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AMERICAN

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THE MAGAZINE of AMERICAN
SQUARE DANCING

VOL. 12

NO. 8

The largest catalogue of
CONTRA DANCE RECORDS
is on FOLKRAFT

Called contras with matching inst. on reverse

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Nearly all contra dance tunes can be used for almost any contra. In the following list we have recommended some contras after certain titles; when a dance is traditionally performed to the music of the same name we have so indicated.

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| 1126 Stonewall Jackson (Opera Reel) | 1150 High Level Hornpipe (Vinton's Martha's Reel Hornpipe) Sally Goodin |
| 1125 Rosebud Reel (Beaux of Albany) Cindy | 1151 Paddy on the Turnpike Devil's Dream (Same) |
| 1132 Garry Owen (Same) St. Ann's Reel (Green Mt. Volunteers) | 1152 Miller's Reel (French Four) Soldier's Joy |
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| 1139 Petronella (Same) Lady in the Boat (Haymaker's Jig) | 1156 Hull's Victory (Same) Cincinnati Hornpipe (Same) |
| 1140 Glise a Sherbrooke Cock 'O the North (Miss McLeod's Reel) | 1166 Jenny Lind (Polka Contras) Horse and Buggy Schottische |
| 1141 Winster Gallop Arkansas Traveller (Same) | 1167 Thady You Gander (Same) Little Brown Jug |
| 1142 Lamplighter's Hornpipe (Same) Hundred Pipers | 1304 Durang's Hornpipe (Same) Little Brown Jug |
| 1148 Money Musk (Same) Davy, Davy Nick Nock | 1313 Devil's Dream (Same) Girl I Left Behind Me (Same) |
| 1149 Martha Campbell Wake Up Susan (Lady of the Lake) | 1319 Rakes of Mallon (Bridge of Athlone) D & A Rag |
| | 1324 Fisher's Hornpipe (Same) Big John McNeil |
| | 1326 Grey Eagle Eighth of January |

FOLKRAFT RECORD CO.
1159 BROAD STREET
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AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

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Volume 12

Number 8

APRIL 1957

THIS MONTH

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"I cannot, therefore, do better than recommend my readers to place themselves under the care of any respectable teacher, and with the aid of this little work, one season's training will do more to further their progress in this delightful accomplishment than a life-time's study and practice without a Master."

H. D. Willock, "Ball-Room Guide", 1863

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MORE THAN JUST FUN

We know that we don't have to inform you that vacation camps and institutes are fun . . . or do we? Perhaps there are some who are scared away by elaborate schedules, so before we start pointing out other benefits, we will assure these timid souls that dance camps are run by nice people for nice people with the stress on enjoyment. The usual complaint is that they had so much fun at the last year's session that they are unable to resist going again.

Most of the camps and institutes offer much more than just fun and a pleasant vacation. One of the most noticeable improvements in a dancer's technique effected at such places is in the "styling" department; dancing under expert instruction and away from purely local groups irons out a great many awkward quirks unconsciously acquired.

The "small-group" caller who has learned entirely from records and practiced only on his friends not only receives instruction from experts; he has a chance to work with a more varied group of people, and his confidence is strengthened by finding that they respond.

If the camp or institute also features folk dancing this offers the first chance that many dancers have to actually dance in a group of such enthusiasts under competent guidance. Many people who had preconceived prejudices about this division of our dance movement find that European folk dances make a most enjoyable addition to their repertoire.

The broad cultural range of most of these dance vacations enable the dancer to add to his background more than just the series of memorized steps and patterns that too often spell the whole of dancing to many casual dancers; if this sounds serious and dull, don't prejudge it . . . with a congenial group of people you'll find it's all part of the fun.

We hope we've convinced you that all who really call dancing their hobby should by all means spend their vacation at one of the dance camps or institutes; now let us add a word of caution. If you are planning this type of vacation, make your choice and register **now**. The best ones sell out long before the opening date!



LET'S GIVE CREDIT

By Rod La Farge

Our cultural heritage from the American farmer is seldom presented in its true value; people engaged in agricultural pursuits seldom have the time and inclination to write on recreational subjects, and of all people, a dancing master writing a manual for the use of polite society would be the last to look to the rural areas for material. Thus a casual researcher, depending solely upon books about dancing, would naturally conclude that the period from 1840 to 1900 was the golden age of the formal quadrille in America, and that, logically, our present day square dance is the direct descendent of the quadrille.

It is true that the quadrille reigned supreme in society for over fifty years as a necessary part of every formal ball. However, the assumption that our present day square dance is derived from the formal quadrille is completely false. Research in old newspapers and a careful comparison of dance forms show that such a conclusion cannot possibly be made to fit the facts. The conclusion that can be supported, both by choreographic analysis and historical reference, is that the square dance is a DIRECT descendent of the 18th Century Cotillion, this line of descent being through the rural population, and not through the dancing master and his society patrons. Please note that we refer to the original meaning of the term "Cotillion" and not the party-game concoction "The German" which many late 19th Century dance books also call a cotillion.

First, let us examine the cotillion, comparing it with the "surviving" square dances of twenty years ago (before the present flood of new dances appeared), and, at the same time, with the formal quadrilles.

1. Cotillions were danced as individual numbers, as are today's square dances, and not as a specific sequence of figures, as were the formal quadrilles.

2. According to the old, and very specific instructions, all cotillions invariably started with a circle to the left and right (Le Grand Rond) just as do the surviving squares. Some, but not many quadrilles start with a circle, but this is only natural, since the quadrilles were admittedly derived from the cotillions. The circle does not appear in the Lanciers, the Plain Quadrille, or the Caledonians and these were the standard program of most society events of the 1840-1900 period.

3. "Allemande" is a common movement in cotillions; although the "allemande" of the 1770 cotillions was not quite the same as our present-day movement, it was similar, and in the later (1820) descriptions, almost identical. The allemande is not used in the three standard quadrilles of our "quadrille age"; some of the dance manuals describe it, some omit it altogether, and some mention it as an old German dance.

4. Although the first cotillions (those invented previous to about 1820) had a set routine which the dancers memorized, the internal structure of the cotillion as danced during the latter three quarters of the 19th Century was flexible. The "caller" could select movements at his own pleasure . . . he actually was a "caller" in the present-day meaning of the word, rather than a "prompter" who merely supplied cues to unalert dancers. This is quite the antithesis of the rigidly prescribed routine of the formal quadrille.

(Turn page please)

5. The four couples of a cotillion were numbered in rotation, as are couples in today's square dancing; in a quadrille the head couples are numbered 1 and 2, the side couples 3 and 4; a relic from the first quadrilles, which were two-couple formations.

6. Foot-work (stepping) was a part of the cotillion, especially the later ones. Although the original quadrilles as danced at Almack's involved many fancy steps, this feature was soon abandoned in society; by 1840 the society quadrille was merely a walk-through . . . but "stepping" was still practiced in the "square dances" in the rural areas and continues right up to the present day.

7. Any lively tune was acceptable for a cotillion; quadrilles are tied to set pieces of music.

There are other points of similarity between the cotillion and the modern square dance that point to probable direct descent, as well as minor considerations that would rule out the formal quadrille as an "ancestor" of our present-day square dance, but I believe that these seven basic differences are enough to prove the contention from a choreographic viewpoint.

