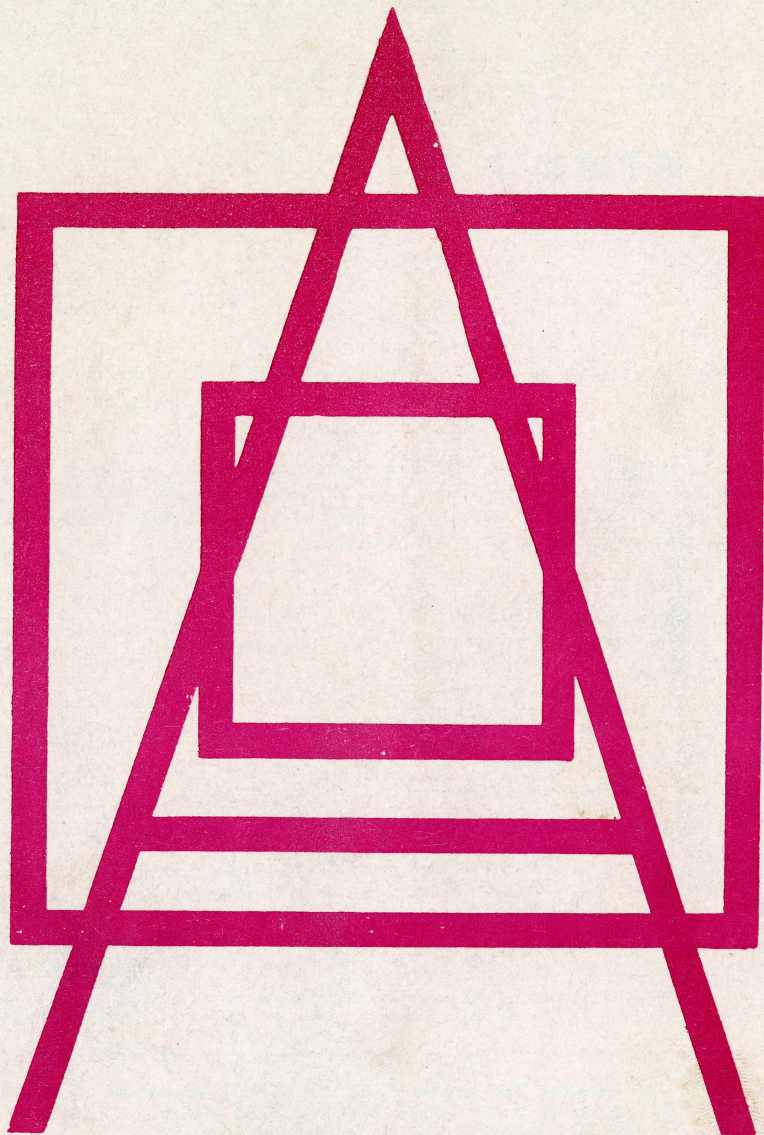


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GV  
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# AMERICAN SQUARES



THE MAGAZINE OF AMERICAN FOLK DANCING

Vol. XII - No. 1

September 1956





Oh, Boy! A Jensen needle; now all we need is three more couples—

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| CARROUSEL (Swedish Song Play)                             | BRIDGE OF AVIGNON (French Song Play)                        |
| 1184—HERE WE GO LOOBIE LOU<br>(English Song Play)         | A-HUNTING WE WILL GO<br>(English Song Play)                 |
| FIVE LITTLE CHICKADEES (English Song Play)                | 1192—SKIP TO MY LOU (American Play-party)                   |
| LET YOUR FEET GO TAP (German Song Play)                   | INDIAN DANCE (American-Indian<br>Circle Dance, no partners) |
| 1185—GAY MUSICIAN (French Song Play)                      | JOLLY IS THE MILLER<br>(American Play-party)                |
| SHOO FLY (American Play-party)                            |   |
| 1187—SHOEMAKER'S DANCE<br>(Danish Couple Dance)           |   |
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This project was recorded and notated under the personal supervision of Miss Olga Kulbitsky of the faculty of Hunter College, New York City. Musically it is in extremely good taste and will be a delight to both the teacher and the pupil.

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# AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

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VOLUME 12 NUMBER 1

SEPTEMBER 1956

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"Life is like a Menuet — a few turns are made in order to curtsey in the same spot from which we started."

Senac de Meilhan

"Dancing was an early institution in France; it dates back from the time of knighthood."

Lilly Grove, "Dancing", 1895

"The dance hall is an evil canker that the community must eradicate to save its future generations."

Jane Adams, Hull House, 1909

American Squares is published monthly by Frank Kaltman, 1159 Broad Street, Newark 5, New Jersey. Second-class mail privileges authorized at Newark, New Jersey. Forms close 10th of month preceding date of issue.

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# PLAN AHEAD

The above sign is one of a host which have suddenly appeared all over the country. Campers at AMERICAN SQUARES Dance Institute in Kentucky remember the ones on the piano, which included in addition to our title, such gems as "Think—or Thwim," "Snile," "Before you make a mistake, THINK"—and there are many others.

