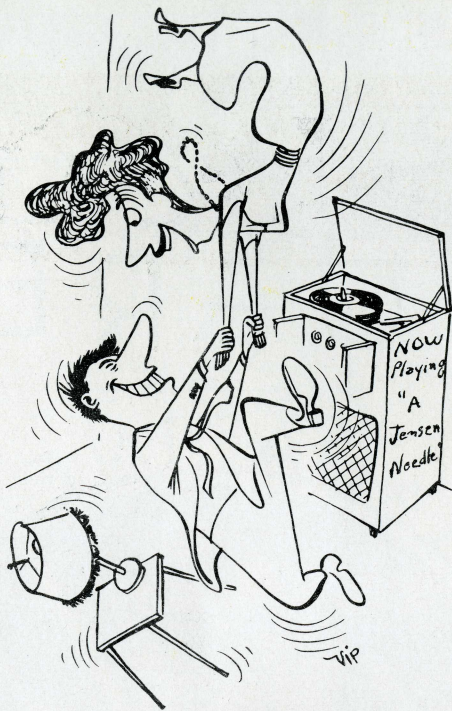


Special
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AMERICAN SQUARES



January 1957



Lizzie was

The poor thing didn't know whether she was whirling or whencesoever she had whirligigged. You see, Liz was a real dyed-in-the-calico square dance addict . . . and now the seven square dance clubs she belonged to were all dancing these new "contra-dance" things. And it was so puzzling to find that many of the numbers with different names were the same routines done to different tunes.

The last straw was when "Ladies' Unreal" turned out to be the same as "Pigsticker's Joy." Then our Liz dashed right out and bought THE CONTRA DANCE BOOK. This of course saved Lizzie from the head-shrinkers, since this big book is complete with type-listing and cross-classification of all the contras published between 1850 and 1953.

With contras riding high in popularity, this book is a must for today's dancers and leaders. Spiral binding \$3.50; hard cloth cover \$4.50. Get yours today direct from

AMERICAN SQUARES BOOK AND RECORD SHOP

1159 BROAD ST., NEWARK 5, NEW JERSEY

AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

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"Failure to appreciate the usefulness of the work in creating good motions and manners limits the efforts of many teachers to the introduction of novelties; they rely for a reputation more on the production of these than upon the thoroughness of their work."

— "Dancing", Allen Dodsworth, 1888

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RECORDS DON'T CARE

The brave new world of tomorrow will be wonderful . . . they say. Yesterday's prophets envisaged our world of today in equally glowing prospect, and, of course, many of their dreams have become reality. **BUT**, I think even the most indefatigable Pollyanna will admit that some of the niceties of a cultivated existence have fallen by the wayside.

Appreciation of quality is not lost; we have many people who scorn package mixes in favor of making a cake with real eggs, etc., just as grandma did, and we are constantly hearing cries of outrage on the quality of our TV programs and the crassness of the advertising. However, these people are in a minority; the unappreciative mass will gladly sacrifice quality to convenience and excellence becomes a secondary consideration to facility.

These symptoms are evident in the square dance movement; the most obvious instance is the current preference in some circles for records above live music. In the beginning, records were a refuge for groups too small to afford live musicians; from this practice there grew up a whole tribe of dancers so rigidly straight-jacketed to the record they had practiced with that the very thought of live musicians departing one little note from the rendition of the Red Cow Rag as performed on Potter Platter #555 $\frac{1}{4}$ was sacrilege. Some of the callers are in a worse position; a bit of variation in the music, and the call they have learned by rote is completely disrupted.

The real pity of all this is that most of these people do not realize what they are missing; the ultimate pleasure in square dancing . . . the sharing of response between caller, orchestra and dancers. Even the best record don't **care**, it can't **respond**; in a true emotional sense you can no more dance **with** a record than you can take a juke box for a partner, or kiss that pretty girl on your television screen.

Let's be **real**; let's use live music whenever possible and crawl out of our shells long enough to enjoy it.

REMEMBER JOE ?

By Bob Merkley

Joe Green was in today. First thing he said was, "You and the Misses still square dancing?"

"Sure," I said. "You?"

He shook his head slowly. "Haven't seen a square dance in years."

"You don't look that old," I said. "Besides, you used to do exhibitions."

"Aw, those whippersnappers loused it all up," he said. "All the time something new. We couldn't keep up with that new stuff." Then I asked him, "What new stuff?"

"You know. All those crazy allemands. What do you do, take lessons all the time?"

I laughed, and Joe wanted an explanation. "Plenty of people will believe this, Joe, even if you don't; the little Taw and I have never had a square dance lesson. We just picked it up back in the days when there were no lessons and all of us were learning the best way we could."

"You're kidding," Joe said. "You couldn't keep up with the new stuff if you didn't take lessons or go dancing every night, neither of which we are about to do."

Then I told Joe we vowed a long time ago we would never give up square dancing as long as we could drag one foot after the other. It would take a century to find as many friends in other ways as we have found in square dancing in a dozen years.

"I sure miss that part of it," Joe said, looking out the window. I didn't have to be a mind reader to know that Joe was thinking about those days when all of us got together and laughed and joked and danced. Somebody would have a couple of pies at home

and we'd go by and finish them off on the way home. "I sure miss that part of it," Joe repeated.

"You don't have to miss any of it," I told him.

"We used to go five nights a week," he said, "and then all of a sudden we stopped. We couldn't keep up. It was getting to be a rat race, with all those new allemands and stuff. I don't see how you do it."

"We don't, Joe," I explained. "We almost never go more than one night a week. And what's more, we don't even pretend to know all the changes."

Joe gave me a quizzical look. "Now don't tell me you get out on the floor without knowing how to do the dance."

