

Special  
Ev  
1763  
.A58  
v.12  
no.7

MARCH 1957



# AMERICAN SQUARES

THE MAGAZINE OF  
AMERICAN  
FOLK DANCING

Volume 12

Number 7

# Kentucky Hoedowns

Played by

# Sleepy Marlin

on four new **FOLKRAFT** records

1324 Fisher's Hornpipe  
Big John McNeil

1325 Black Mountain Rag  
Back Up and Push

1326 Grey Eagle  
Eighth of January

1327 Boil the Cabbage  
Tennessee Wagoner

Tempos ● 132 to 148

## Folkraft Record Company

1159 Broad St., Newark 2, N.J.

# AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

## Editor

Rickey Holden

## Managing Editor

Rod LaFarge

## Dance Editor

Olga Kulbitsky

## Cover Artist

Hamilton Ware

## Contributing Editors

Virginia Anderson

Don Armstrong

Ray Bauer

H. H. "De" Harris

Harold Harton

Bob Merkley

Elizabeth Y. Williams

## News Correspondents

Jack Carver

Helen Denson

Harry Martin

Mildred Martin

Harold Neitzel

Anne Rechter

## Publisher

Frank Kaltman

Volume 12

Number 7

MARCH 1957

## THIS MONTH

### Special Articles

Meet Lib Bennett .....	5
Yesterday Was Fun .....	7
Social Dancing in America.....	9
By Rod La Farge	
Learn-It-Yourself.....	11
Folk dancing for square dancers	

### Regular Features

Editorial .....	4
Here and There.....	13
Record Reviews .....	14
Letters from Readers .....	16
Grab Bag .....	23
Classified Ads.....	24
Coming Events .....	26

"The cry is universal and constant for something new; but those who are most persistent in this frequently offer the greatest obstacle to the introduction of novelties, by their inattention, and readiness to sneer at the efforts of their best conductors, who, as a rule, are confined to figures of the simplest kind; otherwise the obtuse ones would be exposed, and would at once retaliate by complaining of the 'stupid idea.'"

—"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.

# THE BULLY OF THE TOWN

Don't look now . . . but can't you bring to mind a certain "sophomore" square dance caller (formerly a very nice person) who became a blustering bully with exaggerated self-esteem about the time he memorized his first three calls? Then what about meek little Percy Piffle? He was so pathetically grateful in the beginning to all the kindly souls who guided his faltering footsteps through those first squares. But that was before he learned. Now he is the fanatical "expert" who tyrannizes "his" set.

I often wonder if the character of these second year zealots have become as warped in their other activities; have they also become the louts who cry, "Wait on me, I'm in a hurry" in crowded stores and hog party lines while their neighbors' houses burn?

Bullies and loud-mouthed exhibitionists have but few friends; the pitiful part of the situation is that such people often do not realize the reason. Our over-night experts usually go around declaiming against cliques (too often formed in self defense) and the sophomore callers conclude that the older callers have formed a conspiracy to cheat them of their just dues.

"Just dues" is the real keyword to the situation; the majority of these people could not dance even a stumbling fox trot before they joined some square dance club; they were generally the slowest of the slow and the despair of their instructors. After suffering the agonies of the damned for a year or so they finally gained some degree of proficiency. Then (to put it kindly) their egos overcompensated. Their teachers became stupid dolts who had held them back; the other dancers drooling idiots who had interfered with their progress. And everybody, but everybody must stand back and bask in the light of their genius.

So let's give a word of advice to fledgling callers and overnight experts: the field is bigger than you. Don't get arrogant about your new accomplishments; remember that a nice person enjoys life more than an un-nice expert . . . especially an expert who only thinks he is.



# MEET LIB BENNETT

This article started out as a request for information on Mrs. Elizabeth Bennett, one of the most active square dance workers in North Carolina, for a "Person Worth Knowing" profile. We asked Mr. W. G. King of the F.D. Federation of N. C. to secure the material for us and he came through with this autobiographical sketch. It is considerably longer than our "Worth Knowing" department uses, but it is so interesting we just couldn't bear to edit it down.



**Elizabeth Bennett**

I grew up with square dancing. The farm community in which I spent my childhood and early life was eight miles from the nearest town, and in horse and buggy days, that was quite a distance. Much too far to travel for recreational purposes, for there were none there, not even a silent movie. The neighbors and their children would come together on winter nights for a party. Each person attending

would bring along a small sack of either candy, nuts, raisins, grapes, or some apples, oranges, or bananas. These were put on a big waiter and passed during the evening. We called these parties "Pound Parties." We played games, sometimes of the kissing kind, and some of these new play party games so popular now, and then the men would take out the furniture, sprinkle corn meal on the floor while the fiddler with maybe a banjo or guitar tuned up, and everybody danced—square danced, four couples to a set. There was no special caller, but someone in each set would direct the activity of that set, and you did not pay any attention to what the other set was doing. We did figures using circles of four, six and eight, lines and stars just as we do now, and we did "do-paso" but we called it "grinding apples." There would be many such parties during the winter, and several special ones during the Christmas holidays. Snow would be on the ground, and it would be too cold to take the team out, so we walked several miles in the snow and thought nothing of it, danced until midnight and then walked back home. During the summer, there was one big community picnic, and square dancing was done in an abandoned school house on the picnic ground. On several occasions dances were held in the school house, but I was not allowed to go there because of the drinking that might go on.

Our community progressed with the times, and with better roads, and cars, people drove into the towns for the picture show and round dancing became a part of community recreation. My sister and I and our boy friends attended most of them. No one on the dance floor had ever had

(Turn page please)

a dance lesson, but everybody danced and kept time with the music. Really it did not look ridiculous as it sounds now to tell it. It was clean wholesome fun, and believe me I had my share.

I graduated from East Carolina College on two occasions. First in 1917 when it was East Carolina Teacher Training School, and in 1928 I got my AB degree in Primary Education from East Carolina Teachers College.

I have taught since 1917 with these exceptions: I went back to school to get my degree. This I did in one summer term and one year with credits I had received from Chapel Hill, State College and Wake Forest. For eight years I was Executive Secretary of the Rutherford County Chapter American Red Cross. I started back in the school room in 1949.

