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Number e

FOLKLORE

A M E R I C A N

FOLKLORE

The Magazine of American Folk Dancing

APRIL 1959

FOLKRAFT RECORD

NO. 1284



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AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

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YARDSTICKS

Ever since I did the "art work" (the shaded ruler) for Pat Pending's "Let's Measure It" article in the February issue of AMERICAN SQUARES, a random thought has been nagging in the back of my cranium. Pat was attempting to measure the number of people indulging in various forms of square dancing . . . what I would like to measure is the amount of enjoyment they derive from their recreation.

Asking any real enthusiast how much "fun" he has pursuing his hobby will get about the same answer that Miss Sweet Sixteen expects when she asks her flame of the moment how much he loves her. But "heaps", "loads", "the mostest", etc., are hardly usable as standards of comparison. To continue with this parallel, the questions "Does Johnny love Mary more than William loves Suzie," and "Does a devotee of 'dirt road' dancing have more fun than a 'club dance' enthusiast," are equally difficult of resolution because of the lack of a standard of measurement and a method of applying a standard if one was available.

Even the most casual observer will note that the 'Grange Hall' dancer manifests more physical symptoms of pleasure: they yip and squeal, burn up prodigious amounts of energy swinging, stamping and jiggging, and, on the whole, wear more joyous expressions when they dance. On the other hand the dyed-in-the-crinoline square dancers claim their division is a 'higher' form and prove their enthusiasm by outspending the 'country' dancer many times over. (Records, fancy costumes, trips to distant events, higher admission prices, etc.)

I doubt it, but possibly one of our readers has a yardstick to loan us? Or shall we wait until our psychologists invent a "hedonometer"? I can hardly wait to do my first Allemande Left with little wires sticking into my skull, needles in my veins and a respirator hiding my beaming countenance.



Rod

THE DANCE COLLECTION

By Marion Eames

All of the world's great libraries contain valuable material on the art and history of dancing: rare books and manuscripts, autograph letters, ballet scores and librettos, old programs and playbills, prints and drawings—the tangible records of characteristically intangible art. Not necessarily catalogued under the headings “dance”, or “dancing”, wonderful things may yet be discovered in London, Paris, Milan, Cambridge, Washington, and elsewhere. This is all very nice to contemplate but not particularly helpful to the writer or dancer whose time and means are limited. The difficulty of collecting data from such widely dispersed sources is formidable indeed. In the past, hardy experienced researchers have had to struggle with circumstances which the eager novice often found literally insurmountable.

Only recently, and only in New York, has a sustained effort been made to establish a centralized reference collection devoted solely to the literature and iconography of the dance. If anyone should doubt the importance of this effort, let him realize the tremendous growth of interest in all forms of dancing during the last two decades. Dozens of books are published every year, and countless periodicals. In America alone ballet performances attract six million spectators a year. In addition to some 100,000 schools of popular dancing spread over the nation, an estimated two million students are enrolled in schools teaching some form of theatrical dance, and many colleges now include dance courses in their regular curricula. Broadway, Hollywood, and television producers are commanding the services of our most serious choreographers, and the well-informed dance critic has become a fixture in contemporary journalism.

Recognizing the genuine need for a permanent, comprehensive bureau of information on the dance, comparable to similar areas of music, theatre, art and architecture, the New York Public Library brought into being, and has fostered to young maturity, a true archive. This is the Dance Collection—unique in the world and already serving dance enthusiasts in almost every corner of it.

The value of the collection itself can hardly be exaggerated. It covers every aspect of the dance from primitive ritual to the latest steps being taught in popular dance studios; and, with the exception of motion pictures, all possible means of recording dance forms and dance history have been pressed into service. Books, of course, are the primary requisites. In addition to all standard works the Collection owns a number of extremely rare volumes. A single example to fire the imagination of any bibliophile is a copy of Beaujoyeux's *Balet Comique de la Roynie* (Paris, 1582), which bears the signature of Ben Jonson on its fly-leaf and the bookplate of Horace Walpole inside its front cover.

Beyond the register of books—and periodicals, of which there are extensive files—the Dance Collection has gathered complementary material of many kinds. To begin with, it has the largest file of dance pictures in the world. This includes one of the finest “dance print” collections in the country, plus hundreds of rare photographs and many original drawings. Further documentation is provided by an immense number of clippings, posters, and programs—some yellow with age, others as fresh as last night's premiere.

