

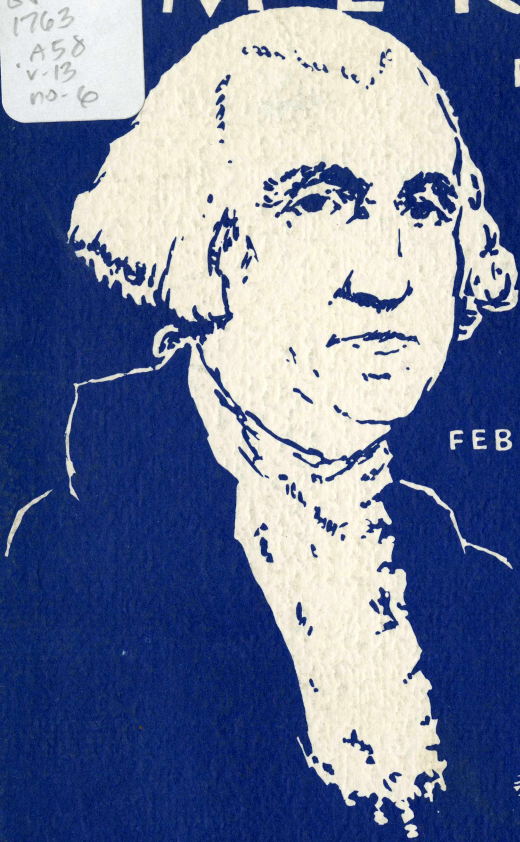
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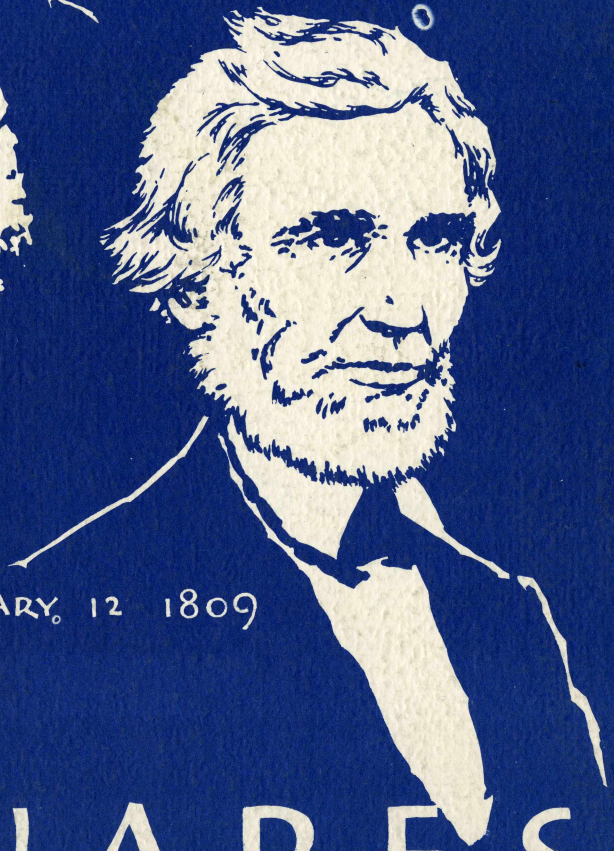
FEBRUARY 1958

VOLUME XIII

NUMBER 6



FEBRUARY 22 1732



FEBRUARY 12 1809

SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING



NORTHERN LIGHTS

A great new square dance
called by

FLOYD PARKER

on **FOLKRAFT #1285**

(Instrumental on reverse)

If we used all the adjectives this record deserves, you would never believe us! It's gay, it's folkish, it's the happy answer to all the dancers looking for something refreshingly new and delightfully different. We're betting that this will be the top record on the 1958 square dance hit parade and you can add Floyd Parker to the roster of 'name' callers on the strength of his first record! Just wait until you hear it!

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Break-resistant Plastic

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AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

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Volume 13

Number 6

February 1958

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"Gracefulness of mien and suavity of disposition, being essential accomplishments to every lady and gentleman, those social entertainments that tend to their highest development, merit the special attention of all, especially the young."

E. B. Reilly, 1870

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The Ant and the Grasshopper

I suppose you all remember the old fable of the ant and the grasshopper: the ant worked like crazy all summer to provide a store for the winter, while the grasshopper just played and sang. Came winter, the starving hopper went mooching to the ant for fodder.

Simple justice, you say? A wholesome example of all work and no play giving a golden opportunity to moralize to one's neighbors?

Let's consider the grasshopper who burned the candle at both ends: aside from the fact that he had a lot of fun in the burning, he gained a lot of practice at being gay and entertaining while the ant was becoming dull and work-sodden. A wise ant would have hired him as a happy companion to liven up the long winter months, since I suspect that most of the other ants had worked themselves to death.

Square dance clubs that work, and work, and work to perfect their techniques are often chary about accepting new members who have no special desire to enslave themselves to a never-ending grind of practice sessions: too often this ends with the club drying up from the lack of members. If your club can maintain a steady supply of new, ready-made high-level dancers to replace those who move away, find other interests, have babies, etc., etc.; don't worry about this editorial (I don't feel too sympathetic towards the hopper myself!) But remember a club doesn't have to consist entirely of top-flight dancers to be a social success. Although you may consider the grasshopper dancer a bumbling slacker, remember he probably thinks you are completely wacky because you must, positively and absolutely **must** have the latest and most intricate dance practiced down into polished perfection. Superior dancers should experience little difficulty in keeping one or two less proficient dancers from 'lousing up' the set . . . and it should give them a wonderful glow to thus display their superiority before the lesser mortals. Besides there is always the possibility that association with the less serious element may leaven the grimness of the life-and-death struggle with the ever-mounting flood of new dances!



Red

ON THE AIR



Bill Savage

In our opinion (we're prejudiced, of course!) there are entirely too few square dance programs on the radio and television stations today. This

seems to be mostly because of inertia, since the programs that are on the air draw an excellent response. With the thought that we might stimulate some of our readers to try persuading their local station to take a fling at this type of program, we are presenting a resume of Bill Savage's program on station CJOC, complete with a sample script.

