 Box 394, New Port Richey, Fla.

38. Sept. 6-10. **Camp Merriewood, N. H.** Write Ada Page, 182 Pearl St., Keene 5, N. H.

LET'S APPRAISE OUR

By Arthur Katona, Ph. D.

More and more often we hear the question, "What is wrong with our folk groups that interested dancers turn away?"

It seems that there are two main reasons; and these apply to the larger question of why folk dancers in our country number only a "pitiful minority," to use the phrase of a prominent folk dance leader. The reasons are: (1) emphasis on exhibitions; (2) neglect of American dance forms.

Emphasis on exhibitions has a double deterrent effect. It discourages people from taking up folk dancing because it seems way beyond them; it looks too professional. And it encourages people to merely sit and watch—to look at a dance show.

There are other effects, of course. Exhibitionism breeds friction between leader and group, bitter rivalry between groups, and a feeling of superiority on the part of dancers, to say nothing of the envy, snobbery, and bickering that seem

to crop up whenever individuals dance for show and not for share.

The emphasis on exhibitions tends to favor a preoccupation with the spectacular and complicated dances and a slighting of the simple, unpretentious ones, lovely though they be.

Remember Michael Herman's fine sentence, "A good folk dancer is one who dances **with** others, not **better than** others." Michael Herman made a pointed statement about exhibitionism in his *Folk News*: "So many folk dancers become exhibition-crazy they lose sight of the fact that folk dances were not meant for exhibitions."

So, the solution to the problem is plain—and easy: Let's cut out the exhibitions and dance for fun and fellowship.

This doesn't apply to dance demonstrations for teaching and exchange purposes, since here the aim is not to display a dance but to share it.

Nor does it apply to the desirability of improving one's dancing skill or to the joy of dancing with a congenial partner. Certainly a dance is very enjoyable when it flows smoothly and when it is shared with a good friend. Rather than monopolize our skills, however, let us pass them on to others. There is deep, heartfelt satisfaction in the spreading and sharing of a thing of good cheer. The folk dance is just that—a thing of good cheer, friendly, informal, jolly, warmly sociable.

It is odd that our folk dance leaders turn away from jazz and jitterbug while Europeans avidly take them up. I am referring to the folk forms originated years ago by our Negro people, not the commercial variants. The jazz that retains its folk flavor is known as New Orleans or Dixieland jazz; it is an earthy, improvised music played by small groups of musicians. Like our traditional square dance, the traditional jitterbug has regional and local variations. Its essence is a spirited, flowing syncopation that does not follow a set sequence but is improvised like the music that stimulates it. The grotesque acrobatics of the exhibitionist jitterbugs are no more typical of the dance than the circus stunts of certain exhibition square dancers are typical of the square dance.

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FOLK DANCE MOVEMENT

Of course, there are other improvisational dances besides the jitterbug, and here again our folk dance movement is neglectful. We are tied too much to the sequence dances. This is literally true, for in doing almost exclusively the cut and dried pattern dances we limit ourselves to rigid routines. We not only slight the plain waltz, two-step, schottische, and polka in favor of the sequence dances, but we forget that these plain dances can be wonderfully improvisational. Within the basic pattern we can vary them as the spirit moves us. The improvised waltz, for instance, is a thing of beauty to behold and a joy to do, a most charming example of creative dancing.

The tremendous popularity of the traditional jitterbug and the current mambo is due to the fact that they allow people to let go, to improvise as they feel. All through the ages man has craved for, and delighted in, this ecstatic dance abandon. Today the jitterbugs have a picturesque phrases for it—"out of the world," or "in the groove." European folk dancers call it "hoolyeh."

Under present limiting conditions, then, it is no wonder that we folk dan-

cers number only a "pitiful minority." And our small total tends to consist of a few groups of devotees and of elite exhibition teams. Which is a pity, for the folk dance should be the people's dance, one of their great recreational joys.

Apart from a de-emphasis of exhibitions and the inclusion of American dance forms, what practical remedial steps may we take? Three suggestions are offered here.

1. Let's make our instruction for beginners more patient, more gradual, and with more emphasis on the simple, fun dances.
2. Let's have informal committees of hosts and hostesses at our dances who welcome newcomers, make them feel at home, and see that they dance—who, in general, make the occasion a jolly, sociable dance party.
3. Let's have interclub dance parties in which we enjoy each other's company in good dance fellowship. In the sharing and exchanging of dance forms we can dissipate the rivalry among ourselves.

In short, let us make the folk dance a truly folk experience.

AMERICAN *Squares* magazine

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WE CHOOSE OUR ROUNDS

By John C. Merkel

In our area, as in others, we face the question of how to sift the good rounds from the bad. We do not have any pat answer nor do we have the solution but a round dance must meet certain qualifications before we will teach it with our recommendation. If any given dance comes up to the following standards we believe that it has a good possibility of being a good round dance:

1. **Music.** The music must be a composition pleasant for listening without dancing. It must be played in a good artistic manner and the recording must meet the best recording standards. A good composition poorly played or poorly recorded will ruin the best round dance. A poor composition excellently played and excellently recorded may not kill a good round dance but it certainly will not help it.

2. **Footwork.** The majority of the footwork of the round dance must come within acceptable patterns. We are not surprised at a "gimmick" in a round dance (mentioned hereafter) but a round

dance loaded with "gimmicks" has no possibilities so far as we are concerned. A round dance class should teach steps for footwork generally used, for example, step touch, step brush, grapevine, et cetera, just as the square dance class teaches movement and the word description of the round dance footwork should have the same precise meaning as allemande left, cross trail, et cetera, in square dancing. A round dancer should not have to learn a lot of new footwork every time a new round comes out and we, therefore, demand that the round dance basically conform to the use of the known and accepted footwork patterns.