Just why most researchers ignored structural analysis in favor of historical reference is a mystery, since this involves endless drudgery in a very confusing field. Not that references are lacking; there is an overabundance of dance books (all written from the society viewpoint) and old publications contain many passages concerning contemporary dancing . . . society, rural and urban lower-class. The difficulty is one of semantics; after the formal quadrille was adopted in England, this term was applied also to the cotillion, while in America the original meaning of "cotillion" was retained until the middle of the 19th century, thus the writings of many English authors would give the impression that the cotillion as such had vanished from the American scene,

even in rural areas, to be replaced by the society type of quadrille. Since the "German" became a society favorite in the pre-Civil War period, and was often called "cotillion", more confusion was bred. Add to this the fact that the term "square dance" was used very loosely to describe almost anything that was done in a formation other than free couple dancing or contra-dance pattern (some of our present day writers even lump contra dances and progressive circle as "square dances"), you will realize that references must be descriptive and not merely program-lists. Such a statement as; "Mr. John Jones danced in a cotillion (or a square dance, or a quadrille) at Pfiffer's Inn last Saturday" could be taken from the social news of a 1859 newspaper to picture almost any kind of a dancing assembly, if no other clues were given.

Fortunately, the picture in the first half of the 19th Century is fairly clear. In the early years even society was dancing Cotillions, and many of the dance manuals list them and describe them as such; later, as the formal quadrille became popular among the social set, cotillions disappeared from the dance manuals . . . but they continued to be danced under their original title in rural areas. If we take into consideration that visiting English writers used the term "quadrille" for both the formal society favorites and the rural cotillions you will find no refutation from this source. Files of old American newspapers yield considerable evidence to show that the quadrille had **not** replaced the cotillion in rural areas.*

As a picture of the rural ball of that era we rather like this nostalgic bit
(Next page, please)

*Since the "German" was not introduced until the 1840's, it is safe to assume that any reference to cotillions prior to this date referred to the original dance form: without qualification "quadrille" could mean either a cotillion or a formal quadrille.

from "Moore's Rural New Yorker" February 10, 1855, under the title "the Old Tavern": "... And not to be forgotten is the old ballroom—none of your 'assembly rooms' of modern days—but 18 x 60, and 7 feet high, with a dry goods box for fiddler's rostrum, pine planks and bed quilts on which to 'seat partners', with spring floor and glass bottles overhead to echo the music. Ah! What times they used to have in that old ball-room! ... It was when the girls curled their hair in paper overnight, and 'altered over and starched up' their white dresses; when the fellows got out the 'light wagons' and all hied to 'the corners' bound to 'dance all night till broad daylight'—and so forth. The hours came and went, midnight passed unheeded, the old fiddler drew his bow and called his cotillions when he was fast asleep—of course he did. Time flew on, careful curls became disarranged, smiles became less joyous. The 'promenade all' grew languid and careless, morning dawn broke their revelries, and with red eyes and tired muscles the weary throng trooped home by sunrise." You will note even at this date the characteristic "promenade all" of the square dance; the calling fiddler is also typical.

I hardly think it necessary to carry our references entirely to the end of the 19th Century; by the 1880's the present form of the square dance was widely in evidence, such numbers as "Captain Jinks" being performed exactly as they are today. At the same time the formal quadrille, in spite of the efforts of the dancing masters, had become a shopworn thing; by the end of the century it appeared on society ball programs only because it was "traditional" at such assemblies.*

Newspaper extracts concerning the performances of the dances called "quadrilles" by the writers, but very obviously not the formal dances of society, are abundant in the years from 1855 on; they could well fill many

times the space we have available. However we just can't resist inserting this account of "A Yacht Cruise to Long Island Sound in Search of the Oyster Grounds," from Leslie's Illustrated Newspaper, Oct. 15, 1859:

"... We dropped anchor, and were soon on shore; here we found about 500 of the oystermen enjoying themselves to their heart's delight; the principal room of the hotel was turned into a ball-room, some of the men acted as ladies, while their loving beaux encircled the waists of their fair companions, and with the accompaniment of a frightfully untuned fiddle, they danced the polka, schottisches, jigs, quadrilles; but such pigeon wings and such capers in a terpsichorean way we have never witnessed before. It was bedlam let loose, shouting, yelling, vociferous cheering, fish-horns blowing, tin cans drummed till the bottoms were knocked in; it seemed like a dance of the infernals."

As a last point in favor of our argument may we point out that the American square dance is definitely a folk form as was the cotillion (they were originally termed "French Country Dances"); they were danced by the common people and passed down from generation to generation without the intercession of dancing masters or (after the 1820 era) books. The quadrille on the other hand, although it did become adopted by the common people for a period, was a "taught" dance ... a ball-room ceremony per-

Continued on page 28

*The formal quadrilles had expired in England even earlier as witness these quotes: "Every innovation introduced into the Lancers had been a further deformity, until at length the manner of performing the figures became such that many ladies of good taste refused to join in the dance, while hostesses sometimes thought it wiser to exclude it from their programmes."—Scott, 'Dancing in All Ages,' 1899. "If there is a quadrille played now, it is with the greatest difficulty that the set is made up. Perhaps eight or ten couples can dance it."—'Dancing', Lilly Grove, 1895.

FRIENDS, JUST FRIENDS

By Charlotte Underwood

(Excerpts from the letters of Merry Bushmaster to her square dance pen pal, Docey Leach.)

October . . . Made the most wonderful new friends last night at Tex's dance. The cutest new couple—green as grass, but so **intelligent**. Easy to push. We had them in our set most of the evening. Of course when Tex called some advanced stuff we had to go up and demonstrate for him, and when it was over these darling new friends came and thanked us for showing them how beautiful square dancing could be! Oh, I think what I love most about it is the way we keep meeting new friends! Honest, it just makes me feel good all over.

November . . . That darling new couple again last night. (Al and Mandy— isn't that the cutest, craziest thing? We're going to call them the Allie-Mands.) A lot of shy modest talk about not wanting to "monopolize" us, etc., but I told them that **real square dance friendliness** means you'd rather help new friends than have a good dance for yourself. After all, that is what makes square dancers such wonderful people.

December . . . Tex's dance, and here come the Allie-Mands with **three New couples!** Well, I told Tex, that just shows what one **truly friendly** keeps square dancing alive. We tried to split them up, but Al said it was time they tried their wings on what they had already learned from us. It was kind of pathetic, of course, but they stuck with it, and "old" couple can do. That's what I was proud of them . . .

January . . . The Allie-Mands have really got the bug! Signed up for

Tex's class—the whole four couples. I did invite the Bensons (that's Al and Mandy) to bring the set over to the house some evening and we'd teach them everything they needed to know, but even after all I've said they still don't seem to understand our kind of friendliness. Something about "obligations," "indebtedness."

February . . . I could have died! The Allie-Mand set, all done up in fancy Western shirts and matching skirts. I felt like giving them a friendly warning that most of us don't dress up so conspicuously until we can **dance** a little, but Tex was sounding off about what a help matching costumes are to the **caller!** Frankly, I wonder if a caller who needs to watch clothes to find out what's he's doing isn't slipping a little . . .

March . . . Heard that the Mixie Pixies have invited that Benson set. Physa Gaye told me: "Your **Alley-Cats** are learning fast, aren't they?" Isn't she a scream? Of course I don't think advanced clubs are a bit friendly, and wouldn't join one if they asked me . . .

April . . . Well, I give up! I don't know how it started because I happened to be busy explaining something else to a darling couple of new friends in our set, but all of a sudden came the weirdest call—nothing I ever heard of—and Tex asking for a demonstration—by **that Benson set!** Honestly, sometimes I wonder how much friendship really means to some people . . .

May . . . No, that was not our set on TV with Tex. That Benson clique.

"They dance as if they never would grow old."

