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AMERICAN SQUARES

The Magazine of American Folk Dancing

Pennsylvania Dutch **FOLK FESTIVAL**



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JULY 3-4-5-6

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AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

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WHAT DO THE VINTNERS BUY?

Assuredly old Omar Khayyam was not inviting dialectical debate when he penned the famous lines in praise of the juice of the vine. He knew darn well what the vintners bought: onions, bread, a new wine press, another wife for the harem, new slip covers for the family camel . . . all this after taxes, of course!

Equally obvious are the things that the vintners of today buy: onions, bread, a new wine press,***** (censored wise-crack about harems!), a new car (longer, with bigger fish-tails), etc.

But what makes these things "One half so precious as the Goods they sell???" Not all the items are necessities; why work so hard to get them? Now-a-days it's fashionable to talk about "hidden persuaders," and the Motivational Research people will tell you of frustrated childhood desires, mother-images and what-not.

Just where to separate the bunkum from the truth is not too certain, but motivational research must have something on the ball, or some of our million dollar advertising budgets would not be guided by the findings.

We hardly have the resources to conduct a motivational research survey of square dancers, but we do think that some information along these lines would be helpful in luring more people into the square dance fold. What besides the obvious "just dancing" triggers people into buying square dancing?

We would like to hear from our readers as to what "hidden persuaders" brought them into square dancing. What besides **dancing** keeps people interested . . . certainly **just dancing** is not what makes "Knotheads" travel a hundred miles or more to a dance; usually they could have danced right at home and saved time and energy. And dancing has very little to do with fancy costumes . . . how many people join square dance clubs to "dress up"? Or to socialize? Or because the Jones do it? Whether these are primary, secondary, tertiary or even less important motives, they **do** form a part of the picture. How about it readers . . . what besides **dancing** attracted you to your hobby and makes it more interesting to you?



Rod

THE SACK OF MEMPHIS

Special to AMERICAN SQUARES



These are real sack styles . . . made from flour, feed and other cotton sacks.

There's nothing "square" about square dance costumes.

Memphis, Tennessee square dancers proved this in a colorful fashion show officially opening Cotton Carnival Week, May 12. Modeling "Around the Clock" styles representing more than 800 yards of cotton fabric, sixty-one promenading couples squelched the idea that square dance enthusiasts confine their clothing interest to full, full skirts and good, comfy shoes.

An audience of 500 people saw dancers set the clock running with simple, attractive styles suitable for

wear at afternoon camps, clinics, and classes. They donned fancier garb for early evening callers' dinners and regular club dances. All apparel in these groups were made from cotton bags—the same containers used for packaging feed, flour, and other products. Print bags are especially appropriate for dance outfits, enabling couples to have costume variety at little cost.

For those special square dance occasions—carnivals, festivals, and conventions—ladies modelled beruffled dresses and gents decked themselves

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DOWN UNDER DOINGS

By Ross L. Ewen, Claremont, Western Australia

Here in Western Australia we do find your publication a great help in keeping up with the latest developments in the Square Dance field and I can assure you that many figures and Breaks as well as Rounds that have been taught have come by way of the American Squares. The Record Reviews I find are to say the least excellent. Not that we are able to freely purchase American recordings, due to import restrictions, but have to rely upon many other ways and means. It is here that we have found your Record Reviewer to be an excellent guide. Again the articles on Social Dancing in Am. have given us an authentic background on the whole movement that helps in an appreciation of the whole movement. Yes, in short it is an excellent magazine. Under separate cover I have forwarded a copy of our Square Dance Society publication SQUARE DANCE DIGEST. This publication will now supersede the Western Caller and I can assure you will be regularly forwarded to you. Though the quality of the printing and the paper may not be as high as that of the Western Caller, the quality of the news on square dancing here in the West, will be just as high. The copy forwarded is our first issue.

The latest development of the S/D Society, is the opening of the School for Square Dancing for 1958. This is the third School the Society has conducted, and looks like being our most successful. At the close of the School to new dancers, last Saturday we had enrolled 407 new dancers, some 50 sets. In 1956 numbers were 30 sets, and in 1957, 35 sets. I am the caller for the group and it is interesting to see the age range of the new dancers. The variation is from 14 years to 65 years.

Our method of conduct of the School may be of interest. The first two nights were free, following on from a £200 (100 dollars) advertising campaign. Then three more nights in which dancers could join. We do not call them beginners since we feel this rather brands the new folk. They are known as new dancers. Small point but seems to be effective. The School will run till the end of the season that is, December. At the close some dancers will join existing clubs, others will form new clubs. Incidentally the Society is made up of the existing affiliated clubs. Each club having three delegates to the Society which in turn constitutes the Society committee for the management of the Society's affairs.

We hope you will find SQUARE DANCE DIGEST to your liking and that it will serve to keep you in touch with our square dancing activities here. Again I would like to most sincerely thank you for the copies of American Squares that I have received and regret that my advisory letter went astray.

When you feel you have a few moments to spare do write and let me know how square dancing fares with you together with any queries you may have in regard to the activities of the Square Dance Society of W.A.