Bill has been calling for about seven years now, and at present calls for two clubs in Lethbridge, Alberta; the Whirl-a-Ways and the Circle-Eight. His program "Square Dance Review" has been heard on CJOC for two and a half years; January 6th was the 100th program. The show has a satisfied sponsor, excellent response and seems to be destined for an indefinite run . . . drop in your local station and point out these facts. You may give square dancing a bigger boost than you expect!

For those who would like an example of a square dance program, here is the complete script for one of Bill's shows.

CJOC Sales Message

Time 9:00 p.m. Salesman

Date Nov. 18, 1957

Account SQUARE DANCE REVIEW

Writer Carole

ANNCR: "WAY WE GO WITH THE SQUARE DANCE REVIEW

THEME: "OLD RED ROOSTER" . . . UP AND UNDER FOR:

ANNCR: Hi there friends and neighbours . . . welcome to THE SQUARE DANCE REVIEW. For the next half-hour — from the 1220 spot on your radio dial, CJOC brings you a program of fine Square Dance Music.

THEME: UP AND UNDER FOR:

ANNCR: And now, here is your Master of Ceremonies — Bill Savage.

(Next page, please)

BILL: Good evening Square dancers and all you good listeners . . . it's a pleasure to be with you again — and tonight we have a pleasant surprise for you. Yes, tonight we are going to present a complete program of Folkraft recordings. These are many of their new releases and I am sure you will enjoy them — so to start things off in fine style . . . let's have a listen to "Climbing up the Golden Stairs" — on Folkraft label Number 1328. Here it is . . .

MUSIC: **CLIMBING UP THOSE GOLDEN STAIRS.**

BILL: Well, our next selection here has a tune which will bring back memories to many of us. It is the latest disc out of Folkraft — and is advertised in the November issue of Sets in Order. You probably guessed it by now . . . "HEY, HEY! FARMER GREY." All music on these recordings are done in real good style by the Folkrafters, directed by Frank Kaltman. This is Disc number 1330 and is one of the Folk and Square dance series.

MUSIC: **FARMER GREY.**

BILL: Well, this orchestra has really got what it takes to turn out good square dance music . . . so rather than listen to my chatter, let's have them do another one to an old tune we all know . . . "THE PRISONERS SONG" . . . on Folkraft disc number 1332. So if you're ready with the music . . . you take it Frank.

MUSIC: **PRISONERS SONG.**

BILL Now, let's change our program here a little and get Dick Leger in to call a square. Yes, Dick is going to do a square that has hit the top of the hit parade in the square dance field . . . none other than "MARIANNE" . . . on Folkraft label number 1282. So if you have your sets squared up — here we go . . . take it Dick.

MUSIC: **MARIANNE:**

BILL: Now, maybe we better give out with Square Dance Calendar for the week — so here it is: Monday, the Wihrl-a-Ways in the Moose Hall on 3rd Avenue North at 8:30 p.m. Visitors Welcome. Tuesday, the Circle Eight dance in the Mission Hall on 11th Avenue South at 8:30 p.m. Wednesday, Sunny Side Club in the Sunny Side School — time 8:30 p.m. Also the Waterton Lake E Does Dance in the Lions Hall at 9 p.m. Thursday, Circle Square beginners class at 9 p.m. in the Westminster Hall. Saturday, the Circle Square Dance has been cancelled on account of the S.A.W.D.A. having their dance on the same night . . . and don't forget the S.A.W.D.A. are dancing in the Southminster Hall this Saturday, November 23rd and the Southminster Square Dance Club is playing host to them . . . so come out and enjoy the fun. Now let's try an English dance titled "GALOPEDE" on Folkraft disc number 1331. This is another of their School Series . . . and is done in a column of four - five - or six couples. Here's the music!

MUSIC: **GALOPEDE**

BILL: Last Tuesday, I was out of the City and was unable to call for Circle Eight Club. However, Ken McGregor took on the job for me and was assisted by Sam Stead and Vic Dash. Again this Tuesday, I will be away and Ken will take on the chores for me . . . so I must thank these fellows for their assistance in keeping the

dancers happy. Now, Folkraft has a new series of blue label recordings out — called the "Kentucky Hoedown series" — featuring Sleepy Marlin — the International Fiddlin Champ. They are numbered from 1324 to 1327 . . . four disc in all and with the following titles . . . "Fishers Hornpipe" - "Big John McNeil" - "Black Mountain Rag" - "Back Up and Push" - "Grey Eagle" - "Eighth of January" - "Boil the Cabbage" and "Tennessee Wagoner." And just so you can hear one . . . as we do not have time to play them all . . . here is "Tennessee Wagoner" . . . Folkraft label number 1327.

MUSIC: TENNESSEE WAGONER & BACK UP AND PUSH.

BILL: Well, that winds up another evening of Square Dance Music . . . and notes hope you enjoyed it. It will be back at a later date with another Folkraft program for you. Don't forget to listen next week — same time — same place on the 1220 Dial — CJOC . . . and remember, SQUARE DANCING'S FUN. Goodnight!

THEME: OLD RED ROOSTER — UP AND UNDER FOR:

ANNCR: Join us next Monday at 9:00 when CJOC present Bill Savage calling the tunes on "SQUARE DANCE REVIEW."

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is the caller's best friend

Now at our less-than-half-price sale everybody can afford a JENSEN diamond stylus for their player. Protect your records outlasts other types 15 to 1. For G.E. cartridge, list price \$25 per side: AMERICAN SQUARES special sale price \$8.00 per side. For most other cartridges, list \$25 per side; our price \$7.50 per side.

AMERICAN SQUARES BOOK AND RECORD SHOP

NORTH AMERICAN SQUARE DANCE CHAMPIONSHIPS
NORTH BAY, ONTARIO, CANADA, MAY 5-6-7-8-9-10

The Swarthmore Folk Festival

By Rickey Holden

A unique idea among college and university events is the Swarthmore Folk Festival, which last April celebrated its 10th anniversary at the Philadelphia area college. An almost solid 48-hour period of active participation in folk song and dance, the 1957 event, open only to those receiving invitations drew over a thousand students and recent graduates from 25 universities all over the Eastern seaboard.

Major programmed events were the square dance Friday night, folk dance workshop Saturday afternoon and huge Jamboree in the evening, Sunday morning song swap session with tape recorders, and the formal folk song concert on Sunday afternoon. Surrounding and accompanying these events were groups and groups of folk singers, with banjo, guitar, mandolin and fiddle players, who gathered for the delight of singing and playing together.