My recent interest in square dancing began in the summer of 1950. I attended the North Carolina Folk Festival at Chapel Hill, N. C. and the special attraction of that Festival was a team of teenagers directed by Mrs. Lillie Lee Baker from Austin, Texas. Following the Festival the Extension Division and the Department of Physical Education of the University of North Carolina, sponsored a short course in square dancing and calling with Mrs. Baker as teacher. The teenage team helped with the dancing. I attended this short course, bought "West Texas Square Dances" by Jimmy Clossin and Carl Hertzog. The following winter I got some records and had loads of fun teaching my third graders to dance. They had fun too, and when the parents saw them dancing they liked it and encouraged me to do more of it. It was during that school year that the Recreational Dept. of Burlington employed Ann Coxhead as director of the Young peoples work. Ann decided to have an adult class, and when I saw the announcement in the paper I knew that I was going to learn more about dancing so I could show someone else how much fun it was. I was among the first to

arrive, and have missed few sessions since. She helped me to select some records, and when they arrived there was enclosed a notice of a square dance school to be held in Harrogate, Tenn. at Lincoln Memorial University in July 1951. Jimmy Clossin was to be one of the instructors. I went, and the bug bit **hard, fast and deep**. In 1952 I went back to Harrogate for the school. In 1953 I attended the Dixie Folk and Square Dance School at Emory University and the fall Folk Dance Camp at Oglebay Park, Wheeling, West Va. In 1954 I attended Dixie Institute at Emory, and American Squares School at Lincoln Memorial College at Harrogate, Tenn., and the Christmas Country Dance School at Berea, Ky. In 1955 I went to Pappy Shaw's school in Colorado Springs, Col. and the Christmas School at Berea, Ky. again. In 1956 I went back to Oglebay Park, Wheeling, West Va. for the Spring Folk Dance Camp, and to American Squares School at Sue Bennett College, London, Ky.

As I have told you I teach school, and since I revived my interest, I have taught youngsters to dance at their grade level. I have used several plans and made an effort to fit it into the school program. In some instances I have had cooperation from my fellow workers and sometimes I have not. At one time I had the 3,4,5,6 grades for about an hour once a week, and on rainy days when outdoor activity was not feasible. For two years I have had afternoon classes after school purely on a voluntary basis. I would roughly estimate that seven or eight hundred have learned enough from my classes to have more fun than they would have had otherwise. I have worked with the Girl Scout program in efforts to earn a Folk Dancing badge, probably touching the lives of two hundred youngsters. I have helped with scores of parties, using play party games and some of the simple dances, both with teenagers and with adults. I have

(Continued on page 19)

# YESTERDAY WAS FUN

The first thing an applicant for a U.S. patent does is to have the Patent Office files "searched" to see if someone has preceded him with the idea . . . and it's a safe bet that many a hopeful wishes he had searched before he had the inspiration, since it is most disillusioning to find that a shiny new idea is second-hand.

The really smart people are the corporations who have their searchers go through these files in quest of forgotten ideas that may be refurbished and brought up to date; the ambitious square dance caller, if he is looking for unhackneyed material, may well take a lesson from this. Ideas old enough to have been forgotten are fresh material to those who have never heard of them and many intriguing dance movements are buried in dusty old books that today's "hot-shot" caller disdains as being the repository of nothing but "creaky old quadrilles."

If we examine one of the oldest English dance books that contains detailed descriptions, that is, Playford's *Dancing Master* published in 1651, we will find two very interesting movements that could well be adapted to the square dance of today. These are the "set" and "siding." The "set" may be used in any square dance situation where the forward and back "balance" would fit; another particularly appropriatespot is on meeting partners on the grand right and left as a substitute for the usual bow.

A square dance interpretation of a "set" could be this: using very small steps, leap to the right on the right foot; "mark time" left, right. The weight is now on the right foot. Leap to the left on the left foot; "mark time" right, left.

"Siding" is a maneuver that passed out of the dance picture in the early

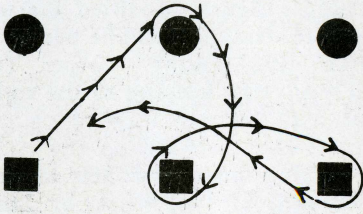
19th Century that could well be revived, since it has a distinctive appearance all of its own, although it is a very simple figure. Modified for use in a square dance it could be performed like this. Facing partner (or corner), advance **keeping to the right** in this manner: step forward on the left foot; step forward on the right foot, turning one-quarter left to face partner; step left foot in rear of right, turning left so that partners still face; step backwards on the right foot, completing the turn so that the couple are now facing in the reverse direction from which they started. Return in the same manner, **keeping to the left**. If you imagine two strange dogs passing, each afraid to take his eyes off the other, you will do this figure to perfection the first time! (Sorry to be so crude; it is a very graceful maneuver.)

Other items in Playford that should intrigue the square dancer are the **poussete** (a species of dos-a-dos, for four) and the **gip**, which is rather like a dos-a-dos, except that the two people turn as they perform the figure, so that they face each other continuously throughout.

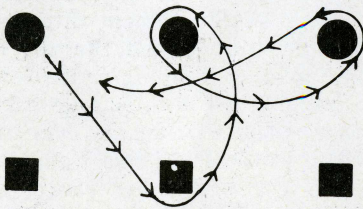
Moving up the years a bit, we find the best-known English dancing master of the era, Thomas Wilson, as the author of several dance books, including "The Quadrille and Cotillion Panorama" (1818) and "A System of Country Dancing." This latter work describes some patterns that should evoke swooning admiration for those who think all square dancers should be equipped with guide dogs, radar and navigation charts. The examples plotted below are intended for triple-minor contra dances, but may be done on a square dance by first maneuvering the dancers into a formation in which three ladies face three men.

They should please exhibition groups who resent having their pet numbers copied by the public!

## The Maze

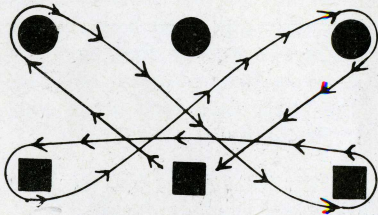


Gentleman's part

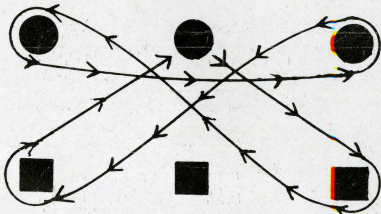


Lady's part - performed simultaneously

## Around the Corners



Gentleman's part



Lady's part - performed simultaneously

Somehow or other 19th Century quadrilles have acquired an entirely undeserved reputation for dullness by today's standards of entertainment.

It is true of course, that in high society the formal Lanciers and Plain Quadrilles were often danced with exaggerated dignity, but in resorts patronized by the working classes, even these set pieces were danced with considerable whoopee and abandon. We sometimes find mention in old newspaper accounts of such things as legs being broken in "wild Lanciers." These accidents were usually the results of boisterous "sashaying" in the performance of the fifth figure, the pattern of which is interesting enough to modern dancers to have survived even until today. In some parts of New Jersey and New York State it is still danced during an evening of squares. Some of the figures of the lesser-known quadrilles are well worth rescuing by our present-day dancers. As an example of a very "folkish" figure, we may take "The Graces." In this the gentleman formed a ring of three with two ladies; then the ladies raised their joined hands to form an arch, the gentleman stepped underneath and the ladies lowered their joined hands down behind his back: In this position they promenaded quite cozily as a trio.

Then just look at the polka quadrilles. I'm sure nobody but nobody ever looked down on the polka as "creaky," and a floor filled with polka quadrille sets is as lively a sight as a modern dance floor filled with our present-day "hep cats."