Apart from these aids to study, the Collection houses an impressive store

of manuscript material. Here will be found letters, diaries, notebooks, and scrapbooks from the private files of illustrious dance personalities. Here, too, the reader may examine such choice items as a recently discovered manuscript by a 15th century dancing-master, or a manual of ballet exercises and technique written in the hand of Enrico Cechetti and dated at St. Petersburg, 1904.

Since all dancing has a close affinity with music, and theatrical dancing is also concerned with dramatic action, dance scores and librettos are of signal importance to the researcher. Here again the Dance Collection is remarkably strong. To complete the records of choreographic achievement, it is pioneering in the difficult medium of dance notation.

Such is the substantial wealth of the Collection's holdings. But even the richest treasury is of little real use unless its contents are sorted and arranged in such manner as to make them readily accessible. A public archive must be workable to justify itself. Not only has the Dance Collection accomplished the laborious business of cataloguing thousands of miscellaneous items, but it has set up special files in which these items are classified, indexed, and described for easy reference. The Rockefeller Foundation took such interest in this project that it provided a three-year grant to aid the work.

Thus, in addition to the regular card catalogue which lists more than 10,000 books and pamphlets relating to the dance, the reader has access to various separate indexes wherein he may quickly discover what further material is available in his particular field. By the time he has exhausted the card catalogue (printed books, MSS, periodicals, music scores and librettos), the subject file (supplementing the above and listing many special articles), the iconography file (pictures of every description), the program and clipping files (which

last include criticism and reviews), even a beginner will have a pretty sound knowledge of his subject. If this happens to be theatrical dance, he has still other files to help him; for some ballets are indexed by the title and cross-indexed by their choreographers, composers, librettists, and designers. Indirectly, this meticulous cataloguing has proved to be of tremendous value to all sorts of people who never see the inside of the library, since it enables the staff to supply detailed information by mail as well as to answer urgent and often startling enquiries from the far end of a telephone wire.

Thanks to the Library's photographic service, not only verbal information can be supplied but even, at nominal cost, photostats of pictures or clippings or programs or whatever.

Coming back now to the collection itself, a word should be said about acquisitions. Among the most significant assets, many have been acquired through the generosity of private donors who have collected with intensity—the Denishawn Collection, the Cia Fornaroli Collection, the Isadora Duncan, Nijinsky, Humphrey-Weidman Collections.

In making their gifts to the Library, these donors have had the double satisfaction of sharing their cherished property with a wide and appreciative public and also of assuring its preservation for all time. From the Collection's point of view such gifts are especially welcome because of the scarcity of historical material available. Though every effort is being made to complete the early documentation of dancing while at the same time maintaining up-to-the-minute coverage of the contemporary scene, it may well be years before certain rare and desirable items turn up in the open market. Now that the Collection has established an international reputation as the world's only library of

(Continued on Page 24)

ENTHUSIAST - FANATIC - BIGOT

By Lester Garrick, Stroudsburg, Pa.

Most of us have been told since childhood that "Two wrongs never make a right" and I presume that the precept has been of some value in shaping our characters. But despite all pleas for tolerance, understanding and good will, many people seem to reason that the corollary of that fine, moral adage is "Two rights are always wrong." Human nature being what it is, the usual solution to the problem of two rights is to try to preserve the right most acceptable to the individual and ignore the other concept.

I think that you will agree that the above applies to the average, normal person in today's society. Of course we have a great many superior people who not only realize that there are many 'rights', but who take an active interest in seeking out and preserving unpopular truths. Undoubtedly such activity gains them a more lustrous halo in heaven; in this vale of tears it is a first-class way to make enemies and irritate people.

An enthusiast is not an average, normal person. To be an enthusiast one must possess, or at least expend, more energy in the pursuit of the object of his enthusiasm than the average person considers reasonable. A true enthusiast is seldom obnoxious; he is usually intelligent enough to avoid boring uninterested people with his hobby; missionary work to gain new converts to his enthusiasm is handled with discretion.

A fanatic, (Mr. Webster won't like this) is an enthusiast who has blown his gaskets. He pursues his "enthusiasm" to an extent that seems unreasonable even to those in sympathy with his cause. To those not at all concerned with his hobby (or religion, or work) he seems like a customer for a

psychiatrist. Naturally he is avoided by "normal" people . . . unfortunately some of the stigma of abnormality is then attached to the object of his enthusiasm. Obviously this is bad for "the cause." So we must conclude that, even when they are on "your side," fanatics are not desirable.