—Neven

PEOPLE WORTH KNOWING



Doc Alumbaugh

As American folk dancing has risen to popularity among the country's recreational activities during the past few years, we have seen many "characters" jump aboard the gravy train with one-man recording companies turning out records so bad that they probably extinguished enthusiasm among many unwary buyers. It therefore gives us special pleasure to present as a "person worth knowing," an individual who founded a "one-man" recording company, and by presenting consistently good records, built his organization up to its present status of one of the largest and most popular producers of square and round dance material in the field . . . meet Mr. H. T. ("Doc") Alumbaugh, of Windsor Records.

Doc was born in Carlisle, Indiana, in 1907; his "Doc" is legitimate: he studied medicine at Columbia and

practiced in Syracuse, N. Y. and in Gadsden, Ala. before leaving the medical field to enter consulting management engineering in the late 30's, which career he continued until 1950.

He started square dancing in Alabama and Tennessee, which activity he continued on moving to Indiana, finally arriving at the stage of "serious" calling in the Los Angeles area in the early 40's. He was a charter member of the old Callers Pow-Wow of Southern California, and headed the committee that brought about the re-organization of that group into the present Square Dance Callers Association of Southern California, of which one is now Chairman of the Public Relations Committee.

Doc's square dance teaching program started in 1947, and before he gave up teaching in 1955 he had taught over 17,000 dancers, in groups ranging from one set up to his largest class of 632 pupils. At the present time he calls for two caller-controlled clubs, the "Dudes 'n' Darlin's" and the "Locketts and Spurs" and has two open dances, one recreation-level and one intermediate. Also included in his activities is the leadership of "The Starlighters," a round dance club.

The Alumbaughs (Doc and his wife, Winnie) are widely known as the choreographers of several popular rounds, including the Waltz of the Bells, Teton Mountain Stomp, Show Off Your Lady, Polly Wolly Wiggler and others and Doc has written a number of original square dances.

Most interesting of his opinions, and one to which we heartily subscribe is; "I believe that the future of square dancing lies in simplification of our modern dancing, to make it attainable and attractive to the masses."

Social Dancing in America

A history by Rod La Farge

(Continued from last issue)

The bulk of the German immigrants were also outside of the society served by the dancing master. Many of these were peasants (farmers) who assumed this occupation in the new land; the religious groups that settled in Pennsylvania, sometimes pictured as dour individuals despising gaiety and devoted only to hard work and odd customs, were mostly of this class. Many did observe unusual customs, such as shunning personal adornment (as

which the formal dancing masters constantly inveighed. A visit to a Pennsylvania Dutch community today will show the survival of these old forms to even the casual visitor.

Aside from the aristocracy, the Germanic peoples who settled in the cities had little inclination to either formalize or "Americanize" their recreations. A picture of their dancing may be gained from a description of a Turnfest in New York, published in "Frank Leslie's Illustrated Newspaper," September 12, 1857:



Grand Square in a Heel and Toe Polka Quadrille

did the Quakers), insisting on hooks and eyes instead of buttons and living as a communal society, but they did not reject good food, music and dancing. Pennsylvania Dutch cooking is famous today and even in Benjamin Franklin's time they enjoyed good music, even in their churches.*

Their dances included "square dancing" or cotillions, and these featured a great deal of the "stepping" against

"A number of bands of music were constantly enlivening the scene by exquisite airs, and, consequently, dancing was carried on with commendable spirit. The German custom permits a gentleman to ask any lady present to be his partner, she having, of course, a right, without giving offense, to refuse; extemporaneous quadrilles, therefore, are quite plentiful. No great attention is paid to the order or the mode—it is a rustic dance, and the less stiffness the better."

In the America of the Mid-twentieth Century, the gap between rural and

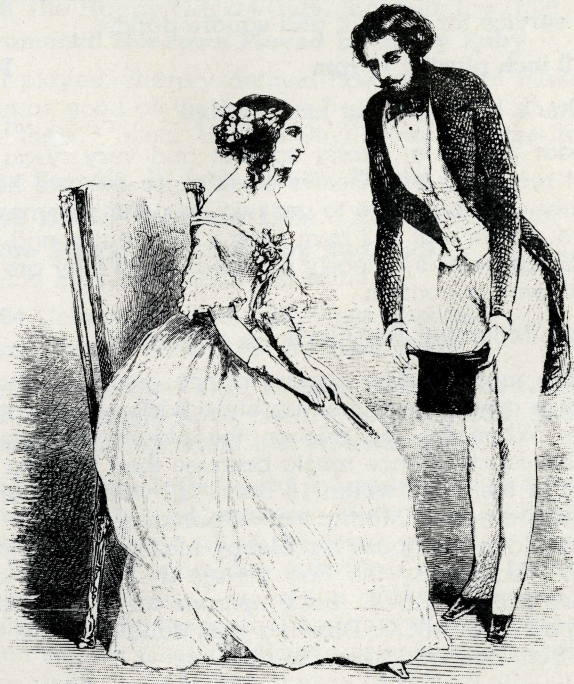
*"I was at their church, where I was entertain'd with good musick, the organ being accompanied with violins, hautboys, flutes, Clarinets, etc."—The Autobiography of Benjamin Franklin.

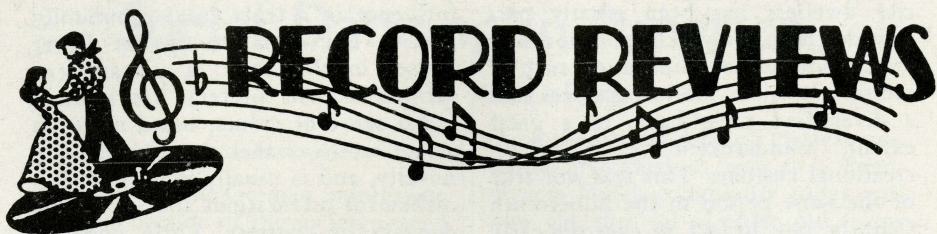
city dwellers has been greatly narrowed; cheap, easy transportation and mass media of communication such as radio, television, motion pictures and a diversified press have, to a great extent, "standardized" social and recreational customs. This was not true of the same period in the Nineteenth Century, nor, in fact, of ever the early years of the Twentieth Century. Veblen's statement; "The American farmer and his wife and daughters are notoriously less modish in their dress, as well as less urbane in their manners, than the city artisan's family with an equal income," was, if anything, an understatement. The farmer of that day lived in an entirely different social world from that of the city dweller. "Fashion" has not the

influence in a truly rural community that it has even among the lower classes in the cities; a peasant (or farmer, if you prefer) has a more stable sense of values, based more on actual worth, rather than on fleeting novelty, and is usually imbued with a dislike for ostentatious and superficial displays of courtesy. Little imagination is required to visualize an average farmer's reaction to the illustration of the correct method of asking a lady to dance, as shown here from "La Danse des Salons" by Cellarius!

From this we may logically assume that the dance picture in rural communities differed considerably from that of the urban areas.

(Continued next month)





Dear Frank:

Here is a review of your Kentucky series. I am very glad that you continue to send me records about which I can so easily be enthusiastic in all sincerity!

The new series of Kentucky Hoedowns by Folkraft contains eight standard hoedowns superbly played Kentucky style by Sleepy Marlin who injects new life and interest into all of them. Wonderfully clean, well-balanced, rhythmic recordings. Each record jacket bears printed instructions on the Kentucky square dance by Prof. M. G. Karsner of the Univ. of Kentucky. With the issuance of these records Folkraft has again performed a great service for the folk and square dancer.