The grand square was a part of many of these polka quadrilles, and our dancers now-a-days who merely march through this pattern are missing half the fun of the old-timers who gayly romped through the figure with heel and toe steps. Those groups who use records exclusively may think that no suitable music is available for such dances, but this is not the case. The "Jenny Lind Polka" one of the favorites for the old heel and toe quadrilles may be had on Folkraft #1166. Both

(Continued on page 21)



# Social Dancing in America

A history by Rod La Farge

(Continued from last issue)

Even the upper classes did not receive the ungrudging approval of the outspoken Mrs. Trollope as witness: "The ladies have strange ways of adding to their charms. They powder themselves immoderately, face, neck and arms; the effect is indescribably disagreeable . . ." "They do not walk well, nor, in fact, do they ever appear to advantage when in movement. I know not why this should be, for they have abundance of French dancing-masters among them, but somehow or other it is a fact." In spite of the indignation with which Mrs. Trollope's literary efforts were received in this country, I suspect that they had a most salutary effect. In the 1840's all the academies were paying attention to deportment, dress and carriage and by the 50's the quality of dancing at the "society" balls was much improved.

As we have noted earlier, the first quadrilles danced at Almacks were "quite something," and even the simplification that made them popular was not the substitution of less energetic steps . . . merely less intricate.

The list of quadrille steps in Chiver's *The Modern Dancing Master* (1822) included jette, pas de Zephyr, pirouette, glissade, pas de basque, emboite, entrachet, pas brize, fleuret, pas bourre, chasse, coupe, and jettes a cotes; if we eliminate special quadrilles utilizing the waltz, mazurka, two-step and polka and confine ourselves to "society" we find that the terrifying collection of ballet movements favored by the dancing masters of the 20's have vanished entirely from the scene in the 50's to be replaced by simple walk and chasse steps.

We will quote from "The Art of Dancing" by Edward Ferraro published in 1859: ". . . the quadrille of former times was adopted as a medium for the display of agility, and the indulgence of violent exercise; as, however, the art of dancing, considered with reference to the execution of difficult steps, vaults and pirouettes, required a long and tedious pupilage combined with perfect gracefulness of bearing, if not symmetry of form, and could be attained only by years of devoted study and unwearied zeal, it was but natural that few succeeded in not making themselves ridiculous, and that it needed revision and alteration to render it acceptable.

Consequently the quadrille now in use, in which performers walk or slide gracefully through the dance, may be executed without any special knowledge of the art of dancing, a familiarity with the figures being all that is essential . . . it is a happy relief from the more fatiguing polka, redowa and similar dances."

In spite of this beautifully restrained opinion of the walked quadrille, Mr. Ferraro was not completely an ivory-tower dweller, since he adds later: ". . . but the quadrille in any form is not so generally esteemed by the youth in our country, the majority preferring more rapid dances, which better accord with the spirit of the age." He also gives directions for a polka quadrille and a mazurka quadrille!

We may well note that the polka quadrilles were not danced by stiff-backed robots with arms hanging limply at their sides; if you will examine the sketches presented here from the *Ball Room Bijou*, written by

(Turn page please)

Charles Durang whose academy was flourishing in Philadelphia at this time, you will see that these were lively productions, heel and toe steps, polka promenades and other figures being performed with hands on hips, quite in the manner of many "peasant" dances that some of our present day square dance authorities consider to "un-American" in spirit to be included in square dance programs.

Now we must remember that the clientele of the dance academies was almost exclusively either the upper class (America had a definite "upper-crust" even then; there were 21 millionaires in New York City in 1852), or the upper middle classes; the lower middle classes were the chief customers for the be-your-own-dancing-master books.

As for the lower classes, well, the average wage for painters, carpenters and such in the 50's was \$8 per week and New York had slums worse than

any Southern plantation slave dwellings. After working twelve to fourteen hours a day for a week, these people were fortunate if they had enough spare cash to patronize the neighborhood tavern where dancing was available. Obviously, they were not likely customers for the services of a dancing master. Their attempts to participate in fancy quadrilles in such surroundings probably produced more new dances and novel interpretations of the old ones than all the dancing masters of the century!

Learning to dance quadrilles from an old book could be a fertile source of compounded errors; just as an example, the term "Ladies Chain" was not used in dance books of the 20's, thus a person self-taught from one of the older books would be forced to rely on his imagination to interpret this term. Dancing information handed down within family circles was an even more confusing trap. A

(Continued on page 20)



*Grand promenade all eight.*

# LEARN-IT-YOURSELF

## Folk dancing for square dancers

(Continued from last issue)

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

### KALVELIS

Lithuanian - Circle Mixer

Only dance step required for this is the polka, and those who can't polka can manage very well with a two-step; before the dance is over they'll find that they have learned the polka!

RECORD—Folkraft 1051

FORMATION: Circle of couples facing center, Women on partner's right side.

STARTING POSITION: All hands joined, Right foot free.

#### FIGURE I

Music A

Measures

- 1-8 CIRCLE RIGHT with seven Polka steps, ending with three stamps.
- 1-8 CIRCLE LEFT with seven Polka steps, ending with three stamps.

#### CHORUS

Music B Partners facing.

- 1-2 CLAP OWN HANDS FOUR TIMES alternating left hand onto own right, then right hand onto own left,
- 3-4 RIGHT ELBOW SWING with four Skips,
- 5-6 Repeat "Clapping" pattern of Measures 1-2.
- 7-8 LEFT ELBOW SWING with four Skips.
- 1-8 Repeat pattern of Measures 1-8.

#### FIGURE II

All face center

- 1-8 WOMEN dance three Polka steps forward toward center, ending with three stamps, then turn to face partners and return to place with three Polka steps forward, ending with three stamps, facing center again.
- 1-8 MEN repeat pattern of Measures 1-8, but dance more vigorously, stamping on the first beat of each measure.  
Repeat Chorus.

#### FIGURE III

- 1-16 GRAND RIGHT AND LEFT around the circle with Polka steps, meeting a new partner on last measure.  
Repeat Chorus with new partner.  
Repeat entire dance with new partner.

Kalvelis, which in Lithuanian means "Little Smithy," is an example of a "work" dance. The refrain with its hand clapping represents the Blacksmith's hammering on the anvil.

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

### GAY GORDONS

Scottish Ballroom Dance

If you can two-step, you can learn this dance quicker than Arthur Murray say "Magic Step."

RECORD—Folkraft 1162

STARTING POSITION: Couples in \*Var-souvienné position, Left foot free.

Measures

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

#### II.

- 9-12 FOUR PAS de BASQUE STEPS, woman turning under right arm. Woman makes two right turns under the joined and raised right hands. Man,

(Turn page please)

(Continued from page 11)

starting with Left foot, takes four Walking steps forward, OR, four Side-steps to the left, OR, four Pas de Basque steps forward. Finish in ballroom dance position.

- 13-16 **FOUR PAS de BASQUE STEPS TURNING CLOCKWISE** with partner. Leap (count 1), Step (and), Step (2 and) turning on the Leap. Finish in Varsouvienne position with Left foot free.