A bigot is associated with religion in the minds of most people. The term is not so restricted; bigots can exist in any field involving ideas, customs or conduct. A bigot (apologies to Mr. Webster again) is a last-stage fanatic who is so far overboard with the wonderfulness of his enthusiasm that he seeks to disparage, defame and exterminate, not only "enemy" causes, but similar (and presumably congenial) causes. His "right" is the only right; everything and everybody else is completely, absolutely, 100% wrong. A bigot is the worst possible public relations agent for his cause.

You will now be wondering no doubt, what all this has to do with square dancing. We square dancers are all nice friendly enthusiasts . . . aren't we?

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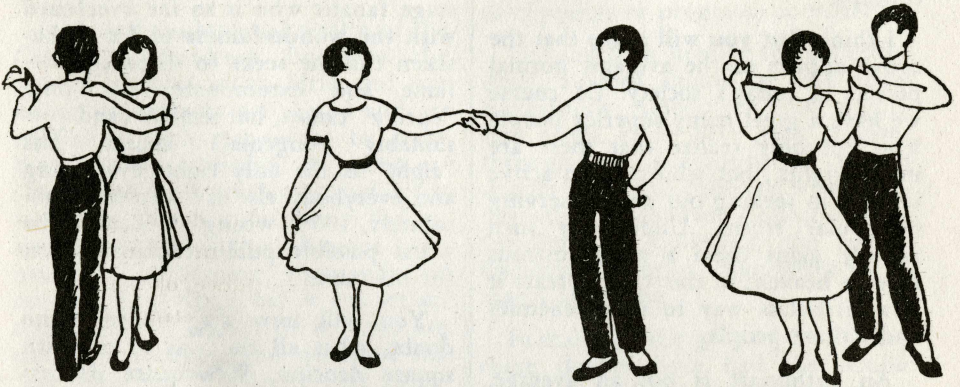
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Common Dance Faults

Common dance faults that can be detected easily and that require immediate attention and correction are:

- 1. INEFFICIENT STARTING POSITION**—standing with equal weight on both feet. This common dance fault creates many unnecessary difficulties and dance problems. An individual's dance experiences may be very frustrating simply because one foot is not ready to start the action in time or on cue. A late start may make it impossible for the individual to dance in time to the music or to perform the step correctly. Starting and finishing an action with one foot free is essential for continuity of movement and for a smooth transition from figure to figure. The correct starting position is an important "first" in dance instruction.



- 2. OVER-STEPPING OR OVER-REACHING.** This is a common dance fault that is due primarily to tension. The tense individual cannot take a comfortable step; the hop is often performed with the free leg raised high or extended stiffly out to the side. This kind of movement is not only inefficient, but it also makes it difficult for the individual to keep in time to the music. To correct this fault, limit the individual's practice to the fundamental steps and rhythms. Walking to a clearly defined rhythm should be practiced until a relaxed, comfortable step, in time to the music, is taken with confidence. As the individual's rhythmic responses improve, vary the rhythms and practice walking in all directions. Efforts to polka are wasted and add to an individual's tension and frustration if the hop is not done in an easy, relaxed manner, or if there is any indecision in dancing the Two-step. For natural and effective learning, free of tension and difficulties, the basic movements must be practiced until they are performed in a freely relaxed manner.

3. A-RYTHMIC DANCING. A-rhythmic responses to music may be due to:

- (a) **TENSION.** A tense individual often does not hear the music. Taking "over-long" strides, a common dance fault due to tension, also makes it difficult to keep in time to the music. Inability to step on the beat may, therefore, be due to tension and not to the individual's lack of an "ear for music." With confidence in the basic movements, note how ability to express and to interpret music through movement develops easily and naturally.
- (b) **INABILITY TO MAINTAIN CONTINUITY OF ACTION.** Many individuals have difficulty in performing a combination of movements, because, instead of "cutting" they "close" and thus lose continuity of action. In some instances the individual will "close" and finish the action with equal weight on both feet. He then has to decide which foot is to lead the next movement and thus performs the dance step either incorrectly or late. By directing attention to the subsequent action rather than emphasizing the bringing together or "closing" of the feet, the dancer will always free the correct foot in readiness to carry on the movement. For example, the Two-step could be cued, "LEFT and Left; RIGHT and Right."
(See "Summary of Dance-Step Analysis" page)

- (c) **INEFFICIENT STARTING POSITION.** Standing with equal weight on both feet makes it necessary for an individual to decide which foot is to start the movement. This results, very often, in a late start and hesitant, a-rhythmic movement. Stress the importance of starting and finishing an action with one foot free and ready to continue the movement.

