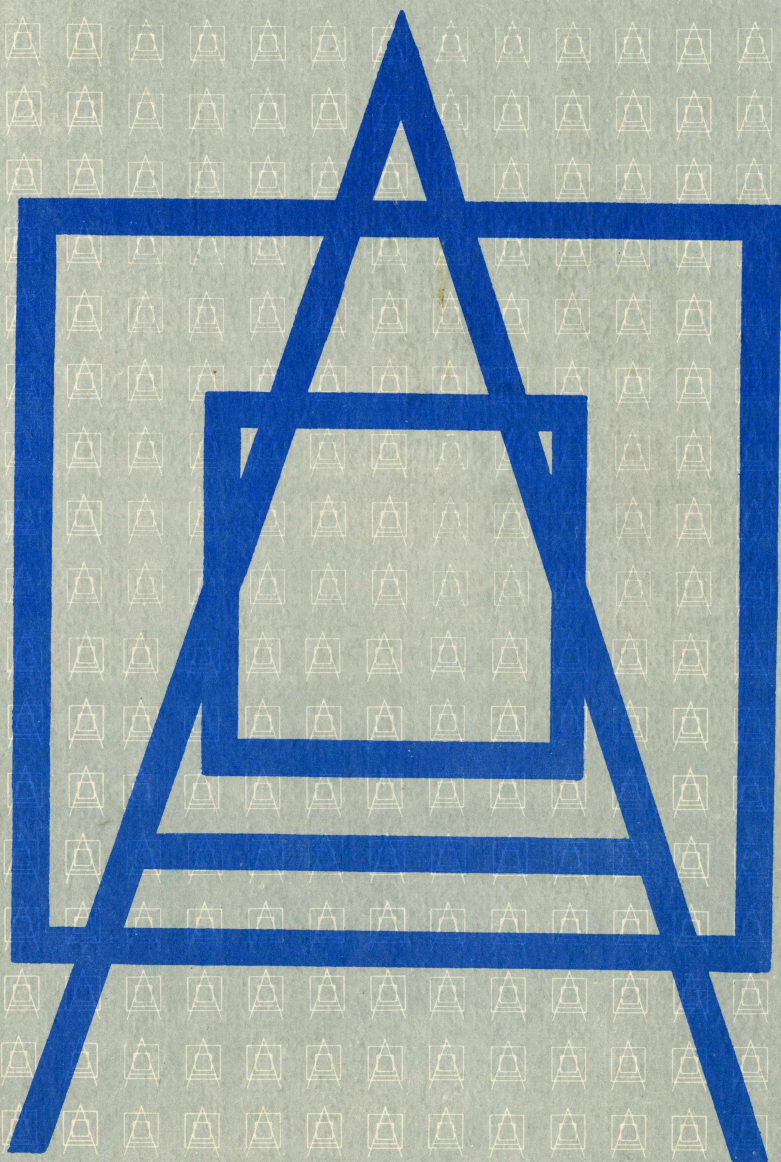


Special
51
1763
.A58
v-13
no.1

AMERICAN SQUARES



THE MAGAZINE OF AMERICAN FOLK DANCING

Vol. XIII No.1

September 1957

THE TEN

FOLKRAFT RECORDS

That have proved most popular at
The Summer Schools and Camps

#1282 Marianne

#1259 Fairfield Fancy

#1173 Fado Blanquito

#1413 Doudlebska Polka

#1165 Call to the Piper

#1331 Galopede

#1414 Tango Mixer

#1418 Hip Hip Polka

#1330 Farmer Gray

#1328 Climbing up the Golden Stairs

78 RPM Unbreakable Plastic \$1.25

FOLKRAFT RECORD CO.

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

AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

News Correspondents

Jack Carver
Helen Denson
Harry Martin
Mildred Martin
Harold Neitzel
Anne Rechter

Contributing Editors

Virginia Anderson
Don Armstrong
Fred Bailey
Ray Bauer
H. H. "De" Harris
Harold Harton
Bob Merkle
Arvid Olson
Olcutt Sanders
Charlotte Underwood
Elizabeth Y. Williams

Cover Artist

Hamilton Ware

Roving Editor

Rickey Holden

Dance Editor

Olga Kulbitsky

Managing Editor

Rod LaFarge

Publisher

Frank Kaltman

Volume 13

Number 1

September 1957

THIS MONTH

Special Articles

A New Season	5
Frank Kaltman	
Ten Years Ago	6

Regular Features

Editorial	4
People Worth Knowing	7
Social Dancing in America	8
Roving Editor	10
Here and There	11
The Dancing Master	12
Letters from Our Readers	15
Record Reviews	16
Grab Bag	18
The Oracle	22
Classified Advertising	23
Pigtail Promenade	23
Coming Events	30

FREE!

Running a dance or jamboree? We'll send you all the name tags you need. Just ask . . . no obligation! Dept. D.

American Squares is published monthly by Frank Kaltman, 1159 Broad Street, Newark 5, New Jersey. Second-class mail privileges authorized at Newark, New Jersey. Forms close 10th of month preceding date of issue.

Subscriptions \$2.50 per year; single copies 25¢ each. The cover and entire contents are Copyright 1957 by Frank Kaltman. All rights reserved.

HITCH YOUR WAGON

. . . to a star; you'll achieve great things . . . ulcers, nervous breakdowns, a soured old age. History has never recorded a star-wagon hitcher who gained all and died happy.

Maxims, adages, aphorisms and proverbs are pretty frail substitutes for real thought. As an example, take "You can fool some of the people part of the time, part of the people all of the time, but you can't fool all of the people all of the time." Regardless of the truth or falsity of the statement, the logical rejoinder is "So what?" Any practical politician will tell you that success depends on fooling merely a majority of the people, and that only at election time. Also observe that the world is filled with people who have found contentment in fooling only one person: themselves.

Square and folk dance leaders are all too prone to set impossible goals for themselves. Such as learning all the dances that ever were or will be. The net result is frustration, low performance standards and loss of the ability to enjoy dancing in its true sense.

Trying to convert a whole community in toto to square dancing is another example of squandered energy. In most communities there is a large body of people who are too indolent, to unintelligent, to prejudiced or too wrapped up in other activities to ever consider dancing as a hobby. Efforts expended in attempts to drag these individuals into the fold are wasted; the energy thus dissipated would produce results if concentrated on the more amenable prospects.

A planned program with an attainable objective may not be as exciting as a leap into the wild blue yonder, but it will be more productive and less likely to peter out along the way.

This is the beginning of the season; if you have already made all your plans, good for you; sit down and think about them. Remember probable is better than possible and certain is the best of all. And if you must have a proverb or parable for inspiration, I suggest that you get out your Bible and turn to St. Mark 4:3, "Hearken; Behold, there went out a sower to sow: . . ."



Rad

A NEW SEASON

At the start of the year, every business takes inventory and after evaluating styles and trends, a course is plotted for next year's direction. It would be a good idea for the pilots and managers and captains and sergeants who are in the forefront of the square dance movement to similarly pause and evaluate. Where are we going and what for?

It will help us evaluate today's trend if we are guided somewhat by the cycle of evolution in the history of American square dancing.

There have been 5 distinct periods of great popularity in the History of American Square Dancing. We have recently passed through the peak of the latest one. Previous peaks were: 1790 - 1805, 1815 - 1825, 1850 - 1860, 1885-1905, 1926-1930.

A tabulation of publications in square dancing reveals that peak interest stimulated the writers on the subject in the periods mentioned. In the present century it is within the memory of those living to have experienced the ups and downs.

To understand the why of the "boom and bust," one must study carefully the psychology of mass dancing. It is a fundamental human urge to dance to movement. This is an emotional appetite which is common to mankind. It is not dated but has been present in every culture from the primitive to the present. A second basic human pattern is the tendency of people to be identified with other people. For this urge we have a long history of formations of cults, tribal groups and other aggregations of people. Psychologists tell us that it is this desire that prompts the individual to lose his identity in mass motion. It is the combination of the first and second above listed patterns which

explains parades, mob action, and group dancing.