"But the art must indeed have sunk to a low level when the applause of an audience can be excited by the mere ability to imitate a notable characteristic of the mule."

Scott, "Dancing in All Ages," 1899

REPORT FROM ALASKA

By Mrs. Francis Topolski, Anchorage, Alaska

After a three year period of our Clubs dwindling down to one or two squares, if not dying out completely for the lack of leadership, and our folk and composed dances were becoming a thing of the past with no active teachers, except one American Round Dance Club which taught such complicated dances that most of us were left by the wayside, we are on the upswing again with 13 very active Folk, American Round and/or Square Dance Clubs in the Area. We have from 2 to 8 squares in each group now dancing far better and knowing many more dances than in the past, although with many military members among us, we have to teach more people and more often than in a normal community with the constant rotation of our dancers back to the States, soon after they become excellent dancers.

We have a very healthy situation here; one Club has live music with polkas, waltzes, and even bop to fill in between the squares; another Club dances to "calls on records" and are up to date on the very latest square dancing from Stateside; a Round Dance Club that teaches dances for "square dancers" as well as for "round dancers" now; one International Folk Dance Club that works on the harder Folk Dances; several Clubs who have paid callers and teachers, and then our Turnagain Twirlers which consists of all volunteer callers and teachers and where anyone who ever had the slightest thought of calling is encouraged, consequently, in a club that often ran out of callers and calls before half the evening was over, a couple of years ago, now has 15 callers among dancers, many whom could be called upon to call the full night were it necessary. We have half hour each of Folk, American Round and Fundamentals of Square Dancing instruction starting

at 7 on Wednesday nights before our regular dance from 8:30 to 11. Until intermission we do the easier folk, composed and square dances such as Oslo Waltz, Gadabout, and Texas Star. After intermission it is likely to be Hambo, Sail Along Silvery Moon, and Chicken Plucker or Velco Do Sa Do. One Caller also has classes.

Our Association sponsors a Festival during the Annual Fur Rendezvous in February each year. This year we had 20 callers on the program including the beginners who called early in the two evenings. I was in charge of the program committee for the event. We recently had each Club appoint a representative to be on a committee to have a Spring Festival, Fall Round up and Xmas Jamboree sponsored by the Association again, something that fell by the wayside several years ago.

Through the efforts of the Association, we also have gotten an active Callers Association going again with 17 callers belonging, that of course including the beginner callers who want to improve their calling with the help of the men who have had more experience. Many of these are interested in learning all they can in both calling squares and teaching rounds in order that they can get something started when they return to their homes, as they don't want to give up something they have learned to have so much fun doing while in Alaska.

We also have organized a Teachers Workshop of Folk and Composed dances (19 people interested in that) and meet once a month to decide upon a Composed American Round and an International Folk Dance for our Groups for the following month. Being tired of so many new "concentration" dances we voted for a couple

(Continued on page 22)

North American SD Championships

It was my distinct pleasure to be invited to North Bay, Ontario, Canada to act as judge at the recent square dance championships.

The North Bay area is one of the last isolated communities where square dancing has had a continuous life and is still an important social function. Everyone you meet knows square dancing, so it is not at all surprising that the championship contests drew crowds every evening and on the last night of the finals there were 8,000 spectators who paid their way in. Obviously it must be a pretty good show to have so many people come night after night. The public interest is intense and they really cheer a good performance. It is very stimulating to realize how keenly they appreciate the niceties of square dancing. Very often the air would be punctuated with applause for a cleverly executed figure or step.

This championship is held annually and is sponsored by the North Bay Rotary Club and is spark plugged by Sam Jacks, who is the overall manager of the spring fair.

Senior competition was won by Bob Lang's set from the Hamilton area. Second prize was won by the Gateway Gambler's of North Bay. Third prize was won by Lucien Lacelle's set from Temiskaming, Quebec, Canada. The Junior competition was won by The Daly's Laurentian Square.

We are presenting herewith the calls of some of the winning sets.

We would like to see more dancers entered from the States. The spirit of competition was wonderful and we detected no evidence of soreheadism. I am already looking forward to next year.

—Frank Kaltman

DALY'S LAURENTIAN SQUARE

By S. Daly, North Bay, Ont.

(Jr. 1st Prize Routine)

A

Salute your partners, corners address
All join hands and circle left
Circle left to your places all.
Allemande left and you hold on tight
Catch your partner by the right
Balance in — balance out
Swing with the right hand half about
Balance near — balance far
Swing with the right hand, wrong way
thar
Back up boys in a left hand star
Shoot that star with a right hand swing
And you allemande left on the corner
of the ring
Go right — then left — swing all the
way round for an alamo style
Right to the next girl — balance awhile
Balance in — balance out
Swing with the right hand half about
Balance near and balance far
Swing with the left — allemande thar
Back up gents with a right hand star
Shoot that star — find your own
Give her a twirl you promenade home.

