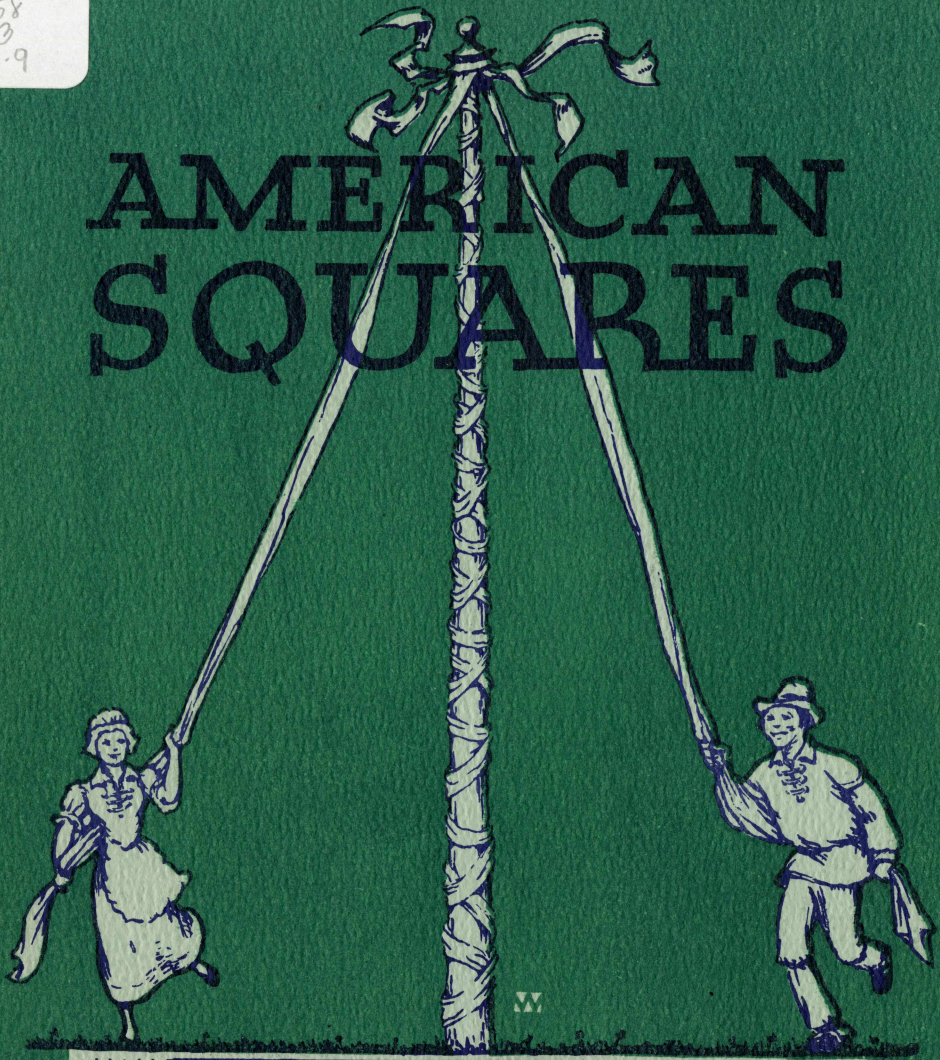


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AMERICAN SQUARES



THE MAGAZINE OF
AMERICAN SQUARE
DANCING
Volume XIII Number 9

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AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

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Volume 13

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G'WAY MAN, YOU BUG ME

We were recently invited to drop in at a youth canteen to discuss the possibilities of introducing square dancing as a part of the recreational set-up; it seems that although they had succeeded in "getting them off the streets," persuading the teen-agers to actually participate in the programs provided was another matter entirely.

They had the place, the kids and the juke-box . . . by all popular conceptions of today's youth this should have produced a crowded floor of rock 'n rollers. The actual result was a floor full of girls dancing together, while the boys sat on the side lines and watched, although the local P.T.A. had provided dance lessons in all the schools.

How come? That's what the director of the project wanted to know . . . and I listened in while he questioned some of the boys. He received all kinds of answers, but the general feeling seemed to be summed up by one boy who mumbled: "G'way man, you bug me."

The real reason turned out to be peculiar to this particular group. The local heroes were the players on the high school football team . . . they hadn't attended the dancing classes because of their practice schedule, and most of them did not know how to dance.

As a contrast to this we have many square dances during the year that are run by popular school athletic organizations; in these schools everybody dances . . . square dancing has been taught as a part of the physical education program in which the whole student body participates.

Without getting involved in any of the current debates on teen-age psychology, teaching methods for the atomic age, etc., we would like to point out a basic error in the approach of many leaders who attempt to "run" younger groups. The "big brother" technique may give you a warm glow; the "us teen-agers" method may make you feel young again (and get you considerable ridicule behind your back); the role of omnipotent parent may make you feel like a minor deity . . . but how do the teen-agers feel?

Still more to the point . . . **how do the already established leaders in the group feel?** It is a rare group indeed that does not have a few individuals whose lead the rest follow; if you usurp their influence they will resent it. Secure their cooperation and the rest will conform. Don't be a "big brother", be a diplomat . . . we need those teen-agers to fill the squares of tomorrow.



Rad

WHY DID IT GO?

By E. B. Wallace, Pasadena, Texas

An attempt to point out some reasons for the popularity or lack of popularity of some square dance movements.

If we ignore the historical and start with the semi-modern, square dancing consisted of visiting couple figures. Relatively small crowds and the short figures used made lack of public address systems not too great a handicap. This lack of amplification for the caller may explain the many calls which were meaningless. All that is needed to dance "Dive for the Oyster" is to (1) hear the name "Dive for the Oyster" and (2) know the figure. No one dances Dive for the Oyster from the call.

Most of the figures of this era were short, simple, and conducive to a relaxed atmosphere and style of dancing. Most figures were comfortable to dance and progression from one movement to another followed the rule of natural and easy danceability. Roy McCutchan (now of San Antonio, Texas) at one time designed a flow chart which indicated which basic movements could logically, gracefully, and comfortably follow any other basic movement. The chart also served to point out that the comfort and gracefulness rule was sometimes not followed. It is belied by such figures as Duck for the Oyster (one version), Roll the Barrel, Inside Out - Outside In, etc.

Soon after World War II a trend started toward figures in which all dancers were active at once. This was done consciously by many choreographers and teachers in order to avoid the long periods of inactivity found in many visiting couple dances. The continued popularity of some of the

older figures of this type (e.g., Texas Star, Wagon Wheel) was an indication that most of the dancers enjoyed being active most of the time. As public address systems became available and the dancers did not have to memorize the figure but could follow the call, this idea spread and the figures became longer and increasingly complex—Double the Dose, Corners of the World, Riptide, Ends Turn In, etc.

During this period Lloyd Shaw introduced to square dancing a new movement—Allemande Thar. Its rapidly spreading popularity brought on two developments, (1) countless imitations and variants, many of them spurred by the desire for notoriety that goes with creating a new movement, and (2) Allemandeitis.

With the realization that generalizations are dangerous—it is a general rule that a truly new square dance movement will be popular, provided it does not violate the tenets of comfort, grace, and good taste. As examples; Allemande Thar, Ends Turn In, Reversing Star (throw in the clutch), Dixie Chain, and Square Through. Their popularity can best be attested by the many imitators.

There are doubtless many "new" movements which have never "gotten off the ground"—for various reasons. (1) Movements which are awkward and uncomfortable are seldom successful. (2) Re-hashed versions and slight variations are often unsuccessful. "Ci Do Ci" was too much like existing basic movements, part of an already confused picture. "Criss Cross Thru" has not been widely used. It added needlessly to the complexity of terminology since the same movement

Next page please

can be accomplished by using existing calls—i.e., split your corners with a cross-trail.

At times a slight variation in terminology and/or execution has made popular a neglected movement. The general movement now known as cross-trail is one that has long been in existence, was re-introduced in "Corners of the World," but did not gain popularity until it was modified slightly and given a definite name which was at least indicative of the movement.