2A. **Body Positions.** Gymnastics are out! The body positions of hands and arms must be comfortable and graceful.

3. **"Gimmicks".** To us a "gimmick" is a little twist or something different that the composer puts into a round dance. It may be a traditional bit of footwork done slightly different; it is the one thing in a dance that is unfamiliar either because it is seldom used or originated by the composer of the dance, or it may be an unusual combination of usual steps. "Gimmicks" that are good become accepted patterns, for example, the grapevine flair in Empie's Candlelight Waltz, which in our area so far as I know was a new addition to our round dancing footwork. Our rule: One "gimmick" per dance is enough.

4. **Flow of the Dance.** The flow of the dance on the floor must be easy and pleasant. It must not start off in one direction and suddenly head in another direction with a jerk. Change in directions must be natural and continuous and transitions must be capable of being accomplished smoothly.

5. **Sequence or Routine.** There should be a logical repetition for each sequence of a routine. In other words, if a dance is divided into four parts, a, b, c and d, they should follow in that order, not a, b, c, d the first time through, then d, c,

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- # 1031—the instrumental
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- # 5001 "So Round, So Firm, So Fully Packed" / "Raggedy Ann"
- # 5001 A Round dance—
"Small Town" / "Til We Meet Again" (Lariat Waltz)

"Small Town" is a two step written for square dancers by Bob and Roberta Van Antwerp. "Lariat Waltz" is a smooth flowing waltz by Larry Ward.

Watch for interesting square dances to be released in June.

Also to be released in June, "Yes Sir Two Step", a snappy, lively two step type round dance, just built for square dancers by Lank and Bert Thompson.

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a, b the second time through, and b, d, a, c the third time through.

6. **Is the Dance Comfortable to Do.** A good round dance is comfortable and not tiring to the dancer. Some round dances are so "busy" all the way through that a dancer ends up in a state of nervous prostration. Other dances are so repetitive in the use of certain leg muscles that a dancer finishes a dance and is ready for the rest home. A good round dance on the other hand will utilize the dancer's entire body so that no one part is overworked.

The foregoing are standards or matters which we consider as we are shown a new dance or as we work out the routine in the privacy of our own home. There are other matters which the teacher must consider, however, obviously the above six standards can't be determined mechanically and require the exercise of judgment. Individuals differ in their judgment and on that basis even using the foregoing standards they come out with different answers. The matter of judgment is very important and I suppose stems from native ability, experience and sensitivity.

But as I started to say, even though a round dance passes all of your tests, judgment and consideration must be given to the group that is going to do the round dance. One must be more critical of a round dance to be used in a large group where there may be a great variety in the ability of the dancers than in a smaller group where the ability of the dancers is relatively even.

I do not mean to say that large groups many not be fairly even in their ability. Our Circle 8 Club for example, which has a membership of approximately sixty couples learned their round dancing from scratch beginning with fundamentals just as they did with their square dancing and we have 100% participation in the round dance between the squares. In the club we rarely spend over five minutes teaching a dance such as Moonbeams, High Rock'n' Swing, Montant Waltz or Getting to Know You. I don't mean that the dancers have learned (memorized) the entire routine in that

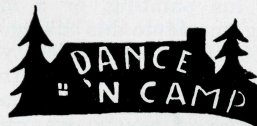
short a period but they do know the dance so that they can dance it properly with cues when the music is played. How much cueing will be required thereafter depends entirely on the routine of the dance and here again the difference between a good round dance and a poor one shows up. A good round dance routine will be easily memorized by a fairly good dancer. A poor round dance routine will not. We never teach a dance at a square dance club which we do not consider a good dance. We, of course, are apt to err. For instance, I did not feel that Missouri River Gal measured up to expectations and much to my surprise it became popular.

I have lots of other thoughts on round dancing but I guess this is enough for this time. I am sure that most everyone can think of additional points which I may have omitted but the foregoing is at least our basic thinking on the subject.

VERMONT CHILDREN DANCE

The 7th Annual Vermont Country Dance Festival in Northfield features an afternoon session for school-age children. Three divisions—First Timers, Intermediates and Veterans—make dancing simpler for the youngsters. Night time is for adults.

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SPEAKING UP

There seems to be quite an issue being made these past few months as to the future of square dancing and whether or not we should accept any new or different trends to what we as individuals are accustomed; also whether or not certain individuals or groups are correct in their ideas toward dance.

My belief is that growth and development in anything is influenced tremendously with experience and contact. If a person has an opportunity to have contact with a variety of dance instruction, he is more apt to choose the best in each. So it goes for a group, club or area.

Dancing and the response to rhythm is something that began with life. Surely no one would be content to have stopped at what the first reaction was in answer to a rhythmic sound. It has taken centuries of development before we arrived at the modern square dancing. Surely, now we are not going to stop and say "this is it!" The Cha-cha-cha and Mambo are a far cry from the Minuet of the past century. Certainly a true dancer still enjoys the Minuet, yet would not cease to react to the tantalizing rhythm of the Mambo.

A square dance caller is an artist in his own right. We would not hesitate or criticize a painter when he expresses himself in his painting, or a musician interpreting music to his liking. Why should we take the responsibility of influencing or restricting a caller from expressing himself? If we dislike a painting or a piece of music, we refuse to buy it and find something to our liking.

The field is large enough in my estimation that there is room for every type of caller and every type of dancer. Let the caller do what he knows best and

does well. If he is capable of offering a variety of material and do a good job, fine. If he prefers a certain trend and presents his material well in that direction, no one has the right to criticize him for it. If it doesn't meet with the individual's enjoyment let him find someone else that will fulfill his needs. Everyone has a right to his own choice. Let us not stop progress in the twentieth century. Eventually the best of everything will remain and whether we like it or not at the moment, we will fall into the pattern of time with the crowd or be an individual.

