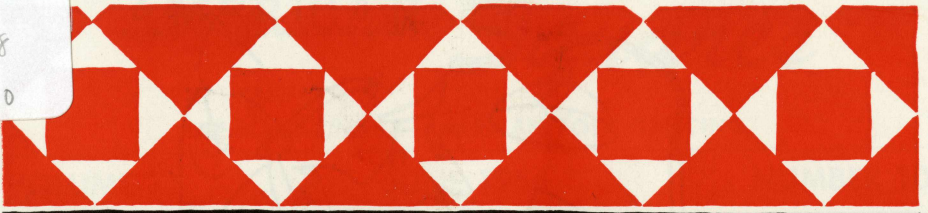


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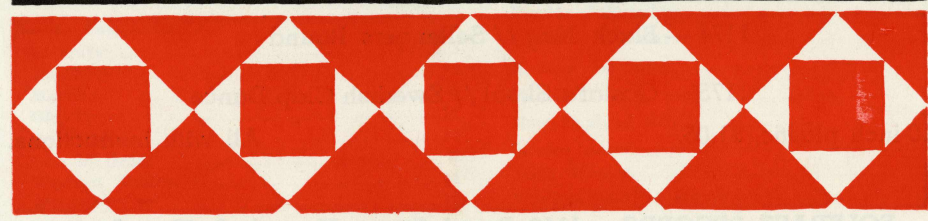
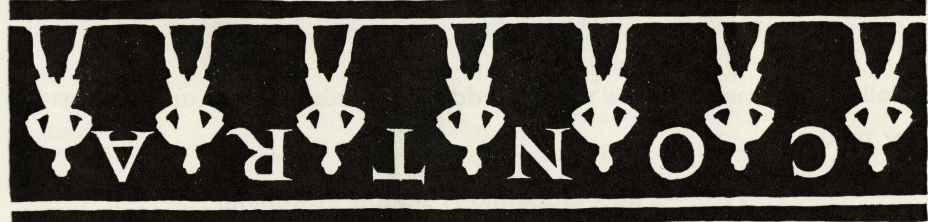


JUNE
1956

AMERICAN
SQUARES

*The Magazine of
American Square
Dancing*

VOLUME XI NUMBER 10





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THE MAGAZINE OF AMERICAN FOLK DANCING

VOLUME 11

JUNE 1956

NUMBER 10

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FORGOTTEN MAN . . .

In every organism more complicated in structure than the amoeba, there is a fascinating pattern of interdependent parts, without each one of which the others would not survive. Usually, the structure of this square dance world of ours is considered to be bi-lateral—the caller, on one side, complementing (or, in some sad instances opposing) the dancer, on the other.

Yet there is, I feel, a third entity, difficult to describe, not being only a caller, although he calls; not simply and restrictedly a dancer, although he certainly dances. Sometimes he is the leader of a small group; sometimes he is influential on a local level; often he grows to be known and respected throughout a much larger area. He may perhaps be summed up as the caller who is more concerned with what he can put into square dancing than with what he can get out of it.

The entire wonderful square dance activity in St. Louis was started with basement dancing, inspired by just such people. Call them what you may, theirs is a contribution difficult to evaluate precisely, and of an importance impossible to over-emphasize.

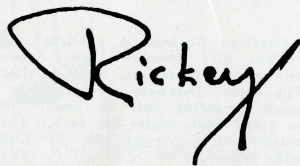
This man was present in many sizes and shapes at the Spring Swap Shop in Fontana Dam the end of April. The Swap Shop, incidentally, was one of the most soundly successful affairs I have ever attended. Its achievements, recreation-wise, were most impressive. And I feel that these achievements must, in large part, be credited to the amorphous individual mentioned above.

He is, perhaps, the binding link between the professional or dedicated caller, and the non-professional but equally dedicated dancer. He is the man whose genuine love for this activity, coupled with a generosity of spirit, makes it possible for him to share his joy with others and, in so doing, increase his own spiritual wealth a hundred-fold.

Immediately after returning home from the Swap Shop and additional touring stops, my attention was again focused on this man by the receipt of a letter from Mrs. Rudolph Schaub of Long Island. On behalf of the Pequa Promenaders, she would like us to print a tribute to Ben and Betty Secrest "for their encouragement and kindness in leading us forth . . . and for opening the door into this wonderful life of square dancing."

When I recently spent a few hours in the home of Ted and John Lizon of North Tonawanda, New York, I found this same entity again, where John is doing a fine job of "opening the door."

Areas which have the benefit of such men are fortunate. Dancers who enter through their doors will, I feel, find a more lasting recreation and a more rewarding phase of activity than those guided by, shall we say, a more commercial approach.



OUR COVER: Buzz Ware of Arden dedicates this month's cover to a stylized concept of contra lines—befitting a contra issue.

WE ARE CONSOLIDATING! After July first please send all mail for AMERICAN SQUARES to 1159 Broad St., Newark 5, New Jersey. This includes editorial and circulation correspondence as well as books and records.