B

First and third lead out to the right
And circle left with all your might
Now break at the heads and form two
lines
Forward 8 and back you thunder
Side gents hook and the heads duck
under
Triple duck and you go like thunder
Triple duck and you duck once more
On to the next and circle 4
Circle 4 you're doing fine
Side gents break and you form two
lines
Forward 8 and back you thunder
Head gents hook and the sides duck
under
Triple duck then duck once more
On to the next and circle 4

(Continued on page 18)

THE CHAMPIONS



Bob Lang's Set - Senior First Prize Winners



Daly's Laurentian Set - Junior First Prize Winners

HERE AND THERE

New York, N. Y. A testimonial dance for Mrs. Siller, that grand old lady of square dancing, was held at the Railroad 'Y' by the N. Y. Square Dance Callers Assn. and the 'Y' and drew a capacity crowd. I doubt that there are many dancers, folk or square, in New York who have not danced to Mrs. Siller's playing, and those who did not attend this event will be pleased to know that she has recovered from her illness to the extent that she played several of the square dance numbers that evening.

Pembroke, N. H. The 13th Annual N. H. Folk Festival was enjoyed by over 800 people. The financial report is not available here yet, but I understand they realized a substantial net profit.

Lagos, Nigeria. A bronze work dug up by archaeologists at Ita Yemoo consists of a male and female figure promenade in "skaters' position" . . . I suppose some one will advance this as evidence that twelfth century Yorubas "square danced"???

New York, N. Y. There will be at least three free weekly outdoor dances in the city this summer. (1) Every Tuesday evening at the Wollman Memorial in Central Park. Square (Ed Durlacher calling), folk and social dancing. Live music. (2) Every Friday evening at Riverside Dr. Pk. at 104th St. Square (Ed Durlacher calling), folk and social dancing. Live music. (3) Every Friday evening, Grand St. Amphitheater, E. River Park with the Folk Dance Fellowship.

Ireland. Looks like the "Auld Sod" is going to seed. An editorial in the "Irish Echo" (an Irish-American newspaper published in New York) complains that on a recent visit to Ireland, the editor could find no Irish dancing. The gals he met at one dance hall had never even heard of "Stack of Barley" and other favorites of the Irish dance

enthusiasts. Actually, I suspect there is more Irish folk dancing done in the city of New York than in all of Ireland . . . and this holds true of several other nationalities.

New Jersey. Odd complaint . . . but the chief gripe I heard about a recent folk dance festival was "too much talking and not enough dancing." Hope this is not a trend of some sort.

Square dance film. The Audio-Visual Center of Indiana University has put out a series of six SD teaching films. The dances covered are "Take a Little Peek", "Split the Ring", "Grapevine Twist", "Forward up Six", "Texas Star", and "Hoosier Promenade". The set sells for \$500 in color and \$250 in black and white. Individual single films \$100 color and \$50 B&W. The price includes separate records with and without calls, a manual and there are also slow motion analysis sections in the films. I suppose there are teachers who must have such elaborate material to help them teach simple square dances, but I wish they had used their project for folk dances, since many teachers have difficulty in teaching this type of material from written descriptions when they have had but little experience in the field.

Maryland. Jack Carver sent in the June 29 date of the picnic held by the SD Leaders of Baltimore too late for the June issue, but the Sept. 5-6-7 date for their Camporee at the Fresh Air Farm in Benson, Md. sounds good . . . workshops, fishing, games and lots of dancing.

New Paltz, N. Y. We would like to congratulate the P.T.A. of The Campus School on their "International Night" in which the pupils from the 1st to 9th grades presented a complete folk dance program with numbers ranging from "On the Bridge of Avignon" (1st Grade) to a stick dance

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Social Dancing in America

A history by Rod La Farge

Continued from last issue

Having read Mr. Cable's rather wordy dissertation, the reader may be able to draw some interesting inferences as to background of some of the dances that later became acceptable to white society; a closer scrutiny will reveal a few of the pitfalls that have trapped many dance writers. You will note that he refers to the "Congo" as a dance "not pleasant to describe" . . . actually most of the movements of this dance are to be found in our present-day rhumba. "Congo" was also in use among the whites as a generic term to describe all Negro dancing, and, among the Negroes themselves, it could be either an amorous dance exhibition by a single couple or a sort of contre-danse in which the opposing male and female lines went through rhythmic gyrations that today would be described as "bumps and grinds". Just when the term "Conga" was applied to the carnival parade dance, I have not determined, but this does nothing to simplify things, as I have seen the "Congo" spelling used for this also.

But the most valuable thing to be learned from Mr. Cable's article is that the Negro in New Orleans still retained much, if not all, of this distinctive music and rhythmic coordinations. As time went on superficial patterns were picked up from the whites and the grosser sexual characteristics of the dancing were toned down to meet the standards that the white masters demanded in public conduct, but the essential Negro character of the music and dancing remained dominant.

Probably one of the aids to the preservation of Negro influence in the music and dance was the social structure of New Orleans society; not the

cultural or economic partitioning, but the color and racial division. In most of the country there were two color categories: black and white. Miscegenation was far from unknown, but on the whole the offspring of the white man's alliance with the Negro ended in the darker community; they were regarded as Negroes whether they were mulattos, quadroons, octoroons . . . the smallest percentage of Negro blood made them unacceptable to white Society. In New Orleans however, there existed a "between worlds" society; white "gentlemen" were expected to have a non-white mistress and social events attended by white males and mixed-blood girls were commonplace. In later years it was quite the thing for white gentlemen to visit Negro resorts (to associate with the females only; male fraternization was considered definitely anti-social) and most of the gentlemen of the day knew the Negro dances.

