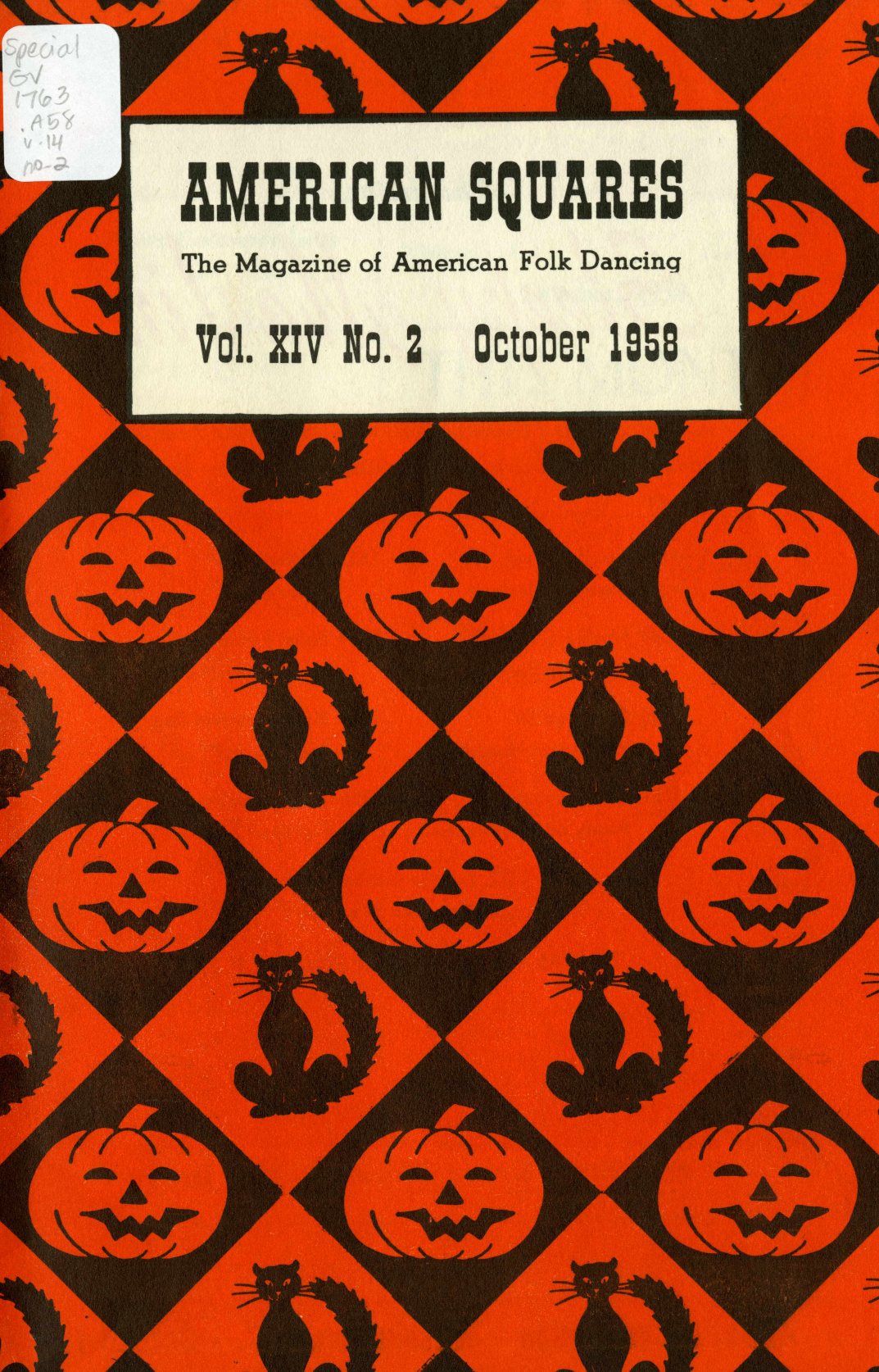


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AMERICAN SQUARES
The Magazine of American Folk Dancing
Vol. XIV No. 2 October 1958



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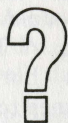
1159 *Broad Street*, Newark 2, New Jersey

Atlantic Convention - Washington, D.C. - Oct. 10-11

AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

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Volume 14

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??????

You will note the "?" where our news correspondents are usually listed. News has been darn scarce lately. We need news correspondents from all sections. We prefer news of things to be rather than those that have been. Won't you be one of our correspondents? If you're not sure what we want, send for our leaflet "How to be a Correspondent".

PRIVATE WORLDS

Practically no one will admit that they are against Progress (capital 'P' variety), but you can recruit a whole belicose band who will firmly assert that they are against Change (again the capital!). For the sake of convenience you may divide them into two groups: the Conservatives and the Traditionalists. A Conservative believes that we live in the best of all possible worlds and any attempt to alter or improve it would be unwise, unfair, un-American and unthinkable . . . unless they, themselves, do the improving. A Traditionalist believes that yesterday was the best of all possible worlds . . . but darn few of them rip out the wiring, plumbing and heating in their homes to get back to grandpappy's way of life.

We recently received a letter avowing that "Western Square Dancing" is the puerile pastime of a herd of stuffed-shirt faddists "as phony as the fake bow ties they wear." You can denounce such intolerance and prejudice as much as you wish, but denouncing is a singularly ineffective process. The denouncer becomes more wrathful as he feeds on his own words, while the denounee becomes more stubbornly determined to hold on to his precious prejudices.

If you feel that such detractors of "Western Square Dancing" should be chastised in print, it is time to stop and examine your own social attitude. In the last analysis, square dancing is supposed to be a pleasant recreation and not a life-or-death struggle for social prestige or material advantage. Who is to say what style is best or proper if the dancers enjoy themselves? Who has the right to dictate the "proper" clothing if it does not offend actual moral proprieties? The Bible tells us that we should pluck out our right eye if it offends us; it does not extend this privilege to plucking out your neighbor's eye!

Now if you are determined that only the pure Traditional, or the Conservative, or the "Rat-race-to-tomorrow" type of square dancing is the ultimate key to happiness, gather yourself a gaggle of compatible souls and you'll have your own little private world to cavort in. You can even stick out your chest and say (with a smile): "We are the finest" . . . but don't add "And all the others are impossible clodhoppers."

However the fellow that has the most fun is the one who enjoys a diversified diet. Private worlds are so confining.



THE ONE NIGHT STAND

By Arvid Olson, Moline, Illinois

It's much harder to conduct a successful one night stand square dance for a group that does not dance regularly or that has not danced at all than it is to memorize and call some of the latest hard dances for a club group of "high level" dancers.

There is definitely a place for both types of dancer and caller in the modern square dance movement. However, it is the one night stand caller that is spreading the square dance gospel to the millions of Americans who do not usually square dance. Many of our most avid dancers did their first square dancing at a P.T.A., church, or some other community organization square dance party.