Another example of this is the Do Si Do figure of the southwest. A terrific confusion of terminology existed in the Do Si Do, Dos A Dos area. (see Jennewein, Square Dancing in South Dakota). While all versions of either type could be executed with calls currently in use in Texas—that did not solve the dilemma existing between sections. When Lloyd Shaw coined the phrase "Do Paso" to describe the Texas "Do Si Do," he laid the groundwork for breaking the confusion. With the backing that this term has received from some publications and callers it, and the movement it represents, have become dominant in this field.

Certain types of movements, whatever their variation, have never been popular for long. The diagonal movements which have couples out of place are generally short lived. Grand Cuttyshaw, and Suzy Q are examples.

To return to the second effect of Allemande Thar—Many, too many, people were so impressed by the success of this movement that countless variations were created. Unfortunately some of the early ones were also successful (Allemande Left and Allemande Oh; Allemande Left and Away We Go; etc.) and the square dance world was submerged in a flood of Allemande Breaks—most of them lasting only a few days. As the mother lode played out and the dancers be-

came satiated with alphabetical allemande breaks, most of them vanished into the limbo to which they belonged.

The allemande break era produced some movements which became standard and lead to a move complex dance form in which the break became of equal importance with the figure. This is in reality an extension of a southwestern tradition. Here the caller often did not use "set" breaks but varied and combinations and calls to keep the dancers alert and listening—an added bit of spice between parts of the figure.

With the growth in use, complexity, and popularity of the break it was only natural that there should develop a dance form made entirely of "break" movements. This was a gradual development which started with "hash" calls made of parts of existing figures and evolving to a hash of breaks, then to a hash of break parts.

From the break hash has grown a figure style which is made of combinations of simple square dance movements. The variations in the dances come from (1) the order in which a few movements are executed — the same variation as can be found in the close order drill of the army, and (2) not allowing any definite number of beats of the music for executing any given movement. This last bears about the same relation to dancing as does free verse to poetry.

The people who promote and revel in this sport have used the old term of "challenge dancing" to describe their activity. An analysis of the movement indicates that they have grown away from the original meaning of a challenge dance and now have the same challenge that exists between a drill sergeant and a rookie—except that they often do not maintain cadence in their calls.

The recent introduction of new movements (Dixie Chain, Square

(Continued on Page 28)

SQUARE DANCING IN EUROPE

By Margo Baughman, Heidelberg, Germany

The revival of American Square Dancing among U. S. Military and Civilian Personnel on the Continent is relatively new as compared to the present movement in the United States. Early in 1955, Van and Betty Van Dervort conceived the idea of a roundup and the First Annual Square Dance Roundup was held at Bad Wildungen, Germany, over the Labor Day week-end of that year. Cal Golden was M.C. for this highly successful affair and Nick and Evelyn Carter taught the rounds. As a direct result of this roundup a European Square Dance Association was formed. It now boasts a membership of slightly under 1,000 among the 17 clubs that belong to the Association.

The 2nd Annual Roundup was held at Ramstein Air Base, Germany. Cal Golden again M.C.'d with the Carters teaching the rounds. About eight months later both the Carters and Goldens completed their military tour of duty in Europe and rotated to the land of the big P.X. in the early part of 1957.

During August and September of last year Bob Osgood of Sets In Order Magazine made a tour of European Air Bases to help Service Clubs start square dance groups. During the 1957 Labor Day weekend Bob was M.C. for the 3rd Annual Roundup at Ramstein Air Base. Helping Bob with the rounds was Helen Davis of Washington, D. C. It was at this Roundup that the present Association Officers were elected for 1958. They are all from Heidelberg, Germany and are: President, Fred Weber; Vice-President, Dick Baughman; Secretary, Mary Henk; Treasurer, Ed Duskin.

Besides encouraging exchange dances among the various clubs the

Association also insures that there are three quarterly jamborees a year, sponsored by member clubs for all members of the Association. It also directs and sponsors the three day Annual Labor Day Roundup. Two other functions of the Association are to publish a bi-monthly newsletter to all members and to help new square dance clubs and dancers join the family of square dancers. Present plans for this year include the Spring Jamboree to be held at Wiesbaden, Germany and will be sponsored by the Kuntry Kuzins Club of that city. The Heidelberg Hoedowners will sponsor the Summer Jamboree and help with the Annual Labor Day Roundup in September to be held near Berchtesgaden, Germany.

At the last Annual Roundup the European Area Square Dance Leaders' Association (EASDLA) was formed. The sparkplug for this group is Joe O'Leary now stationed at Paris, France. The present officers of this very important group are: Chairman, Joe O'Leary; Vice-Chairman, Merle Basom; Secretary - Treasurer, Sam Goldman; Educational Officer, Dick Baughman.

P.S. to readers of American Squares Magazines. If by chance you are planning a vacation in Europe this year and would like to attend a square dance or so while here please write to me for an up-to-date list of clubs in Europe. My address is c/o Lt. Col. Dick Baughman, Hq. USAREUR, QM Div., APO #403, New York, N. Y.

"People talk of old-fashioned manners as if good manners ought ever to be out of fashion."

The Countess of Ancaster, 1895

Social Dancing in America

A history by Rod La Farge

(Continued from last month)

We have previously noted that, having been deprived of his own dances, the Negro adopted the dances of his master; in some cases this transfer was accomplished with little alteration in the form of the original. Even today one can find places in the West Indies where figures from the old Cotillion and Quadrille books are danced in their original forms. Couple dances however lack the group discipline of formation dances, and these gradually took on characteristics more to the liking of the slaves. Apparently the African taboo against a couple dancing in closed embrace still held in the new social order since Mr. George Cable described a plantation slave dance at which the couples "waltzed at arm's length", and none of the old sketches of Negro dancing show a closed embrace, except at the Octoroon Balls held at the old Salle d'Orleans, and these were definitely not Negro gatherings, but displays put on for the express benefit of whites seeking mistresses from among the Octoroon girls.

In most of the South, the musical energies of the slave were largely given to hymn singing and religious music. Work songs are in almost the same category; this type of music is hardly the thing to develop dance steps, or even a dancing spirit. In "Lippincott's Magazine", (Dec. 1868) Mr. George Cable writes of "Songs of the Slave", showing the change in the type of religious music developing from the freeing of the slave; the article is of more interest to us showing some of the dance preferences of this grouping of Negroes. Mentioned in particular are "play-party games", including "Weavily Wheat" and "The Fifer's Son", but the favorite dance seemed to be the solo jig. As a sample quote from Mr. Cable: "Who that has

listened to the music of 'Harry Cain', or 'Send for the Barber', or 'We'll knock around the Kitchen till the Cook comes in', will forget the merry Cadence? And when the old patriarch of a plantation stood forth, before an audience, to dance the famous 'Turkey-buzzard Jig', was it not a scene ever to be remembered by the fortunate white who witnessed its performance?"

In New Orleans and the West Indies a completely different circumstance guided the music of the slave; these areas were traditionally Catholic . . . there were no "spirituals" and hymns to absorb the musical talents of the slave. All songs were secular, and in addition there were no "preachers" to condemn dancing as sinful. Under such conditions dancing flourished in many forms, including fragments remaining from the African homelands, popular Spanish dances and even modifications of French peasant dances. From all available accounts, it seems that here the African element remained the strongest, and here is the breeding-ground of the later "jazz" and such dance steps as the "Charleston" and the "Lindy", wherever else they reached their final forms and were christened.

Because of disproportionate influence that this small section of folk culture has exerted on the dancing of today we feel that many of our readers would appreciate a picture of Negro dancing in old New Orleans. The most famous example was the Sunday afternoon dance in Place Congo, and the best description we have ever seen is by Mr. George Cable in "The Century" magazine (1885). Rather than give this merely a reference, we consider it of sufficient importance to reprint here in its entirety.

To be continued

THE DANCE IN PLACE CONGO

By George W. Cable

This article is a reprint from "The Century" magazine Vol. XXXI (1885), and is substantially intact except for a few paragraphs recounting the beauties of old New Orleans and a few irrelevant illustrations.

