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# American

The Magazine of American Folk Dancing

Volume 12      1957      Number 10

# Squares







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# AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

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"I may here observe, that there cannot be a greater proof of the utility of Dancing, than its being so universally adopted; as a material circumstance in the education of youth of both sexes, in every civilized country. Its tendency to form their manners, and to render them agreeable, as well in public as in private; the graceful and elegant ease which it gives to the generality of those who practice it with attention, are apparent to everyone of true discernment."

Francis Peacock, "Sketches", 1805

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# JUST A LITTLE BIT OF ARSENIC

Those of you who scan the LETTERS FROM OUR READERS department know that we receive a great deal of favorable comment on our tough record reviews, "hot-potato" editorials and controversial articles in general. Of course there are those who take the opposite side on a controversial subject; this is as it should be . . . a controversy, by dictionary definition, must have two sides. But there is a third category of comment that we occasionally (not too often) receive; this is the pacifier or "smoother-over" appeal. They usually ask why we must stir up strife and why we do not assume a "live and let live" attitude to all the going-ons in the square dance world.

The answer is simple: we believe that a publication owes a duty, not only to its readers, but to the field which it covers, to report not only sweetness-and-light, but adversity and perniciousness. It is fine to have good examples set before one; it is just as helpful to have the bad examples pointed out in order that they may be avoided.

Our square dance movement is in a fairly healthy condition. Although it is not quite in the stage of riotous expansion that some of our optimists believe, it is still growing. But there are dark spots; we have reports from sections where activity has fallen off to an alarming degree. The reasons assigned to failing vigor are many; the point is that we are not invulnerable and should try to avoid **anything** that is detrimental to continued participation by those already interested and to the attracting of newcomers to the fold.

One bad square dance record is not a calamity . . . although it represents one less good record that would have pleased the buyer . . . but several could well cause a "painful reappraisal" of the whole "@#¢% square dance business." One unsocial evening may be lived through; several may convince even a die-hard that more pleasant companionship may be found in the local bowling alleys or some other activity. One inept caller practicing on a crowd of beginners at a public dance may not ruin square dancing in that area, but a continued barrage of poor calling and unplanned teaching can easily convince a whole community that square dancing is an esoteric pastime indulged in by dolts and psychopaths.

So let's all raise up our little Boy Scout salute and repeat after me: "On my honor to do my best ....."





# "IT FLOORS ME"

By Ray Bauer

"The floors we dance on." The fun of square dancing is accomplished in almost any place where horizontal and vertical space will permit. The surface upon which we dance seems to be completely immaterial, so it seems, by the many testimonials and stories that you hear. A floor can be of wood rough sawed, planed or highly polished; concrete troweled or float finish; brick, tile, marble, slate, rubber, asphalt, macadam, gravel, sand, dirt or the lawn as well as the strawed barn floor (fresh straw preferred). Forgive me if I failed to remember all of them but these are the surfaces that I scooted my shoe leather on.

"Floors we can't dance on." Are there any? Not as far as dancing goes but to be sure there are because of many problems in maintenance, safety, health, acoustics, etc., not to forget the floor managers personal interest. The biggest "beef" about refusals seem to be centered on school gymnasium floors. Now my neck is really exposed to be chopped. Unfortunately I am not an athlete and not so inclined, therefore I know nothing of gym floor requirements and I can be accused of being completely one-sided. My experience in dancing and calling dances on a gym floor tends toward four observations. One—that manufacturers have sold a bill of goods in special floor finishes (they're pretty too). Two—the person in charge of the floor wishes to preserve this finish, avoid necessary maintenance, retain it for athletic events—or maybe just dislikes dancing. Three—a few special athletic arenas may be exceptions but if the person responsible for the use of most floors had their own private funds invested and depended on the income therefrom, he would welcome all square dancing events as well as the athletic events. Four—if

square dancers refused to accept a subsidized facility rent free, more would be available. Is it wrong for a tax subsidized facility to have an income or show a profit?

"One floor—Used." The late Will Rogers once said "All I know is what I read in the newspapers." I would like to qualify my statements by "All I know about floors happened at Bauer's Grove, Evansville, Indiana." Prior to 1900 my grandfather built an open platform with rough sawed oak boards for the floor. This was for special dancing events on holidays, weddings, picnics and reunions. The regular weekly events were almost impossible; interrupted by weather, transportation, religious seasons. Of course parties and impromptu dances were done in the homes. The popularity of these special dancing events prompted the replacement of this open dance floor in 1909 with a new dance hall 26x60. This hewed timber structure sported tight weather proof walls and roof. The pride and joy of the community had a pine 1x6 tongue and grooved floor. Although the boards were planed the smoothness of this floor was limited to the skill of the carpenter. The dancing soon made it slick as a whistle. I remember it was always easier to sweep in the middle; most of the dirt was around the edges where it wasn't so smooth. The slicking agents used were cornmeal or paraffin. We made this by shaving used candles real fine. Once in a while we would cut up a brand new candle; that is, if I couldn't gather enough used ones from the neighbors.

"The second floor—Worn out." The popularity of dancing grew as the obstacles were overcome and this building just didn't have room for everybody. So my father enlarged the building in 1923 to 44x60. I'll never



forget the first big dance on the Monday following Easter. About half of the people came in Model T Fords and the rest came in horse and buggies. The old floor had been replaced with a new 1x4 pine floor. This time it was sanded smooth and again the bare wood was used with paraffin and corn meal as needed. By this time we had acquired electric lights and so no more candles. Later we used Johnsons Powdered Dance Wax. Gradually this floor was used for every kind of event besides dancing, such as picnics, parties, socials, reunions, meetings, etc. Sometimes on rainy picnic days unusual amounts of mud and dirt would be carried on the floor which included sand, cinders and rock along with food or soft drinks that were spilled. This was unavoidable on a bad day with a large crowd of people but created a terrific cleaning job. We had to use a plain old scrub bucket and mop and then if we were going to dance on it we would apply the powdered dance wax. It is amazing how dancing feet can clean a floor with small applications of wax. Water did raise the grain some, particularly where there was no wax. Prolonged wet spots will do serious damage. After twenty-four years of dancing and extremely rough use the floor was worn out. During this time it had had three sandings to smooth it out. It had become dangerous with splinters and had to be replaced. Now what to use?

"Another new floor." After the experience in years of hard usage and many cleaning problems on the old floor, a new floor was laid in 1947. First a bit about the under structure which is extremely important. The foundation is large stones placed ten feet apart, then 12x12 hewed oak timbers placed the long way of the building. Across the timbers are 2x12 oak joist spaced 16" on center. The old pine flooring lays across the joist and the long way of the building. This type of construction has two distinct

advantages (1) thorough ventilation on the underside (2) a resiliency that helps absorb the vibrations of stomping feet. Makes more comfortable dancing as compared to a concrete floor. While speaking of concrete floors for dancing, never let concrete be poured on a dirt base. Insist on a base of 8" of gravel through which is laid 4" field tile connected to a drain and then a layer of 30 lbs. asphalt felt paper between the concrete and gravel. We have two concrete floors, one with and one without this underlayment. Now back to the wood floor. It was constructed with a 2" crown in the middle which helps keep the dancers from crowding the middle. Before the new flooring was put down the old floor was flooded with coal tar creosote until it was thoroughly saturated then covered with a layer of 30 lbs. asphalt felt paper. The new flooring used was  $\frac{3}{4}$ x1 $\frac{1}{2}$  select grade hard maple. It was nailed diagonally across the old floor with diamond pointed 8d flooring nails spaced every 6". Before the flooring was put down the under side and tongue and grooved edges were sealed with a wood sealer. Then after a careful and thorough nailing job the floor was sanded smooth.