But the time for planning ahead, successfully or not, where the season's square and folk dance program is concerned, is now upon us. Clubs are entering upon their fall and winter dancing schedule; new classes are starting; open dances are being attended with renewed vigor and enthusiasm; thoughts are turning toward fall Swap Shops, winter festivals and next year's conventions. The time to plan is NOW!

Too many square dance clubs and folk dance groups are either disintegrating or dying of malnutrition through lack of planning. Perhaps this is the year when your square dance club should enlarge its membership—and this may be accomplished in any one of several ways. The time to organize such a campaign is now!

Your folk dance group may be in a position to benefit greatly from some special attention paid to one particular type of dance. Maybe you will want to intensify your study of Israeli dances, or broaden your knowledge of Greek circle dances, or become really proficient in Mexican dances. This should not be done at the expense of any portion of your balanced program, but rather it should be planned in such a fashion that it is an extra added delight to make the whole winter's dancing more fun.

Your square dance club may feel that this would be a good year to schedule an outside caller—perhaps more than one. This is an arrangement which must definitely be planned for ahead, since most touring callers of necessity make up their tours well in advance. Maybe this is the year to start learning contras — Think it over.

Many of your group members have attended a summer school or camp, and must surely have come back with new ideas. What could be better than placing them on committees where they will have ample opportunity to put some spark of novelty into a program which may be falling into a rut.

It takes a little time, a little thought, a little work — but the results are well worth it. Plan ahead—and see that the final portion of your plan is as vigorous and exciting as the beginning. Don't let it draggle off into nothingness.

Rickey



# TWO LEFT FEET

by Rod La Farge

Now that the new "season" is just about in our laps, many callers, both old and new, are confronted with the usual problem of finding new blood for their groups to replace summertime losses. Even in the most faithful following there is usually a definite decimation; people move, have babies, or acquire new interests that crowd dancing out of the picture as a regular weekly recreation.

The established caller, all too often, tries to get his replacements by "raiding" other groups (I could say this less harshly, but why beat about the bush?). This stock of "ready-made" dancers generally offers pickings too scanty to solve the problem and such tactics do nothing to engender good will in square dance circles.

The beginning caller, the one who has never had a group, is in a still more onerous position; he usually tries to bludgeon his friends into forming a group. Sometimes he succeeds and all is well, but such a group tends to fall apart at the seams, since many of the people have been dragged away from other interests more to their taste by the exercise of pressure in the guise of friendship.

There is, however, a vast reservoir to draw from . . . if the caller has patience and is willing to **work** at the task; there are literally millions of two-left-footed people who would dearly love to dance, but who are too timorous to take such a drastic step as joining the "Gingham Gallopers" or even attending a public square dance. You have met many of these individuals at one night stands; the ones who get shanghied out on the floor, get a 30-second resumé of square dancing, and then go home at the end of the first set, just too embarrassed at the mistakes they made to face the crowd.

Now don't turn up your confounded nose; these are **not** hopeless material. I have no statistics to back me up, but from personal experience I believe that less than one-tenth of one percent of our normal population are incapable of becoming at least middle-level dancers . . . provided they have a **good, patient** teacher who will coddle them, sooth their ruffled egos and smile away their inferiority complexes. You don't need a psychiatrist's couch for this either; patience and a friendly disposition are the chief tools required.

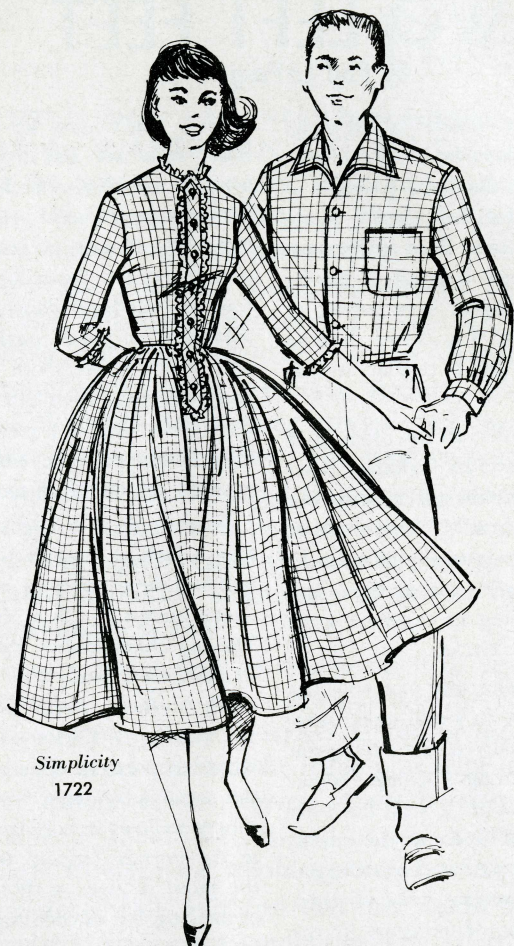
How to tap this reservoir? For a starter, take a look at your daily paper; here you will find the advertising of the "chain-store" dance studios . . . note the bait they offer. The big chain studios, the ones who **have** to maintain a steady flow of pupils to meet a big overhead, stress such things as ease of learning ("Dance as you learn, our wizard step can be done by an idiot"), and the social advantages involved ("A good dancer wallows in popularity"). Once within the portals (should we say clutches?) the pupil is given a thorough course, not of dancing, but of coddling. They are made to feel at ease, to feel that they are not clumsy oxen but dancers of promise who maybe will need just one more teeny little course to flower out in glory. As a result a heavy percentage take two or three courses, and many come back year after year.