"We certainly do," I said. "And plenty of others do it too. Those withering glances from the experts we have so often heard about are actually few and far between. Honestly, Joe, if you made a silly mistake in driving, and no one was hurt, would you put away your car? If you fumbled a piece of work, would you quit your job? In short, Joe, if you made a simple error in living, would you end your life?"

I don't think he was even listening, because he said, "But the new dances, the rat races." And then, as is my wont, whether or not I have anything to say, I waxed eloquent.

"Joe," I said, "you have been a sucker! Just because you're afraid of one or two snobs who might use your apparent ineptness to bolster their own papier-mache egos, you give up something you love as much as you loved square dancing. I'll tell you a

(Continued on page 19)

HIGH LEVELS AND CLIQUES

By Al T. Tude

Question: Should our major baseball leagues be broken up and the players sent to the sandlot teams for the "good of the game"? Should chess clubs and bridge clubs be banned because many people find these games too difficult?

Silly, you say? But, why then do we find resentment in some quarters towards "high level" square dancers?

The usual charges directed at the high level enthusiasts are that they are fostering something in which few people are interested, that "the simple old Nelly Gray and Red River Valley calls will be here when the new-fangled dances have cobwebs." Perhaps this is true . . . but then they surely deserve a big "E" for effort if they gather enough fellow-enthusiasts about them to enjoy their pastime, and certainly the Nelly Gray crowd can not reproach them for "destroying the good old things" if, as they say, the old dances will still be on the scene when the new styles have faded away.

Even more ridiculous is the attitude that high level dancing should not exist because some people lack the intelligence, alertness or stamina to perform difficult routines. Would you abolish music because the deaf cannot appreciate it, or outlaw mountain climbing because this sport cannot be enjoyed by individuals afflicted with a fear of high places?

But the most socially insane accusation is that high level dancers are egoists, snobs and clique-lovers. All pious hypocrites to the contrary, I think that all human beings have some bit of egoism and perhaps snobbery in their make-up . . . it is part of the basic nature of the creature, the root

of the drive that urges him on to surpass his neighbor and to treasure praise and applause. As to the clique-loving characteristic, I believe it is time that someone took time out to defend cliques. Reams and reams have been published putting forth the noble theory that all advanced dancers are obligated to spend most of their time lending a helping hand to beginners, "for the good of square dancing" or because "someone helped them to get started." I doubt that a policy which requires people to sacrifice their pleasure to the task of becoming an unpaid teacher is good for any recreation, and many of the advanced dancers were not helped by "someone"; many of them paid their money and attended classes and thus have every reason to feel that other beginners should do likewise. I can see no justice in the plea that the beginner feels "left out" when a group of experienced dancers wish to dance as a unit, nor even when a group bands together just to dance with their own personal friends. It may be cruel to state it so baldly, but the individual who always feels left out, who is never taken into a clique and has no friends to help him, should take stock of his social capitol . . . perhaps he should see a psychiatrist, or maybe only stop eating garlic!

"Should you receive a polite refusal from a lady and then see her dancing with another gentleman, do not exhibit any symptoms of dissatisfaction; should this happen, as it often does, the gentleman is justified in never after repeating the request."

—"Clendenen's Quadrille Book, 1899

* * *

Social Dancing in America

A history by Rod La Farge

(Continued from last issue)

The mid-nineteenth century was indeed a busy period in the history of social dancing in America, since still another basic step appeared on the scene in this area. After the 1830 Uprising in Poland, many of the Polish aristocracy fled from that country and France received many of these refugees, as French sympathies were with Poland at this time. The Polish influence was soon evident in the dances; the Mazurka, although it never really "caught on" as a dance in its own right, was smuggled into the quadrilles, and a rash of Mazurka Quadrilles broke out in European social circles. Some of these were actually imported bodily from Poland and some were apparently concocted by the French dancing masters.

France being the fashion center in social things in those days, the Mazurka Quadrilles soon made their appearance in America . . . and of course the inevitable soon took place; "mixed" quadrilles were evolved in which some figures were danced with mazurka steps, some with polka steps and others were two-stepped or waltzed.

If these developments were not enough to complicate the picture, more were on the way; the Schottische, was crowding close on the heels of the Mazurka. Allen Dodsworth, the famous New York dancing master, writes that he introduced this dance to his pupils in 1849. Naturally, this also had to be incorporated into the quadrilles.

By this time the reader undoubtedly realizes that to be an "accomplished" dancer in the 1850's was a real accomplishment! Professor D. L. Carpenter advertises as dances taught in his

Philadelphia academy in 1954, the following impressive list: cotillions (still as a species of quadrille), American Polka Quadrilles, London Polka Quadrilles, Philadelphia Mazurka Quadrilles, Corillean Mazurka Quadrilles, Parisian Quadrilles, Lancer's Quadrilles, American Schottische Quadrilles, The Coquette, The New York Cotillions, American Two-Step Quadrilles, Henry's Polka Quadrilles, Circassian Circle, Swiss Contre Dance*, Sir Roger De Coverly, Caledonian Quadrilles, Shawl Dance, Pastoryians, Cachucha, Minuets, Cracovienne, Turkish Pas Seul, El Bolero, Hornpipes, Spanish Dance, La Zangarella, La Polonoise, Two-Step, Two-Step Waltz, Three-Step Waltz, Five-Step Waltz, Polka, Polka Waltz, Redowa, Polka Redowa, Schottische, Polka Mazurka, Gallop and the Esmeralda Waltz.

Charles Durang, who also maintained a studio in Philadelphia at that time, advertised much the same material with an even heavier accent on polka quadrilles.