Under this aegis of quasi-respectability the rhythms and emotional coordinations of the Negro not only managed to survive, but were transferred to the white community on an unrationalized level where they continued to exist without prejudice as to their origin.

To be continued

Arcata, Calif. The newest gimmick in the square dance world appears to be an award badge of "Instructor Interruptor." Glen Reasor is the originator, they tell us.

"Among the higher classes of society, ball-room rowdyism is decidedly on the wane, but it is succeeded by apathy."

Scott, "Dancing in All Ages," 1899

LETTERS from our READERS

Dear Rod,

I have just read your 'Brave New Whirl,' and I would like to disagree with you. In our area, we cannot agree to pass 'Circle Left' for standardization, as we have two ways of doing it. Those who learned their square dancing in folk dance groups still do a sort of grapevine step as they circle, and the rest of us don't. So I think you'll have to find another command for Big Brother to settle down to.

Seriously, we liked your article, and we really do agree with it, although you might not think so. Dan and I have always been sorry to see regional styling being smoothed out—we enjoy dancing around the country, and trying to guess how each person is going to do a Left Allemande, and adapting to it. We like the Thumbs Up style in Arizona, and we even enjoy trying to remember how to do 'All around your left-hand lady' in Dallas. We have a harder time going along with the whirls between each person on a Grand Right and Left, and the backlashes in Southern California we ignore. But we agree with you that it all adds a dimension to square dancing.

The only standardization we have been actively campaigning for is within our own small area, and pertains to the new, synthetic figures. To take an example, we feel that no one has to do a Square Thru in his club if he does not want to, or teach it if he does not like it. But if he does teach it, we feel that he ought to teach it the way it was written, and take the trouble to find out how the originator wanted it done. And we do feel that if a new basic is written, the author should take care to find out if there is another movement being done somewhere else, using that same term. We are having trouble around here with 'Criss-Cross', for instance, as it seems to mean different things in different

parts of the country. For that reason, our Workshop has not accepted any versions as yet. That's what we mean by "standardizing."

Dan will be at Louisville, and is hoping to run across you there. We may not agree with all you say, but at least you say something, which is why we love your magazine.

Best Wishes,

Madeline Allen,
Larkspur, Calif.

Dear Mr. LaFarge:

Let me add my congratulations to the many others I am sure you will receive on your philosophy in "Brave New Whirl" in the June issue of American Squares.

I, too have often been filled with disgust in listening to the dogooders rant about standardization of squares. As you well know, there is no such thing as the best dance or the best group of dancers any more than there is a best make of automobile, brand of cigarette or breed of chickens.

I find, after 40 years of teaching and calling, that the dance which appeals to one group may not appeal to another group at all. We have a square dance club which has been organized since 1950 and one of the requirements in the by-laws provides that each couple in rotation demonstrates a new dance of some kind each month, couple dance, quadrilles, schottisches, polkas, folk dances, mixers—anything. We have never deviated from this practice and the dances that do not "take" are simply dropped. We dance those that the group likes best.

What fun would there be in attending a dance where you knew exactly what would be danced? It is the new and different things that are

challenging and exciting. God forbid that we ever allow our fun to be hobbled by a stereotyped drill which prevents any expression of individuality. Far, far too much of that is being done today by so-called teachers and callers.

Keep up your good work. Keep hammering away at those reformers and do-gooders who may ruin what I believe to be the most popular and fastest growing type of good clean fun and recreation that we have in America today.

Dave Hendrix,
Sevierville, Tenn.

Dear Mr. Kaltman:

Thank you for publishing my "Mineola Masher" contra in the June issue of American Squares.

However I strongly object to one of your staff using the word "schmoe" in the directions. I certainly did not submit it and I resent anyone taking the liberty to use it under my name.

Frank Kanopasek,
Westbury, N. Y.

Sorry we wounded Mr. Kanopasek, but the call did not rhyme too well, and we considered this an amusing substitute. If your sense of humor don't run in that direction you can rhyme by using "Joe" or "Crow." Ed.

Dear Editor:

"Original" dances never cease to amuse me but the biggest laugh of all is your Grab Bag original call by Floyd Parker NORTHERN LIGHTS. Eleven years ago Neil Hermance with the Co-op in Hutchinson, Kansas called and gave this dance to me and it was NOT original with him. Of course some of the yak yak is new but the dance is essentially the same.

I realize that some modern whoop and holler callers were still in three cornered pants 10, 15, 20 years ago and wouldn't know the new from the

old. No one gives a tinkers darn whether the dances are original??? or not, the question is are they good patterns, fun to dance and not a jitterbug, rat race endurance contest.