GRAUSTONIAN PHANTASY

By Bob Merkley

Once upon a time in far-away Graustonia the happy people re-discovered a pastime once the favorite of their forefathers. The Graustonian language, a mixture of Latin and Greek, gave it the name quadrachoros; but, like people everywhere, they used a contraction, this taken from the exact center of the original word. Thus a participant in this revitalized Graustonian pastime came to be called a dracho (accent first syllable, broad a, cho as in choanoflagellidae).

As we take up our story, people from all walks of life were becoming drachos and having a wonderful time. In any group one might find statesmen, attorneys, judges, doctors, all mixing happily with ox drivers, shepherds and those of the "horny hands of rustic toil." Nor did many know or any care how the other made his bread, for there was great joy and happiness in being as one with so many fellow Graustonians.

Now it came to pass that the leaders in the dracho movement had somehow torn a page from the book of the dictatorial rulers of their day; and therein they learned that, to keep the constituency under thumb, one must be ever ready to throw it into consternation. A crisis resolved must make way for other and greater crises. So the day came when the drachos, upon meeting to partake of their favorite pastime, found the rules had been changed. One had to move faster now, and learn many, many, many new ways to play the game.

The Graustonians, at that time, were able to procreate their species only by the crude methods of nature, under which it was imperative that they give up participation in dracho get-togethers for several days before and after the arrival of a wee Graustonian. Upon returning to the herd, they often felt that what they knew was not enough to get them by. This, you understand, was not necessarily true, but their innate fear of blundering before the eyes of experts caused them to THINK they could not do it; and that, after all, is the essence of both success and failure. They thought they could not, and therefore they could not. So they dropped out. Of course

they were told, ever so politely, that they could take a refresher course and catch up, but do you think they would do it? No. Too stubborn. Anyway, THEY were GONE.

By now the herdsmen and others whose lot was fraught with heavy toil had given up their once joyous times because the dracho movement had become MOVEMENT literally, and the poor laborers had not the strength for it at the end of the day. Then too, there had come to be a sort of drachomania which precluded much of the fraternization between the great and the small. This was inevitable, since the leaders had proclaimed that during participation in the activities a person was to purge his mind of all extraneous thought and give himself over completely to the commands of the one in charge. Only by this extreme measure could the Graustonians ever master the technique of the Maulawiya, commonly known as the whirling dervish.

What had become of the doctors, the statesmen, the business men? They too had found that the press of emergency administrations to the sick, meetings for the community interest, and long hours at the shop did not allow them the constant attention necessary to stay with the really progressive drachos. Then, too, there was no longer the feeling that participation in the physical aspect of the pastime was merely a means to the higher and broader experience of meeting all people on a level that knew no social or economic gradations. The means to an end had at last become the end itself. The dracho was a dracho, and that was all that mattered. When asked why the plodders had dropped out, he answered that they could not keep up. And what of the people in the so-called professions? Oh, they thought they were too good to mix with ordinary people!

So we leave the drachos at a time when they represented an ever narrowing strip through the middle class of Graustonia. Did the lowly need their lost contact with those above? Did the high ones lose when they were left behind? And what did the drachos lose?

PLEASE NOTE our change of address. After July first all phases of AMERICAN SQUARES activity will be handled out of the Newark office—1159 Broad St., Newark 5, New Jersey. Use this address for editorial and circulation correspondence as well as for books and records.

FUTURE OF THE CONTRA

By Rickey Holden

With the publication of **The Contra Dance Book** (reviewed on page 16), it might be helpful to point out a few current facts about contras to the general square dance public. Also those who know and love contras already may be interested in what may lie ahead for the future

The current increase in popularity of square dancing came just since the war, from 1945 onward. Area by area, the square dance has taken hold so that almost everywhere in the United States and Canada now you find groups enjoying this form. Such groups generally start with just square dancing—you know, when the lady drags the man the first night. Then a year or so later a few round dances creep into the program. Pretty soon the round dance is holding its own and before long hash dancing comes and then a few members drop out and the club begins to mature, to relax and learn to dance for the pleasure of dancing. And somewhere in this sequence the contra dance has a part.

Current Geographical Spread

As the leaders of the round dance were 5 to 10 years ahead of the movement in plugging this excellent adjunct to square dancing, so beginning about 1953 the contra leaders (outside New England) have been equally far ahead of their time in plugging contras. Today we begin to see this constant plugging doing its job and the acceptance of contras and knowledge thereof is considerably greater today than it has been at any time in the past.

Contras survived in New England largely through the efforts of Ralph Page together with Al Smith, Dick Best, Charlie Baldwin, Duke Miller, Reuben Merchant, Dud Briggs, Ted Sannella, Abe Kanegson, Rod Linnell and a host of other lesser-known individuals in Vermont, New Hampshire, Northern Massachusetts and Northeastern New York. Until the recent revival virtually no contras were known to the American folk dance public outside this area, except for the Virginia Reel which has been danced by almost every school child in the United States and Canada.