To say that what one particular club or area is doing is the best, in my opinion, is entirely wrong. Experience teaches.

Let them all have a chance for self-expression. A variety in an area, I think, is the greatest boom to growth. If the caller's choice is the best influence, he will eventually win. If the dancer's preference is stronger, the callers will have to concede. This way everyone will be happy without having something suddenly forced upon him. Neither the leaders nor the dancers should decide alone.

Mildred Kramer
Maplewood, N. J.

CONVENTION BANQUET

Banquet planned for Fifth Annual National SD Convention requires reservations strictly in advance. It will not be possible to sell tickets at the convention.

BOSTON ARTS FESTIVAL

Ethnic folk dancing, climaxed by dancing on the green with audience participation, will be part of the 1956 Boston Arts Festival, scheduled from June 9 to June 24 in the Boston Public Garden.

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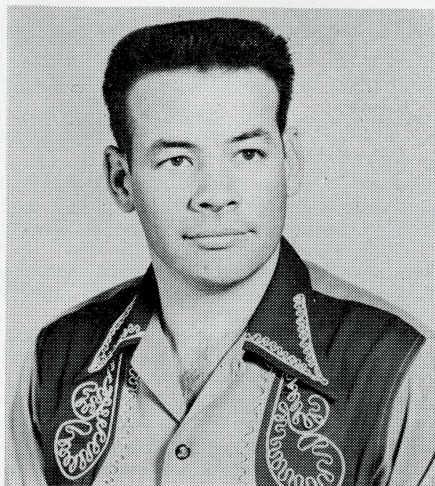
In line with our policy of introducing our readers to outstanding members of the professional recreation field, we take great pleasure this month in presenting George Andrew Lowrey, Jr., of Texas.

George earned his Bachelor's degree in Physical Education at Southwest Texas State College, after an interim of service in the Navy. He is presently working on his Master's at the University of Texas in Austin, and this is only a small part of his busy life.

As a member of the Austin Recreation Dept., he presently supervises fourteen swimming pools; trains all life guards and swimming instructors; conduct learn-to-swim programs for 5000 youngsters; supervises special programs during fall and winter; assists with all training courses of the Department; compiles syllabi and training manuals; does most preliminary planning and drafting on new recreation facilities and acts as liaison between the Recreation Department and all square and round dance clubs which are co-sponsored by the Department.

With all this, George's activity in square and folk dancing is tremendous. One of the outstanding callers in Texas, he is in constant demand on Festival and Jamboree programs and is presently President of the Mid-Tex Square Dance Association.

In addition to his love of square and folk dancing, George is a folk song enthusiast, playing the guitar, fiddle and banjo. He feels strongly that there is a place for all forms of folk dancing and folk music in the recreation program and has done a remarkably good job in



integrating them in the various areas where he has served. He is now engaged in teaching the first contra group to be organized in Austin—a series of classes which is being well attended.

Lowrey is also largely responsible for the spread in popularity of "Cotton Eyed Joe with a Do Si Do", still being danced with enthusiasm in many parts of the United States and Canada.

Married and the father of two sons, the Lowreys find their primary recreation in attending folk dance camps whenever possible although another look at George's responsibilities explains why this does not happen often.

The field of professional recreation can use many men of George Lowrey's calibre, and the sensible enjoyment of many phases of recreation, in the long run, builds a stronger folk movement.

Get Out and Get Under!

TAKE a singing square dance by Paul Hunt,
ADD the newest Rose Zimmerman round,
FLIP for a fabulous hoedown by the
Rock Candy Mountaineers....
That's a **record!**



709: Get Out and Get Under - Done Gone

C-709: with calls by Paul

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Oglebay Park, Wheeling, W. Va.

Record Reviews

Folkraft Records, 10 inch plastic, 78 rpm

Price \$1.05

#1154. Crooked Stovepipe 128 (4:00) // Peter Street 132 (4:00). **Square Dance Instrumental**

#1155. Irish Washerwoman 130 (3:55) // Captain Jinks 126 (3:30). **Square Dance Instrumental**

#1156. Hull's Victory 124 (3:40) // Cincinnati Hornpipe 130 (4:00). **Square-Contrabass Instrumental**

#1157. When Johnny Comes Marching Home Again 128 (3:30) // Old Joe Clark 130 (4:00). **Square Dance Instrumental**

This is a long awaited series by George Gulyassy, who is probably one of the greatest fiddlers in the New England area. He stems from the original Boston Gang which has had such a terrific influence on modern square dance music and calling. In the opinion of this reviewer George Gulyassy stands out above fiddlers the way Rickey Holden stands out above callers.*

In examining the titles we would say that in every instance this is the best recording of this tune on the market. The Irish Washerwoman and Captain Jinks recordings fill a long empty gap. Crooked Stovepipe and Old Joe Clark are inspired performances. Peter Street will probably never be played by another fiddler as it's well beyond the capabilities of the run-of-the-mill fiddlers on records today.

SIO Records, 10 inch plastic, 78 rpm

Price \$1.45

#2085. Night Train to Memphis 130 (3:40) // Red Hot Mamma 130 (3:40). **Square Dance Instrumental**

Two excellently played sides for singing calls. Played in the latest style with accordion lead, these are perfect recordings of the newest in square dance. Specially written squares tailored for the job. While the music is hardly traditional, these are in the vein of popular tunes of the '20's.