"The (Floor) Finish." It was entirely impractical to use any kind of varnish or surface finish. A surface finish could not take the rough abrasive wear and moisture carried in by the feet, from spilling and scrubbing was also a problem. The situation was solved by mopping the floor with boiling hot linseed oil. Each day for three days the mop was dragged over it to spread the oil that had not soaked in, to the spots more absorbant. The floor being well saturated, all the surplus oil was then wiped off with rags. After it dried for three more days we had our first dance. It was just a bit slick and needed no wax. A week of drying is much better.

(Continued on Page 28)



# A REAL FOLK FESTIVAL

We find hundreds of "country fairs," "county fairs" and "folk festivals" advertised in newspapers and other publications, but all too often these turn out to be glorified carnivals, auto races and what-not, with a minimum of time and space devoted to truly folkish things. One of the outstanding exceptions to this state of affairs is the largest folk festival in the country: the Annual Pennsylvania Dutch Folk Festival at Kutztown, Pa. This event is a delight to all who have an interest in folklore, whether their interest lies in food, customs, crafts or dancing. The Festival will be held from July 4th to July 7th this year, and we urge all of our readers to attend if at all possible; whether you go by car or take one of the package bus tours you can not only witness one of America's real folklore festivals, but combine this with interesting side trips through the Amish country.

The major "stage" production of the Festival is a "Pageant of Pennsylvania Dutch Folk Life," a two-hour presentation encompassing such events as wedding celebrations, children's games, quilting parties, singing bees, dance parties and folk beliefs. This is presented several times during the run of the Festival and is interspersed with special programs of folk song, lectures, folk magic and ceremonies.

Continuous demonstrations of quilting, crafts, butter making, apple-butter making, butchering, sausage making and other rural activities take place at various booths around the fair grounds, and the Grange contains an exhibition of thousands of heirlooms from farm homes. Tents, managed by church and Grange groups, serve full-course Pennsylvania Dutch meals as well as snacks and culinary specialties.

Square dancing for the public takes place on the common every evening

from 9:30 till midnight and there are demonstrations and contests by jiggging and hoedown teams.

This latter item is one that should not be missed by anyone who wishes to see "real old time" square dancing; the stepping and formations show a direct descent from the cotillions of the early days and this section of the country is probably one of the links in the chain that passed these forms along to our present day square dance.

By all means attend the Kutztown Festival . . . and remember; it is a festival, not a "shush-shush" museum, but a celebration in the best of country style traditions. Of course, this fair is held by the "Gay Dutch"; if you wish to see the "Plain People" there are plenty of side trips available. For those of our readers who are a bit confused about distinctions, we offer a brief sketch of the Pennsylvania Dutch.

Due to tourist interest, "Sunday Supplement" articles, musicals and movies, it is probable that few people in the country today are unaware of the fact that the "Pennsylvania Dutch" are not Holland-Dutch. But as such sources of information usually emphasize the most extreme and different aspects of any subject, the picture of the Pennsylvania Dutch held by the average American is usually a grotesque distortion. We meet the concept that all Pennsylvania Dutch are overly dour Amish who wear picturesque costumes but flee from photographers, speak nothing but a comic-strip jargon, live on shoo-fly pie and "bundle" casual guests with their daughters as a quaint gesture of hospitality.

Actually there is a confusing variety of categories covered by the term "Pennsylvania Dutch" and even the many scholars who have devoted

(Turn page please)





Weighing Butter—A play party game.

themselves to the study of these peoples find it difficult to set definite boundaries between related sectarian groups. Basically, if we do not look for a sharply-defined border, we may divide them into the "Gay Dutch" and the "Plain Dutch." From a religious viewpoint this would be a fairly distinct cleavage. Although intermarriage, sectarian splits and changing times have produced hybrids, the "Gay Dutch" (who have always formed the majority)\* are Lutherans, Reformed and related sects. The "Plain People" comprise such groups as the Amish, Mennonites, Brethren in Christ and related cults.

The first of these groups to arrive in Pennsylvania was the Mennonites. The origin of this sect was in Switzerland where the Anabapist Movement began in the 1500's. This represented the most extreme swing from medieval

Catholicism, and, as a matter of course, this minority was the most bitterly persecuted. Following the Thirty Years War (1618-1648) they fled to Germany; particularly to the Alsace and Palatinate regions. From here the first wave came to America in 1682-83; the evidence of this origin may be found in the many Swiss family-names found among the Mennonites in Lancaster County.

Other groups of German-speaking peoples followed, including the Moravians and these together with Quakers and Scotch-Irish (mostly Presbyterian) formed the base of today's Pennsylvania Dutch.

Although some of these sects were "unworldly" enough to forbid music and dancing, even some of the "plainest" people did not draw the line at "singing games" which of course is



merely an euphemism for folk dancing. The "gayer" sects gave full rein to music and dancing, both in their churches and at other social gatherings; as the English influence was at a minimum here, the English Country Dance faded at an early date to be replaced with the early Cotillion type of dance which evolved into today's square dance. Being essentially rural they were but little affected by the "dignifying" that took the jig type of step from floors of society ballrooms in the 19th century; "stepping" squares continue right up to the present day and may be seen at festivals and dances in the Kutztown and other areas.

The surviving folklore has been exaggerated in recent years to a preposterous degree. It is true that the Amish in particular affect a quaint mode of dress and a way of life strange to most other Americans, but this is a matter of religious belief. They can quote many passages from the Bible to support their beliefs in the virtue of plain life . . . their gay neighbors can find as many quotes to condone a less staid existence.

The tourist traps sell booklets on witchcraft, but alas, I'm afraid that none of our present-day "peasants" bury garlic and horehound under their doorsteps to keep out the evil spirits. The social mores of some Amish communities still encourage "bundling", but in spite of the giggles that may arise when this is mentioned in most circles today, this is, and always has been a very moral custom . . . much more so than most of our contemporary teen-age "necking parties." A tourist looking for a "bundling party" is apt to find himself fleeing down a country lane pursued by a half-dozen sharp pitch-forks!

In the field of foods and drugs things have not have been so overdone. Pennsylvania Dutch cooking deserves most of the praise that has been devoted to it; few visitors have

sat down to a real Pennsylvania Dutch dinner and left either disappointed or unfilled! Although shoo-fly pie and apple butter may symbolize the cuisine in the popular mind, thousands of visitors to country fairs and festivals cherish gastronomic memories of such delicacies as Potato Knepp, pickled eggs, Fachnachts, Pretzel Soup, Pig's Stomach and other exotic items that taste incomparably better than the names suggest. Some of the fun-loving "guides" will concoct horrific sounding "home remedies" at the drop of the hat for the tourist to painfully copy down in his notebook; on the other hand many rural grandmas do make up home remedies for both man and beast . . . and many of them are effective!