A successful one night square dance for beginners must be fun for those attending. If those present do not have a good time they are lost to the square dance picture, sometimes forever. Several types of dances including lots of circle mixers, simple squares, trio dances, and perhaps an easy round dance or two should be included in the program.

Start with easy dances and progress to somewhat harder ones. Use squares and mixers as teaching devices to teach basic square dance calls. The fastest way to learn any dance movement is by doing it. It is important to make the people feel that they have learned something. The faster the instructor can have the group actually dancing, the better.

Plan the program well in advance and know what you're going to do. It should not last longer than an hour and a half or two hours at the most. Give those present a chance to rest by having lots of rest breaks. Change partners frequently and be sure that squares are formed easily. This can be

done by using the Grand March to get the people into squares, by forming squares from a circle after a mixer or two, or by several other methods.

One of the problems of most callers conducting one night stands is the lack of easy, suitable material. A few dances especially for one night stands are presented here. Good luck with your next one night stand. One night stands are your chance to sell square dancing to the millions of Americans that do not dance now.

LITTLE LIZA JANE

(circle mixer)

Record: RCA Victor No. 41-6187.
(45 rpm)

Position: Couples in circle facing center. Lady on man's right.

Call:

All join hands circle to the left, with Lil' Liza Jane

Do-sa-do go once around (partner) with Lil' Liza Jane

Right hand 'round your corner, the left 'round Liza Jane

Go back and swing your corner, your new Liza Jane

Promenade Eliza, Lil' Liza Jane
Promenade Eliza, Lil' Liza Jane.

SOLOMON LEVI

(square dance)

Record: MacGregor 614.

Position: Four couple squares.

Break:

Now everybody swing your honey, you swing her high and low

Allemande left with your left hand, around the ring you go

A grand old right and left, walk on your heel and toe

(Continued on page 16)

Social Dancing in America

A history by Rod La Farge

We have previously enlarged upon the differences between rural and urban America; this difference still existed in the early years of the 20th Century. The advent of easy personal transportation in the form of the automobile served somewhat as a leveling agency; week-end trips to the city became less of an adventure, but it was not until radio, and, much later, television, actually invaded the rural home that the farmer was bludgeoned into conforming with city social mores and fashions. Even under this pressure many rural sections still retain their own criterion of moral values, ways of thought, and to some extent, social customs at the present time.

In view of this then, it should occasion no surprise to find that dancing in country districts reflected little of the city trends. Square dances (the old Cotillion type), Lanciers, polkas waltzes and schottisches still held the stage at Grange Halls, village taverns and country barns in rural America. Such things as the Grizzly Bear and the Rocking Horse Gallop remained among the Sins of the Big City. Even in the remaining frontier areas, an aura of respectability hung over the local dances, except those which catered to the red light trade in disreputable resorts. As an example of a "cowboy dance" on the frontier we present extracts from "Society on the Frontier," by William R. Draper (1902):

"In the new country just opened in Oklahoma, one sees much of frontier society just now . . . Lawton had not been established more than a week when the women of the new community gave a box supper and society was well established. After that dances, socials and parties followed in quick succession."

"Dances in summer are held on rough platforms in the open. A violin and mouth harp are the only musical instruments used."

"I once attended a dance on the Oklahoma border. It was but a few years ago and the same methods are still in vogue . . . The dance went well enough in its friendly style until the cowboys commenced to feel the burden of many drinks . . . Along towards two or three o'clock in the morning, with much shooting and yelling, the cowboys start homeward without as much as saying good-bye to the young women. They leave the town fellows the privilege of taking the girls home."

* * *

The institution of the country boarding house that we described some time back was still flourishing; in addition to those who came to the country to languish on shady verandahs and perhaps do one or two square dances and a Virginia Reel on Saturday evening, were being supplemented by a sturdier breed. Hikers were becoming socially acceptable and "roughing it" was now considered perhaps a bit eccentric, but respectable. Individuals of this type usually had enough stamina to hold their own at a regular country dance instead of being pampered by having a special set-up arranged for them. We suspect that this may have been the first stirrings of the "come-back" that square dancing was to later enjoy. Physical culturists of this type are generally quite articulate in singing the praises of nature and strenuous recreations!

But to return to the cities and move along a bit, we have three factors coming on stage to rescue dancing from

the doldrums; the Castles, the movies and World War I.

The way for the success of Vernon and Irene Castle had been paved by vaudeville dancing teams featuring ballroom routines based on skill and grace; without delving into mob psychology it seems that the sensational success of the Castles was due to the fact that they proved ballroom dancing could be all this and respectable too! At any rate their rise was phenomenal; by 1914 they were the highest paid performers in America and had established "Castle House" in New York where they set themselves up as the arbiters of America's dance styles. Everyone wanted to do the Castle Glide, the Maxixe, the Tango and the Hesitation Waltz. The Turkey Trot gave a discouraged gobble, and with its rhythm cut in half, developed into our present-day Fox Trot.

This trend in dancing was reinforced to a usually uncredited degree by the motion picture industry; movies dealing with society themes over-emphasized slow and exaggeratedly smooth dancing in ballroom scenes . . . the movies were silent in those days and possibly the producers distrusted the abilities of the small-town movie pianists! At any rate the general public was treated to glimpses of SOCIETY dancing in the grand manner as conceived by imaginative motion-picture directors. A well-rehearsed professional gigolo dancing in glorified surroundings is a much more glamorous object than the grade B amateur at the local dance hall. To meet this competition from the make-believe world, dance hall habitués began to adopt more unctuous manners and a more polished and restrained dance technique. Not that cheap dance halls returned to the decorum of the age of the minuet, but the decline in deportment and dance skill was temporarily halted.

For the time being, it seemed that the assault of the underworld on the

dancing manners of the country had been repulsed. But now we come to World War I; I doubt that any war ever raised the moral standards of a people, and of course this war was not an exception. The country had built up a vast reservoir of young men who had never learned to dance, and, in the press of conscription and military training, had neither the time or inclination to really learn. The chief objective of most soldiers on leave who attended dances was not the enjoyment of an evening of dancing as such, but the pleasure of intimacy with a female companion. On top of this disruption of the mending status of the ballroom, Prohibition brought a flood of criminals to social circles not before accessible to them. Whatever the morals of a gangster, a person of this type can hardly be expected to improve the social graces of any group, even though some later acquired at least superficial polish and suavity of manners. The gains that the dance world had made in the honeymoon period previous to 1914 evaporated rapidly.

(Continued next month)

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—Dr. Max Nordau; "Degeneration"

KOLO KUDOS

By Stephen Goranek, Passaic, N. J.

