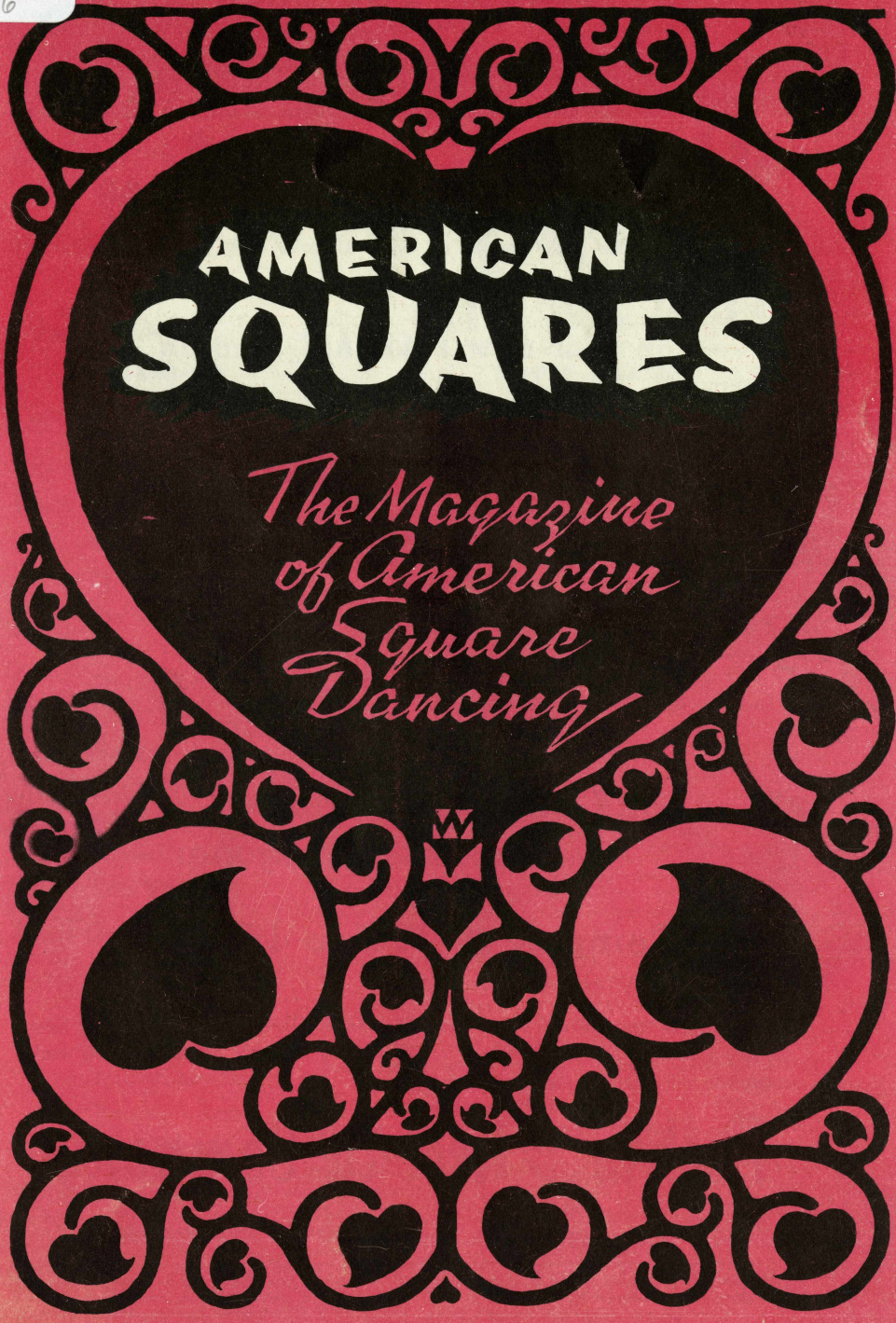


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FEBRUARY • 1957

AMERICAN SQUARES

*The Magazine
of American
Square
Dancing*



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AMERICAN *Squares*

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Olga Kulbitsky

Cover Artist

Hamilton Ware

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Don Armstrong

Ray Bauer

A. W. "Gus" Empie

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Publisher

Frank Kaltman

Volume 12

Number 6

FEBRUARY 1957

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"Many examples in high places show that our system of education is weak in the formation of moral character. We have schools, academies, colleges, and universities, where morality is incidental to brain stimulation; institutions where morality is secondary to theology. . . . And here is the vacant place which should be occupied by the dancing school for children; the rules talked about at other times should here be fully put in practice, until morality in little things becomes habitual."

—"Dancing", Allen Dodsworth, 1888

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.

Subscriptions \$2.50 per year; single copies 25¢ each. The cover and entire contents are Copyright 1956 by Frank Kaltman. All rights reserved.

IS IT A RECREATION?

Do you really believe square dancing is a recreation? No, we don't consider this an exceptionally silly question, since apparently many city recreation boards don't so regard it; at least many make no provision for public square dancing in their budgets. There are exceptions to this, of course, but these are largely regional; in an overall picture of the U.S.A. the portion of the budgets of recreation boards that is assigned to square dance activities is really pitifully minute.