The folk art seen (and frantically gobbled by the tourists) is in reality a revival. A flourishing peasant art in the earlier part of the last century, it was to all purposes, dead, up to about twenty or twenty-five years ago, when mounting popular interest in the form sparked a revival. Legitimate enough as a heritage of the people, it is none the less nourished by the demands of tourists. Although many of the farmers nowadays have taken to painting "hexsigns" on their barns as a matter of pride in showing their "Dutchness" or in a spirit of "keeping up with the Joneses," usually the most elaborately decorated buildings are either tourist stops or summer places of city folks with "quainte" ideas. But revival or no, it has achieved the status of a genuine folk art, and considering it's roots we may accept it as such.

Pennsylvania Dutch as a language is a genuine product of the lingual groups involved. Most authorities agree that the original base of the language was a High German dialect of the Palatine area that has been modified and mixed with English elements during the over 200 years of existence in the Pennsylvania terri-

(Continued on Page 28)



# Social Dancing in America

A history by Rod La Farge

(Continued from last issue)

Up to the Civil War period the majority of immigrants had been English, Scotch-Irish, French, German and Negro (slaves); the Slavonic, Magyar and Italian surge was still to come. But the fact that these nationalities were much in the minority did not exclude them from influence on the dances of the period. The various revolutions, uprisings and wars in Europe elicited considerable sympathy in this country and aroused interest in the peoples involved. As we have noted previously, the Polish troubles in 1830 were to some extent instrumental in introducing such dances as the polka mazourka; the Hungarian revolution in 1848, the Polish disaster in 1863, the Seven Years War and other events were also watched with avid interest. Charity balls were organized at which costumes and dances of the various countries were featured and refugees were received as heroes. Hungarian, Polish and other Slavonic dances were taught in the academies, and to some extent favored by the lower classes. This is of course quite a contrast to the reception accorded to the Irish fleeing from their famines, and also to the treatment given to these same peoples when they immigrated in quantity, but never the less the dance picture shows the impact in the use of Slavonic and Magyar dance steps and terms. It is noteworthy that the "buzz step" of today's square dancing made its appearance shortly after the Civil War; Damon Foster in his "History of Square Dancing" ascribes this to "some ingenuous Yankee," but it seems more than a coincidence that it came on the stage at this time, since propelled pivot steps are the common property of both Slavonic and Magyar peoples. I have evidence of this type of turn dating back to the Hungarians of 1662.

The contribution of the Negro to the American dance is a sizeable one; much of our present-day dance music is traceable to this influence as is the "Lindy" and other dance steps, while much of the dancing and music of the Carribean and South American type is a composite of Spanish and Negro material. This we will go into in due time; previous to the Gay Nineties era the Afro-American musical idiom was confined to strictly Negro sections.

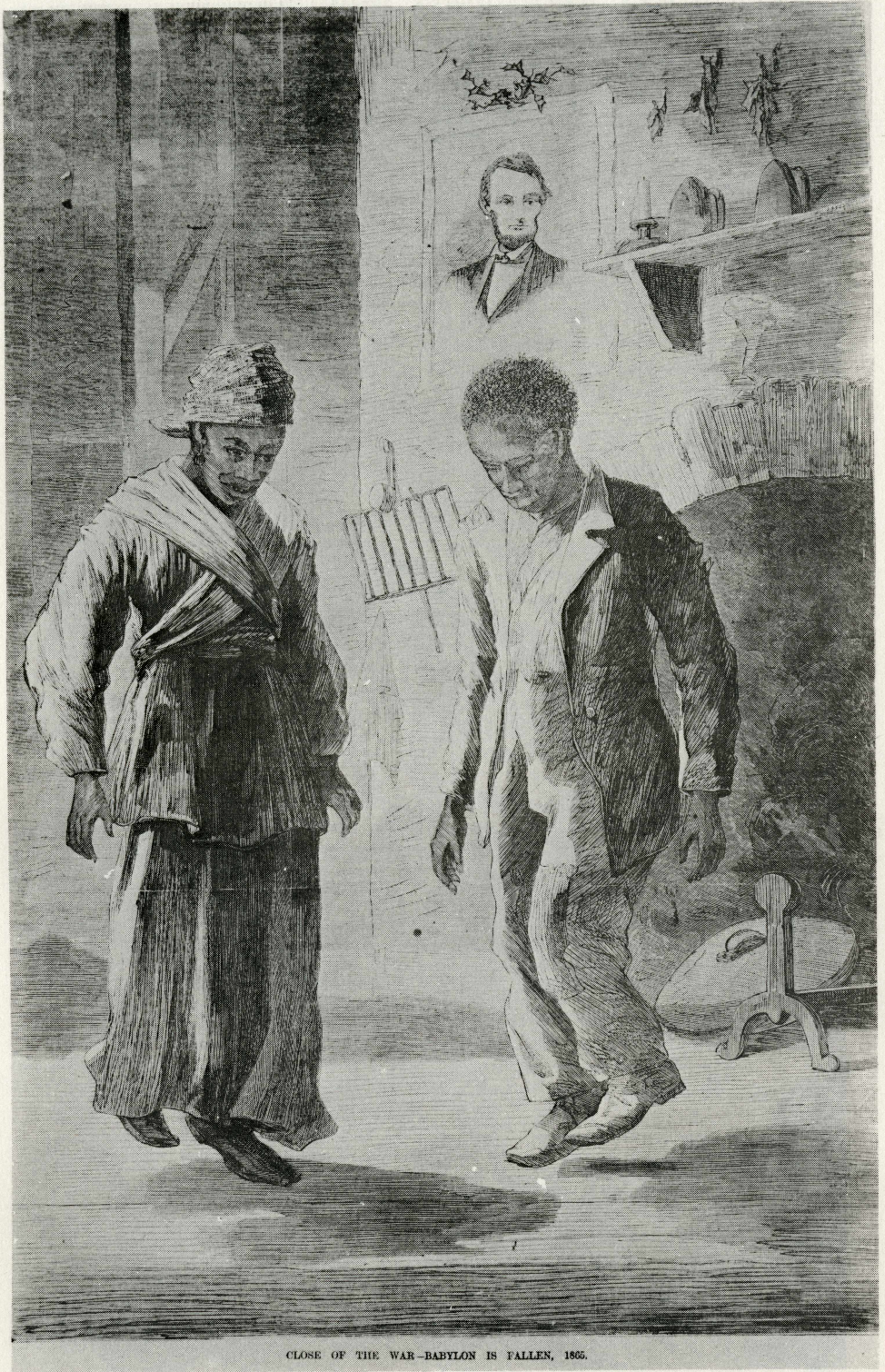
The exposure of the Negro, during the long years of slavery, to the music and dancing of his masters eventually yielded a blend of Negro, English, Irish and French styles, taken from all walks of life. That he adapted the jig and "tap" steps used in Cotillion dancing (probably also drawing more of this type of stepping from the lower classes of Irish when they later dominated the scene) is a fact probably generally realized by the public. This illustration of "Babylon is Fallen" shows a dance of this type; Leslie's Illustrated Newspaper from which this drawing is taken tells us it was "danced by millions" in 1865. To the casual observer this jig-and-shuffle-buck-and-wing comprised all of Negro dancing prior to the rise of the jazz era, with the exception of the "cake walk."