Certainly there is a connection between ethnic dancing and folk dancing as practiced by most American recreational groups, but it seems to me that too often they are separated by the fourth dimension: time. For example; go to a picnic or dance held by a German society and you'll find they dance polkas, waltzes and schottisches. It was their grandfathers that did such things as the Windmueller and Jagerquadrille. At a real Polish Hop everybody does the polka when the band plays Krakowiak. A Hopak played at an Ukrainian affair will produce a big, shuffling circle with a couple showing off fancy steps in the center, rather than the circle of couples beloved of the folk dance crowd. Of course you may meet an exhibition group attached to some church or club, but in most cases, the dances that such groups perform are revivals of the dance forms of many years ago.

Don't misunderstand me; I'm not at all adverse to the so-called standard folk dances. I go folk dancing at least two or three nights a week and derive great enjoyment from all the dances. But if you are a real folk enthusiast, you must admit that part of the fun of folk dancing is the assuming for the moment of an exotic identity. A costume will help the illusion, the crowd of fellow dancers provides a backdrop and there is excellent music on records today. But in spite of all this the make-believe often shows through and one longs to dance with actual natives and a live, authentic orchestra.

Along with many fellow folk dancers I have found that this ultimate delight is attainable. There is one part of the world where all the old dances are still popular in endless, exciting variety; the Balkans. Call the dances kolos, horos, choros, hasapikos or

what you will, they are far from "all the same" as claimed by those too indolent to get out and try a variety. Unlike many other national groups in this country, the Balkan peoples have not let their traditional dances and music slide to extinction. You can attend a dance or picnic held by Greek, Yugoslav, Rumanian, Bulgarian or Albanian organizations and depend upon finding them dancing the same dances you would see at a peasant festival in the Balkans, usually with a very competent orchestra.

Don't let any prejudiced dancers or leaders talk you out of your share of this fun; if you can't find a leader to instruct you, just locate the nearest church or club of any of the proper nationalities and get the dates of their forthcoming social events. The Balkan peoples have the oldest and most sincere tradition of hospitality in the world; you will always find people eager to help you master the steps and none so boorish as to resent a stranger joining their dance line.

Aside from the actual enjoyment of the dancing, the dances of the Balkans will solve many problems for the average group. They are built-in mixers; **everybody** joins in the dance. This eliminates the wallflower and the always-present surplus of one of the sexes. And the variety is endless. You can sample the dances of a dozen different cultures and rhythms ranging from the familiar 2/4 to the exotic 7/8. I'm over-enthusiastic? Just wait until you have learned a half-dozen kolos and danced them at a real Serbian picnic!

Among the Greeks poetry, music and dancing were inseparable arts.

CHIEMSEE

By Margo Baughman, Heidelberg, Germany



The Grand March at Chiemsee. Left to right: Mrs. Moses, Fred Weber, Mrs. Speidel, Dick Baughman, Martha Weber, General Moses, Margo Baughman, General Speidel.

The Fourth Annual Roundup of the European Association of American Square Dance Clubs held over the Labor Day Week-end at the Chiemsee Recreation Center in the Bavarian Alps turned out to be a gay, joyous holiday long to be remembered by the 212 dancers and over 100 children that attended. Representatives from 14 of the 19 clubs that belong to the Association started to gather two days prior to the scheduled event in order to attend the Pre-Roundup Leaders and Callers Clinics conducted by Manning and Nita Smith. The dancers not only came from Germany and France but as far away as England, Spain and Morocco.

The Grand March on Saturday evening was led by Major General and Mrs. Lloyd Moses and Brigadier General and Mrs. George S. Speidel. This dance featured 14 local callers and 3 guest callers from England and Morocco and of course the M.C. was none other than Manning Smith. To insure

that everyone had enough dancing a "Floor Stopper" and "After Dance" was held until the wee hours of Sunday morning.

Square and Round Dance Workshops were included in the weekend program for those unable to attend the Pre-Roundup Sessions. Manning held forth on Sunday night when he set the dancers through their paces. Highlights of the week-end festivities were round dance exhibitions by Manning and Nita, a special fun exhibition dance by a square of Heidelberg Hoedowners and an "After Party" to top all "After Parties."

Host Club for the event was the Heidelberg Hoedowners. General Chairman, Ed Duskin and his committees did a wonderful job in setting up the entire affair.

New officers for the coming year are Jack Scott, President—EAASDC and Bill Brockett, Chairman—Callers Association.

LET'S PLAY GAMES

Believe it or not, after last month's article on "Barn Dances" we had a customer drop in to complain that he didn't know any games suitable for such an affair! We do have a little vest pocket booklet of "Rambunctious Games" that we'll cheerfully sell you for two bits, but if you want some right off the bat, here is a small selection.

WEASEL MIXER

Record: Folkraft 1329

Formation: Circle of trios (one man between two women or vice versa) facing counterclockwise around the room. Inside hands joined.

The dance:

"All marching down to Doodletown,
The monkeys and the weasels,

I'd have a prettier girl tonight:
But Molly's got the measles."

All march around the room, singing if desired.

"Join your hands and circle left
Round and round like thunder;

Raise the arch and give a shove:
Pop the weasel under."

....Trios join hands to make circles of three; circle left with chasse steps. The two "monkeys" raise their joined hands and pop the weasel under to the trio behind. Repeat, ad lib.

A SMELLING BEE

This is a good game to rest the crowd. A small group of volunteers are blindfolded and seated in a line. A small piece of odoriferous material is held under the nose of each victim in turn; the first to identify it (right or wrong) names the substances and describes the circumstances under which he last smelled this odor. He is then released from his blindfold. Pungent suggestions: perfumes, yellow

laundry soap, garlic, coffee, new leather, gin, vanilla, fresh popcorn and Limburger cheese . . . if the victim guesses this last one right, harass him with pointed remarks.

THE TRAPPER

A bag of candy or other prize is suspended in the center of the room. In an irregular circle on the floor below, arrange several set mouse traps. A group of volunteers are now blindfolded, and starting from various points of the room, endeavor to secure the prize without tripping one of the traps. To trip a trap puts them out of the game.

THE MISSING BOTTLES

Again a prize is suspended in the center of the room. This time the hazard consists of a number of bottles in pairs about a foot or two apart, each pair having a small stick laid across their tops. Before the volunteers are blindfolded, encourage them to pace off the distance to the prize and try to memorize the location of the obstructing bottles. After blindfolding, quietly remove the bottles. The average crowd will become hysterical at the spectacle of the contestants carefully stepping around and over non-existent barriers.

THE HULA HOOPERS

I don't suppose any of our readers have missed seeing the latest children's fad; the plastic hoops that they spin with hula-like gyrations. A contest for middle-aged stoutish adults with these toys will evoke plenty of hilarity. If you're not afraid your particular set will condemn it as too vulgar, a contest for couples (locked in close embrace) is an item that would get any burlesque theatre closed.