If this list of dances that the belle of the ball and her escort should have tucked away in their supposedly empty heads sounds altogether too incredible, we may note that in 1858 Elias Howe published his **Ball Room Hand Book** with over 300 dances; this was followed in 1866 with a new edition containing nearly 500 dances! This is not quite as bad as it sounds however, since many of Howe's dances were contras which in this period had re-

(Next page, please)

*This turns out to be a circle contra for trios, very similar to "The Swedish Dance" mentioned in Ralph Page's **Country Dance Book** as being introduced into New England by a Swede. The actual dance described by Page may be found in Howe's **Ball Room Hand Book** (1858 edition) under the title Swedish Dance.

ceded in popularity in "society" except in New England.

ANNUAL BALL			
OF THE			
TIGERS, . . . at . . . UNION HALL,			
MONDAY EVENING, JAN. 1, 1858.			
Music...Gates' Quadrille Band.			
J. C. Gates,		Violin and Prompter.	
E. H. Weston,	Clarinet.	Arthur Hall,	Cornet.
B. M. Wedger,	Harp.	U. A. Burditt,	Base.
Grand March.			
1..Cotillon.....			Fest
2..Contra.....			Hull's Victory
3..Cotillon.....			Ernani
4..Quadrille.....			Hiawatha
Waltz and Schottische.			
5..Cotillon.....			Fra Diavolo
6..Cotillon.....			Labitzky
7..Contra.....			Money Musk
INTERMISSION AND SUPPER.			
8..Waltz Quadrille.....			
9..Cotillon.....			Military
Waltz, Schottische and Redowa.			
10..Cotillon.....			Coquette
11..Cotillon.....			American
12..Contra.....			Roy's Wife
13..Cotillon.....			Grand Basket
Wright & Potter, Printers, 4 Spring Lane.			

As you may see from this Boston dance program, the contras were still popular there, although they were rapidly falling from favor in New York and Philadelphia.

An interesting phenomenon of the times is the "German." We have here the beginning of the confusion regarding the term "cotillion." As we have noted before the original cotillion was a type of quadrille, the fore-runner of the formal "French Quadrilles." The 1858 edition of Howe's *Ball Room Hand Book* lists 51 "cotillions," all of which are quadrilles (including the Lancers), but at the end of the volume he says; "Having described all the quadrilles or cotillions that are danced at the present time, it remains for me to speak of the **French Cotillion**," whereupon he proceeds to describe under the heading "Figures of the French Fancy Cotillions," some 42 figures of what was

later to be called **The German**, **The German Cotillions**, or simply **The Cotillions**. In the 1866 edition of Howe the title is changed to "The German, or Parlor Cotillions." The usage of the term as a synonym for quadrilles was soon a thing of the past, and as time went on more and more "figures" were added, accessories were required (roses, scarfs and what-not), and finally gifts for the dancers were incorporated into the mélange. Finally the gift ("favors") feature got entirely out of hand so we find one dancing master complaining that "The cotillions are being made merely the occasion for vulgar displays of wealth." Surely an odd termination for a dance named after a song about a peasant girl's petticoat!

To be continued.



Varsoviana - 1858

"Shake off your heavy trance
And leap into a dance
Such as no mortals use to tread
Fit only for Apollo
To play to, for the moon to lead
And all the stars to follow."

—Francis Beaumont

LEARN-IT-YOURSELF

Folk dancing for square dancers

There are not many towns in the U.S.A. with a population over 50,000 that do not boast a Chinese, or at least a pseudo-Chinese restaurant. Such Italian delicacies as pizza and hot sausage have become almost as "American" as hot dogs, while few people can resist an occasional visit to a French restaurant, even if these places seldom live up to their reputations for the ultimate in cookery. It would seem that foreign cuisine exerts a considerable attraction on most Americans. Thousands of Americans travel abroad to gain new experiences, to see exotic peoples and observe their customs. Thus we may conclude that our people are not basically prejudiced against foreign foods, customs, music, people . . . or dances.

Yet we still hear the cry among square dance groups that "folk dancing does not fit in with square dancing" or that "our people don't want anything to do with rude peasant dances." How to square these two attitudes? They don't really square. We have never met anyone in square dancing who did not enjoy folk dancing if they had really been presented with the dances by a **qualified** instructor in the company of those familiar with folk dancing.

Here of course is the hurdle; most leaders of square dance clubs have little or no knowledge of folk dancing, and to make matters worse, the occasional folk dance enthusiast who does try to introduce European dances into such a club all too often picks routines too different or difficult for the beginner to learn with any degree of self-confidence. The usual first exposure of an American child to folk dancing is of little help either; this is usually in a school gym class where the music is provided by poor, anti-

quoted recordings or a dispirited amateur pianist and taught by an instructor who has never seen the dances done by an ethnic group.

It is completely untrue that American square dancing and European folk dancing will not mix. We know of many successful groups that have enjoyed both for years. The better the square dancer the more he or she will become enthused over folk dancing. Neither it is true that all, or even a majority of, folk dances are rude, violent or difficult. A group that simply ignores folk dances is cheating itself out of not only many delightful dances, but a wonderful chance to garner a bit of the savor of "things different and exotic" and a goodly portion of pleasures that make up the allure of "far away places."

Even if there is no qualified folk dance instructor available for you or your group, you can acquire an impressive repertoire of folk dances if the numbers are selected with this circumstance in mind. We herewith present you with the instructions for twelve simple learn-it-yourself dances that may be done by any square dancer who can also manage a waltz.

SUR LE BORD DE LA RIVIERE

French — Couple Mixer

In spite of the very "Frenchy" title, there is nothing in this dance with which even the beginning square dancer is not familiar.