A square dance caller could well borrow some of this technique; call it commercial and hypocritical if you will, but if you also conscientiously teach the people to dance I see no reason to shrink from such a program. It works.

If you would rather not go into organizing beginner's classes entirely on your own, you can, in most communities, find organizations that will sponsor such groups;

Continued on page 7





*Simplicity*  
1407

*Simplicity*  
1722

## THREAD THE NEEDLE

Special attire for dancing adds spice to our enjoyment and makes a party out of an evening's recreation. For this reason most dancers reserve their dancing costumes for this purpose only and shed the cares of the day when they change their clothes. There are others who are not able to make this Cinderella-like transformation but must trail on to the dance group directly from work in their street clothes. They must either lug

a suitcase and change hastily on arrival or find a dress appropriate for business which is also suitable for dancing. This is not easily found ready made. The dancer in need must thread her needle and make her own.

The pattern offered for your consideration this month is one which could fill such a purpose. It is a popular style for all ages and suitable for almost any occasion. At the



same time it has all the requisites for adding grace to a dancer's movements. The full skirt measures 135 inches at the hemline and is gathered at the waistline of a fitted bodice which buttons down the front. It is available in all sizes from 11 through 18.

The artist has sketched only one of several variations. This view  $\frac{3}{4}$  sleeves, high neckline and a front band that extends below the waistline. The pattern supplies directions for making short or full length sleeves as well. There are also instructions for alternate necklines and trimmings.

The style will be attractive in almost any material including light woolens or corduroy. The choice is up to you. SIMPLICITY PATTERN 1722.

The man's sport shirt also merits your attention. It has the rollaway collar which has recently captured the fancy of all men who enjoy their comfort. If you are in favor of matched costumes or just interested in pleasing your favorite partner, we recommend SIMPLICITY PATTERN 1407.

We are extremely grateful to the SIMPLICITY PATTERN COMPANY for suggesting these styles and supplying the illustration. The patterns may be purchased from any department store or your supplier of dress materials. It is also available in Canada.

Incidentally, if you have any difficulty threading your needle, we will supply you with a handy little needle threader on request.

## TWO LEFT FEET

Continued from page 5

adult education schools, church social clubs, youth canteens, recreation boards and similar endeavors will usually respond to a little salesmanship and back you up. But don't then assume that the actual teaching is your sole duty. If you wish to insure a really successful class, provide the sponsoring organization with publicity material and do a bit of advertising on your own.

And lastly remember: if you would harvest a crop of continuing square dancers, don't look down on the poor, slow-learning two-left-footers . . . a shocking number of our best-known callers were impossible dancers a **very** short time ago. I think many of them took to calling to hide their ineptitude; a cynical comparison of square dancing in some areas would be with a dog race . . . the pack, who doesn't know what it's all about, chases a mechanical rabbit who knows less, but happens to be ahead. The moral? Don't stop to sneer at the dogs; they may find out that your gears are stripped!

**AT LAST!**

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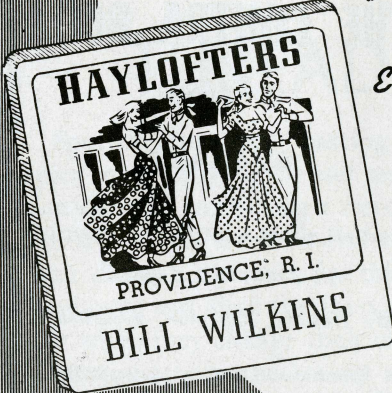
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# FONTANA FUN

Photos from the last Swap Shop

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# The Swap Shop - What and Why

By Rickey Holden

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Last April I was lucky enough to attend the sixth semi-annual Swap Shop at Fontana Dam, North Carolina, and have been trying ever since to isolate and define the qualities that made this one of the greatest square dance weekends I've ever experienced.

This is much like trying to determine the exact charm of a beautiful rose. You may present the facts—the blossom is composed of many colorful and fragrant petals artistically grouped about the common center—but do you now see and smell the rose? The facts about Fontana's Swap Shop: dancers and callers came from all over the Southeast, from Georgia and Alabama, Tennessee and North Carolina, Virginia and South Carolina, even from such Yankee states as Wisconsin, Michigan, Ohio, Pennsylvania, New York and New Jersey; and they danced up a storm for three days. But do you now appreciate the uniqueness of the Swap Shop? Not yet I think.