4. INABILITY TO CONTROL CENTER OF BALANCE OVER ONE FOOT. The ability to center and balance, or shift the weight of the body from one leg to the other, is an essential dance skill. In dance steps such as the "Bleking" step, "La Raspa" step, "Scissor" step, etc., the center of balance must be shifted from one leg to the other in a continuous, rhythmic series. The Curtsy, "Minuet" step, "Varsouvienne" step, and many dance patterns and figures, finish in a "held" position with the weight balanced over one leg. To develop control of the center of balance, practice (a) tapping lightly, first the toe, then the heel of the free foot, while balancing weight on the supporting foot; (b) running three steps in place, finishing with weight over one foot and toe of free foot extended; (c) starting and ending dance-steps in the standard fourth position.

(This is extracted from the "Teachers' Dance Handbook," by Kulbitsky and Kaltman, just published and for sale at American Squares Book and Record Shop. 8½ x 10½, 342 pages, price \$6.50. We'll have a formal book review of it in the next issue.)

Let's Celebrate May Day

By Rod La Farge

The most common reaction you get these days when you suggest celebrating May Day is a puzzled look and the comment; "But that's a Russian (or Communist) holiday." As a matter of fact, when I went through the card index in the New York Public Library to garner a bit of material for this article, over three-quarters of the entries under "May Day" bear the parenthetical notation "Labor Holiday." Of course there are a fair number of people who associate May Day with little children skipping around a May Pole, but the concept of this holiday as a time for revelry outdoing New Year's Eve and an occasion for reviving quaint old customs dating back to the dawn of history is not one you often meet.

Yet this festival is probably the oldest one in the history of mankind; the first blossoming, the awakening of life in the Spring, is an event celebrated by even the most primitive tribes, and, until crushed by the deadening impact of urban sophistication, one observed all over Europe.

Just where the celebration became tied to the calendar date of May 1st is uncertain; the Roman festival of the goddess Flora took place on the Calends of May, so this would seem to be the most likely setting. However, we are not here trying to trace the origin of the festival, but merely describe a few of the more interesting customs in the hope that some of our readers will find them diverting enough to warrant organizing a local celebration in "the good old style." I have led such a celebration (Paterson, N. J.) for the past fifteen years and found it even more fun than it sounds! For those with axes to grind, I might mention that the attendant publicity has added many recruits to

our square and folk dance groups, since the largest part of the event consists of the dancing following such rituals and customs as we choose to present.

"What you choose to present" sounds rather arbitrary; it is of necessity so. There are hundreds of customs and practices that you could adopt. Every country in Europe has a wealth of interesting folklore to draw from. However we must remain practical. . . . in the first place I do not have enough space in *American Squares* to even begin an extensive presentation. I shall confine myself to suggestions for a program by a small group.

The most important item for a May Day celebration is a May Pole . . . because people will expect it. The easy way to take care of this essential is to go to the local lumber yard and buy a clothes-line pole. The size is up to you. "Authentic" May Poles come in all sizes. The most famous May Pole in England was that at St. Andrews-Undershaft; the cathedral took the name of "Undershaft" because the May Pole there towered above the church-spire. On the other extreme there are "procession" May Poles only eight or ten feet high, and in France dances are performed around a "May Bush" which is not a pole at all but a small shrub or tree decorated with blossoms and bits of finery. (Some authorities claim this to be the origin of our Christmas Tree).

Weaving ribbons while dancing around a May Pole is an item that appeared quite late in the history of the festival in England; it was apparently a custom imported from France or the Basque country. If you wish to perform this type of dance, a very

(Continued on page 18)



'Spring in the Olden Time - The Maypole.' Illus. London News, May, 1843.



Jack-in-the-Green. From 'The Illustrated London News' May 27, 1843.

HERE AND THERE

North Carolina. The Winter Festival of the Folk Dance Federation was held in Dunham on Feb. 28 and drew over 500 people. At the afternoon workshop squares were taught by Garland King and John Brendle, and rounds were handled by Lib Bennett and Dottie Dicks. Jim Mallard gave a special session on P.A. technique for callers and leaders.

Spain. "Castellana Magazine", the slick house organ of the Castellana Hilton, devoted a picture page recently to a square dance party held at that hotel by the American Women's Club. Our correspondent there, Sgt. Mixer, was the caller. "Alert Strip", published by the Torrejon Air Base, also features quite a bit of square dance news in the issue at hand. New beginners class at the Service Club Ballroom, election of officers by the Madrid Squares and an account of a square dance party sponsored by an adult group of Spanish people studying English. The Flexible Squares were guests at this party . . . mixed square dancing and Spanish folk dancing . . . I guess that proves their right to the "flexible" label!