Folkraft Records, 10 inch plastic, 78 rpm

Price 1.05

Folkraft #1324 Fisher's Hornpipe/Big John McNeil

Lots of rhythm, clear phrasing, strong up-beat and very clean fiddling make this the best recording of either of these tunes that we have ever heard. It is certainly an advantage to get two outstanding tunes so well done on one record. Fisher's at 132 bpm lasts 4:00 minutes and Big John at 132 lasts 3:40. Since both are clearly phrased AABB they are suitable for quadrilles, hoedowns or contras.

Folkraft #1325 Black Mountain Rag/Back Up and Push

This definitely is the most exciting square dance record we have ever heard. Marlin does a great job of country style fiddling with absolutely flawless technique. When we put this on the player the Briggs clan, usually unmoved by square dance music because they hear so much of it, began gathering in the room within 16 bars—all with wide grins from preschooler to teen-ager—and Mama too! What music! What rhythm! Nothing else was heard in the house but Sleepy Marlin as we played this one over and over. Technically the Rag travels at 144 bpm, lasts 3:50 minutes and follows pattern ABCC. Back up runs for 4:15 minutes at a tremendous 148 bpm, also ABCC. Dancing and calling at this rate can be fun, too, take it from one who likes 124-128 best.

Folkraft #1326 Grey Eagle/Eighth of January

Both of these standards are beautifully played in very fine hoedown style and will do well for hoedowns in anyone's country. Marlin is certainly at his best in this series. They are great. Grey Eagle runs 3:55 at 132, form AABB: January runs 3:50 at 130 form AABB.

Folkcraft #1327 Boil the Cabbage/Tennessee Wagonner

Boil the Cabbage is in the same class and idiom with Back Up and Push. Real fast, and exciting. Wonderful fiddling, steady pulsating rhythm. Key is A, 148 bpm, form ABCC and lasts 3:50. The Wagonner is very well played at a more moderate 134. Key of C, form AABB and lasts 3:40. An excellent side.

Frank, you are certainly putting out some damned good records lately.

Sincerely yours,

DUD BRIGGS

Windsor Records, 10 inch plastic, 78 rpm

Price 1.25

#7641 Special Events Tracks//Special Events Tracks

Here is a great idea. You will find on 12 well separated bands suitable music for many occasions; for instance, "Happy Birthday," "Hail, Hail, The Gang's All Here," "Entrance Fan Fare," "Salute to Newly Weds," etc. The record is very well played and is in excellent taste.

Hoedown Records, 10 inch plastic, 78 rpm

Price 1.25

#508 The Happy Cricket (128)//Soldiers Joy (132)

Instrumental Hoedown Played by Harry Raby

Well played, sharply defined hoedown beat makes this pair of fiddle tunes as good as the best on Hoedown label. If you, like many others, liked their "Hashin' Up The Devil," you will like this.

Bel-Mar Records, 10 inch plastic, 78 rpm

Price 1.45

#5003 Echoes From the Hills (130)//Instrumental

Square Dance With Calls by Bud Tuck

Singing call; nice clean recording.

#5004 Colorado Bound (128)//Instrumental

Square Dance With Calls by Alex Nagy

Singing call in the most modern style. Some rather awkward wording mars what might have been a beautiful call. Should become popular because of its excellent instrumental value.

We really think the world is largely populated by nice people . . . it is the exceptions that get us down. With the AMERICAN SQUARES record reviews as an example: all of the letters we receive from our readers (most of whom buy "blind", since they order their records by mail without a chance to hear them in advance) praise this aid to their selection of good, usable recordings. But the hypocritical howlings of those connected with records that we damn and the pious dissembling of some of our contemporary publications who are afraid to guide their readers away from inferior merchandise lest they lose an advertiser is rather disenchanting.

So, all you kind readers, if you find that the record reviews are an honest, unbiased guide, and a help to you, add your letter to the many that we receive . . . not that we need praise so badly, but so that your voice is louder than that of the commercialized dissenters in the background.

SUMMER SCHOOLS AND CAMPS

Somewhere in the following list you are bound to find exactly what you are looking for. If you are relatively new to the idea of square dance camps, you will probably want to go somewhere and dance, dance, dance—morning, noon and night around the clock. There are plenty of places available this year where you can get the best kind of dancing—as much of it as you can assimilate.

Naturally we feel that the AMERICAN SQUARES Magazine Kentucky Dance Institute is the best answer for you all. But we must admit that every other camp and school listed below is worth serious consideration.

- May 2-3-4 **Fontana Village, N.C.** Swap Shop. Write Fontana Village, N. C.
- May 5-11 **Cowles, N.M.** Write Jerry Chavez, Box 425, State College, N.M.
- May 30-June 2 **Atlantic City, N. J.** Write Al Brundage, Brookfield, Conn.
- June 2-9 **Wheeling, W. Va.** Write Oglebay Institute, Oglebay Park, Wheeling, W. Va.
- June 5-12 **Kirkwood Lodge, Mo.** Write W. Hagedorn, Osage Beach, Mo.
- June 14-17 **Sandy Island, N. H.** Write Warren C. Scott, YMCA, 316 Huntington Ave., Boston 15, Mass.
- June 16-23 **Kirkwood Lodge, Mo.** Write W. Hagedorn, Osage Beach, Mo.
- June 18-29 **Brasstown, N. C.** Write George Bidstrup, John C. Campbell Folk School, Brasstown, N. C.
- June 24-29 **Elkhart Lake, Wis.** Write Al Brundage Vacations, Brookfield, Conn.
- June 24-30 **Roxbury Vt.** Teela Wooket. Write Don Begenau, Queens College, Flushing 67, N. Y.
- June 30-July 7 **East Bridgewater, Mass.** Write Square Acres, East Bridgewater, Mass.
- July 1-6 **William Bay, Wis.** Write Holiday Institute of Squares, 3965 Milwaukee Ave., Chicago 41, Ill.
- July 5-12 **Idyllwild, Calif.** Write Max Krone, Idyllwild Arts, Foundation, Idyllwild, Calif.
- July 6-12 **New York, N. Y.** Write Eugene Tso, 552 Riverside Drive, New York 27, N. Y.
- July 5-11 **Green Mt. Falls, Colo.** Write Bill Grover, 1522 West Vermijo, Colorado Springs, Colo.
- July 7-21 **Golden, Colo.** Write Paul J. Kermiet, Rt. 3, Golden, Colo.
- July 14-19 **West Point, N. Y.** Pairama. Write Al Brundage, Brookfield, Conn.
- July 14-21 **East Bridgewater, Mass.** Write Square Acres, East Bridgewater, Mass.
- July 19-25 **Green Mt. Falls, Colo.** Write Bill Grover, 1522 West Vermijo, Colorado Springs, Colo.
- July 21-26 **Asilomar, Calif.** Write Sets in Order, 462 North Robertson Blvd., Los Angeles, Calif.
- July 28-Aug. 2 **Asilomar, Calif.** Write Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif.
- July 28-Aug. 3 **Quinalt, Wash.** Write Jim Brooks, The Hayloft, Alderwood Manor, Wash.
- July 28-Aug. 4 **East Bridgewater, Mass.** Write Square Acres, East Bridgewater, Mass.
- July 28-Aug. 11 **Golden, Colo.** Write Paul J. Kermiet, Rt. 3, Golden, Colo.
- July 29-Aug. 3 **Stockton, Calif.** Write Lawton D. Harris, College of the Pacific, Stockton 4, Calif.
- Aug. 4-10 **Quinalt, Wash.** Write Jim Brooks, The Hayloft, Alderwood Manor, Wash.
- Aug. 4-18 **Buzzards Bay, Mass.** Pinewoods Camp. Write Country Dance Society of America, 55 Christopher St., New York 14, N. Y.
- Aug. 5-10 **Stockton, Calif.** Write Lawton D. Harris, College of the Pacific, Stockton 4, Calif.
- Aug. 5-24 **Brasstown, N. C.** Write Georg Bidstrup, John C. Campbell Folk School, Brasstown, N. C.
- Aug. 10-18 **Westtown, Pa.** Write Frank W. Harris, American Youth Hostels, 14 W. 8th St., New York 11, N. Y.
- Aug. 11-18 **East Bridgewater, Mass.** Write Square Acres, East Bridgewater, Mass.
- August 18-23 **West Point, N. Y.** Funstitute. Write Al Brundage, Brookfield, Conn.
- Aug. 18-25 **Buzzards Bay, Mass.** Folk Music Week. Write Country Dance Society of America, 55 Christopher St., New York 14, N. Y.
- Aug. 18-25 **Hazel Green, Ky.** Kentucky Dance Institute. Write American Square, 1153 Broad St., Newark 2, N. J.
- Aug. 21-26 **Glacier Park, Mont.** Write Lynn Woodward, 8921 West 78th St., Minneapolis 20, Minn.
- Aug. 24-30 **Croydon, N. H.** Write Interlaken, Box 525, Hanover, N. H.
- Aug. 25-Sept. 1 **East Bridgewater, Mass.** Write Square Acres, East Bridgewater, Mass.
- Aug. 25-Oct. 12 **Kirkwood Lodge, Mo.** Write W. Hagedorn, Osage Beach, Mo.
- Aug. 26-Sept. 2 **Wheeling, W. Va.** Write Oglebay Institute, Oglebay Park, Wheeling, W. Va.
- Aug. 26-Sept. 2 **Becket, Mass.** Write Warren C. Scott, YMCA, 316 Huntington Ave., Boston 15, Mass.
- Aug. 28-Sept. 2 **Roxbury, Vt.** Teela Wooket. Write Don Begenau, Queens College, Flushing 67, N. Y.
- Aug. 31-Sept. 2 **Lyme, N. H.** Write Ardis Stevens, Chester, Vt.
- Sept. 1-8 **East Bridgewater, Mass.** Write Square Acres, East Bridgewater, Mass.
- Sept. 2-8 **Croydon, N. H.** Write Interlaken, Box 525, Hanover, N. H.
- Nov. 28-Dec. 10 **Atlantic City, N. J.** Write Al Brundage Vacations, Brookfield, Conn.
- Dec. 27-31 **Ardmore, Okla.** Write Jim White, c/o Murray Institute, 1509 W. Page, Dallas, Texas.