The Place Congo, on the lowest ground in New Orleans, was the rendezvous of the butcher and baker, the raftsmen, the sailor, the quadroon, the painted girl, and the negro slave. No meaner name could be given the spot. The negro was the most despised of human creatures and the Congo the most plebeian among negroes. The white man's plaza had the army and navy on its right and left, the court-house, the council-hall and the church at its back, and the world before it. The black man's was outside the rear gate, the poisonous wilderness on three sides and the proud man's contumely on its front.

Before the city overgrew its flimsy palisade walls, and closing in about this stamping-ground gave it set bounds, it was known as Congo Plains. There was wide room for much field sport, and the Indian villagers of the town's outskirts and the lower class of white Creoles made it the ground of their wild ball game of raquette. Sunday afternoons were the time for it. Hence, beside these diversions there was, notably, another.

The hour was the slave's term of momentary liberty, and his simple, savage, musical and superstitious nature dedicated it to amatory song and dance tintured with his rude notions of supernatural influences.

Grand Orchestra

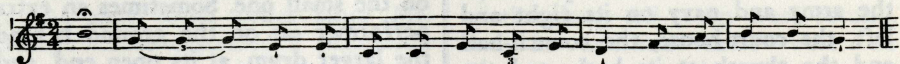
The booming of African drums and blast of huge wooden horns called to the gathering. It was these notes of invitation, reaching beyond those of other outlandish instruments, that

caught the Ethiopian ear, but alacrity into the dark foot, and brought their owners, male and female, trooping from all quarters. The drums were very long, hollowed, often from a single piece of wood, open at one end and having a sheep or goat skin stretched across the other. One was large, the other much smaller. The tight skin heads were not held up to be struck; the drums were laid along on the turf and the drummers bestrode them, and beat them on the head madly with fingers, fists, and feet, — with slow vehemence on the great drum, and fiercely and rapidly on the small one. Sometimes an extra performer sat on the ground behind the larger drum, at its open end, and "beat upon the wooden sides of it with two sticks." The smaller drum was often made from a joint or two of very large bamboo, in the West Indies where such could be got, and this is said to be the origin of its name; for it was called the Bamboula.

In stolen hours of night or the basking hour of noon the black man contrived to fashion these rude instruments and others. The drummers, I say, bestrode the drums; the other musicians sat about them in an arc, cross-legged on the ground. One important instrument was a gourd partly filled with pebbles or grains of corn, flourished violently at the end of a stout staff with one hand and beaten on the palm of the other. Other performers rang triangles, and others twanged from jew's-harps an astonishing amount of sound. Another instrument was the jawbone of some ox, horse, or mule, and a ket rattled rhythmically along its weather-beaten teeth. At times the drums were reinforced by one or more empty barrels or casks beaten on the head with the shank-bones of cattle.

A queer thing that went with these when the affair was pretentious—full dress, as it were — at least it was so in the West Indies, whence the Congo Plains drew all inspirations — was the Marimba brett, a union of reed and string principles. A single strand of wire lengthways of a bit of wooden board, sometimes a shallow box of thin wood, some eight inches long by four or five in width, across which, under the wire, were several joints of reed about a quarter of an inch in diameter, and of graduated lengths. The performer, sitting cross-legged, held the board in both hands and plucked the ends of the reeds with his thumb-nails. The result was called — music.

But the grand instrument at last,



Eh-h-h! pou' la belle La - yotte ma mour - ri 'no - cent, Oui, 'no - cent ma mour - ri!
 Yea! For the fair La - yotte I must cra - zy die, Yes, cra - zy I must die.

"Eh! pou' la belle Layotta ma mourri 'nocent, Oui 'nocent ma mourri!"

all the instruments silent while it rises and swells with mighty energy and dies away distantly, "Yea-a-a-a!" — then the crash of savage drums, horns, and rattles - - -

"For the fair Layotte I must crazy die!
 Yes, crazy I must die!"

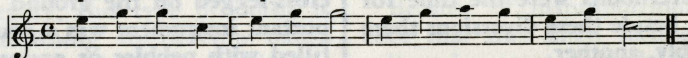
To all this there was sometimes

the first violin, as one might say, was the banjo. It had but four strings, not six: beware of the dictionary. It is not the "favorite musical instrument of the negroes of the Southern States of America." Uncle Remus says truly that that is the fiddle; but for the true African dance, a dance not so much of the legs and feet as of the upper half of the body, a sensual, devilish thing tolerated only by Latin-American masters, there was wanted the dark inspiration of African drums and the banjo's thrump and strum.

And then there was that long-drawn human cry of tremendous volume, richness, and resound, to which no instrument within their reach could make the faintest approach:

added a Pan's-pipe of but three reeds, made from single joints of the common brake cane, and called by English-speaking negroes "the quills". One may even at this day hear the black lad, sauntering home at sunset behind a few cows that he has found near the edge of the cane-brake whence he has also cut his three quills, blowing and hooting, over and over:—

Pipes..... Voice. Pipes..... Voice.



But to show how far the art of playing the "quills" could be carried, if we are not going too much aside, see this "quill tune" given me by

Mr. Krehbiel, musical critic of the "New York Tribune," and got by him from a gentleman who heard it in Alabama:—

QUILL TUNE.

NOTED BY H. E. KREHBIEL.



Such was the full band. All the values of contrast that discord can furnish must have been present, with whatever there is ecstasy in maddening repetition, for of this the African can never have too much.

And yet there was entertaining variety. Where? In the dance! There was constant exhilarating novelty — endless invention — in the turning, bowing, arm-swinging, posturing and leaping of the dancers. Moreover, the music on Congo Plains was not tamed to mere monotone. Monotone became subordinate to many striking qualities. The strain was wild. Its contact with French taste gave it often great tenderness of sentiment. It grew in fervor, and rose and sank, and rose again, with the play of emotion in the singers and dancers.



A CONGO WOMAN.

The Gathering

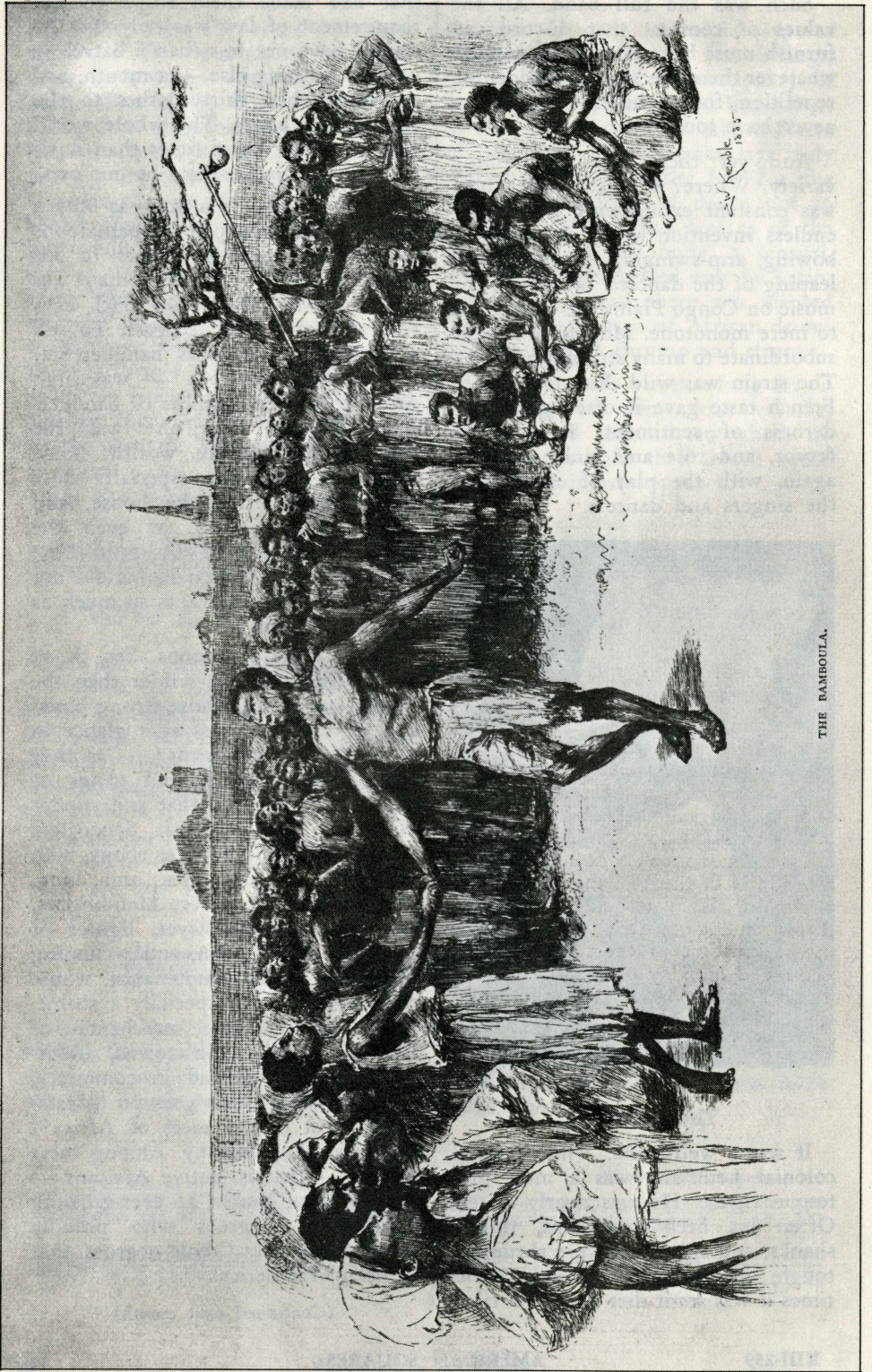
It was a weird one. The negro of colonial Louisiana was a most grotesque figure. He was nearly naked. Often his neck and arms, thighs, shanks, and splay feet were shrunken, tough, sinewy like a monkey's. Sometimes it was scant diet and cruel labor