Hoedown Records, 10 inch plastic, 78 rpm

Price \$1.25

#505. Kickin' It Up 128 (3:30) // Reelin' With Raby 130 (3:30). **Square Dance Instrumental**
Reelin' With Raby is Chicken Reel, excellently played. This is the best Chicken Reel on records. Long missing from the catalogue, this Chicken Reel will really send you.. We can't understand why they disguised the name. The second side, Kickin' It Up, is an unimaginative endlessly repeated 4 bars of nothing. All we can say about it is that it is peppy and full of zip. We hope the publishers, on the next printing will change the label to read "Chicken Reel" as this record should become a standard in the field and deserves the dignity of legitimate parentage.

Windsor Records, 10 inch plastic, 78 rpm

Price \$1.45

#7448. Sugarfoot Sal // Paper Doll. **With Calls by Bruce Johnson**

Sugarfoot Sal is a superb square dance arrangement of Limehouse Blues. This record is well called and typifies the peak of the modern California square dance movement. We feel however that this music, as played, would make a much better fox trot than square dance.

#7148. Instrumental of #7448

The contrast in style and direction of the Windsor and Hoedown records pretty well exemplifies what is happening in square dance. Traditional recordings of hoedowns are getting better and much of the material coming on the market today is fox trot music which was popular in the 1920's. We wonder whether this is the square dance music of the future. We prefer to hope for the survival of traditional American Folk Music rather than the juke box tune which owes its popularity to tremendous publicity campaigns by Tin Pan Alley at its worst. The Hotcha Jazz-Bo hardly typifies the best in American musical culture. There have been many musical obscenities sold to a gullible public. One of the musical truisms is that the good survives—the bad dies. Many of the revived tunes died 30 years ago. Why not let them enjoy their deserved decease?

* Note: This review was not written by Rickey Holden.

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Record Reviews

CONTINUATION OF REVIEW OF STANDARD RECORDS

BILL CHEATHAM

- Black Mountain #138:** Bill Cheatham 130 (3:05) // Gray Eagle **Price \$1.05**
A quite satisfactory playing; musicianship and style about what we'd term good country style hoedown fiddling.
- Folkraft #1045:** Bill Cheatham 128 (3:00) // Arkansas Traveler **Price \$1.05**
Played by Grady Hester and backed up by a good outfit, this record was one of the first on the market in the current flood of square dance recordings. It more or less set the style for recorded hoedown fiddling. Was the best of its period when released about 1948. Still hard to beat.
- SIO #2046:** Bill Cheatham 132 (4:14) // Rocky Mountain Goat **Price \$1.45**
Inadequate fiddling. Poor background, sounds like piano and fiddle. Both musicians hardly rate with others on records.
- Windsor #7102:** Bill Cheatham 132 (4:21) // Gray Eagle **Price \$1.45**
An excellent recording, well played with that magic something that makes a record stand out; unquestionably the best of the lot.
- Black Mountain #3136:** Bill Cheatham 128 (7:10) // Gray Eagle (33 rpm) **Price \$1.58**
This record has a severe musical error. It starts off with 3 repeats of the first or a part of the music. Ordinarily square dance music should be played AA BB, and Bill Cheatham should certainly be played this way. For this reason we would disqualify this record from further consideration.
- Summary:** Best record is Windsor. None of the others is distinguished in any way. Folkraft and Black Mountain #138 are reasonably workmanlike jobs, but definitely not up to the Windsor recording.

BLACKBERRY QUADRILLE

- Folkraft #1133:** Blackberry Quadrille 128 (5:00) // The Tempest **Price \$1.05**
Played by Floyd Woodhull who made the tune famous, this is unquestionably the outstanding record in the field.
- Old Timer #8012:** Blackberry Quadrille 132 (3:53) // Blacksmith Quadrille **Price \$1.05**
The playing on this record is so bad that it approaches the profane. In addition to miserable fiddling by a third-rate fiddler, the repeats are wrong. Also Blackberry Quadrille is a 6/8 tune, and as often happens with southwestern bands the rhythm in this is a sad 2/4.
- Victor #45-6184:** Blackberry Quadrille 128 (3:15) // Soldiers Joy **Price \$1.15**
This is the original Woodhull recording, not quite so good as the later Woodhull recordings on Folkraft.
- Imperial** also recorded a Blackberry Quadrille which is hardly worth consideration.
- Summary:** The best record is Folkraft by a mile. Runner up is RCA Victor.

BLACK MOUNTAIN RAG

- Black Mountain #100:** Black Mountain Rag 134 (approx. 4:00) // Flap Jack Whirl **Price \$1.05**
Jack Carter, fiddler, does a good job. Nice quality and good beat.
- Western Jubilee #606:** Black Mountain Rag 128 (approx. 3:50) // Sally Put a Bug on Me **Price \$1.05**
Good workmanlike fiddle is backed up with an excellent rhythm section.
- MacGregor #674:** Black Mountain Rag 124 (3:20) // Leather Britches **Price \$1.05**
Characteristic folk fiddling handicapped by very poor support. The fiddling in this record with adequate bass and guitar might have made a good record.
- Old Timer #8035:** Black Mountain Rag 130 (3:55) // Arkansas Traveler **Price \$1.05**
Good fiddle, good banjo, but inadequate bass. Either bad balance or recording mistake handicaps this record. It definitely lacks the bass beat upon which callers depend.
- Summary:** None of these recordings is really great but the tune is important; because of the cleanness of recording we pick Western Jubilee by a slight edge, Black Mountain if you need a fast one.

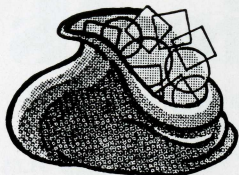


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MATHEW'S WALTZ

(Polish Couple Dance)

This charming dance in three-quarter time, is an old French minuet pattern set to a classic Polish melody. Everybody will be happy with this one. The ladies will be carried away, imagining themselves at a gala Court Dance, dressed in crinoline and lace. The gentlemen may not be thrown for a hoop but will be happy enough taking their time dancing through a nice, slow one, for a change, as they gallantly maneuver their partners through some very fancy figures.