Just a comment on Sister Doumergue on mixers. She sounds like a typical jitterbugging dancer that knows she is good, if you don't believe it ask her—she'll tell you she puts up with the plebians but "goodness I wish they could dance like me." I'd guess she's from a one child family. E. O. Harbin, Dean of Recreation leaders, years ago said, "We need more 'bum' singers, 'bum' players and 'bum' dancers." In other words the pros and 'Hot Shots' can take care of themselves but we need to help and teach the 'common' man how to better enjoy life. I'll admit this, I think in many areas mixers and couple dances are being overdone to the detriment of square dancing but again it goes back to the callers not being able to evaluate programs, dances, crowds and place the proper value on each segment of the dance field today.

And while we're at it I disagree, to a degree, with your editorial of March '58 on competition. Amateur competition is fine and is fun, but professional competition with fat purses goes against my recreational training grain. Colorado has had its state square dancing and old fiddlers contests for years. They are good, but no big prizes are

(Continued on Page 16)

CANADIANS ORDER BY MAIL

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A pair of reasonably simple modern singing calls, well done by Bob Van Antwerp. "When You're Smiling" should become a standard.

#813 Instrumental of above (130)
Standard top quality MacGregor instrumentals.

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Round dances exclusively designed for the round dancers, complete with box cars, banjos, etc. Excellent tone quality and good orchestration.

Blue Star Records, 78 rpm

Price \$1.25

#1513 Up The Creek (130)//Crackerjack (130)
Instrumental

"Up The Creek" is the better of these two. Well-played Texas style hoedowns.

#1514 I Can't Quit//Instrumental (130)
Square Dance With Calls by Mack McCoslin

Square dance calls in real hillbilly style. Sounds much more like a rock and roll item than a square dance.

Dash Records, 78 rpm

Price \$1.45

#2507 Arizona Stomp (130)//Mountain Dew Dee (132)
Instrumental

More Southwest hoedowns. The B side is a variation of "Mountain Dew." It doesn't send me.

#2508 Gotta Chop Some Wood (128)//Mountain Dew Dee (132)
Instrumental

The A side is exactly the same as 2507, but is listed as being in the key of G, whereas on 2507 it was D. This duplicating of items in different keys is sort of ridiculous. "Gotta Chop Some Wood" is the most monotonous hoedown I have ever heard. It is a unit of 8 beats repeated ad nauseum.

Western Jubilee, 78 rpm and 45 rpm**Price \$1.25**

#552 Dance Those Gals Around//Instrumental (128)

Square Dance With Calls by Pancho Baird

Pancho Baird rides again with a pretty good number. "Dance Those Gals Around" should take.

#553 Gonna Have A Ball//Instrumental (128)

Square Dance With Calls by Pancho Baird.

"Gonna Have A Ball" is well done but so what. The market can never absorb the rush of new records.

Windsor Records, 45 rpm only**Price \$1.45**

#4166 Chordex (130)//Golden Reel (130)

Hoedown Instrumental

"Golden Reel" is the first of the long promised series of Windsor hoedowns on 45 rpm. Featuring Joe Maphis, a nationally known juke box favorite. The "Chordex" side is a simple form of chord progression to which you are urged to put your own melody.

#4167 Long Journey (132)//Gitdown No. 1 (130)

Hoedown Instrumental

A wonderful presentation by a virtuoso guitarist. We prefer the "Long Journey" side. The reviewer is probably prejudiced in favor traditional style hoedowns.

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

#207 Swingin' Dan (130)//I've Gotta Gal (130)

Hoedown Instrumental

More Gilmore rhythm records. The melody will not annoy you. It is hard to find.

Record of the month

May we call your attention to the new SIO LP just received. It is SIO #4004 and features Lee Helsel calling some real frog stranglers. These are not for beginners or even just ordinary club dancers. These are deliberately designed to challenge the upper crust. No one can dance them the first time. Even the experienced dancers will need several tries before they can get through these numbers. No instructions come with these records so you are really on your own. It is unbreakable, plastic and sells for \$3.95.

American Squares Book and Record Shop
Will be closed Saturdays in July and August

Letters

(Continued from page 13)

offered. This I'll buy but not the North Bay deal.

In 30 years of calling and teaching square dancing for **Recreation** not wreck-reation I have adapted hundreds of calls and added new chit chat to them but except for a break called the Hop-along-chain I have yet to send in my first **original** to a square dance magazine. Of course, maybe that's the reason I am enjoying living in Estes Park, Colorado as Superintendent of Recreation for the first Metropolitan Recreation District of its kind in the country enjoying a mild and beautiful winter instead of chasing over the country side ruining the efforts of local callers and teachers with one night stands.

But the so-called professional will again pass on leaving the work in better more sincere hands.

Charles A. Kremenak
Estes Park, Colo.

Dear Frank:

Enclosed you will find check for Wollensak Tape Recorder.

The tape recorder to date has proven all you claim it to be. It has performed well in every test I have put it through.

The Bogan I bought from you some time ago has also stood the test over a more powerful set which was too heavy to lug around.

A word about American Squares Magazine. I have been a subscriber since its beginning. I use it for reference a great deal and find it more valuable year after year.

Hobart Leslie,
Trenton, N. J.