that had made them so. Even the requirement of law was only that he should have not less than a barrel of corn — nothing else — a month, nor get more than thirty lashes to the twenty-four hours. The whole world was crueller in those times than now; we must not judge them by our own.

Often the slave's attire was only a cotton shirt, or a pair of pantaloons hanging in indecent tatters to his naked waist. The bond-woman was well-clad who had on as much as a coarse chemise and petticoat. To add a **tignon** — a Madras handkerchief twisted into a turban — was high gentility, and the number of handkerchiefs beyond that one was the measure of absolute wealth. Some were rich in tignons; especially those who served within the house, and pleased the mistress, or even the master — there were Hagers in those days. However, Congo Plains did not gather the house-servants so much as the "field-hands."

These came in troops. See them; wilder than gypsies; wilder than the Moors and Arabs whose strong blood and features one sees at a glance in so many of them; gangs — as they are called — gangs and gangs of them, from this and that and yonder direction; tall, well-knit Senegalese from Cape Verde, black as ebony, with intelligent, kindly eyes and long, straight, shapely noses; Mandingoes, from the Gambia River, lighter of color, of cruder form, and a cunning that shoes in the countenance; whose enslavement seems specially a shame, their nation the "merchants of Africa," dwelling in towns, industrious, thrifty, skilled in commerce, etc., etc. (Mr. Cable goes on to catalogue most of the races of Africa!) Such was the company. Among these **bossals** — that is, native Africans — there was, of course, an ever-growing number of negroes who proudly called themselves Creole negroes, that is, born in America.

(Continued next month)



W. Keble 1855

THE BAMBOULA.

MIXERS... HOORAY!

By Piute Pete, New York, N.Y.

I don't understand the attitude of many leaders who seem to object to the musical mixers and simple square dance routines.

It is only these type of dances that can build up the confidence of beginners and bring a sense of fun to them and experienced dancers alike.

Also, if it were not for leaders who emphasized mixers and simple square dance routines—leaders who are fun-conscious—you would have no reservoir of dancers to draw from for intermediate and advanced classes.

Innumerable times, people will come to a caller and say, "My, I've had a lot of fun tonight, where can I continue to learn more about square dancing?"

Our greatest menace in the field of square dancing are those leaders who look down at mixers and simple square dancing. Even if they do some of these, it is not effective because, psychologically, it shows in their teaching.

These anti-mixer leaders are becoming more and more of a threat to square dancing in all major cities, especially New York. Without mentioning names, there are two groups in New York City who have wonderful dancing space free of charge in a social service building and who have been operating a square dance group for about five years and, yet, the attendance runs about 16 to 20 people when there is room for over 200. Beginners come once and never return because they have the mistaken impression that all groups are that way.

These anti-mixer leaders are hypnotized by the sound of their own calls as they rattle off the most intricate type of square dance figures—they

find this fun and of great therapeutic value—to themselves only—the square dance public be damned.

Anyone who runs an intermediate or advanced group should thank God that there are leaders who ardently believe in mixers and simple square dancing for one-night stands and classes. These leaders are the life-blood and inspiration of the future of squarer dancing.



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"Certain it is that girls nowadays, at least the majority of them, will cheerfully submit to treatment which their mothers probably, and their grandmothers certainly, would have indignantly resented."

Scott, "Dancing in All Ages," 1899

PEOPLE WORTH KNOWING



Margo Baughman

It may interest you to know that I am what is known among military circles as an "Army Brat." My dad, now retired, was in the Army. He was stationed in Panama when I was born and except for the few years that we lived in the States when I was a child, I lived in Panama until I married. My mother is Spanish, so it was only natural for me to grow up speaking both English and Spanish. I met Dick, my better half, while he was stationed there with the Air Force. He contends that if my hands were to be tied behind my back I probably wouldn't be able to utter a sound.

My interest in square dancing started in 1947 when we were living in Etiwanda, California. At that time Dick was attending Claremont Men's College at Claremont, California. The principal of the Etiwanda Elementary School thought it would be nice to start a social activity among the young couples of the town. How he decided

on square dancing I never did find out. I had a hard time convincing Dick to go and a worse time trying to get him to leave after the dance. Both of us had done some square dancing during our childhood school years but never in this sense.

After Dick graduated we decided to return to Army life. Christmas of 1949 found us on our way to Ft. Benning, Georgia. During the six months we were there we started a small group of couples square dancing along with the few records we had and an old phonograph. In those days very few records came with instructions and I spent many long hours playing them and writing down the calls so we could teach the dances.

In June of 1950 we made the long trip from Georgia to California. Dick was on his way to Korea and the children, Mike and Pam, and I settled down to wait for him to come back. By August of 1951 he returned with orders for the East Coast. We made a vacation out of our trip East and spent 21 leisurely days traveling across country. Mike, who was 4 at that time must have thought we were lost because he remarked when we finally rolled into our new station that we had finally found Ft. Lee, Virginia. While there we weren't able to stir up interest in square dancing.

The spring of 1952 saw us headed for Washington, D. C. Once again through the local elementary school we started square dancing. It was also during our stay in Washington that we met Nick and Evelyn Carter. Under their expert instruction we started round dancing. Well, we got so interested, that we went all out and bought a Public Address System and lots of records so we could practice at home. In the meantime we succeeded in interesting about three squares to

(Continued on Page 23)

HERE AND THERE

New Jersey. Interesting items on the DLDV Festival: children and spectators admitted free . . . bring your own lunch, picnic tables available. Place: Clementon Park. Time: 2:30 to 10:00 P.M. Squares, rounds, contras and folk. Oh yes, the date: May 18.

Indiana. The first listing in of a trial dance for the National Convention: The Double H and the Hoosier Stars DS clubs are having a trail-end dance at the Youngstown Shopping Center in Jeffersonville (Ind.) on June 18 at 8:00 P.M. Live music.

Green Bay, Wisc. The Green Bay SD Club is holding their 13th annual Jamboree in the television studio of WBAY-TV on June 22. Room for 60 sets, they say. Publicity should be great for square dancing in that area.

Jersey local. The Caldwell Folk Dancers are holding their annual party at the Women's Club on June 7th. Everybody welcome. The Summit March of Dimes SD netted \$131 . . . Beulah Samec and Marty Winters were the callers. Wyckoff Grange held a "Gaslight Cotillion"; they still have the old gas fixtures hooked up for emergencies . . . quaint, what? Newest folk dance group: the Edelweiss Tanzverein (German, obviously) . . . imported costumes and everything. They're looking for new members; address on request to editor.