Today, through the influence of New England and the New England-taught leaders, the contra is generally spread-

ing over the country. Isolated islands of great interest exist in various places where leaders take hold and push this form. Notable examples are Elliot Buskey in Chicago, Lynn Woodward in Minneapolis, Jack McKay and Jack Sankey in San Francisco, Erma Weir and the O'Donnells in Oregon and Tom Gilmore in Vancouver, B. C. Interest is particularly strong in the Northwest and only last April dancers came from as far south as Oregon for a special party in Vancouver.

The Trend Today

One important assist to the modern popularity has been the number of new sequences which have come out in the last few years. With every vital folk dance there seem to come a large number of new "original" dances and this is apparently quite healthy for the movement. A lot of the sequences are lousy, but so are a lot of the squares and rounds which are coming out. The newer contras are a big help.

It is interesting to note that every person we know who has originated a contra recently either is a resident of the New England states or acquired his contra lore directly from that area. There is no question but that New England has been the home of the contra.

Particularly excellent new sequences published recently in **AMERICAN SQUARES** are topped by Dick Forscher's magnificent Fairfield Fancy (May 1956, p. 15) which is by far the most brilliant introductory or "first" contra for beginners I have ever run across. Other good recent sequences are Balance Those Lines (April 1956, p. 16), Verona's Favorite (Feb. 1956, p. 18), Newlywed's Reel (Dec. 1954, p. 18), Around Just One (Mar. 1955, p. 14) and Johnson's Special (Sept. 1953, p. 19).

Another facet of the modern contra is the attempt to increase participation, to have everybody moving all the time. This trend has been apparent in squares for some years—witness how seldom is a visiting couple dance arranged in the traditional manner—and is important in contras too. Dancers are generally happier today if they are moving all the time.

"I Don't Like Contras!"

A number of people have said this to me in the past few years and I think it's important to list and analyze the reasons they give. First argument is they've danced them once and don't like them. This argument is about as silly as the fellow who read a book once and didn't like it. In almost every case where the dancer dislikes contras it is because some inept leader has made a mistake. The leader has taught badly and given the dancer a bad mental hazard. For conversely, where the dancer has never heard of a contra he is almost always taken with the form once it is showed properly to him. The contra is like the round dance—it requires a certain amount more dance ability than straight squares are supposed to and therefore requires a more mature approach in the teaching, etc.

A second reason people give is that contras are too simple, the routines rather dull. Oh, 'tain't so! An examination of the over 100 dances in **The Contra Dance Book** will prove that contras are definitely not all simple; some in fact are rather murderously complicated. You have to crawl before you can walk though; and since few dancers and even fewer leaders are conversant enough with contras to progress to the complicated ones, it's small wonder that people think all routines are simple. It's true contras are repetitious; but for heaven's sake, so is Texas Star and so is Smoke on the Water. And what could be more repetitious than Put Your Little Foot? Most enjoyable dance routines are repetitious, for therein lies the secret of enjoyment of dancing!

A third point often raised by people

is that they would not like to dance contras all night the way they do squares. Some people are afraid that if the contra is introduced such programs will take place. The facts prove this feeling completely unjustified. There are no parties, even in the hottest traditional contra areas in New England, where contras are danced exclusively. The most they ever programme is one contra between every set of 3 squares, which means a maximum of 4 contras per evening. Contras will never replace squares; but there's a great advantage to using 1 or 2 in an evening's program. Use them for the sake of variety, and because contras are very good dances, just for fun.

What Lies Ahead . . .

In geometry of sequences there's been very little done with the hey (reels of three) movement in American contras. Also we suspect that quadruple minor sequences like Gipsy Hornpipe (**The Contra Dance Book**, p. 64-65) will begin to receive more attention when future "originators" try to adapt 4 couple square figures to the longways formation. Let us pray only that the originators do not do too much damage.

For better or worse, then, the contra is here to stay. I am personally convinced it is for better. For those leaders who wish to know more about the subject, may I recommend strongly **The Contra Dance Book*** which is written by a caller who loves western squares about as well as anyone, yet who appreciates the place and potential of the contra in our current American folk dance movement.

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By Lucy York, R.N.
Oklahoma City, Okla.

Square dance therapy was started at William Jennings Bryan school at the beginning of the 1955-56 school year.

The children were examined by their private physician. A recommendation for physical therapy was ordered by the doctor.

A muscle evaluation test is done on each child by the physical therapist. When the physician specifies active exercises, these children are placed in groups and dancing is taught according to the muscle involvement and their capabilities.

The one requirement for square dancing is that the child be able to stand without assistance.

The purpose of square dancing is to eliminate limping. The most frequent cause of limping is weakness in the trunk muscles, muscle (between hip and rib) on the opposite side from the affected leg. The child usually puts his weight on the good leg and thereby loses the action of the quadratus lumborum. This muscle has two actions—

it brings the hip toward the rib and rib toward the hip. On standing on the good leg the child does not use the action of bringing the hip toward the rib. In square dancing, the child has to put the same amount of weight in each leg, thereby he develops both actions of the quadratus lumborum.