—Frank and Olga

Record: Folkraft #1168 "Mathew's Waltz".

Formation: Circle of couples.

Starting Position: Double circle, partners facing, Man in inner circle, back to center. Man's Left and Woman's Right foot free.

FIGURE I

Measures

- 1-2 TWO WALTZ STEPS, starting with Man's Left and Woman's Right foot, TURNING AWAY from partner with ONE OUTWARD TURN, progressing counterclockwise.
- 3-4 TWO STEP-DRAW STEPS TO MAN'S LEFT, progressing counterclockwise, accenting the second Step-Draw step. 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, progressing CLOCKWISE.

FIGURE II

Partners facing, right hands joined and raised, Right foot free.

- 9-10 BALANCE TOWARD AND AWAY from partner, stepping forward on Right foot and backward on Left foot.
- 11-12 PARTNERS CHANGE PLACES with two Waltz steps, Woman turning under raised joined hands.
- 13-16 REPEAT pattern of Measures 9-12, joining Left hands, starting with Left foot, returning to place.

FIGURE III

Couples facing counterclockwise, hands crossed in front in skater's position, right hands joined over left, outside foot free.

- 1-2 TWO WALTZ STEPS FORWARD, starting with outside foot, progressing counterclockwise. On last count, without releasing hands, turn about to face in opposite direction.
- 3-4 TWO WALTZ STEPS BACKWARD, progressing counterclockwise. On last count, without releasing hands, turn about to face counterclockwise.
- 5-8 REPEAT pattern of Measures 1-4.

FIGURE IV

Partners facing, both hands joined.

- 9 BALANCE RIGHT. Step diagonally forward right with Right foot, bringing left toe to arch of Right foot without transferring weight. Finish with left shoulders adjacent.
- 10 BALANCE LEFT. Step diagonally forward left with Left foot, bringing right toe to arch of Left foot without transferring weight. Finish with right shoulders adjacent.
- 11-12 WALTZ HALF-WAY AROUND to each other's place with two Waltz steps forward.
- 13-16 REPEAT pattern of Measures 9-12 to place.

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FAIRFIELD FANCY—contra
(Dick Forscher, Greenwich, Conn., 1955)
1-3-5 etc. active, CROSS OVER

Beats

- 8 **Do si do with the one below**
8 **Everyone do si do your partner**
8 **Circle left four hands around**
8 **Circle right back to place**
Twos separate to form a line
Inactive couples separate to form line of four people with active couple in center.
- 8 **Down the center four-in-line**
Center couple make an arch
All move down the center four-in-line. Active couple raise their joined hands to form an arch and pop the outside inactive people thru.
- 8 **Twos duck under up to place**
Ones move backward up to place
Each active couple move backward up to new place, following inactive couple who move forward up to new place. This accomplishes the progression there is no cast off in this dance.
- 16 **Ladies chain with couple you're facing**
Ladies chain up and down the hall, each active with the next below, the couple they face as they move backward up to new place.

Note: This sequence was designed by an expert to be a good introductory or "first"

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ALLEMANDE NIFTY—break

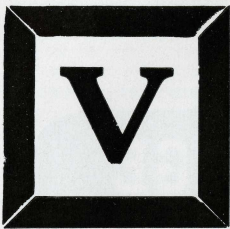
Allemande left and allemande nifty

Right and left and turn back fifty

Count 'em boys stay in a bunch

I'm going out and get some lunch . . .

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LINE UP FOUR or ROUT variation
(Sam Gersh, Evanston, Ill., 1955)

Head couples right and circle four
 Head men drop left hand form two lines
 Forward and back and then pass thru
 Turn by yourself as you ought to do
 Forward and back you go once more
 With the opposite couple then circle four
 Circle left you're doing fine
 Head men drop left hand form two lines
 Forward and back and then pass thru
 Turn by yourself as you ought to do
 Forward and back you go once more
 With the opposite couple then circle four
 Circle left and don't be late
 Head men drop left hand circle up eight
 Circle left and around you go
 Break that ring with a do paso . . . etc.

RIGHT TO THE LADY BEHIND YOUR BACK
(Traditional Ontario dance)

Couple 1 lead out to the right and
 Circle four hands round
 Cross right hands and form a star
 Back with the left right where you are
 Right to the lady behind your back
 Left to your own in the same old track
 This is a do paso movement starting with
 right to the opposite, left to partner and
 stop.
 Promenade two by two, on to the next
 The two couples promenade around each
 other, then active couple goes to the next.
 —Toronto 1956 Festival Notes

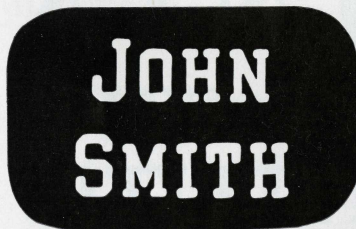
MAYFIELD STAR LEADER
(Ange Dalessio, Cleveland, Ohio, 1956)

Head couples right and circle four
 Side gents break and form two lines
 Forward eight and back with you
 Forward again and pass right thru
 Turn to the left go single file
 Promenade that way awhile
 Gent number one stick your right hand out
 Follow the leader to a right hand star
 Gent 1 start to form right hand star and
 everyone else follow the leader.
 All join hands you're not quite straight
 Circle to the left and circle up eight
 Side two couples cross trail thru
 Allemande left . . . etc.
 Repeat with gent 2 forming star; then re-
 peat with sides leading to right, heads
 breaking to form lines then later heads
 cross trailing to the allemande left—with
 gent 3 then 4 forming star.