The Negro in many instances however, indulged in the dances of his white masters; cotillions, quadrilles, waltzes, polkas etc. There are many references, even in the pre-emancipation period of formal Negro Balls with programs identical to those of white society. We will quote a typical example from "A Journey Through the Southern Slave States in the Years 1853-1854," by Frederick Olmstead:

"A gentleman, whom I visited in Montgomery, had a carpenter (Negro

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CLOSE OF THE WAR—BABYLON IS FALLEN, 1865.







slave) who was remarkable for his mathematical capacities. He was also a good violinist and dancer, and, two nights a week, taught a negro dancing school, from which he received two dollars a night, which, of course, he spent for his own pleasure. During the winter, the negroes, in Montgomery, have their "assemblies," or dress balls, which are got up "regardless of expense," in very grand style. Tickets to these balls are advertised, "admitting one gentleman and two ladies, \$1"; and "Ladies are assured they may rely on the strictest order and propriety being observed."

Cards of invitation, finely engraved with handsome vignettes, are sent, not only to the fashionable slaves, but to some of the more esteemed white people, who, however, take no part, except as lookers-on. All the fashionable dances are executed; no one is admitted except in full dress."

The "Cake Walk" usually associated in the popular mind with minstrel shows was taken direct from the Negro social life of the mid-1800's as the following extract from "Leslie's Illustrated Newspaper" (Dec. 31, 1870 will show.

**"THE CAKE WALK, A Richmond Christmas Festivity.** The Negroes certainly deserve the palm for inaugurating novel festivals and keeping in lively remembrance customs that have become traditional from their remotest ancestors.

During Christmas week their amusements take a variety of forms that would puzzle many a more sober head, but we know of none more laughable than the "Cake Walk." This fete is

peculiar to the colored race, and the amount of side-stitching they owe to it is sufficient to make one wonder that they live so long as they do. They laugh, elongate and collapse by turns, and never seem to be satisfied.

. . . . Around the room are ranged tables loaded with seasonable fruit, while at the four points of the compass are displayed the toothsome delicacies. For a moment all is silence; then a hundred heads are strained; hats fall from hands; chairs are quickly upset; course throats and shrill voices commence the shout, "Hi, ho! here they come!" and three females set off on the walk for one of the prize cakes.

Loud clapping of hands greet them as they start upon their expedition; faster and faster they go. However the trial is not for speed, but to see which one excels in the fine art of walking, which one carries her head and shoulders erect, which one turns her toes out, and which one knows how to manage her arms and hands gracefully."

Although I, personally, have never seen such a contest at a Negro gathering I have talked to Negroes who assure me it is still done in some small rural communities, and that the orchestra does play a "Cake Walk." I do remember seeing such an event at a white husking bee near Sussex, N. J. back before World War I, but I can't recall if the musicians played a cake-walk, a march or maybe even "Turkey in the Straw!" (Would appreciate any reminiscences that our readers might send us!)

(To be continued)





# HERE AND THERE

**Charlatans** and what not. Last month we had a bit in "Here and There" about a NEA news article in which Gene Gowing is quoted as saying he is America's most famous caller, and "There are only five or six good callers in the country, but there are thousands of charlatans." Mr. Gowing has written us a long letter denying that he said these things; the article was written by a news writer for the publicity department of the publishers of his new book and published unread by Gene and without his OK. **BUT** he is shocked that nearly half of the letters he received regarding the article were approving. I'm shocked too; it would seem that the mass of our callers should get busy in their public relations department. Comment?

**New Mexico.** Here's another "too late for the list": Foot & Fiddle SD vacation. August 19-23, Carrizo Lodge, Ruidoso, N. Mex. Write Foot 'n' Fiddle, 1501 Travis Heights Blvd., Austin, Tex.

**Florida.** Jack Atkinson writes us from Miami Beach that the Florida SD Convention was a great success in spite of inclement weather. The grapevine down thataway reports that they are angling for the National Convention in '58 or '59.

**State Dept. Stuff.** We see that they are reorganizing the International Exchange Program. The exchange of theatrical, dance and musical groups is a very fine thing . . . but how about an American square dance group to exhibit in Europe? They have sent enough folk dance groups here, why not give them an opportunity to see that we have a folk culture too?

**Florida.** Too late for our last month's listing of schools and camps: 3rd Annual SD & RD short course at the Univ. of Fla., Air Conditioned rooms.

Write to Dr. Robert Fairing, Seagle Bldg., Gainesville, Fla. Also a square dance cruise to Havana and Nassau, June 14-15 with Ray Smith of Dallas as guest caller. Write Helen Neilson, YWCA, 114 S.E. 4th St., Miami, Fla.

**Minnesota.** Another local SD bulletin added to the ranks: the **ARROW-HEAD GRAND SQUARE**. A typeset, 8-page, monthly publication. \$2.00 per year from Thomas Bolf, 915 W. Maple Grove Rd., Duluth 11, Minn.

**Illinois.** Something new: an "after-glow" dance . . . a Sunday afternoon dance following the Saturday night All Illinois SD Festival held on May 4th. That almost completes the roster



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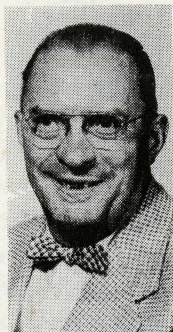
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# PEOPLE WORTH KNOWING

"Howie" Bernard, one of Wisconsin's leading square dance callers and promoters, is not a full-time worker



in the recreation field; his daily bread is earned as a news linotype operator for The Journal (Milwaukee), but he has achieved greater recognition in his avocation than have many who make recreation their career.

Howard began dancing in 1943 at the Wisconsin Avenue Social Center. After several years of calling for small basement get-togethers, PTA groups and private parties, he began a series of promotions. Whenever and wherever a celebration was held, say at the opening of a newly paved street, super market or football game, Howie would be there to entertain the crowds. At the opening of the "magnificent mile" (Wisconsin Avenue) in downtown Milwaukee, thousands of viewers enjoyed the performances of Howard's group as one of the hits of the celebration.

His biggest "spectacular" was the first Wisconsin Square Dance Festival,

sponsored by the State Centennial Committee and held at Juneau Park in 1948. Several hundred thousand spectators viewed this spectacle and it gave square dancing in Milwaukee a mighty impetus.

His latest major venture was the huge square dance at the County Stadium, Sunday, October 14, in connection with the Green Bay Packers-Baltimore Colts football game. Although the game and square dance were blacked out in the Milwaukee and Green Bay areas, Bernard's production was televised throughout eight states—a tribute to Howard's organizing ability. Some 400 dancers took part in the program.

He also founded the Wisconsin square dance magazine, "Fiddle and Squares," and is author of several publications on square dance calling and its promotion. He conducts classes in Milwaukee for both beginners and advanced dancers. His wife, Hildegard, helps him teach and edit the magazine.

A person must really be sold on a hobby to devote so much time and effort to it. Howard has a simple explanation: "I just love to dance, that's all."

## LATEST RELEASES ON BLUE STAR

- 1506—Swing Your Baby called by Norman Merrbach, flip Instr. Key C
- 1507—Hold Everything Key A, flip Houston Hoedown Key G

### Other Releases

- 1501—Blue Star Hoedown Key G, flip New Broom Key G
- 1502—Callers Choice Key A, flip Soldiers Joy Key D
- 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 Inst. C.