I started my children with round dancing and I noticed the coordination showed improvement but there still was a definite limp.

Early in the spring of 1955 I watched the Red Foley square dancers on TV and noticed how the dancers were using their trunk muscles. In square dancing you have to pick your feet off the floor, where in round dancing you can drag or slide your feet. Therefore you do not use your trunk muscles actively.

My problem was that I did not know how to square dance. I explained my situation to a friend who is a square dancer. He suggested that I enroll in a square dance class. All the classes were in session so this friend gave me one private lesson. I found it so very interesting that the following night I went to a benefit square dance. I danced but I did not understand the terminology of the caller.

From that time on I've been dancing at least three nights a week. I completed my square dance course and joined four clubs. I don't know of any other recreation that offers so much as square dancing. At present we have 3,000,000 members that belong to various square dance clubs. There are many more who do not belong to any organized group. 3,000,000 people can't be wrong. In closing I wish to say the: "Square dancing is good medicine."

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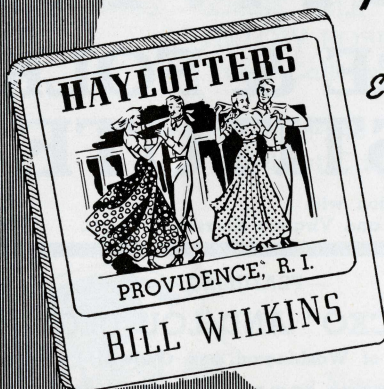
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751 Instrumental of above. Excellent performance.

752 Charming Little Widow // Jelly Bean. **With calls by Fenton Jones.**
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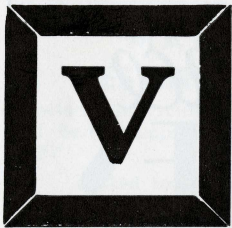
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8120 Dreamland Tonight // Skin - 'em Rinky Dee

Another organ recording for two new round dances. The dances are originated by square dance callers and the organ playing is by a roller-skate rink organist.

8021 Loose Talk // Instrumental

If you must have a copy of Loose Talk, this is the best yet. Previous review on Loose Talk, which has been released by other labels, pointed up the fact that this is hardly the kind of music that will make square dancing better. Loose Talk is a good example of bad taste in music. It is hardly a credit to our square dance writers that they pick items like this for square dancing. The figure is a simple star figure and the instrumental side is extremely well played



1956

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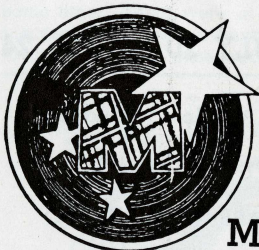
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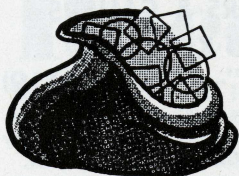
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Records: Folkraft #1162 "Gay Gordons".

Formation: Circle of couples facing counterclockwise.

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

FIGURE I

Measure

- 1-2 FOUR WALKING STEPS FORWARD, starting with Left foot. Pivot right at the end of the fourth step, without releasing hands, to finish facing in opposite direction, Man's left hip adjacent to Woman's right hip.
- 3-4 FOUR WALKING STEPS BACKWARD, starting with Left foot.
- 5-6 FOUR WALKING STEPS FORWARD, starting with Left foot. Pivot left at the end of the fourth step, without releasing hands, to finish facing in original direction and starting position.
- 7-8 FOUR WALKING STEPS BACKWARD, starting with Left foot. Woman does not transfer weight on fourth step, keeping Right foot free. Finish facing partner with right hands joined and raised.

FIGURE II

- 9-12 FOUR PAS de BASQUE STEPS, WOMAN TURNING under right arm. Woman makes two right turns under the joined and raised right hands. Man, starting with Left foot, takes four Walking steps forward, OR, four Side-steps to the left, OR, four Pas de Basque steps forward. Finish in ballroom dance position.
- 13-16 FOUR PAS de BASQUE STEPS TURNING CLOCKWISE with partner. Leap (count 1), Step (and), Step (2 and) turning on the Leap. Finish in Varsouvienne position with Left foot free.

Note: Simplified version uses Two-Step instead of Pas de Basque (Measures 13-16).

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Gene Gowing, Peterborough, N. H.

PADDLIN' MADELIN' HOME—singing call
(Ross Haynes, Edmonton, Alta., 1954)

Record: Windsor, same title.

Head couples forward and back

Forward again and swing the opposite

— — face the sides turn the

Opposite lady with the right hand round

Each head man has back to orig. partner.

Now your own with the left hand round

Opposite lady with the right hand round

Original partner left hand round go

All the way round go once and a half to

Right hand lady with the right hand round

Back to your partner left allemande

Walk right into a right and left grand

Right and left keep time with the band

Prom-en-ade that

Sweet little maid —

Paddlin' Madelin'

Swing sweet Madelin'

Paddlin' Madelin home . . .