People love to lose their identity and be identified with large bodies of people.

Every great popular wave of square dancing has come immediately after a war when the need for people to gather together, particularly for social values has been urgent. Large groups of single men returning from wars, need an activity where they can meet women. This article does not propose to go into the sociological aspects. The immediate outcome and social adjustment of mass dancing is couple dancing. The mass dance has served its purpose—it has brought together the prospective couple dancer. After every wave of square dance popularity there has been an even bigger wave of ballroom dancing. The drum beaters are already commercializing the eventual popularity of the ballroom dance. The square dance magazines this year are actually listing schools in which there has already been a complete divorce of the couple dancer from the square dancer. By 1958, it is predicted that we will build a social caste of the ex-square dancers who will hold themselves out as superior dancers quite above and beyond square dancing.

This course is inevitable but the writer feels a recognition will help us evaluate the trend.

Those of us who love square dancing will again keep the spark glowing ready to light up the next big flame of interest when the public again needs our beloved square dance.

Frank H. Colman

Ten Years Ago in AMERICAN SQUARES

We reprint, herewith, "Ocean Wave" which was submitted to Charley Thomas for publication by, of all people, your present publisher:

Head two gents right hands across, you step around in time.

Back by the left, take hold of their hands and balance four in line.

Break in the center, swing half-way round and balance in line some more.

Swing your partner once around and promenade the floor.

Repeat this four times around the set and the change tune exactly fits:

Allemande left, grand right and left, meet your own and promenade.

Repeat four more times calling for ladies. In this rotation you can complete the dance on playing the record through once. You can rearrange it, however, so that you call the first four gents as above, then after the grand right and left figure call for ladies in order as follows:

The head two ladies cross over and with your opposite swing.

The side two ladies cross over and do the same old thing.

You do-si-do with your partners and then to your corners all.

Swing your corners once around and promenade the hall.

At that time the recommended record was Folkraft #1004. We have just taken another listen to the record and don't think it's particularly good. It's a pretty good example of the shortcomings in recording equipment of ten years ago. In today's recording we would certainly prefer MacGregor #666 for this dance.

Among other interesting items in the September, 1948 American Squares is a report by Ralph Page saying that

he had a wonderful time at Ogleby Folk Dance Camp where he met Anne Pitman and Marlys Swenson who were then on the staff of the State University in Austin, Texas. The advertising page at the end of the magazine has some real interesting items. Among callers advertising for work we find John Wald of Minn.; Scott Colburn of Michigan; Lou Harrington of Rockford, Illinois (deceased); Call Moore of Ft. Worth, Texas and under Orchestras available, we find Al Brundage's King Street Pioneers from Connecticut and Doc Newland's outfit from Milwaukee, Wisconsin. Victor was selling a square dance album by Bill Dickinson and his Tuxedo Colonels with Calls by Paul Conklin "now out of print, thank goodness!" Also advertised, "Flop-Eared Mule" by Gil Tanner, also out of print.

Frank Lyman wrote an editorial thanking Doc Newland for his good wishes and reaffirming his love for square dancing. The list of associate editors was quite something. We find: Jimmy Clossin of El Paso, Texas; Mark Dannis of Akron, Ohio; Douglas Durant, Jr., of Philadelphia, Pa.; C. D. Foster of Denver, Colorado; Deke Fowler of New Haven, Conn.; Lou Harrington of Rockford, Illinois; Paul Hunt of Hempstead, N. Y.; J. C. Moore of Ft. Worth, Texas; Elsie C. I. Morris of Bremerton, Washington; Ralph A. Piper of Minneapolis, Minn.; Carl E. Schmitz of Phoenix, Arizona and Nat Welsh of Montgomery, Alabama. We know from personal contact that Jimmy Clossin and Paul Hunt are still very active. How about the rest of them? We wonder what they are doing?

PEOPLE WORTH KNOWING



Clay Ramsey

In contrast to some personalities in the square dance world who go whooping around the landscape trying to convince all and sundry that they, and they alone, are responsible for the rise of the square dance movement (they usually think it all started five or six years ago), we do have modest souls among us. Noisy motors do the least work and require the most adjustment, so we were not too surprised when our request to Clay Ramsey for biographical material brought only three terse paragraphs for our "People Worth Knowing" department.

Clay is such an unpretentious, hard-working chap that we're sure no further amount of letter-writing would wring any glamorous self-praise from him, but we are happy to eulogize; he organized his Old Timers Dance Band in 1926 . . . long before some of today's hot-shots could say "da-da,"

much less call a square dance. He has been a major influence in the rise of square dancing, not only in the Phoenix area where he and his wife Virgie operate The Old Timers Dance Hall, but through his records, over the whole country. The yellow "Old Timer" label is a familiar one to every caller who uses records.

We are sorry we can't expand this "who's who" to a page or two; Clay deserves it, so we'll just fill out with the dates and details.

Clay J. Ramsey: born December 4, 1905 at Graham, Texas. Moved to Phoenix, Arizona in 1924. Married Virgie Loe 1925. Son (Floyd) born in 1926. Started Old Timer Record Co. in 1948. All recording done in Ramsey's Recording Studios with son Floyd as recording engineer. Much more important to the square dance world than this short biography would suggest.

"Physicians observe that there is a mutual and quick communication between the head and the feet, so that who knows but that a wrong turn in the foot, may produce a wrong turn in the head, which would be a capital misfortune."

Lord Chesterfield

Veblen, in discussing the deformed feet at one time in vogue among Chinese women and the hour-glass waist dear to some eras of Western fashion says: "Both of these are mutilations of unquestioned repulsiveness to the untrained sense. It requires habituation to become reconciled to them." He should be around to look over some of our current dance routines!

Social Dancing in America

A history by Rod La Farge

(Continued from last issue)

The advent of better travel facilities was an impetus to the settlement of the Midwest; the completion of the Cumberland Road, from Cumberland, Maryland, to Wheeling on the Ohio River, gave the immigrants access to a huge section of the river valley system of the whole midwestern area. In 1817 alone, over 12,000 wagons arrived at Pittsburgh. The completion of the Erie Canal in 1825 gave still another easy route, and the coming of the railroads not only promoted travel, but spurred an immigration trend of its own, since many of the laborers came from European countries which previous to this time had furnished only a small percentage of the settled population.

At the beginning, however, the majority of the settlers were from New England, Pennsylvania or the adjacent Southern States. Many of those from the North were Scotch-Irish, to whom the land represented their second attempt to establish themselves in America; the Southerners were mostly native-born Americans. In the central Ohio region a considerable sprinkling of Quakers established themselves.

That a social gulf existed between these peoples is apparent from the writers of the day. Timothy Flint, in his "Recollections of the last ten years passed in occasional residences and journeys in the Valley of the Mississippi" (Boston, 1826), furnishes a glimpse of the plantation-owning Kentuckian of the early days in the following extract:

"The native Kentuckians are described as a very large race of men. The difference in manners between

them and their neighbours of the non-slave holding states is said to be very perceptible. The villages are full of people, from whose dress and appearance may be seen their exemption from personal labour. Rustic opulence appeared every where; but leisure and opulence, without refinement of manners or cultivation of mind lead to gross and vulgar excesses; accordingly they are addicted to what our traveller terms the prevailing vices of the West." Mr. Flint also mentions Negro fiddlers, and some of the Kentucky newspapers carried notices of dancing masters from time to time, so it would seem that the dancing of the well-to-do Kentuckian differed but little from his prototype in the other states of the South.