Richmond, Va. Free! Free! The recreation department is sponsoring a free SD presented by the Richmond SD Federation on the tennis courts on May 23 at 8 P.M. Don Armstrong is the caller.

Ohio. Wilson Scott writes that Shorty Hughes will hold an eleven-hour SD Jamboree/Marathon at his Red Barn on May 4, starting at 1 P.M. The Barn is located on the Brimfield-Sandy Lake Road about 1½ miles east of Brimfield,

Ohio. Also the Columbus FD leaders are sponsoring a Country Dance Festival with Frank Smith on April 26-27 at the Wheatstone Rec. Center, 3923 N. High St., Columbus. Other items: F&SD Weekend at Oglebay Park (Wheeling, W. Va.); Ohio/W. Va. SD Festival at Lima (Ohio) Fair Grounds on May 3.

Brussels, Belgium. Folk dance groups appearing at the World's Fair: Spanish, May 27 to June 2; Polish, June 5 to 12; Belgian Congo, July 1 to 17 and July 22 to 24; Scotch, July 12; Ukrainian, August 2 to 6; Russian (Moiseyev Group), Aug. 11 to 13, Aug. 21 to 31 and Sept. 2 to 6; Soviet Republics (15), Aug. 14 to 15. American? Nary a one . . . although the American Ballet Theatre is on the program. Seems that American folk and square dancers are orphans down in Washington . . . want to write your congressman?

Paul Hellstrom reports that the first Savannah Square-Up was a huge success. Large groups of dancers came with their callers from Jacksonville, Fla., Douglas, Ga., Augusta, Ga., Aiken, S. C., Atlanta, Ga., Columbia, S. C., Sumter, S. C., Atlanta, Ga., Columbia, S. C., Sumter, S. C. Over 550 dancers and spectators attended and all had a bang up time. We received good advance publicity and some excellent reporting of the festival. This has made Savannah much more aware of advantages of this activity

"Gentlemen should provide themselves with gaiters, pumps, or dancing shoes, which are more agreeable than the boots that have been worn in the street."

Hillgrove's Ball Room Guide, 1865



RECORD REVIEWS

Old Timer Records, 78 rpm

Price \$1.25

#8128 New Lady of Spain//Instrumental (132)

Square Dance with Calls by Johnny Schultz

Johnny Schultz calls a snappy simple dance to a new "Lady of Spain" recording. Good in every respect.

#8129 Tulsa Square//Instrumental (130)

Square Dance with Calls by Max Engle

A very interesting novelty which should become quite popular. Recording quality is superb and the figure easy enough. This is a "participating" square where everyone sings back to the caller. This could take off.

MacGregor Records, 78 rpm

Price \$1.25

#812 "Mama Look" (128)//"Swinging Kiss" (138)

Square Dance with Calls by Fenton "Jonesy" Jones

In the usual "Jonesy" style. These should make the "Jonesy" fans happy.

Western Jubilee, 78 rpm

Price \$1.25

#549 Square Thru Polka//Instrumental (128)

Square Dance with Calls by Mike Michele

A singing call to the old tune "Too Fat Polka." The instrumental side of this is not too bad. The calling is the usual Mike Michele performance.

SIO, 78 rpm

Price \$1.25

#1104 Square Dance Time (130)//Cotton Candy (130)

Square Dance with Calls by Lee Helsel

A pair of new singing calls by Lee Helsel which are quite danceable. Your reviewer prefers Lee Helsel as a patter caller.

#2107 Instrumental of above by the Buckboard Busters

Price \$1.45

Dash Records, 78 rpm

Price \$1.45

#2506 Banjo Pickers Ball//Instrumental (130)

Square Dance with Calls by Bob Johnston

A snappy, modern singing call for the advanced club dancers. Well done, excellent instrumental.

Windsor Records, 78 rpm**Price \$1.45**

#7464 Heartaches (126)//When You And I Were Young, Maggie (130)

Square Dance with Calls by Robby Robertson

Robby Robertson sings a couple of excellent tunes. I particularly favor "Maggie". It will probably become a hit. The instrumental is up to the top notch Windsor quality.

#7164 Instrumental of above.

#7646 Let's Do It//Smile A While

Price \$1.25**Round Dance**

"Smile A While" is a nice waltz routine. The reverse side, "Let's Do It" a very nice 2-step recording featuring a very sharp piano player. It has a banal routine described (same old point, cross pattern) that marks the efforts of many amateur choreographers.

#7465 The Red, Red Roses Grow (128)//Plenty of Money and You (128)

Square Dance with Calls by Bruce Johnson

Another Bruce Johnson performance. Perfect calls to perfect music.

#7165 Instrumental of above by the Sundowners

#7647 Bernice Waltz//Main Street Rag

Price \$1.25**Round Dance**

The first side is "Shadow Waltz". "Main Street Rag" is "12th Street Rag." Both are played by George Poole. Snappy ballroom records in the modern style.

Sunny Hills, 45 rpm only**Price \$1.45**

#136 Dill Pickle Rag//Romping Molly

Instrumental

"Romping Molly" is another name for "Rakes of Mallow." Both sides are up to the usual Jack Barbour performances.

#137 Okey Dokey (134)//Buddy's Hoedown (134)

Price \$1.45**Instrumental**

Two more hoedowns by Jack Barbour's Rhythm Rustlers.

RECORD OF THE MONTH

We select **Old Timer #8129** as this month's outstanding record. The Max Engle dance "Tulsa Square" is fresh and novel, his call and the instrumental are excellent.

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

THE



ORACLE

Dear Oracle:

Last Summer I attended an "Old Fiddler's Contest" in Pennsylvania and one of the fiddler's played a tune (hoedown) that he called "Snake on a Rosebush." Could you tell me where I could get a record of this, or perhaps sheet music?

Al Griffith,
N. Y. C.

We're stumped . . . can't find any such a number listed in our files. Looks as if Oracle is wearing out; do any of our readers know this title?

Can I get back numbers of AMERICAN SQUARES missed during recuperation from wreck last year?

Mrs. H. W. Rogers,
Independence, W. Va.

Yes. Back issues are available at 25¢ each.

Is there any book or publication with instructions for the various jig steps?

Norton Spurgeon
Centralia, Illinois

Yes, we can recommend "National Dances of Ireland" by Elizabeth Burchenal, which includes detailed descriptions.

Dear Sirs:

I was talking to Rickey Holden about a metal plate for automobiles that I saw advertised somewhere. He

said that you might be able to help me. It was a square dance club plate; if you can furnish any information on this I would appreciate it.

Mrs. Stuart Kissane,
N. Charlteston, S. C.

We can't remember either. Perhaps one of our readers will come up with the information?

PINEWOODS

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"Dancing in All Ages," Scott, 1899

NEW RELEASES ON OLD TIMER

#8130

SQUARE 'EM THROUGH/HASHIN' THE BENDS

With calls by Bill Castner

(Music: Fiddler's Dream/Beaver Creek)

#8131

BEAVER CREEK/FIDDLER'S DREAM

Instrumental

Music by

Johnny Balmer's Grand Canyon Boys

Available on 78 rpm and 45 rpm

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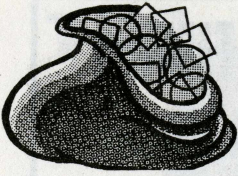
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Folk Singing
Children's Dancing



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

KENTUCKY WONDER

By Watie Waterworth, Lakeland, Fla.

Music: Folkcraft Hoedown Tom & Jerry

Head two couples ready go forward to and fro.

Forward again split your corner with a criss-cross thru.

Go around one, box the gnat when you meet your pet.

Face the center of the set.

(Original #1)

One dive thru for an inside out and an outside in.

Bow your heads and do it again.

Now the same two couples cross — trail thru.

Turn alone is what you do.

(Original #3)

Now three dive thru for an inside out and an outside in.

Bow your heads and do it again.

The head two gents cross over and by the new girl stand.

Forward and back to the beat of the band.

Forward again go square thru.

It's a right, a left, a right, a left.

Then right and left thru with the outside two.

Wheel 'em around, dive thru.

(Sides change to place)

Pass thru for a Susie "Q".