## LATEST RELEASES ON BOGAN

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

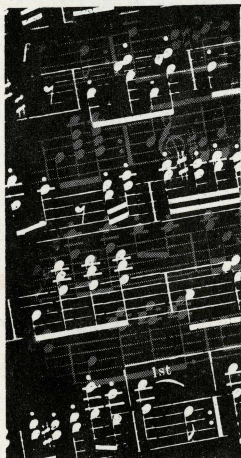
### Other Releases

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

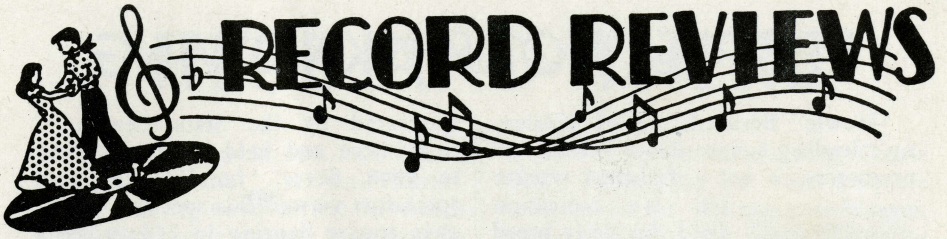
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# RECORD REVIEWS

The newest trend in recorded square dances by practically all the top line companies seems to incline toward a neatly put-together series of glossary terms. It is almost as though one took a deck of cards, with each card labeled with one of these moves, shuffled the cards well and dealt them out. Thus, while one dance may present in order; circle left, box the gnat, ladies star, box the flea, cross trails, u-turn, pass through, around one, allemande left; a dozen other dances may differ only in that these terms or calls are used in a different order to different music. A few of these dances are quite acceptable choreographically. Some of them may have aesthetic value but, for the most, they are a form of close order drill of walking patterns where the call merely tells the dancers what to do with their hands. It is rather deplorable that a very small percentage of modern recordings show any originality of any kind. It is hardly an original thought to reshuffle the same glossary terms to new music.

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

**Price 1.25**

#1103 Johnson Rag (130)//Instrumental

**Square Dance With Calls by Nathan Hale**

A modern collection of glossary terms neatly fitted to the music of the Johnson Rag. Well called with good tone. Medium level club dance.

#1104 I Saw Your Face In The Moon (128)//Instrumental

**Square Dance With Calls by Charley Bogan**

Well recorded. Adequately called. Another medium level square dance song utilizing the standard glossary terms. Incidentally, what has happened to Texas? The above two records are both made by Texans but we see no trace of Texas traditional style. No mention of the do-si-do (even by its California pseudonym—do-paso). Is the do-si-do also becoming too old fashioned for the modern square dancer?

**Blue Star Records, 10 inch plastic, 78 rpm**

**Price 1.25**

#1508 Cindy Balance (132)//Instrumental

**Square Dance With Calls by Andy Andrus**

A very catchy, beautifully done singing call in real Texas style. Quite refreshing to hear the real thing. Excellent instrumental. Excellent calling.

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

**Price 1.25**

#790 "Ridin' Old Paint" (130)//"Chantez-Chantez" (128)

**Square Dance With Calls by Fenton "Jonesy" Jones**

Jonesy rides again! Two well-called sides.



#789 Instrumental of #790. Excellent Recording.

#792 "Katie Hill" (130)//"Goin' up a Little Creek" (130)

**Square Dance With Calls by Fenton "Jonesy" Jones**

A couple of high level patter calls by Jonesy. Obviously made for the highest strata of club dancing.

#791 Instrumental of #792.

Excellent recording. Superb hoedown instrumentals.

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

**Price 1.25**

#X95 Charlotta's Mazurka//Muskrat Ramble

**Round Dances Played by Fred Bergin**

Carlotta's Mazurka is a Johann Strauss waltz. In spite of the fact that the label calls it a mazurka it does not change the character of the music. It is still a Bergin skating rink waltz record. Muskrat Ramble is hardly suited to performance on the organ.

#X97 Campaign Waltz//When It's Springtime in the Rockies

**Round Dances played by Fred Bergin**

Two more nostalgic waltzes played on the organ by Fred Bergeh.

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

**Price 1.25**

#121 Stone Rag (132)//Bully of the Town (132)

**Instrumental played by Jack Barbour and his Rhythm Rustlers**

This is not up to the high level of performance that we have come to expect from Sunny Hills recordings. Stone Rag is rather weak.

#122 Pretty Little Widow (132)//Butcher Boy (132)

**Instrumental played by Jack Barbour and his Rhythm Rustlers**

Butcher Boy is a terrific hoedown recording which everyone will love.

#123 Bundle of Love (128)//It May Be Silly (130)

**Square Dance With Calls by Glen Story**

Another modern square dance superbly performed by a master caller.

#124 Instrumental of #123

This is a superbly performed instrumental by Jack Barbour and his Rhythm Rustlers. The quality and musicianship are the best.

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

**Price 1.25**

#7642 Diet Two-Step//Lynina Waltz

**Round Dances by The Notables//The Sundowners Band**

A couple of slick new rounds. Windsor is really turning out records that are equal to the products of the finest major studios.

#7456 That Whistling Piano Man (132)//Roll Those Big Blue Eyes (130)

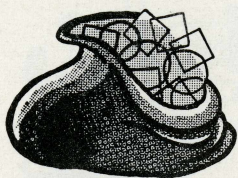
**Price 1.45**

**Square Dance With Calls by Bruce Johnson**

Bruce Johnson again with a hit record!

#7156 Instrumental of #7456 played by the Sundowners Band





# GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

## MARIANNE

Original Square Dance by Dick Leger,  
Providence, R. I.

### INTRODUCTION AND BREAK

Four little ladies chain across -

You turn 'em with your left hand  
You chain those ladies right back  
again -

You turn your Marianne

Dos a Dos your corner

Dos a Dos your own

Bow to your corner

But swing your own

(Hurry up now)

### CHORUS

All day, all night, Marianne  
(Promenade 'em)

Down by the seaside along the sand  
(Sing it)

Even little Children like Marianne  
(Swing 'em)

Down by the seaside along the sand  
(Square your sets now)

### PATTERN

Head two couples pass through -

Around just one you go

Go down the middle and cross trail -

Around just one you know

You box the gnat at home -

Four gents a left-hand star around

Now go back home and Dos a Dos -

Your corner swing

(Don't muss me)

### SEQUENCE

Introduction - Heads - Heads - Break -  
Sides - Sides

Copyright by Folkraft Records - 1957

## ODD FELLOWS CHAIN

First and third you bow and swing  
Round and round with the dear little  
thing

Lead on out to the right of the ring  
Circle left and don't be slow

All the way around and here we go  
Now the ladies chain and don't be late

Now chain to the middle and keep it  
straight

Chain outside one more time

Chain to the middle you're doin' fine

Chain outside and don't be slow

Chain right back for a do si do

Partner left and corner right

Partner left and hold on tight

Chain to the middle just you two

Chain outside like you used to do

Chain to the middle and don't be slow

Chain outside for a do si do

Partner left and corner right

Partner left and home you go

And everybody swing.

(Continued on Page 22)

10th Annual

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for

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Presents

AC 123

Bundle of Love

and

It May Be

Silly

AC 124

Instrumentals

played by

Jack Barbour

and his

Rhythm Rustlers

## SUNNY HILLS RECORDS

Sunny Hills Barn  
Fullerton California

## 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

**REK-O-KUT VAR. SPEED TURNTABLE** 16-100 r.p.m. like new \$40.00. Also Shure mike model 556S like new \$20.00. Paul Grannemann, 510 E. Seventh St., Washington, Missouri.