HERE AND THERE

New York, N. Y. The Folk Festival Council is holding monthly open house parties on the first Sunday of each month (9 p.m.) with various nationality groups.

Missouri. The United Squares Knotheads are making plans for a big reunion luncheon at the Downtown YMCA on Sat., June 15, for all United Squares Knotheads who will be attending the 5th National Square Dance Convention. For reservations write to Richard McFarland, 7406 Murdoch, Webster Groves 19, Mo.

Alton, Ill. The Merry Mixers are planning a Trail End Dance (they are only 20 miles from St. Louis) on June 12. They have a gimmick that they will send to any club planning to attend; an invitational scroll (yards long) signed by all their dancers. Write to Bob & Bettie Dourson, 907 Washington Ave., Alton, Ill.

Washington, D. C. A couple of scraps of wisdom at a NCASDLA meeting: "True—not faked—enthusiasm must be an integral part of every caller's psychological make-up. Without it he's a dud; with it he creates a chain reaction linking the dancers and himself in a never-ending circle of stimulation and enjoyment," and, "concerning rounds, the dancers' consensus was that persons who like many rounds join round dance clubs. At square dances a few rounds are in order, but the number offered should not be too great." (Quotes from the NCASDLA NEWSLETTER)

New York, N. Y. The February 9th issue of THE NEW YORKER carries a "profile" on square dance caller Elisha Keeler of South Salem, N. Y. It is quite a production, starting off with two full pages and running up a total of 22 columns! This is pretty close to a 5,000 word article and dishes out a melange of Keeler history, square dance and quadrille history

(the author of the profile, Robert Lewis Taylor, apparently did quite some reading before he wrote!) and even some calls . . . all this in the sophisticated, metropolitan "New Yorker"! It should give quite a boost to square dancing in the New York area besides assuring Mr. Keeler a full book.

Along the Border. Up in the Ottawa, Canada-Massena, N. Y. area they have an organization called The Frontier Folk Dance Association. Again we opine that dancing is one of the best mediums for fostering international good will. Anyone know of any such associations along our Southern border?

Ottawa, Canada. Merv Murphy tells of an over-65 group called "The Good Companions" for which the Ottawa Valley SD Assn. puts on a free weekly square dance. It's good to hear that not everyone these days considers "do-gooder" as a term of ridicule.

Everybody - Everyplace. We are considering a series of articles "Old Timers Worth Knowing" and would be very happy to receive old dance books, newspaper clippings and manuscript notes of any "old timers" in your area. We'll return all material promptly after microfilming. We are also trying to trace the first phonograph recording of a square dance and/or quadrille . . . anybody have any information?

Buffalo, N. Y. Square dancing has increased so much in this area that two shops have put in a line of square dance records for the convenience of the local people. Colvin Music Manor in Tonawanda is one supplier. The other is F-Bar-H Ranchwear, 3221 Bailey Ave., Buffalo, where dancers will also find quantities of squaw dresses, western shirts and other supplies.

(Next page, please)

KENTUCKY DANCE INSTITUTE AUGUST 18 to 25

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Hazel Green, Kentucky

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of many lands

Folk Singing

Children's Dancing

Chicago, Ill. Of all the square dance clubs in the country, not too many are close to a 20th anniversary . . . the Beverly SD Club of Chicago will celebrate their on April 25. Yep, visitors are welcome.

Storrs, Conn. The 4th Annual Inter-collegiate S&FD Festival was held on the college campus with a number of groups from various colleges demonstrating in reproductions of authentic nationality costumes. Earl Johnson called for the evening square dance that followed.

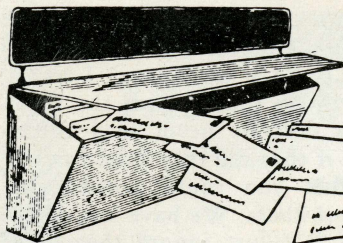
Paris, France. We hear that one of the public dance halls there is reviving the old-time quadrilles with considerable success. Our informant (a GI) says the place is called the **Bal Vert**, but he couldn't remember the address. Anyone else have any information on this?

Kulpsville, Pa. Mac McKenrick has a schedule that fills almost every night of the week . . . not too newsworthy an item as many other callers are also that busy . . . the interesting item is that one of these dates is a **family night** at his barn. The parents bring the kids and dance with them. We could stand a great deal more of that kind of club dancing.

Washington, D. C. Busy beavers down that-a-way—sponsoring travelling callers and leaders all over the landscape. (Joe Lewis, the Maxhimers, Jim Brower, Frank Lane.)

Golden, Colo. Something else for the kids; a Co-ed dance camp for the 8-16 age bracket. August 17-20. Write Lighted Lantern Camp, Rt. 3, Golden, Colo.

