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Congregationalaires

the magazine of american folk dancing

volume 12 number 11



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AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

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Volume 12

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THIS MONTH

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"The first great step towards pleasing, is the desire to please, and whoever really desires it, will please to a certain degree."

Lord Chesterfield

REVIVISCENCE

Poor old Jove and his thunderbolts, Hercules and all the pantheon of Greek mythology have taken a back seat with the school children of today with the H-bomb on the front pages and Superman in the comic section . . . but I think the writers of Greek myths had a greater understanding of the mental and spiritual needs of mankind than the majority of present day writers.

As an example let us take the story of the defeat of Antaeus by Hercules. As you probably recall, the classic original of Superman was in difficulties, because each time he threw his adversary, Antaeus rose up with strength renewed by contact with his mother Earth. Hercules finally held him off the ground and strangled the blighter.

Today millions of American testify to the soundness of the moral concealed in this tale by spending their vacations in the country, the mountains, the wilderness . . . any place close to nature and away from the complexity and confusion of the city.

But not us square dancers. We go to conventions, jamborees and super-duper festivals where things are even more complicated and return with even grimmer faces determined to "unrelax" the community.

As a change why not try attending a few "real" country dances this summer? True, such places are on the strenuous side, the caller won't be a three-dimensional chess addict and we can dance the whole evening without a seeing-eye dog . . . but the dancers are relaxed, the smiles are genuine and friendly, and the whole soiree has a joyous life that you seldom find at club dances. If we leave our "show-off" square dance pants at home and dance **with** the people there instead of forming an exclusive set and looking down our noses at them, we'll soon realize to what extent the gay and carefree spirit of the dance has been drained from all too many of today's clubs and associations.

Won't you try "getting down to the earth" for a while? We are sure if you try this regeneration treatment, that the next time you say "Square dancing is fun" you won't have to add "Where is the Aspirin?"



A blue signature that reads "Rod". The signature is written in a cursive, flowing style.

THEY COTTON TO IT

Special to AMERICAN SQUARES



PRISSY PANTS took the spotlight here at the Square Dance Fashion Show in Memphis, Tennessee. The all-cotton style revue featured old-fashioned and modern outfits worn by members of Memphis Square dance clubs.

They like square dancing down South, and they also like cotton.

The two got together recently in a gala Square Dance Fashion Show at Memphis, Tennessee's big Fairgrounds Casino. Opening the annual Cotton Carnival, it featured old-time and modern outfits designed for sashaying and do-si-do-ing.

Sixty-eight couples from Memphis square dance clubs promenaded in costumes representing hundreds of yards of cotton bag print and piece goods materials. Costumes and dances in the show covered the past 125 years of American square dancing.

Among the spectators were 1957

Maid of Cotton Helen Landon, Cotton Carnival King Berry Brooks, and Queen Lila Wrape. These three later left the podium for a turn around the floor—square dance style.

Couples dressed in period costumes made from the plain and print cotton containers of feed, flour, and other products whirled around the floor in dances appropriate to the early settlement and pioneer stages of our country's development. Ladies in voluminous skirts and gents sporting handlebar mustaches pranced through a Kentucky running step popular about 1825. Gals wearing calico prints with

(Continued on Page 32)

A "CALLER'S JAMBOREE"

By Frank Kaltman

National conventions, regional convention, state festivals come and go, but the old-time Callers' Jamboree seems to go on forever. In the East it was traditional that every area periodically sponsored what used to be called a callers' jamboree. It works something like this:

A well-established old-time caller would rent a large dance area, like a big barn or dance pavilion, and invite all the callers in the region to come and call at his affair. These jamborees invariably were successful because of two basic reasons. First, one had a chance to hear an almost unlimited number of callers and second, the dancing was of a very comfortable folk level. Anyone who had ever square danced, no matter how little, could fully enjoy the program. About the most difficult movement ever called at such an affair was an *allemande* left.

Although they receive very little publicity, these affairs are still going on. We would like to call your attention to one of the most successful of these annual frolics. Every June, in the big Dance Pavillion at Dorney Park, Allentown, Pa., "Happy" Wieser sponsors his annual shindig. This year it was held on June 2nd and was a grand success.

You may judge the popularity of the event by the length of the callers' list:

Earl H. Batman, Paul Horner, Sandy Reiss, Jane Auman, Luther Swavely, Myra Posinger, Arch Possinger, Fred Mayers, George Vigor, Irvin Higgins, Ma Heater, Reimer Hawk, Lillian Davis, Bill Morrell, Joe Corrado, Ed Porter, Herbert Leslie, Watt Wengryn, Robert Roth, V. J. Tiger, Dan Ferguson, Warren Serfass, Charles Eisenhauer, Bob Dean, Jack Hartzell,

Steve Lubenesky, Al Hughes, Wilson Hoff, Carl Putschat, Hap Williamson, Charles Trojahn, and Miles "Happy" Wieser.

For those who are curious as to what level of dancing pleases the general public we are also listing the dances called:

"Hurry, Hurry, Hurry," "This Old House," "When You Wore a Tulip" (N. J. version), "Yessir She's My Baby," "My Old Kentucky Home" (N. J. version), "Just Because," "First Two Ladies Cross Over," "She's Just Right For You," "Red River Valley," "You Did It So Well," "Bell Bottom Trousers," "Hot Time In The Old Town," "Now's The Time to Fall in Love," "Because," "Climbing Up The Golden Stairs," "Rose of San Antone," "The Old Apple Tree," "Pistol Packin' Mama," "Comin' Round the Mountain," "Just Because," "My Little Girl," "Four Leaf Clover," "Alabama Jubilee," "Chicago Polka," "I'm a Bum," "Crocka Waltz," "Arkansas Traveller," and "Up The Aisle and Separate."

We cannot too strongly urge all of you callers within the range of 100 miles to make it a point to attend next year's affair. It's terrific and if you want to see a thousand square dancers have fun, this is the place!

"If you despise the little talents of a graceful address, genteel motions, and occasionally a good menuet, you have not the good sense I thought you had; for they are of infinite consequence to a gentleman, they recommend him at his first appearance in company, and by pleasing the eye, often engage the heart."

Lord Chesterfield

DEBATING IS FUN

Won't you join us?

Our historical research seems to have attracted a considerable attention; we are glad to see that the rather controversial article dismissing the quadrille as the ancestor of today's square dance elicited some very thoughtful and intelligent correspondence. We are printing the three most interesting letters received to date along with our comments and welcome more opinions and/or evidence on any phase of American social dance history.

- Rod

Reply to Rod La Farge

By John Bellamy

No writer with any claim to scholarship has stated that the Square Dance derives from the Quadrille. S. Foster Damon agrees with Rod LaFarge in deriving it from the Cotillion; Cecil Sharp thought it was derived from an early English dance. All other statements are superficial ones based on the fact that in many areas after the quadrille died out its name was transferred to the square dance.

Cecil Sharp's statement can be discounted; he was pretty well blinded by his own Anglophilia. There is an alternative to the cotillion for which a good case can be made. First I will state some objections to the cotillion theory.

(1) The Cotillion was an import from France, taught by the dancing masters; not a folk dance of the people.

(2) The cotillion and the English country dance (contra) were equal parts of the dancing master's repertoire; yet the contra survived only in New England where they had no Square Dance.