The Yankees and transplanted Scotch-Irish did not have an easy a life as did the slave-holding Southern; the majority of them established farms of a size commensurate to the fund of family labor available. Accounts of the early days are replete with descriptions of such one-family agricultural industries as the production of maple syrup, dried peaches, peach "leather" and peach brandy.

The social life of this group, aside from church-going, consisted mostly of typical rural festivities, of which I have found no better account than that in "Farm Life in Central Ohio Sixty Years Ago" by Martin Welker (Cleveland, 1895):

"The occasions of farm gatherings at the time of which we write consisted of corn husking, flax pullings, apple paring bees, quiltings, log rollings and wood choppings.

"Corn huskings were quite popular gatherings. The farmer would pull the

corn with husks on the stalk and haul it into the barn. The huskers would be invited, and sometimes girls would be invited and participate. The corn pile would be divided and captains chosen, huskers divided equally for the work and the merry contest would begin.

"When girls were present one law was always enforced; that he who should find a red ear would be allowed to kiss the girl next to him. Sometimes it was said, some rascal would be guilty of the fraud of carrying red ears from home in his pocket to win the kisses.

"The log rollings and wood chop-pings would be attended by the young men, whilst the girls would be engaged in quilting or sewing in the house, and all meet at the generous supper. These gatherings generally ended with a dance or jolly party. The anticipation of meeting the girls would generally bring the boys to do the hard work of the day, and to 'go home with the girls in the morning.'

"The dance was a favorite amusement and was indulged in by old and young. The fiddler of the occasion was the center of attraction of the evening. He regulated and called the dances and commander-in-chief. The 'French Four,' 'Monkey Musk,' 'Virginia Reel,' 'the jig,' and the 'hoe down' were the principal figures danced. The 'French Four' usually presented the opportunity to 'cut the pidgeon wing' which required great activity and practice to accomplish. The dancing of that time required much more muscle to be successful than the present graceful glide or even waltz. 'The Devil's Dream,' 'Fisher's Hornpipe,' 'Old Soomer Licked the Ladle,' and 'Sugar in the Gourd' were favorite tunes on the fiddle. The player generally knew nothing about keys, sharps or flats, or notes or written music, but played with inspiring

vigor, by air, and with the spirit and understanding.

"It often happened that in some neighbourhoods the young people did not dance, and they would amuse themselves in plays of various character, 'Sister Phoebe,' 'Hunting the Thimble,' 'Pussey Wants a Corner,' and 'Marching to Quebec,' were the leading plays, 'Sister Phoebe' being usually the favorite. This verse:

'Sister Phoebe, how merry were we
When we sat under the juniper tree;
Put on this hat to keep the head warm,
Take a sweet kiss, 'twill do no harm.'
no doubt had much to do with its great popularity."

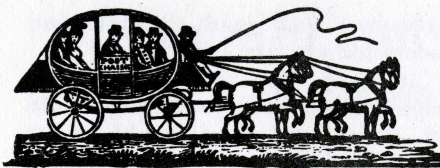
It may help the reader to visualize one of these parties to note that the most common illumination of the farmer's home of that era was the lard lamp; a sort of metal pan with a half-cover from which a wick protruded, the pan being filled with lard. Another lamp, still more primitive, was called the "slut-lamp" and consisted of a rag tied over a button to serve as a wick, this being set in a saucer filled with lard.

Life in the cities of course bore more resemblance to that of eastern urban centers; however the dancing apparently lagged far behind what was considered fashionable in eastern society. The New York Public Library has two dance programs in a collection; one of an assembly held in St. Louis in 1848 on which the evening's festivities consisted of ten cotillions, two quadrilles and three contras, while the other shows a program of eight cotillions, two quadrilles and four contras scheduled for a ball held in Cincinnati in 1852.

(To be continued)

"These dances (contras) are no longer fashionable, yet they are frequently danced all over the country."

Sause, "The Art of Dancing, 1880



ROVING EDITOR

By Rickey Holden

THE KNOTHEAD idea, started I think in Butte, Montana, around 1950, seems destined to have member chapters in each state. Official qualifications for joining are to travel with partner to a regular club or open square dance a distance of 100 road (map) miles, one way. Modern trend in most chapters is to require that a minimum total of four couples make the journey. Festivals, conventions, institutes, and dance classes do not count; more than four couples, of course, may qualify.

An exception to the distance requirement was granted to members of the Panama Canal Zone Circle and Star Club who travelled from the Pacific to the Atlantic Ocean (about 50 milés); coast to coast was figured a mighty good way to travel to a square dance.

Only charge to belong is cost of the badge, usually \$1.00. People in the Eastern area may find out more by writing Pennsylvania Knotheads, c/o Larry DiPietrae, 235 Williams Rd., Rosemont, Pa.

For 50¢ you can get a large-size wall map of American folklore characters from Dr. Elizabeth Pilant, Ball State Teachers' College, Muncie, Ind. With map is folder about the several hundred figures illustrated . . . For free comes a catalog of old and new books on folk songs, folklore, jazz etc. the world over; write Israel Young, 110 MacDougal St., New York 3, N. Y. . . . We note with some sadness that the Vermont Country Dance Festival is omitted this year. Primarily a chance for youth all over the state to gather and square dance together, this

sort of Festival was unique and ran for at least 7 years as we recall. We sincerely hope the State Dept. of Recreation will reconsider and resume this project in the future . . . Authentic note from the medical side: Dr. O. C. Williams of the U.S. Health Dept. operated to remove a serious blood clot from the brain of a patient. To test mental recovery the doctor used an intricate "high-level" hash call, and patient credits this with saving his life. Both doctor and patient had called together on a program just before the operation, and both had called "high-level" hash! It's therapy, folks! . . . Van VanderWalker's seven steps toward becoming a square dance caller are: (1) learn to dance, (2) learn the history and background, (3) observe teaching and calling of established callers, (4) analyze and visualize fundamentals, (5) study phrasing and timing, (6) stick to your key with records or live music, (7) start your own group instead of pirating from others; another, unnumbered, point he makes is (8) check your wife's attitude in regard to your calling activity . . . Expert opinion in the Bay Area (Calif.) considers the following tempos as follows: under 128, too slow except for singing calls; 128-132, slow but danceable; 132-136, GOOD; 136-140, fast but good occasionally; 140 and over, too darn fast. The same opinion believes the traditional 8 beats allowed for ladies chain, right and left thru, etc. are no longer realistic, and should be cut some; but too much rushing of timing is simply unsporting!

HERE AND THERE

Chapel Hill, N. C. A thirty minute folk dance program over the Univ. of No. Car. TV station was presented June 21st by sixteen of the third graders at Glenhope School (Burlington, N. C.) who have been studying and enjoying the dances under the direction of Lib Bennett (see AMERICAN SQUARES March issue). Dances presented were Green Sleeves, Sicilian Tarantella, Kalvelis, La Raspa, Swedish Waeving Dance, Johnson's Special Contra and Virginia Reel. Considerable interest is developing in educational dance programs in schools in the surrounding area as a result of this program.

Moorestown, N. J. First session of nothing but round dancing in the Delaware Valley area was held June 29th at the Moorestown Community House. No squares, no contras, no folk dances, just pure rounds were the program arranged by Ginny Clark and Don Wilson at their First Frolic. Another stride ahead for the modern movement.

Richmond, Va. As part of the Richmond-Jamestown Festival program the Dept. of Recreation and Park presented a program of folk dance and music in the New Dogwood Dell at Byrd Park on Friday, July 19th. Scottish, Czech and American numbers were among those present at the affair, which was free to the public.

Richmond, Va. A Saturday and Sunday weekend Institute last June 15-16 drew callers and dancers from four states, according to Hal Smith, president of the Western Twirlers square dance club which sponsored the affair. One square came all the way from Maryland and the afternoon and evening sessions conducted by Al Brundage were well attended. The Western Twirlers are among the leaders in promoting modern square dancing in the Richmond area.