Pittsburgh, Pa. Ted Shuttleworth reminds us that Pittsburgh is celebrating its bicentennial this year and April 3rd has been set aside as Physical Education Day. Among the features of this day will be an exhibition of square dancing by twenty-four sets of children from twelve different schools, directed by Karl Fehrenbach.

Connecticut. "Inter-Club Squares", the publication of the Conn. Callers and Teachers Assn., has a note that Joan Mead is looking for information about dancing in earlier times in Connecticut, this information to be used in connection with the "Woodbury Tercentenary Dances" scheduled for this summer. Please, please . . .

will some kind soul among our Connecticut readers write us a bit about these dances? This is the first we have heard of them, and this is the kind of thing that we are dying to write up in AMERICAN SQUARES.

Bismark, N. D. The square dance clubs of Bismark and Mandan have cards printed with their dance schedules which they place in all the motels and hotels in the area. We understand they draw quite a few visitors this way.

London, England. Coals to Newcastle and all that. We hear that Jimmy Morris, the English SD caller is planning a calling tour in the U.S.A. this summer. (We also hear that he is darn good!)

Manitoba, Canada. The FD Fed. of Manitoba wishes to thank all who made their March of Dimes SD such a success and remind you all of their 8th Annual Spring Jamboree on May 10th and 11th. For info regarding dancing in the area write J. Woodman, Ste. 3, Stuart Court, 52 Fawcett Ave., Winnipeg 10, Manitoba, Canada.

Rockingham, N. C. From an item in "Promenade", the bulletin of the FD Fed. of N. C., we gather that all the men in Rockingham are raising beards for that town's 175th birthday, and that there will be a square dance festival among the other doings. Please, Mr. Rogers of Rockingham, send us more info . . . and we could use a good photo of the "beavers" dancing!

Bogota, N. J. As far as I know this is an unique experiment: your editor persuaded a group of Girl Scouts to embark on an all-Balkan folk program. Recruited from troops in Teaneck and Bogota, they adopted the name "Balkan Belles" and have been training with vast enthusiasm since

(Continued on Page 24)

LETTERS from our READERS

Dear Rod:

I aint a guy to complain but I just got gypped. My magazine known as American Squares arrived with the staples loose and pages 13, 14, 15, 16 missing. If there was anything of note on those pages which might interest a broken down N. H. Caller kindly send them.

At the Old Colony Callers meeting in Canton today three different people pinpointed the guy and the place described by Pat Pending in the article "A Cheerful Post Mortem" as they had heard about him so he must have really stanked. Also send me one extra copy of March issue so I can send it to Gracie Felker who owns the hall.

Ed Moody, Nashua, N. H.

We apologize abjectly for the missing pages; we just moved and enlarged our printing plant. "Hired help" just ain't what it used to be in grand-pappy's day.

Gentlemen:

I get a great deal of benefit from the Record Reviews.

Publicity for the one night stand by Rod LaFarge is an article that a group of us are making good use of.

All in all you have a very good magazine. More power to you.

Velma Treffrey, Lancaster, N.H.

Hi, Folks,

Thanks so much for the replacement. Also for the speedy return on my last record order. Hope you can repeat this time.

I am also in complete agreement with your record reviews. Many of my past records have been ordered on the strength of your reviews. I have not gotten a "Wrong" record so far. **Keep Up The Good Work.**

Many thanks for everything.

Yours for more and better square dancing,

Ted Shuttleworth, Pittsburgh, Pa.

Dear Editor,


As a sequel to the letter I sent with my subscription, I have a new little story to relate to you. At our dance Saturday night, an elderly gentleman came up to Nancy and me and told us he really was enjoying our old time dances. He told us that he had been looking for a place where he could do some square dancing. According to him, he had been a regular dancer until a couple or three years ago when they drove him out with a lot of new and complicated routines and "fundamentals". Since then he has been searching for real square dancing and at last found it. He further indicated that he was planning to return in the future. At about this point in the conversation we showed him our philosophy of calling which we have framed and displayed as prominently as we can. He was apparently in favor of our outlook since he pointed out a couple of points that he felt especially strong on. (If you would like to see a copy we will be glad to forward one to you.)

This was very gratifying to us since this man was not a newcomer to square dancing, but was an experienced dancer—and NOT at the "Club level" (whatever that means).

David F. Gottschalt, Bratenahl, Ohio

"Loud talking, laughing and stamping, are as impolite in the presence of ladies as smoking and chewing, and are therefore never indulged in by gentlemen."