BREAK

Allemande left the ladies star

Gents walk around but not too far

Allemande left the gents star

Ladies walk around but not too far

Allemande left the gentlemen star

Ladies walk around but not too far

Allemande left the ladies star

Gents walk around but not too far

Allemande left with your left hand

Partner right go right and left grand

Right and left till you meet your maid

Kick her in the shins and all promenade

Prom-en-ade that

Sweet little maid —

Paddlin' Madelin'

Swing sweet Madelin'

Paddlin' Madelin home

THREE COUPLES ARCH & ONE GO UNDER

(Stone Sisters, El Monte, Calif., 1949?)

Couple 1 balance and swing like thunder

The other couples arch number 1 duck under

Three couples form a right hand star with

ladies in center, each lady with partner on

her left extended out to make arches under

which couple 1 ducks. Three couples move

CW, couple 1 moves CCW until all couples

arrive home again.

Each gent back to your own home bar

Lady number 1 you join that star

Once around four ladies go

Meet your partner with a do paso . . . etc.

Note: This one hit several years ago but we've neither seen nor heard of it for quite some time. There were at the time several unsuccessful attempts to improve on the original idea above, but none succeeded well.

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SUNNYSIDE OUT

(Bob Brainard, Cedar Rapids, Iowa, 1956)

Head two couples swing you do

Side two couples right and left thru

Four ladies grand chain across the world

Head two gents with a brand new girl

Forward four and back you go

Forward again and circle up four

Circle once around and hear me shout

California whirl and stay faced out

Each head man sort of wring the dishrag with his partner-of-the-moment; each head man ends at home with original opposite woman on his left, both facing out.

Sides pass thru and all join hands

Circle to the right with the sunnyside out

After sides pass thru they do not turn around but stay in opposite positions facing out; all circle right.

Head gents break right turn left lady under

The two men with ladies on their left turn these ladies in front of them, under the men's left arms.

All gents swing the next like thunder

This is your original corner

Promenade her home . . . etc.



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709: Get Out and Get Under - Done Gone
C-709: with calls by Paul

10 Calais Court, Rockville Centre, N. Y.

HAPPY WHISTLER—round

(Lib Williams, Atlanta, Ga., 1956)

Record: Capitol #3391

Starting Position: Semi-closed

Footwork: Opposite throughout the dance

Meas.

- 1-2 STEP LEFT forward and TOUCH RIGHT beside left, STEP RIGHT backward and TOUCH LEFT beside right.
 - 3-4 TWO TWO-STEPS forward in LOD.
 - 5-8 Repeat 1-4.
 - 9-16 EIGHT TWO-STEPS as follows: 2 backing away from partner, 2 toward partner, 4 moving ar. partner in do si do. Face partner and join hands.
 - 17-20 TOUCH LEFT in front then to side; CROSS AND STEP LEFT behind right, STEP RIGHT to the right, CLOSE LEFT to right. Repeat this reversing footwork and direction,
 - 21-24 Repeat 17-20.
 - 25-28 In Varsouvienne position TWO WALKING STEPS and ONE TWO-STEP starting with left foot. Rpt., starting right.
 - 29-32 Repeat 25-28, man in place while woman does double scotch roll completely around partner turning first under her own right arm then under her left as she rolls.
- TAG
- 1-4 TWO TURNING TWO-STEPS and FOUR WALKING STEPS forward in LOD.
 - 5-8 Rpt. 1-4 twirling lady on walking steps.

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DARKTOWN STRUTTERS' BALL

(Matt Larkin, Brooklyn, N. Y., 1956)

Record: Windsor #711

INTRODUCTION

**Head two couples right and left thru
Turn 'em around like you always do
Side two couples do the same old thing
Right and left thru across that ring
Head ladies chain but don't chain back
Side ladies chain on the inside track
All four gents cross the hall
Swing your own and don't you fall
Everybody swing to the darktown strutters' ball**

FIGURE

**Couple number one you do si do
Lead out to your corner and don't be slow
Man 1 to couple 4, woman 1 to couple 2.
Circle three and everybody hool
Go once and a half then shoot the owl
To the lonesome couple and what to do
This is couple 3.
Circle four it's up to you
Once and a half you roam
Shoot that couple on home
Everybody swing to the darktown strutters' ball**

BREAK

**Allemande left and look out Joe
Back to your partner and do si do
Allemande left your corners all
Grand right and left around the hall
Big foot up and the little foot down
Make that big foot jar the ground
When you meet your honey chile
Promenade about a mile
Promenade to the darktown strutters' ball**

THREE TO ONE

(Ralph Sweet, Windsor Locks, Conn., 1955)

Cts.

- 8 Head two couples forward and back
- 8 Lady 1 cross & stand beside gent 3
- 8 Three and one go forward and back
- 8 Head ladies cross stand beside gent 1
- 8 One and three go forward and back
- 8 Circle eight just halfway round
- 8 Head couples forward and back
- 8 Heads half right and left to place

Note: This is a prompt, not pater, type square dance.—Harvey Ashton, Hartford, Conn.