Turn the opposite lady with a right hand around.

Now your own with a left hand round.

The opposite lady with a right for a wrong way thar.

Back up boys in two left hand stars.

Now the gents roll out with a right face whirl.

(Puts partner on right)

Circle up four, you're doing fine.

The head gents break and form two lines.

Forward eight, fall back eight.

Ends only box the gnat across from you.

Face the center, do a right and left thru.

Circle eight, to you come straight.

Four ladies, center and back to the bar.

Same for ladies cross trail.

There's your corner, left alemande, etc.

(Repeat for Sides.)

NEW RELEASES

on Western Jubilee

#552

DANCE THOSE GALS AROUND /flip

Called by Pancho Baird

#553

GONNA HAVE A BALL /flip

Called by Pancho Baird

Music by Pancho Baird's

GITFIDDLERS

Available on 45 & 78 rpm

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3703 North 7th St.

Phoenix, Arizona

"We have piped unto you, and ye have not danced."

Luke viii. 32.



AND THE NEW LINE



Write for list of TNT instrumentals — recommended by schools for dance instructions. We carry all Square and Round Dance labels. Write us if your dealer cannot supply you.



Merrbach Record Service, Box 7308, 323 W. 14th St., Houston, Texas

THE BACKWARD BEND

An original figure and dance by Cecil Williams of Olathe, Kansas

Any opener

One and three half sashay
Up to the center and back that way.
Forward up let's have some fun
Pass thru and around just one.
In a line of four go forward and back
Pass right thru across the track
Stop! Break in the center for a
backward bend

New lines of four let's do it again.
Forward up and back with you
Forward up and pass right thru
Stop! Break in the middle bend right
back

New lines of four go forward and back
Forward up and crosstrail thru,
Swing your own she's facing you.
A left hand round the corner maid
The gents star right, the girls
promenade,

Twice around the center of the land
Same little girl left allemande
Your partner right go right and left
grand.

Explanation — Backward Bend is: The couple backs up a quarter turn until they are facing center in new lines of four.

HALF SQUARE TALK

By Leon B. Rosa, Caldwell, Idaho
Heads go forward and back with you
Forward again and half square thru

Right and left and face the sides
Right and left thru and turn 'em round
Inside high and outside low
Circle in the middle and around you go
One full turn and then pass thru
Right and left thru with the outside two
Turn 'em round as you always do
Cross trail thru but you turn back
Allemande left your corner there
Right and left grand go round the
square.

GOLIAD TWISTER

(Mac McDougal, Refugio, Texas, 1957)
Four gents star left in the middle of
the town
Come back to your partner with a right
hand round
Turn corner with the left like an
allemande thar
Gents back up in a right hand star
Shoot that star promenade your own
Your original girl and don't slow down
Head couples wheel around then right
and left thru
Turn around and cross trail through
Allemande left with your left hand
Partner right go right and left grand
Halfway round till you meet your Sue
Promenade around two by two
Roll the ladies to the center with right
hand star
Gents keep going the way you are
Twice around then meet your partner
Turn her with the left like an allemande
thar

(Continued on Page 28)

CAMPS AND INSTITUTES

- April 11-13 **Echo Lake, Pa.** SD Weekend. Write Marty Winter, 22 Waverly Place, Cresskill, N. J.
- May 23-25 **Lebanon, Conn.** SD Holiday. Write Bob Brundage, Franklin St., Ext. R.D. 6, Danbury, Conn.
- May 29-June 7 **Wheeling, W. V.** Oglebay Institute FD Camp. Write Folk Dance Camps, Oglebay Institute, Oglebay Park, Wheeling, W. Va.
- May 30-June 1 **Atlantic City, N. J.** Memorial Vacation. Write Al Brundage, Candlewood Shores, Brookfield, Conn.
- June 6-26 **Bridgeton, Maine.** Pioneer Camps. Write: Alice Dudley Morey, Fort Kent, Me.
- June 8-15 **Kirkwood Lodge, Mo.** Ballroom Dance Week. Write Kirkwood Lodge, Osage Beach, Mo.
- June 22-26 **Lake Pewaukee, Wisc.** Holiday Squares. Write Holiday Squares, 3965 Milwaukee Ave., Chicago 41, Ill.
- June 29-July 6 **Harrogate, Tenn.** S&RD School. Write Charley Thomas, 500-30 East Red Bank Ave., Woodbury, N. J.
- July 6-11 **West Point, N. Y.** Funstitute. Write Al Brundage, Candlewood Shores, Brookfield, Conn.
- July 6-11 **Annapolis, Md.** Dance-A-Cade. Write Frank Hamilton, 3330 Hermanos St., Pasadena, Calif.
- July 6-13 **Golden, Colo.** Rocky Mt. SD Camp. Write Paul J. Kermiet, Route 3, Golden, Colo.
- July 13-20 **Golden, Colo.** Rocky Mt. SD Camp. Write Paul J. Kermiet, Route 3, Golden, Colo.
- July 14-18 **Idyllwild, Calif.** International FD Workshop. Write Idyllwild Arts Foundation, Idyllwild, Calif.
- July 14-19 **Troutdale, Colo.** SD Institute. Write Frank Lane, P.O. Box 513, Lawrence, Kansas.
- July 18-21 **Plymouth, Mass.** Scottish Country Dance Weekend. Write Pinewoods Camp, Plymouth, Mass.
- July 20-26 **Tyler, Minn.** Danebod Leisure Time Camp. Write Danebod Recreation Institute, Tyler, Minn.
- July 20-27 **Prav, Mont.** Ballroom Dance Week. Write Mel Day, 3640 State St., Boise, Idaho.
- June 23-28 **Elkhart Lake, Wis.** United Squares. Write Al Brundage, Candlewood Shores, Brookfield, Conn.
- June 23-29 **Roxbury, Vt.** Teela Wooket Dance Camp. Write Don Begenau, Queens College, Flushing 67, N. Y.
- July 25-Aug. 2 **Edinburgh, Scotland.** International Festival of Dancing. Write: Organizers, International Festival of Dancing, 39, Abbeyhill, Edinburgh, Scotland.
- July 27-Aug. 3 **Golden, Colo.** Rocky Mt. SD Camp. Write Paul J. Kermiet, Route 3, Golden, Colo.
- July 28-Aug. 2 **Stockton, Calif.** College of the Pacific. 11th annual FD Camp. Write Lawton Harris, College of the Pacific, Stockton 4, Calif.
- Aug. 3-10 **Golden, Colo.** Rocky Mt. SD Camp. Write Paul J. Kermiet, Route 3, Golden, Colo.
- Aug. 4-9 **Stockton, Calif.** College of the Pacific. 11th annual FD Camp. Write Lawton Harris, College of the Pacific, Stockton 4, Calif.
- August 3-17 **Buzzard's Bay, Mass.** Country Dance Soc. of Am. Pinewoods Camp. Write Country Dance Society of America, 55 Christopher St., New York 14, N. Y.
- Aug. 10-17 **Golden, Colo.** Rocky Mt. SD Camp. Write Paul J. Kermiet, Route 3, Golden, Colo.
- Aug. 10-24 **London, England.** Music and FD Course. Write Canford Summer School of Music, 20 Denmark St., London W.C. 2, England.
- Aug. 17-22 **West Point, N. Y.** Funstitute. Write Al Brundage, Candlewood Shores, Brookfield, Conn.
- Aug. 24-30 **Kirkwood Lodge, Mo.** SD Vacation. Write Kirkwood Lodge, Osage Beach, Mo.
- Aug. 24-30 **Santa Barbara, Calif.** FD Conference. Write Santa Barbara Folk Dance Conference, 3918 Second Ave., Los Angeles 8, Calif.
- Aug. 25-Sept. 1 **Becket, Mass.** Camp Becket. Write: Warren Scott, YMCA, 316 Huntington Ave., Boston 15, Mass.
- Aug. 25-Sept. 1 **Wheeling, W. Va.** Oglebay FD Camp. Write Folk Dance Camps, Oglebay Institute, Oglebay Park, Wheeling, W. Va.
- Aug. 27-Sept. 10 **Roxbury, Vt.** Teela Wooket Dance Camp. Write Don Begenau, Queens College, Flushing 67, N. Y.
- Aug. 29-Sept. 1 **Lyme, N. H.** Rec. Leaders Lab. Write Mrs. Ardis Stevens, Chester, Vt.