Enclosed find money order to cover last shipment of records; I do want to thank you for your prompt and excellent service. I would also like to say how much I enjoy your magazine;

it always contains something new and interesting, and those excerpts from away back are really amusing at times.

Up here in Canada square dancing tapers off in May and is pretty quiet until September, so you may not hear from me for a short while unless something new comes up. We have had a wonderful season in Ottawa and I am inclosing a clipping on my closing dance of the season; it should give you a good idea how things are going in our area.

Yours for the betterment of square dancing and thanks for your cooperation,

Merv. Murphy,
Ottawa, Canada.

Mr. Murphy's clipping tells of a "graduation" dance for nine sets of new dancers attended by his advanced group, the "Whirlaways" and most of the local callers and their taws. The "theme" dance of the affair was "Northern Lights."

NEW RELEASES

by Pancho Baird Caller

#552

**DANCE THOSE GALS
AROUND /flip**

Called by Pancho Baird

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GONNA HAVE A BALL /flip

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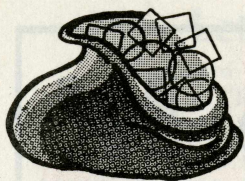
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Children's Dancing



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

DALY'S LAURENTIAN SQUARE

(Continued from Page 8)

Circle 4 and don't be late
Head gents break and you circle 8
Circle 8 to your places all.
Head ladies chain across the way
And the side 2 couples half sashay
All join hands and form a ring
And circle left like everything
All 4 gents go forward and back
Forward again you split the track
And stand behind the lady's back
Forward 8 and back like sixty
Forward 8 and double dixie
Ladies go left, the gents go right
Girls promenade, the gents star right
Walk right along and hear me sing
Reverse the star, reverse the ring
Twice around
Go twice around and don't be late
Girls drop in behind your mate
Gents reach back, with your right hand
And you pull them through for a right
and left grand
Two head ladies chain to the right
And take that lady and turn to the left
Wave the ocean, wave the sea
Wave that pretty girl thru to me
Pass through and turn once more
Wave those lines from shore to shore
Pass thru to your places all
Two head ladies chain to the right
And take that lady and turn to the left
Wave the ocean, wave the sea
Wave that pretty girl thru to me
Pass through and turn once more
Pass thru to your places all.
Allemande left and don't be late
Gents join (left) hands and cross
balance eight
Balance forward — balance back

Pass (the first) by the left and (the)
next by the right
Balance forward balance back
Pass (the first) by the right — take the
next by the left.

C

Four ladies chain across the floor —
chain those pretty girls back once
more
When you're back to your place again
— Head ladies centre for a
Teacup chain
Side couples swing with a left hand
whirl — Gents all swing with the
corner girls
Side ladies Centre — Head Couples
swing — Head ladies centre —
Side couples swing
Gents all swing with your right hand
girls, Side ladies centre — Head
couples whirl
Side couples swing when you come
round — Square your sets and
settle down.
Come down all to your partners all
Grand right and left around the hall
Repeat all of B for side couples

D

Allemande left to your corners all
Right to your honey and get away all
Meet your own and promenade home.
Ladies to the centre and all face out
Hey - - -
Ladies to centre and turn outside
Off we go on the old hay ride
Hey, hey step with pride
You hey in line for four on a side
Hey, hey till you meet them all
And weave the ring around the hall.
Bow to your partner, your corners all
And bow to the lady across the hall.



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.

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323 West 14th Street, Houston, Texas



*1515: Briar Patch / Turnpike Special with patter calls by Richard Dick
1516: Instrumental - Briar Patch, Key Ab/Turnpike Special, Key G

TEMISKAMING SQUARE

By Lucien Lacelle,
Temaskaming, Quebec

Gents forward up and back
Ladies circle the inside track
Circle left go around the world
Gents star right in back of that girl
Take them by the right and pull them through
All pas de bas — two by two
Pas de bas in pas de bas out
Pas de bas in girls turn in
All pas de bas — two by two
Pas de bas in pas de bas out
Pas de bas in gents turn in
Heads roll out like a rising tide
Come back in behind the sides
Sides out, boy and girl
Come back in make waters whirl
Heads out one more time
Come back in behind the sides
Sides out one time more
Come back in like you did before
Girls turn back for an allemande left
Right to your partner, grand right left
Break and swing in your places all
Promenade all around the hall
Right and left thru across the hall
Watch them boys don't let them fall
Ladies chain go across the square
Gents circle find them there
Turn them around chain them back
Gents circle the outside track
Watch it boys don't be late
Right and left thru, right and left eight
Right and left thru to your places all
Half right and left form two lines
Chain the ladies across the line

Chain the ladies down the line
Chain the ladies across the line
Chain the ladies down the line
Chain the ladies across the line
Join your hands circle four
Heads duck under circle some more
Right and left thru to your places all.
Allemande left with your corners all
Allemande left a right to your girl
For a wagon wheel then give her a whirl
Gents star left and roll that wheel
The faster you roll it the better you feel
Spread that star way out wide
Keep that girl on your right side
Girls duck under face the set
Reverse back in a giant rosette
Pull them back through circle eight
Circle eight and away you go
Break it up with a do-paso
Right to your corner back to your own
Give her a little whirl, promenade home.