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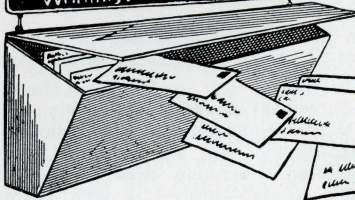
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LETTERS

FROM

OUR READERS

Cheers to Page

Dear Rickey:

Not three, not four and not five cheers are sufficient for Ralph Page for his comments on teen-age dancers! ("Aren't They Darling!" Jan. 1956) Both Larry and I have done a lot of teaching work with teen-agers and my personal opinion concerning some of them would not bear printing. Most of them obviously are not taught manners at home. Would we had more leaders with Page's attitude—perhaps then the rest of us could get some place without the risk of broken arms as these he-men turn the girls under on any provocation.

—Maxine Clark,
Castleton-on-Hudson, N.Y.

Susie-Q in Boston

Dear Rickey:

In answer to Jim Bowers' letter (March 1956): When Pancho Baird called Susie Q at the Atlantic Convention, Jim can rest assured that at least 98% of the dancers did a Susie Q. The majority of the dancers who attended the convention not only could but did dance to the "outside" callers, and they were able to call almost anything there that they would have called at home. The so-called Western style of square dancing is probably danced by more people than the Eastern style, in Southern New England at least.

—Ralph Sweet,
Windsor Locks, Conn.

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Record Case Index

Rickey:

I disagree with Vern Steensland (March 1956) on throwing the index away.

Paste a strip of gummed paper over the numbers printed, extend the lines onto this strip. Disregard some of the heading and use your symbols—h,s,c,r,f etc. File your records alphabetically by dance name and you're in business.

Of course you have to wait until you have 50 records until you can complete your file but that doesn't take too long. In fact when you have to buy a case you have reached a point where albums are insufficient. I know.

—H. T. Fredberg,
Brooklyn, N. Y.

Mumps-a-Daisy

Dear Rickey:

That picture of you (April 1956 pg 11), may I say, was the most horrible thing I've seen, including George Sanders as Gaugin dying of leprosy in "The Moon and Sixpence." Glad there were no complications.

—Dick Kraus,
New York, N. Y.

Contra Book

Dear Rickey:

For what it may be worth, please accept my congratulations on The Contra Book. It is a dandy both as to material and the form in which it is given.

No one could agree more on one thing:—"A person who has not danced contras will not get very far teaching them."

—Duke Miller,
Groversville, N. Y.

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BOOK REVIEWS

The Contra Dance Book, by Rickey Holden, Newark, N. J., American Squares, 1956. 126p. **We stock this at \$3.50 (spiral-bound) or \$4.50 (cloth-bound).**

The Contra Dance Book by Rickey Holden is just what the name would imply if the first word of the title were printed in 120 point ultra-bold type—it is definitely **THE** book of contra dances. Written with technical and research assistance by Frank Kaltman and Olga Kulbitsky (and what reams of it there must have been) this book takes nearly all the material that was ever printed, typed or hand-written about contras and puts it all in one clear concise, beautifully-styled compendium where every jot and iota of information about any American contra dance may be found in less than a minute.

The nine sections of the book contain an introduction to contra dancing, a brief history of contras, a plan for calling and teaching contras, a method of classifying contras and a fine glossary of terms. The section on the contra dances themselves covers the dances in alphabetical order, covering nearly one hundred pages and therein are to be found the descriptions of over one hundred American contra dances as well as many of the progressive circle dances which also belong to the contra family. There is also a fine bibliography for the student of contras and a very useful index and cross-index of titles.

The suggested teaching plan for presenting contras to square dancers is very sound educationally and psychologically and should prove very practical with all groups, especially those who think that they don't like contras.

The chapter on type classification certainly required a tremendous amount of research and classifying of many different dances, as did the work of identifying the same or similar dances under many different titles, all of which is carefully delineated. This has been done in a scholarly fashion and will appeal to the serious student of contras, of whom there is a rapidly growing body.

The Contra Dance Book contains all the traditional dances brought along from earlier times and also includes the best modern contras introduced through 1953. Since there were a number of attractive contras created by various leaders in the decade preceding

publication of this book, this feature makes the book of great value to the modern caller and leader.

Having ourselves worked to some extent in the field of contra dancing, it was with the keenest expectation that we examined this book—it suffered a scrutiny close enough to be labeled "minute"—and it is with great pleasure that we can report that it was found to be the "compleat contra book," the definitive production in this field. Author Rickey Holden definitely establishes himself as THE authority in the field of American contra dancing.

—Dudley T. Briggs

American Round Dancing, by Frank Hamilton. Revised Edition. Los Angeles, Sets in Order, 1956. Cover-title, 48p. **We stock this at \$1.50.**

This is a second edition of the Hamilton work, revised somewhat and brought up to date. Designed to explain all abbreviations, symbols, terms, positions, steps, figures, etc. currently used in the American round dance movement, the booklet contains no descriptions as such. Its purpose is to bring readers to a common point of understanding so all may dance the way everybody else does.