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

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

## DOMINO POLKA (Polka Koketka)

Slavic American - Couple

If you can polka, this is a cinch; if you can't this is the dance to learn the polka rhythm with.

RECORD—Folkraft 1095

FORMATION: Couples facing counter-clockwise.

STARTING POSITION: Couples in Varsouvienne position, Left foot free.

### Measures

- 1 TOUCH LEFT TOE in front of Right foot while hopping lightly on Right (1 and), EXTEND LEFT LEG FORWARD, straightening knee and lifting Left foot just slightly off the floor while hopping lightly on Right foot (2 and).
- 2 THREE STEPS IN PLACE (Left, Right, Left, Pause) TURNING TO THE RIGHT, both making a one-half right turn without releasing hands. Finish facing in opposite direction, Man's left hip adjacent to Woman's right hip.
- 3- 4 Repeat pattern of Measures 1-2, starting with the Right foot and turning to the left to finish facing in original direction and starting position.
- 5- 8 THREE POLKA STEPS FORWARD starting with the Left foot free, ending with THREE STAMPS (Right, Left, Right, Pause).

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

## LA RASPA

Mexican Couple Dance

Even the "country club crowd" with a half-dozen Martinis under the belt learn this one with no trouble.

RECORD—Folkraft 1119

STARTING POSITION: Partners facing. Arms extended forward at shoulder height, both hands joined with partner.

Note: La Raspa means "the rasp" or "the file." The characteristic step of the dance is the shuffling "La Raspa" step.

### Measures

Music A I—"La Raspa" Step

- 1 HOP on LEFT FOOT and SLIDE RIGHT FOOT FORWARD, thrusting right arm forward and pulling left elbow backward (counts 1 and), Replace and JUMP ONTO RIGHT FOOT, SLIDING LEFT FOOT FORWARD, reversing elbow action (2 and).
- 2 Replace and JUMP ONTO LEFT FOOT, SLIDING RIGHT FOOT FORWARD, reversing elbow action (1 and), PAUSE (2 and).
- 3- 4 REPEAT pattern of Measures 1-2, starting with jump onto Right foot, sliding Left foot forward.
- 5- 8 Repeat pattern of Measures 1-4.
- 1- 8 Repeat pattern of Measures 1-8.

Music B II—Elbow Swings

- 1- 4 RIGHT-ELBOW SWING. Hook right elbows with right hands up, left hands held high, and swing clockwise with eight running or skipping steps, snapping fingers of both hands. Release elbows and clap own hands on eighth count.
- 5- 8 LEFT-ELBOW SWING with eight running or skipping steps, snapping fingers and ending with a clap on last count.
- 1- 8 REPEAT pattern of Measures 1-8.

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

"No teacher has so many obstacles to encounter as the 'dancing master' of the present day who knows and feels the higher value of his occupation."

—"Dancing", Allen Dodsworth, 1888

# HERE AND THERE

**Silver Spurs**, the teen-age folk and square dance exhibition group from Spokane (Wash.) is planning a tour of the Mid-West and East this summer.

**Oberammergau, Germany.** Ray and Ellen Smith from the Washington, D. C. area are helping to get square dancing a'goin' there.

**Tarpon Springs, Fla.** Fred Kelley's square dance show on WCDL will have its fourth birthday on March 16. It seems odd that none of the New York metropolitan radio and TV stations have a program of this type. I rather think they are overlooking a good bet. And I am sure that a square dance program (properly handled) would provide considerable more spectator entertainment than some of the inane and dragging TV shows that feature watered-down rock and roll.

**Audubon Park, N. J.** The Audubon Park Promenaders raised \$322 at their fifth consecutive March of Dimes Jamboree. This charity seems to be a favorite for square dance groups.

**N. J.-Pa.** The Square and Folk Dance Leaders of the Delaware Valley have published two separate directories; one of the members and one of places to dance. Good advertising, as these are in booklet form rather than mimeographed sheets.

**St. Louis, Mo.** The committee for the National Square Dance Convention (June 13-15) has a tentative program that includes 30 different kinds of workshops, clinics, forums, meetings and panel discussions (proper category decided by semantics division?) and is working with local groups to arrange Trail End Dances.

**Summit, N. J.** Bob Brundage will be the caller at the Edison Recreation Center on March 23; admission will be limited to 20 sets. If you wish to

attend this send your reservations plus a check for \$3 for each couple to H. S. Kennedy, Dir. of Rec., Field House, Myrtle Ave., Summit, N. J.

**Maryland.** Maryland SD clubs have arrived at the stage of importing name callers. Ken Smith will call at the Lutherville School on March 30th for the Wagon Wheelers Club and the Towson SD Club will sponsor Dud Briggs at the same place on April 20th.

**Long Island, N. Y.** The L.I.C.A. had a couple of boys up from the AFM local to explain details of engaging union musicians; glad to see they still prefer live music over that-a-way. Their New Year's Eve dance was a success. Joe Lewis will appear at the Malverne H. S. on April 17 (Wed.).

**New York, N. Y.** The Country Dance Society of America now has new headquarters; 55 Christopher St. They celebrated with an open house on Feb. 17.

## CANADIANS

Order by MAIL from Canada's  
leading folk dance supplier

All makes of records and  
books for square, round,  
folk and contra dances

Subscriptions taken for  
**AMERICAN SQUARES**

*P. A. Kennedy Co. Ltd.*  
Box 400                      Brandon, Manitoba

\* \* \*

"There is, perhaps, stronger individuality shown in the manner of making the simple motions required in these 'square' dances than at any other time, and they reveal the habits, education and surroundings of those dancing."

—"Dancing", Allen Dodsworth, 1888



# RECORD REVIEWS

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

**Price 1.25**

#117 Calico Girl (132)//Sunday (132)

**Square Dance with Calls by Glen Story**

A very fine pair of singing calls by Glen Story. Suitable for high level and club dancers.

#118 Instrumental of #117 *ca*

The instrumental on this pairing is distinguished by an excellent piano lead, good rhythm and fine tone. While we admire the technical proficiency of Jack's new combination we somehow or other liked his older orchestra better. Probably it's just prejudice, but your reviewer is inclined toward traditional square dance sound — fiddles, banjo guitar, etc.

is

**SIO Records, 10 inch plastic, 78 rpm**

**Price 1.45**

#2100 Steve Green (130)//Pavalon Stomp (130)

**Square Dance Instrumental played by Cumberland Mountaineers**

This pair of hoedowns is distinguished by a very accurately played background. Good beat and fairly good tone. However, there is a tendency toward monotony because of the continuous repetition of a short theme. The fiddler is not quite good enough to sustain interest. Incidentally, both tunes are fake originals. They are slight modifications of standard chord progressions. For instance, Steve Green could just as well be Little Brown Jug. It has the same chord progression. Pavalon Stomp is Old Dan Tucker, "not quite".