Kingsport, Tenn. Two Atlanta callers, Jamie Newton and Gus Bryant, were the latest to work with the Tennessee Eastman Recreation Club's square dance group, one of the liveliest and most active anywhere in the country. Started only last fall with a week of instruction by Rickey Holden, the club has progressed in dance enjoyment so that they cross trail and allemande whee with the best. Next guest caller will be John Stewart of Columbia, S. C., on July 13th.

Teaneck, N. J. Marty Winters will call for the Merry Squares on the 2nd and 4th Thursdays (starting Sept. 12) at The Tall Cedars, Teaneck Rd., Teaneck, N. J.

Caldwell, N. J. The Caldwell Folk Dance Group will move into the Gym of Roosevelt School of W. Caldwell (Bloomfield Ave.) for their fall and winter dancing on Monday nights.

Washington, D. C. On July 8-10 the top square dance team in the country appeared in the Capital area. This group is the Promenaders who dance each Saturday night on Red Foley's Ozark Jubilee television show. Although especially noted for their jig or clog type dancing, these kids can also follow the modern square dancing and take every chance they can get just to dance for fun.

High level dancing at a very low level . . . 300 feet underground! Marvel Cave (Branson, Mo.) was the scene of a square dance jamboree on August 3rd.

New York, N. Y. The Folk Dance Festival of the New York Boys' Athletic League received a double-page color spread in the New York News: if the editor of this huge metropolitan paper thinks reader interest sufficient to warrant such a splash, don't you think that your local paper could be

(Continued on Page 28)



The Dancing Master

Treasures from Yesterday's Ballrooms

The German

This parlor-party-game gone to the ballroom was a favorite pastime in the era following the War of the States on into the Gay Nineties, and although it was often referred to as "The Cotillions," we are using the alternative title to avoid confusing it with the early four couple square formation dance, which has a prior right to the name. For teachers and committees who are given the task of producing period spectacles and have to rely on inexperienced dancers, this offers an easy recourse, requiring little rehearsal and scant dancing ability. Some of the old dancing master books gave hundreds of "figures," but this article, extracted from "Demarest's Magazine" for January, 1877, describes a representative selection.

Every one knows that the cotillion is a dance with figures, in which ladies and gentlemen take part.

In general, invitations are given during the course of the evening, in the same way as for the waltz, polka, or quadrille, that is to say, the gentleman makes choice of a partner in requesting the honor of her hand, etc. Meanwhile, a new custom has been introduced into society. A number of decorations in different colors, made double (rosettes or ponpons of ribbon), and corresponding to the number of ladies and gentlemen who intend to dance, are put in a basket, which is presented to each lady, who takes out two decorations of the same color, connected by a thread. She then separates them, and attaching one to

her corsage, offers the other to the gentleman whom she selects as a partner. In order that the selections may be quickly made, the gentlemen range themselves in a line, like soldiers on drill.

Each couple is then seated in a large circle, beginning with the leading couple, which is usually the mistress of the house, if she is young, or her daughter; in default of this, her niece, or some near relation, with her partner.

The choice of a leader of the cotillion is important, that the figures may be executed rapidly, and without confusion. A special aptitude indeed is necessary and an entire familiarity with the duties, in order that they may be filled to the general satisfaction, and the master of the house, in advance, should ask one of his guests, whom he knows to be gifted in this way, to undertake with him the regulation of the figures, and the management of all minor details.

The cotillion is not danced at present, as formerly, with glasses of punch, eau sucrée, a fan, a cushion, or any such accessories; but recourse is had, in order to give piquancy to different figures, to a variety of playthings. It may not be useless, moreover, to say a word in regard to some old figures by which almost all cotillions are commenced; and of these it may be noted that the waltz step is employed, that of the polka being entirely abandoned. Upon a sign from the floor manager, the couples rise and waltz, and an another signal, seat themselves. The floor manager and his partner waltz several times around the room, and then separate. The lady takes two gentlemen, and giving each a hand, advances to her partner, who mean-

while has in the same way made choice of two ladies; they advance, go backward, and then divide, each gentleman waltzing with the lady opposite.



The next couple go through the same figures, then the next, until all have danced.

The leading couple commences all the figures, unless there are too many dancers, in which case there should be two couples taking the lead.

THE TURNSTILE

This is composed of four couples. The gentlemen give their left hands to the ladies, and joining their right hands circle round; two couples waltz in the intervals. Upon a sign from the leader the ladies change partners, taking the hand of the gentleman next in front, and the figures are then reversed; those who waltzed joining hands and vice versa. This movement is repeated four times, until each gentleman recovers his partner.

THE FAN

The gentleman leads his partner to the middle of the room, and giving her a seat presents a fan; he then brings forward two gentlemen, who seat themselves in chairs confronting her on the right and left hand. She offers the fan to the one with whom she does not wish to dance, and waltzes with the other. The gentleman to whom she has given the fan

follows the couple, while agitating the fan.



THE CUSHION

A cushion is placed before a lady, who puts her foot upon it in such a way as to slide it if the gentleman whom her partner presents is not chosen. Each gentleman who is presented endeavors to kneel on the cushion. All who have been refused place themselves behind the lady's chair, and follow the couple in waltzing, after a choice has been made.



THE SCARF

The gentlemen join their hands and circle round; a lady is placed in the center, and throws a scarf of tulle over the head of the gentleman whom she chooses as a partner for the waltz. The figure is repeated as many times as there are dancers.

THE THREE ROGUES

The gentleman leads his partner to the middle of the room, and presents two gentlemen, who bow and remain

(Next page, please)

with their eyes cast down. If she does not accept either of them as a partner, she turns her head toward a third gentleman, who stands behind, and waltzes with him, while the two who are rejected follow in the waltz.



THE LOOKING-GLASS

This is done in the same way, except that instead of kneeling, the gentlemen look in the glass which the lady holds in her hand. In case of refusal she touches the glass lightly with her handkerchief.



THE FOUR CORNERS

The leading couple waltz around the room once. The lady then takes three other ladies, and conducts each one to a corner of the apartment, herself taking the fourth. Her partner then selects four gentlemen, himself making the fifth, and, joining hands, they turn rapidly round, until, upon a sign from the leader, they separate, and hasten to the four ladies. The fortunate four

waltz with their respective partners, the fifth returning to his place.

SURPRISE ORANGES

The floor manager and his partner are provided with baskets; that allotted to the lady contains a number of pasteboard oranges, each of which incloses a small article of some kind; her partner's basket is filled with small squares of paper folded, on the inside of each of which is written the name of an article inclosed in an orange, and these he distributes among the gentlemen. Each gentleman then presents himself to a lady, who shows him the contents of her orange, and if it corresponds with the name upon his slip of paper, she becomes his partner for the waltz. If not, he goes from one lady to another, until he succeeds in finding the object of his search.

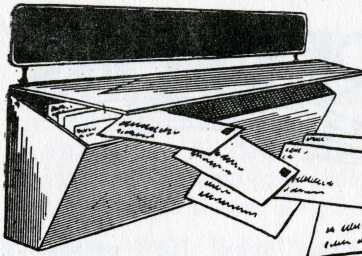
THE TRUMPET OF JERICO

The floor manager is provided with a long gilt trumpet, to which are attached five ribbons of as many different colors, which may be drawn out at pleasure. The ladies have similar trumpets, but much smaller, and with but one ribbon attached. The floor manager sounds a note; at the same time, a gentleman unrolls one of the ribbons, and an answer is heard from the small trumpet adorned by a ribbon of the same color. Each couple waits until the ribbons are all drawn out, and usually the music is from time to time accompanied by slightly discordant notes from the trumpets. This may be repeated until the dancers become tired.