Started in 1940 as simply a big evening folk dance by Alice Gates of the Women's Physical Education Dept., the program has continued to grow each year. In 1945 the word "Festival" was used for the first time because of the then unique combination of folk song with folk dance. The Swarthmore Folk Festival has been held each year since except for '47 and '56.

In 1940 it was all dancing; when the singing and playing was added many of the sessions became just sittin' and listenin'. Recently, under the direction of Irene Moll, successor to Miss Gates, the accent has swung back to as much active group joining in as possible. The emphasis is now to the active participant rather than the passive spectator.

Each year a top folk singer and square dance caller are invited to head the program, and past Festival goers have been treated to singers such as Lead Belly, Richard Dyer-Bennet, John Jacob Niles, Jean Ritchie, Pete Seeger, Josh White, Oscar Brandt and Susan Reed. Dance leaders have been Lloyd Shaw, Dick Best, Ralph Page, Paul Hunt, Leonard Lee, Ralph Tefferteller, Margot Mayo and Rickey Holden. Last year's "names" were Niles and Holden, while informal and organized group singing was led by Tony Salatan, Tom Paley, Mike and Peggy Seeger and Ellen Steckler.

A happy offshoot of the Festival is that other college groups have been fired with the Swarthmore idea. This spring both Oberlin College (in Ohio) and Cornell University (in New York state) were inspired to begin their own Folk Festivals, and the movement may even come to rival the Senior Prom in importance.

The professional leaders have commented often on the dance attitude of these college kids, who seem to understand and be able to go through relatively difficult folk and square dances with amazing speed and aptitude. No prejudice against one or another form of dance here; they all seem to enjoy everything!

An even greater social phenomenon is the attitude towards the folk song. It seems at some age in the late teens it is now the fashion to become a devotee and learn hundreds, then thousands of folk songs. And soon after the habit is to learn to pick a guitar or (as a result of Pete Seeger's influence) a 5-string banjo. There are hundreds if not thousands of these pickers and singers around and they

(Continued on Page 22)

Social Dancing in America

A history by Rod La Farge

(Continued from last month)

The prejudice shown by the professional dancing masters towards country dancing and "old time" dances is quite understandable; it was a bread-and-butter matter. You don't teach people dances they already know, or that they "pick up" casually at informal gatherings. Thus we see Mr. Reilly's patronizing reference to the plain quadrille as "old fashioned" in better perspective. Too many people already knew this dance; at Mr. Reilly's Philadelphia Academy he was teaching such things as the "Quadrille La Paris," the "Polacca Quadrille," "Le Gladiator" and other new imports and inventions.

The business of inventing and attempting to popularize new dances we have previously noted as a favorite device of dancing masters who expected to capitalize on the novelty as their "exclusive" teaching property before the freshness wore off. This is a workable scheme up to a certain point; the number of quadrille sets that may be danced on a single program is limited. To accommodate new dances, old favorites must be dropped. A brand new quadrille introduced at a ball presupposes that all present are pupils of the dancing school which has taught the routine. Where one dancing master dominated the scene, this could be the case, but American cities had grown to the extent that few city dancing masters were without active and potent rivals. Thus the hosts or hostesses planning a ball were inclined to be a bit chary about introducing novelties which would leave a large proportion of the guests in confusion. So in spite of the fact that many dancing masters referred to the Plain Quadrille and The Lanciers as old fashioned, they

continued to teach them, describe them in the books which they wrote . . . and to tamper with the methods of doing the figures. An examination of old ball programs from the Civil War period on into the Gay Nineties shows the Plain Quadrille and The Lanciers as almost invariably the backbone of the evening's dancing; often these were danced several times, a different musical score being used for the repeats, much in the same manner that present day dancers will dance innumerable fox trots, waltzes, etc. The variety is not in the dancing, but in the music.

On the local level, some dance masters were more successful in getting their creations adopted by ball committees; we have found "Dodworth's New York Lanciers" on a number of New York programs and Mr. Durang's Schottische Quadrille enjoyed a long run in Philadelphia society. But on a strict statistical basis, covering the period from 1860 to 1900, and taking references from all over the country, the Plain Quadrille and The Lanciers (either original or London) were danced a hundred times to their nearest competitor's once or twice. Some other quadrilles did achieve national distribution on a lower level of popularity; in this category we may place The Caledonians, the Prince Imperial Quadrille, the London Polka Quadrilles, the Waltz Quadrille, the Saratoga Lanciers, and the Basket Quadrille.

One of the more popular novelty dances of the day, relished by the "common herd" was the Tenpin Quadrille. In actuality this was a cotillion or a square dance in the modern sense, as the sequence of figures was not set, but left to the discretion of the caller



THE TEN-PIN QUADRILLE ON THE UPPER DECK.

who "hashed" the call quite in present day style. Leslie's Newspaper for Sept. 8, 1866, from which the following is extracted, gives the reader a peek at a boat excursion on which this novelty was one of the diversions.

"Some of the crowd, however, have little taste for scenery, or at least more relish for the poetry of motion, as expressed in the mazy dance, than for the poetry written on the hills, and coves and islands past which you rapidly glide. The deck is cleared, the music strikes up, and in waltz and quadrille the time swiftly flies, the gay revelers giving themselves up to the pastime of the hour with unreserved zest and glee. The tenpin quadrille is one of the features of these sports, of a somewhat novel nature. A circle is formed with one person inside, who, in the rapid change of partners, must succeed in securing one for himself, or stand and await his chance until he is fortunate enough to steal a march upon someone of the circle less watchful than himself. It resembles the well known game 'Copenhagen,' so popular in some parts of the country."

* * *

Although this "Tenpin" or "Ninepin") Quadrille is far down on the list when statistics are compiled from formal ball programs, the number of times that it is mentioned in newspaper accounts of informal gatherings, picnics and other outings, would seem to indicate that it was a prime favorite with the middle and lower classes who patronized these diversions. Lest our readers conclude from the above account in "Leslie's" that it was a disorganized free-for-all, there was a time for securing partners; all the gentlemen seized the nearest girl on a signal, either the blowing of a whistle, the stopping of the music, or a cry of "grab!" from the caller. We find this danced even today at some rural square dances.