What is it these 425 people found in the Smoky Mountain resort to entice them for Thursday, Friday and Saturday just for square dancing? What, in short, is the secret of the Swap Shop?

First, the surroundings are beautiful. Nestled in a protected bowl ringing the resort on almost all sides, the town of Fontana Dam has become in its eleven years one of the most popular natural scenic vacation spots in

the United States. Plus the beauty it offers all sorts of fun and play—fishing, boating, riding, picnics, overnight pack trips, etc., and most complete hotel and motel accommodations.

Then, the dancing is tops. It's as "high-level" as you could wish, yet nobody really worries about your experience or your ability. The three evening programs, (live music by mountain fiddlers on Friday and Saturday) are as much fun as the hugest Convention. During the day there are lots and lots of squares, morning and afternoon, plus a new rounds and some talk sessions. The whole program is planned for a maximum of fun.

Also, it is traditional, real grass-roots. In the young United States the cowboys of West Texas thought nothing of riding 50 or 90 miles after work to square dance all night and "go home with the girls in the morning"; at the New England kitchen junkets folks came for miles around, stayed all night dancing and went home at dawn. And it was the same in the Grange halls of Kansas, the logging camps of Michigan and Oregon, the mining camps of California. The Swap Shop, then, is conceived in the highest tradition, and the only improvement is that they last from dusk Thursday to dawn Sunday.

Above all, it is friendly. There is a vital warm feeling which might be



said to typify "Southern hospitality," perhaps more often read about than actually encountered. No cliques at Fontana: everyone is made to feel perfectly at home.

If all these are not enough to explain the Swap Shop, add the family aspect. Last spring there were 125 kids of all ages, having a wonderful time with all the many activities available for them while their elders danced. (No extra charge for youngsters, except for their food.)

Comfortable wonderful dancing, a location which cannot be surpassed, friendliness and hospitality, square dance enjoyment in the highest, all at incredibly low expense; add it all up and it still remains elusive. Perhaps the only real way you can understand it is to go to the next one yourself.

**Do-gooder Dept.** Guy Wince, a milkman, in Toledo, Ohio, gives free square dance lessons to all the neighborhood children. What are you doing to promote square dancing in your town?

**Cleveland, Ohio.** The Neitzels report that dancing continued all summer at the YWCA; folk dancing every Thurs. at 11012 Euclid Ave. Ed Gilmore on Oct. 20th at Harding Jr. H. S. in Lakewood, Ohio. SD clubs presented nightly SD exhibitions at the Cain Park Outdoor Playhouse from July 31 to August 11. A big boost to square dancing in the area.

**Paul Hunt** conducted nine evenings of dancing at the Mineola (N. Y.) Fair.

# JACK LOGAN

calls

"You Get That Funny Feeling"

and

"Sweet Sue"

Marlinda Record #736

## SOMETHING NEW!

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"Sweet Sue"

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"The Gal Who Invented Kissin' "

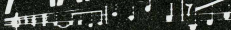
"Bo Weevil"/"Struttin' Down Yonder"

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# MARLINDA



618 S. Glenwood Place, Burbank, Calif.

Long Island Caller's Assn. arranged a special children's program for their Fall Dance Festival. Get on the ball folks; these are tomorrow's square dancers . . . grab 'em now before the Rock and Rollers get them.

**Iron Curtain Dept.** The folk dance festival of the WYD will be held in Moscow next summer. This is the world's biggest folk dance event and I suppose it will be bigger than ever this time.

**Wedding Bells Dept.:** Caller Bill Lewis (West Point) and Miss Genevieve Dillon allemanded to the altar June 21.



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# RECORD REVIEWS

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Effective immediately — A general increase in price from \$1.05 to \$1.25 each on all records published by the Western record publishers.

**Western Jubilee Records, 10 inch plastic, 78 rpm** **Price \$1.25**

#544 Sunshine Special (128)//Calico Maid (130)

**Square Dance with Calls by Mike Michele**

Sunshine Special is a new pattern, danced to the tune of "Just Because." The reverse side, Calico Maid, is the old tune "Hot Lips." The calling on these records is in the inimitable manner and style of Mike Michele. Musical background is adequate.

#823 Sunshine Special (128)//Calico Maid (130)

**Instrumental of #544**

#588 Swing all Eight (128)//Instrumental (128)

Pancho Baird calls a typically good Pancho Baird dance to the tune of "Little Old Log Cabin in the Lane." This singing call is already quite popular. Your reviewer, however, deplors the new practice of naming the pattern and neglecting to mention that it is a singing call to an old, standard Square Dance tune which many people already have. This practice is getting more prevalent every day.

**Old Timer Records, 10 inch plastic, 78 rpm**

**Price \$1.25**

#8122 Square Dance Blues (128)//Instrumental (128)

**Singing Square Dance with Calls by Johnny Schultz**

Johnny Schultz, with a very pleasant voice, sings an original call. The instrumental side is very well played by the Jerry Jacka trio.