THE TAME BIRD

After a turn at waltzing, a bird on a see-saw roost is presented to a lady. She goes up to a gentleman and giving an impulse to the roost, the bird perches itself on the gentleman's finger; if she does not choose him as a partner, she immediately puts the bird again on the roost.

To be continued.



LETTERS

FROM

OUR READERS

Dear American Squares:

I wonder if you are aware that the directions you give for the "Salty Dog Rag" in your February 1957 issue are exactly the same as that for the old traditional Danish dance the Danish Schottische. Can this be a mistake on your part?

Or is it intentional? It sure is funny how some square and round dancers refuse to do a folk dance, but put the same steps, as in this case to a hopped up jazz tune, call it a "Round" and you get them to do it. At least we think editors of magazines or teachers or callers ought to call a spade a spade and if you're gonna take folk dances and put them to modern jazz at least give the source of the dance as in this case.

Robert Sacks,
Brooklyn, N. Y.

Yes, we jolly well know that the Salty Dog Rag is just the Danish Schottische done to a different tune. If you will examine all the popular rounds you will find that this is by no means an unusual case; the majority of them are well known, folk dances, either intact or hybridized, set to some pop tune. You will note that the description appeared in an advertisement and not in our dance columns.

Dear Mr. Kaltman:

The response that came as a result of an advertisement a few months ago in American Squares was amazing.

A director of physical education up

in Tacoma, Wash. had urgent need for just what I had to offer and the sale was consummated within a few days after he received the magazine containing my advertisement.

Of all the inquiries I received since then I would estimate that I could have sold six more such packaged deals.

Mrs. Hans J. Schulze,
Trenton, N. J.

Dear Editor:

Just read a letter in your column complaining about too much folk dance material being published in American Squares. I find that what we don't know we don't like. If J.M.T. would learn some of the folk dances he would enjoy them. They are here to stay. They are fun.

I am a caller's wife and, personally, I am a little tired of batting my brains out to learn a new round dance to every popular tune; and then everybody dances it for a month or so and then there are new dances to learn. The old round dances are dead as a dodo but our record cases are bulging with them, and the dancers are coming to us with "will you teach us this or that" new fad. It is sure expensive for the callers trying to keep up with all the latest square dance records as well as the round dance records.

We teach our beginners some of the simple folk dances to start with and they really enjoy them. We love to see everyone out on the floor dancing

(Continued on page 21)



Hoedown Records, 10 inch plastic, 78 rpm

Price 1.25

#408 Echo Waltz//Singing in the Rain
Round Dances Played by the Keenotes

The orchestra here is not the best we have heard for round dancing. While it may be adequate in rural areas, the total sound is hardly professional.

Sets in Order Records, 12 inch plastic, 33-1/3

Price 3.95

SIO #4002 Square Dancing for the Student Dancer
Square Dances With Calls by Bob Ruff

A very scientifically planned series of dances for the student square dancer. Very clear, good substantial fare for the beginning club dancer.

Continuation of Review of Standard Records

BOIL THE CABBAGE DOWN

Alamar #2105: Washin' Day 120 (3:00)//Miss McLeod's Reel **Price \$1.45**

Washin' Day is the Alamar name for Boil the Cabbage Down. The recording is musical mayhem consisting of a monotonous repetition of the first 8 bars of the tune. The musicians obviously never heard of the B and C parts.

Black Mt. #17: Bil Them Cabbage Down 132 (3:23)//Blue Mt. Rag

Price \$1.25

A very thin recording with average fiddling. The bass should never be allowed to play with the big boys. Every other note is an error.

Capitol #EBF-4009: Bake Them Hoecakes Brown 122 (2:40)//The Gal I Left Behind Me **Price \$2.98**

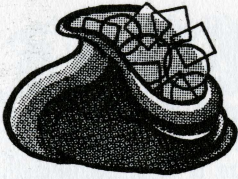
This is a first class recording and probably the best of slow tempo. Cliffie Stone played it in 1944 and since then every subsequent play of this title has been judged by whether it is a better playing or not. Originally in a 78 rpm album, it is now available in an extended play 45 album only.

Folkraft #1327: Boil The Cabbage 148 (3:50)//Tennessee Wagoner

Price \$1.25

Sleepy Marlin plays this and after hearing it, there can be no doubt in your mind about who is the world's champion fiddler. This is it! The background and supporting musicians are tops. It may be a little fast for many parts of the country but if you can slow down your turntable, buy this one.

- Folkraft #3301:** Bake Them Hoecakes Brown 126 (5:00)//Life on the Ocean Wave **Price \$1.25**
 A recording of fair quality with a preponderance of beat. It's good for the beginning caller but lacks that certain something. This record's virtues are its beat and the fact that it is pressed on unbreakable vinylite. Second-rate callers will probably like it as it is a second-rate record. (Note: 33-1/3 rpm.)
- W. Jubilee #601:** Bake Them Hoecakes Brown 126 (4:11)//Hell Amongst the Yearlings **Price \$1.25**
 Nice clear, good-tone recording of a third-rate fiddler.
- MacGregor #795:** Boil Them Cabbages Down 130 (3:20)//New Alabama Jubilee **Price \$1.25**
 Top quality. Excellent recording. Very professional. The five-string banjo solo in the middle of this record may upset some callers, but we like the novelty and snap.
- Marlinda #1024:** Bile 'em Cabbages Down 130 (3:10)//Yellow Rose of Texas **Price \$1.25**
 Fair fiddling with an annoying background. The bass player on this record plays what is known as a "walking bass." He should have tied it down. Several times it walked too far away from the proper cord progression.
- Old Timer #8021:** Boil Dem Cabbage Down 130 (4:03)//Ragtime Annie **Price \$1.25**
 Uninspired. Fiddler plays the B part out of something he just made up in his head. It doesn't even remotely resemble the correct tune.
- SIO #2039:** Bile The Cabbage 132 (4:09)//Tulsa **Price \$1.45**
 Undistinguished country fiddling. An occasional take-off by an electric guitar is particularly annoying. In view of some excellent recent recordings which appear on this label, we wish the SIO Company would drop some of the earlier recordings which do not do their prestige any good. We note that Folkraft, MacGregor and Windsor have each started re-recording projects to bring their older records up to modern standards of tone, quality and musicianship.
- Sunny Hills #112:** Boil The Cabbage Down 132 (3:42)//Heck Amongst the Yearlings **Price \$1.25**
 Excellent recording. Finest quality.
- Summary:** Boil The Cabbage Down is one of the most recorded tunes in our square dance library, and deservedly so. It is known by many names of which the following is a small collection: Washing Day - Bake Them Hoecakes Brown - Boil the Cabbage Down -- Bile Them Cabbages. Of the 11 listed recordings, the only three which can be given top billing are MacGregor, Folkraft and Sunny Hills. All these have modern widerange tone quality, excellent beat and slick fiddling. If you want a fast one, the choice is Folkraft. MacGregor and Sunny Hills are about equal medium tempo. Our opinion is that these three are a dead heat for desirability.



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

Hip Hip Polka — Koja-Koja

Novelty Couple Dance or Mixer

RECORD—Folkraft 1418

FORMATION—Couples anywhere around the room.

STARTING POSITION—Partners facing, both hands joined, Right foot free.

MEASURES

I.

1- 2 TWO-STEP RIGHT AND STAMP, STAMP. Step Right, Left, Right, finishing by partner's side, left to left, joined hands raised at shoulder height with left arm across partner's chest, right elbow bent and stamp in place twice with Left foot.

3- 4 TWO-STEP LEFT AND STAMP, STAMP. Step Left, Right, Left, moving to other side, finishing with right hips adjacent, right arm across partner's chest, left elbow bent, and stamp in place twice with Right foot.

5- 6 TWO-STEP RIGHT AND "HIP, HIP" LEFT, bumping left hips twice.

7- 8 TWO-STEP LEFT AND "HIP, HIP" RIGHT, bumping right hips twice.

II.