Wistful waiting for your local recreation board to "wake up" to the desirability of including square dancing in their program is in a class with waiting for the thirtieth of February; if you are one of the people who would like to "do something" for square dancing in your town the thing to do is to approach the recreation board and sell the idea to them. Better still, talk all your square dancing friends into attending recreation board meetings and pushing the idea; you'll have competition in your "lobbying" of course, since this is just what the devotees of other sports and recreations do.

But square dancing as a recreation board project has many selling points over most of its competitors; it requires less of an outlay than such things as golf courses, swimming pools, tennis courts, etc.; it attracts more people than junior league baseball, third-rate concerts, Amateur art exhibits and similar items so dear to the heart of the average recreation department, and, lastly, it provides active participation for both sexes and all age groups, as well as an entertaining spectacle for the torpid souls who never want to do anything but just watch.

Given so many indisputable points of superiority over rival products, even a third-rate salesman should be able to sell . . . if he gets there while the customer still has the money. This last may be the key in your community; in many towns at this time of the year, new members of recreation boards have just taken their offices and plans are being formulated for the spring and summer programs. Get those friends together and get down there **now**.



A TRIBUTE

By Eugene H. Hagel, Asst. Supt. Recreation, Waterloo, Iowa

In Waterloo, Iowa, last December 22, an event took place that is worthy of special mention. It reflects the true spirit of square dancing and the inherent qualities of square dancers everywhere. It was a tribute both to the dancers of this Northeastern Iowa city and to the honored guest, Jesse Cosby.



Jesse Cosby

The story began several weeks earlier, when Cosby, an extremely proficient caller with high personal popularity, became ill and was taken to the hospital for major surgery. The news spread quickly, and soon a steady stream of mail and visitors poured into his room. Cards and gifts from individuals came first. Then, as time went by and it appeared that the stay in the hospital was going to be longer than expected, gifts and greetings began to come from square dance clubs for which he had called. One by one they came until every club for

miles around had responded with a special gesture of kindness and well-wishing. At one particular dance located some 150 miles away where Jesse had been scheduled to call, announcement was made of his illness and two days later an unprecedented amount of mail was brought to his hospital bedside. Every one of the eighty-five couples at that dance had taken time to write a cheery "get-well" message!

Finally, after seven weeks when it came time to be discharged from the hospital, a spontaneous plan for a little homecoming party in his honor swung into action. The idea spread like wildfire until it no longer was a "little" party. The Waterloo Recreation Commission, where Cosby is employed, secured the huge recreation room of a local junior high school. All the callers in the area were invited to call a number on the program, and twelve callers responded to the invitation. Many club dances, Christmas parties, and birthday parties were cancelled by private clubs in order to attend this special celebration. In less than a week the "party" had taken on all the marks of a square dance festival on a slightly smaller scale.

The night of the dance turned out to be one where the barometer almost fell out of sight. Rain, sleet, and fog combined to make driving hazardous and plague the most adventurous drivers. But the dancers came, and those who couldn't come telephoned to express their regrets. Many persons not attending sent money by other couples. Unknown to Cosby, who had expected merely an opportunity to say "hello" to all his friends, the party had been planned as a benefit. At in-

(Continued on page 20)

Philadelphia Folk Dance Center

By Sidney Dicter

The appearance and development of the controversial Folk Dance Center of Philadelphia presents a stirring chapter in the history of the FD movement in the Greater Philadelphia area. The impact of this organization on the dance community is enormous. It has changed the face of dance groups from individual to group enterprise; mobilized dancers for organizational work with immediate aims and goals, and broader ideals; provided FD enthusiasts with an identification and purpose; and in essence it has placed the FD on two sturdy feet, and put on a pair of long pants.

American Folk Dance groups in Philadelphia were heretofore run by individual leaders—except for those leaders who worked for Hebrew and Christian Associations, Settlement Homes and Schools, or Social Agencies, where the dance activity was an incidental part of the total complex of group activity. But if a guy or gal had a group of his own, he ran the show and was glad to have anybody at anytime come in—Folk and Square Dance-wise that is. The principle was, come one, come all—let's have fun together!

This non-profit organization called the Folk Dance Center of Philadelphia created a startling innovation around here. Based on the closed class principle, the Center offers workshop classes in FD repertoire to beginners, intermediate and advanced dancers. It features Friday evening open house parties for all, with provisions for American Square Dance classes, and special events with nationality leaders, and a festival for the future. Members of this organization feel that when folks learn the basics together, around the same time, and develop together, around the same time, they will im-

prove quicker, enjoy themselves more, develop a more spirited fellowship together, and eliminate the dreaded clique. In essence they feel that the closed class principle upgrades dance as a recreational activity, making good folks better. Within organizational committee structure (Educational Committee) leaders meet to share and iron out common problems, share techniques and methods, plan programs and discuss the meaning, philosophy and purpose of the material to be used. Other committees are: Publicity and Membership, Demonstration, Financial, Housing, Special Events, etc. etc. Their names speak for their functions. These committee people have just about laid the groundwork for the development of other folk arts. Already a Folk Singing group has emerged to provide a nucleus for our Friday night Folk Dance parties. It's a vast organizational undertaking and a lot of people have been and are working slavishly, silently, often thanklessly, to build a good thing, because they believe this new tradition speaks more accurately for Philadelphia's Folk Dance needs. Where does it all end? Maybe in a Folk Arts Center, maybe just in the example it furnishes others.