—"The Amateur's Vademecum"
(1870)



RECORD REVIEWS

Windsor Records, 45 rpm only

Price \$1.45

#4473 Pussy Cat (128)//Rosabella (130)

Square Dance with Calls by Bruce Johnson

"Pussy Cat" is a very nice singing square with a novel twist. The calling and orchestration is superb. "Rosabella" is a beautifully executed singing quadrille . . . probably the best piece of music used in the square dance field this year.

#4173 Instrumental of the above (128)

Balance Records, 45 rpm only

Price \$1.45

#X-108 The Quiet Dance (128)//Old Fashioned Girl (128)

Square Dance with Calls by Ed Gilmore

"The Quiet Dance" will probably become quite a popular dance. It is a very simple singing call to the old tune "Melancholy Baby." "Old Fashioned Girl" is a repeat of the old Paul Phillips dance.

#X-208 Instrumental of the above (128)

Very good instrumental treatment.

Sunny Hills Records, 45 rpm only

Price \$1.45

#AC-148 Long John (130)//Turkey In The Straw (132)

#AC-149 Dance Around Molly (132)//Blue Mountain Hop (132)

Instrumental by Jack Carter and The Country Ramblers

Although "Long John" is well played, this is about the dullest hoedown I have ever heard . . . a simple 8-beat phrase repeated ad-nauseam. "Turkey In The Straw" has pretty fair country fiddling, also, good orchestration. "Dance Around Molly" is rather mediocre playing of an old standard. "Blue Mountain Hop" is an invented name for a rather mixed up playing of "Black Mountain Rag." The record is unusual in that it presents an excellent 5-string banjo picker.

B-E Records, 78 rpm only

Price \$1.45

#701 Blue Ridge Breakdown (138)//Durang's Hornpipe (138)

Instrumental by the Blue Ridge Boys

The above record is a square dance instrumental by a small town trio which has nothing to distinguish it other than that it comes from a small town.

Blue Star Records, 78 rpm only

Price \$1.45

#1522 Cielito Lindo (130)//Instrumental

Square Dance with Calls by Marshal Flippo

Well, look what we have here . . . good old "Cielito Lindo" in square dance tempo. Marshall Flippo who set the country on its ears with the "Auctioneer" again strikes a blow for originality. We like his record for its caller . . . for its call . . . and for its tone.

Longhorn Records, 78 rpm only

Price \$1.25

#127 Travel On (128) Instrumental

Square Dance with Calls by Red Warrick

A rather dull uninspiring singing call. Caller here is much better than his orchestra.

Kalox Records, 78 rpm only

Price \$1.45

#1003 Pretty Little Thing (128)//She Likes Dancing That Way (128)

Square Dance with Calls by C. O. Guest

Although recorded in Dallas, Texas, this is surprisingly like a California club dance. Neither the caller nor the orchestra is very inspiring.

#1006 Pretty Little Thing (128)//Soldiers Joy (128)

Square Dance Instrumental by the Rhythm Outlaws

"Pretty Little Thing" is a very mediocre orchestration with a particularly ineffective use of a Hammond Organ. "Soldiers Joy" is particularly annoying in that it is played A-B-A-B.

#1008 She Likes Dancing That Way (128)//Mississippi Sawyer (128)

Square Dance Instrumental by the Rhythm Outlaws

"She Likes Dancing That Way" is a mediocre presentation of a singing call. Incidentally, the pressing is rather annoying in addition to the other unhappinesses. "Mississippi Sawyer" is about as bad a playing as we have ever heard. We had hoped this type of recording was forever a "thing of the past" . . . but brave souls pop up with what they think are new ideas ignoring the fact that there are already countless recordings, of the same tunes on the market, all of them infinitely better.

MacGregor Records, 33 $\frac{1}{3}$ or 78 rpm

Price \$1.25

#836 Sweet Georgia Brown (128)//Kitty Cat (128)

Square Dance with Calls by Bob Van Antwerp

"Sweet Georgia Brown" is a terrific recording which must become a hit. Whether you use the complicated club figure, or the optional simpler figure, you must have this record. "Kitty Cat" is a very interesting novelty which makes this record a real bargain.

#835 Instrumental of the above (128)

Splendid recording.

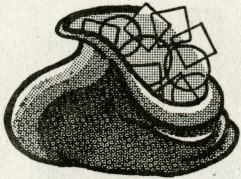
#838 Blonde Hair, Blue Eyes and Ruby Lips (130)//Too Many Times (130)

Square Dance with Calls by Bob Van Antwerp

High level singing call, technically perfect . . . but for club dancers only.