(Continued from Page 23)

LETTERS from our READERS

Editor, American Squares:

I continue to enjoy "American Squares" and especially appreciate the honest record reviews. Since there is no record outlet in this area where one can listen to the record before buying, it is nice to have someone do the listening for you. Keep calling them the way you see them. Many of us rely on your opinion.

BILL DETTERMAN, Bayside, Va.

Dear Sir:

We are accustomed to having publications discontinued when subscriptions run out and we have not made an effort to renew before that date. However, we have noted with interest the gradual change the magazine has undergone and are very agreeably impressed. We agree with you that you have been more than fair in the time given us to judge whether or not we wish to renew and are hereby enclosing our check for subscription renewal starting with the month June 1958.

We have been going to send a renewal for several months previous to your letter saying, "We give up." We'll renew! We felt that anyone that persistent should certainly be given a hand. In the meantime, my husband, who was president of the local callers organization this past year, used your publication several times to help in group discussions on various phases of square dancing and also record reviews. He has passed the issues you so kindly sent, around to the other callers in the group and we feel that eventually you probably will obtain subscriptions from others in this area. We especially like your "Record Reviews" section as that type of thing has long been needed in the square dance world. We are not as actively

engaged in square or round dancing as we were at one time but still like to keep in touch and have noted in the past few months that your record review alone is well worth the price of subscription. Thank you again.

Yours very truly,
Paul and Grace Gingrey,
Kalispell, Mont.

Dear Frank:

Here's my check for a 2 year subscription. Wouldn't miss the many fine articles on squares and rounds and such, like the record review. Still don't like "Witch Doctor" but guess I will go along with the majority and dance it, but don't figure on calling it, however.

Squarely yours,
M. O. ARTZ, Great Falls, Mont.

Dear Frank:

Hope you folks had a fine summer. My family and I had a very nice one. We spent two weeks camping in the mountains in Maryland and I had the pleasure of getting up some dancing for the campers. It was real swell. I have been hauling my gear with me camping now for 5 years and it certainly has come in handy. This camp area had a nice building to use, generally I held them on roads, fields and the like, any place that I could get power for the P.A. system.

The folks camping seem to be so appreciative of the efforts anyone goes to, to help them have some fun. I have found that young and old alike will jump right in and dance or try. Boy and do you get a cross section of people. One thing I have found the teenager is more willing to try out camping, than they are at home. In

fact they are generally the ones that help me get ready for the night's fun when we camp.

So much for what I did this summer. The above is just some rambling on but I just felt I should say a little to you in the way of Hello.

I must once again tell you how I enjoy the Sleepy Marlin records and if they are on 45 or go on 45 I must get a set. I have many comments on them and I always tell the folks what I know about the records and where they can get them. They are sure just good to listen to, that's what I'm doing as I write this. Grey Eagle just finished. Still hoping you can get him East for another recording session.

Well so long for now.

CLIFF BOWERS, Pittsburgh, Pa.

Dear Frank:

Thanks for the nice write up you gave the National Convention and the special mention you gave us. We appreciate it very much but hope you realize it was only possible with the cooperation of a good committee.

It was good to see you again and we're only sorry we weren't fully conscious so we could have enjoyed it. Thanks to you and Olga for helping make the program successful.

Sincerely,

MAGDALENE BOHART,
Louisville, Ky.

Dear Sirs:

There seems to be quite a controversy about the change over to 45 records. Just for the record I'm gradually going into this size recordings.

Unfortunately, like anything else the record that will last forever has not been discovered as yet. As a caller I feel that my equipment must be the best I can afford to reproduce the

most enjoyable sound for the dancers I expect to dance to my yacking. To come to the point, a lot of my records have to be replaced from time to time because they wear out just like a needle which is also replaced quite regular. It is my opinion that if you are going to do a job, do it right.

I also find that the reproduction from the newer type recordings is also far superior in quality of Hi-fi sound.

A lot of the guys think nothing of buying every record on calls and rounds and then expect them to last forever. Let's think again, it just won't work. The 45's are here just like the automobile so learn to live with it and enjoy it.

MARTY WINTER, Cresskill, N. J.

Dear Frank:

I received my shipment of records today and I am accepting same, as I know that you have shipped me those available, but I wish to go on record as of now; I will not use any more records cut on 45's. Maybe I am a creature of habit and don't know how to use 45's but to me they are a pain in the neck and I use my old Possum Sop till it wears out and then I'll play the fiddle. I have broken 5 of the 45's in the past few weeks and I called a dance at a country club the other nite in which I used my turntable on the piano. When I checked my records the next day I had lost three. I got a call from the club, and they had found them slid under the cover on the piano. Also so I cannot control the speed as well as with the 78's. I have changed needles twice trying to get good sound or rather volume but NO GOOD.

I do not know what the callers from other sections of the country are saying about the 45's, but locally the census of opinion is they are not so hot.

(Continued on page 18)

HERE AND THERE

Washington, D. C. They have new sound systems in both the Exhibit Hall and the Main Ball Room at the Sheraton Park Hotel for the Atlantic SD Convention this year (Oct. 10-11). Registrations are away up; better send for yours now if you haven't already. (Ed and Jana Hahn, 1007 Lincoln Ave., Falls Church, Va.) There will be a Pre-Convention Dance on Thursday evening for those who have registered in advance.

New York, N. Y. The Country Dance Society of America has opened their season: Saturday nights and Wednesday nights (except Nov. 26 and Dec. 24 and 31) at 201 W. 13 St. Murray Sherman's Saturday night folk dance group is again at Washington Irving H.S. Elizabeth Bernstein and Eugene Tso are starting their new seasons as in the past. The Folkliners expect to open soon; they recently sponsored two workshops, one with John Skow and the other with Vyts Beliajus. I suppose the Folk Dance Fellowship will start their indoor season presently, but I have received no announcement.

Texas. The 1958 Texas Folk Dance Camp will be held Nov. 27 to 30 at Oak Hills Private School (8 miles from San Antonio) with a staff consisting of Dave Rosenberg, Nancy Kane, Nelda Drury, Emily Mucha and Mary Tymkovich. For info: George Lowrey, 3207 Merrie Lynn, Austin 2, Texas.

Recession? Thought the recession was over, but the current issue of one of our contemporary SD magazines carries an ad for a hock shop!

Wyckoff, N. J. Just to prove it can be done department: the local Grange Hall staged a combination kolo festival and square dance. Two orchestras (Banat Tamburitza Orchestra and Wyckoff Folk Orchestra) kept the crowd busy. Who said folk and square dancing won't mix?

Florida. The Knotheads Association seems to be going to town in Florida. They claim a membership of over 1800 now and 538 of them attended a recent convention in Fort Harrison.