The importance of the Center as a pivotal point for Folk Culture has been ignored by many otherwise friends of dance. Some good folks turned their heels on us. A thing of this size was bound to shake up our complacent dance habits. Many people have been forced to re-evaluate their attitudes toward dance, and what they wanted to get out of the experience. Many old loyalties to old established groups were severed. Organizationally, a lot of mistakes were, and continue to be made. Feelings are hurt easily.

(Continued on page 20)

LEARN-IT-YOURSELF

(Continued from last month)

Instructions for more simple folk dances that the average square dancer may easily learn without the aid of an experienced folk dance instructor.

SICILIAN TARANTELLA

Italian "Sets of Four" Dance

This is so much like a square dance that you could call the figures at any club dance and the dancers would "get by." The things that make it "different" are the music, the finger snapping, the manner of doing the "forward and back" and the step-swing, which is really a modified balance.

RECORD—Folkraft 1173

FORMATION: Sets of two couples anywhere around the room, OR, Sets of two couples in column formation, boys in one line, the girls in the other.

STARTING POSITION: Partners facing, Left foot free.

Measures

Music A FIGURE 1—Step-Swing

- 1- 2 TWO STEP-SWING STEPS, starting with Left foot. Step in place on Left foot, clapping own hands or tambourine (count 1 and); Hop on Left foot swinging right leg across in front of left (2 and). Repeat to the right.
- 3- 4 FOUR STEPS IN PLACE (Left, Right, Left, Right) transferring weight on each step. Boys snap fingers overhead, girls shake tambourines.
- 1- 8 ENTIRE PATTERN OF MEASURES 1-4 DONE FOUR TIMES.

(repeated)

FIGURE II—FORWARD AND BACK

Music B

- 1- 2 FORWARD. Four light Running steps forward, toward partner. Accent the first step by leaping forward, landing in a deep knee bend with the body bent forward. Snap fingers or shake tambourine while advancing toward partner with body inclined forward.
- 3- 4 BACK. Four light Running steps

backward. Raise arms forward and upward, snapping fingers or shaking tambourine, gradually straightening body while moving back to place. Finish with body erect, arm extended overhead.

- 1- 8 ENTIRE PATTERN OF MEASURES 1-4 DONE FOUR TIMES.
- (repeated)

FIGURE III—ELBOW SWINGS

Music C

- 1- 4 FIRST BOY and SECOND GIRL: RIGHT ELBOW SWING. First boy and second girl, with running steps, hook right elbows, swing once around, then release hold and turn clockwise back to place.
- 5- 8 SECOND BOY and FIRST GIRL: DO THE SAME.
- 1- 8 REPEAT pattern of Measures 1-8, hooking LEFT ELBOWS and turning once counterclockwise back to place.

FIGURE IV—DO-SI-DO (Right and Left)

Music A

- 1- 4 FIRST BOY and SECOND GIRL: DO-SI-DO RIGHT. First boy and second girl, with running steps, pass each other by right shoulders, then, without turning, move to the right, passing back to back, returning to place passing left shoulders.
- 5- 8 SECOND BOY and FIRST GIRL: DO THE SAME.
- 1- 8 DO-SI-DO LEFT. REPEAT pattern of Measures 1-8, passing each other by the LEFT shoulders and returning to place passing right shoulders.

FIGURE V a.—SINGLE RING

Music B

- 1- 4 CIRCLE COUNTER CLOCKWISE with eight Skipping steps. All face right, place hands on own hips, and skip counterclockwise.
- 5- 8 CIRCLE CLOCKWISE with eight Skipping steps.

FIGURE V b.—STARS

- 1- 4 STAR LEFT. All join left hands across in center to form a left-hand star and skip counterclockwise.
- 5- 8 STAR RIGHT, returning to place. Repeat entire dance.

ROAD TO THE ISLES

American - Couple

If your square dance group does any of the "American Rounds," you'll probably recognize in this dance the source of about half the routines that have come out in the past few years.

RECORD—Folkraft 1095

FORMATION: Couples facing counter-clockwise.

STARTING POSITION: Couples in Var-souvinne position. Left foot free.

FIGURE I

Measures

1- 4 POINT LEFT TOE diagonally forward left (1.2). CROSS AND STEP ON LEFT FOOT in back of Right (3). STEP SIDEWARD RIGHT on Right foot (4). CROSS AND STEP ON LEFT FOOT in front of Right (1.2).

POINT RIGHT TOE diagonally forward right (3.4). CROSS AND STEP ON RIGHT FOOT in back of Left (1). STEP SIDEWARD LEFT on Left foot (2). CROSS AND STEP ON RIGHT FOOT in front of Left (3.4).

POINT LEFT TOE diagonally forward left (1.2). TOUCH LEFT TOE IN BACK (3.4).