(3) The square dance has always been associated with the pioneer generation, not with the colonial generation.

The pioneer generation was composed largely of Scotch-Irish people. They started coming to America in the early seventeenth hundreds, settling first in Pennsylvania, then all along the frontier, which at that time was the foothills of the Appalachians. I wish to advance the theory that the Square Dance developed here out of Scotch-Irish folk dance.

To support this theory I offer the following facts:

(1) Pennsylvania can be considered to be the center of square dancing. Here is where the wagon trains and keel boats started carrying it westward. Big migrations down the valleys took it southward to Tennessee and from there it went to Texas. Movement to the East was against the current; the "modern" square dance did not reach New England until well into the twentieth century.

(2) It is hardly necessary to remark that the square dance musicians' repertoire consists of Scotch and Irish reels and jigs, plus native tunes of the same genre.

(3) The closest relatives to the square dance are the Irish round dance and the Scottish eightsome reel. The modern forms of these dances have been pretty well worked over by the dancing masters, but it is still possible to see how close they could be to the square dance in their folk form. The Irish dance is for four or a multiple of four couples. It consists of an 'opening' danced by all couples, a 'body' danced by all, a 'figure' led in turn by each couple. After each figure the 'body' is danced again, and all dance a 'closing' at the end. The opening and

the body are generally much the same for all dances but there are many figures which can be arbitrarily chosen. The Scottish eightsome reel in its modern form was put together in the latter part of the last century from half remembered folk forms. It has the introduction and chorus and the figure led in turn by each couple. Some of the movements would be familiar as 'Bird in a Cage,' 'Star Promenade' and 'Grand Right and Left.'

(4) In Northern Ireland, country dances were called breakdowns as they were in America (Dancing, Lily Grove, 1895).

(6) Eighteenth century Scottish dances had a figure called 'allemande' or 'alman.' They also had a figure used as a means of progression in which partner was turned by the left hand, opposite by the right, partner by the left. This is practically identical to the 'docey-do' which until a few years ago was the standard method of progression in square dances.

I am not denying that the square dance borrowed much from the cotillion, as it has from the contra and quadrille, but the basic framework is an Americanization of a Scotch-Irish folkdance.

We have no objection to Mr. Belamy's thesis that the Scotch and Irish who started coming to Pennsylvania in the early 1700's exerted a great influence on the development of the American square dance; certainly the bulk of the music in square dance collections is labeled as Scotch or Irish. However a comparison with collections of French country "fiddle" tunes will reveal that many of the melodies were common property of all Gaels.

As too the Scotch Eightsome Reel being a direct ancestor of the square dance rather than the cotillion, the reverse would seem to be more likely. The older Scotch and Irish reels and jigs were not danced in a square for-

mation; they were solos, "threesome" and "foursome" reels . . . and even in the case of these two latter, the first description of sufficient clarity to enable reconstruction appears in Wilson's "Analysis of country dancing" in 1811, although Galini mentions it in his "A treatise on the art of dancing" in 1765. The Scotch Eightsome Reel did not appear on the scene until around 1870.

To casually attribute the origin of the Cotillion to the English square and round dance formations of Playford's day is just too simple a solution; it is true that these are the earliest detailed descriptions of dances for four couples arranged on the sides of a square, but there are earlier references to French peasant dances done in the round formation, and even the "Hey" mentioned in Playford is of French origin, being derived from "haie" which was the term used for this figure in the "danse des bouffons" in the 16th Century.

The earliest mention of the Cotillion by that name is in 1723, and in 1755 Hansel states that the "steps are all French" and that they were the most common, and popular next to the English dances. The French acknowledged the "borrowing" of the English country ("contre") dance, but claimed the Cotillion as their own. It would then seem logical by this chronology that the Irish and Scotch dances in square formation were derived from the Cotillions, since the Playford dances in round and square formation were dead long before the period in which these dances were originated, while the Cotillion was very much on the field. It also seems well within the realm of probability that the Cotillion was a dance of purely French origin and even a possibility that some of Playford's dances were influenced by French sources. (Evidence either pro or con cheerfully accepted!)

We have quite a bit of material on the old French Cotillions, and so that

readers may have an opportunity to judge their closeness to today's square dances we are publishing some of this. They are well worth a bit of revival; interesting figures easy enough for the average square dancer and the most fascinating tunes!

Of course the Cotillion was originally taught by the dancing masters, but it **did** become a dance of the people and there are many references to it being danced in rural areas and by "common" people in the cities long after it had been dropped from the repertoire of the dancing master.

New England might be looked upon as a cultural island isolated from the rest of the country, since the contra dance survived there and the figures of the most popular quadrilles still exist . . . but on the other hand these figures were derived from the Cotillions in most cases, and they are most frequently danced to music more typical of the Cotillions, rather than the set pieces of music used for the formal quadrilles. Come on, New Englanders, join in the debate!

- Rod

Dear Rod LaFarge:

I feel your presentation "Let's Give Credit" is very persuasive. You have done the most careful job I have seen of tracing, step by step, through the tangled terminology of the 18th and 19th Centuries. It's something that should have been done long ago. There have been too many conjectures by square dance enthusiasts who were not historians as to the origins of the square dance.

Not in the sense of challenge, but to encourage your further delving, I'd like to ask whether there might be some incidental influences from the quadrille . . . especially on style and "etiquette." Or is this all to be found in parallel in the Cotillion? For example, why do Texas (West Texas, that is) dances begin by honoring

partner and corner, while Southern dances (and some East Texas dances) never do . . . when 90% of the Cowboys came from the South during the trail driving period (1870's) when square dancing was established in that section?

Sincerely,
Olcutt Sanders

Etiquette is dictated by the social customs of the day; in polite society it was the established custom for the gentlemen to honor the ladies at the beginning of the dance . . . in the quadrilles these "honors" were incorporated into the dance figures; in the old cotillions the bowing was performed only at the beginning of the dance, the musicians playing a chord for this purpose. This was also true of the old English country dances. But fashions change (we no longer kiss the lady at the end of the dance!) and when dances are no longer taught by dancing masters who pay special attention to the usages of "Society," formal manners deteriorate. I would hazard that the West Texans recovered their bowing customs by social contact with Mexicans, who are much more punctilious about the observances of polite conventions. Comments from Texas solicited!

- Rod

From New England

Ralph Sweet Defends Quadrille

Although Rod LaFarge's article "Let's Give Credit" (AMERICAN SQUARES, April 1957) has shown that the formal quadrille was not the sole ancestor of our modern square dance, it certainly cannot be concluded that the formal quadrille "Died with little, if any, influence on today's square dance."

Many of today's dances can be traced directly to the quadrille, even if

we restrict ourselves to the original three quadrilles, The Lanciers, the Plain Quadrille, and the Caledonians. For example, the Third Figure of the Lanciers is very similar to the "Triple Allemande" break, the Fourth Figure to the Honest John Quadrille, Fig. 1, and the Fifth figure has shown up in several singing calls. The First figure of the Plain Quadrille appears in many modern dances, "Grand Square" for one. The third figure, "La Poule" lives as the second figure of the Honest John Quadrille and "Life on the Ocean Wave," and the fourth, "La Pastourelle," as the patter call "Lady Go Half Way Round Again." However, in determining ancestry, it seems rather unfair to limit the term "Formal Quadrille" to the three original quadrilles. There were many other quadrilles approved by the dancing masters for society—the "Prince Imperial," the "Fancy Quadrille Figures," and many others, which should also be considered "Quadrilles" rather than "Cotillions." A study of the quadrilles in J. A. French's "Prompters' Handbook" or John M. Schell's "Prompting—How To Do It" (1893 and 1890) shows direct descent from these quadrille figures for about 90% of the dances given. Quite a number of present-day dances can be traced to figures in these references.