**GATEWAY GAMBLERS SPECIAL
1958**

By Ron DeLaumais, North Bay, Ont.

Honor your partner, and corners all
Join your hands and circle the hall
Half way round then the other way back
Gamblers step out and take a back track
Catch all eight with partners right half way round
Back by the left and what do you know

(Continued on Page 20)

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

WANTED

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

WANTED. Old books in all foreign languages, dealing with folk dancing. Kristos Shapilo, Box 555, American Squares.

Special Events

SQUARE DANCERS AND CALLERS. All new dancers need a booklet that explains square dance figures and expressions. Here's one that is just right, adequately explains 145 of them in a way that anyone can understand. 25c each **CALLERS**—10 or more 20c each. Barden's Barn, 77 Prospect St., Lebanon, N. H.

A MUST for ALL Dancers

Here's the Fourth Edition of the Book that helps you locate a dance

NATIONAL DIRECTORY of Callers, Teachers and Leaders

Lists 5000 Contacts in
U.S. - Canada - Europe

Can be obtained at:

AMERICAN SQUARES

\$1.50

(Continued from Page 19)

Go into a do-paso with a little bit
o'heel and a little bit of toe
Around you go at the Rotary Fair
Meet your maid and shake the dice,
Heads take your maid to the right for
a forearm hook

Step back see how they look,
Take a quarter turn and join all eight
turn half way round

Now place your bets on the roulette
wheel

Where she stops nobody knows
Around and around she goes

Half way round join your hands now
step back see how they look

Now drop your hands and finish the bet
Around and around she goes on the
roulette wheel

Now 7 come 11 now shoot the dice
right home.

Ladies to the center and back again
Gents to the center from a right hand
star

Back by the left not too far
You sashay round your pretty little
maid

Then allemande left the corners all
Do-sa-do your pretty little thing
Then the gals to the center and form
a ring

Change that ring to a right hand star
Back by the left and not too far
Meet your own with a right full around
And a wagon wheel roll as you come
down

Now pick 'em up with an arm around
Star promenade around the town
Gents swing out ladies swing in
With a full sashay round and you're
gone again

The gents step in behind your mate
With right hand up and roll all eight*
Break that wheel just spin that gal and
make her squeal

Hub turns out just you and me
Now take her by the left and box the
flea

On to the next in the alamo style
Now balance in and out awhile
Box the gnat let's do it twice
Gents star left and keep it nice.

(Next page, please)

Once around to the same little dear
For a wagon wheel but you strip the
gears

Catch her by the left for a do-paso
A right hand to the corner go
Now pick up the corner and
promenade

Girls turn back like a card in a deck
And you come back into your
Gamblers hand

And you promenade around the land.
Repeat from Ladies to the center to
the (*)

Break that wheel and do-ci-do your
corner

Come back and sweep the floor with
your Gamblers

Maids chain and sweep some more
Chain right back with the left hand
A right to your own and circle left
With the girls facing sunny side out
Now put the girls on a rim of chip and
circle about

Now place your bets and ante in
Thank your Gamblers all
And promenade the hall.

* * * * *

THE SOLOMON MIXER

By Denny Easterling,
McConnsville, Ohio

Record: MacGregor #614 (Solomon
Levi)

Formation: Circle of couples facing
center.

Ladies go to the center
Four steps

Back you come so sweet
Gents you move right in
Four steps

Back you come so neat
Turn your partner with a right
Bow to your partners all
Turn and swing the corner gal
And promenade and sing:
"Oh Solomon Levi, Tra-la-la-la-la
Oh Solomon Levi, Tra-la-la-la-la."
Dancers sing with caller.



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and

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Instrumental of above:

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and

"Lover's Two-Step"

All available on 78 & 45 RPM

Music by

Frankie Messina

and

The Mavericks

MacGregor Records

729 S. Western Avenue
Los Angeles, California

Report from Alaska

(Continued from page 7)

of older easy ones for May. Ranger Polka composed by an Alta, Okla. College Group in 1955 and Croatian Waltz (a Serbian Folk Dance).

Our groups here really go for International Folk dancing, especially the 15 to 25 age group; in spite of the fact that we keep hearing and reading that the Western composed round dancing is taking over as filling between the squares, starting on the West Coast and spreading to the East. We'd like to hear more on this subject?

Our only Contra is the Virginia Reel, and I wish we could do more but I can find no one to teach them, although I teach American Rounds and easy folk dances myself, and my husband calls and teaches Square Dancing. My two teenage daughters both call as well as being part of our Exhibition Group from the Y, for all three types of dances we do. My ten-year-old son calls also, for a group of 4 to 8 year old children who have had a club formed for them, on Friday nights. They have had Exhibitions at Festivals, on TV, Showboat hour at the Y and many other places. The Turnagain Twirlers have been asked for an Exhibition for the Policeman's Ball this Saturday and next month, exhibitions consisting of folk, American rounds and squares for the Nurses Association Ball.

So you see for the people in the Anchorage Area, who participate in our International Folk, American Round and Square Dancing programs, it's only a matter of not having enough nights in the week to do all the dances we'd like to do.