FIGURE II

5 SCHOTTISCHE STEP FORWARD starting with Left foot. Left. Right. Left. Hop on Left and swing right leg forward.

6 SCHOTTISCHE STEP FORWARD TURNING TO THE RIGHT on the hop. Right. Left. Right. Hop on Right swinging left leg around in front as both make a one-half turn to the right, without releasing hands. Finish facing in opposite direction. Man's left hip adjacent to Woman's right hip.

7 SCHOTTISCHE STEP FORWARD TURNING TO THE LEFT on the hop. Left. Right. Left. Hop on Left swinging right leg around in front as both make a one-half turn to the left, without releasing hands. Finish facing in original direction and starting position.

8 THREE STEPS IN PLACE (Right, Left, RIGHT, Pause).

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

THE HATTER

Danish Quadrille

Of course other countries have square dances! Everything here will be right up the average square dancer's alley except the fact that the grand right and left is done with a step hop.

RECORD—Folkraft 1160

FORMATION: A Square of four couples. Measures

FIGURE I—CIRCLE LEFT

Music A

1- 8 (Repeat)

All join hands and circle to the left with Buzz steps, once around.

CHORUS (Music B and C)

Music B

1- 2 STAMP AND CLAP WITH PARTNER. Release hands, face partner and Stamp three times. Left (counts 1 and). Right (2 and). Left (1 and). pause (2 and).

3- 4 CLAP OWN HANDS three times, pausing on last count.

5- 8 REPEAT "Stamping and Clapping" pattern of Measures 1-4 with partner.

1- 8 (Repeat)

STAMP AND CLAP WITH CORNER. All face Corners and repeat entire "Stamping and Clapping" pattern with Corners.

Music C

1- 8 GRAND RIGHT AND LEFT. Face partner and dance the Grand Right and Left, all the way around, with Skipping or Step-hop steps, pausing to bow to partner at half-way point.

FIGURE II—PARTNER'S SWING

Music A

Partners, in ballroom position with right hips adjacent, swing with Buzz steps.

Music B-C

Repeat Chorus.

FIGURE III—WOMEN'S BASKET

Music A

Four Women form a basket, joining hands around each other's waists, and circle to the left with Buzz steps.

Music B-C

Repeat Chorus.

FIGURE IV—MEN'S BASKET

Music A

Men form a basket, joining hands around each other's waists, and circle

to the left with Buzz steps.
Music B-C

Repeat Chorus.

FINALE—CIRCLE LEFT

Music A

REPEAT FIGURE I, finishing with a bow to partner.

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

MEXICAN WALTZ

American Southwest - Couple

Only the music is Mexican and the dance is so simple that **Brownie Girl Scouts learn it in one easy lesson.** (If they already know how to waltz.)

RECORD—Folkraft 1093

FORMATION: Couples facing counter-clockwise.

STARTING POSITION: Inside hands joined, outside foot free.

FIGURE I

Music A

Measures

- 1-2 TWO BALANCE STEPS (Step-Swing), starting with outside foot.
- 3-4 STEP AND CLAP OWN HANDS TWICE. Step and keep weight on outside foot and clap own hands on last count of measure 3 and first count of measure 4 (3, 1, hold 2, 3)
- 5-8 Repeat pattern of Measures 1-4 in opposite direction.

FIGURE II

Partners facing, both hands joined.

- 9-10 STEP BACK pulling away from partner, STEP FORWARD extending arms sideward, keeping hands joined.
- 11-12 STEP BACK AND CLAP OWN HANDS TWICE.
- 13-14 STEP FORWARD extending arms sideward, STEP BACK pulling away from partner,
- 15-16 STEP FORWARD, EMBRACE PARTNER with both arms and CLAP OWN HANDS TWICE behind partner's back.

FIGURE III

Partners in ballroom position.

Music B

- 1-16 SIXTEEN WALTZ STEPS turning clockwise with partner.

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

PATCH TANZ

Jewish - Circle Mixer

The music for the Patch Tanz has a really exotic flavor. The dance is simple and the tempo makes it a nice item for a "breather."

RECORD—Folkraft 1118

FORMATION: Single circle of couples, facing center.

STARTING POSITION: Arms raised sideward with elbows bent, all hands joined at shoulder height, Right foot free.

Note: Every step in the dance is followed by a knee bend. Step on Right foot (count 1) Bend and straighten right knee (and). Step on Left foot (2) Bend and straighten left knee (and).

FIGURE I

Music A

Measures

- 1-4 CIRCLE RIGHT with eight steps.
- 5-8 CIRCLE LEFT with eight steps.

FIGURE II

Music B

- 1-2 TWO STEPS FORWARD TOWARD CENTER and CLAP own hands three times.
- 3-4 Re-join hands. TWO STEPS BACKWARD to place, face partner and STAMP HEEL three times.
- 5-8 Repeat pattern of Measures 1-4.

FIGURE III

Partners stand with right hips adjacent, both hands joined at shoulder height, right arms across partner's chest, left elbow bent.