Especially helpful to those who have had difficulty is complete analysis of how to understand modern round dance instructions and what such terms as "canter rhythm," "flare step" and "fudging" actually mean to the feet. Also is explained the difference between such revolutions as pivot, roll, wheel, twirl, etc. Followers of the movement are familiar generally with the many terms heretofore unused in standard dance works and will be gratified to have a suitable dictionary explaining them.

A survey of Roger Knapp's excellent collection shows that of 257 dances which are or have been in use in the field, 35% are waltzes, 7% schottisches, 5% polkas and the remaining half are two-steps. One section of **American Round Dancing** is devoted to these basic steps. A great deal of emphasis is placed on the waltz and the analysis is quite clear, although there are several technical inaccuracies such as reference to three different waltz turns. Dancers with considerable ballroom experience will also be surprised to find that one vital item of correct "styling" is to keep the fingers together and in rather stiff and straight positions. "Don't spread the fingers," say the experts.

For those who appreciate the modern American round dance movement as it is danced today this booklet is an invaluable introduction.

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EASTERN NEWS NOTES

Baltimore Area

Most Balto. clubs stop dancing in May. Continuing thru the summer are The SD Club of Balto. with an open dance 2 & 4 Wed. at Hamilton Rec., YMCA every Fri., J.C.C. every Mon. and Wagon-wheelers on 3rd Fri. at Lutherville School. If you're in the area phone Valley 3-3907.

First Sunday Workshop for dancers and callers was sponsored recently by the Balto. Promenaders with Rickey Holden as leader. On the agenda were discussions of music, calling, phonograph records, sound and P.A. equipment, and the newer singing calls and patter figures. It was a fine affair and we look forward to more of the same next season.



The "Little Wheelers" who will exhibit at the 5-state Jamboree

The principal of Lutherville School has asked that the Five State Jamboree slated for June 2nd, be held in front of the School for greater publicity value to SD. Also he'd like to have the Jamboree every year from now on and plans to schedule his May Festival along with it. Once again the Balto. square dance movement is indebted to Mr. Webster.

The Libertinis have formed a new club which dances twice a month, Lou & May calling. Good luck to a fine couple.

Jack Carver

Cleveland Area

Dancing continues this summer each Friday at Merrick House, W. 11th and Starkweather, Uncle Walt Wentworth calling. June is busy at Revere School, Bath, Ohio, with Terry Golden on the 7th and Ray Smith of Dallas on the 9th.

Personal notes: get well wishes to Sophie Betz now recuperating in the hos-

pital . . . welcome to Fred Recelli of New York who has just moved to Cleveland . . . congratulations to Tom Day, best wishes to Mary Selecki, both of Rhythm Ramblers, on their impending wedding . . . deepest sympathy to the survivors of Roy Braun who passed away recently. Roy played piano for square dancing in the Cleveland area for a number of years.

Cleveland Area Callers Ass'n spring festival Apr. 29th had approximately 300 dancers jamming the Lakewood Armory floor . . . Cleveland community centers' annual Calico Capers was as big a success as ever this year. Next year even bigger.

Harold Neitzel

Long Island Area

Al & Eleanor MacLeod were recently elected first honorary life members of the L. I. SD Callers' Ass'n. Eleanor has been teaching ballroom, folk and square dancing to local school children in Baldwinville, up-state New York, where the MacLeods are buying a home and settling in permanently for a while . . . Anne Rechter has been giving lecture-demonstrations to modern dance teachers on the use of folk dances in children's modern dance classes . . . Joe Maybrown departed for Florida last month . . . also in May the LISDCA meeting was a basement-warming at the Weschlers' and hot time was had by all . . . New caller in the Durlacher family; congratulations to Helen & Don on the birth of Glenn Andrew Apr. 15th.

Anne Rechter

Washington Area

End of season dances, parties, steak fries, benefits, picnics have been too numerous to mention, tho all were much enjoyed . . . Summer dancing, June thru Aug., each Mon. in Vienna, Va., Harry Schoeneman calling in 15-ton air-conditioned hall . . . 2 & 4 Wed. on Hecht Co. roof in Arlington, Harry Schoeneman calling . . . every Wed. in Silver Spring at Montgomery Blair High School, rain or shine, Emil Press and guest callers; this is the fourth season for this one.

Helen W. Denson

COMING EVENTS

EASTERN METROPOLITAN AREA

- June 2—**Towson, Md.** Five State Jamboree, Lutherville Elm. School, Rt. 111. 8-11:30.
 June 5—**Kulpsville, Pa.** Mac's. Terry Golden.
 Oct. 12-13—**Boston.** Atlantic Convention.