#8123 Say Howdy (128)//Instrumental (128)

A very infectious singing call beautifully performed by Johnny Schultz. The instructions with this record are full of good ideas and the probability is that it will rapidly become a square dance hit.

**Black Mountain Records, 10 inch plastic, 78 rpm**

**Price \$1.25**

#170 Stuff 'N Which (136)//Double Pass Thru (134)

**Square Dance with Calls by Frankie Lane**

#171 Hashin The Breaks #10 (132)//Little Red Hen (130)

**Square Dance with Calls by Les Gotcher**

Little Red Hen and Gotcher's Hashin the Breaks No. 10 are continuation of the high level calling which distinguishes the Gotcher Series. Frankie Lane, however, takes off from there and really high levels the high level dancers. This will really have the upper crust dancing with a concentration previously found only on chess players' faces.

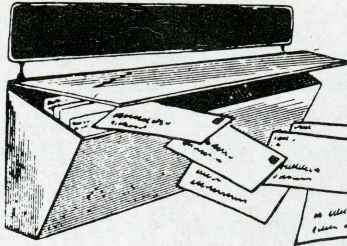
**Sets in Orders Records, 10 inch plastic, 78 rpm**

**Price \$1.45**

#2091-2 Free Little Bird (134)//Walking the Floor (132)

Compared to the last 10 records published by Sets in Order this one would be considered poor in every sense of the word. The fiddling is atrocious and the recording quality distinctly third rate. The orchestra name is listed as the Cumberland Mountaineers and they feature Bob Rogers on the fiddle. Your reviewer can't help but wonder why, after the fine records which Sets in Order Company has been putting out, they even considered publishing this trash.





# LETTERS

FROM

## OUR READERS

### Editor, Record Reviews

I've just seen the July issue of *American Squares* in which you reviewed #Lp 3163 by the Ozark Opry Boys on Black Mountain Label. Your review was critical.

You are 100% correct. The music is pretty punk, I've just come from the Ozarks where I was born and raised and I caught their show at the Lake of the Ozarks where they perform 4 nights weekly.

You are, however, incorrect in one statement you made which was "These are real folk musicians from the Ozarks but etc." For example the (so called) fiddler Billy Moore is not from the Ozarks at all. He is a young lad from Red Oak, Iowa where his family had him take violin lessons. He has the style and attitude of a classical player. For a while he played on the radio, and specialized in what all moderns think is fiddling: namely, playing introductions and breaks for all the vocal-commercial-imitation cowboy songs that are being written and introduced by the scores. I didn't hear him play an old time Missouri dance tune at all on the show and I doubt that he can. He did try to play Wagner, but it was clear he was following the version of some other radio specialist and not the version of an established and respected country fiddler.

Oddly enough, I took my recorder along on my trip and found all kinds of talented native residents in the general locality of the lake. The fiddler who won the world's championship at the National Folk Festival at St. Louis in 1947 lives just a stone's throw from the lake and still was playing like the dickens. But the public never hears him and the recording companies seem to prefer wasting their time on this kind of stuff.

As entertainment, the Ozark Opry gang isn't too bad but there is absolutely nothing in the way of native or local Missouri music or songs on the entire show. They are trying to imitate Nashville and could, if they had the foresight, beat Nashville real far by doing the local and native folk material.

R. P. Christenson  
Lincoln 1, Nebr.

Send me the new Contra book. If it's by you & Rickey that's good enough for me. Incidentally, I liked the article by LaFarge very much. There's a lot of other people like the ones he described that just haven't th gut, thank heavens, or the money to record their voices for posterity, or write magazines. Keep up the excellent record reviews.

Don Pelten  
Harrisburg, Pa.



"Say, who stepped on Rod's toes? He surely let his hair down in the article last month and he should have some kind of controversy that will last going on a year! While I am on the subject I'd like to ask a question (and I am really in earnest about it). In your honest opinion, does that kind of article help Square Dancing at all? I am asking other editors the same question because recently I have had new subscribers to square dance magazines ask me why articles of that nature were printed. The only answer that I have for them is that personally, I don't think they help, but it is a free country and any person has the right to 'air his views.' Then they come back with, who's right? And this is the real stumper. To me, if a person has the right to write an article of that nature—the ones that he is blasting has a right to their own views of dancing, etc. At best it is only a good old circle made by a dog chasing his own tail — no quitting place until we all get tired!"

John H. Brendle,  
Raleigh, N. C.

"... I don't like the New Look as well as the old. Regarding summer dances we have run every week this summer and have had from 10 to 18 sets. . . . So Cast 1 vote for summer dance."

Helen Poth,  
Pittsburgh, Pa.

Dear Rod,

From remarks dropped by caller-friends it would seem that the producers of callers accompaniment rec-

ords with little or no melody or lead are not winning friends or influencing people. If the records are selling maybe it's in spite of the style, not because of it. The theory is, I believe, that a lead distracts attention from the artistry of the caller. But isn't the function of the caller to get dancers and music together and not to glorify himself? And having eliminated the lead from a singing call, hasn't a severe blow been dealt to the music? If a caller wants to work this way isn't it indicated that he should learn 4 or 5 guitar chords and stop using records? And isn't it a fact that so-called singing calls don't follow the melodic line exactly anyway, so that the caller's departure from and improvisation on the melody are an interesting feature of a well-delivered singing call?