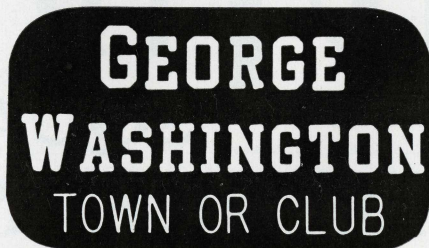
HICCUP CHAIN

(Glover Whittaker, Phoenix, Ariz., 1956)
 Allemande left and let'er blurp
 Star across to the opposite jerk
 Stagger back to your home shack for an
 Allemande thar and up you back
 Take two more swigs open the throttle
 Three-quarters round and split a bottle
 Swerve right and left to the next old maid
 Treat her all right and promenade
 Note: Out here we don't explain 'em—just
 call 'em—dancers are expected to supply own
 geiger counters and compasses.

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CHARLESTON ARCH or
★ COUPLE ELBOW SWING variation
 (William Carr, Charleston, W. Va., 1956)

**Head two couples forward and back
 Forward again and the ladies hook**

Head ladies hook right elbows together in the center and, with partner hooked in close on left elbow, turn about once around (actually 3/4).

Clockwise now around you march

Till the gents get home then form an arch

Each head man get home and stretch out to form arch with his partner in the center; head ladies keep right elbows hooked.

Side men under with your date

Turn to the left go figure eight

Each side man followed in single file by his partner move forward under the arch of the couple with its back to him (couple 2 under 1, 4 under 3) and turn to the left around that man to come under the same arch again.

Thru the other arch and don't get sore

Make a figure eight then circle up four

Each side man, still followed by partner, continue the figure 8 movement under the other arch (couple 2 under 3, 4 under 1) and turn to the left, etc., as before. Then side couples join hands and circle left.

Head girls reel with the right elbow

When the sides get home all do paso . . .

As side couples start circling around them head ladies in center release partners and turn with reel (walk-around) step with right elbows which are still hooked. When side couples have backs to home position head ladies in center prepare to find partner in a hurry, and everyone do paso.

Promenade your corner . . . etc.

if you wanna make it progressive.

★ BELLEFIELD

(Traditional Manitoba dance)

Record: Beltona #2453 "Flowers of Edinburgh" or similar tune.

Formation: Couples scattered anywhere.

Starting Position: Open ballroom, hands joined. Outside foot free.

Measure

- 1-2 Touch HEEL then TOE and ONE TWO-STEP.
- 3-4 FOUR WALKING STEPS, pivoting on the fourth step to face RLOD.
- 5-8 Repeat 1-4 reversing direction & footwork.
- 9-10 In ballroom position, moving diagonally forward to man's left, FOUR QUICK SIDE-CLOSE STEPS, starting with man's left foot.
- 11-12 Repeat 9-10 with opposite footwork moving diagonally forward to man's right.
- 13-16 FOUR TWE-STEPS pivoting CW.

Note: The dancing public are grateful to Ed Gray who maintained and Hart Devenney who published this fine old dance. It is today a great favorite in Winnipeg, where Ed still lives, and in Toronto, where Hart now lives and where it will be featured at the 1956 Festival this May.

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Round Dance

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Round Dance

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#540—LOOSE TALK (Flip Side) Called by Mike Michele, music by Schroeder's Playboys.

#539—LADY-O (Flip Side) Called by Mike Michele, music by Schroeder's Playboys.

#541—LADY-O—Called by Mike Michele. LOOSE TALK—Called by Mike Michele.

#822—LADY-O—Instrumental by the Schroeder's Playboys—Key G.

LOOSE TALK—Instrumental by the Schroeder's Playboys—Key C —and for all you "Hashers" here is some real hashin' up the floor calling by **MARVIN SHILLING.**

#577—WHEELBARROW ALLEMANDE BREAKS #2.

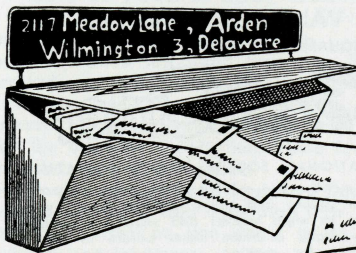
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LETTERS

FROM
OUR READERS

This Is Why!

Dear Rickey:

I am most happy to continue subscribing because: (a) I like the free and fearless way in which you are editing AMERICAN SQUARES. (b) I like your record section, the more so now that you have added the section dealing with standards. (3) I like your reports on styling and dancing in various parts of the country. (d) I like the monthly "One Man's Opinion." I only wish that Don would undertake to do a separate little section on mixers and fun dances. (e) In other words I like your magazine.

—Jack Zoubie,
Ottawa, Ont.

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Contra Book

Dear Rickey and Frank:

The Contra Book is tops—really the most wonderful book I have seen on dancing of any kind. The time and research spent on it are obvious: it must have been a terrific job for all of you. It should go over big, once it catches on.

—E. Leland Durkee,
Bethlehem, Pa.

Record Reviews

Dear Rickey—

I like the idea of critical reviews of standard records. I think in February you made a mistake in not making it clear that all records of Alabama Jubilee do not have the repeats in the same order. The Windsor or MacGregor will do for the Doc Alumbaugh arrangement, but for the others (I know three) you'll have to use either the Imperial or Folkraft. I'm not familiar with the tune on the other labels mentioned.

—John Bellamy,
Cleveland, Ohio

Rickey:

Your record review in February was wonderful. We need that type of reviews.

—Herb Quigley,
Lancaster, Pa.

Patchwork Skirt

Dear Rickey:

Concerning an article in the February "Thread the Needle:"

Has Mr. Herman Zutz or Anida Seele a

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picture of anyone wearing the described skirt? If so, would you please print it? Because:—

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This skirt on my wife who measures 5' 2" would require another tier or 36" long. She would then have a skirt with a hem measuring almost 43 yards.