9-16 EIGHT POLKA STEPS WITH PARTNER IN BALLROOM POSITION, anywhere on the floor. Repeat entire dance.

— AS MIXER —

FORMATION—Single circle of couples.

STARTING POSITION—Partners facing, Man facing counter-clockwise, Woman clockwise, both hands joined, Right foot free.

MEASURES

I.

1- 8 SAME as above.

II.

9-16 GRAND RIGHT AND LEFT around the circle with Polka steps, meeting a new partner on last measure.

Repeat entire dance with new partner.

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

(Continued on page 20)

CANADIANS

Order by MAIL from Canada's leading folk dance supplier

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

Subscriptions taken for

AMERICAN SQUARES

P.A. Kennedy Co. Ltd.

Box 400

Brandon, Manitoba

"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

BARGAINS!

We have for sale trade-ins of the following make P.A. systems:

Bell - Decca - Newcomb - Califone

These have all been serviced and are in excellent playing condition. If you need a good used machine we recommend one of these. The prices run between \$50.00 and \$100.00 depending on the age and condition. In every case they are excellent value.

**AMERICAN SQUARES
BOOK AND RECORD SHOP**

TRY THESE TOE-TICKLERS

With calls Instrumental
\$1.25 \$1.45

BALANCE RECORDS

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

ALAMAR RECORDS

- Al Brundage and the Funstitutors
 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)

RANCH RECORDS

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

The **RECORD** Center

3942 West North Avenue

Chicago 47, Illinois



JUST RELEASED

Our new catalogue with the Parade of Western Apparel and Square Dance Clothes. Write for your FREE copy today. We also have a few sets of nickel silver collar points and bolo ties to match. Shipped prepaid \$3.50 per set.

HERMAN'S WESTERN SHOP
 BROADWAY AT MAIN COUNCIL BLUFFS, IOWA

**HAVE YOU RENEWED YOUR
 subscription?**

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

DOWN THE AISLE

Presented by Manning Smith
College Station, Texas

All eight balance, all eight swing, pro-
menade eight all around the ring
Promenade around to the promised
land, shuffle your feet to the
rhythm of the band

When you get home here's what you
do, heads wheel around and right
and left thru

Turn them around and a right and left
back

Two ladies chain and don't get sore,
four ladies chain with a grand
chain four

Side two couples you split, the right,
around the outside and hear me
sing

Box the gnat with your Honey Bun, pull
her by and around just one

Stand four in line

Forward eight and back you go,
forward again and do sa do

Gents three and four and the gals
across, go down the aisle and

don't get lost

(3rd and 4th gents take opp. lady by
the hand and with her on the left side
walk four steps to his right down the
aisle between the two lines.)

**Two-step around as you turn alone, and
cast off when you get home**

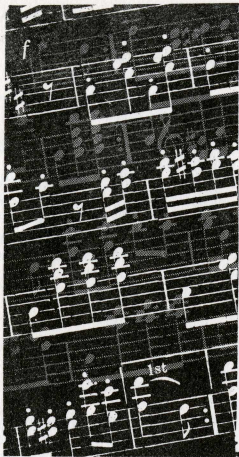
(In two two-steps gents turn L face and
the ladies turn R face and return to
position in four walking steps. At the
command, Cast off, gents 3 and 4 put
L arms around waist of ladies standing
in the line and turn as a couple to end
with these ladies on their L side in the
line. As active ladies approach them,
gents 1 and 2 place L arms around
them and turn them to place on their
L sides in the line.)

**Forward eight and back like that,
forward again and box the gnat**

**Pass thru and you turn back, ladies walk
straight across the track**

**Allemande L with your L hand, partners
R, right and left grand.**

(Continued on Page 26)



LATEST RELEASES ON BLUE STAR

- 1508—Cindy Balance called by Andy Andrus, flip Inst. Key G
- 1507—Hold Everything Key A, flip Houston Hoedown Key G

Other Releases

- 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.
- 1506—Swing Your Baby called by Norman Merrbach, flip Instr. Key C

LATEST RELEASES ON BOGAN

- 1103—Johnson Rag called by Nathan Hale, flip Inst. Key G
- 1102—Smile, Darn You Smile Nathan Hale calling, flip Inst. Key C.
- 1104—I Saw Your Face in the Moon Charley Bogan calling, flip Inst.

Other Releases

NATIONAL DISTRIBUTOR

Merrbach Record Service

P.O. Box 7308 -:- Houston, Texas

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.



WE GUARANTEE SAFE, PROMPT DELIVERY

WE GIVE D. & N. GREEN STAMPS



Mike Michele's

Master Record Service

4133 NORTH 7th STREET

PHONE CR 7-4531

PHOENIX, ARIZONA

"Home of Mike Michele's Square Dance Barn"

Continued from page 15

with a smile on their face. (You don't find that much with some of these complicated round dances, most of them have a strained look trying to figure out what the next pattern is).

I don't mean this as a criticism, JMT. This is one caller's wife's opinion (and I will venture to say many more of them feel as I do).

Helene Bania
St. Louis, Mo.

Dear Editor:

Out of a clear sky I learn that the Vermont Country Dance Festival for 1957 is not to be. I had hoped to see Vermont the Gem of New England Country Dancing: a tight little piece of land with dance traditions going

back well nigh to the days of the Revolution and folks with a difference. And then this!

The idea expressed in the "Yesterday is Fun" article in AMERICAN SQUARES inveigles me no end and you do well to point the direction for a little good digging. I heard a lot about it from Ed Larkin: to him our country dancing was a priceless heirloom, to be preserved at all costs . . . even down to the details unlikely to live from generation to generation.

What was the essence of this fun? It kept them going all night long (winters) . . . I know of one case where the boys left to do the morning chores, came back, and didn't finish up their dancing until middle or late

(Continued on Page 24)

THE



RACLE

Dear Oracle:

We would like to practice square dancing with live music. Do you think that just a piano is enough for practice purposes? We have a very small group.

Ben Grinnel,
Chicago, Ill.

An accordion player would probably serve better, although before our present deluge of square dance records arrived on the market we knew many groups (both square and folk dance) who managed with just a pianist.

Dear Oracle:

Has it always been the rule for the lady to be on the right of the gentleman in a square dance, and for the first couple to have their backs to the caller?

Anton Sciss,
Hazelton, Pa.

The only "square dance" formation that we know in which the lady's place is on the left of the gentleman, is one of the old "country dances" from Playford . . . and I wonder if this might not be an error. There are places in the country where the first (lead) couple faces the caller, although this arrangement is gradually vanishing. Actually, the first couple facing the caller is a more logical plan than the one now in standard use, since in single-couple visiting dances the lead couple is then able to receive their cue more clearly.

Dear Oracle:

Are there any books on kolo besides "Igra Kolo" and notes of John Filcich, Kolo Festival of California, or sheet music of kolos?

Michel Cartier
Longueuil, P.Q.

"Kolo" rather narrows down the possibilities, since this restricts the answer to only Yugoslav "line" dances. This leaves one book in English: "Dances of Yugoslavia," Crown Publishers, New York. For those who read Croatian there is the excellent work by Ljubica and Danica Jankovic, six volumes published in Belgrade. A couple of kolos appear in "Follow the Leader" by Kaltman and Kulbitsky.

In double type contra dances like Johnson's Special wherein actives go down the center between inactives, four-in-line, does the progression come when the dancers turn around to come back up the center four-in-line?

George Lowrey,
Austin, Texas

No, because "down the center four-in-line, same way back to place" involves no progression. If the dance read "to place below one couple" then yes, but without that addition there is no progression. In the case of Johnson's Special the progression is accomplished during the ladies chain.

CLASSIFIED ADS

Books and Magazines

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.

MUSICAL MIXER FUN—a new book of 50 easy mixers & play-party games—many never before published—\$1.00. Square Yours Sets, 3302-15 St. A., Moline, Ill.