Besides all this I've heard good callers say they can work satisfactorily only with a record that has a good lead and that the records without lead are of no use to them.

Let the fiddles play, let the fiddles sing.

Yours,  
New England's Old Nestor.

Maidstone, Kent,  
England.

Dear Mr. Kaltman,

I thank you for the prompt way in which you dealt with my order. The records arrived a few days ago in perfect order.

With very appreciative thanks.

Sincerely,  
E. Bayly



A 'Pigtailer' contributes

# Invasion of the Square Dance Callers

by Gail Phyllis Jaffe - age 13

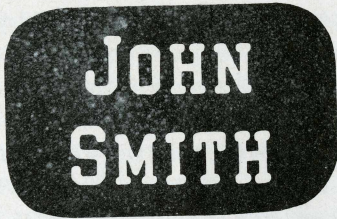
There is a recent film called "Invasion of the Body Snatchers." What goes on at our house might be called "Invasion of the Square Dance Callers." My mother used to be a caller and both my father and mother are enthusiastic square dancers.

One day the milkman knocked at our door and introduced himself as the caller at a dance they'd gone to a few nights before. Since then he can't deliver our milk without stopping off for awhile to dance, sing, or just talk, while all the other people on his route are patiently waiting for the milk. He brings us records, dress patterns, tickets to dances, and of all things—milk!

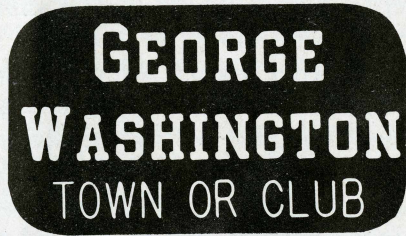
You'd think that a square dancing milkman is enough. But we have just recently discovered that our Good Humor man is also a caller, and in his pocket he carries a square dance directory. My mother doesn't know him very well yet, but I'm sure when she does his truck too will be parked for hours in front of our house while all the kids in the neighborhood wait patiently for their ice-cream.

Well, that's the story of our "Invasion of the Square Dance Callers" and I just wonder who will be the next tradesman to stop at our house and remain. Will it be the butcher? the baker? the candlestick maker? - or the laundry man?

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# SOCIAL DANCING IN AMERICA

(Continued from last month.)

To really understand the influences that determined the development of dance patterns in America it is necessary to discard the concept of American history that is presented in the usual text provided to American school children, since most of these show only the credit side of the ledger. The picture of an America settled entirely by a combination of Pilgrims in search of religious liberty and English aristocrats with great estates may provide an inspiring background in a child's mind but hardly offers a viewpoint from which the social customs and dances of the people can be surveyed with any hope of comprehension.

If we consider that for every person who sought religious liberty in the new land, several arrived seeking adventure, refuge from the law, relief from creditors or just plain something for nothing, we can form a much better picture of the social tendencies of Mr. Average Colonist. The vision inspired by the school-book history of a country of grand ballrooms where English aristocrats danced minuets may be reduced to proper perspective by the simple process of considering the number of servants, working people, slaves and merchants required to maintain such an estate and inquiring as to what, when and where these people danced. The fact that the dances of the "common people" were not considered newsworthy by most writers does not deprive them of the power

to influence the development of the overall pattern of our social dancing.

The last common impression of the American scene held by our average citizen that needs a bit of toning down is the "Englishness" of 19th Century America; true the number of people of English descent comprised the largest group and English was the official language, but the number of people of French, Spanish, German, Holland, Irish and Slavonic origin in the country even at the beginning of the 19th Century is usually an unknown statistic to most Americans. Whatever influence these peoples had on the political life of the country, they exercised a disproportionate influence on the dance picture.

Now if we return to our chronicle and consider the scene without prejudice it is easier to understand why at this time the social customs and dances of America began to diverge from those of England to the extent that one can no longer assume that "The latest favorites of the London Ballrooms" were also the latest favorites of the American ballrooms, nor that the common people in American taverns, on American barn floors or in American homes were dancing as were their English counterparts.

At the beginning of the 19th Century a new concept of dancing arrived in the English-French society of the time; the waltz. The "newness" lay in the fact that here was a dance that allowed couples to be paired in-



dependently of the remainder of the floor, and allowed them to dance in close embrace. In many quarters this was considered scandalous; at Almack's in London it was not accepted until around 1812, although many daring people danced it and Thomas Wilson published a book that apparently reflected quite a few years of teaching in 1816. The common people of England did not accept this new dance form as a normal part of their social recreation until much later. In America, however, the waltz appeared officially in society at the close of the War of 1812; without any measurable gestating period it was adopted by both society and the common people. The difference was due to a basic separation of the two countries; Americans had less tendency to "know their place," they were less conservative in their morals, and they were less "English." Although the "naughty waltz" was a complete stranger to England, both in society and among the commoners, it was not at all an innovation to many of the non-English peasants who had settled in America. The origin of the waltz has been traced back as far as 17th Century Austria, but it is certain that peasants in

Austria, Germany, France, Poland and other European countries had been performing similar dances long before the official introduction in the society circles of France and England.