RECORD—Folkraft 1105

FORMATION: Circle of "Sets of Four,"
couple facing couple.

Music A

Measures

- 1- 4 CIRCLE FOUR TO THE RIGHT
with eight Running steps,
- 5- 8 CIRCLE FOUR TO THE LEFT with
eight Running steps.

Music B

- 1- 2 **FOUR RUNNING STEPS FORWARD TO CENTER**, raising joined hands high,
- 3- 4 **FOUR RUNNING STEPS BACKWARD TO PLACE**, lowering hands.
- 5- 6 **WOMEN RIGHT ELBOW SWING** once around with each other with four Running steps,
- 7- 8 **WOMEN LEFT ELBOW SWING** once around with opposite Man with four Running steps,
- 9-10 **WOMEN REPEAT RIGHT ELBOW SWING** with each other,
- 11-12 Partners in ballroom dance position, advance to new couple with **FOUR SLIDES OR GALLOP STEPS**, Women passing back to back. Couples always progress in the direction they originally faced.

Repeat entire dance with new couple.

Dance description by **OLGA KULBITSKY**
Hunter College of the City of New York

SWEDISH VARSOUVIENNE

(European)

This shouldn't worry any square dance group; it's nothing more or less than the Swedish version of "Put Your Little Foot."

RECORD—Folkraft 1130

STARTING POSITION: Couples facing counterclockwise in Varsouvienné position, Left foot free.

FIGURE I

Measures

- 1- 2 **THREE LIGHT RUNNING STEPS** and **POINT RIGHT TOE**. Three light running steps, starting with Left foot, Woman crossing in front of partner to finish on other side, as Man progresses forward, then **BOTH POINT RIGHT TOE** diagonally forward right.
- 3- 4 Repeat pattern of Measures 1-2, starting with Right foot, Woman crossing back to original position, and **BOTH POINT LEFT TOE** diagonally forward.
- 5- 8 Repeat pattern of Measures 1-4.

FIGURE II

- 9-10 **TWO MAZURKA STEPS**, starting with Left foot, progressing forward,
- 11-12 **THREE LIGHT RUNNING STEPS**, starting with Left foot, Woman crossing in front of partner to other side and **BOTH POINT RIGHT**

TOE.

- 13-16 Repeat pattern of Measures 9-12, starting with Right foot, Woman returning to original position. Finish in ballroom dance position.

FIGURE III

- 17-24 **EIGHT WALTZ STEPS TURNING** clockwise with partner.

Dance description by **OLGA KULBITSKY**
Hunter College of the City of New York

HASAPIKOS

Greek Line Dance.

A very easy routine, all you need is a basic sense of rhythm to fit your feet to the music.

RECORD—Folkraft 1021

FORMATION: Single circle facing center.

STARTING POSITION: Arms extended sideward, hands on neighbor's shoulders, Right foot free.

Measures

- 1- 2 **STEP SIDEWARD RIGHT** on Right foot (1 and), **CROSS AND STEP ON LEFT FOOT** in back of Right (2 and), **STEP SIDEWARD RIGHT** on Right foot (1 and), **HOP ON RIGHT FOOT AND SWING LEFT ACROSS** in front of Right (2 and),
- 3 **STEP SIDEWARD LEFT** on Left foot (1 and), **HOP ON LEFT FOOT AND SWING RIGHT ACROSS** in front of Left (2 and).

Dance description by **OLGA KULBITSKY**
Hunter College of the City of New York

(To be continued next month)

CANADIANS

Order by MAIL from Canada's leading folk dance supplier

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AMERICAN SQUARES

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Brandon, Manitoba

"Always recognize the lady or gentleman director or master of ceremonies, with becoming politeness."

—"Clendenen's Quadrille Book, 1899

ONE MORE COUPLE

Over here

Square dance caller wants dancers to practice on. One night per week. Phone Bullmoose 7-7777.

One of the minor handicaps of square dancing that most people accept with patient resignation is the fact that the normal square is set up for four couples; one frequently witnesses the spectacle of a floor full of dancers being held up while the caller begs for "Just one more couple over there". Should this plea remain unanswered, the incomplete set eventually walks off the floor wearing martyred expressions.

This is an entirely unnecessary sacrifice to convention; in the case of single-couple visiting dance, the square can be readily danced through if the inactive couple assumes the place of the missing pair before the visiting couple arrive. Thus, after couple 1 and 2 have danced together, couple 2 moves over to position 4 and waits for the first couple to progress to that station. However, as an amusing novelty that may be used with any type of call, we can **pretend** that the missing couple is really there and proceed to dance with these invisible

entities. This usually proves so hilarious that I have seen case-hardened sour-pusses tittering hysterically! Of course this scheme works just as well in the case of a single **person** missing; an imaginary partner can be just as perfect as your imagination!

It may be well to remind you at this point that the original **quadrilles** were designed for four **people**, not four **couples**; the "side" couples that were added later merely repeated the figures **after** the "heads" had danced them. This may be a bit dull for today's tastes, but if we have any **really** enterprising callers reading this article, I suggest that they take a peek at "The Country Dance Book", parts II, III and IV, by Cecil Sharp. In these volumes there are several dances for two couples, that could, with a little dismemberment and some ingenious patching, be adapted to today's square dance technique, using standard hoedown or contra dance records. Now here is something really novel for a jaded group . . . why not take a whack at it? Just don't forget; if you work out anything snappy send it in to AMERICAN SQUARES for publication.

"Many people think that square dances, as they are called, are of comparative modern invention and French origin; but, as a matter of fact, they were known in England three hundred years ago."