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. Piute Pete, 55 West 8th St., N.Y.C. 11, AL 4-6606.



PIGTAIL PROMENADE

By Olga Kulbitsky



HOW D'YE DO, MY PARTNER (Swedish Song Play)

For a sensational "ice-breaker" with adult groups, start your dance with "How D'ye Do, My Partner" which is traditionally a children's song-dance. It may start coolly but very soon the ice will thaw and a very infectious glow will spread over the crowd.

Record: Folkraft 1190

FORMATION: Anywhere around the room, no partners.

SONG

Measures

- 1- 2 How d'ye do, my partner,
- 3- 4 How d'ye do today?
- 5- 6 Will you dance in a circle?
- 7- 8 I will show you the way.

Chorus

- 1- 8 Tra, la, la, la, la, la, etc.

ACTION

- 1- 8 All find partners and greet each other, shaking hands while singing.

Chorus

- 1- 8 Partners join hands in skater's position and skip anywhere in the room, introducing themselves while singing tra, la, la.

Repeat — getting acquainted with a new partner each time.

2

MORE ROUNDS

ASK FOR SUNNY HILLS

No. AC120

Seventh Heaven

B/W

Jack and Jill

Two-Step

played by JACK BARBOUR and his
RHYTHM RUSTLERS

SUNNY HILLS RECORDS

Sunny Hills Barn
Fullerton California

MARLINDA

A Peppy, Liting 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.
The Haylofters and the Dixie Hoe-
downers provide the music for the
above records.

Enjoy your summer dancing to
Marlinda records!

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

MARLINDA RECORDS

618 S. Glenwood Place Burbank, California

(Continued from Page 21)

afternoon! I'm wondering whether the kind and range of dance material had anything to do with the popular appeal of the activity. I know, of course, there had to be the right leaders, dancers, musicians, etc. . . . but I still wonder.

Herbert E. Warren,
Fairlee, Vt.

"You might note that Dr. Win Tilley quit subscribing to _____ magazine in favor of AMERICAN SQUARES some time ago . . . he said yours is the only one that has anything really helpful. I was not sure whether or not to agree at the time, but have since decided that AMERICAN SQUARES is the best on the market. I read it from cover to cover as soon as possible. For goodness sake, don't

Western Jubilee Records

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

give up those record reviews.

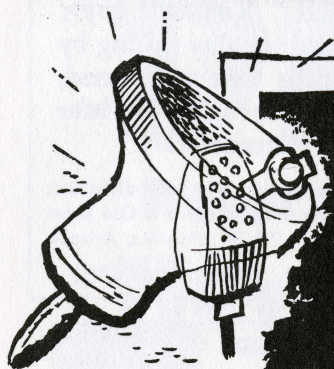
Ralph Sweet
Windsor Locks, Conn.

"The 6200 speaker makes my old Bell perform like a new machine. In fact it has more volume than it did when new."

Lawrence Miller
Gloversville, N. Y.

Gentlemen, you are absolutely correct in your policy when reviewing records. I rely on, and trust your unbiased comments. Just continue to praise the good and point out the faults of the bad. I really cannot understand why the companies take up their rifles to shoot you down. Were I the president of such a company, I should welcome the criticism so that I would not make the same mistake twice.

Ernest Bayly, Maidstone, England



CALLING ALL TEACHERS!

BE SURE YOUR SCHOOL OR CLASS
HAS THESE RECORDS TO START
THE FALL TERM !!

LONG PLAYING SQUARE DANCE RECORD FEATURES BOB RUFF

LP 4002 — Here is a 12" long playing record with 12 easy to do square dances called by Bob Ruff. Included are Bob's own written directions on how to use the 20 minute teaching bands with complete information for class instruction. An excellent record for beginners.

LEARN TO WALTZ CORRECTLY WITH THIS FRANK HAMILTON RECORD

S.I.O. 3100 — Want to learn how to waltz? This wonderful record with instructions by Frank Hamilton, nationally known round dance teacher, has been designed for that very purpose. If you see saw from waltz step to two-step when on the dance floor, this record is for you. Capture the delightful experience of waltzing correctly the easy Hamilton way. A terrific teacher's help.

SIMPLE ROUTINES MAKE THESE ROUNDS TOP POPULAR FAVORITES

For a well rounded experience of round dancing fun, try these simple, popular, proven favorites — single couple dances and mixers found wherever round dance or school groups meet.

#3004 — COCOANUT GROVE #3018 — PEGGY O'NEAL
#3007/08 — DOTTIE MIXER & HULA BLUES #3025 — G K W MIXER

★
★ ★ ASK YOUR DEALER FOR

The **AMERICAN ROUND DANCE** HANDBOOK

Sets in Order

RECORDS

Only \$3.00 —

462 North Robertson Blvd., Los Angeles 48, Calif.



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).

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

Bel-Mar 4146 East Beatrice, Phoenix, Arizona

SQUARE AND ROUND DANCE RECORDS

We stock a complete line

SQUAW DRESSES - WESTERN CLOTHING

All the latest styles

F-Bar-H Ranchwear, Inc.

3221 Bailey Ave.

Buffalo, N. Y.

BIRDS OF A FEATHER

By Dan and Madeline Allen

Head two gents will swing the boss
 While the two side ladies chain across;
 Chain them across in the usual way
 Finish it off with a half sashay
 Couple number one will lead to the right
 Circle half, don't you blunder
 Outsides arch, inside under
 Separate, stand four in line
 Third couple do a half sashay
 Lead them on out to the left that way
 Split that four, go 'round two
 And circle up eight, that's what you do
 Once around, you're doing fine
 Break the ring, stand four in line
 Like birds of a feather (four gents in one line, four ladies in the other.)
 Forward eight and back together
 Center four will pass thru
 Split the ring and around just one.
 Into the middle with a right hand star
 Once around in the center of the land
 Find your corner, left allemande
 And walk right into a right and left grand.

WILSON'S FOLLY

Two and four, it's a half sashay
 Up to the center and back that way
 One and three you balance and swing
 And lead on out to the right of the ring
 Circle four you're doin fine
 The head ladies break and form two lines
 Forward eight and back with you
 Forward again and pass on through
 Join hands again and the ends turn in
 Circle four in the middle of the floor
 Once around and don't you stray
 And all four couples do a half sashay
 Pass right through in the middle of the set
 Split the sides you're not through yet
 Back in the center with a left hand star
 And you walk around but not too far
 Back with the right in the middle of the land
 And around to your corners with a left allemande
 Right to your honey and a right and left grand.

DECCA

Record Number 45067

Herr Schmidt

Position

Partners face each other with arms extended and hands joined. The gent hold the lady's left hand in his right and her right hand in his left. Both start with left foot. The dance is divided into two parts. The first part is an eccentric hopping movement, the second a regular two-step executed in waltz position. Both the lady and gent perform the same movement simultaneously with the same foot.

Part 1

- Counts 1 - 2 Spring off both feet; while clear of the floor spread them apart, bringing the left foot forward, the right backward. The toe of the left foot should be raised so that only the heel of that foot strikes the floor.
- Counts 3 - 4 Repeat the movement as in Counts 1 and 2, only this time bring the right foot forward and put it in front with the heel touching the floor. The left foot is placed in the rear with only the toe touching the floor.
- Count 5 Same as Counts 1 and 2, only executed in double time.
- Count 6 Same as Counts 3 and 4, only executed in double time.
- Count 7 Same as Count 5
- Count 8 Rest.

This completes one sequence which is repeated four times. Each sequence is started with alternate feet. First sequence starts with the left foot, second with right, third with left and fourth and last with right.

Part 2

- Counts 1 - 32 Polka in regular waltz position.