It must not be supposed that the spread of any new dance is smoothing phenomenon; different segments of a population absorb new things at much different rates. Rural people, on the whole, have a more stable conception of social values than do city dwellers; they are more conservative and less apt to discard old pleasures in favor of the latest fad. Thus we find that the dancing masters in the cities advertised the waltz in their repertoire almost at once, while considerable time elapses before we hear of it being danced in the village taverns and in some cases among our Western-moving pioneers, it never did catch up; at the close of the 19th Century it was considered an immoral act in many mid-western communities to dance in a waltz embrace. Even the "swings" in the square dances were danced as walk-arounds with one or two hands joined.

(To be continued next month.)

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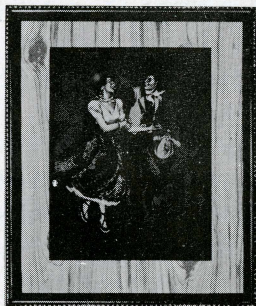
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# PEOPLE WORTH KNOWING



**Floyd Woodhull**

Biographical Data on Floyd C. Woodhull. Dated Sept. 10th, 1956.

Born—September 12th, 1903 in Elmira, N. Y. Lived there all my life.

Played my first dance (chording on the piano) with my Dad (Fiddle) and Mother (Guitar and calling) at the age of 13. It was in a farmhouse five miles from Elmira where we played from 8 til 5 A.M. For this I received \$3.

Started lessons on the piano at the age of 14. Took two years when I went temporarily blind in school and had to quit school and the piano. About this time Mother came down with acute asthma and had to give up calling. So she taught me to call. I bought a 48 bass accordion from Sears Roebuck and Dad and I formed the Woodhull Orchestra. A funny combination; Dad on the fiddle, my

brother Herb on the harmonica, a friend, De Vere Mattoon on the banjo and myself on the accordion and calling. This went on for two years when Mattoon up and got married and his wife wouldn't let him play anymore. So Herb took up the banjo and an old friend, Billy Held, came in with the Spanish guitar. We used this combination for 12 years the guitar, Held dropped out and we added the string bass, played by one of the best in the business, Johnny Taggart, from Bath, N. Y. He weighed 346 lbs., and we called him "Tiny". We carried this five man band until 1950 when we went to four men, brother Herb dropping the banjo and taking up the guitar, giving us fiddle, accordion, guitar and string bass. This is the band we retired in 1953.

Here are a few highlights from our band activity:

Owned and operated the Old Barn Dance Hall, Elmira Heights, N. Y., from 1932 to 1950. During this time our guest book showed names from every state in the U.S., Canada, Alaska, Panama and Cuba.

Represented N. Y. State at the World's Fair, New York, N. Y., in 1940.

Represented N. Y. State at the Syracuse State Fair in 1936.

Played "Two Orchestra" dances opposite the following name bands; Glenn Gray and his Case Lomas; Les Brown; Freddy Martin and Art Mooney.



Recorded 14 dances for RCA Victor; 58 dances for Folkraft.

Played the Reconstruction Hall at Cornell University, Ithaca, N. Y., in 1941. We were dancing 500 sets.

Quit the band business in July, 1953. But still playing and calling an average of five nites a week — all Tavern Dances. Now having the time of my life—what a band—two men. Sam Rossi on drums and myself on the accordion, Hammond Solovox, orchestra bells and calling. Sam is a fine vocalist and we tell everybody we sound just like the Dorseys with 13 guys missing.

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Rickey Holden will appear in Phila., Pa., Oct. 2; Wynnwood, Pa., Oct. 5; Levittown, N. Y., Oct. 7; Fontana Swap Shop (N. C.), Oct. 18-20; Atlanta, Ga., Oct. 27.

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AC-101-SO Don't Blame It All On Me

AC-109-S Two Timin' Gal

AC-109-SO Sweetest Gal In Town

Jim York calling

AC-105-S Side By Each

AC-105-SO Flim Flam

AC-107-S Floorwalker

AC-107-SO Single Whammy

## Instrumental squares

AC-102-S Waiting for the Robert E. Lee

AC-102-SO Don't Blame It All On Me

AC-110-S Two Timin' Gal

AC-110-SO Sweetest Gal In Town

## Hoedowns

Jack Barbour and His Rhythm Rustlers

AC-106-S Draggin' The Bow

AC-106-SO Rocky Mountain Goat

AC-108-S Blue Mountain Rag

AC-108-SO Roanoke Hoedown

## Rounds

AC-103-S Waltz of Love

AC-103-SO Black and White Rag

AC-104-S I'm Forever Blowing Bubbles

AC-104-SO Louise

AC-111-S The Hour Waltz

AC-111-SO Happy Polka

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(Music: "Draggin' the Bow")