Another novelty quadrille that enjoyed a short vogue in society, but is often mentioned as a popular dance at the same type of gatherings as the "Tenpin," is the "Cheat" in which the lady or gentleman had the option of dancing with the person designated by the caller, some other person of their choice (even in another set), or refus-

(Continued on Page 24)

HERE AND THERE

News. The old, tattered cliché that "Man bites dog" is news is a pretty good guide . . . we're much more liberal than that. We can't publish the minutes of your meetings, the roster of officers in your club, nor yet the fact that the Dimity Dervishes were the guests of the Crinoline Creeps last Friday. But we're **dying** to receive news of regional, state and national square and folk dance events, **unusual** festivals and events, **unusual** people interested in square dancing . . . in short, items of more than just local or personal interest. Example? "John Flubberfoot has been elected president of the Arrogant Allemanders" is not interesting news to any reasonable percentage of our readers. BUT "John Flubberfoot, that clever artist who does the well-known syndicated comic strip 'Joe Pastafazoola' has been elected president of the Arrogant Allemanders, a square dance club composed entirely of left-handed people" is an item that would surely intrigue the fancy of many of our readers. We need news . . . we're crying for news . . . please send us some **toothsome** tidbits.

Moscow, USSR. The opening date for the U.S.A. appearance of the Russian State Folk Dance Ensemble (Moiseyev Group) has been set as April 14 at the Metropolitan Opera House in New York City. With over 100 people the group will spend around three months touring this country. Don't miss them; they're the world's most spectacular folk dance group.

Springfield, Pa. The Diamond Square Dance Club is running its annual jamboree (Feb. 14) with a plan that may be of interest to other organizations. Five callers work a non-stop schedule, one caller calling a tip of two advanced dances, followed imme-

diately by another caller with a tip of two beginner's dances. Keep everybody happy. (The place is Holy Cross School, Springfield Rd. & Bishop Ave.)

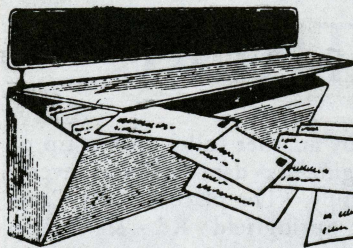
New York, N. Y. Sally Ray will again direct the city-wide Folk Dance Festival sponsored by the Boys Athletic League on April 1st at Manhattan Center. 700 boys and girls will perform some 10 dances en mass; individual groups will perform dances in accord with their costuming.

Yankee. We note in VILTIS, an interesting little article on the origin of the term "Yankee"; the contributor of this bit states that Henry Mencken believes the word is derived from the Dutch "Jan" (John) and "Kees" (cheese). Thus a "Yankee" is John Cheese. We ran across another guess as to the origin that will probably be less popular. Lt. Anburey in his "Travels through the Interior Parts of America" (1794) says; ". . . the word Yankee" derived from the Cherokee "eankke" — coward, the epithet applied by the Virginians to the New Englanders because they would not aid them in war against the Cherokees.'

New York, N. Y. Like line dances? The Athan Karras Workshop has a Greek dance class every Sunday, 1 to 2:30 P.M. at the Dance Players Studio, 1233 6th Ave. Stick around a bit and the Hadassim Israel Folk Dance Group goes to work in the same studio at 3 P.M. If you go for folk dancing, here's a whole Sunday afternoon for you.

National SD Convention. Cities desiring to serve as hosts to the 1960 National SD Convention should submit their bids to Howard Thornton,

(Continued on Page 22)



LETTERS

FROM

OUR READERS

“. . . I have often wanted to compliment you on your fine publication and also to request that you devote more space to dances for beginners. I call for many “open” dances and find that there is a definite lack of good beginners’ material in this field. I do hope you will help us get out of the “Marching Thru Georgia,” “Solomon Levi” rut.

Jack Lyons,
Springfield, Pa.

“. . . I’m glad to see a revival of some old time figures to appear in AMERICAN SQUARES.”

J. E. Olsen,
Wilmington, N. C.

There are an increasing number of groups taking up the old time quadrilles these days; they are fun when the group can get into the spirit of those times. The greatest lack is a variety of records to fit the dances. How many of our readers would like to have some of the music published in AMERICAN SQUARES?

“Thank you for the prompt service in sending these records. Even though we have an APO address, package delivery is often very late, particularly when a company takes considerable time to originate a shipment. I appreciate the very prompt service I have always received from your company.”

Mary L. Wall, Director
Ramay Youth Center.

“Enclosed is check for the records I received. Thank you for the fast service. They arrived on the day I wanted to use them even though I ordered them at the last moment.”

—Doris Eggleston, Buffalo, N. Y.

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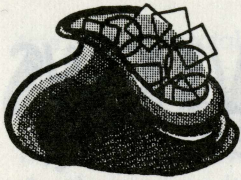
P. A. Kennedy Co. Ltd.

Box 400

Brandon, Manitoba

“These times are all past; in society there is less dancing, and all gaiety has vanished from public balls.”

Vuillier, “History of Dancing” 1897



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

Double Clap Polka Mixer

(Doudlebska Polka - Czech Mixer)

RECORD—Folkraft 1413

FORMATION—Couples anywhere around the room. Unattached "singles" will find an excellent opportunity in Part III to "steal" a partner.

MEASURES

Music A PART I Music A

1-16 SIXTEEN POLKA STEPS with partner in ballroom dance position.

Music B PART II Music B

1-16 PROMENADE IN A "WHEEL"—ALL SING. All couples promenade, counter-clockwise, in a "wheel" with man's left hand on shoulder of man ahead and his right arm around partner's waist. Woman places her left hand on partner's right shoulder. In this formation, all promenade, singing, "La, la, la, la" etc.

Music C PART III Music C

1-16 WOMEN CIRCLE CLOCKWISE—MEN CLAP. Women leave partners, turn about and polka clockwise, in a single circle, while the men stand facing the center of the circle, and to each measure of music, clap own hands twice, then clap once with men on both sides by extending arms sideward.

(clap, clap, Clap, pause)
1 and 2 and

Unattached "singles" sneak in here. At the end, men turn about to find new partners.