Continued on page 24



LETTERS

FROM

OUR READERS

Dear Editor:

In the January issue of AMERICAN SQUARES, Don Armstrong was credited with originating "Farmers Quadrille," which he has recorded for Windsor. Knowing Don, I am sure he would be the first to deny originating the figure, which was the creation of two of the leading callers of modern New England style square dancing. It happened this way: in the fall of 1952, Abe Kanegson of New York City was visiting at the home of Rodney Linnell in Peru, Maine. Abe and Rod were calling some of their original squares, and one Abe called was this:

**First couple promenade the outside
And when you get back home,
Dosido the couple on the right.
Heads right and left across
And right and left back home.
First couple dosido the couple on
the left.**

Rod suggested changing it and called it this way:

**First couple promenade around out-
side of the set,
Dosido with the couple on the right.
Heads half right and left across
Same couple dosido the couples on
the right
Heads half right and left back home
Side ladies chain alone.**

The figure is called for each couple in turn, with head ladies chaining when either side couple is active. Then both head couples are active at once, then both sides. When two couples are active, the ladies grand chain at the end of the figure.

Several of us in Boston area have been calling this dance, which Abe and Rod named "Dosido Right," since Rod introduced it at Ted Sannella's weekly dance in Cambridge on January 2, 1953. When Don recorded it, he added the grand square opening, close and break. We know that he would want these two fine callers to have credit for their dance, which is typical of many excellent modern New England style dances they have originated.

Louise Winston,
Jamaica Plain, Mass.

Note by Research Dept.: We will contribute this from "Marsden's Quadrille Guide," N. Y. 1898, p. 56:

Heads to right and dos-a-dos
Heads half right and left
Heads to the right and dos-a-dos
Heads half right and left to places
Ladies grand chain

This routine is given as the 4th figure of the "Steamboat Lancers," which, incidently, utilizes the grand square movement in the first figure.

Gentlemen:

I want you to know how much I appreciate your prompt and efficient service on the records I ordered. It is always somewhat of a gamble, sending for something unfamiliar, but I couldn't be more pleased with the records if I had picked them out after listening to them.

Margaret W. Howe,
Worcester, Mass

(Next page, please)

SUNNY HILLS

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the Life of Riley

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new
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Dear Editor:

Although I agree with your editorial "The Bully of the Town," I doubt that it will do much good; the creatures you describe never read editorials, and if they did they would never believe that you could possibly be referring to them. We have 'em down here too. We just ignore them and even the hairy ones with two heads eventually crawl back into the woodwork.

Jason Beatrice,
Miami, Florida

Dear Frank:

On Saturday the 13th I had my whole record library stolen from my car, and since I work primarily with records, this represented quite a road block to my calling. On Tuesday the 16th I dispatched a hurry-up order to you for about 30 records. They were received (all in good shape and only two back-orders) on Tuesday the 23rd. This kind of service is wonderful and is the reason I order all my records from American Squares. Thanks for the prompt attention.

Johnny Yartz,
Anchorage, KKy.

Sure do enjoy the magazine and especially the record reviews. I have a box full of unused records that are not fit; the ones I bought without the aid of record reviews.

Mrs. D. J. Putnam,
West Plains, Mo.

(Next page, please)

WANTED!

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3942 West North Avenue

Chicago 47, Illinois

Dear Folks:

We finally got our first couple dance class here. Too bad it is nearing the end of our dancing season, and hot weather will be upon us before long, or we probably could get another one together. But this will be a start for the fall of the year. Also we are in the process of organizing a Dancers' Association here in Central Florida in the hopes of getting the dancers themselves to promote more square dancing in this area. Let's hope it succeeds; it's going to be a slow process.

Best wishes,
Elizabeth Clossin,
Orlando, Florida.

Dear Sirs:

What a boost your magazine gives to my ambitious square dancers! Do keep us on your mailing list.

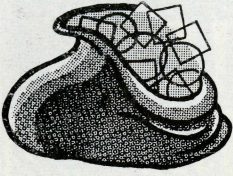
Bernadine Kunkel,
Wisconsin State College

Those - - - - !

The little byplay in your reader column on the plans for the next Atlantic Convention in Washington has been interesting—particularly where the writers try to distinguish between the - - - - and the - - - - in square dancing. They are referring generally, of course, to all those people I know who enjoy square dancing as a wonderful form of recreation and sociability. Occasionally, someone points out a - - - - to me on the square dance floor and says that he is a - - - - . I have the darndest time telling the - - - - from the - - - - . They look alike and have that same enthusiasm and appreciation of good dancing. I like them! They are tops! I am happy that I am a - - - - .

Art Hacking,
Washington, D. C.

"To walk well, means a graceful carriage of the entire person."
—"Dancing", Allen Dodsworth, 1888



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

THE APACHE SQUARE

By Gus Empie

OPENER

Honor your partner, and corners all
Join your hands and circle the hall
Half way round then the other way
back

Bucks step out and take a back track
Catch all eight with partners right,
half way round

Back by the left and what do you know
Go into a do-si-do

Do-paso

With a little bit O' heel and a little
bit O' toe

Just one more change and promenade
your Indian maid.

FIGURE

Allemande left apache style
Regular allemande, make like an Indian
Meet your squaw and swing a little
while

Orig. part

Four bucks chain, make it just half
Turn the opposite left for a once and
a half

Chain those squaws across the ring
Gents chain across, ladies chain back
Hurry along you pretty little thing
Then chain right back for a two hand
swing

Make an eight hand star and every-
body smile

With the bucks in the lead, apache
style

Bucks reach back with the old south paw
Keep right hand star

And hold left hands with the pretty
little squaw

But hold that star without hesitation
Keep walkin' around that old

reservation

Break that star, turn half way round
Corner by the right for a once and a
half and don't fall down

On to the next with a left hand round
Next corner

And promenade the Next as she comes
down

Orig. corner

Repeat three times to get orig. part-
ner back. Use opener for ending.

(Next page, please)

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CHANGE THE ARCH

First and third forward and back
Forward again and now you divide.
Take your opposite and face the side
Inside arch and the outside under
Two ladies chain in the center of the
floor

Turn and chain with the outside four
Inside arch and the outside under
Right and left through in the center of
the floor

Turn and face the outside four
Right and left through as you did
before

Inside arch and the outside under
Two ladies chain, then couple up four
Stamp your feet as around you go
And break it all up with a do ci do
With your head up high and your feet
down low

Take your honey and home you go
Home you go for a do si do
Do paso.

Corner by the right and there's your
own

Give her a whirl and promenade home
Promenade on toe and heel
Right back home now that's the deal.
Repeat 3 times, using sides, heads and
sides.

TRIANGLE CHAIN

First three ladies triangle chain
Two thirds round and don't be slow
Turn em around, now here we go
Second three ladies triangle chain
Two thirds round, now don't be late
Turn em around, like a hinge on a gate
Third three ladies triangle chain
Two thirds round the big wide town
Catch em now and don't fall down
Fourth three ladies triangle chain two
thirds round and now you're home
So everybody swing your very own.

One couple is overlooked each time in
this figure, it is done as if there were
only three couples at a time in a square.

(Next page, please)

PINEWOODS CAMP

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AUGUST 18 to 25

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ROAMIN' IN THE GLOAMIN'

(A singing square dance call by
Paul Hunt)

Record: Rock Candy 710

INTRODUCTION:

It's allemande left with the corner,
Right hand round your own,
Allemande left with the corner,
Promenade your partner home.
When the sun has gone to rest,
That's the time that we love best.
Oh, it's lovely Roamin' in the Gloamin'.