As to the contention that these dances were practically replaced by singing calls like "Captain Jinks" by the 1880s, it is very hard to believe that with only a megaphone, even a leather-lunged caller could last through more than a couple of dances unless the crowd was extremely small—about one set. It is known that in New England at least, singing calls were quite rare until the advent of the Public Address System. Until the late 1920s, The Lanciers was danced at most of the public dances, and most of the remaining numbers were decidedly of Quadrille origin. The "Allemande Left" was not done at the public dances in New England until

around that time, and even today some callers number the couples as they were in the quadrilles — First top couple, First (or third) side couple, second top couple, and last side couple. This numbering system was universal in New England until the introduction of "Western Style." Even as late as 1951, there were several old callers in Connecticut and Rhode Island who were unaware of the Allemande Left, knew no singing calls, and whose programs consisted of figures most of which were practically the same as those in the above references.

In conclusion, let us say, that although there are possibly more of today's square dances which cannot be traced to quadrille figures than those which can, the quadrilles did have considerable influence on the dancing of the rural population, and are still alive in many singing and patter calls.

Ralph Sweet,
Windsor Locks, Conn.

We wish to thank Mr. Sweet for this very fine discussion, but I'm afraid I'll have to disagree with the "tracing of many of today's dances to the quadrille," that is if we maintain our stand that the quadrille of society was a separate entity from the cotillion or square dance as danced in rural areas. Perhaps my line that "the formal quadrille died with little if any influence on today's square dances" should read "with a minimum of influence on today's square dances," but let's examine the facts.

The fallacy in tracing square dance figures to the quadrilles and lanciers lies in not appreciating the scope and variety of the old cotillions; the movement that Mr. Sweet compares to the present-day "Triple Allemande" break was common to cotillions . . . I suspect that the whole of the Original Lanciers (with the possible exception of the 5th figure) was taken directly from cotillion figures popular at the

time. All of the movements of the original "Plain Quadrille" may be found in the old Cotillion handbooks as well as many more complicated maneuvers including the Grand Square and stars interspersed with "box the gnat" movements. It is too bad that old Cotillion handbooks are scarce items, but we intend to republish some of these old dances in a new department in AMERICAN SQUARES, since they may be done to today's square dance music if desired.

The 5th figure of the Lanciers has survived in many places; in fact in some areas when they speak of "dancing the Lanciers" they refer to just this one figure, sometimes called "The Kitchen Lanciers," and frequently danced in a far from sedate manner! Folkraft record #1023 "The Last of the Lanciers" is this number called by Floyd Woodhull. We are not attempting to prove that the formal quadrilles and Lanciers were not danced at rural gatherings; they frequently appeared as a part of the evening's program (I suspect to please the "Old Folks" who were left gasping by really lively numbers), but descriptions that tell of such parties usually mention quadrilles (or Lanciers) and square dances (or cotillions). We find many references to the preference of the younger people for the square dances and their boredom in the quadrilles.

New England may well have some exceptions to the decline of the formal quadrille; it is there that we find the outstanding example of a dance form surviving its decline in the remainder of the country: the contra dance. But whether you can consider some of the square dances as "broken down quadrilles" or surviving cotillion figures is a moot question. The quadrille did have some influence on the numbering of the couples in a set; this was a cause of vast confusion. We find references to cotillions being numbered quadrille fashion and vice versa in a number of old books, but the

cotillion numbering won out for today's squares.

It is also to the point to note that even the figures most closely resembling those of the standard formal quadrilles are seldom danced with the music associated with these in the old dance manuals, but rather to tunes commonly used for "square dances," including jigs, reels, and, in one instance I observed in Connecticut, Polish polkas! (You may also recall that Columbia record 10019 "Bye Bye My Baby" by Frankie Yankovic and his orchestra was the most popular record for the Grand Square when it was revived a couple of years ago.)

Please note that we did not contend that "singing calls" replaced the quadrille; "Captain Jinks" that we referred to as an example was a "semi-singing" call (the prompt was sung in alternation with rest bars), but most of the square dances were prompted calls, with or without patter. It is the pattern of the dance that we refer to rather than the relation of the calling to the melodic line.

The final comment on "leather-lunged callers" deserves a bit of space . . . there were leather-lunged callers! True, the present proportion of singing calls was impossible to most callers before the advent of the public address system, but even today in some sections of the country you will find a caller working a small crowd (four or five sets) with a megaphone and using a few singing calls along with prompt calls. In fact, before I took over the Saturday night dances at the Grange Hall in Wyckoff (N.J.) they had been running square dances for over forty years without a P.A. system and the caller that I replaced had a repertoire consisting entirely of singing calls. That was only fourteen years ago, but I remember dancing "Nellie Gray" as a boy (around 1914) while the dancers sang along with the

(Continued on Page 32)

PEOPLE WORTH KNOWING

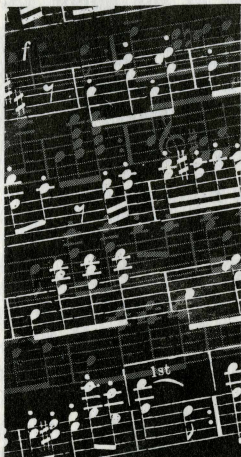
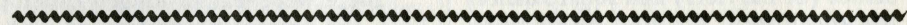


Miss Carolyn Mitchill is well known among square and folk dance enthusiasts. She is a native Californian, and, with time out for a summer in Europe, one in the Orient, and others touring parts of the United States, she has been content to claim Los Angeles as her home town. She is a

graduate of the University of California at Los Angeles. Since her graduation she has been a teacher in the Los Angeles School District. For the past ten years she has taught dancing at John C. Fremont High School.

Her experiences in square and folk dance situations have been varied and numerous; since 1939, Carolyn has been actively associated with the growth of square and folk dancing in Southern California. She is past president of the Round Dance Teachers Association. She has served on the staff of the Folk Dance Camp at Stockton, the Folk Dance Workshop at Idyllwild, and the Women's Physical Education Workshop at San Luis Obispo. For the last four summers she has been chairman of the Folk Dance Conference and Workshop in Idyllwild. She has danced in several exhibition groups and has taught in several groups in the Folk Dance Federation of California, South.

Dancing is truly a way of life for Carolyn Mitchill.



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- 1505—Sweetheart of Mine called by Norman Merrbach, flip Instr. C.