NATIONAL EVENTS

- June 1-3—**Fergus Falls, Minn.** State Convention.
 June 2—**Great Falls, Mont.** Festival.
 June 7—**Espanola, Ont.** Rickey Holden
 June 7—**Bath, Ohio.** Terry Golden.
 June 8—**Kapuskasing, Ont.** Rickey Holden.
 June 9—**Bath, Ohio.** Ray Smith.
 June 9—**Kirkland Lake, Ont.** Rickey Holden.
 June 9—**Kilgore, Texas.** 8th Ann. Festival.
 June 11—**North Bay, Ont.** Rickey Holden.
 June 12—**Renfrew, Ont.** Rickey Holden.
 June 13—**Park Ridge, Ill.** Trail Dance.
 June 14—**Branson, Mo.** Ozark SD Jubilee.
 June 14—**St. Paul, Minn.** Trail Dance.
 June 15-16—**Kalispell, Mont.** Flathead Fest.
 June 16—**Livingston, Mont.** Trail Dance.
 June 16—**Oklahoma City.** Conv. Caravan.
 June 16—**Austin, Texas.** Trail Dance.
 June 18—**Portland, Ore.** Trail Dance.
 June 18—**El Paso, Texas.** Trail Dance. Coliseum.
 June 19-20—**Tucson, Ariz.** Trail Dance.
 June 17-21—**Southern California.** Many trail dances; for list write Bud Dixon, Balboa Park Admn. Bldg., San Diego 1, Calif.
 June 22-24—**SAN DIEGO, NAT'L CONVENTION.**
 June 22-24—**Turkey Run, Ind.** Hoedown wkend.
 July 7—**Larimore, N. D.** Jubilee Festival.
 July 13-14—**Boissevain, Man.** Centennial Festival. Rickey Holden.
 July 21-22—**Dayton, Ohio.** The Hamiltons.
 Sept. 29—**Indianapolis, Ind.** State Festival
 Oct. 19-20—**Jackson's Mill, W. Va.** Workshop.
 Nov. 3—**Chicago.** Int'l Festival. Conrad Hilton.
 Nov. 3—**Oklahoma City.** State Festival.
 1957—**St. Louis.** NAT'L CONVENTION.

INTERNATIONAL EVENTS

- June 7-July 21—**London, England.** Int'l Fest. of Music, Folklore & Drama. Performances by folk dance groups.
 June 7-July 21—**London, England.** Hungarian State FD Ensembles, Palace Theatre.
 June 21—Midsummer Night celebrations in all Scandinavian countries and other sections of Europe.
 July 1-Aug. 31—**Dubrovnik, Yugoslavia.** FD festivals.
 July 10-15—**Llangollen, Wales.** Int'l Eisteddfod. Folk dance groups from all over Europe and the Americas.
 July 12-28—**Trossingen & Stuttgart, Germany** Int'l Folk Music Council Conference.
 July 27—**Korcula Island, Yugoslavia.** Ancient folk dance festival. Moreska dance.
 July 27-Aug. 4—**Edinburgh, Scotland.** Int'l Dance Festival. Write organizers, 39 Abbeyhill.
 Aug. 6-11—**Aberdare, Wales.** Royal Nat'l Eisteddfod. Welsh & European FD groups.

O-YAM LOW CALORIE DIET

Contributed to Lloyd Frazee's Round the Square by Georgia Richter and reprinted here with permission for those who've stopped square dancing for awhile and now need to watch their weight more:

Monday

- Breakfast: Weak tea
 Lunch: 1 Boullion cube in 1/2 cup diluted water
 Dinner: 1 Pigeon thigh

Tuesday

- Bkfst: Scraped crumbs from burnt toast
 Lunch: 1 Donut hole without sugar; 1 glass dehydrated water
 Dinner: 3 Grains cornmeal, boiled

Wednesday

- Bkfst: Boiled-out stains of tablecloth
 Lunch: 1/2 Dozen poppy seeds
 Dinner: Bees' knees and mosquito knuckles sauteed with vinegar

Thursday

- Bkfst: Shredded egg shell skins
 Lunch: Bellybutton from navel orange
 Dinner: 3 Eyes from Irish potato, diced

Friday

- Bkfst: 2 Lobster antennae
 Lunch: 1 Guppy fin
 Dinner: Fillet of soft shell crab claw

Saturday

- Bkfst: 4 Chopped banana seeds
 Lunch: Boiled Butterfly livers
 Dinner: Jellyfish vertebrae a la Book-binder

Sunday

- Bkfst: Pickled hummingbird tongue
 Lunch: Prime ribs of tadpole; aroma of empty pie plate.
 Dinner: Tossed paprika and cloverleaf (one) salad

Note: All meals to be eaten under microscope to avoid extra portions.

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

The best record player available is the Bogen VP17X. Would you like to have one on a ten-day free trial? Subscribers to American Squares Magazine are offered this service. Perhaps you would like to try one of the latest microphones. All such equipment can be used for a week or so to see whether or not it is what you need.

The outstanding publication of the month is the new Contra Book by the editors of American Squares Magazine. See ad on page 12.

Folk Dancers will be delighted with three new records by Folkraft:

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1174 — Black Nag // Sellengers Round

1175 — Gostaf's Skoal // Swedish Clap Dance

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