AMERICAN SQUARES BOOK AND RECORD SHOP

CAN SHIP YOUR ORDER TODAY

No mailing or packing charge - 3 records minimum shipment

Here and There

(Continued from Page 11)

persuaded to devote some space to square and folk dance activities? Have you tried?

Hot tip. We hear that one of the big-time commercial dance chains plans to feature square dancing in their studios this autumn. Might be an opening for a SD teacher in your town.

Aqua-set. The oddest square dance setting we've seen in some time was a child's wading pool . . . you know, one of those plastic things with about a foot of water in it! People will do anything in a heat wave!

Indiana. The first Hoosier Square Dance Festival will be held in Roberts Municipal Stadium, Evansville, Indiana, on October 5, 1957. Workshop 1:30 - 5:00 p.m. Dance 8:00 - 12:00 p.m. CST. The dance is to be sponsored by The Evansville Press Youth Fund in conjunction with the Recreation Commission and Caller's Association. For additional data contact Hayden Crabtree, R.R. 4, Box 97, Evansville, Indiana.

Stuttgart, Germany. SP 2. James Ryals, stationed at Stuttgart writes us that he is teaching a German gal to call American square dances. She's learned Texas Star, Red River Valley and If You've Got the Money, Honey. **National Convention.** Dick Flucke, National Committee Chairman, has announced that the 1958 Convention site has not as yet been selected and that bids will be accepted until Aug. 15, 1957. The host city for 1959 will be Denver, Colorado.

Audubon Park, N. J. The Muscular Dystrophy Association presented a framed Citation of Merit to the Audubon Park Promenaders in recognition of distinguished service. They have held two benefit dances this past season, raising a total of \$808 for worthy causes, and entertained at various hospitals.

Moscow, USSR. Whatever political and propaganda purposes were served, the Moscow Youth Festival certainly put on the most elaborate folk dance show ever presented. Folk dancing in the Iron Curtain countries occupies a considerably higher rung on the entertainment ladder than elsewhere.

Havana, Cuba. My grapevine tells me that old wounds are healing and there is a possibility of another Carribean festival in the future as memories of the misadventures of the last one fades.

Passaic, N. J. The Garden State Country Dancers are planning a callers' jamboree in the latter part of September; I hope to get the date and place in time to insert in the Coming Events section.

Kolos. Kolos are coming up in the folk dance world; our ethnic groups have grown considerably. California has long been interested, but now we have a group in New York City devoted exclusively to 'line' dances.

Clarinets. The fiddle is considered by many to be an absolute must in a square dance orchestra . . . but have you heard the hot clarinet on some of the new Folkraft records?

Polkmania. According to the old accounts the world went polka crazy when this dance was introduced back in the 1840's. Perhaps the cycle is turning again; here in the metropolitan area polka bands are riding high. Although Rock 'N Roll shows with big name performers still provoke teen-age riots, I have noted many dances sponsoring this type of music are going in the hole, while at Polish hops and Polka Parties there is scarcely room on the floor to dance, and the majority of the attendance consists of non-Polish teen-agers.

Rome, Italy. The various tourist associations are at last taking some account of American interest in folk dancing, and are listing festivals with notes of those that feature folk dancing.

MacGregor Records

Round Dances

797 "Cherokee Waltz"
"Hand in Hand"

798 "Jealous"
"Flyin' Heels Two-Step"

Music by Frankie Messina
and The Mavericks

MacGregor Records

729 S. Western Avenue Los Angeles 5, California

SQUAW DRESSES *...from the Southwest*

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



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



Please Send
25c for Your
BROCHURE
50
SEPT. A



Fern & Faye Fashions

1405 Jewell Ave., Topeka, Kansas

COMING EVENTS

- Aug. 31 **Pittsburgh, Pa.** Croatian Day. Kennywood Park.
- Sept. 1 **Rankin, Pa.** Post-Croatian Day. Croatian Home.
- Sept. 2 **Millvale, Pa.** Croatian picnic.
- Sept. 21 **Sioux City, Iowa.** SD Jamboree.
- Sept. 8 **Allentown, Pa.** Free SD Festival in Dorney Park.
- Sept. 21. **Riverton, Mont.** SD Festival.
- Sept. 14-15 **Cincinnati, Ohio.** YMCA. Ohio SD Assn. Festival.
- Sept. 15-16. **Tucson, Ariz.** Mexican Ind. Day Celebration.
- Oct. 17-19. **Eureka Springs, Ark.** Ozark Folk Festival.
- Oct. 3-5 **Fontana Village, N. C.** Swap Shop

- Sept. 29. **Passaic, N. J.** Garden Ballrm, Howe Ave. & Garden St. Garden State S.D. Jamboree.
- Oct. 11-12 **Washington, D. C.** Atlantic SD Convention.
- Oct. 19. **Wyckoff, N. J.** Grange Hall. "A Night in Rumania."
- Oct. 12 **Manchester, England** International FD Festival.
- Oct. 13 **Penn Argyll, Pa.** Blue Valley Farm, between Penn Argyll and Bangor, Pa.) SD Co-op Assn. Jamboree.
- Nov. 2 **Oklahoma** 11th Annual State SD Festival.
- Nov. 22-23 **Columbus, Ohio.** State Fair Grounds Youth Center. 11th Annual Ohio Folk Festival.

OUR ANNIVERSARY

With this issue American Squares starts its thirteenth year of publication. We believe that American Squares is the only magazine published monthly with such a long record of continuous publication. (If there are others we would appreciate hearing from you.)

The magazine originally was founded by Charley Thomas and his trusty mimeograph and, after a year or so, achieved printed status. In April, 1952, it moved to San Antonio, Texas and Rickey Holden became the editor. Under Rickey's guidance its appearance achieved professional status. The next milestone was the move to Arden, Delaware in June, 1954. The next major move was in June, 1956 when a real calamity occurred. The magazine came to headquarters in Newark and we tried to print it ourselves and, what a mess!

For the past fourteen months we have tried every device to improve the magazine and to get it out on time. This issue marks the third time that we have met our schedule of having it in the mail and delivered during the first week of the month. We are still not satisfied but we are doing our best to give you the best magazine in the country covering the entire American folk dance picture. We congratulate our readers for staying with us through our trials and tribulations.

Frank L. Kaltman

come fall in love with

//
SWEETHEART
WALTZ"



You devotees of really fine waltzing will be entranced with the smooth flow and grace-filled movements of this NEW and fascinating waltz originated by **ART CARTY** of Birmingham, Michigan.

The music is the old and beloved melody of "LET ME CALL YOU SWEET-HEART", played for you in Hi-Fi by Windsor's terrific new orchestra, **GEORGE POOLE** and his **DANCEMASTERS**.

Equally lovable is the little simple two-step on the flip side - an easy and "swingy" dance written by **LIB WILLIAMS** of Atlanta, Ga., and titled -

"DIXIE"

It's a "square dancers' round dance"!

The catalogue number of this new release is #7644 (78 r.p.m.) and it will be available from your favorite record dealer by

SEPTEMBER 10th

PRINTED dance instructions with each record

Windsor Records
"JUST FOR DANCING"

5528 N. Rosemead Blvd.

Temple City, Calif.

AMERICAN SQUARES

1159 Broad Street,
Newark 2, New Jersey

HOWARD A. DAVISON
RIVER ROAD
NEWCASTLE, ME.

4

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

THIS IS THE NEW BOGEN VPI2

"THE LADY BOGEN"



- Fine Quality
- Easily carried
- Variable Speed
- 78-45-33-16 rpm.
- Detachable speaker
- Ideal for class work
- Adequate for groups of up to 100 dancers

American Squares
subscribers may
have ten day
free trial

LIST \$139.50

AMERICAN SQUARES
Special price.....\$89.50

AMERICAN SQUARES BOOK & RECORD SHOP

1159 BROAD STREET, NEWARK 5, NEW JERSEY

PRINTED IN U.S.A.