"Unfortunately, however, the fascination of the waltz has become so powerful that in many circles it has been permitted to invade the square dances, a condition of things which twenty years ago was peculiar to the platforms of riverside pleasure gardens, and would not have been tolerated in decent society."

Scott, "Dancing in All Ages", 1899

THE CONTRA BOOK

Read all about contras . . . complete
. . . over 100 dances!


By *Holden, Kaltman, Kulbitsky*

Spiral metal binding \$3.50

Hard cloth cover \$4.50

Order direct from AMERICAN SQUARES

1159 Broad Street, Newark 5, New Jersey



RECORD REVIEWS

MacGregor Records, 10 inch plastic, 78 rpm

Price 1.25

#774 "You're a Grand Old Flag (130)/"Hello, Hello, Hello" (130)

Square Dance with Calls by Bob Van Antwerp

Here is a record that gives us great pleasure to recommend. Bob Van Antwerp with a beautiful voice calls a new version of Grand Square. Grand Square to new music is a welcome relief. We sincerely hope that this new recording will successfully obsolete previous Grand Square recordings. Bye Bye My Baby was hardly an appropriate tune for such a traditional movement as the Grand Square. When is some researcher suddenly going to discover that right after the Civil War they danced the Grand Square to "When Johnny Comes Marching Home Again"?

#773 Instrumental of #774

#776 "Rock and Roll Polka" (130)/"I Can't Give You Anything But Love" (130)

Square Dance with Calls by Bob Van Antwerp

"Rock and Roll Polka" introduces a new idea in square dance. The use of the Cotton Eyed Joe movement is excellent and Bob Van Antwerp is to be congratulated. A good dance well called with fine background music. The reverse side, "I Can't Give You Anything But Love" is a very wordy singing call. The dance, however, is good. Recording excellent.

#775 Instrumental of #776

Longhorn Records, 10 inch plastic, 78 rpm

Price 1.25

#117 "Miss Molly" (128)//Instrumental (128)

Square Dance with Calls by Red Warrick

"Miss Molly" is a new singing call original by Red Warrick. This isn't just the usual stuff. Like everything Red does it is very special and we like it. This is a real Texas type singing call.

#301 Cotton Pickin' Polka (130)"/Miss Molly

Square Dance Instrumental played by Lester Woytek

It is very rare that we can find two good new ideas in one month, but "Cotton Pickin' Polka" should rapidly become a hit.

Sets in Order Records, 10 inch plastic, 78 rpm

Price 1.25

#1061-2 Don't Stop Yet (132)"/Traveler Hash (134)

Square Dance with Calls by Lee Helsel

Lee Helsel with magnificent rhythm delivers two excellent patter calls. These are not easy dances but should become favorites with the club dancers.

#2097-8 Mama's Little Boy (130)//Cane Break (130) **Price 1.45**

Square Dance Instrumental Played by the Cumberland Mountaineers

Tremendous rhythm and beat distinguish this pair of hoedowns. The fiddling, however, is mediocre. Not up to other recent SIO releases.

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

#613 Fort Smith (128)//Cattle in the Cane Breaks (128)

Square Dance Instrumental Played by Pancho Baird's Gitfiddlers

Two excellent hoedown tunes successfully murdered by a too prominent fiddle. The lack of an introduction and the uncertain beat at the beginning of Fort Smith is very disturbing.

#727 Three Rivers Strut//Waltz Mignon

Round Dance

"Three Rivers Strut" is a popular round dance originally designed for the RCA Victor recording of "Barber Shop Rag." For the first time we can say freely that a copy is better than the original. The Western Jubilee record is far superior to the RCA Victor recording of the same tune. We highly recommend it. It is probably the best record ever released on this label.

Sunny Hills Records, 10 inch plastic, 78 rpm **Price 1.25**

#114 Frivolous Sal (132)//You Were Meant for Me (132)

Like everything else that Sunny Hills has done, this is great. This is not only the best recording of "My Gal Sal," but the best called version we have ever heard. Excellent second side.

#115 Instrumental of #114 played by Jack Barbour & His Rhythm Rustlers

#AC116 Dream Girl//How About That

Round Dance by Jack Barbour & his Rhythm Rustlers

Another of the excellent series of round dance records which are setting a new standard for quality. "Dream Girl" is fox trot type and "How About That" is waltz type. Both sides are superlative recordings. The dances were originated by the Maxhimers who we understand are now touring the country. We not only endorse the records but urge that you catch the Maxhimers on their visit to your area.

Balance Records, 10 inch plastic, 78 rpm **Price 1.25**

#105 By and By (128)//Changes (128)

Square Dance with Calls by Ed Gilmore

By and By is a typically Gilmoresque Call. It is a terrific performance to the tune "Wait Til the Sun Shines Nelly." The reverse side is the Gilmore version of "There'll Be Some Changes Made."

Price 1.45

#205 Instrumental of #105 Played by Ed Gilmores Boom-Chuck Boys

Continuing the style set by Gilmore in his previous recordings, this fine pair of instrumentals will not annoy callers by any predominance of melody. As a matter of fact, it is completely lacking. The competent caller will find great satisfaction in supplying the missing melodic line.

HERE AND THERE

Delaware Valley Folk and Square Dance Leaders are sponsoring a March of Dimes Dance at the Camden (N.J.) Naval Militia Armory on Jan. 27, 2 to 6 P.M.; their Jamboree is set for Sunday afternoon and evening, May 19 at the Holly House on Route 130.

Western Jubilee Records

present

Record No. 727

WALTZ MIGNON

B/W

THREE RIVERS STRUT

Waltz Mignon is by Mike Michele who gave you Calico Melody and Near You. This will prove to be a favorite with all round dancers. Three Rivers Strut is a very popular Two-Step by Jeri and Hunter Crosby. This record is a 2-sided hit! Instruction sheets of course.