**Hoedown Records, 10 inch plastic, 78 rpm**

**Price 1.25**

#706 Roll On Old 97//Instrumental

**Square Dance with Calls by Dr. Bill Price**

Pattern of dance is excellent. The tune is the Wreck of the Old 97. The instrumental is quite usable. Calling of Dr. Bill Price hasn't changed any.

#407 Shoe Skidoo//Honest and Truly

**Round Dance played by the Keynotes**

A pair of rounds in the most modern form. Orchestra consists of piano and organ. Playing is quite workmanlike. We haven't experienced the dances yet, so cannot honestly say. They might take, however, as the routines look pretty nice.

**Windsor Records, 10 inch plastic, 78 rpm.**

**Price 1.25**

**#7640 Delightfully Yours//Diane Two-Step  
Round Dance played by The Rhythmates**

Two beautifully played modern round dances. Diane should become a hit.

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

**Price 1.25**

**#RD-1013 I Love My Baby//Twilight Waltz  
Round Dance played by the Black Mountain Rhythm-Aires**

Jitterbug finally comes into the round dance picture. I Love My Baby should prove very popular with the teenagers. Twilight Waltz is a nicely played organ recording. The routine is quite simple and easily learned from the instructions.

**#178 Dixie Chain (136)//Bob Tailed "Q" (132)  
Square Dance with Calls by Les Gotcher**

Mr. Gotcher calling extremely fast high level stuff. Made to order for the club dancers.

**#177 Let Old Mother Nature Have Her Way (136)//Instrumental  
Square Dance with Calls by Bub Ables**

A new singing call by a very stimulating caller. The recording is penalized, however, by a technical error. What seems to be an echo is the tape play back head being re-recorded. It may interfere with the understandability of this record.

**#LP-3176 Sally Goodin (134)//Dusty Miller (132) 33 $\frac{1}{3}$  rpm.....**Price 1.75**  
**Instrumental played by Harold Hensley and the Black Mountain Boys****

Two rather sloppily played hoedowns. Nothing particularly good or bad about the recording. The same tunes have been done better many times. Sally Goodin on Folkraft #1150 played by Sleepy Marlin makes this fiddler sound like an amateur.

**Lloyd Shaw Records, 10 inch plastic, 78 rpm**

**Price 1.25**

**#X93 Forget-We-Not//Autumn Waltz  
Waltzes played by Fred Bergin (Organ)**

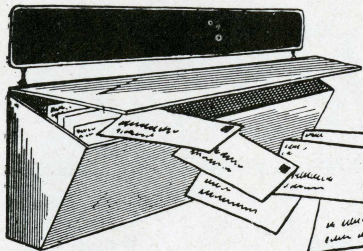
Forget-We-Not is Rubinstein's Melody in F. Rubinstein never intended this to be a saccharine waltz. If this was made as a skating record I could excuse it, but it is a far cry from dance music.

---

## THE NEXT ISSUE

will feature our annual listing of Summer square  
and folk dance schools, camps and institutes.

---



# LETTERS

FROM  
**OUR READERS**

Dear Editor:

Thanks a million for that editorial plug for a bit of live music now and then. If the boys don't heed that warning soon, the live musicians will starve to death and none will be here to make the records for them.

Doc McDonald,  
Washington, D. C.

Editor, American Squares:

You have a good point in your editorial plea for the use of more live music, but I think that the record-happy callers eventually cut their own throats, at least our club found this to be so. We discovered that none of these record-hounds were as good as the caller on the record from which they learned their call, so now we use called records exclusively for six weeks and then have a dance with live music and a caller who can handle this. The orchestra and caller are paid from what we save by not having a copy-cat disc jockey for the six weeks.

Ralph Sellers,  
Jersey City, N. J.

I just received my copy of *The Contra Dance Book* and sat down and devoured it from cover to cover. I think it is terrific and hope interest in Contras continues to grow.

We still have our contra group here, and although it is small we keep plugging away.

George Lowrey,  
Austin, Texas

Dear Frank:

I take AMERICAN SQUARES and SQUARE YOUR SETS and read the record reviews. I must say that they are very good and that they reflect a definite quality of fairness on your part. It is a pleasure to read such a column.

Don Conine,  
Pomona, Calif.

**"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

Eastern distributors  
Dance Record Distributors  
1159 Broad St., Newark, N. J.

**MARLINDA RECORDS**  
618 S. Glenwood Place Burbank, California



# KENTUCKY DANCE INSTITUTE AUGUST 18 to 25

Will be held this year at  
**Hazel Green Academy**

Hazel Green, Kentucky

For information write

The Registrar

Shirley Durham, 523 West Hill St.

Louisville 8, Kentucky

or

American Squares, 1159 Broad St.

Newark 2, New Jersey

## FACULTY

Vyts Beliajus

Shirley Durham

Prof. M.G. Karsner

Prof. Olga Kulbitsky

Frank L. Kaltman

Director

Square Dance Figures

Contras

Calling

Fundamental Dance

Techniques

Folk Dances

of many lands

Folk Singing

Children's Dancing

Dear Sir:

Almost forgot to renew. But when I failed to find those pithy record reviews I'd soon be reminded.

Ivan Leckrone,  
La Porte, Indiana

Dear Frank:

We have been on the road since Dec. 26 on our winter tour. I had a letter from Ed Smith telling us you were planning a review of our new rounds. We have not yet seen the copy, but are most appreciative. Gosh Frank, here we are in Pennsylvania and not knowing whether we will get to New York at all or not. We are completely booked, so unless we can fly in between engagements we will have to miss this time.

Ralph and Eva Maxhimer

Dear Frank:

Imagine my surprise when my recent letter to the editor became a feature. I feel flattered no end, but actually am dubious whether the prominence was justified. Of course the Atlantic Convention is a timely topic around these parts and there is much speculation as to what it will do for, or to, square dancing here. We'll know a lot more about it a year or two from now.

The convention will be a long step indeed for this area which has never had a truly big square dance and where the average square dancer is either a basement fan who has never heard a professional caller except on records, or a person who tries it once or twice a year for the sake of being a good guy at a church, school or

(Continued on page 18)

**Hey dancers! Hey Callers! Hey, hey! HEY!**

Johnny Schultz &

Jerry Jacka

—Team up once again to bring you the DANCIN'-EST,  
most INTERESTING square dance record of the year—

**"STEP RIGHT UP AND**

# **SAY HOWDY**

(Flip record)

#8123 - 78 RPM

#S8123 - 45 RPM

We guarantee that you have NEVER heard  
a square dance record quite like this one.

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**

3703 N. 7th STREET

PHOENIX, ARIZONA

office affair.

This is not to belittle the loyal members of some of the good clubs which exist here and are large enough to meet in a recreation center or in school facilities. But such dancers, fine as they are, are in the minority whether they know it or not. And I'm not so sure the situation is particularly unhealthy. The over-committed, over zealous eager beaver isn't always a great asset to the square dance movement for the long pull.