(Next page, please)

Aug. 31-Sept. 6 **Kirkwood Lodge, Mo.** SD Vacation. Write Kirkwood Lodge, Osage Beach, Mo.

Sept. 7-13 **Kirkwood Lodge, Mo.** SD Vacation. Write Kirkwood Lodge, Osage Beach, Mo.

Sept. 14-20 **Kirkwood Lodge, Mo.** SD Vacation. Write Kirkwood Lodge, Osage Beach, Mo.

Sept. 21-27 **Kirkwood Lodge, Mo.** SD Vacation. Write Kirkwood Lodge, Osage Beach, Mo.

Sept. 28-Oct. 24 **Kirkwood Lodge, Osage Beach, Mo.** Write Kirkwood Lodge, Osage Beach, Mo.

Oct. 5-11 **Kirkwood Lodge, Mo.** SD Vacation. Write Kirkwood Lodge, Osage Beach, Mo.

Dec. 26-31 (1958) **Ardmore, Okla.** SD Institute. Write Jim White, 1509 W. Page, Dallas 8, Texas.

People

(Continued from Page 14)

meet in the basement to square up once a week. We instructed using records with calls and taught the rounds we had learned, but Dick still hadn't attempted calling.

Soon it was time to be on the move again and before we knew it we were settled down South in Tuscaloosa, Alabama. Imagine our disappointment to discover that there wasn't any square dancing in that area. Our efforts to interest the military couples stationed there in square dancing were unsuccessful, so we turned to the local residents. Their opinion of square dancing wasn't the best but we managed to get a few couples together for a session. They were so interested that they made an all out effort to get their friends to come. It was at this time that Dick decided to learn to call. Believe me, he was only one step ahead of the dancers.

We were extremely lucky. This was an eager group and willing to learn. We encouraged them to attend out of town dances and to hire well known callers to come to Tuscaloosa. Within two years this club mushroomed from only 15 couples to 76. It was indeed a

pleasure for us to work with them. We only taught them to square dance and they in turn opened up their hearts and their homes to us.

Dick and I have attended several of Jim Brower's Summer Camps at La Joie in Jackson, Tennessee; Manning and Nita Smith's Institute at Camp Grandview, Alabama, and before coming to Europe we attended Les Gotcher's Institute at Osage Beach, Mo.

We are very active in the club in Heidelberg, Germany. Dick is one of the callers and both of us instruct the rounds for the club. Occasionally I get up enough courage to call a square dance.

Square dancing is not only our favorite hobby but a part of our life. It is an activity we can participate in together. To those of us in the Military Service it is a wonderful opportunity to meet and make new friends in a new community.

Coming Events

(Continued from page 30)

- June 22 **Los Angeles, Calif.** Sportsman Park. FD Festival.
- June 22 **Kenosha, Wisc.** Family SD Picnic.
- June 22 **Green Bay Wisc.** WBAY-TV Studios. SD Jamboree.
- June 27-28 **Pensacola, Fla.** SD Jamboree.
- June 28 **Conneaut Lake Park, Pa.** SD Jamboree.
- June 29 **Pensacola, Fla.** City Auditorium. Fiesta of Five Flags SD.
- July 28-Aug. 2 **Liege, Belgium.** International Folk Music Convention.
- July 31 to Aug. 7 **Copenhagen, Denmark.** International Soc. for Music Ed. Conference.
- Aug. 2-9 **Sidmouth, England** SD Festival.
- Aug. 9-10 **Solvang, Calif.** Danish Days. FD Festival.
- Aug. 16 **Santa Barbara, Calif.** FD Festival.
- Aug. 16-23 **Southampton, England.** Southampton University English FD course.
- Sept. 13 **Wyckoff, N. J.** Grange Hall. Balkan Ball.

P - A - T - T - E - R

Get out old Dobbin
And hitch up the shay
We'll all circle left
In the same old way.

All join hands
And circle with the sun
Go all the way round
Now we're gonna have fun.

Eight join hands
And hold 'em up high
We'll all circle left
That's as easy as pie.

All join hands
And circle 'bout a mile
Workin' all day
On the old woodpile.

Circle to the left
Round the old hay stack
Now circle to the right
That's the other way back.

Promenade home now,
Keep with the crowd
If you've got your own lady
Well, you oughta feel proud.

Ladies chain over
To the opposite dude
Now chain right back
While you're still in the mood.

Chain the girls over
Turn polite
Chain 'em right back
Ain't we bright?

Four ladies chain
Go across the square
Put her by your side
And keep her there.

Three ladies chain
While the gent in the middle
Keeps a-turning the gals
To the tune of the fiddle

Hold it Nellie
Don't go too far
That fresh kind of patter
Offends yore ma

Patter schmatter
What can it matter
As long as the caller
Can make his teeth chatter

Swing with Lillybelle
Gee, ain't she a mess
In spite of her fussin'
And pretty red dress

Your caller is old
And bent and gray
He should learn a new call
Or they'll put him away

Right and left through
Turn her by the hand
Right and left back
To the promised land.

Right and left through
And turn your filly
Right and left back
Say, that's a dilly.

Heads in the center
Circle once and a quarter
Line up straight
With the farmer's daughter.

Now a right and left eight
While the bustles bump
Keep on a-splittin'
Till you're back on your stump.

I've often heard the teeners say
That rock 'n roll is here to stay
Square dancing is a lot more fun
It'll be around when the rock's
all done.



LETTERS from our READERS

Dear Editor:

Just a word concerning a letter from Wally Carroll that appeared in A.S. The "kick" or beat balance that he referred to originated in Atlanta, Georgia, I think. At least they were the first dancers that I saw doing the balance.

It really isn't a bad figure, if you can call it a figure, when all eight dancers do it in unison. But when just one or two couples in each set over an entire floor do it and the others don't it looks as if a lot of people are being bitten, or stung, or jabbed with a pin and not all of them at the same time! It consists of a four beat balance to your partner (by crossing the right foot over the left and back, and over again with a lift or kick on the fourth beat) at the end of an allemande left and just prior to the grand right and left. The dancers regain the "lost" beats in the GR&L by using the palms up hand hold and shortening the GR&L circle.

I feel this way about it: If these dancers want to four beat balance it is their privilege to do so—evidently they do like it; they all do it! However, I don't think that should hold true in sets where not more than two couples are doing the balance. I feel this way because I find that when I do an allemande left and the couple in front of me stop to do the balance I have to stop and wait for the girl to meet me in the GR&L. This breaks the "flow" of the dance for me and I don't think it is quite fair to the other dancers to break the flow of the dance. However, when I dance with the Atlanta group I do the balance (or try to) so that I won't be the one that breaks their smooth flow of the dance.

It is just a matter of another controversial figure appearing in square dancing. If it is really good, it will last; if it isn't good, it will die out.

So, after all there isn't too much need of getting all steamed up about it—just let it gain or lose of its own accord.

John H. Brendle,
Raleigh, N. C.

CANADIANS ORDER BY MAIL

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Subscriptions taken for
AMERICAN SQUARES

P. A. Kennedy Co., Ltd.
Box 816 Brandon, Manitoba

Dear Sir:

I am writing this letter in complete disgust. I am surprised and very much ashamed to think that anyone would print such matter as you did about a wonderful square dance.

In your record review for March, 1958, the article you wrote about Red Warrick's call of "Fraulien" is completely disgusting.

May I ask just what is so irritating about this call? And why it is so objectionable?

You said in the article that it is "Commerical Hill-Billy Juke Box Singing," just what is "Smoke On The Water," and "This Ole House"?

For your information these two songs were two of the most popular Hillbilly songs on the market. Yet you didn't call these dances "Commercial Hill-Billy Juke Box Singing." Why??

Apparently you aren't up on your music, because the music that you are calling Hill-Billy music, is Country and Western Music.