"In no instance will a gentleman enter a ball room undivested of his accoutrements."

Reilly; "The Amateur's Vademecum," 1870

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\$4.98 each

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CAN SHIP YOUR ORDER TODAY**

The Sack of Memphis

(Continued from page 5)

out in white western shirts and black ties. Elaborate braid and trimmings set off the bright hues and dashing prints of the cotton fabrics used in these outfits.

Inspired by the yuletide season, one pretty gal sported a snow white frock appliqued with a battery-lighted Christmas tree on the skirt. Pointing out that cotton fashions go square dancing around the calendar and around the clock, other dancers wore show-stealing outfits for Valentine's, St. Patrick's Day, the Fourth of July, and Halloween.

Sponsoring the event were Memphis Cotton Carnival Association, National Cotton Council, Greater Memphis Association of Square Dance Clubs, Memphis Recreation Department, YWCA, and Goldsmith's department store.

Here and There

(Continued from page 10)

from India and Oxdansen (9th graders.) How about stirring up your P.T.A.?

Coalinga, Calif. A new SD Mag., "The Caller" ran an article in their June issue telling of Western Square Dancing ("The True American Folk Dance") sweeping the country while "the most progressive leaders" deserted foreign folk dancing. I don't know everybody of course . . . but I cannot call to mind a single capable folk dance leader who ever gave up folk dancing in favor of square dancing. Also here in the N. Y. Metropolitan Area (perhaps this is unfair; this is a more cosmopolitan aggregate) the folk dance groups are all healthy and growing, while the square dance groups, particularly the Western SD groups have a pretty tough time maintaining minimum membership.

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THESE ARE TOUGH DANCES... in fact, we almost dare you to dance them! Those who danced to Lee's calling during the recording session had to make several "trys" on most of the figures before they were conquered. These square dances are not for beginners — nor even intermediates — for Lee has designed these dances to provide a challenge for more experienced square dancers. You'll find a goodly number of Cross Trails, Square Throughs and Dixie Chains liberally sprinkled thru the 11 dances.

S. I. O. 4004 Long Playing at your dealers — \$3.95

***Sets in Order* RECORDS** 462 N. Robertson Blvd., Los Angeles, Calif.

We have just received a tape from our European editor Margo Baughman. This tape was made at the recent square dance festival in Weisbaden, Germany. It is an on the spot recording of the calls at the festival. We will be very very glad to send this tape on a trip around the country if you would like to hear it. First come first served.

We will pay for postage for the first stop and you are expected to pay the postage to the next stop. Sort of a Round Robin Affair. Write to me at American Squares.

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COMING EVENTS

- July 3-6 **Kutztown, Pa.** Pennsylvania Dutch Folk Festival.
- July 12 **Arlington, Va.** Hecht Co. Roof. NCASDLA Summer SD Jamboree.
- July 16 **Asbury Park, N. J.** Convention Hall. SD Rec. Prog.
- July 25-26 **Rapid City, S. D.** SD Festival.
- July 27-Aug. 2 **Lake Norfolk, Gamaliel, Ark.** Ozark Mt. Week, SD every night.
- 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. 7-9 **Penticton, Canada.** SD Jamboree.
- Aug. 8-9 **Durango, Colo.** Spanish Trails Fiesta. SD Jamboree.
- 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.
- Aug. 23-30 **Southampton, England.** Southampton University English FD course.
- Sept. 1 **Clearwater, Fla.** Knothead Convention.
- Sept. 13 **Wyckoff, N. J.** Grange Hall. Balkan Ball.
- Sept. 19-21 **N. Colebrook, Conn.** SD Weekend.
- Oct. 12 **Wyckoff, N. J.** Grange Hall. A Night in Rumania.
- Nov. 2 **Hollywood, Calif.** The Palladium. SD Festival.
- Nov. 8 **Richmond, Va.** Richmond Arena. SD Festival & Workshop.
- Nov. 14-16 **San Diego, Calif.** Fiesta del la Cuadrilla.
- Nov. 22 **Wyckoff, N. J.** Grange Hall. 11th Annual Peasants' Ball.
- Nov. 29 **Cleveland, Ohio.** Cleve. Area Callers Jamboree.

A favorite folk dance record, long out of print, is again available. Due to a special pressing, you can now obtain a Columbia "MISERLOU" backed by "GERAKINA" another popular dance. Order Columbia #10072 78rpm only, @\$1.25 from Berliner Music Shop N. Y. C. or American Squares Book & Record Shop.

HOT hoedown from hawaii

Hula Love!



Pardon our boasting - but here is a lil' ol' square dance that's just sure to captivate and fascinate every last one of you. It's a FUN dance like only RUTH STILLION could put together and BRUCE JOHNSON'S calling makes it smooth and exhilarating - like a ride on a surf board at Waikiki. The SUNDOWNERS BAND strummed their ukeleles and whacked their drums like crazy on the music. If you thought "HONEY-COMB" was great - just try this!
It's a "flip" record, with calls on one side and the instrumental on 'tother side - and it will be available from your favorite record dealer by J U L Y 15th.
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Thank-You
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