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

SQUARE 'EM UP

By Jerry Helt
Cincinnati, Ohio

First and third bow and swing
Promenade half the outside ring
Right and left thru with all your might

She goes left, you go right
Around the outside, swing a new gal
Face the middle and listen pal
Sides pass thru across the floor
Spit that couple line up four
Forward eight and back to the world
Lady on the left, California whirl
Ends turn in, right and left thru
Turn 'em around as you always do
Pass thru to a left allemande
Partners all a right and left grand . . .

(Continued on page 16)

Hollywood Records

12" UNBREAKABLE LP'S 33 rpm

LPH-21—Jerry Helt Calling 10 square dances.

LPH-109—Bill Wiley calling 11 square dances.

Both of these square dance albums contain excellent beginner material and an occasional challenge for upper-level square dancers.

LPH-23 — Cha-Cha-Chas and Merengues by Pupi Campo

LPH-24—18 Mambos by Migueleto.

LPH-121 — A complete dance program, Fox-trot, Polka, Waltz, etc., etc., featuring Vic Damone and Lanny Ross.

These five 12" LP's were originally published at \$3.98 each. All five, in a special combination deal, \$7.50 plus 24c postage anywhere in the U. S. Canadian shipments—\$1.00 for postage.

American Squares

BOOK AND RECORD SHOP
1159 BROAD ST., NEWARK 2, N. J.



RECORD REVIEWS

Sunny Hills Records, 78 rpm

Price \$1.25

#131 Rag Time Annie (128)//Old Coon Dog (126)

Instrumental played by Jack Barbour and his Rhythm Rustlers

Both sides of this record are fine old-time standard hoedown tunes. Well-played and with excellent tone. Patter callers will feel secure with the strong beat.

#132 Black Mountain Rag (130)//Rye Straw (128)

Instrumental played by Jack Barbour and his Rhythm Rustlers

Black Mountain Rag and Rye Straw are excellent additions to the Sunny Hills list of hoedowns. You can't go wrong with either side.

MacGregor Records, 78 rpm

Price \$1.25

#804 You Are My Sunshine (134)//Shoo-Fly (134)

Square Dance with Calls by Fenton "Jonesy" Jones

Medium-level club stuff called in the usual Jonesy manner.

#803 Instrumental of #804

Excellent MacGregor-style instrumentals.

#806 I Don't Care If The Sun Don't Shine (132)//Poor Boy (132)

Square Dance with Calls by Fenton "Jonesy" Jones

Fenton Jones calling Johnny Schultz's Poor Boy for Jonesy fans. Personally your reviewer was satisfied with the Schultz record. One Poor Boy could have been enough.

#805 Instrumental of #806

Fine MacGregor instrumentals.

Blue Star Records, 78 rpm

Price \$1.25

#1510 She's Always on Your Mind (130)//Instrumental

Square Dance with Calls by Glynn Byrns

A rather catchy singing tune which seems to have been stolen, almost note for note, from "Just Because." Come on fellows, if you are going to write a new dance, let's pick a new tune! This is much too close to "Just Because" to have the novelty of newness and freshness about it. The dance is just the usual collection of glossary terms, Box the Gnat, Face the Middle, Right and Left, Box the Flea, etc., etc. You might call

this a commercial production to capitalize on the current demand for simple club dances. It's acceptable, but hardly inspiring.

#1511 Dancing the Polka With You (128)//Instrumental

Square Dance with Calls by Glynn Byrns

Another square dance song, not much different in effect from the "She's Always on Your Mind" deal. Also another collection of glossary terms. This time, Cross Trail, Allemande Thar, Slip the Clutch, etc., etc. Medium-level club dancing.

Windsor Records, 78 rpm

Price \$1.25

#7645 While We Dream//Three for Tea

Round Dance Played by George Poole//The Rhythmates

"While We Dream" is a nostalgic, dreamy waltz very nicely played. "Tea for Three" is a jaunty, bouncy fox-trot tune which should prove very useful.

RECORD OF THE MONTH

We haven't received anything this month that, in our opinion, will become immortal. We are promised some terrific items from Windsor and Folkraft next month.

North American SQUARE DANCE CHAMPIONSHIP

North Bay, Ontario, Canada

May 5th to 10th, 1958

PRIZES

Senior (20 years or over)	Junior (under 20 but over 14)
1st - \$1500.00	1st - \$400.00
2nd - 700.00	2nd - 150.00
3rd - 200.00	3rd - 50.00

Entry fee - \$10.00 per set

Sponsored by **The North Bay Rotary Spring Fair • The North Bay Recreation Committee • Square Dance Grads Executive.**

For entry blanks and full information write to:

Square Dance Grads Executive, Recreation Committee Office
491 Worthington Street, East,
North Bay, Ontario, Canada

TENNESSEE TWO STEP

(By Manning & Nita Smith,
College Station, Texas)

RECORD: Columbia 21518 "Tennessee Two Step"

POSITION: Open, inside hands joined

FOOTWORK: Opposite

Part A

WALK, 2, 3, 4, TURN AWAY 2, 3, 4
In open pos., walk fwd. 4 steps in LOD. M turns L, W R face away from part. Walk around in small circle and back to part. (join R hands) in 4 steps.
TWO STEP, TWO STEP, TWO STEP, TWO STEP

With R hand star position, swing once and a half around in 4 two steps to end in open pos. facing RLOD, inside hands joined.

REPEAT ALL OF ABOVE IN RLOD TO END, FACING LOD IN OPEN POS.

Part B

WALK 2, SIDE, BEHIND: ROLL, 2, 3, 4.

In open pos. walk fwd. in LOD with L, R; face part. and step to side in LOD on L, behind on R; roll L face down LOD with L, R, L, R, ending in closed position.

TWO STEP TURN, TWO STEP TURN, TWO STEP TURN:

In closed position, do four turning two-steps.

REPEAT ALL OF ABOVE IN LOD ENDING IN OPEN POS.

Part C

WALK, 2, 3, STEP, STEP: BACK UP, 2, 3, STEP, STEP.

In open pos. walk fwd. L R L R L; face partner and join hands.

CHASE, 2, 3, STEP/STEP: BACK UP 2, 3, L R L R/L.

Man "chases" lady toward wall with L, R, L, R/L then chases M toward COH man walking bkwd. R L R L/R on last step both turn to face RLOD.
REPEAT ALL OF ABOVE START-

ING IN RLOD AND ENDING WITH PART. FACING LOD, READY TO BEGIN THE DANCE FROM THE START.