The real Hill-Billy music is your, "Dragging The Bow", "Possum Sop", "Arkansas Traveler", and especially

Continued on page 26

MAC GREGOR RECORDS NEW SQUARES

#814 "Time Payment"

"When You're
Smiling"

(With call by Bob Van Antwerp)

#813 Same as #814

(Without calls)

#816 "Tin Lizzy Quadrille"

"Dance, Dance,
Dance"

(With call by Jerry Helt)

#817 Same as #816

(Without calls)

NEW ROUNDS

#815 "Dance With Me"

"Silver Bell"

All available on 78 & 45 RPM

Music by

Frankie Messina

and

The Mavericks

MacGregor Records

729 S. Western Avenue

Los Angeles, California

CLASSIFIED ADS

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

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

DANCERS AND DANCE LEADERS for vacation fun and workshops this Summer in cool, scenic Colorado mountains. Write the 11th Annual Rocky Mountain Square Dance Camp, Rt. 3, Golden, Colo. for details.

Letters

Continued from page 25

"Bake Them Ho Cakes Brown". This is recommended, by you, very highly for square dancing.

Tell me just what is square dance music if it isn't Country and Western music (Hill-Billy music).

Maybe you suggest we dance to some of this popular music such as "Good Golly Miss Molly", or better yet, "Don't Be Cruel"?

I am sorry that you don't appreciate a good dance and a splendid call when you hear it.

A devoted square dancer but a disgusted reader,

(Miss) Eva May Preston,
Lutherville, Md.

Have you heard the exciting--
NEW RELEASES on



RECORDS

Singing Call — Ragtime Gal — #113 A
 Patter Call—A Smattering of Pattering—#113B
 Instrumentals
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 Middle of a Fiddle — #118 B

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"SQUARE DANCE TIME"

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SUNNY HILLS RECORDS

Sunny Hills Barn
Fullerton California

Why Did It Go ?

(Continued from Page 6)

Through, etc.) seems to indicate a desire on the part of at least some choreographers to return to something a bit more complex and more reminding of a square dance figure.

Before I am besieged by protests over the comparison between close order drill and "hot hash" dancing let me say that, if you have not suffered under a drill master who was an expert in the exhibition style of drill—replete with "Double to the rear by the left flank—HAARCH!", you have no idea how closely allied the two can be. Personally I have found the same lack of fascination in both. Both are work—and my mental reactions are still fast enough that neither presents a challenge. The dance, as now often called, can be made impossible, the drill is not, due to cadence restrictions. When I want to challenge my physical reaction speed, I will go to a badminton doubles, fencing, squash, or handball and not dress up and call it dancing.

The same may be applied to calling hot hash. Keeping a squad of experts at close order drill on a 50' x 100' dock in the Hudson River while doing exhibition drills and following the rules resembles greatly the calling of hot hash—except that the regulations are more stringent and the penalty for a boo-boo are more disastrous.

Grab Bag

(Continued from Page 21)

Girls back up in a backward star
Shoot that star like a left allemande
(With this girl, your original partner)
Here we go, right and left grand
Meet new partner and promenade . . .
etc.

(New partner is original right hand lady)

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COMING EVENTS

May 2-3 **Los Alamos, N. Mex.** State SD Jamboree.

May 3 **Mandan, N. D.** Spring SD Jamboree.

May 2-3 **Washington, D. C.** Roosevelt Center Auditorium. Folk Festival.

May 3 **Oklahoma City, Okla.** Mun. Audit. 12th Ann. Cent. SD Jamboree.

May 3 **Portland, Me.** South Portland High School. SD Jamboree.

May 3 **New York, N. Y.** Hunter College. Country Dance Society Spring Festival.

May 3 **Lima, Ohio.** Fair Grounds. Ohio/W. Va. SD Festival.

May 3 **Freehold, N. J.** Regional HS. SD Festival.

May 4 **Paterson, N. J.** Lambert's Castle, Garret Mt. Medieval May Day Celebration.

May 4 **San Francisco, Calif.** Kezar Pavilion. FD Festival.

May 4 **Brimfield, Ohio.** Shorty's Red Barn. SD Jamboree.

May 5 to 10 **North Bay, Ontario, Canada.** North American Square Dance Championships.

May 7-8 **Birmingham, England.** Central Hall. FD Festival.

May 10 **Bismarck, N. D.** NDSDA SD Festival.

May 10 **Sioux City, Iowa.** Sioux City Audit. Siouland SD Festival.

May 10-11 **Los Angeles, Calif.** Parkview Plgd. FD Institute.

May 11 **Camp Hill, Pa.** Danceland Ranch. RD Workshop; 3 P.M.

May 17 **Wyckoff, N. J.** Grange Hall. Italian Festa.

May 18 **Clementon Lake Park, N. J.** Del. Val. Callers 8th SD Jamboree.

May 23 **Boston, Mass.** Museum of Fine Arts. FD Festival.

May 23 **Richmond, Va.** Byrd Park. Free Rec. Dept. SD.

May 24 **Pembroke, N. H.** Pembroke Academy. N. H. Folk Festival.

May 25 **Wisconsin Rapids, Wisc.** Palace Ballroom. SD Jamborama.

May 25 **Berea, Ohio.** Fair Grounds. SD Festival with Joe Haase.

May 25 **Santa Rosa, Calif.** Vets. Mem. Audit. FD Festival.

May 29-30-31-June 1 **San Francisco, Calif.** Statewide FD Festival.

May 29-30-31, June 1 **San Francisco, Calif.** Festival of the Golden Gate.

May 30-31 **Clearwater, Fla.** Florida State SD Convention.

May 31. **San Francisco, Calif.** Merchandise Mart. FD Institute.

June 1 **Allentown, Pa.** Dorney Park. Happy Weiser Free SD Jamboree.

June 7 **Lutherville, Md.** Lutherville School. Baltimore Promenaders SD Jamboree. 3 to 11:30 P.M.

June 8 **Oakland, Calif.** HS Gym. Teen FD Festival.

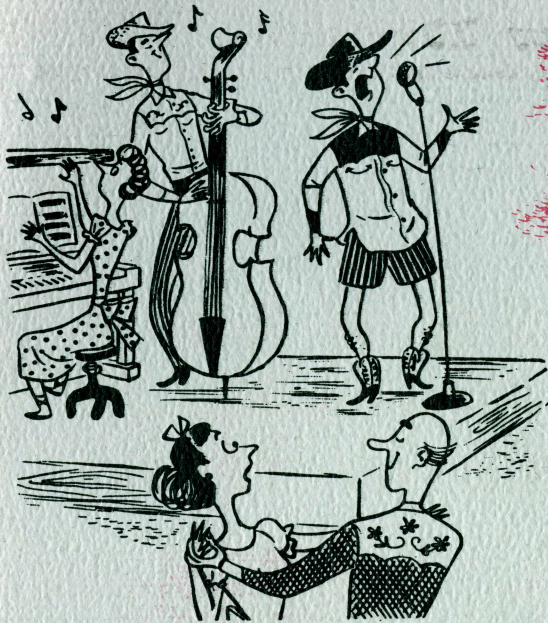
June 18 **Jeffersonville, Ind.** Youngstown Shopping Center. Trail End Dance.

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

June 21 **Los Angeles, Calif.** Sportsman Park. Kolo Festival.

June 21-22 **Salinas, Calif.** Armory Bldg. FD Festival.

(Continued on Page 23)



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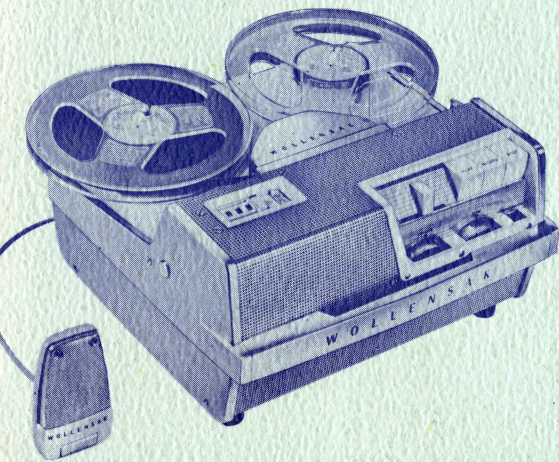
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