#837 Instrumental of the above (130)

Well done MacGregor type instrumental.



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

THE MODERN TREND

By Willis Brown

First and third go forward and back
 Forward again and box the gnat
 Face the middle and circle up four
 Go once around and then no more
 With the girl on the right, Calif. twirl
 Split the sides as you always do
 Go around one and square thru
 A right and left and right you fly
 A left to the next and pull her by
 Split the sides and around one
 With the lady in the lead, dixie chain
 The girls go left, the boys go right
 Around one and cross trail thru
 Then allemande left that corner maid
 Come back one and promenade
 Promenade eight and don't slow down
 Just keep on kicking those girls around
 Boys back out and make a ring
 Circle left with the pretty little thing
 Circle left with might and main
 Face your corner and all eight chain
 Turn 'em around as you did before
 Four ladies chain, a grand chain four
 Turn 'em twice, don't just stand
 Go to the left for a left allemande, etc.

CON DO

By Clarence Watson, Blue Springs, Mo.
 Heads go forward and back with you
 Forward again and half square thru
 Right and left thru with the outside two
 Then dive thru and half square thru
 Separate, go around just one
 Down the middle and pass thru
 Split the outside and line up four
 Forward eight and back once more
 Pass thru across the world
 The ones who can do a Calif. twirl
 The ends turn back and box the gnat
 Face the middle, right and left thru
 Turn your gal and half square thru
 Right and left thru the outside two
 Dive thru, square thru $\frac{3}{4}$ round
 There's your corner, left Allemande.

A QUICKIE

By Morris Sevada, Parker, Ariz.

Heads to the middle and back with you
 Two and four go right and left thru
 One and three Calif. twirl
 Separate, go round one
 Into the middle, square thru $\frac{3}{4}$ round
 Look out, man, there's old corner
 Left allemande, etc.

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WILSON'S WINGDING

By Fred Wilson

New Westminster, B. C.

One and three bow and swing
 Go up to the middle and back again
 Forward again, a full square thru
 Four hands round as you always do
 Right to your corner, full turn round
 Make a wrong way thar as you come
 down



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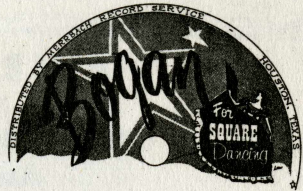
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BOGAN LATEST

1108—Alice Blue Gown
Caller Nathan Hale



Spread that star but not too much
Box the gnat and throw in the clutch
Twice around on a heel and toe
Same girl with a right elbow, go all the
way round

Gents star left to the opposite dears
A wagon wheel but strip the gears
Catch her by the left for a do-paso
Corner right and around you go
Back to her for an allemande thar
Back right into a right hand star
Shoot that star go all the way around
Right to the corner and pull her by
Allemande left, etc.

WAVE TO DIXIE

By Jerry Helt, Cincinnati, Ohio

The four little ladies chain across
Turn 'em, boys, and don't get lost
The two head ladies chain right back
Keep the girls on the same old track
Same head couples bow and swing
Lead on out to the right of the ring
Circle up four and don't you roam
The head two gents go home alone
Forward six and back that way
The lines of three to the right sashay
(behind the gents)
Forward eight and back again
All four gents do a dixie chain
Lead gent right, the next gent left
Go round one and line up four
Go forward eight and back once more

Now pass thru and face your own
And do-sa-do, go all the way around
Make an ocean wave when you come
down

Go forward and back then a right
hand swing
All the way round to the corner of the
ring
Allemand left, etc.

A QUICKIE

By Chet Smith, Boylston, Mass.

The four ladies chain, grand chain four
Turn 'em around, let's dance some
more

The two head gents with the corner girl
Go forward up and come on back
Go forward again and box the gnat
Circle up eight right after that
Just circle left, that's what you do
Those who can do a right & left thru
Then all four ladies go forward and
back

Now cross trail across the track
There's your corner, left allemande
Here we go, right and left grand . . .

YOU MADE IT

By Gib Baker, Ottumwa, Iowa

The head two ladies chain across
Chain to the left but don't get lost
One and three swing you two

(Continued on Page 20)

PINEWOODS CAMP
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English Country - Morris - Sword - Pinewoods Players Orchestra

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55 Christopher Street, New York 14, N. Y.

May Day

(Continued from page 10)

modest sized pole will suffice; twelve to eighteen feet high will answer very well for the purpose. Regardless of the size, the Pole must be "dressed" with at least a crowning wreath.