So you see why I would like to see a picture of the skirt.

I realize the article says if you have a larger waistline start the top panel about 1½ inches, but don't tell a girl with a 24" waistline she has a large waist.

Now some more statistics: the 30" skirt needs 744 patches and about 8½ square yards of material and lots and lots of thread.

Try twirling that skirt on a floor!

—H. T. Fredberg,
Brooklyn, N. Y.

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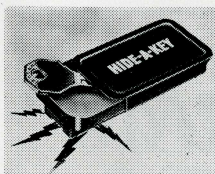
New Folkraft Records

Dear Frank and Rickey:

These new Folkraft records you sent me, with your usual promptness, are the "berries!" Enclosed please find check about which I feel a little guilty. Did you know that each record has two (2), mind you, good sides! It's unheard of! Chinese Breakdown backed up with A&E Rag, and Crooked Stovepipe backed with Peter Street etc. It's like buying records at half price—and are they good!

Blessings on you all from us callers in the Baltimore area.

—Hal Tray,
Baltimore, Md.



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COMING EVENTS

EASTERN METROPOLITAN AREA

May 12—**Harrisburg, Pa.** Y's Men's Club Jamb. Centl. YMCA.
 May 14—**Berwyn, Pa.** Berwyn Roller Rink. Rickey Holden.
 May 19—**Dillsburg, Pa.** Comm. Hall. Terry Golden.
 May 20—**Clementon, N. J.** DLDV Festival, Clementon Lake Pk., 3-10.
 May 24—**Telford, Pa.** Lochwood Barn. Manning Smith.
 May 25—**Baltimore, Md.** Campfield SD Fest. Campfield Elm. Sch.
 May 26—**Mt. Bethel, N. J.** CDS Spring Fest. 10 a.m. till dark. Maypole 3 p.m.
 May 28—**Altoona, Pa.** SD Hoedown

NATIONAL EVENTS

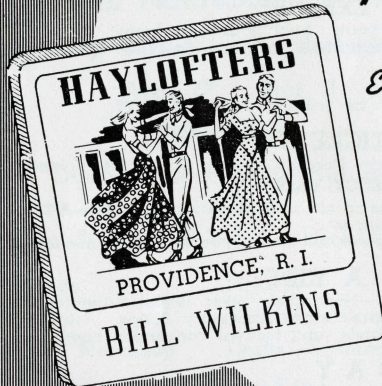
May 11—**Bellingham, Wash.** 7th Ann. Blossomtime Fest. Hi. Sch. Gym.
 May 12—**Buffalo, N. Y.** Rickey Holden.
 May 12—**El Paso, SoWest Assn.** Spring Fest.
 May 12—**Northfield, Vt.** State Fest. Bob Brundage.
 May 12-13—**Cincinnati, 5th Ann. SD Fest.** Bob Osgood.
 May 13—**San Francisco.** S&FD, Stanyan & Beulah, afternoon.

May 13—**Palatine, Ill.** SD, Paddock Sch., 2-5.
 May 18-19—**Omaha, Neb.** SD, Ak-Sar-Ben Stad.
 May 19—**Memphis.** Cotton Carnival. Red Warrick.
 May 19—**Huntington, W. Va.** Rickey Holden.
 May 19—**San Diego.** Viltis Anniv. Program, Greek Aud., Vyts Beligius.
 May 19-20—**Monticello, Ill.** SD, Allerton Pk.
 May 19-20—**Chelan, Wash.** FD Fest.
 May 20—**Santa Rosa, Calif.** FD, Vet. Mem. Aud.
 May 25—**Richmond, Va.** Rickey Holden.
 May 25-26—**Franklin, N. H.** Folk Fest., Hi. Sch.
 May 25-27—**Seattle.** State SD Fest.
 May 26—**San Francisco.** P&SD Party, Blind Ctr.
 May 26—**Hampton, Va.** Rickey Holden.
 May 26-27—**Oakland, Calif.** SD Round-up.
 May 27—**Boone, Iowa.** Dance Weekend.
 May 28—**Winston-Salem, N. C.** Fed. Fest.
 May 31-June 2—**Camdenton, Mo.** Fest.
 June 1-3—**Fergus Falls, Minn.** State Convention.
 June 7—**Bath, Ohio.** Revere SD. Terry Golden.
 June 9—**Bath, Ohio.** Revere SD. Ray Smith.
 June 9—**Kilgore, Tex.** 8th Ann. SD Fest.
 June 17—**Oklahoma City.** Conv. Caravan.
 June 18—**El Paso.** Trail Dance, Coliseum.
 June 21—**Fullerton, Calif.** Trail Dance.
 June 22-24—**San Diego.** Fourth Nat'l Conv.!!!
 July 7—**Larimore, N. D.** Jubilee Fest.

May 25-June 7. **Bergen, Norway.** International Festival of Music, Folklore and Drama. Performances by folk dance groups.
 June 7-July 21. **London, England.** Palace Theatre. Hungarian State Folk Dance Ensemble.
 June 23. Midsummer Night celebrations in all Scandinavian countries and other sections of Europe.
 July 1-Aug. 31. **Dubrovnik, Yugoslavia.** Folk dance festivals.
 July 10-15. **Llangollen, Wales.** International Eisteddfod. Folk dance groups from all over Europe and the Americas.
 July 27. **Korcula Island, Yugoslavia.** Ancient folk dance festival. Moreska dance.
 August 6-11. **Aberdare, Wales.** Royal National Eisteddfod. Welsh and European folk dance groups.
 Sept. 1-14. **Istanbul, Turkey.** Folk dance festival. Finals of national folk dance competition.