Music C

- 1-4 CIRCLE CLOCKWISE with partner with eight steps,
- 5-8 Change to opposite side, left hips adjacent. CIRCLE COUNTER-CLOCKWISE AND PASS PARTNER TO LEFT with eight steps. On last two measures, Men face center and pass partner under Man's left arm to Man's left side. Each Man has a new partner on his right. Repeat entire dance with new partner.

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

(To be continued)

Social Dancing in America

A history by Rod La Farge

(Continued from last month)

It is now apparent that the first fifty years of the Nineteenth Century saw the introduction of all the basic dance forms and steps that were to occupy social-minded Americans for the remainder of the century; nothing essentially new will be brought forward for the entire period. This does not by any means say that dancing evolution was at a dead end. Change in dance styles and the manner in which many dances are performed is a never ending process . . . to the despair of the "old-time" masters who invariably set up cries of distress that all of the beauties of dancing are being destroyed. The evolution of the formal quadrilles into today's square dances is an example of a trend decried by the society dancing masters who invariably set up cries of distress that all of the beauties of dancing are being destroyed. The evolution of the formal quadrilles into today's square dances is an example of a trend decried by the society dancing masters which, none the less, continued among the mass of the people. The end result of this activity was an accumulation of dance forms sufficiently stable to survive in popular esteem after the quadrilles had passed into social oblivion.

It behooves us then to investigate the actual manner of performance of dances in the pre-Civil War era as well as their distribution, both geographically and socially.

If we divide our mid-century America into the North, the South and the Territories, we will have achieved more than a mere geographical division; social, racial, cultural and economic differences between these areas were far greater than most people realize today. The ethnic structure of

the South is perhaps somewhat comprehended; in 1860 there were nearly 4,000,000 Negro slaves in the South as against less than 2,000 existing in the North. But this does not give the whole ethnic picture; the flood of immigrants to America concentrated in the older agricultural West and the industrial East, avoiding both the slave-labor South and the pioneering West, which areas absorbed less than 25% of the immigrants. The native Indian population we need not consider, since they exercised no perceptible influence on the dance picture, except to the degree that they made life a bit more rugged for the pioneers.

Socially and economically we may separate the South into the rich planters (large slave-owners whose great plantations gave rise to the picture that most Northerners hold today of the "Old South"); the smaller slave holders, who were mostly reasonably prosperous farmers without aristocratic leanings; the non-slave holders, mostly poor farmers who numbered nearly four-fifths of the white population, and, at the bottom of the social pile, the negro slaves. The white "working man" was a rarity in the South of this era, except in seaport towns where sailors and fishermen made their headquarters.

In the Northern cities the layers range down through the social and economic scale from the older wealthy families, through several strata of middle-class to a large working-class supported by the rapidly increasing industrialization of the East and subdivided between the older "native" Americans and the newer immigrant stock. The farmer of the North and the older agricultural West was, in so far as our dance history is concerned, a separate social entity.

The social divisions in the Territories were less well defined, and with the exception of California cities which had become quite metropolitan because of the gold rush, unimportant to our story.

You will rightly conclude from this lengthy prologue that the dancing habits of an American in 1860 depended on just what type of American he happened to be and where he lived! It should be just as obvious that the writings of the dancing masters of

that day did not necessarily paint a true picture of what the "common man" was doing . . . especially in the etiquette department. A glance at the accompanying illustration by a contemporary artist of the "goings-on" in the dance hall run by John Allen at 304 Water Street in New York City during the Sixties may help to indicate that ballroom behavior not in the dance masters' books was by no means confined to the California gold rush camps and the "rude pioneers."



Scene at John Allens Dance House.

Leslie's Illustrated Weekly.

Quite obviously this was a "low" resort; however in manners and decorum, if not morals, it was not far removed from many places patronized by the middle classes. America in those days was still a pretty crude country, but many of the middle classes were making serious efforts to acquire some degree of culture; this in fact was the age of the etiquette book, more of these beginner's guides to decent manners were published at this time than at any other period in our history. I suspect that many informed but uncultured persons were

still smarting from the trouncing given the country's manners in the previous generation by Mrs. Trollope.*

* As a little gem from Mrs. Trollope "Domestic Manners of the Americans" we offer: "The total want of all the usual courtesies of the table, the voracious rapidity with which the viands were seized and devoured, the strange uncouth phrases and pronunciation; the loathsome spitting, from the contamination of which it was absolutely impossible to protect our dresses; the frightful

(Continued on page 20)



RECORD REVIEWS

Windsor Records, 10 inch plastic, 78 rpm

Price 1.45

#7454 Be a Hero (130) // The Object of My Affections (130)

Square Dance with Calls by Bruce Johnson

Bruce Johnson continues the Windsor march of hits. Windsor is undoubtedly the company which has most influenced the style of the modern California singing call. Both sides of this record are probably as good as the best that have ever been recorded in that vein.

#7154 Instrumental of 7454 (130) played by the Sundowners Band

In addition to being admirable vehicles for Bruce Johnson's calls, both sides of this record will make very good fox trots.