Connecticut. We couldn't put this in coming events as the place is "tentative", but the Conn. Callers and Teachers Assn. are having their annual SD Jamboree on Nov. 29, probably at the West Shore Rec. Center in Milford, Conn.

The Balkans. I've been approached about planning a guided folk dance tour of the Balkan countries. Any AS readers interested if it materializes?

New York, N. Y. The N. Y. Daily News's 24th Annual Harvest Moon Ball packed Madison Square Garden (2,000 standees). This is really not a "ball" but rather a competition for the Eastern U.S. ballroom dance championship. Three well-known folk dance figures were among the ten judges this year: Murray Sherman, John Stukas (Lithuanian Radio Folk Dance Society) and Helen LaFarge. Incidentally, for those who think that judges do not "judge" but toss coins or something, Helen's private separate score matched the combined judges total score for the 18 top places in order. My own "side lines" score was 15 out of 18.

Starvation Center. Puleeze, has any kind soul some news for the "Here and There" Dept.?

An overweening ego is not a new phenomenon among leaders in the dance world; the dancing-master Vestris claimed the three greatest men in Europe were himself, Voltaire and the King of Prussia.

* * * * *

"Standard Title" Review - Continued

COMIN' ROUND THE MOUNTAIN

"Comin' Round The Mountain" is part of American folk lore. For over 100 years it has been a popular folk song used at all types of gatherings. Every real American boy who has been to camp knows the saga of the preacher and deacon. In the early 1940's Ed Durlacher immortalized the tune as a square dance when it was included in his Decca album "Honor Your Partner." In spite of the claims of many westerners that Western square dancing was born in the West without the benefit of eastern influence, practically every western record company has published this tune together with the original Durlacher instructions. It might be said that this was the Easternmost western square dance because it was originated on the western end of Long Island.

Imperial #1012: Comin' Round The Mountain (124)//At A Georgia Camp Meeting **Price \$1.25**

This was one of the first records that Imperial published. It is a fairly good play and quite useful.

Folkraft #1057: Comin' Round The Mountain (128)//Nelly Bly **Price \$1.25**

Recorded by a Long Island orchestra. This is another period piece dating back to 1946. Quite useful.

Balance #203: Comin' Round The Mountain (128)//Lady Be Good **Price \$1.45**

This modern recording has caused all kinds of argument. Done by Ed Gilmore's Boom-Chuck Boys it is technically a marvelous recording. It does not however have a discernible melodic line. If you have to hear the melody this is not for you.

Also available on Mini-Disc #3203 (33 $\frac{1}{3}$ rpm) **Price \$1.45**

Old Timer #8090: Comin' Round The Mountain (136) Flip side **Price \$1.25**
Called by Johnny Schultz.

An excellent recording but entirely too fast for the dance. When a dance is predominately swinging as this is, 136 tempo is entirely too fast. Tone quality of the recording however is excellent.

Western Jubilee #806: Comin' Round The Mountain (132) Crawdad Song **Price \$1.45**

A fairly good play.

Windsor #7115: Comin' Round The Mountain (132)//Hot Time **Price \$1.45**

Excellent playing by the Sundowners. If your reviewer had to buy one of these records it would be a toss up between Windsor and Balance.

CRIPPLE CREEK

Every fiddler that is worth his salt plays Cripple Creek. It was included on the original Cliffie Stone album and rapidly became a popular tune with every caller.

Old Timer #8036: Cripple Creek (132)//Hop Up Susie **Price \$1.25**

This is one of the short tunes and many orchestras play it in 8 bar units BAB. The Old Timer recording follows this pattern. This recording is

characterized by the usual faults of early recordings. Not too good, but usable.

Western Jubilee #602: Cripple Creek (128)//Arizona Breakdown **Price \$1.25**

Rather incompetent fiddling makes this record annoying.

Western Jubilee #609: Cripple Creek (128)//Soldiers Joy **Price \$1.25**

Although, according to the label, this is done by the same orchestra as #602, there is a tremendous difference in these two records. This one is great and we highly recommend it.

Smart #10-78-04: Cripple Creek (128)//Leather Britches **Price \$1.25**

Not much good.

Black Mountain #153: Cripple Creek (134)//Poke County Breakdown **Price \$1.25**

More third rate fiddling.

SIO #2026: Cripple Creek (130)//Leather Britches **Price \$1.45**

Excellent recording by Ed Gilmore's Bunkhouse Four. Good playing.

Summary: We prefer the Western Jubilee #609. If you need Cripple Creek buy the Western Jubilee record but make sure you order #609. #602 will make you unhappy.

CROOKED STOVEPIPE

A traditional New England hoedown tune. Appears very rarely in the repertoires of western fiddlers for just one reason, it can only be done by expert fiddlers.

Folkraft #1088: Crooked Stovepipe (128)//Ragtime Annie **Price \$1.25**

Fiddled by George Gulyassy. This record was spoiled by poor recording equipment.

Folkraft #1154: Crooked Stovepipe (128)//Peter Street **Price \$1.25**

A 1957 record by the same George Gulyassy, this time backed up by a superior rhythm section. This has been judged one of the greatest hoedown recordings of all times by no less a person than Ralph Page.

Folk Dancer #MH-1033: Crooked Stovepipe (128)//Chinese Breakdown **Price \$1.45**

Played by the same trio. This is the same vintage as Folkraft #1088.

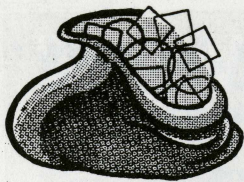
Western Jubilee #603: Crooked Stovepipe (128)//A and E Rag **Price \$1.25**

Played by fiddlers who probably never heard Crooked Stovepipe played properly. This one is a mess.

Aqua #309: Crooked Stovepipe (128)//Johnny Hanlin's Breakdown **Price \$1.25**

This is a great recording. We can't understand how such fine musicianship showed up in the Pacific N.W. unless the fiddlers are not native to the area. To us the violinists sound as if they got their early training in the Montreal area of Canada. Their style is reminiscent of the finest French-Canadian fiddling.

Summary: The most brilliant fiddling appears on the Folkraft #1154. For general rhythm and beat we prefer Aqua #309.



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

Solomon Levi

(Continued from page 5)

You meet your partner and promenade around the ring you go

Singing: O Solomon Levi, tra-la-lalalala
Oh Solomon Levi, tra-la-lalalala

Figure:

The first couple separate, go 'round the outside track

Keep goin' around the set you pass a-comin' back

You pass right by your partner, salute your corners all

Turn around and swing your own, and promenade the hall

Singing: Oh Solomon Levi, etc.

(Sequence: break; figure for couples 1, 2, 3, 4; then figure for couples 1 and 3, then 2 and 4; and last, all four couples together; break.)

BLUE TWO STEP

By Lib Hubbard, Atlanta, Ga.