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THAT DIXIE CHAIN

One of the big new moves, in three-dimensional square dancing that seems to have come to stay is the DIXIE CHAIN. The Dixie Chain essentially is a flattened form of right and left through with the lady leading or may be considered a ladies' chain with the gentlemen following. The basic figure seems to have been originated by Bill Owen of Marin County, California, and in January of this year the Northern California Workshop standardized the move as follows: Two couples facing one another in a single file move through each other like a grand right and left using alternate hands. The first two start with right hands. Each person passes two people and awaits the next command. The following list are presented in order of difficulty with credit lines to their originator:

All of these calls were taken from Volume I, No. 4 of the Southern Nevada Callers' Association publication. We appreciate the opportunity of spreading their good work.

DIXIE BREAK

Bill Castner, Alameda, Calif.

Head two couples right and left thru
Turn your ladies to a Dixie Chain
She goes left, you go right
Allemande left with all your might.

REBEL

Lee Helsel, Sacramento, Calif.

Heads go forward and back you sail
Forward again and cross trail
Round one and into the middle
Dixie Chain in time to the fiddle
She goes left, you go right
Round one and into the middle
Box the gnat and face the sides
Right and left thru and turn your gals
Inside arch and outside under
Wheel around — do a left allemande.

BERKELEY DIXIE

Jack Mann, Berkeley, Calif.

First and third bow and swing
Chain that gal across the ring
Turn that gal at the end of the lane
Send her back with a Dixie Chain
Ladies go left, gents go right
Ladies go left, gents go right
Around one, you're traveling light
Two ladies chain the middle of the floor
Turn that gal like you've done before
Pass thru, there's your corner —
Allemande left.

CONCORD TURNPIKE

Don Anderson, Concord, Calif.

First and third bow and swing
Go forward up and back again
Forward again and pass thru
Separate go around just one
Pass thru across the set
Gents turn back and follow your pet
Go round one you're not thru yet
Dixie Chain, don't take all night
Lady goes left, gent goes right
Around one, pass thru the set
Gents turn back follow your pet
Go round one, you're not thru yet
Dixie Chain, don't take all night
Lady go left, gent goes right
Round one then box the gnat
Right and left thru the other way back
Pass thru to a left allemande.

FORWARD EIGHT DIXIE

Jack Mann, Berkeley, Calif.

Head two ladies chain to the right
Turn that girl, don't take all night
First and third right and left thru
Then lead to the right and circle four
Head gents break and make your line
Go forward up and back in time
The ladies chain across the set
Send 'em back with a Dixie Chain
She goes left, you go right
(just as if you were doing a cross trail)
Allemande left.

(Continued on Page 28)

Social Dancing in America

A history by Rod La Farge

(Continued from last issue)

Although society in such places as Montreal came to dance the formal quadrilles as may be noted in programs preserved from the 1860-1890 era, the country people of French extraction in Canada preferred a much more lively type of dancing. The cotillion continued in high favor; we have examined a note book kept by M. John Bouchet of Quebec dated 1872 in which are dances of this type apparently copied from "Recueil de pot poury Francois"; at least the wording is identical, and instead of "toning down" the fancy steps decried by the dancing masters, they elaborated on jig step sequences, and, when the buzz step came into being, they tended to long, furious swings.

The jig is too often looked upon as particularly Irish; French country people however are just as fond of this species of dance. As an example of dancing among the French country people in Canada of the last century, we will again have recourse to our favorite newspaper of the times, "Leslie's Illustrated Newspaper,"

which published the following article on December 21, 1863:

"French Canadian weddings in Lower Canada are of the merriest character; everybody is asked and everybody goes, and often for two or three days or more, fun and foolery become the serious business of all; from the white-haired and tittering great-grandsires and dames to the prattling infant, all are in honor bound to make as much noise as possible. From morning till night and from night until morning, the racket never stops. Sleep there is little or none; the guests when tired stretch themselves anywhere out of the road of the dancers and crack jokes till their turn comes round again to take the floor.

"The dances on these occasions are the fastest and most furious of jigs and reels. The fiddler, or fiddlers, as the case may be, seem to be actuated by the desire to play down the dancers, and as victory wavers on either side, roars of laughter greet the triumphant."

(To be continued)



French-Canadian wedding Party. From Leslie's: December 21, 1863



RECORD REVIEWS

Your record reviewer has just returned from the National Convention and, in order to make this issue, we are unable to give you the complete details of the hit records of the convention. In square dance, the number one record, by at least ten to one, was Marianne, Folkraft #1282. Number two, Poor Boy, Old Timer #8124. Number three, a round dance called Tennessee Two Step on Dash label. Les Gotcher's latest hash records were in good demand. Also, Butcher Boy on Sunny Hills.

Sets in Order Records, 10 inch plastic, 78 rpm **Price 1.45**

#2102 Ruffled Drawers (132)//When My Cat Comes Back (128)

Instrumental Hoedown featuring Bob (Shorty) Rogers on the Fiddle

A couple of well-played hoedowns. When My Cat Comes Back is distinguished by its minor phrase. Should appeal to the better callers.

J bar L Records, 10 inch plastic, 78 rpm

#109 Linda Sue (132)//Don't Call Me Sweetie (132) **Price 1.25**

Square Dance With Calls by Joe Lewis

Linda Sue is a slickly called singing square which is becoming quite popular throughout the country. It is simple and has a very appealing melody.

#112 Instrumental of #109 Played by the Rhythm Outlaws **Price 1.45**

The A side is the instrumental of Linda Sue as called on #109. Good quality, good recording. The B side, however, is a hoedown called "Outlaws Quickstep," a rather mediocre playing marred by an over prominent guitar.

#114 Don't Call Me Sweetie (132)//Leather Britches (128)

114A is the instrumental of Don't Call Me Sweetie matching the B side of 109. This is a top flight recording in every way. It is backed with a very poor recording of Leather Britches, a hoedown should be a fiddle solo with guitar accompaniment. This recording is the guitar accompaniment with a very faint fiddle in the background.

MacGregor Records, 12 inch plastic, 33-1/3 **Price 3.95**

MAC-1204 Square Dances by Jonesy

An excellently recorded LP of all the Jonesy standards including Oh Johnny, Red Wing, Indian Style. This is the stuff that built up the Jones reputation. Thousands of square dancers were weaned on these dances. Every beginning set of basement dancers should have this.



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on

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Folk Dancing

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AMERICAN SQUARES

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Anderson, Virginia SQUARE AND CIRCLE
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This book makes a fine introduction to the square dance movement for beginners and teachers in areas where square dancing is just starting. Contains instructions and calls for 40 square dances.

Bossing, Ed

HAND BOOK OF SQUARE DANCES
138 pages, paper bound \$2.00

A complete manual of square dancing, as done in the Chicago area. Essentially a book on city square dancing, in the (Colorado-California) style.

Boyd, Neva L., and Tressie M. Dunlavy
OLD SQUARE DANCES OF AMERICA

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A fine source book on square dance as it was done in the Iowa area prior to 1926. Highly recommended.

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FROM NEW ENGLAND

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A generous sampling of square dancing from all over the United States. Patter calls, singing calls, contra dances, circle dances, and couple dances are all included in this bird's-eye view of the American square dance scene of 1945 and 1946.

Chicago Park District, revised
by Lawrence Bol **THE SQUARE DANCE**
88 pages, paper-bound \$2.95

A modern revised edition of the earlier handbook, which must have cost half the national debt to set up. Superb diagrams and illustrations; excellent descriptions of square dancing in the Chicago area in the early 1930's, now brought up to date.