**ELLIOTT ADDRESSOGRAPH** with Cardvertiser attachment. \$20. Box 58, American Squares.

### Help Wanted

**FOLK-SQUARE DANCE INSTRUCTOR.** Position open at Stonegate Lodge in the Adirondocks. Capacity: 90 adults. Write or phone: 250 W. 57th St., New York 19, N.Y. Circle 6-6386.

### 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.

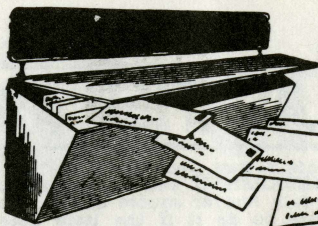
### Bookings Wanted

**PIUTE PETE** of Village Barn and TV fame. School Dance — Workshops — Organization Barn Dances. Hilarious Audience participation Games, Novelty Dances and Square Dances. Plute Pete, 55 West 8th St., N.Y.C. 11, AL 4-6606.

"In the matter of English pensions, we find that the unfortunate dancing master, who was probably well paid for the highly important service of teaching his most gracious Majesty to hop, skip and jump, is put on a par with Adams, the discoverer of the planet Neptune. Whenever heels come in contact with brains, the latter stand but a poor chance. Occasionally, one may be so lucky as to 'put money in his purse' by the use of his brains, but it is only the exception to the rule. Better depend on heels."

Frank Leslie's Illustrated  
Newspaper, 1856.





# LETTERS

FROM  
**OUR READERS**

Dear Frank,

We have received American Squares from the time it was a couple of mimeographed sheets distributed by Charley Thomas at the National Folk Festival here a number of years ago. It is a good magazine and we especially enjoy your little items on the page of Record Reviews. We should have more of them, perhaps we wouldn't then accumulate so many records which are useless to us.

We have noticed a fast growth in square and round dancing in our area, and as you may know, Cleveland has a lot of folk dancing also. We organized, several years ago, a callers group, known as the Cleveland Area Callers Association. From a small beginning, we now have a good sized group with new callers and leaders applying for membership all the time. We meet the third Sunday of each month and open the meeting to dancing from 2 to 4:30 for members and their friends. We are filling the hall now at our sessions.

Yours for more dancing,  
Damian Rhoney, Gen. Chairman,  
Cleveland Area Callers Association

Dear Sirs:

Enclosed find payment for my Bogen and records. I am well pleased with the Bogen; it does a real fine job. I have used higher priced sets, but none have done as good a job as this one.

Vin Conners,  
Bucksport, Me.

(Next page, please)

NEWLY DESIGNED  
with you in mind



## SQUARE DANCERS LIVE HERE

You know they do because these handsome dancers brighten their doorway, post, lawn or mailbox. This sign has been redesigned to accept four different mountings. They are made of rugged cast aluminum, and have a black crystized finish. Also new, SCOTCHLITE letters for your name. Remember they make wonderful gifts. All orders sent postpaid.

Basic sign .....	\$5.50
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Scotchlite letters (name panel holds a maximum of 14 on either side), per letter ...\$ .10

See your local dealer  
or send check or money order to:  
**Kip Benson, East Berlin, Conn.**

**LONG HORN**

*Callers!*

You can now get the flip record of Red Warrick's **FIGURE EIGHT**. Ask for #119. Also just out; these easy-to-call hoe-downs on #302: **FUN DOODY** (in F) and **MISSISSIPPI SAW-YER** (in D).

Available at  
**American Squares**  
1159 Broad St., Newark, N.J.



**No. 8125 - HAND ME DOWN MY WALKIN' CANE**

(flip side)

is the new release by

**Johnny Schultz**

**ANOTHER SMASH ORIGINAL SINGING CALL BY JOHNNY**

Jerry Jacka Trio provides that good  
square dance music, as usual

Available 78 or 45 RPM

**OLD TIMER RECORD**  
**COMPANY**



3703 North 7th Street

Phoenix, Arizona

Dear Editor:

The picture of John Allen's Dance House, shown in February AMERICAN SQUARES intrigued me greatly, and I liked Rod LaFarge's article.

However, the reference to ballroom behavior and etiquette not being all that it might be may be perhaps mitigated a little. Just might, I say. I have no materials at hand just now to look up the matter and would have to do considerable delving to find out, but a dance came to this country from France about 1860. It was used at the court and in the so-called best circles there. In its routine the man actually swings the woman high, actually above his head and with her feet going higher than her own head, and sets her in place again to continue the dance. The step was a great revolution from one side to the other, spectacular to watch. The woman gave a spring just as the man lifted and between the

two of them they made quite a thing of it. That probably is what the front couple pictured are doing. Let no one tell you the ladies of that day were frail! Had they been so, they wouldn't have done that dance. It was definitely on the athletic side.

Gertrude Barlow Meyers,  
Springfield, Ill.

Dear Editor:

In the January issue of AMERICAN SQUARES when you reviewed the record "You're A Grand Old Flag," you were pleased that an alternative tune to "Bye Bye Baby" was used for the Grand Square figure. Have you tried the English folk-tune "Bobby Shaftoe"? I call the Grand Square to this and find it goes very well.

Ernest Bayly, Maidstone, England

"Bad company is much more easily defined than good."

Lord Chesterfield



## CANADIANS

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

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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

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present

**You**  
asked for it  
**SO**  
we made it for you

RECORD No. 728  
**HIGH ROCKIN' SWING**  
B/W  
**SINGIN' THE BLUES**  
by that great guitar playin'  
**Art Jones**

**Western Jubilee Record  
Company**

3703 North 7th St.

Phoenix, Arizona

### DOUBLE TRIPLE WHAMMIE

Allemande left with the old left hand  
The ladies star for a triple allemande  
The gents run around but not too far  
Allemande left and the gentlemen star  
The ladies run around but not too far  
Allemande left and a allemande right  
Ladies star left in the middle of the  
night

Gents run around but not too far  
Allemande right and the gentlemen  
star

Ladies run around but listen to me  
You're gonna meet your honey with  
a ci do ci

Chicken on a rail and a possum up a  
tree

Everybody doing that ci do ci  
Partner by the right and there you are  
Walk right around to a left hand star  
And back around boys in a wrong way  
thar

Shoot that star to a left allemande  
And walk right into a right and left  
grand.

### BEHIND THOSE COUPLES

First and third balance and swing  
Up to the center and back to the ring  
Forward again and cross trail through  
Box the gnat outside the set  
Head couples box the gnat with opp.  
behind-side couples.

Behind those couples stand  
Forward eight and back with you  
Forward again with a double pass  
through

Gents go left and the ladies go right  
It's a left and a right to a do si do  
1st gent gives left hand to 1st lady he  
meets, then all give RH to next lady,  
then a left to the next (orig. partner)  
for a do si do.

Partner left with the left hand round  
Corner by the right and don't fall down  
Back to your honey with a left hand  
swing

And promenade eight around the ring.







# The Dancing Master

## Treasures from Yesterday's Ballrooms

### THE OSTENDE

The Ostende was a popular dance of the Gay Nineties; the description here is derived from the 1899 edition of "Clendenen's Quadrille Book."