#7639 Wabash Rambler The Polly Wolly Wiggler

Price 1.25

Round Dance by Sundowners Band The Danceables

A super slick pair of recordings which should set a new standard for high fidelity recording. The Polly Wolly Wiggler is a sparkling recording of an old folk tune "Polly Wolly Doodle All the Day." "Wabash Rambler" is played in a style strongly reminiscent of Guy Lombardo.

Black Mountain Records, 10 inch plastic, 78 rpm

Price 1.25

#172 Hashin' the Breaks No. 11 (132) // Wrappin' it up (132)

Square Dance with Calls by Les Gotcher

Gotcher continues to get further into the stratosphere. You will need oxygen to stay up to the high level of this one. A real challenge to the modern hot-shot club dancer. Such items as "double the clutch right where you are," "shoot that star, reverse the A" and other little tricks Les likes to play.

#173 After They've Seen Patee (134) // Instrumental

Square Dance with Calls by Frank Lane

Jonesy wrote the call "After They've Seen Patee" and I much prefer his recording of the same dance. The instrumental is not nearly as good as the MacGregor Record of the same title.

#174 Bile Them Cabbage Down (132) // Blue Mountain Rag (132)

Instrumental Hoedown played by the Blue Ridge Mountain Boys

Both sides of this record are distinguished by a five beat introduction which should successfully throw any caller. This should prove no obstacle unless you insist on calling with the music. In the opinion of the reviewer any record producer who could pass so serious a musical error should hire competent help to prevent such a musical monstrosity

from reaching the market. If your curiosity is stronger than your faith in our opinion, we predict that your copy of this record will remain enshrined on the shelf with those equally erratic efforts of Forrest Delk and his Gulley Jumpers.

MacGregor Records, 10 inch plastic, 78 rpm

Price 1.25

**#778 Smile Darn Ya Smile (128)//Santa Claus is Comin' to Town
Square Dance with Calls by Fenton "Jonesy" Jones**

"Smile Dan Ya Smile" is a typically smooth and comfortable Jonesy creation. The dance flows and Jonesy seems to have again captured the Jonesy magic.

#777 Instrumental of 778 played by Frank Messina & the Mavericks

#780 Drivin' Nails (134)//Down Among the Sheltering Palms (130)

Square Dance with Calls by Fenton "Jonesy" Jones

"Driving Nails" is a welcome addition to the list of recorded traditional American Folk tunes. Just another name for good old "John Henry." Jonesy's call to it is very good and the instrumental background is out of this world. We highly recommend this record.

#779 Instrumental of #780 played by Frank Messina & the Mavericks.

Sets In Order Records, 12 inch plastic, 33 1/3 rpm

Price 3.95

#LP-4001 "Square Dance Party"

Square Dances Called by Lee Helsel

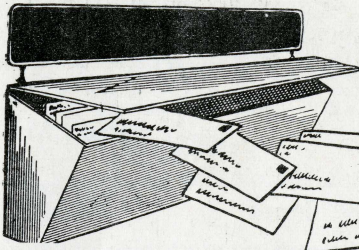
Here is an innovation which to us seems a good idea. There are a total of 14 dances on the two sides of this 12 inch LP. The calling and music are just about perfect. If your club uses called records, this is the way to buy them. A real bargain. We are certain that this novelty will be watched closely by all record companies. If this 12 inch LP of high level dances will sell in sufficient quantity, we can expect a flood of similar recordings by the top callers of the country. In any event, this series of dances is going to set an awfully high standard for imitators to copy.

LATE NEWS FLASH

**This year our Summer School
will be at Hazel Green, Ky.**

August 18 to 25

Frank L. Kaltman



LETTERS

FROM
OUR READERS

Dear Editor:

I judge—from the early mailbag returns—that I'm in a minority, but I like the new **American Squares**. Putting out a magazine that shall be flawless in text, uniformly edifying in content, impeccable in outward form and entirely pleasing in every respect is not a facility to be acquired overnight—even if it were possible at all. May I particularly point to the economy which spares the reader endless slogging through hinterland detail: "The friendliest people in the world live in Porcine Junction. All six couples of them turned out—in spite of one and one half inches of thin mud—to welcome Hack Fess and his Maw last month when they held their biennial Grange Party and hush-puppy roast. Folks around here are still giggling over them new-fangled pantaloons of Bossie Thwiggles! And boy, you should of . . ." Oh, well. Anyway, the things most people buy dance magazines for are far more readily available, and there is a certain pungency about the philosophy that I—surfeited with "friendliness"—find right refreshing. As for me, I gave up square dancing entirely when I found myself referring to my nearest and dearest as "acquaintances."

Charlotte Underwood,
Rockville Center, N. Y.

Dear Editor:

Recently you had a short article about square dancing among teen-agers, and I thought you would be interested in what we are doing here in

Black Mountain.

Here we have a teen-age square dance every Tuesday night. This dance is sponsored by the Black Mountain Recreation Council and is a United Funds project. I have the privilege of being director, and it is amply chaperoned by the mothers and fathers of the teen-agers. The project started about two years ago with an average

(Continued on page 15)

MARLINDA

"HOLD EVERYTHING"

and dance

"YOU GOTTA BE MY
BABY"

by Frankie Frankeberger

Two Spritely dances Written and

Called by Frankie on
Marlinda Record #741

with the Dual Key Instrumental
#1041 by the Haylofters

VERA BAERG

calls

"Jeepers Creepers"/"Charlie My
Boy" on Marlinda Record #740

The Dual Key Instrumental #1040

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1159 Broad St., Newark, N. J.