FIGURE:

Four gents star right to the opposite
maid
For a left hand round that girl.
Star right back, go across the set,
Give your own a left-hand whirl.



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and dance

"YOU GOTTA BE MY
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MARLINDA RECORDS

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Now a right hand to your corner.
And a left hand round your own,
Swing the corner once around
Then promenade her home.
While you're Roamin' in the Gloamin'
On the bonny banks o' Clyde.
Roamin' in the Gloamin'
Wi' your lassie by your side.
Now the sides turn back for a ladies
chain,
Gents turn 'em round and then
They chain right back, they chain right
back

To their own tru gentlemen.

As side couples reach home position
in the promenade, they wheel about to
face the couple behind them. The
ladies chain over and back.

Sequence: Intro, figure 4 times, intro.

(Next page, please)

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A RING AND A STAR

Ladies to the center and back again,
Gents to the center and form a ring
Now change that ring to a right hand
star

And back by the left not too far
You sashay round your pretty little taw
The allemande left the corners all
Do sa do your pretty little thing then
the gals

To the center and form a ring
Change that ring to a right hand star
Back by the left and not too far
Meet your own with a right full around
And a wagon wheel roll as you come
down

Now pick em up with an arm around
Star promenade around the town
Gents swing out, ladies swing in
With a full turn around and you're
gone again

The gents drop off where ever you are
Ladies keep on with that right hand
star

Gents step in behind your mate,
With right hand up and star all eight
Ladies reach under with your left hand
Break that star to a left allemande
Now a right to the next, it's right and
left grand

You meet your honey, that's a brand
new maid
Just take her by the hand and
promenade.

Attend the West Coast's Finest
Summer

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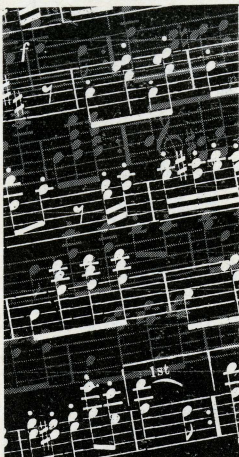
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evidence."

—Veblen.



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1503—Cindy Balance flip Raley's Romp called by Andy Andrus
1504—Cindy Balance Key G, flip Josie's Hoedown Key C
1505—Sweetheart of Mine called by Norman Merrbach, flip Instr. C.

LATEST RELEASES ON BOGAN

- 1104—I Saw Your Face in the Moon Charley Bogan calling, flip Instr. C

Other Releases

- 1101—Bo Weevil called by Nathan Hale, flip Instr. Key Bb
1102—Smile, Darn You Smile Nathan Hale calling, flip Instr. Key C.

NATIONAL DISTRIBUTOR

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Continued from page 16

Cleveland, Ohio. The 8th Annual Cleveland Folk Festival on Feb. 10th lived up to its past standards; 18 ethnic groups participated with Theodore Andrica as narrator.

England. The American Square Dance Association there is doing well . . . jamborees an' everything.

Ireland. Saw American square dancing advertised in some newspapers that I picked up at the Shannon Airport, but had no time to investigate. Correspondence welcomed on this, since the Irish have lively square dances of their own.

Albany, N. Y. Slightly amusing item in the ADCA News; a letter from a caller who frowns on clapping and on the same page a profile of a caller named Clapper (George). They also observe that "The World's Champion Square Dancers" on the TV program do not do a square dance.

Westchester, N. Y. We note that in addition to the big write-up Elisha Keeler got in *The New Yorker* he also had one in *The Patent Trader* . . . with so many misquotes that the Keeler family sent in a long letter of explanation to the Westchester Assn. bulletin. Publicity is fine . . . but think twice when you are talking to a reporter!

Washington, D. C. The Nat. Cap. Annual Folk Festival will be held this year on May 17 and 18 at Roosevelt Auditorium, 13th and Upshur Sts., N.W. They really have an impressive group of nationalities lined up, from both local ethnic clubs and the various embassies. And square dance groups, of course. Also nationality food booths. Audience participation after the performances, plus a folk dance party at Roosevelt Gym on Saturday afternoon. Note change of date and place from last month's coming events page.

Minneapolis, Minn. The 6th Annual Convention of the FD Federation of Minn. will have as leaders, Bob Van Antwerp, the Manning Smiths and Dick and Joanne Kurkowski.

California. V. F. Beliajus, chairman of the Statewide folk festival, announces that the Conference Bldg. in San Diego's Balboa Park has been set aside for the event which will be held from May 30 to June 2, inclusive. They have a full program of square, folk and round dancing, exhibitions and workshops morning, afternoon and evening from 8 P. M. Friday till 5 P. M. Sunday . . . including a party that starts at midnight Saturday! More info? Write to V. F. Beliajus, 1540 10th Ave., San Diego 1, Calif.

DECCA

Record Number 23759

Josephine

HOW TO DO IT

Position: Skater's (RH over LH)

Meas.

- 1 Grapevine to right (R-L-R); swing LF across in front of RF.
- 2 Grapevine to left (L-R-L); swing RF across in front of LF.
- 3-4 Four walking steps forward, releasing right hands as man turns to face RLOD on 4th step. (Partners are now facing with LH joined and held high.)
- 5 Repeat measure 1; both moving to own right.
- 6 Release hands and make a three step turns (L-R-L) turning clockwise and moving into parter's position. Swig RF across in front of LF and join RH.
- 7-8 Four walking steps (R-L-R-L) clockwise to original places joining LH under the RH while walking; the lady turning so that the couple end in original skater's position.

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B/W

THREE RIVERS STRUT

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

Also

Record No. 613

FORT SMITH

B/W

CATTLE IN THE CANE BREAKS

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

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

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Carpenter,
"The Amateur Preceptor, 1854

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

10 WATT NEWCOMBE TR-16A P.A. system with var. speed tuntable. Like new — cost \$151 2 seasons ago. First \$85 takes it. Budd Page, c/o American Squares.

MASTER ADDRESSER with supplies. Excellent condition. Bargain at \$15. Box 56, American Squares.

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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.

BUY A BOOK AND BE AN EXPERT. The CONTRA BOOK tells all. Spiral bound, \$3.50; hard cover \$4.50. American Squares, 1159 Broad St., Newark 2, N. J.

SQUARE YOUR SETS, the national dance-for-fun magazine. \$1.50 a year. For free sample copy write to 3302A - 15 St., Moline, Ill.

HAVE NEW DANCE BOOKS w'll trade for old ones. What have you? Write Box 55, American Squares.

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Bookings Wanted

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AMERICAN SQUARES Vol. I (1945). Will trade for new 3-year subscription. Box 58, American Squares.

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Hillgrove's Ball Room Guide, 1865

THE FOLKLORIST



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THE FOLK MUSICIAN
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American Agent for THE FOLKLORIST

Go-Go-Go To Stockton

A typical inquiry received at AMERICAN SQUARES runs something like this: "Our square dance club attended the XYZ Festival and one of the exhibitions there was by a folk dance group from Patagonian Club. The dances were so exciting and glamorous that our group would like to learn some real snappy folk dances, but there is no one within miles of West Brindlecow that we could obtain as an instructor."

Well, if you really want to learn folk dancing the right way and at the same time polish up your square dancing, we have the answer for you . . . spend your vacation at one of the Stockton (Calif.) Folk Dance Camps. You have your choice of two sessions (July 29 - Aug. 3, and Aug. 5 - Aug. 10). If you wish a brochure just write to Lawton Harris, College of the Pacific, Stockton 4, California. We don't have space to give you all the details, but a listing of the star-studded faculty may stir you into writing.