RECORD: "Nel Blu Di Pinto Di Blue"—Capitol F4024.

POSITION: Closed position, M facing LOD.

FOOTWORK: Opp. throughout; direction to M.

INTRODUCTION: Wait one long count.

Measures

— 1 —

1- 4 TWO-STEP; TWO-STEP; SIDE,

LRL RLR L

CLOSE, CROSS, -; SIDE,

R L R

CLOSE, CROSS, -.

L R

Man starts L LOD two-step LRL; two-step RLR; "twinkle" step - step side L, close R to L, cross

L XIF putting weight on L (W crosses in back); twinkle step - step side R close L to R, cross R, XIF putting weight on R. Body positions are shifted from side-car to banjo on twinkle steps.

5- 8 Repeat 1-4, ending in open pos. facing LOD, inside hands joined.

— II —

9-12 WALK-2-3-BRUSH; WALK-2-3-

L R L R R L R

BRUSH; CROSS-2-3-TOUCH;

L L R L R

CROSS-2-3-TOUCH.

R L R L

Man starts L LOD walk-2-3-brush R; walk-2-3-brush L; exchange places with W as W crosses

(Next page, please)

THE FOLK DANCE CATALOG

COMPILED BY DOLORES FILARDI

REVISED EDITION. CUES AND DESCRIPTIONS OF 75 POPULAR FOLK DANCES WITH A RECORD RECOMMENDATION FOR EACH

POCKET SIZED CARDS

RING BINDING — CARDS CAN BE TAKEN OUT FOR CLASSES.

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\$3.50

AMERICAN SQUARES
BOOK & RECORD SHOP
1159 BROAD ST., NEWARK, N.J.

RLOD of M under arch of M's R and W's L joined hands, walk-2-3-touch R; cross right bk walk-2-3-touch L as W crosses under joined hands to LOD of M.

13-16 Repeat 9-12, ending butterfly pos. facing ptr.

— III —

17-20 TWO-STEP; TWO-STEP; TURN
 L R L R L R
 AWAY TWO STEP BRUSH; TURN
 L R L R
 AWAY TWO STEP BRUSH.
 R L R L

M starts L LOD, two step to side LRL; two step RLOD to side RLR; turn away from ptr., M turning L, W R, with two-step-brush-LRL brush R; finish turning to face ptr. with two-step-brush-RLR brush L.

21-24 Repeat 17-20, ending in open pos. inside hands joined.

— IV —

25-28 TWO-STEP BRUSH; ROLL W
 L R L R L R
 ACROSS-2-3-TOUCH; TWO-
 L R L L R
 STEP BRUSH; ROLL W BACK
 L R L
 ACROSS-2-3-TOUCH.
 R L

Man starts L LOD two-step brush - LRL brush R; as man does RLR-touch L in place, W rolls across in front of M L face turn LRL touch R to left side of man, join W's R and M's L hands; fwd LOD two-step brush - LRL brush R; as man does RLR-touch L in place, W rolls back across R face turn LRL touch R.

29-32 Repeat 25-28, on repeat roll back across W rolls into closed pos. M facing LOD to begin NO. 1.

ENDING: Measures 1-4 twirl and bow on last meas.

“He is not a sober man that danceth.”
 —Tully

SUNNY HILLS

TWO

NEW

ROUNDS

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Forget
 Me Not

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45
 RPM
 only

played by JACK BARBOUR and his
 RHYTHM RUSTLERS

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 Flip — by Pancho Baird

#725 Calico Melody/Teton Mountain Stomp
 Round Dance

#577 Wheelbarrow/Allemande Breaks #2
 Marvin Shilling, caller

Western Jubilee Record Co.

3703 N. 7th St. - Phoenix, Arizona

Letters

(Continued from page 11)

Is there any sure way of identifying 45's and 78's when not shown on supplements and catalogues. Then I can't make a mistake and order wrong ones.

JOE K. CARTER, Tampa, Fla.

Dear Editor:

Several years ago there were published in your magazine several letters from leaders in the fields of square, round, folk, ballroom and contra dancing that were quite vicious. These letters built up one phase of dancing and looked down on the others.

I was very unhappy about these letters, but one thing was important.

Each was sure that the grass was greener in his yard than in his neighbor's. This is a very odd fact, but fairly easy to explain. We all have more fun as we become more experienced in the different phases of dancing and have less fun in those in which we remain inexperienced.

You have a fine magazine.

Sincerely,
 Bill Caul, McLean, Va.

Dear Frank:

I received the replacement of Steamboat Quickstep yesterday and wish to thank you for your quick service in this matter. I must say that I have always considered the shipments well packed and this is the first time that any have been damaged.

We are having our dance camp at the School of Community Arts in Tatamagouche, N. S. again this year and will likely be in the market for a few more recordings after this. I can certainly recommend to any there that require records the fine service that you people give.

Thanking you and best regards,
 Neil A. Patterson,
 Halifax, Nova Scotia

Dear Editor:

. . . thank you for the suggestion of using a weight on the needle arm. We still had the skipping and repeating on the new records, but the nickel did the trick.

Laliah Runyan,
 Tupper Lake, N. Y.

This may be an item of interest to many of our readers. With the newer, fine-groove records some of the light-weight pickup arms sometimes refuse to track. If there is no adjustment

Next page please



LONGHORN RECORDS

Box 271, Kilgore, Texas

NEW RELEASES

#125 Back to San Antone

One side called by Red Warrick

#304 Booger Red

Key of G

Sorghum Break

Key of A

Two Fast Bouncy Hoedowns for
the Fast Stepping Dancers
Music by Melody Cowhands

Have You Tried the Round Dance
Mixer "Melody D'Amour" #124?
Write for information on Red
Warrick Tours and free record
listing.

provided on your arm to vary the stylus pressure, a small coin taped on the front of the arm will usually cure skipping and repeating. A dime is often enough.

Gentlemen:

I read with interest your comments concerning the use of copyrighted material for square dancing in the last issue of American Squares. I was particularly interested in this subject as I am presently studying this matter in connection with our North Carolina Folk Dance Federation activity.

Your comments in the last issue of American Squares lead me to believe that we have no problem as far as our federation is concerned. We have four meetings each year, and the highlight of these meetings is a dance at which the various callers from throughout the state take a turn on the callers'

platform. Participation in these conventions, or festivals as they have come to be known, is on a membership basis, and the constitution of the Federation prohibits use of these meetings for profit. As our organization is neither "Public" nor for profit, it seems to me that we would not run afoul of the copyright laws if our callers use the newer copyrighted records. The North Carolina Folk Dance Federation would appreciate any comment and/or advice which you could pass on to us about this. We do not want our reputation as a responsible organization to be endangered through ignorance of the copyright laws which might affect our activity.