ENDING: On last part of B, do two turning two-steps, then man walks 4 steps forward as lady twirls and both bow.

A BREAK

Author Unknown

**Head go forward and back with you
Forward again and square thru
RLRL, meet your corner, box the gnat
Circle up four right after that
All the way around, you're doing fine
Head gents break and form a line
Forward eight and back with you
Forward again and pass on thru
Lady on the right, left allemande.**

(Continued on Page 17)

We'll set your feet
A-DANCING

With
Mike Michele's
latest singing call
#548

LET'S GET TOGETHER
Flip

Music by the new
Western Jubilee Orchestra
(The Nightcappers)

Instruction sheets
Available 45 & 78 rpm

**Western Jubilee Record
Company**

3703 North 7th St.

Phoenix, Arizona

TRY THESE TOE-TICKLERS

With calls \$1.25 Instrumental \$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	HI! NEIGHBOR/PROMENADE TO DIXIE	
901	951	ROCKING THE POLKA/HAREM-SQUAREM	



3942 West North Avenue

Chicago 47, Illinois

BECAUSE MIXER

Formation: Circle of any number of couples.

Dance:

Allemande left on the corner, and you allemande right with your own. Now you walk right by your corner and its all around the next. Walk by corner, passing left shoulders and do-si-do with the next lady.

Run away home and see-saw round your own.

Walk past original corner again, passing left shoulders and do-si-do your partner.

Now everybody swing with your corner, swing your corner lady high and low. Then you promenade the ring, throw your head back and sing 'Cause just 'Cause.

Promenade this corner lady and

she becomes your new partner.

Record: 'Cause just 'Cause. Windsor 7144-B.

Taught by Danny O'Sullivan Jr., Sharonville, Ohio.

TIDDLE DE WINK

By Joe Boykin, Phoenix, Ariz.

The head two couples bow and swing
Lead on out to the right of the ring
Circle four, go once around
Head gents break when you come down

Forward eight and back with you
Forward again and pass thru
Bend the line, right and left thru
Turn her around like you always do
Half square thru, go right and left
Then face those and trail on thru
Find ole corner, left allemande
Here we go, right and left grand.

(Continued on Page 19)

#8126

'DREAM ON'

(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

THE CONTRAS ARE COMING!

One of the most striking features of recent square dance conventions has been the phenomenal rise of interest in contra dances. Don't get caught behind the trend . . . send now for your copy of

THE CONTRA BOOK

by Holden, Kaltman and Kulbitsky. The largest collection of contra dances (way over 100) ever published, complete with instructions, teaching aids, bibliography and cross indexing. Spiral bound \$3.50; hard cover \$4.50. Order direct from AMERICAN SQUARES, 1159 Broad St., Newark 2, New Jersey.

7th National Convention
Louisville, Ky. June 19-20-21

PATTER CALL

By Jesse W. Hyatt
Kansas City, Kans.

First and third bow and swing,
promenade the outside ring
All the way around like you always do
Two and four right and left through
Now one and three half-sashay and
lead out to the right that way
Circle four, you're doing fine, the men
break and form a line
Forward eight and back like that
Now the right hand couples box
the gnat

(The couples on the right end of each
line, box the gnat diagonally across the
square and line up four with the other
couples.)

Now forward eight and back with you
The left hand couples cross trail thru
Allemande left, a grand old right and
left, etc.

(The couples on the left end of line
cross trail through diagonally across the
square for a left allemande.)

Two and four bow and swing, promen-
ade the outside ring
While one and three right and left
through
Two and four half-sashay and lead on
out to the left that way
Circle four you're doing fine, ladies
break and form a line
Forward eight and back like that
Left hand couples box the gnat
Now forward eight and back with you
Right hand couples cross trail thru
Allemande left. etc.

DIXIE AND 3/4 BREAK

Jack Mann, Berkeley, Calif.

Two and four pass thru
Turn to the right, go round just two
Down the middle with a Dixie Chain
Lady goes left around just one
Gents go right around just two
Same two ladies 3/4ers round
There's Pa, do a do-paso.

(Continued on page 21)

CLASSIFIED ADS

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

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

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.

BOW AND SWING. The magazine of Square Dancing in Florida. Published six times a year . . . featuring complete directory of clubs and open dances . . . official publication of callers and dancers groups . . . subscription price \$1.00 per year. BOW AND SWING, Box 891, Kissimmee, Florida.

THE FOLKLORIST incorporating THE FOLK DANCER and THE FOLK MUSICIAN & SINGER. Published in Manchester, England. \$1.50 per year (six issues). American subscription agent: Frank L. Kaltman, 1159 Broad St., Newark 2, N. J.

Equipment for Sale

NEWCOMB TR 25A and other Newcomb equipment now available at caller's discount. Write for prices to Box 33, 1159 Broad St., Newark 2, N. J.

CALIFONE Model 24MUV, 2-speaker, 25 watt unit, original list price \$254.25. Looks shabby and battered, but works good and sounds fine. We don't want to pack this unit for shipment . . . but anyone who wishes to pick it up can have it for \$60. American Squares, 1159 Broad St., Newark, N. J.

SELL YOUR OLD P.A. or record player with an ad in this column. You'll put enough in the piggy bank to start thinking about a new BOGEN.

WANTED

OLD BOOKS ON AMERICAN SQUARE DANCING; Jason DeVrie, Box 42, American Squares.

THE MODERN DANCING MASTER, by G.M.S. Chivers (1822). Any condition. Box 43, American Squares.

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

"Recollect the desire of imparting pleasure, especially to the fair sex, is one of the essential qualifications of a gentleman."

Howe's Ball Room Hand Book, 1858

P-A-T-T-E-R

We've had a few letter bewailing the lack of new "fill-in" patter. Well, we aim to please our readers, and if that's what you want we'll even venture into the land of the Arabian Nights and bring back the patter of little Afreets for you! As a starter, here is a collection of good night patter.

That's the end
Go get your coats
And promenade home
The sheep with the goats.

That's the end
You're under the wire
Now don't forget
This caller's for hire.

Now kiss her good night
Oh, don't be shy
If you're afraid
Let the caller try.

Now the dance is over
This caller has given his all
Hope you'll be here next Saturday
And may I be here to call.

You've all danced well
You've all been bright
Let's do it again
Next Saturday night.