I'm quite concerned that we lose so many people to square dancing simply because they are not inclined to make a career or a big profit out of recreation. I'm afraid we are not giving them the right thing or we wouldn't lose them.

Ken Smith  
Bethesda, Md.

Dear Frank:

I also wish to take this opportunity to thank you for a very clever adver-

tisement in your magazine AMERICAN SQUARES. The thought of the "two new rounds" and the resemblance of records showing "Dream Girl" and "How About That" was exceptional. A very nice ad, and we also appreciate your remarks in "Record Reviews."

C. A. Davis  
Sunny Hills Records

Dear Sir:

We are a little sensitive about being thanked for remarks in Record Reviews. We neither expect thanks or curses from manufacturers for our reviews. We firmly believe that the honesty of our reviews is building our magazine circulation. We also believe that the hypocrisy and evasiveness of some of our competitive square dance magazines is deplorable, to put it mildly. We shall probably put it less mildly in the forthcoming issue of the magazine.

Frank Kaltman

helped with parties with professional groups, civic groups, church groups, and just any group that wanted to have some fun moving to music. I have been an active member of the Foot and Fiddle Dance Club since its organization and have missed few meetings. Why, my friends say, are you spending your time and money going to these places dancing and learning more about dancing? The answer is very simple, and just this: I enjoy dancing and I enjoy helping others who would like to know more about it so they could have more fun. In order to be a better helper I must know more about the thing I am helping with. I am not the world's best, but I defy anyone to have more fun than I. I will gladly and willingly share with anyone any of my knowledge, my dance library, my records and even my "Lady Bogen" in a pinch. Now my retirement is just around the corner — soon I'll have more time to dance!

### "ROAMIN' in the GLOAMIN'"

A gay easy singing square by Paul Hunt,  
A light-hearted round dance mixer  
by Rose Zimmerman  
And a real solid hoedown for your  
favorite patter calls!

710: Roamin' in the Gloamin'  
(square and round)  
Bonny Lassies (hoedown)



C-710: called by Paul Hunt

10 Calais Court, Rockville Centre, New York

From one to twenty, dance while the  
rhythm sense is tender,  
From twenty to forty dance for the  
stimulus of habit is upon you,  
From forty to sixty dance that the  
vegetative functions may be  
perfected,  
From sixty to eighty dance for your  
lives!

—Hall

## TRY THESE TOE-TICKLERS

With calls \$1.25      Instrumental \$1.45

### BALANCE RECORDS

		<b>Ed Gilmore and the Boom-Chuck Boys</b>
105	205	CHANGES/BY AND BY
	204	SQUARE DANCE GALS/ WALKING ON DOWN
	203	LADY BE GOOD/ COMING ROUND THE MOUNTAIN
102	202	WHISPERING/WE'VE GOT RHYTHM
101	201	MINE, ALL MINE/ DANCE YOUR TROUBLES AWAY

### RANCH RECORDS

		<b>Doc Heimbach and the Ranch Hands</b>
902	952	HII! NEIGHBOR/PROMENADE TO DIXIE
901	951	ROCKING THE POLKA/HAREM-SQUAREM

The **RECORD** Center

3942 West North Avenue

Chicago 47, Illinois

# SUNNY HILLS

RECORD  
AC 119

Have  
A  
Heart

Living  
the Life of Riley

two  
new  
ROUNDS

played by JACK BARBOUR and his  
RHYTHM RUSTLERS

## SUNNY HILLS RECORDS

Sunny Hills Barn  
Fullerton California

## Social Dancing

(Continued from page 10)

term such as "Allemande" frequently appeared with an entirely different explanation in two books published in the same era; one can well imagine how handed-down oral versions differed.

Another contrast between the dances described in the manuals of the 1850 and later periods, and the dances as done by the common people is the "stepping". The society dancing master decreed that "pigeon-winging" and clogging were vulgar. Exactly . . . but the common people were the vulgar people and they found these things quite to their taste; as a reflection on the taste of the dancing masters, much of this foot-work was derived from the steps that were used to replace the impossibly difficult movements of the original quadrilles at Almack's when they were simplified into popularity. Others were borrowed from contra-dancing and undoubtedly some from the flood of Irish immigrants to whom formation dancing and "stepping" were practically synonymous. The impact of nearly two million Irish fleeing the famines and other woes of that country cannot be ignored; politically it engendered such things as the formation of the "Know-Nothing" party . . . dancing and social habits among the lower strata of society into which these poverty-stricken people were pressed must also have been altered to some extent.

(Continued next month)



*Heel and toe and chassé across.*

# Yesterday Was Fun

(Continued from page 8)

sides of MGM record #30219 (Mouse in the Bread Box and Scratchin' Gravel) are played in excellent spirit and tempo for polka quadrilles, while the "Cracklin' Corn Bread" side of MGM record #30218 would have been musical nectar for the heel-and-toes of great-grandfather's day.

So let's resolve not to disregard any dances or dance figures just because they were not written five minutes ago; there are few (if any) components of today's latest squares that cannot be found in the old dance books and I suspect that people then enjoyed their dancing more than most of us do today.

If the readers of *American Squares* are interested in the old-time quadrilles, polka quadrilles, etc., we would be delighted to receive letters from them. If enough interest is evidenced we will publish some of the old calls and instructions for those who do not have ready access to old dance manuals.



**GRACE FIGURE OF A COTILLON.**

## 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.

**Western Jubilee Record  
Company**

3703 North 7th St.

Phoenix, Arizona

# TOP TRIO

## **JERRY HELT calls**

**770** Minnie the Mermaid  
Queen's Quadrille  
(Instrumental: #769)

**772** Smiles  
Sing 'n' Swing  
(Instrumental: #771)

## **BOB VAN ANTWERP calls**

**774** You're a Grand Old Flag  
Hello-Hello-Hello  
(Instrumental: #773)

**776** Rock and Roll Polka  
I can't Give You Anything But Love  
(Instrumental: #775)

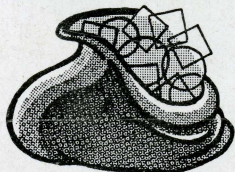
## **"JONESY" calls**

**778** Smile, Darn Ya', Smile  
Santa Claus Is Coming to Town  
(Instrumental: #777)

**780** Down Beneath the Sheltering Palms  
Drivin' Nails  
(Instrumental: #779)

# MAC GREGOR RECORDS

729 SOUTH WESTERN AVE. • LOS ANGELES 5, CALIF.



# GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

## ALLEMANDE THAR WITH AN ALLEMANDE LEFT

Bow to your partner, bow to your corner

Join your hands form a little ring

And circle left like every thing

Circle back go to the right

And swing your partner don't take all night

Allemande left and hold it there

This is where we start the square

FIGURE

Head two couples bow and swing

Swing around with your pretty little thing

Up to the center and back again

Turn the opposite right hand around

Partner left with the left hand around

Corners all with the right hand around

Partner left with the left hand around

Go all the way once and a half

Right hand lady with the right hand around

Partner left and there you are

Into the center like an allemande thar

Back up boys but not too far

Shoot that star with a heavens whirl

Go right and left to a brand new girl

Star again go round and round

Back up boys and don't fall down

Shoot that star with a heavens whirl

Go right and left for a left allemande

Allemande left on that left hand

New partner right, right and left grand

You've got a new maid got a new babe

Orig. RH lady.