Also

Record No. 613

FORT SMITH

B/W

CATTLE IN THE CANE BREAKS

Music for this wonderfully alive instrumental is by Pancho Baird's Gitfiddlers, featuring Orville Burns on the fiddle.

Both of the above records are available on 45 and 78 RPM.

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"Every degree of respect may be indicated by the courtesy and bow in their several forms, from the supercilious nod, which says, 'How are you, Billy,' with an upper inflection of voice and sneering expression, to the movement which plainly means, 'I present myself before you with profound respect.'"

—"Dancing", Allen Dodsworth, 1888

The Southern Arizona S.D. Festival (Jan. 18-19) is expecting a turnout of around 2,000 dancers. The shindig at Tucson will provide a total of sixteen hours of dancing.

The Johnsons over in Lansdale, Pa. are continuing their policy of featuring imported teachers and callers; they also plan to carry on with their beginners classes.

Rickey Holden provided a good crowd with a swell time at Mobile, Ala. according to the S.D. Assn. there.

Narragansett Callers, Teachers and Leaders Assn. elected their new officers and made plans for their 4th Annual Spring Swing on May 2nd. They didn't say where yet.

Stuttgart, Germany. Jimmy Ryals, stationed with the Army Medical Division, seems to be a whole recreation department in himself. In addition to keeping busy calling and teaching squares to Army personnel, he has an exhibition group of young Germans who do fancy squares. He writes that "The Bogen VP17 is the best I ever owned; even the Germans ask about it."

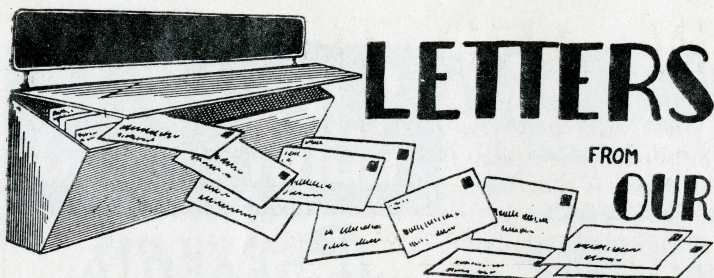
Azalea Trail Square Dance Festival (March 8 & 9) will have the Manning Smiths as MC's. The Mobile SD Assn. announces that Miss America '57 is on the entertainment list . . . I wonder if she square dances?

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**SQUARE YOUR SETS
MAGAZINE**



FROM
OUR READERS

The December issue of American Squares was excellent. So I'm eating crow. And I take back everything I ever said about it. The "Washingtonian" observes that we're no "Goosesteppers" here. Why on the Right and Left Thru we never touch hands; that's old fashioned. Even on the Ladies Chain we do it the modern way. We do not have the ladies touch hands. They just flip their skirts and ignore the other lady or ladies. The angle of the nose is also important. Alas, I don't think they'll ever "standardize" square dancing. Standardize square dancing? Heavens, they'll never even standardize one little movement in square dancing. Did you ever see them box the flea on an allemande left, or box the gnat on a turn back. We're different here, and we like it! No Goosesteppers here. We don't even Goosestep in our own backyard. You should see the different ways One Square can "sashay" or "balance"; and the "doseydoe," why that's impossible. It's all fun, though, and we like our way of doing it.

I have been intending writing to the Oracle for a long time to ask what is the significance of "Hitch Old Charlie" in square dancing. A friend of mine was down in Tennessee this past summer and along the road was one of these little roadside sales shops, which was selling various trivia, among which was a belt of silver links. Each had engraved thereon a figure depicting a square dance figure, such as a bird inside a cage, and a legend at the bottom, "Birdie in the Cage." On the one I ask about above, there was a figure of a man hitching a horse

or mule to a buggy, and the legend under it "Hitch Old Charlie." From the rest of the figures on this belt, I assume that this is a square dance figure, and like very much to know what it is. Thanks for your help on it.
Washingtonian

"KUBUSH"

This is the story of "KUBUSH", what he is, and what he does, for Square Dancing. Jim Keating of Chicago, the founder of the "KUBUSH" Club for Square Dancers, says "KUBUSH" is an Irish leprechaun, a devilish imp, from Irish folklore. Jim says that many times in spite of the "unparalleled intelligence of the (8) eight people in our square, we were not doing quite the same dance that the caller was calling, or worse yet, for some unknown reason we in our square were just standing, waiting for the caller to say promenade, or grand right and left, or swing your partner, or something we knew how to do. After a thorough study we discovered what was happening; "YEP" it was "Kubush", imitating the caller's voice and changing the call to suit himself, or sometimes translating the call to a sort of Irish "Gaelic gibberish" that no one understands. So whenever you are having any trouble in your square, and none of the "Ladies" or "Gents" are at fault, you know immediately who is to blame, it's "Kubush" at work, fouling up your square, it now becomes necessary for each of you to reach up and remove this imaginary little critter, off of your shoulder, away from your ear, and throw him

on the floor in front of you, and making a sort of brushing motion with your right foot slowly and slyly you sort of brush him out of your square, even into the next square if they don't see you. When you learn to keep "Kubush" (on hand) and use him whenever you need a "fall guy", you will all have more FUN, and each of you will be doing your part to keep square dancing the wonderful enjoyable activity that it should always be for everyone.

The "KUBUSH" Square Dancer's Club was instituted because so many dancers were so enthused about the project of having such a nationally organized group. Membership in the club is open to all qualified beginners, intermediate and advanced square dancers, who firmly believe in the club's precept. That Square Dancing is and Shall Always Be FUN for everyone.