Clossin, Jimmy and Carl Hertzog
WEST TEXAS SQUARE DANCES

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Packed full of excellent calls. This is West Texas square dancing in authentic style, by a real old-timer who knew his stuff. Highly recommended.

Cooperative Rec. Service
HANDY SQUARE DANCE BOOK

154 pages, plastic bound \$1.00

100 dances, 40 tunes. Contras, squares and running sets from many parts of the country.

Dick and Fitzgerald
DICK'S QUADRILLE CALL BOOK

208 pages, paper bound \$1.25

This is a reprint using the old type of one of the most popular caller's hand-books originally

copyrighted in 1878. It has served as a mine for recent writers who have found its pages a tempting cache of jewels which are easily passed off as their own original creations. Some of the examples will be strangely familiar to you; plagiarists have incorporated even the ones with mistakes into several of the recent "original" works.

Durlacher, Ed **HONOR YOUR PARTNER**
286 pages, hard cover, folio size \$8.50

Music, description, pictures. Everything that you need to conduct a well-balanced program. Technically, this is an excellent job, with the calls properly positioned on the musical score.

Damon, S. Foster
SQUARE DANCING: A HISTORY

54 pages, hard cover \$3.25

The most complete history of the American square dance now in print. A corrected and revised edition of the author's earlier work.

French, J. A. **PROMPTER'S HANDBOOK**
88 pages, paper-bound \$1.00

A handbook very popular in Boston in the 1890's. Contains complete calls for quadrilles, lancers, and contra dances of that area. An excellent source book.

Golden, Cal **SINGING CALL BOOK**
58 pages, paper bound \$1.00

The first collection to include such items as "Too Old to Cut the Mustard", "Alabama Jubilee".

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Over 100 calls and other material.

Gotcher, Les **HASH 'N BREAKS**
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Gotcher, Les **TEACHING MANUAL**
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Gowing, Gene **SQUARE DANCERS' GUIDE**

159 large pages, hard cover \$3.95

Practically a complete square dance course covering square, contra and progressive circle dances. Traditions, tips to the caller, professional aspects and full directions for 54 dances. Lavishly illustrated by Ursula Bostick.

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The contra dancer's bible; over 100 contra dances which with cross-references comprise all the contra and progressive circle dances that have appeared in readily available American literature between 1850 and 1953. Complete with instructions, teaching aids and bibliography.

Holden, Rickey SQUARE DANCE CALLER
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This is the only book that has ever been published which can teach a caller anything. It is the only logical approach to calling as a folk art. This little book gives it to you straight, telling you in definite terms how to become a good caller. None of this "Be good to your mother" approach.

Hunt, Paul and Charlotte Underwood
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Jones, Fenton "Jonesy" SINGING CALLS
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Kirkell, Miriam and Irma Schaffnit
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Knapp, Dr. Roger MANUAL FOR SQUARE DANCE INSTRUCTORS

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Kraus, Richard
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Kraus, Dick SQUARE DANCES FOR TODAY
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Kugler, Clarke EASY KEY HANDBOOK
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LaFarge, Rod SQUARES GALORE
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The largest collection of singing calls in print, plus some patter calls and a brief history of square dancing. A good buy for callers looking for fresh material as over half of the collection are originals.

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At first we laughed at this burlesque approach to square dancing, but it makes sense.

Lovett, Benj. FORD'S GOOD MORNING
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McNair, Ralph J. SQUARE DANCE!
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Square dancing in Denver completely described and cleverly illustrated. We recommend this book.

National Directory
148 pages, paper bound \$1.50

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Old Timer Records
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Olson, Ray 50 MUSICAL MIXERS
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A collection of simple musical mixers for recreation leaders and callers who favor this method of "breaking the ice."

Owens, Lee AMERICAN SQUARE DANCES OF THE WEST AND SOUTHWEST
182 pages, hard cover \$3.50

A scholarly text book on Southwestern square dancing, containing a good paragraph on how to fiddle, by "Mom" Ruth.

Owens, Lee and Viola Ruth
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143 pages, hard cover \$3.00

Advanced square figures and exhibition routines, and some music by "Mom" Ruth.

Page, Ralph, and Beth Tolman
THE COUNTRY DANCE BOOK
190 pages, hard cover \$2.75

This is required for students of contra dancing and New England folk lore.

Piute Pete SQUARE DANCE PARTY BOOK
53 pages, paper bound \$1.00

A handy pamphlet explaining elementary square dances and party games.

Schell, John M.
PROMPTING, HOW TO DO IT
 72 pages, pocket-size \$1.25
 A reprint of the original 1890 edition. Covers quadrille, lancers, contra dancing, and advice to callers.

Shaw, Lloyd **COWBOY DANCES**
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S I O **YEAR BOOK OF SQUARE DANCING #1**
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 A collection of over 500 modern square dance calls reprinted from the 1954 to 56 issues of SIO and edited by Bob Osgood.

S I O **5 YEARS OF SQUARE DANCING**
 176 pages, paper bound \$2.50
 Here is a fat little booklet with about everything that was ever printed in the SIO magazine pertaining to square dance calls.

Ryan, Grace **DANCES OF OUR PIONEERS**
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Smith, Raymond
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 Bigger and better. Everything left out of Part I is in Part II.

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Beliajus, Vyts **DANCE AND BE MERRY, VOL. II**
 44 pages, spiral-bound, large size \$2.00
 Instructions and music for simple European folk dances. A must item for the International dance teacher.

Bossing, Ed & Elsie
HAND BOOK OF FAVORITE DANCES
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 A mixture of American Rounds, English sequence dances and European folk dances. Quite a collection for the price.

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Day, Mel and Helen
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Duggan, Schlottmann & Rutledge
THE TEACHING OF FOLK DANCE
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Duggan, Schlottmann & Schley
FOLK DANCES OF SCANDINAVIA
 118 pages, hard cover \$3.50
 An excellent book that covers background, including costume suggestions and appropriate holidays for folk festivals as well as the dance descriptions with illustrations and music. The second volume of "The Folk Dance Library."

Duggan, Schlottmann & Schley
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160 pages, hard cover \$3.50

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110 pages, hard cover \$3.50

English dances are of the Playford category plus two Morris and one sword dance. Scotland is represented by the Highland Schottische and the Highland Fling. Irish dances are Irish Lilt and Irish Long Dance. Volume four of the series.

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108 pages, hard cover \$3.50

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64 pages, stiff paper bound \$.50

22 folk dances and singing games with music, plus recreational helps for the leader.

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40 pages, paper bound \$1.00

The last word on kolo dancing by a recognized authority.

Fox & Merrill **FOLK DANCING**
90 pages, hard cover \$3.50

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Hamilton, Frank **AMERICAN ROUND DANCING**
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A manual of instruction for round dancers. Definitions, basic steps, styling, etc. No routines.

Harris, Jane, Anne Pittman, and Marlyns Waller **DANCE AWHILE**
270 pages, spiral-bound \$3.50

An excellent text book for the Phys. Ed. teacher with a dance program. Covers square dance, couple dance, European folk dance, fox trot, jitter bug, tango, etc.

Herman, Michael **FOLK DANCES FOR ALL**
99 pages, paper bound \$1.00

Nineteen popular folk dances from many countries. Music and illustrations.