MARLINDA RECORDS

618 S. Glenwood Place Burbank, California

attendance of 16 to 20. We now have 60-80 each dance. The ages are 13-16, or 7th thru 10th grades. We meet at the Clubhouse, which is furnished by the Town Council without cost.

From this group, we have developed a Square Dance team (mostly 8th graders) known as the Teen-Aders. This team has made appearances at PTA programs, the WNC Sanatorium, and on WLOS-TV. We have other appearances scheduled and hope to enter the WNC Jamboree held each spring in Asheville. Reid Johnson is caller and he and his partner are the lead couple.

Vernon W. Johnson,
Black Mountain, N. C.

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—Lilly Grove, "Dancing", 1895

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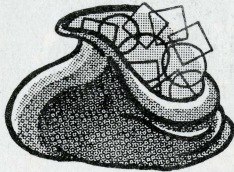
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GNAT'S END

(Frank Tyrrel, Mill Valley, Calif., 1956)

All four ladies grand chain to your opposite
 Then head coupes center and swing opposite
 Face the sides with the lady on your right
 Split that couple go around just one
 (Stand beside corner in two lines of four)
 Forward eight and back with you
 Forward again and pass thru
 Arch in the middle and the ends turn in
 Circle up four just once around
 (Head couple who have turned into center are circling)
 Cross trail thru and split the side
 Around just one and don't look back
 Go into the middle and box the gnat
 Sides divide and line up four (at the head)
 Forward eight and back that way
 All four ladies to the right sashay
 Box the gnat (or pass thru) across the land
 With lady on your left do a left allemande . . . etc.

* * *

3/4 CHAIN STAR or EIGHT CHAIN STAR

(Bob & Betty Bevan, Los Angeles, Calif. 1956)

Four gents star right 3/4 of the land
 Turn the right hand lady like a left allemande
 Right to the next like a right and left grand
 (This is your original opposite lady)
 Just one right and one left hand

(So you end turning original corner with left hand.)

Turn her with the left and do it again
 (Repeat 3 more times to get partner back with left hand.)

* * *

RANK-O-FOUR

(Doc Heimbach, Blue Island, Ill., 1956)

Side ladies chain across the track
 Then couple one go forward and back
 The other three couples promenade

(Continued on page 17)

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.

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Bel-Mar 4146 East Beatrice, Phoenix, Arizona

BEL-MAR RECORD COMPANY • 4146 E. BEATRICE • PHOENIX, ARIZONA • ©1956

Walk right down the center of the floor
Just halfway round and the head two couples
(Couple 3 should be behind couple 1 in a rank-of-four, but it doesn't make a lot of difference if they're in line.)
Couple one right and couple three left
Between the sides and form two lines
(Each head couple goes around one person to split and stand between side couples there.)
Forward eight and eight fall back
Ends go forward and box the gnat
(At this point each man has original partner on his right and has progressed one position to the right. So you could allemande left right here; or, as this one goes, those ends who just boxed their gnats may continue as follows:

Face the middle and pass right thru
Around just one and again pass thru
Split the ring and around just one
Down the center and cross trail thru
Around just one come into the center
Star by the right hand once around
Allemande left . . . etc.

* * *

"Harmony which lies at the heart of things, ever has been and ever will be the idea that the dance is endeavoring to express."

"We all love rhythm, baby, child and man."

"True grace in motion comes from art, not chance,

As those move easiest who have learned to dance."

—1709

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COMING ROUND THE MOUNTAIN |
| 102 | 202 | WHISPERING/WE'VE GOT RHYTHM |
| 101 | 201 | MINE, ALL MINE/
DANCE YOUR TROUBLES AWAY |

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HERE AND THERE

Mexico City, D. F. Quite a few of our good neighbors have fallen hard for American square dancing. A great deal of credit is due to our cultural exchange program. Can't think of a better way to show Americans at their best!

Summit, N. J. has a dance-conscious recreation board. As a result there is considerable activity for a community of that size. They are sponsoring an evening with Bob Brundage on March 23rd.

Wyckoff, N. J. Contras are "taking" in New Jersey, the Grange crowd laps them up now-a-days. According to old dance programs of the Civil War days, Jersey at that time was quite contra-happy.

Illinois. We note that the Illinois Federation of Square Dance Clubs is listing a lot of events as "Fun Dances." Let's make them all "Fun Dances"!

North Dakota. We see in the bulletin of the NDSDA that they have evolved a square dance version of "Bingo" (they call it "Opaso") . . . next development uncertain, but probably a square dance version of either Three-Card Monte or Strip-Poker! And they also have a most interesting ceremony called "Kiss Down the Line"! Also a game where they kiss noses. Think I'll move to North Dakota; I could probably pick up enough material for a new edition of "Smootch Dances and Kissin' Games"!