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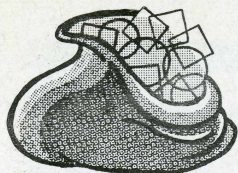
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## COMING EVENTS

- Sept. 23 Bristol, Conn. SD Festival. Lake  
Compound Ballroom.
- Sept. 29 Franklin Square (L. I.), N. Y.  
Plattdeutsche Park. SD Festival.
- Oct. 4-5-6 Clearwater, Fla. Fall Ball SD  
Convention.
- Oct. 6 Vestal, N. Y. FD Workshop. 2 P.M.  
Vestal Cent. School.
- Oct. 7 New London, Conn. SD Fest. 6:30  
P.M. H. S. Gym.
- Oct. 12-13 Boston, Mass. Atlantic SD Con-  
vention.
- Oct. 13 Pomeroy, Ohio SD Fest., work-  
shop. Jr. H. S. Audit.
- Oct. 18-20 Fontana Village, N. C. Swap  
Shop.
- Oct. 19 Harrisburg, Pa. SD Jamboree.  
YMCA.
- Oct. 19-21 College Camp, Wisc. FD Week-  
end.
- Oct. 20 Louisville, Ky. Square Dance Ex-  
cursion on the steamer Avalon. Floyd  
Bohart, 312 Brampton Rd., Louisville  
7 for details.
- Oct. 20 Shreveport, La. Prog. Men's Club,  
Cross Lake. SD Jamboree (eve.),  
Clinic in afternoon.
- Nov. 3 Brownsville, Tex. Finals King &  
Queen Contest. SD Festival. Ft.  
Brown Audit.
- Nov. 3 Richmond, Va. Richmond Arena.  
SD Fest.
- Nov. 3 Chicago, Ill. International SD Con-  
vention. Conrad Hilton Hotel.
- Nov. 3 Oklahoma City, Okla. SD Festival.
- Nov. 10 Ardmore, Okla. SD Festival.
- Nov. 17 Kiowa, Kan. SD Festival.
- Nov. 17 Gregg Co., Tex. SD Jamboree.
- Nov. 17 Fayetteville, N. C. SD Festival.





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## PROMENADERS HASH

by Marty Winter

(Any good Hoedown - Caller's choice of Introduction)

First and Third will bow and Swing  
Up to the Middle and back again  
Forward again, you pass through  
Lady goes right, Gent goes left

(all the way to Home position)

Sashay 'round your pretty little baby  
Right hand 'round your left hand lady  
It's partners now with a left hand  
'round

The Gents star right go cross the town  
To the opposite Lady like an Alle-  
mande Thar

Back up boys into a right hand star  
Shoot that star now let her go  
With a right and left to a do-pas-o  
It's her with left and corner with the  
right

Partner left with a left hand 'round  
And promenade the corner as she  
comes down.

(repeat for heads)  
(twice with sides)

Head Ladies chain  $\frac{3}{4}$  round  
Gents promenade a quarter round  
(to the right)

Chain them in like you did before  
Gents promenade a quarter more  
Side two couples a right and left thru  
Head two couples follow too  
Side Ladies chain  $\frac{3}{4}$  round

Gents promenade a quarter round  
Chain them in like you did before  
Gents promenade a quarter more  
Head Ladies chain across the track  
Then all four Ladies chain right back  
Head two Ladies chain to the right  
Turn 'em left like a left allemande  
(original corner)

Right to Mother, right and left grand.

GEORGE WAUDBY  
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## GLIDE MILITAIRE

(Traditional among Scots of New Brunswick)

Record: "California Schottische"

Formation: Couples in promenade po-  
sition.

Starting Position: Left foot free.  
Meas.

1-4 Moving diagonally forward to the  
right, TWO SIDEWARD SCHOT-  
TISCHE STEPS (left, right).

5-8 FOUR STEP-HOPS starting with  
left foot. On the hop throw other  
foot forward stiff-legged, not too  
high.

—Rod Linelle, Presque Isle, Me.

## WAIT TILL THE SUN SHINES NELLIE

—singing

(Roy Willard, Wyncote, Pa., 1955)

INTRODUCTION, BREAK & ENDING  
Everybody balance and swing your  
Nellie

Allemande left and grand old right  
and left around you roam

And when you meet your Nellie  
Box the gnat now go the other way  
home

Do si do around your corner  
See saw round your taw then  
promenade and sing

Wait till the sun shines Nellie  
In the sweet bye and bye.

FIGURE

First couple promenade around the  
outside

See the folks go drifting by  
Take her to the center and swing your  
Nellie

The other six you circle six round and  
round you go

Everybody swing swing your partner  
Allemande left your corner grand old  
right and left around

Promenade when you meet your  
Nellie

To the sweet bye and bye.

Sequence: Introduction, Figure for  
couple 1, 2, Break, Figure for couple 3,  
4, Ending.



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