Herman, Michael **FOLK DANCE SYLLABUS, No. One**
83 pages, spiral bound \$2.00

An excellent collection of descriptions of the dances done at Michael Herman's Maine Folk Dance Camp of 1953.

Hunt, Beatrice A. **SING AND DANCE**
80 pages, plastic bound \$1.50

An assortment of 38 folk songs and dances, mixers and play party games. Illustrated, music for all numbers.

Hunt & Underwood **CALICO ROUNDS**
105 pages, hard cover \$2.50

A collection of American Rounds and European folk dances, described by Paul Hunt and Charlotte Underwood. Amusingly illustrated with photographs of pipe-cleaner dolls.

Kulbitsky, Olga **ANALYSIS AND TEACHING PROGRESSION . . .**
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Reprint of the article which appeared in the Sept., 1952 issue of AMERICAN SQUARES.

Kulbitsky & Kaltman **FOLLOW THE LEADER**
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6 kolos and 4 other circle dances, none of which require partners. Anyone can follow these descriptions.

Leifer, Fred **FOLK DANCE MEMORIZER**
50 pages, pocket size \$1.00

Cues for 75 folk dances popular in the N. Y. metropolitan area. Excellent.

LaFarge, Rod **40 FAVORITE FOLK DANCES**
48 pages, stiff paper bound \$1.00

Folk dances popular in the N. Y.-N. J. section.

LaFarge, Rod **KISSIN' GAMES AND SMOOCH DANCES**
18 pages, stiff paper bound \$.25

Authentic source material in a true folk field. Mr. LaFarge claims to have done extensive research both in the library and the field. Highly recommended, and worth more than its modest price.

LaFarge, Rod **RAMBUNCTIOUS GAMES AND DANCES**
40 pages, stiff paper bound \$.25

41 boisterous items dedicated to the theory that dignity is a disease.

Lapson, Dvora **DANCES OF THE JEWISH PEOPLE**
58 pages, plastic bound \$2.00

A collection of Israeli and East European dances, including most of the favorites of today's folk dancers. Music and words to dance-songs. 27 dances.

Lawson **EUROPEAN FOLK DANCE**
244 pages, hard cover \$8.50

This is the greatest book ever written on European Folk Dancing. It covers the history of dance music and costuming, as well as cultural relationships. A one-word review: It's wonderful.

Shaw, Lloyd **ROUND DANCE BOOK**
448 pages, cloth-bound \$5.00

This is the companion work to Cowboy Dances.

White, Betty **TEEN-AGE DANCE BOOK**
243 pages, hard cover \$3.95

Clear-cut diagrams and helpful illustrations. Everything that anyone would care to know about ballroom dancing or conducting a dance is there for the reading. A wonderful gift to any teen-ager, which will be greatly appreciated by their parents as well.

White, Betty **DANCING MADE EASY**
250 pages, hard cover \$3.95

This is a logical sequel to Betty White's Teen-Age Dance Book. An excellent handbook. Highly recommended.

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Caxton COWBOY DANCE TUNES
24 pages \$.75

An extract of the music from Shaw's Cowboy Dances.

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52 pages of dance descriptions, together with music for over a hundred old-timers. Do you want the music and description of the Sophie Waltz, the Hope Waltz, Lady Walpole's Keel, the Spanish Dance? You will find them all in this collection. About ninety dances. Highly recommended.

Jarman SQUARE DANCE TUNES
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Violin and piano music most popular 'n Canada. Includes the best arrangement for Ragtime Annie that we know of.

Jarman OLD TIME FIDDLIN' TUNES
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This contains some hard-to-find items, such as When Johnny Comes Marching Home, Jenny Lind Polka, Cabin Down the Lane, Reel of Stumpie.

Schirmer FOLK-DANCE MUSIC
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A summary of the music in the seven Burchenal books.

Shawnee ALLEMANDE AL MULLER'S BOOK
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Here is the best buy of singing call material. Music and dance descriptions are well done. Every caller should have this book. Highly recommended.

Shawnee HARDING'S ORIGINAL COLLECTION OF JIGS AND REELS
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200 square dance tunes arranged for piano. Highly recommended. No singing calls.

Shawnee OLD TIME DANCES
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Piano music which belongs in every collection. Valuable because of complete call for the Lancers, together with companion music.

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A collection of folk songs, ballads, old timers, drinking songs and what-not, as sung by the Intercollegiate Outing Club Association. Complete with melody lines.

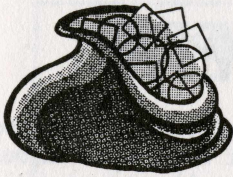
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Ten separate little song booklets in a loose-leaf binder to allow removal for individual use. The biggest bargain in song-books on the market; a total of 600 songs including favorite old-timers, carols and folk songs of many nations.

Electro-Voice, Inc. THE PUBLIC ADDRESS HANDBOOK
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A useful manual of public address technique; although this is intended for users of the Electro-Voice Compound Diffraction Projector, much of the information is applicable to other makes and models of speakers.

Among the best things that a P.T.A. can present to a school is material to encourage interest in folk and square dancing among both the teachers and the children. This type of dancing aids both social and physical development in the child without the features that many parents find objectionable in modern ballroom dancing. We carry a complete line of books and records dealing with folk and square dancing as well as publishing AMERICAN SQUARES. Give your school a subscription to this outstanding magazine and ask for listings of records and books suitable for school use.



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

KIRK'S KRACKER

Head two couples balance and swing
Go up to the center and back to the ring

Forward again, it's a right hand star
You go once around but not too far
Turn your corner like an allemande thar
Heads back up in a right hand star
Throw out the clutch and put er in low

You pass 'em twice but you let 'em go
And turn the next with a left elbow
It's once and a half but not too slow
Sides star right in the center of the land

Now turn your corner for a left allemande

Right to your honey go right and left grand

Go hand over hand around that track
Meet your honey and you turn right back

Do an allemande left and a right to your girl

For a wagon wheel and you give her a whirl

Catch her by the left with your old left hand

Go all the way around like a left allemande

And walk right into a right and left grand.

"ROAMIN' in the GLOAMIN'"

A gay easy singing square by Paul Hunt,

A light-hearted round dance mixer
by Rose Zimmerman

And a real solid hoedown for your favorite patter calls!

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

C-710: called by Paul Hunt



10 Calais Court, Rockville Centre, New York

LITTLE RED HEN

From Frank Lane,
Kansas City, Mo.

One and three a half sashay
Up the center and back that way
Forward again box the gnat
Pass thru go from where you're at
Go round one to the middle again
Box the gnat with your little red hen
Face in the middle right and left thru
Whirlaway like you used to do
Box the gnat with the opposite, son
Pass thru and go round one
Into the middle box the gnat
Face in the middle cross trail
Allemande left, etc.

(Continued on Page 25)

COME TO THE 7th ANNUAL NEW ENGLAND SQUARE AND FOLK DANCE CAMP

Camp Becket in the Berkshires,
"THE FRIENDLY CAMP"

Becket, Mass.

Aug. 26 - Sept. 2

Directed by Charlie Baldwin
with

Grant & Marion Longley - Dick Doyle

Rounds

Squares

Contras

Children's Program

Caller Workshop

Crafts - Swimming

A Program of the

Huntington Avenue YMCA

For brochure write, Warren C. Scott

Program Director, YMCA

316 Huntington Ave.

Boston, Mass.