You love to dance
I love to call
But the janitor's waiting
To close the hall.

Now the ball is over
So promenade through the door
The caller must pack his records
The committee must sweep the floor.

Now the dance is over
Now the ball is done
We've sure been glad to have you
And hope it's all been fun.

Oh, the stars will soon be paling
And the beer has lost it's foam
So climb into your buggy
And see your Nelly home.

Oh my voice is just a-wheezing
The dancers nearly dead
Let's say we've had a party
And all go home to bed.

Now drive her home
Straight over the ridge
Don't stop and park
In the covered bridge.

We're all a-getting weary
I've heard some smothered groans
So climb into your wagon
Go on home and rest your bones.

Round up the gal you came with
Take her by the hand
Take her home to pappy
That's our last command.

I hear a rooster crowin'
And it's gettin' mighty late
So put on your coats and mittens
And all perambulate.

* * *

Give her a twirl and take a glance
At the ribbons on her sissy-pants.

Promenade home and don't you flirt
Her hubby's big and you might get
hurt.

**NORTH AMERICAN SQUARE DANCE CHAMPIONSHIPS
NORTH BAY, ONTARIO, CANADA, MAY 5-6-7-8-9-10**

Superior Quality
BEL-MAR
High Fidelity

SQUARE DANCE
RECORDS

BEL-MAR RECORD COMPANY • 4146 E. BEATRICE • PHOENIX, ARIZONA • ©1956

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

TURN HER, POP

By Fred Bailey, North Las Vegas, Nev.

Two and four, you bow and swing
Heads promenade the outside ring
All the way round, go two by two
While two and four right and left thru
The heads go forward, pass thru
Face your partner, pass thru
Right and left thru the out two
The inside couples turn all the way
around

Eight to the center and back to town
Double pass thru and there you stop
Outside couples, turn her, Pop
Eight chain thru from where you be
Keep on going and listen to me
It's all the way over and all the way
back

Chain down the line like a wagon track
*Outsides arch, insides under
Both turn right, around just one
Same ladies chain across the town
Turn her around and dixie chain
Lady goes left, man goes right
Around one and into the middle
U turn back
There's your corner, left allemande,
etc.

*OR

Then the inside four face the middle
Left square thru, keep time to the
fiddle
It's left, right, left, right
There's your corner, left allemande,
etc.

THE GOUT

By Ken Oburn and Johnny White

One and three swing and sway
Side ladies chain across the way
Heads go forward up and back
Pass through, you turn back
Opposite lady and box the gnat
Face the sides and split that two
Line up four like you always do
Forward eight and back with you
Center four pass thru, turn right
Single file and around one
Down the middle and Dixie chain
Around one and into the middle
Pass thru to a left allemande.

ROLAND'S ROMP

By Roland Onffroy, Boise, Idaho

Head ladies chain across the track
First and third go forward and back
Forward again and one dive in
With an inside out and an outside in
Bend your back and do it again
Swap and swing in the middle of the
set

Face the sides
Split that couple, come back in
Swing that same little girl again
Face the sides and square thru
Right, left, right and left, you do
Hurry, boys, and when you're thru
With the lady on the right, Calif. twirl
Allemande left the corner girl, etc.

SUNNY HILLS

Presents FANTASY

A new round by
Ed and Louise Miller
and

GYPSY WALTZ

A new round by
Ralph and Louise Maxhimer

Both on

SUNNY HILLS AC 133

Played by
Jack Barbour
and his
**Rhythm
Rustlers**

SUNNY HILLS RECORDS

Sunny Hills Barn
Fullerton California

Here and There

(Continued from page 11)

Executive Committee Chairman, 2936 Bella Vista, Midwest City, Okla., not later than May 1, 1958. The Convention site will be chosen and announced during the 1958 Convention at Louisville, Ky., June 19-20-21.

Columbus, Ohio. The Ohio Folk Festival was a great success, with an attendance of over 1,500 dancers. The 1958 Festival will be held Nov. 14-15 at the Ohio State Fair Grounds.

Chicago, Ill. Rivkah Sturman of Israel presented many dances at four open sessions sponsored by the Israeli Folk Dance Workshop Group, Folk Dance Associates and George Williams College as a part of her current tour of the country. She is now in the New York metropolitan area. If you are interested in her schedule, call the Jewish Education Committee at Circle 8-2000.

Swartmore

(Continued from Page 8)

all show up at the Festivals Folk singing and learning more and more songs is the fetish replacing drinking, existentialism and other fad habits of this age group.

Between two and five years after graduation this usually subsides and the kids either marry and settle down or abandon the fad. But as an "experience" in education and American cultural traditions it cannot be beat. And it is this value along with the active recreation participation of the students which makes the Swarthmore Folk Festival the outstanding event of its kind. We recommend that you place this year's Swarthmore Folk Festival on your list of "must go" events. its kind.

NORTHERN LIGHTS

A great new square dance
called by

FLOYD PARKER

on **FOLKRAFT #1285**

(Instrumental on reverse)

If we used all the adjectives this record deserves, you would never believe us! It's gay, it's folkish, it's the happy answer to all the dancers looking for something refreshingly new and delightfully different. We're betting that this will be the top record on the 1958 square dance hit parade and you can add Floyd Parker to the roster of 'name' callers on the strength of his first record! Just wait until you hear it!

78 RPM

Break-resistant Plastic

\$1.25 each

FOLKRAFT RECORD CO.

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MAC GREGOR RECORDS NEW ROUND DANCES

#807

Katy's Two-Step
Little Brown Gal

#808

The Breeze
Rock-A-Bye My Baby

Supervised by
Roberta and Bob
Van Antwerp

Music by
Frankie Messina
and

The Mavericks

MacGregor Records

729 S. Western Avenue
Also available on 45 RPM
Los Angeles, California

Social Dancing

(Continued from page 10)

ing to dance with anyone. This was carried out with a great deal of burlesque coquetry and exaggerated superciliousness; it was probably a welcome comic relief to the rigid rules of etiquette. An account in Leslie's (Sept. 24, 1866) tells of this dance being done in a low dance resort with the ladies (?) "repulsing the men with vulgar gestures."