In thinking about this problem, I have wondered about how the copyright restrictions apply to the square dance activity as a whole, and not just as it might apply to our federation. Perhaps you could tell us just what

(Turn Page Please)

NEW

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OH, LONESOME ME

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BILL CASTNER

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right or license we, as callers, have to use copyrighted material in our programs other than the federation programs. Many of our callers call on occasion for various community and church groups, and are paid a small amount for performing these services. The amount of payment for these "semi-professional callers" is in most cases very small and the callers look on this kind of thing as being a partial return on their investment of time and money which makes calling possible for them. I am sure you are familiar with the situation.

Specifically, some of the questions in mind are:

1. Does a caller have the right to use copyrighted material when calling for an organization (civic groups, PTA, church groups, etc.) which pays him for calling?

2. If the answer to question 1. is no, what action must be taken by the caller to obtain the right to use this material?

3. Would the organization of Question 1. be responsible for clearing copyrights, or is the caller responsible?

Answers to these questions and any other information you could supply on this subject would be appreciated. If I should contact other sources for this information, your advice as to the sources would be appreciated also.

James P. Mallard, Jr. Durham, N.C.

* * *

If you will consult your dictionary, you will find that there are definite distinctions between "lawful", "legal" and "legitimate". My desk dictionary gives 32 lines to defining "law". In these 32 lines the words "just", "justice", "moral", "ethical" do not appear. If all laws, temporal and ecclesiastical, were observed to the last comma, civilization would grind to a dying halt; just consider the simplest of the ten commandments "Thou shalt not kill." Some religious groups refuse military service in an effort to observe this directive, some practice



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
323 West 14th Street, Houston, Texas



New record company: 'BENZ'. Their first release will be 'Lucky Me' (# 1201) called by Ben Baldwin, Jr. Flip: instrumental.

vegetarianism. But in a strictly legal interpretation, they are lawbreakers, since plant life is not specifically excluded, and they are morally culpable if they subsist on either plants or animals deprived of life for their benefit. Doesn't leave you much to eat, does it?

I would also like to call to your attention that even the Supreme Court is seldom unanimous in its decisions. With all this in mind you can readily see that it would be neither legally nor morally proper that I advise anyone on a course of conduct. However I can parade some grim legal facts for those in the dance field; if the reader chooses to regard a punctilious adherence to the laws involved as in the same class as starving to death to avoid "slaying" a potato, that is his choice. It is well to remember though, that these laws do have teeth, and once in a while the people for whose benefit they were legislated can persuade them to bite.

We're sorry the prologue is so much longer than the actual answer to Mr. Mallard's letter, but here are our opinions.

Actually, there is no such thing as a "non-profit organization". No sane group of people will band themselves together unless they expect to gain something by this arrangement. True, the advantage may not be in cash, but those who contribute time, effort or

money to an organization expect something in return, even if the payment be made only in Heaven or to the conscience of the donor. Legally, the advantages of a "non-profit" designation rests chiefly in freedom from corporate taxes, real estate taxes, etc. They are not exempt to most of the laws of the land.

Although perhaps a "Folk Dance Federation" could acquire a legal non-profit status for tax purposes, this would not allow them to use copyrighted material at festivals for their members. Since membership would involve the payment of dues, initiation fees or other material advantages, this would constitute, in effect, an admission charge to the event, thus making it "a public performance for profit" despite the fact that it was restricted to members.

A caller has no right to use copyrighted material in entertaining any group for pay. The American Society of Composers, Authors and Publishers will not license a performer to use their material. The obtaining of such license is the responsibility of the organization or location sponsoring the performance.

The amount of pay received by the caller his services has no bearing on the subject; the fact that a caller may feel that he deserves a return on his investment in time and money spent

(Turn Page Please)

Fall Releases

4 NEW SINGING CALLS

#822

"CASEY JONES"
"SWEETEST GAL IN
TOWN"

(With call by "Jonesy")

#821

Same as #822

(Without calls)

#824

"TRUE BLUE"
"PRETTY BABY"

(With call by Bob Van Antwerp)

#823

Same as #824

(Without calls)

All available on 78 & 45 RPM

Music by

Frankie Messina

and

The Mavericks

MacGregor Records

729 S. Western Avenue

Los Angeles, California

buying records and learning calls to copyrighted material does not give him a legal right to use this material in "a public performance for profit."

Round dancers are not exempt from restrictions on the use of copyrighted melodies either. Every playing of a copyrighted tune at a festival without license is a violation; the sponsors of the festival are liable.

The easiest way around the whole question? Well, there is a tremendous amount of material in the public domain category.

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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 quarterly. American subscription agent: Frank L. Kaltman, 1159 Broad St., Newark 2, N. J.

In the "Ajax" of Sophocles the god Pan is spoken of as a dancing-master.

BOOK REVIEWS

LET'S DANCE WITH MARGE AND GOWER CHAMPION. By Bob Thomas. Grosset & Dunlap, New York, 1954. Paper cover, 8 X 10 $\frac{1}{4}$, 64 pp. \$1.00. With a wee bit of history and some breezy advice this popular-priced book gives instructions for the Waltz, Foxtrot, Samba, Rhumba, Mambo and Jitterbug plus the "Champion Strut" (a foxtrot routine with clapping, etc.) Nicely illustrated with photographs and the usual "his and hers" footstep diagrams. Well worth the dollar, even if the last eleven pages are devoted to family album photos of the Champions.

DANCING THE CHA-CHA-CHA. By Arthur Kalberer. American Graphic, Irvington, N. J., 1957. Stiff paper covers, 5 $\frac{1}{2}$ X 8 $\frac{1}{2}$, 46 pp. \$1.00. This is about the best exposition of the Cha-cha-cha that I have seen in a book of this size. Using the standard footprint type of diagram plus photos, it tells you everything except how to put the ack in the sacroiliac . . . and if that doesn't come naturally you're too old to Cha-cha-cha anyhow. Neat, concise, and a bargain at the price.

FUN WITH THE FAMILY. By Harry D. Edgren and E. H. Regnier. Stipes Publishing Co., 17 Taylor St., Champaign, Ill. 1958. Paper cover, 8 $\frac{1}{2}$ X 11, 86 pp. \$2.00. A collection of games and stunts, mostly on the quiet and old-fashioned side. Useful for church group leaders and others who prefer their fun on the uncompromisingly wholesome level. Offset reproduction from typewritten copy. **Note: AMERICAN SQUARES BOOK AND RECORD SHOP does not stock this number; order direct from publisher.**

THE APPALACHIAN SQUARE DANCE. By Frank H. Smith. Berea College, Berea, Ky., 1955. Hard covers, 7 X 10 $\frac{1}{4}$, 86 pp. \$3.00. We are a little late in reviewing this book, but it

never came to our attention before. I suppose this could be called "The Compleat Appalachian Square Dancer" since it has some history, chapters on calling and teaching, several pages of music plus a separate musical score for fiddle only tucked into a neat little pocket inside the back cover! The descriptions of the figures replete with detail and both photographs and sketches are used for illustrations. Although you won't find any of the brain-shattering concoctions of the latest hot-shot high level caller here, the Appalachian style of dancing has an attraction of its own, and I think many clubs would welcome the change of pace once in a while if one or two dances of this type were included in an evening's program. If you are on an exclusive record diet, don't let the mention of "music" in the book scare you; suitable records **are** available.