HERE AND THERE

ATLANTIC CONVENTION—It is this magazine's policy to further and encourage square dancing. We have been taken to task for a squib in our recent issue to the effect that the Atlantic Convention would not be held in Washington this year. We apologize. We were wrong. The Atlantic Convention will be held this year in Washington. We got mixed up with the fact that it will not be held in Washington in 1958. This mix up is not due entirely to our own carelessness. Our Washington reporters, because of conflicting opinions in the area, were misled. The original report that came to us was that there would be a convention in Washington known as the Washington Area Square Dance Convention. Evidently this Washington Area Square Dance Convention has changed its name and for this year will be called the Atlantic Square Dance Convention. Don't forget the date, October 11 and 12. We suggest that you go, and identify yourself by participation, with a great national movement.

Frank R. Cattman

AMERICAN SQUARES now has an exchange with a newspaper published by the inmates of San Quentin. We expect any day now to receive an original SD call ending "Everybody give a yell; march right back to the same old cell."

Bagpipes, anyone? I note that some of the French folk festivals are featuring massed bagpipe players, an American bagpipe group toured Scotland, there's an Italian record of 400 bagpipers playing and they are giving a course which includes the art at Tatamagouche, N. B. We'll have them in our square dance orchestras any day now!

\$1,000 was the prize won by the "Gateway Gamblers" for winning the

all-Ontario adult square dance championship. Second place (\$500) went to the Caledonia Coronation Set and The Western Ramblers placed third. We have those among us who contend that competition is "contrary to the spirit of square dancing"; personally, I think that it stimulates interest, both among the dancers and with the public.

Festival planners. Sarah Gertrude Knott, of the National Folk Festival, has circulated a bulletin suggesting coordination among folk festival planners. If you didn't receive a copy, write to her c/o the National Folk Festival, Oklahoma City, Okla.

New "Up-To-Date" MASTER RECORD SERVICE CATALOG

Square and Round Dance Records classified alphabetically so that you can select the records you want right now. Albums, Stationery, Dancing Slippers, P. A. Systems, Books, Record Cases — plus many other items. Send for FREE copy today.



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Mike Michele's

Master Record Service



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PHOENIX, ARIZONA

"Future Home of Mike Michele's Square Dance Barn"

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

GIRLS TURN IN

By Zeke Fallis,
San Diego, Calif.

First and third a half sashay
Up to the center and back that way
Out to the right and circle four
The ladies break stop four in line
Forward eight and back with you
Forward again and pass thru
Join hands, the girls turn in
The girls star right, pick up your own
A star promenade but don't go home
The heads sweep out and come back in
Behind the sides you star again
Gents turn back on heel and toe
Pass her once and let her go
Meet her again and do paso
Partner by the left and corner by the
right
Partner by the left don't take all night
Now take the corner and promenade
Run away home with a brand new maid.

BREAKS

By Sie Watson, Phoenix, Ariz.

One and three cross trail thru
U turn back, pass thru
Split the right go around one
Into the middle turn back
Cross trail out around one
Half sashay with the one you meet
Separate go around one
Into the middle wheel around
Allemande left, etc.
Two and four cross trail thru
U turn back, pass thru
Split the ring go around one
Into the middle turn back
Cross trail out around one
Box the gnat with the one you meet
Face the middle pass thru
Split the ring go around one
Into the middle turn back
Allemande left, etc.

(Turn page please)

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105	205	205	CHANGES/ BY AND BY
		204	SQUARE DANCE GALS/WALKING ON DOWN
		203	LADY BE GOOD/COMING AROUND THE MOUNTAIN
102	202	202	WHISPERING/WE'VE GOT RHYTHM
101	201	201	MINE, ALL MINE/DANCE YOUR TROUBLES AWAY

		ALAMAR RECORDS	
		Al Brundage and the Funstitutors	
	2105	2105	WASHIN' DAY/MISS McLEOD'S REEL
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1102	2102	2102	OH! YOU BEAUTIFUL DOLL/YELLOW ROSE OF TEXAS
1101	2101	2101	BEST THINGS IN LIFE/BOOMPS-A-TULIP
	3101	3101	SUNRISE CAPERS/FLORADORA (Rounds)

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901	951	951	ROCKING THE POLKA/HAREM-SQUAREM

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HOT TIME

(Simplified)

By Maurice Hennigar,
Dartmouth, Nova Scotia

Record: Hot Time in the Old Town

Intro:

Allemande left with the lady on your left,

Right hand to your partner and a grand old right and left

Meet your own and promenade her home

There'll be a hot time in the old town tonight.

Figure:

First couple to the centre, the gent steps back

Second couple to the centre, the gent steps back

Third couple to the centre, the gent steps back

Fourth couple to the centre, the gent steps back

(Ladies stand back to back in centre)

Balance all and swing your corner round,

Swing her high, swing her round and round,

Promenade, all the way around,

There'll be a hot time in the old town tonight.

Repeat figure

Break (same as introduction)

Repeat figure twice more.

Ending:

Allemande left with the lady on your left,

Allemande right with the lady on your right,

Allemande left with the lady on your left,

And a grand right and left half way round,

(Next page, please)

MARLINDA

A Peppy, Lifting Dance Called by
Vera Baerg
#740 "I Love My Baby"/
"Jeepers Creepers"
#1040-78

The instrumental in 78 R.P.M.
#1040-33 The Dual Key
instrumental in 33-1/3 R.P.M.
A smooth dance you will enjoy dancing
called by Hank Thompson
#744 "Sally's Not The Same Old
Sally"/"Charley My Boy"
#1044-78

The instrumental in 78 R.P.M.
#1044-33 The Dual Key
instrumental in 33-1/3 R.P.M.
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MARLINDA RECORDS

618 S. Glenwood Place Burbank California

And 'when you meet your partner, do
a do-si-do,
Take her in your arms and swing her
hi and lo,
Promenade her home and round and
round you go,
There'll be a hot time in the old town
tonight.

THE GOVERNOR'S WHIRL

This is an original dance presented
by four sets of Boy and Girl Scouts
at the dedication of Allaire State Park
(N. J.) and called by Stan McIntosh.
(Yes, the Governor was there, address-
ing 6,000 visitors, including 2,000
Boy Scouts.)

Head two couples honor your maid
Down the center and away you sail
Pass on through and around just two
By your corner stand
Forward eight and back you go
Outside four will do-si-do

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present

You
asked for it
SO
we made it for you

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B/W
SINGIN' THE BLUES
by that great guitar playin'
Art Jones

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Inside four a right hand star
Turn it around but not too far
Allemand left, it's Alamo style
Find your own and balance a while
Balance in, balance out
Turn that little ring about
Balance out, balance in
Turn that little ring again
Gents star right across the square
To the opposite girlie over there
Gents turn in like an allémand thar
And go right into a backward star
Break that star and the heavens whirl
A right and left to the second girl
(From a backward star)
Break that star and away we go
A right and left for a do-pa-so
Partner left and a corner by the right
Do it again if it takes all night
Promenade the corner as she comes
down.

DIXIE LINE

Harry Mann, Castro Valley, Calif.