Anyone interested in "Kabush" and seeking more information may write to Jim Keating at 8015 South May St., Chicago 20, Ill.

"I can't tell you how pleased I am with my new Bogen. In the past few weeks it has been used hard and travelled widely. The worst test was in the local town hall where the acoustics are terrible. There were about twenty squares and everyone in the hall said that every word was clear and easily understood.

A local dance teacher heard my outfit and immediately ordered one just like it, although he had recently purchased a new competitive outfit of about equal price."

C. Gordon Berrien, Milford, Conn.

"Do not make a 'grand rush' for places, which we regret to say is so frequent in our ball-rooms."

—"Clendenen's Quadrille Book, 1899

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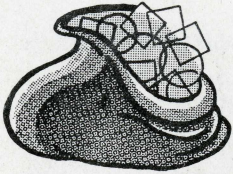
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THAT

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GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

ROUT variation or PASS THE FAZOO

(Jack Logan, Castro Valley, Calif.,
1956)

**Head couples right and circle four
Head gents drop left hands form lines**

***Forward eight and back again
Forward again and the heads dive in
Inside out and the outside in
Back up over go forward again**

(Each head couple dive in under then
back up over the couple facing them.)

**Take the opposite lady and face the
middle**

**Go forward and back in time to the
fiddle**

(Each head lady is in front of, each
side lady behind, her man.)

Pass thru two and all cross trail

Form new lines at the head

(Repeat from * once more, or as many
times as you like since couples are
arranged properly in sequence now.
You can wind up with circle left, alle-
mande left, do paso, or just about
anything.)

* * *

SWING SASHAY—definition

This term is advanced as a "new"
command to get a man with a woman
on his left in shifted or "half sashay"
position. Basically all it involves is quit-
ting a swing facing center with woman
on man's left, but the excruciatingly
exact definition is as follows:

Designated couple(s) quit swinging
with man's back to his corner; man
keeps woman's right hand in his left,
she makes full right-face twirl under
joined hands while he makes half right-
face turn so both face center, she on
his left.

* * *

CAST OFF—definition

The square dance callers in their
quest for shorthand in wordage (the
more to be able to insert patter per-
haps?) have now borrowed this from
contra dancing to replace their nine-
word phrase, "break in the middle and
pivot on the ends." Exact definition is
as follows:

Form line(s) of four with hand joined,
center of line release hands and move
forward (usually 3/4 around) while ends
act as pivot, to form new lines.

* * *

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Another well known caller joins
Marlinda to give you square
dances that you will enjoy. We
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FARMER'S QUADRILLE

Originated by Don Armstrong
New Port Richey, Florida

Record: Windsor #7453 (called),
#7153 (instrumental)

OPENER

Everybody Grand Square
And reverse
First couple promenade
Outside of set

FIGURE

All the way around
Do-sa-do the couple right
Right and left through across the set
This is couple one with couple three
Do-sa-do the couple right
This is couple one with couple four
Right and left through, go back home
All four ladies grand chain
Turn and chain them home again
Second couple promenade
Couple #2 now executes the figure:

on the last 8 counts the prompt is
changed to:

Allemande left your corners
MIDDLE BREAK

Grand right and left
Do-sa-do your partners
Promenade home
Third couple promenade

Couple #3 now executes the figure.
Couple #4 then executes the figure,
but prompt on the last 8 counts is
changed to:

Everybody Grand Square
CLOSER

Repeat Grand Square opener, but
change prompt on last 8 counts to:
Bow to your partners all

* * *

"The Singalese professional devil
dancer, who is also a necromancer, is
called Yakka Duro."

—Lilly Grove, "Dancing", 1895

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"Marty" Winter calling

For information contact Marty Winter, Englewood 3-1280

Remember Joe?

(Continued from page 5)

secret if you promise not to forget it without some serious consideration."

"It's a promise," he said. "I'd sure like to get back in the old swing."

I gave him one of the handiest ideas I ever picked up in square dancing. If you are afraid your dancing is below the level of the floor, simply grab your partner in a hurry and get out there. Some of the best dancers in the hall will scurry to get into your set, and if you and your Taw are good sports they will laugh with you if you get tangled up."

"But what about those snobs who always make you wish you had stayed home?" Joe asked.

"Oh, those?" I said. "You will never have to dance with snobs if you start your own set. They don't take chances on strangers." And all at once I remembered something that might be pretty important. "Gosh, Joe!" I said. "I just happened to think . . . I haven't seen a snob around a square dance for years. I must remember to look for some the next time we go."

"Funeral dances are a widespread custom, and the Irish wakes enter into this category."

— Grove, "Dancing", 1895

SAY HOWDY

As written and called
by Johnny Schultz
Phoenix, Arizona

Record: Old Timer #8123 (Called by Johnny Schultz, flip instrumental)

INTRO-BREAK AND ENDING

Come on you bow then swing and say
howdy

Your corner dos-a-dos

And now you swing your partner at
home now

The gents star left you know

Now you do a grand right and eight
go round the ring

Then promenade so true

You promenade that way

Swing her and she will say

"Gee, but I'm glad I met you."

DANCE

Head couples half sashay and then you
separate

Go halfway round then swing

Now do a cross trail through to your
corner

Original corner

And you swing that pretty thing

And now the gents star left you go
once around

And take her home with you

Star promenade

You balance her out that way

Swing her and she will say

"How de doody to you."