**FORMATION:** Circle of Couples facing counterclockwise.

**STARTING POSITION:** Skater's position, hands crossed in front, right hands joined over left. Right foot free.

**RECORD:** Folkraft 1048 (Selma Schottische).

#### FIGURE I

##### Measures

- 1 SCHOTTISCHE STEP TO RIGHT. Step sideward right on Right foot (count 1), Cross and Step on Left foot in back of Right (2), Step sideward right on Right foot (3), Hop on Right foot and swing Left across in front of Right (4).
- 2 SCHOTTISCHE STEP TO LEFT.
- 3-4 FOUR SKATING STEPS starting with Right foot. Slide and Step diagonally forward on Right, Left, Right, Left, two counts for each skating step. Finish facing partner.

#### FIGURE II

- 5 SCHOTTISCHE STEP TO RIGHT, moving away from partner.
- 6 SCHOTTISCHE STEP TO LEFT, returning to partner. Finish with right hands joined.
- 7-8 FOUR STEP-HOP STEPS, starting with Right foot, turning once clockwise with partner.

### THE ESMERALDA

Ferraro (1859) describes this as two slide steps followed by two polka steps, while Hillgrove (1865) prefers four gallopade steps followed by four polka steps. You can manage either of these to the recommended record, but the 1898 version described below is more apt to please today's dancers. I also have mention of an "Esmeralda Quadrille," but I have never unearthed the figures for this; it may be an author's error.

**RECORD:** Kismet 144 "Esmeralda".

**FORMATION:** Couples, free-style around the room.

**POSITION:** Closed waltz position. Man starts LF, lady RF.

##### Measures

- 1-2 Slide LF to left, step RF to LF. Slide LF to left; "jog" on LF. ("Jog": a sharp rise, almost a hop) followed by a sinking motion.
- 3-4 Starting with RF, turn half around with two step-"jog" steps. The "jog" should be quite bouncy, but not high.
- 5-6 Repeat measures 1-2 starting with man's RF.
- 7-8 Repeat measures 3-4 starting with man's LF.

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LEE HELSEL

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*Music by The Buckboard Busters*

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**"SQUARE DANCING for  
THE STUDENT DANCER"**

14 Dances Called by BOB RUFF

*(With written instructions including description of basic figures)*

Excellent material for beginner groups, these dances are not complicated. They are suitable for mixed level dances at church functions, recreation halls and school groups.

★ ALSO RECENT RELEASE L.P. #4001

**"SQUARE DANCE PARTY"**

14 Dances Called by LEE HELSEL

Experienced dancers will enjoy this whole evening of dancing to Lee Hesel. Get a group together and you'll have an exciting time dancing these challenging squares.

**Sets in Order**

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With calls \$1.25    Instrumental \$1.45

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	203	LADY BE GOOD/COMING AROUND THE MOUNTAIN	
102	202	WHISPERING/WE'VE GOT RHYTHM	
101	201	MINE, ALL MINE/DANCE YOUR TROUBLES AWAY	

		<b>ALAMAR RECORDS</b>	
Al Brundage and the Funstifutors			
	2105	WASHIN' DAY/MISS McLEOD'S REEL	
	2104	BIRD CAGE REEL/EIGHT BALL RILEY	
1103	2103	WEDDING BELLS/LIL OLE LOG CABIN	
1102	2102	OH! YOU BEAUTIFUL DOLL/YELLOW ROSE OF TEXAS	
1101	2101	BEST THINGS IN LIFE/BOOMPS-A-TULIP	
	3101	SUNRISE CAPERS/FLORADORA (Rounds)	

		<b>RANCH RECORDS</b>	
Doc Heimbach and the Ranch Hands			
903	953	UNFOLDING STAR/NOTHING BUT LOVING	
		<small>(Called version by Johnny Davis of Covington, Ky.)</small>	
902	952	HII NEIGHBOR/PROMENADE TO DIXIE	
901	951	ROCKING THE POLKA/HAREM-SQUAREM	

*The* **RECORD** *Center*

3942 West North Avenue

Chicago 47, Illinois

(Continued from Page 14)

of possibilities: you can now schedule a festival for the evening (or afternoon and evening) followed by a "dawn dance." Then if we wish to close the gap between this and the "afterglow" we might arrange a "hangover dance" to avoid losing any dancing time!

**Sissy-britches and panties.** One of our contemporary square dance magazines currently carries an article denouncing these articles of feminine attire for square dancers. On the other hand we know of an area where they sneer at knee-length pantalettes; they call them "psycho-pants."

**Ontario, Canada.** Mrs. Sehl of Kitchener tells us that there are several SD clubs there and they would enjoy more Canadian news in **AMERICAN SQUARES**. So would we . . . how about some of our Canadian subscrib-

ers sending in more material. (In time for publication if they are coming events!)

**New York City.** Another "Jamboree" gimmick: Artie Palecek is issuing a sort of a "meal ticket" good for admission to the SD Jamboree at the McBurney YMCA on June 5 and both the preceding and following regular Wed. evening square dances.

**Texas.** The Texas SD magazine **FOOT 'N' FIDDLE** has folded after over ten years of publication. Just what is happening to the square dance movement out there?

"Among the harmless pleasures of a savage dance is one reported by Mr. Boeck, who has discovered that in Java the dance concludes with the man kissing his partner."

—Lilly Grove, "Dancing", 1895





# "Getting to Know You"

## DECCA

### Record Number 27613

**Position:** Open. Inside hands joined. Directions for man; lady's footwork opposite.

**Sequence:** A-B-A-B-B

**Meas.**

#### FIGURE A

- 1-2 Swing joined hands fwd. (turning slightly) and stepping LF to L. Touch RF beside LF. Release hands and exchange places, the M pivoting CW a full turn, lady pivoting CCW. (M passes in front of W). Still facing LOD repeat with reverse footwork.
- 3-8 Join inside hands and take 4 slow walking steps, LOD.
- 9-10 Still with inside hands joined change places with 2 walking steps (L,R) the W turning CCW under M's R arm to face COH. In Butterfly pos. step LF to L, close RF to LF, step LF to L.
- 11-12 Man retains W's RH in his LH; repeat action of Meas. 9-10 to places with reverse footwork. End facing partner (M facing COH).
- 13-14 Man retain W's RH in his LH. W twirls CW under M's arm as man steps LOD: L, R, L. Change hands and repeat, reversing direction of twirl and progressing RLOD; man starts with RF.
- 15-16 In closed ballroom pos. turn with 2 two-steps, progressing LOD.

#### FIGURE B

- 17-32 Repeat action of Meas. 1-16, ending in banjo pos. facing LOD.
- 33-34 2 two-steps LOD.
- 35-36 Rock fwd. (1, 2), rock bwd. (3, 4). W twirls under M's L arm, changing hands to end with inside hands joined facing LOD.

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

No mailing or packing charge - 3 records minimum shipment



# BOOK REVIEWS

**SQUARE DANCING FOR EVERYONE.** By Gene Gowing. Grosset & Dunlap, New York, 1957. 8 X 10 $\frac{3}{4}$ , paper cover, 80 pp. \$1.00. Nice clean job with both photographs and diagrams to illustrate the figures. Has an introduction with background material in which the author tries a bit of high-pressure selling a la television commercial. In fact he continues this business of telling the reader how much fun he is having and how easy it all is throughout the book; it may prove persuasive to our present-day audiences who have been brain-washed by the advertising agencies, but I end up with the impression that the author is talking down to the reader . . . especially when he becomes "cute" or humorous. However the dance descriptions themselves are very good; it is an excellent book for beginner and should bring a lot of newcomers into the picture, since it will receive a large distribution.