All four ladies chain across
Turn 'em boys don't get lost
Head two couples right and left thru
Side two couples face your own
Head two couples cross trail thru
In lines of four stand behind those two
Dixie Chain right down the line
Then face the middle you're doing fine
Forward eight and back again
Pass thru and the ends turn in
Right and left thru in the middle of
the floor
Turn 'em around and circle up four
One full turn in the middle of the land
California twirl, left allemande.

DIXIE TRAIL

Don Anderson, Concord, Calif.

First and third right and left thru
Turn those girls like you always do
Same two forward up and back
Forward again and box the gnat
Face the middle, double pass thru
Lead two U turn back
Circle four on the outside track
Gentlemen break and form a line
Forward eight and back right out
Arch in the middle, the men duck out
Around one, down the middle you run
Both turn right go round just one
Down the middle with a Dixie Chain
First gent left, second gent right
Around one, down the center, pass
thru
Around one stand four in line
Forward eight and back right out
Arch in the middle and the girls
duck out
Around one and down the center
Both turn right go round just one
Into the middle with a Dixie Chain
1st lady left, 2nd lady left
Around one, down the middle, pass
thru
Separate go round just one
Into the center, box the gnat
(good luck!)
Cross trail thru, left allemande.

DOUBLE DIXIE

Bob Finley, San Diego, Calif.

Head ladies chain across the way
While the side two couples half sashay
Join your hands and form a ring
Circle to the left like everything
All four gents go forward and back
Pass thru and split the track
Now stand behind the ladies back
Forward eight and back like sixty
Forward eight and Double Dixie
Ladies go left, gents go right
Girls promenade, gents star right
Walk right along and hear me sing
Reverse the star, reverse the ring
Twice around and don't be late
Girls drop in behind your mate
Gents reach back with your right hand
Pull 'em thru, right and left grand.

DIZZY DIXIE or DIZZY CHAIN

Dru Hughes, Campbell, Calif. and
Madeline Allen, Larkspur, Calif.

(From a promenade)

One and three wheel around, two
ladies chain
Chain 'em back with a Dixie Chain
New two ladies chain
Chain 'em back with a Dixie Chain
New two ladies chain
Chain 'em back with a Dixie Chain
New two ladies chain
Same two couples cross trail thru
Left allemande.

DIXIE A LA CASTNER

Bill Castner, Alameda, Calif.

First and third cross trail thru
Separate go round just two
Half way round is as far as you go
Meet your honey and box the gnat
Face that lady pull her by
Go round one and crowd right in
Forward eight and back in style
Pass thru, turn left in single file
Gents turn back for a Dixie Grand
Go right, left, right, left allemande.

DIXIE UN POCO

Bill Castner, Alameda, Calif.

Number one couple go forward and
back
Same couple with your corners box
(Continued on Page 30)

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warm summer evenings...
these summer records!*

two rounds —

S.I.O. #3102



"SLEEPY LAGOON" (waltz)

By JERI and HUNTER CROSBY

"DOUBLE ALAMO" (mixer)

By BEA and JAY FOTOS

Music by THE ROUNDABOUTERS

These July releases are written by two couples with many years of round and square dance experience. You'll find these effortless routines both smooth and newly refreshing — even on warm summer evenings. So why not take home a dozen — you'll be real cool.

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played by JACK BARBOUR and his
RHYTHM RUSTLERS

SUNNY HILLS RECORDS

Sunny Hills Barn
Fullerton California

the gnat

New couple one and couple number three

(couple one is now #4 lady and #2 man on wrong sides of one another)

Go forward up and back with me
Down the middle cross trail thru
Go round two and hook on the line
Go forward eight and back in time
Circle left and do it in style
Reverse back in single file

The gents turn back to a Dixie Grand
Go right, left, right, then left again
Then right and left, left allemande.

DIXIE THREESOME

Dan and Madeline Allen,
Larkspur, Calif.

One and three bow and swing

Go round and round with the pretty
little thing

Head ladies chain three quarters round

Side gents will turn you around

Finish it off with a half sashay

Go forward six and back that way

**Forward again and pass thru

All turn right go round to home

Then down the middle in Dixie style

First lady right go round just one

Gents turn left go round to home

Last two ladies three quarters chain

And form new lines of three

Repeat three lines more from **

"A gentleman will never contend
with a bevy of beaux for the attention
of a favorite belle."

Hillgrove's Ball Room Guide, 1865

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DECCA 27981

Circle of couples, facing counterclockwise.

Starting position—

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

I

Measures—

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

II

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

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 RECORDS

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They Cotton to It

(Continued from Page 5)

matching pantaloons, their partners in shirts of identical design, whirled in a lively Western set to the tune of "The Gal I Left Behind Me."

Square dancing—1957 brand—took the spotlight as dancers went through a gay "Chicken Plucker" set. Outfits represented different square dance occasions—from the simple blouse and skirt for lesson night to the colorful, elaborate garb worn at a big national convention.

All clothes were designed and sewn by the women in the dance group, and in many instances, that took a bit of doing. Some of the period costumes took ten or twelve yards of material. Hundreds of yards of cotton bag print and plain fabric was contributed by textile bag manufacturers for the event, in addition to fabrics donated by a leading department store and by the dancers themselves.

The show was sponsored by the Memphis Association of Square Dance

Clubs, the Memphis Recreation Department, the National Cotton Council, and the Cotton Carnival Association.

Debating Is Fun

(Continued from page 11)

caller. Singing calls were always "set dances"; most of the dancers knew the call and figure by heart and those who didn't made sure they secured the position right in front of the caller!

Again we thank Mr. Sweet for his interest in the subject and his references to exception to our thesis in the New England area. We hope that more of our readers will send us their opinions and share their information with us.

- Rod

"Give your countenance a cheerful expression, and avoid that appearance of effort which many exhibit while waltzing."

—Ferrero, "The Art of Dancing, 1859

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By Bob Van Antwerp

Called by Bob Van Antwerp

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"ROUND AND ROUND"

"I SAW YOUR FACE IN THE MOON"

Mac Gregor Record #796

"THE NEW ALABAMA JUBILEE"

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(*"Boil Them Cabbages Down"*)

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(*"Hashin' Up The Daisy"*)

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COMING EVENTS

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.

"For the good are always merry
Save by an evil chance,
And the merry love the fiddle
And the merry love to dance."

—Keats

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SEPT. A



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These **NEW**
SINGING SQUARES
are as **HOT** as July weather

"Pigtails and Ribbons"



"Chicken Feed"



Take your mind off the July heat by
dancing to this pair of squares that . . .

BRUCE JOHNSON

. . . sweated and strained at to get the calling j-u-s-t right for your dancing enjoyment. Like always, Bruce does a terrifically colossal job with these two tunes, both of which are unusually cute and folksey.

Bill Hansen and Marvin Stanley, both of the Los Angeles area, celebrated on the dance to "Pigtails and Ribbons," while Lou Hilebrand of Hyattsville, Md., sired the steps to "Chicken Feed" (music—Chicken Reel). Add a pinch of spicy music by the Sundowners Band and a dash of Hi-Fi recording, and you've got something real tasty.

DANCERS demand #7459 (with calls)
CALLERS command #7159 (instrumental)

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