It would not be fair to conclude from statistics gathered from newspapers and preserved ball programs that all the fancy quadrilles concocted and embalmed in "Ball-Room Guides" by these several generations of dancing were never danced by the public. Most of the ball programs that have been preserved were those of considerable social or political importance. Newspaper accounts, also were more often of such events. But the dancing masters themselves quite often sponsored balls, and, in many cases, held "assemblies" at their academies on a weekly basis, or even oftener. From the few examples of programs that have been preserved of these gatherings it is abundantly clear that the featured dances were those advertised and taught by the sponsor! In a city where several dancing masters maintained such establishments, a person really committed to the social whirl would be hard-pressed to learn all the quadrilles in vogue about town. We read of such a social butterfly in Demorest's Family Magazine who attended three dancing academies.

(Continued next month)

"Again, this assurance, or handsome Confidence, derived from Dancing is also a considerable Advantage, and an absolute necessary Qualification, with regard to the Fair."

John Weaver, 1712

DECCA

Record Number 23759

Josephine

HOW TO DO IT

Position: Skater's (RH over LH)

Meas.

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

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COMING EVENTS

- Feb. 1 **Teaneck, N. J.** Tall Cedars. Club dancers SD festival.
- Feb. 8 **Bakersfield, Calif.** Harvey Audit. FD Festival.
- Feb. 9 **Buena, N. J.** Buena Hall. SD Jamboree.
- Feb. 9 **Oceanside, Calif.** Rec. Center. SD Jamboree.
- Feb. 14 **Springfield, Pa.** Holy Cross School. SD Jamboree.
- Feb. 14 **White Plains, N. Y.** County Center. Westchester Assn. SD Festival.
- Feb. 14-15-16 **Holtville, Calif.** Annual Carrot Festival.
- Feb. 15 **Arden, Del.** Guild Hall. SD Party.
- Feb. 15 **Wyckoff, N. J.** Grange Hall. Zabawa Nadzwyuczajna (Polish Festival).
- Feb. 16 **West Hollywood, Calif.** SD Festival.
- Feb. 21-25 **Miami, Fla.** SD cruise to Havana.
- Feb. 22 **College Park, Md.** U. of Md. Armory. 10th Annual Eb and Ely SD Jamboree.
- Feb. 22 **Savannah, Ga.** First Savannah "Square-Up."
- Feb. 23 **Oakland, Calif.** Civic Audit. FD Festival.
- Feb. 28 - Mar. 1 & 2 **Fresno, Calif.** Memorial Audit. Squar-Rama.
- Feb. 28-Mar. 1 **Phoenix, Ariz.** Valley of the Sun SD Fest.
- March 8 **Wyckoff, N. J.** Grange Hall. German Folk Night.
- March 15 **Sacramento, Calif.** Governor's Hall. FD Festival.
- March 16 **Fullerton, Calif.** Sunny Hills Barn. SD Jamboree.
- March 16 **Sacramento, Calif.** FD Federation Pageant.
- March 22 **Arden, Del.** Guild Hall. SD Party.
- March 22 **Tulsa, Okla.** Fair Grounds Arena. NE District SD Festival.
- March 22-23 **Ojal, Calif.** FD Festival.
- March 23 **Hollywood, Calif.** The Palladium. SD Jamboree.
- March 28-29 **Fort Collins, Colo.** Colo. State Univ. Aggie Haylofter 11th Annual SD Festival.
- March 29 **Riverside, Calif.** Munic. Audit. SD Jamboree.
- March 29 **Summit, N. J.** Edison Rec. Hall. March of Dimes SD.
- March 29 **Wyckoff, N. J.** Grange Hall. Farmer's SD Fest.
- March 29 **Ponca City, Okla.** NC District SD Festival. Cocono Gym.
- April 1 **New York, N. Y.** FD Festival. Children's exhibition; no audience participation.
- April 5 **Ardmore, Okla.** So. District SD Festival. City Audit.
- April 11-12-13 **Echo Lake Park, Pa.** SD Holiday.
- April 11-12-13 **Anaheim, Calif.** Disneyland. State SD Convention.
- April 12 **Wyckoff, N. J.** Grange Hall. Spring FD Festival.
- April 12 **Winnipeg, Canada.** Weston School. 7th Spring SD Jamboree.
- April 13 **Riverdale, Calif.** FD Festival.
- May 5 to 10 **North Bay, Ontario, Canada.** North American Square Dance Championships.
- May 7-8 **Birmingham, England.** Central Hall. FD Festival.
- June 19-20-21 **Louisville, Ky.** 7th National SD Convention.

Waltz your best with



“SMILE A WHILE”



. . . a new and especially lovely dance created by VINCE and MARGE BELGARBO of Chicago, and set to the beautiful music of “ ‘Til We Meet Again”. Big-band music by George Poole’s Dancemasters on a Hi-Fi recording that makes it one of the best bits of music we’ve ever produced.

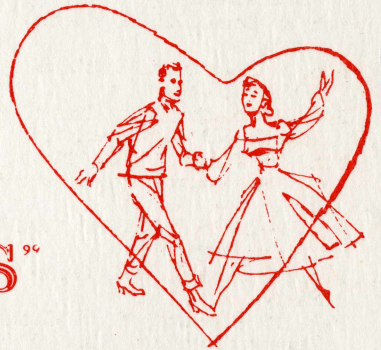
Certain to be enjoyed by folks who like easy two-steppin’ to real catchy music is

“LET’S DO IT”

AL and MARY BRUNDAGE got this one up particularly for square dancers, and the music has some piano styling in it that makes it mighty toe-tickling.

No. 7647 (78 rpm - full instruction included)

*it’s a ding-dong dilly,
this new singing square -*



“HEARTACHES”

- with a different kind of basic rhythm and with a dance by BILL HANSEN (ol’ “Square Thru”, they call him) of West Covina, Calif. . . that’s darned sure to keep you awake. ROBBY ROBERTSON was wide awake when he called it and the SUNDOWNERS BAND snored softly with the music.

On the turn-over side is a real cutie written by that gal in a million, RUTH STILLION, to a somewhat modernized version of -

“WHEN YOU AND I WERE YOUNG, MAGGIE”

Don’t under-rate this one, looks like it might be a “sleeper”.

No. 7646 (with calls) No. 7164 (instrumental)

Windsor Records
“JUST FOR DANCING”

5528 N. Rosemead Blvd.,

Temple City, Calif.

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