Take her hand and promenade

You promenade go around with me,  
the same two couples one and 3,  
etc.

Repeat above.

## DON'T TURN IN

First and third you balance and swing  
Go up to the middle and back to the ring

Forward again and pass right though,  
Split the ring and around just two, and  
by your corners stand.

Forward four and back with you;  
forward again and pass through

Don't turn in, just circle four, go once  
around on the sides of the floor

The head (lead) gents break and form  
a line

Go forward and back you're doing  
fine, the ladies chain across the  
land

Turn her by the left like a left allemand  
A right to the next, go right and left  
grand

When you meet your honey, here's  
what you do

Just promenade, two by two

When the heads get home you arch up  
two, and let the side couple tunnel  
through

Then everybody swing your pard, round  
and round in your own back yard.

Lead couples form a single hand arch  
with gent's back toward center of  
square, and visiting couple tunnels  
through.

## STAR PROMINO

Allemande left alamo style

A right to your honey and balance  
awhile

Turn by the right to a wrong way thar  
And you back up boys in a left hand  
star

Gents swing out and stay right there  
Gals star left in the middle of the  
square

(Next page, please)

*Superior Quality*

**BEL-MAR**

*High Fidelity*

SQUARE DANCE

RECORDS

BEL-MAR RECORD COMPANY • 4146 E. BEATRICE • PHOENIX, ARIZONA • ©1958

**2 BRAND NEW SINGING CALLS**

**ORIGINALS**

Echoes From The Hills  
by Bud Tuck  
No. 5003 (Flip)

Colorado Bound  
by Alex Nagy  
No. 5004 (Flip)

If these records are not available at your distributor or dealer, write directly to Bel-Mar, or to Old Timer Distributing Co., 3703 N. 7th St., Pnoenix, Arizona.

Bel-Mar 4146 East Beatrice, Phoenix, Arizona

Go all the way around till you meet  
this joe

And pick him up in a star promino  
It's a star promenade with the ladies in  
The gals back out, the gents step in  
And you star promenade with the  
gentlemen in

Gals drop off where you are  
Gents keep goin in a right hand star  
Meet your own with a left hand round  
The corner lady with a right hand  
round

Partner left, go all the way round  
Like a left allemande  
A right to the next, and a right and  
left grand.

### CARRIZO CHAIN

FROM A PROMENADE DO:

Keep promenading in time to the  
fiddle

Couple one turn into the middle  
Chain with the first couple coming by  
Lady one chains with lady 4 and gent 4  
lady 1 continues promenade.

Turn her around and don't be shy  
Chain with the next and don't be slow  
Chain with the last and don't be late  
Turn her around and promenade eight  
Gent 1 in the middle chains all ladies  
until he has chained with each couple.  
Call each couple to center in order to  
get original partner back.

"If you cannot waltz gracefully, do  
not attempt to waltz at all."

Hillgrove's Ball Room Guide, 1865

## CLASSIFIED ADS

This is a new department for AMERICAN SQUARES. If you have anything to sell to folk and/or square dancers, this is the place to do it if the item does not warrant the use of larger display ads. Note that this is the ideal vehicle for those travelling callers seeking to fill in bare spots in their schedules, since practically every club in the country that can afford a "name" caller reads AMERICAN SQUARES.

RATES: \$1.00 per line. First line may be in bold face or bold face caps. Deadline: 10th of month preceeding issue.

### Equipment for Sale

ILLNESS FORCES ME to dispose of my equipment consisting of Rek-O-Kut turntable, Masco amplifier, loudspeakers, Slim-X microphone, loads of unused records, books, Print-O-Matic (for postcards) and Speed-O-Print (regular size) mimeograph machines, together with ink, paper, and stencils. All in excellent condition and very reasonable. Write for particulars. Mrs. H. J. Schulze, 11 Berrel Ave., Trenton 9, N. J.

### Help Wanted

COMPETENT SECRETARY to work on staff of AMERICAN SQUARES. Full time position at prevailing wage scale. Write AMERICAN SQUARES, 1159 Broad St., Newark 2, N. J.

### Books and Magazines

THE ROUNDUP. Official publication of the Folk Dance Federation of Minnesota. Box 4006, University Station, Minneapolis 14, Minn. \$2.00 per year.

SETS IN ORDER, the national square dance magazine. \$2.50 a year, or \$3.70 for the special Caller's Edition. Sets in Order: 462 North Robertson Blvd., Los Angeles 48, California.

### Bookings Wanted

FRANK KALTMAN will be at Kent University, Kent, Ohio on Fri. and Sat., April 5th & 6th. Available for area bookings Sunday afternoon and evening, April 7th. Write Frank Kaltman, 1159 Broad St., Newark 2, New Jersey.



# DECCA

RECORD NUMBER 29558

## HOT LIPS

### HOW TO DO IT

#### HOT LIPS

**Position:** Semi-closed ballroom

**Meas**

- 1- 2 **Two 2-steps** fwd in LOD, dropping waist hold on last count but retaining lead-hand hold.
- 3- 4 **Grapevine** to left (LRLR), ending in semi-closed position.
- 5- 8 **Repeat** all of above, ending with inside hands joined.
- 9 **2-step** to side (ML-WR) without releasing hands.
- 10-12 **Three 2-steps** turning away from partner (MCCW, WCW); end facing RLOD, inside hands joined.
- 13-14 **Four walking steps** (LRLR), pivoting on 4th step to face LOD and joining inside hands.
- 15-16 **Side step** away from partner, retaining joined hands; touch RF beside LF; step in on RF to face partner: touch LF beside RF, assuming ballroom position, man facing SOH.
- 17-18 **Jitterbug turn-out.** M 2-steps fwd, W back, dropping waist hold but retaining lead-hand hold; both 2-step back, W reaching behind her own back with LH and
- 19-20 W 2-steps fwd so that R hips are adjacent; M takes W's LH (which is behind her) in his RH, and releasing other hands, both do a 2-step turning to M's R and W's L to face partner again (M facing COH).
- 21-22 **Repeat** action of 19-20 except that this time the M reaches behind his own back with his LH; end facing RLOD.
- 23-24 **Four walking steps** fwd, inside hands joined, pivoting in on 4th step to face LOD and assume Varsouvianna position.
- 25-26 **Two 2-steps** fwd, LOD.
- 27-28 **Four walking steps** fwd for M as W twirls (two complete turns).
- 29-32 **Repeat** measures 25-28, ending in semi-closed position.