Games

(Continued from page 10)

PATCH THE BRITCHES

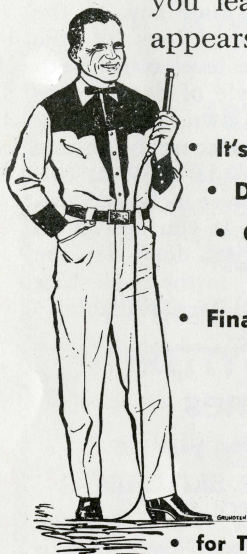
You'd better get several married couples for volunteers. Each lady is given a needle, a piece of thread and a patch of cloth about six inches square. At the word "GO" each husband lies face down across his wife's lap, she threads the needle and sews the patch on the rear of his trousers. First finished wins a prize, with the requirement that the stitching be close enough to make it impossible to insert a coin under the patch.

"We find that the heroes of mediaeval romances were generally renowned for their skill in dancing as well as in fighting."

—Scott: "Dancing in All Ages".

Sets in Order SPOTLIGHTS **BOB RUFF** IN NEW SERIES OF DANCES FOR STUDENT DANCER

CALL IN YOUR NEIGHBORS. Move the furniture out of the living room. Here comes another easy-to-follow series of fun square dance lessons, excellent for school, recreation and church groups. Your caller, with the clear, understandable voice is Bob Ruff of Whittier, California. His square dance classes are constantly filled to capacity. Have fun as you learn with all these proven dances! Instruction-help appears on the reverse side of the album cover.



- It's Red Hot
- Square Thru Workshop
- Pass Thru Fun
- Dixie Chain
- Bend The Line
- Some Lines Divide
- Cross Trail Tricks
- Wagon Wheel and Wheel Around
- Some Triple Allemandes
- Final Exam
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Come! Come! Come!

ATLANTIC CONVENTION

October 10 and 11

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DECCA

RECORD #9-29434 45 RPM only

WALTZ SOFTLY

POSITION: Open, facing LOD. Opposite footwork for lady.

INTRODUCTION

Meas.

1-2 Wait two measures and acknowledge.

Part A

- 1-4 FWD, SIDE CLOSE (back to back); FWD, SIDE, CLOSE (face to face) STEP, SWING,-; STEP, TOUCH,-; Step fwd L, swinging joined hands fwd pivot back to back and step to side in LOD on R, close L to R; starting to pivot R face step fwd R, continue pivot to face to face and step to side in LOD on L; close R to L; step L to side in LOD, swing R XIF of L, hold; step R to side in RLOD, touch L beside R, hold.
- 5-8 REPEAT MEASURES 1-4 (ending in closed position, M's back to COH.
- 9-12 GRAPEVINE, MANEUVER, TOUCH,-; WALTZ R; WALTZ; Progressing LOD step L to side behind R, side L; Maneuver, stepping on R XIF of L to face RLOD, touch L, hold; starting bwd on L in LOD do two R face turning waltzes.
- 13-16 REPEAT MEASURES 9-12 (ending in semi-closed pos. facing LOD).

Part B

- 17-20 17-20 FWD, SWING,-; FWD, 2, CLOSE; BWD, 2, CLOSE; MANEUVER, TOUCH,-; Step fwd L, swing R fwd, hold; step fwd R, step fwd L, close R to L, step bwd L, step bwd R, close L to R; maneuver, stepping fwd on R and pivoting so that M's back almost to LOD. Take closed pos. and touch L, hold.
- 21-24 WALTZ R; WALTZ; WALTZ, WALTZ; Starting bwd on L in LOD make 2 complete R face turns in four waltz measures; end in semi-closed pos facing LOD.
- 25-32 REPEAT MEASURES 17-24 BUT ENDING WITH R FACE TWIRL TO OPEN POS ON LAST MEASURE.

SEQUENCE: Intro-A-B-A-A-B-A ending on meas 16 with lady twirling R face under M's L arm for bow and curtesy.

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COMING EVENTS

- Oct. 2-3 **Fontana, N. C.** Swap Shop..
- Oct. 2-3-4 **Hicksville, L. I.** Mid-Island Shopping Plaza, L. I. S. D. Federation Square Dance Festival. (Sat. date is afternoon & evening: others evening only.)
- Oct. 3-4 **Irvine, Ky.** H.S. Gym. Square and folk dance contest.
- Oct. 3-4 **Potsdam, N. Y.** Teacher's College. S&FD Festival. Workshop on Sat. afternoon.
- Oct. 5 **Sunny Hills, Calif.** Anniversary SD.
- Oct. 10-11 **Washington, D. C.** Sheraton Park Hotel. 4th Atlantic Square Dance Convention.
- Oct. 11-12 **Kissimmee, Fla.** Tropical Hotel. SD & RD Workshop.
- Oct. 12 **Wyckoff, N. J.** Grange Hall. A Night in Rumania.
- Oct. 12 **Fullerton, Calif.** Sunny Hills Barn. Western SD Assn. Jamboree.
- Oct. 19 **Boscowen, N. H.** Town Hall. N. H. Folk Fed. meeting at 3 P. M. followed by dance.
- Oct. 23-25 **Eatonton, Ga.** Fall Bawl.

- Oct. 24 to 27 **Netcong, N. J.** Hudson Guild Farm. Dance weekend. Registration and info: Country Society, 55 Christopher St., New York 14, N. Y.
- Oct. 26 **Miami Beach, Fla.** 10th St. Audit. SD Jamboree.
- Nov. 1 **Atlanta, Ga.** 5th S.E. SD Festival.
- Nov. 1 **Summit, N. J.** Edison Rec. Hall. Fall Hoedown.
- Nov. 2 **Hollywood, Calif.** The Palladium. SD Festival.
- Nov. 8 **Jacksonville, Fla.** Garden Center Bldg. SD Roundup.
- Nov. 8 **Richmond, Va.** Richmond Arena. SD Festival & Workshop.
- Nov. 14-16 **San Diego, Calif.** Fiesta del la Cuadrilla.
- Nov. 29 **Cleveland, Ohio.** Cleve. Area Callers Jamboree.
- Dec. 10 **Fort Myers, Fla.** Pageant of Light SD.
- May 28-29-30, 1959 **Denver, Colo.** 8th National SD Convention.

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