1957 Stockton faculty: Francis Ajoian Armenian Dances, Vyts Beliajus Lithuanian Dances, Buford and Betty Bush Crafts and Recreation, Lucile Czarnowski Dance Theory, Cecilia Czarkacs Hungarian Dances, Gretel and Paul Dunsing German Dances, John Filcich Kolos, Buzz Glass Mexican Dances, Madelynne Greene Spanish Dances, Walter and Miriam Grothe Austrian Dances, Sally Harris Elementary School Dances, Lawton Harris Camp Director, Jerry Helt Square Dance Calling, Vera Holleuffer Squares Theory, Arden Johnson Recreation, Anatole Joukowski Balkan Dances, Ed Kremers Federation Dances, Olga Kulbitsky Secondary School Dances, Miriam Lidster Fundamentals of Motion, Jack McKay Square Dancing, Bruce Mitchell Asst. Director, Bee Mitchell Youth Counselor, George Murton Assemblies, Grace Newman Dutch Dances, Sean and Una O'Farrell Irish Dances, Ralph

Page Contras, Grace Perryman Castnets and Folk Dancing, Al Pill Israeli Dances, Richard Purvis Music, Jack Sankey Rounds and Squares, Ace Smith Photographer, Edith Thompson Camp Recreation, Gordon Tracie Swedish Dances.

Let's Give Credit

(Continued from page 7)

petuated by several generations of dancing masters through the written word.

Perhaps the easiest summation would be to say that the present day square dance is the end result of continuous evolution of the cotillion, while the formal quadrille was an entirely separate development of the cotillion which lived its parallel life and died with little, if any influence on today's square dance.

We are very well aware that this statement represents a radical divergence from the opinions of most dance writers; we welcome comment, criticism and correspondence from any scholars in the field.

LONG HORN

HAVE FUN DANCING TO
RED WARRICK'S LATEST ORIGINAL
#118—RIGHT UP TOWN.

Flip side: Inst. Key of G

Music by Lester Woytek
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At your favorite dealer

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"Dancing is universally known to be conducive to the preservation of health, and it may be remembered how Captain Cook attributed his crew's immunity to disease to their daily practice of the hornpipe."

—Lilly Grove, "Dancing", 1895

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Complete instructions for all numbers

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COMING EVENTS

- April 5-6 **Kent, Ohio**. Kent Univ. SD & FD 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 **Minot, N. D.** Workshop and dance with Rickey Holden.
- April 6 **Tulsa, Okla.** SD Festival.
- April 21 **Levittown, N. Y.** Levittown Hall, Caller's Assn. dance.
- April 7 through 11 **New York, N. Y.** Hotel Statler. Conference, Amer. Assn. for Health, Physical Education and Recreation.
- April 13 **Charlottesville, Va.** Folk Festival.
- April 13 **Battle Creek, Mich.** Springfield H. S. SD 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 20. **Wyckoff, N. J.** Grange Hall. Folk and square dance festival.
- April 26-27 **Topeka, Kan.** State SD Festival.
- April 27 **Baton Rouge, La.** Spring Festival.
- April 27 **Valley City, N. D.** Spring Festival.
- April 27 **Montclair, N. J.** State Teachers College. FD Festival.
- April 28 **Fullerton, Calif.** Sunny Hills. SD Jamboree.
- April 28 **Cleveland, Ohio** Merrick House. Cleveland Callers Assn. SD Festival.
- May 3-4 **Washington, D. C.** Roosevelt Auditorium. Folk Fest. Note change in date from last month's listing.
- May 2-3-4 **Fontana Village, N. C.** Swap Shop.
- May 4 **Oklahoma City, Okla.** SD Jamboree.
- May 4 **Abington, Pa.** Jr. H. S. SD Festival.
- May 4 **Decatur, Ill.** St. Theresa Gym. 6th Annual All Ill. SD & RD Festival.
- May 10-11 **Houston, Texas** Coliseum. SD Festival.
- May 11 **Bismark, N. D.** NDSDA SD Festival.
- May 18 **Jamestown, N.D.** SD Jamboree.
- May 18 **Greensboro, N. C.** N. C. State Folk Dance Federation Quarterly 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 24-25 **Franklin, N. H.** N. H. Federation Annual Festival.
- May 30 to June 2 **San Diego, Calif.** State FD Festival.
- May 31 **Eagle Rock, Calif.** Eagle Vista Playground. SD Roundup.
- May 31, June 1-2 **Minneapolis, Minn.** Naval Base. SD Convention.
- May 30-31, June 1-2 **San Diego, Calif.** Statewide Festival.
- June 10 **Akron, Ohio** Trail Dance, location later.
- June 11-12 **Darmstadt, Ind.** Bauer's Grove. Trail Dance.
- June 12 **West Plains, Mo.** Trail Dance.
- June 13-15 **St. Louis, Mo.** National SD Convention.
- June 14-15-16 **Yakima, Wash.** 9th State Festival.
- June 14 to July 7 **Oklahoma City, Okla.** 22nd Annual National Folk Festival.
- June 22 **Dayton, Ohio.** Comm. Club Pavilion. SD Fest. Jim Brooks.
- June 23 **Dayton, Ohio.** Comm. Club Pav. RD Fest. with the Brooks.
- June 28-29 **Pensacola, Fla.** City Auditorium. SD Festival.

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We stock a complete line

SQUAW DRESSES - WESTERN CLOTHING

All the latest styles

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BRUCE and SHIRLEY JOHNSON (of all people)

offer you a round (yes-ROUND) dance that's -

NEW FRESH FOLKSEY DANCEABLE



Here is something *different* in a gay little tune that matches a bouncy rhythm with a cute song-story about a pair of newlyweds and a lunch box, as told in the lyrics sung by STUART WADE. The dance is strictly square-dancers stuff - simple, quick to learn, and fun to do. PHIL BOUTELJE composed the music and THE NOTABLES played it like crazy into hi-fi record equipment.

FINAL RESULT ... wow!

"DIET TWO-STEP" is so exciting that we won't even mention what's on the flip side except to say that it is a simple waltz routine designed for the dual purpose of waltz practice and dancing enjoyment.

*Get up on your hind legs and demand that your favorite dealer sell you
WINDSOR #7642 (instructions included, of course)*

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

the best sellers

Retail sales are the surest indication of the popularity of a record, so for the benefit of our readers who must be sure of having all the most wanted records in their cases, we are listing here the top selling numbers for the past 30 days.

SPECIAL MENTION

SQUARE DANCE PARTY
(Called by Lee Hensel)
Sets in Order #LP 4001
SPECIAL EVENTS TRACK
Windsor #7641

SQUARE DANCE INSTRUMENTALS

AFTER THEY'VE SEEN PAREE
MacGregor #761

HEY MA!
Sets in Order #2083

GREY EAGLE
Folkraft #1326

ALABAMA JUBILEE
Windsor #7144

DON'T BLAME IT ALL ON ME
Sunny Hills #102

ROUND DANCES

SALTY DOG RAG
Decca #27891

HAPPY POLKA

Sunny Hills AC111

THREE RIVERS STRUT
Western Jubilee #727

HOT LIPS

Decca #29558

PENNY WALTZ

Black Mountain #1010

MIXERS - FOLK - NOVELTIES

LA RASPA
Folkraft #1119

PATTYCAKE POLKA
Folkraft #1124

TETON MOUNTAIN STOMP
Windsor #7615

HOKEY POKEY

MacGregor #699

TENNESSEE WIG WALK
Decca #28846

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