**AMERICAN SQUARES BOOK AND RECORD SHOP**  
**CAN SHIP YOUR ORDER TODAY**

No mailing or packing charge - 3 records minimum shipment

# COMING EVENTS

March 8-9 **Mobile, Ala.** SD Festival.  
 March 9 **Houston, Texas.** SD Festival.  
 March 10 **Camden, N. J.** Naval Militia Armory. Hungarian Relief Square Dance Jamboree.  
 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 29-30 **Texarkana, Texas** 4 States SD Jamboree.  
 March 29 **Springfield, Pa.** Holy Cross School. SD Festival.  
 March 29 **Port Angeles, Wash.** Elks Club. Spring Jamboree.  
 March 30 **Metuchen, N. J.** Jewish Community Center. S.D. Festival.  
 Mar. 31 **White Plains, N. Y.** County Center. WSDA Festival.  
 April 5-6 **Exeter, N. H.** Phillips Exeter Academy. 13th Annual N.E. Folk Festival.  
 April 5-6-7 **Yuma, Ariz.** SD Festival.  
 April 6. **Emporia, Kan.** Round Dance Festival.  
 April 6 **Birmingham, Ala.** 4th Annual SD Roundup.  
 April 6 **Tulsa, Okla.** SD Festival.  
 April 21 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.  
 April 13 **Charlottesville, Va.** Folk Festival.  
 April 14 **New York, N. Y.** Manhattan Center. A.Y.H. Folkway Fair.  
 April 14 **Los Angeles, Calif.** Sportsman's Park. SD Roundup.

April 26-27 **Topeka, Kan.** State SD Festival.  
 April 27 **Baton Rouge, La.** Spring Festival.  
 April 28 **Fullerton, Calif.** Sunny Hills. SD Jamboree.  
 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 2-3-4 **Fontana Village, N. C.** Swap Shop.  
 May 4 **Oklahoma City, Okla.** SD Jamboree.  
 May 4 **Decatur, Ill.** St. Theresa Gym. 6th Annual All Ill. SD & RD Festival.  
 May 10-11 **Houston, Texas** Coliseum. SD Festival.  
 May 31 **Eagle Rock, Calif.** Eagle Vista Playground. SD Roundup.  
 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 24-25 **Franklin, N. H.** N. H. Federation Annual Festival.  
 May 30 to June 2 **San Diego, Calif.** State FD Festival.  
 May 31, June 1-2 **Minneapolis, Minn.** Naval Base. SD Convention.  
 May 30-31, June 1-2 **San Diego, Calif.** Statewide Festival.  
 June 13-15 **St. Louis, Mo.** National SD Convention.  
 June 14-15-16 **Yakima, Wash.** 9th State Festival.  
 June 27 **Pittsfield, Mass.** SD Festival.  
 June 28-29 **Pensacola, Fla.** City Auditorium. SD Festival.

## SQUAW DRESSES ...from the Southwest

- \* FEATHERY LIGHT COTTON GEORGETTE
- \* SOFT FRESH HEAVENLY COLORS
- \* INTERESTING ORNAMENTAL METALLIC TRIM



Nylon Marquisette Petticoats  
 Cotton Georgette . . . By the Yard  
 Braid . . . Color Keyed, By the Yard  
 For the Men . . . Clip-on Ties



Please Send  
 25c for Your  
 BROCHURE  
 to  
 DEPT. A



Fern & Faye Fashions

1405 Jewell Ave., Topeka, Kansas

Worry!

Worry!

WORRY!

Yeah - we all got worries . . . but they'll just f-a-d-e away when you step out to the calling of **ROBBY ROBERTSON**

on these two **NEW** singing squares

**"I'm An Old Cow Hand"**

**"That DO Make It Nice"**

Big ol' "Red-Eye Robby" himself gunned up the footwork for "I'm An Old Cow Hand" and it's a real gone dinger of a dance. Li'l ol' blue-eyed RUTH STILLION, that idea-a-minute charmer of Arcata, Calif., got up the **cutest** darned dance for "That Do Make It Nice". It's a gen-u-wine HI-FI recording that brings out all the wonderful music of the **SUNDOWNERS BAND**.

**THIS IS FOR MARCH 20th RELEASE-please be patient!**

Dancers should demand  $\approx$ 7455 (with calls)

Callers should command  $\approx$ 7155 (instrumental)



**SNEAK RELEASE!**

**"SPECIAL EVENTS TRACKS"**

Just what you've wanted - a record with brief, effective music to observe birthdays, anniversaries & weddings; welcome guests; dramatize entrances & exits; fellowship singing; close dances. A **MUST** for every caller, leader, dancer and club. Just look what you get . . .

Happy Birthday (inst)  
Happy Anniversary (voc)  
Salute to Newlyweds (voc)  
Welcome to Guests (voc)  
Jolly Good Fellow (inst)  
Hail, Gang's All Here (inst)

Short Entrance Fanfare  
Medium Entrance Fanfare  
Medium Exit Fanfare  
"Benediction" (inst)  
"Benediction" (voc)  
Auld Lang Syne

$\approx$ 7641, 78 rpm, \$1.25 - instructions  
**AT YOUR DEALERS NOW!**

**Windsor Records**  
"JUST FOR DANCING"

5528 N. Rosemead Blvd.

Temple City, Calif.

# AMERICAN SQUARES

1159 Broad Street,  
Newark 5, New Jersey

HOWARD A. DAVISON  
RIVER RD.  
NEWCASTLE, MAINE

4

## POSTMASTER

This is SECOND-CLASS matter; if undeliverable return to publisher with Form 3579 showing reason.

# THIS IS THE BEST

For the  
"fussy"  
caller

**Model 636 "Slimair" Dynamic for P.A.** Exceptionally fine for P.A. recording and general use. Response 60-13,000 cps. Output -55 db. Acoustalloy diaphragm. Pop-proof head. Alnico V. Omnidirectional. Wide pick-up range. On-off switch optional. Satin chrome finish. Tiltable head. Built-in MC-4 connector.  $\frac{5}{8}$ "-27 thread. 18' cable. Size  $10\frac{1}{4}$ " long including stud.  $1\frac{1}{16}$ " diameter. Net wt. 1 lb. Choice of Hi-Z or Low-Z by changing one wire in connector.

List Price.....\$70.00

AMERICAN SQUARES special price - \$40.60

# ALMOST AS GOOD



623

**Model 623 Slim Dynamic.** E-V styled slim dynamic microphone in the medium price field. Ideal for P.A., recording and general use. Can be used on stand or in hand. Omnidirectional. Response 65-9,000 cps. Output -56 db. Choice of Hi or Low-Z by changing one wire in cable connector. Acoustalloy diaphragm. Pressure cast case finished in satin chrome. Tiltable head. On-off switch. Built-in MC-4 connector.  $\frac{5}{8}$ "-27 thread. Size  $7\frac{1}{2}$ " x  $1\frac{3}{16}$ ". 18' cable. Net wt. 15 oz.

List Price.....\$49.50

AMERICAN SQUARES special price - \$29.70



636

# AMERICAN SQUARES BOOK AND RECORD SHOP

1159 BROAD ST., NEWARK 5, NEW JERSEY