**THE SQUARE DANCERS' GUIDE.** By Gene Gowing. Crown Publishers, Inc., New York, 1957. 159 pp., hard covers, \$3.95. This is a considerably more elaborate and better written book than the Grosset & Dunlap publication. Apparently the author feels that a \$3.95 buyer is on a much higher level, socially and intellectually. I suppose he could be right; at any rate this is a really workmanlike job with thorough and intelligent descriptions of all the basics and figures, plus illustrations and diagrams (excellent) by Ursula Bostick. There is a special section on teaching, calling and professional aspects. The last section contains detailed instructions and calls for 54 squares, contras and quadrilles. This would be a good choice as a standard textbook for schools or beginners' dance clubs.

**THE HISTORY OF SQUARE DANCING.** By S. Foster Damon. Barre Gazette, Barre, Mass. 1957. 5 $\frac{1}{2}$  X 8 $\frac{3}{4}$ , hard cover, 54 pp. \$3.25. This is a corrected and enlarged (slightly) edition of the previous paper-covered publication, which in turn was reprinted from the proceedings of the American Antiquarian Society. At the moment it is the only such work in print and is complete enough to satisfy the curiosity of most historical minded square dancers.

**TRAINING MANUAL.** Training Committee of the Square Dance Callers Association of Southern California. 8 $\frac{1}{2}$  X 11, Plastic bound, 80 pp. \$2.00. A step-by-step, lesson-by-lesson manual for use by callers in teaching beginner classes. Covers teaching techniques, advertising, equipment, etc. Also section on rounds. We rather disagree with the statement "Traditionally, and by modern preference, the squares and rounds go together and instruction in Rounds should be an integral part of all beginner square dance classes." Even in the fast-moving world of today it is hardly apt to refer to anything ten or twelve years old as "traditional," and, aside from "club" dances run by and for square dancers who have entered the field in the last ten years or so, "Rounds" are not danced between squares. In the Grange Halls, country taverns and other rendezvous of the "old timers", the usual between-squares dances are polkas, waltzes and other free-style ballroom dances, rather than the set-pattern type of dance currently being pushed by the new callers in the game. Order direct from Wm. B. Seibert, 307 S. Akeley, Glendora, Calif.

"Merely good is rather free from objection than deserving of praise."

Lord Chesterfield





*Superior Quality*  
**BEL-MAR**  
*High Fidelity*

SQUARE DANCE  
RECORDS

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

Bob Graham's first recording, also his own Original Call of "HILL-BILLY FEVER." You will enjoy this fine, smooth quality calling by Bob as he calls this well-timed, easy dance. Ask for it on Bel-Mar #5005 (Flip instrumental).

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## A Real Folk Festival

(Continued from page 9)

tories inhabited by the various related groups of immigrants. In spite of the amusement generated when some fanciful idioms are translated into English, it is the practical, every-day language of many Pennsylvania Dutch people, especially among the plain sects, who encourage such usage as a method maintaining group coherency.

For those who would read further about these interesting people and their customs, we could recommend a long list of books; we are listing a few of the most easily available here.

Klees, Frederic. *The Pennsylvania Dutch*. The Macmillan Co., N. Y., 1951.

Hostetler, John A. *Amish Life*. Herald Press, Scottdale, Pa., 1952.

Kuhns, O. *The German and Swiss Settlements of Pennsylvania*. N. Y.

*The Pennsylvania Dutchman*. A quarterly publication of the Penn. Dutch Folklore Center, Inc., Bethel, Pa. \$3.00 per year.

## "It Floors Me"

(Continued from page 6)

This oiling process has been repeated every four years. It has preserved the floor and has given very satisfactory results. We are using the floor more than ever. Anytime it becomes dirty or soiled we do not hesitate mopping. Occasionally it has become necessary to pour buckets of water on it, scrub the dirt loose with a broom, push the dirt and water off with a floor squeegee and then mop clean. After it has dried it is as pretty as ever, needs a very small amount of wax for square dancing and just a little more for round dancing. After ten years the floor has turned dark next to the wall and unused places but otherwise is in excellent condition. It is used for all purposes and has added to the comfort and pleasure of many people on many occasions.

"What is Dancing, in the best sense, but the harmony of motion rendered more palpable?"

Francis Peacock, "Sketches", 1805



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# COMING EVENTS

- June 2 **Allentown, Pa.** Dorney Park. Happy Wisser Free Square Dance Jamboree.
- June 8. **Summit, N. J.** Edison Rec. Center. N.J.S.D.C.&T.A. Spring Dance Festival.
- June 10 **Akron, Ohio** Norton Center HS. Trail Dance.
- June 10 **Birmingham, Ala.** YMCA. Trail dance.
- June 11. **Moline, Ill.** American Legion Hall. Trail Dance.
- June 11-12 **Darmstadt, Ind.** Bauer's Grove. Trail Dance.
- June 12 **West Plains, Mo.** Trail Dance.
- June 12 **Belleville, Ill.** Belleville Rec. Center, 15 N. 1st St. Trails End Dance.
- June 13-15 **St. Louis, Mo.** National SD Convention.
- June 21-24 **Plymouth, Mass.** Pinewoods Camp. Week end of dancing.
- 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 22 **Demarest, N. J.** SD Roundup. Northern Valley Regional HS.
- June 23 **Dayton, Ohio.** Comm. Club Pav. RD Fest. with the Brooks.
- June 27 **Pittsfield, Mass.** SD Festival.
- June 28-29 **Pensacola, Fla.** City Auditorium. SD Festival.
- June 28-29. **Fayetteville, Ark.** Folk Festival.
- June 29 **Conneaut Lake Park, Pa.** SD Jamboree.
- July 2-4. **Mescalero Reservation, N. Mex.** Devil Dance.
- July 3 **Hope, N. D.** State Caller's Festival.
- July 4-7. **Kutztown, Pa.** Pennsylvania Dutch Festival.
- July 7 to 12. **Annapolis, Md.** Carvell Hall. Dance-A-Cade.
- July 12 **Amherst, Mass.** U. of Mass. Country Dance Festival.
- July 13-14 **Dayton, Ohio.** Comm. Club Pav. Miami Valley Dance Fest.
- July 26-27. **Steamboat Springs, Colo.** 8th Annual S. D. Fest.
- Aug. 1-3. **Asheville, N. C.** S. D. Fest. Folklore.
- Aug. 8-11. **Gallup, N. Mex.** Intertribal Indian Ceremonies.
- Aug. 9-10. **Shelburne, Ont.** Fiddler's Contest.
- Aug. 15-17. **Penticton, B. C.** S.D. Festival.
- Aug. 17-18. **Solvang, Calif.** Danish Days.
- Aug. 19-23. **Tatamagouche, Nova Scotia.** S. D. Institute.
- Aug. 22-25. **Hershey, Pa.** Pennsylvania Dutch Days.
- Oct. 19. **Wyckoff, N. J.** Grange Hall. "A Night in Rumania."
- Nov. 2 **Oklahoma** 11th Annual State SD Festival.

"Dancing is no trifle in a Gentleman, however trifling it may seem when philosophically considered."

Lord Chesterfield

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