Chicago, Ill. The Annual International Festival will be held again this year (Nov. 2) at the Conrad Hilton Hotel. But this time they are calling it a "Cotillion"! So I guess we must add another meaning to this sadly abused word . . . a square dance jamboree!



Salty Dog Rag

Unbreakable plastic on DECCA 27981

How to do it

SALTY DOG RAG

Formation—

Circle of couples, facing counterclockwise.

Starting position—

Skater's position, hands crossed in front, right hands over left. Right foot free.

I

Measures—

- 1- 2 Two Schottische steps forward, starting with right foot. (Right, left, right, hop on right foot brushing left foot forward. Left, right, left, hop on left foot brushing right foot forward.)
- 3- 4 Four step-hops forward, starting on right foot.
- 5- 8 Repeat pattern of measures 1-4; finish facing partner with left hands joined.

II

- 9 One Schottische step to own right.
- 10 Join right hands; one Schottische step to own left.
- 11-12 Turn clockwise with own partner with four step-hops
- 13-16 Repeat pattern of measures 9-12.

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Philadelphia FD Center

(Continued from page 6)

Some people resent us. But when you look around and see that more people are dancing here today than ever before; when you see the Contra, Square and Round dance taking their intrinsic places in the repertoire of a FD setting because people are planning it that way, then you've got to say, "By God! Those fellers are doin' a pretty gritty job!"

Meanwhile a bird's eye view of Philadelphia reveals a continuing separation between Folk Dance and American Square and Round dancing; but a sincere effort is being made to correct this situation. The FD Leaders Council of Philadelphia, through its member leaders try hard to bridge this traditional cleavage; but leaders with groups generally won't touch a hot potato. Fewer people seem to be square dancing "seriously," although schools, social agencies, churches and synagogues continually cry out for it when they need a broadening and more social experience. More ethnic and church groups have mushroomed in the community, and several closed, advanced FD groups function rather successfully and do good work.

This year Philadelphia is planning another historic Folk Festival, sponsored again by the International Institute, and patterned after the extravagantly successful one we participated in last year, involving over 4,000 people over a two-day period. This time, to accommodate everyone, it will be held in our huge Commercial Museum, where scores of church, ethnic and independent organizations will be mobilized to participate in another almost unprecedented galaxy of Nationality Folk Arts. All these things can happen only because Philadelphia's moving ahead.

A Tribute

(Continued from page 5)

termission time, amidst a tremendous ovation, the entire proceeds from admissions were turned over to him.

Over two hundred people braved the elements that night to pay tribute to a man who had done so much for them and for square dancing. True, it was a token of heartfelt gratitude to someone who had never said "no" when called upon for special help or to donate his services to groups as a caller. But it was more than that—it was a tribute to a man who had untied the man-made bonds of racial prejudice. It was a tribute to a man who had taught others to put fun and fellowship ahead of wealth, religion, or the color of one's skin. It was a tribute to a man who is a credit to his race and an example for all races. Waterloo is proud to have a caller like that. Waterloo is proud to have dancers like that, too.

Social Dancing

(Continued from page 11)

manner of feeding with their knives, till the whole blade seemed to enter the mouth; and the still more frightful manner of cleaning the teeth afterwards with a pocket knife, soon forced us to feel that we were not surrounded by the generals, colonels and majors of the old world."

To be continued.

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COMING EVENTS

- Feb. 9 **Houston, Texas**. 5th Annual Couple Dance Festival. Workshop 2-5 P.M. Dance 8-11 P.M.
- Feb. 11. **Paterson, N. J.** YMHA. International FD Festival.
- 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 23. **Summit, N. J.** Mid-Winter Round-Up with Bob Brundage. Edison Recreation Center.
- March 30 **Metuchen, N. J.** Jewish Community Center. S.D. Festival.
- April 5-7 **Yuma, Ariz.** SD Festival.
- April 6. **Emporia, Kan.** Round Dance 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.
- April 20. **Wyckoff, N. J.** Grange Hall. Folk and square dance festival.
- May 2-3-4. **Washington, D.C.** Roosevelt Center Auditorium. Folk Festival.
- May 4 **Oklahoma City, Okla.** SD Jamboree.
- May 10-11 **Houster, Texas** 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.
- June 14-16 **Yakima, Wash.** State FD & SD Festival.

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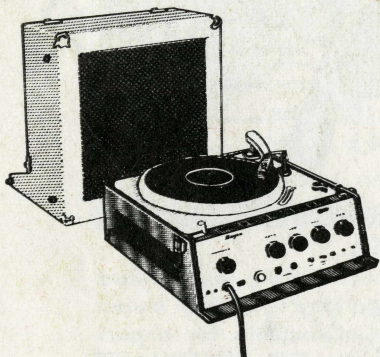
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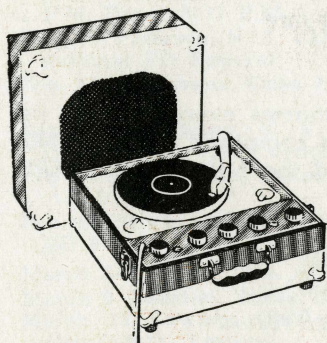
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