* * *

smart *gay* *distinctive*

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You're A Grand Old Flag
Hello, Hello, Hello
Without calls

774

You're A Grand Old Flag
Hello, Hello, Hello
With calls by Bob Van Antwerp

775

Rock And Roll Polka
I Can't Give You Anything But Love
Without calls

776

Rock And Roll Polka
I Can't Give You Anything But Love
With calls by Bob Van Antwerp

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"STEP RIGHT UP AND

SAY HOWDY

(Flip record)

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AND FOR YOU CALLERS — an EXTRA SURPRISE: because the new
OLD TIMER release actually helps you get the crowd in that "makes 'em
want to dance" mood. SOoo, don't dare miss this one — and it's another
JOHNNY SCHULTZ original dance.

Old Timer Record Company

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PHOENIX, ARIZONA

RIGHT HAND UP variation or LITTLE CABOOSE

(Al Rosenberg, Camden, N. J. 1956)
(From a line of three situation:)

**Forward six and the lone gents right
Six come back the caboose on tight**

(Each lone gent behind his partner, his
hands on her hips.)

**Right hand up and the left two low
Six of you in a brand new row**

(Each left hand lady, with partner as
caboose, goes under the arch to new
position; caboose man is now opposite
his original position with original part-
ner on his left and original corner on
his right in a line of three.)

(Repeat above once more so everyone
gets home.)

Variations

Form lines of three with lady be-
tween two gents, lone ladies become
the cabooses.

Use the Triple Duck or Denver
Wagon Wheel figure the same way;
this has been christened THE BIG
CABOOSE.

CROSS BALANCE EIGHT—break

(William Carr, Charleston, W. Va.,
1956)

**Allemande left and don't be late
Gents join right hands cross balance
eight**

(Four men retain corner in left hand
and star by right in center, in alle-
mande thar formation except the star
does not revolve)

Balance forward balance back

**Pass the first by the left take the next
by the right**

(Everyone move forward—gents cw.
ladies ccw.—passing first person you
meet by the left hand and gents mov-
ing outside to take next lady by right
hand. This is his original right hand
lady, and ladies are now in center left
hand star, gents on outside.)

Balance forward balance back

**Pass the first by the right take the next
by the left**

(This is original corner again, same as
first time.)

Allemande left . . . etc.

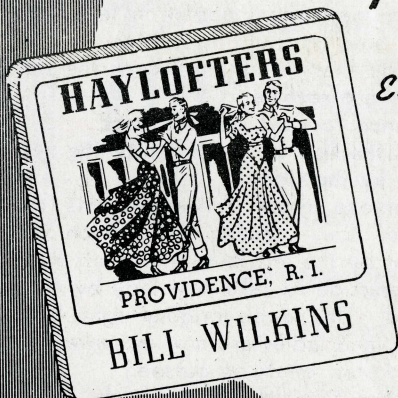
Coming Events

Jan. 18-19 **Tucson, Ariz.** 9th Annual SD Festival.
 Jan. 19 **Schenectady, N. Y.** Rickey Holden.
 Jan. 19 **Fort Supply, Okla.** SD Festival.
 Jan. 20 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.
 Jan. 20 **Grass Valley, Calif.** March of Dimes SD.
 Jan. 28-31 **Winston-Salem, N. C.** Rickey Holden.
 Feb. 9 **Houston, Texas.** 5th Annual Couple Dance Festival. Workshop 2-5 P.M. Dance 8-11 P.M.
 Feb. 11-16 **Havana, Cuba** Rickey Holden.
 Feb. 17 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.
 Feb. 17-24 **Kerrville, Texas** Recreation Lab.
 Feb. 22-23 **Phoenix, Ariz.** 10th Annual SD Fest.
 March 8-9 **Mobile, Ala.** SD Festival.
 March 9 **Houston, Texas.** SD Festival.
 March 16 **Lawton, Okla.** St. Mary's Gym. S.D. Festival.

March 17 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.
 March 22-24 **Long Beach, Calif.** State SD Convention.
 March 30 **Metuchen, N. J.** Jewish Community Center. S.D. Festival.
 April 5-7 **Yuma, Ariz.** SD Festival.
 April 6 **Tulsa, Okla.** SD Festival.
 April 21 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.
 April 27 **Baton Rouge, La.** Spring Festival.
 May 4 **Oklahoma City, Okla.** SD Jamboree.
 May 10-11 **Houston, Texas** SD Festival.
 June 14-16 **Yakima, Wash.** State FD & SD Festival.
 May 19 **Camden, N. J.** Holly House on Route 130. Delaware Valley Assn. S.D. Festival.
 May 19 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.
 May 30 to June 2 **San Diego, Calif.** State FD Festival.
 June 13-15 **St. Louis, Mo.** National SD Convention.

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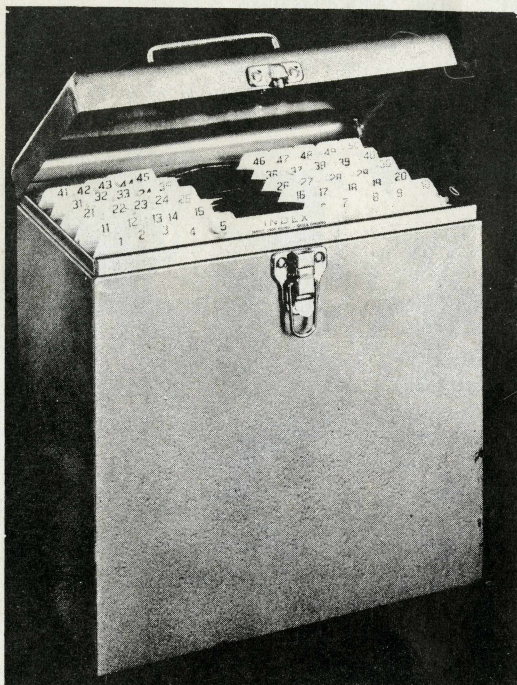
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