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EASTERN NEWS NOTES

Baltimore Area

A lot has happened around Baltimore so far this year. We have had some of the outstanding callers of the country to call for us—Square Dance Club of Baltimore had Joe Lewis; Towson Club had Al Brundage, Terry Golden and Rickey Holden; Wagonwheelers had Decko and Balto. Promenaders had Rickey Holden. We used to think we were doing well to have one top caller a year!

Balto. Promenaders are planning their third 5-state Jamboree on June 2. They have some top callers from Pennsylvania, Delaware, Virginia, Maryland, New Jersey and D. C. lined up. For further information call me.

Square Dance Leaders of Balto. will have their first Club Jamboree and picnic this summer at Timonium State Fair Grounds. Date will be announced later.

In March the Dorflers, Leases and Carvers visited Harry's Hoppers in Arlington—had a fine time and hope to be invited back soon.

Jack Carver

Cleveland Area

Joe and Ginger Hritz vacationing in Florida . . . Fred Riccelli of New York now living in Cleveland . . . Mary and Bert Harter of Doylestown back from 7 weeks of West Coast square dancing . . . Manning and Nita Smith will conduct a round dance session at Elizabeth Park, Akron, on May 28 . . . Akron Area Square Dance Council decided that all dances for travelling callers will be sponsored by the Recreation Dept., under the leadership of Walter C. Lipps, and supported by all area clubs. Dances will be planned so there will be no date conflict . . . Sympathy to Catie Macey and hopes of her quick recovery . . . Square dance birthday party held for Mary Alice Recupero at the Parkbrook Motel was the first, to our knowledge, to be held in a motel recreation room in this area.

Harold Neitzel

Long Island

March meeting of the L. I. Callers' Association featured a play-party game

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NEWEST RELEASES

#746—"LOOSE TALK"

"YELLOW ROSE OF TEXAS"

with Call by "Jonesy"

#747—Same as #746

(Without Call)

#748—"TWEEDLE DEE"

"TWELFTH STREET RAG"

with Call by "Jonesy"

#749—Same as #748

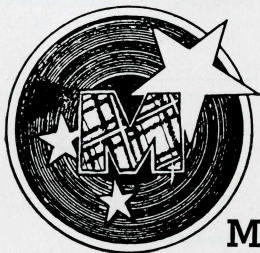
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workshop; theme for April was "How to Work With A Band."

Rock Candy Associates sponsored Les Gotcher in April, and Chip Hendrickson was guest caller for the Monmouth Squares of New Jersey the same month.

Anne Rechter

New Jersey

The Rahway Square Set is celebrating its tenth anniversary this year. With the help of their original caller, Bill Person and, later, Jerry Gerold and John Carroll, the group can look back on a decade of happy, successful dancing pleasure.

Commemoration of the anniversary will coincide with their annual Spring Festival on May 8th in the Rahway High School. Guests have been invited from various Northern New Jersey groups.

New York

Presently in Japan on a six week folk dance teaching tour are Michael and Mary Ann Herman, Ralph Page, Jane Farwell and Nelda Lindsay. On the way back from Tokyo early in May, the Hermans and Ralph will stop at Honolulu for several days of teaching sessions there; Jane will return to Germany and Nelda will continue airborne to complete a round-the-world trip.

Pennsylvania

New officers of the X-B Square Dance Club in Folcroft are Tex Prince, Elmer Pollock, Adele Pollock and Catherine McCullough. Dances are held in the Folcroft Fire Hall on the first and third Wednesdays of each month.

Virginia

Second Annual Virginia Folk Festival in April reports an attendance of over 600, more than twice as many people

than the first such event drew. Dancers and callers came from West Virginia, Maryland, D.C., Delaware, New York, Pennsylvania, California and New Jersey. Among the callers were Laurence Brunton, Barney Taylor, Lou Hildebrand, Stan Miller, Art Eiser, Frank Folsom, Des Gourley, Adelaide Eberly, Bill Determan, Will Ransom, Pat Paterick, Chic Moran, Frank Parker and Jack Carver, with exhibitions by dancers from the Potomac Promenaders and the Foot 'n Fiddle Clubs of Arlington, Va.

Washington Area

Three round dance clubs—Merry Go Rounders, Maryland Carrousel and Virginia Carrousel—were recent hosts to more than 100 round dancers at a Round Dance Jamboree. "Rose Room" was featured among the 23 dances done during the evening. Fashion note: Squaw dresses were noticeably prominent on the floor—not the garden variety of a season or so ago, but lovely materials heavily trimmed with gold, silver and silk braid.

Surprise at the Grand Squares birthday party was a huge cake rolled out on the floor, out of which came a square of 9-year old sons and daughters. Mamas and Papas couldn't compare with the kids' decorum and simple basic styling as they did an exhibition tip.

One of the Forgotten Women—a caller's wife—was remembered last week when six squares of dancers gave a surprise birthday dance for Helen Smith, wife of long time favorite area caller Ken Smith.

Grand Squares are inviting all members of all area clubs to a benefit dance for the Boys Club of Silver Spring, Md., on May 9th.

Helen W. Denson

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MUSIC: "Your Eyes Have Told Me So". Played by Bernie Ryall, Organ.

mannita * eldena * eldena * mannita * eldena * mannita * eldena

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Now is the time to prepare for your summer vacation. Again may we remind you that the Square Dance School of Schools is the Kentucky Dance Institute, sponsored jointly by American Squares Magazine and the Extension Division of the University of Kentucky. This year our enrollment already indicates our biggest and best year. For further details see our ad on page 7 of American Squares Magazine.

Lots of new records coming out. We have them all. See the pages of American Squares for advertisements of the latest.

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The outstanding publication of the month is the new Contra Book by the editors of American Squares Magazine. See ad on page 6.

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1174 — Black Nag // Sellengers Round

1175 — Gostaf's Skoal // Swedish Clap Dance

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