Should you desire some ceremonies before dancing around the Pole, you might consider cutting your own tree; you can work up a nice little tableau of pouring the libation (fermented honey) on the roots of the tree to pacify (or stupefy?) the guardian spirit and whipping the woodsman with May Switches to purify him of the foul deed.

Let's assume you now have your May Pole . . . an economy size of about fifteen feet. What dances to do? According to old English descriptions they danced such things as Sellenger's Round and Gathering Peascods about the Pole. In the 19th Century the vogue of weaving ribbons around the pole came in. In Rumania they danced Horos around the Pole; similar dances in circular form are mentioned in many other countries. If you wish one ready tailored for you, get Folkraft record #1178 "Maypole Dance" . . . this comes with a complete routine described on the sleeve of the record.

A May Queen is another must. Aside from being a "must" it is also your opportunity to garner publicity for your celebration; no small newspaper editor in his right mind will miss publishing a photo of a pretty girl being crowned Queen of the May! Costuming is a minor detail; unless you are going to go all-out for authenticity a dress of the current "crinoline fashions" popular in square dance circles will serve for the Queen. The crown may be made of cardboard and gilded, or you can rent such item from your local costume shop. Artificial Xmas tree branches sewed on an old raincoat make a fair Jack-in-the-Green, giving you a photogenic character to crown your Queen.

Another quaint old May Day custom was washing the face in May Dew; this was supposed to be a miraculous beauty treatment, good for the whole year. Want to try it? You can collect a lot of May Dew if you get out before sunrise, armed with a sheet of waterproof plastic stretched between two sticks. And while you're out gathering things on May Day, you may be fascinated to learn that Hawthorne, gathered on May Day will keep the witches away . . . perhaps a sprig on your television would delete the commercials?

In Scotland, the Beltane Fire was another May Day custom; among the



The famous May Pole at St. Andrew - Undershaft. From Brand's "Popular Antiquities of Great Britain", 1813.

other ritualistic procedures connected with this, they cooked a sort of omelet over the bonfire; the company then dined on this and other items. Nice thought for your program; ritual and lunch combined!

We hope that the tidbits here offered will induce some of our readers to put on a May Day Celebration . . . Medieval Style. Without any more

material than this you can dress up an afternoon of outdoor folk and square dancing to quite a presentable holiday celebration. If you need more "local color" perhaps you can persuade your local archery club to participate. We are very interested in hearing from you if you do try . . . please write?



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Round Dance

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

Western Jubilee Record Co.

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Grab Bag

(Continued from Page 17)

Two and four right and left thru
Same two ladies chain the floor
Four ladies chain, a grand chain four
One and three a half square thru
Right & left thru with the outside two
Now dive thru and pass thru
Right & left thru with the outside two
Dive thru and pass thru
Circle four with the outside two
Head gents break and form two lines
*Forward eight and back that way
All four couples a half sashay
Now forward eight and back to the
land
Cross trail thru, go right & left grand.

————: *OR: :————
Forward again and right and left —
Forward eight and back with you
allemande . . .

HAYDEN'S ROMP

By Bob Hayden, Lake Jackton, Texas
The side two ladies chain across
Turn 'em around and don't get lost
Same two couples right and left thru
Now one and three, it's up to you
Lead to the right and circle half
Inside arch and the outside under
Into the middle like an all eight chain
It's a right and left, turn a new Jane
Make that line straight across the
floor
Back out and in, we'll dance some more
Then pass thru and face your partner
Same little gal a left allemande, etc.

"Under certain vehement emotions,
more especially those of a pleasant
description, all men are, and ever have
been, natural, spontaneous, involun-
tary dancers."

Horatio Smith, 1862

"Rampant with life, their joy all joy
exceeds,
Yet what but high-strung health this
dancing pleasure breeds?"

—Thompson

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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.

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Horatio Smith, 1862

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Today I learned to box the flea
Tomorrow we're gonna box the gnat
Square dancing's fun for all of that

Box the flea and box the gnat
Caller's got a voice like an old tom cat

Box the flea and box the louse
Box the gal in the calico blouse

Box the gnat and box the flea
Box the gal with the dimple on her knee

Box the gnat and box the flea
Piggy take a bow and say "Wee wee!"

Box the gnat and box the bug
Step right up, give your honey a hug

Box the gnat and box the flea
Now scratch her back; we're out of

DDT

Box the gnat, step back and smile
Box the flea, then swing her awhile



- April 3 & 4 **Fort Collins, Colo.** SD Festival.
- April 3-4 **Lexington, Ky.** U. of Ky. Annual Folk Festival.
- April 4 **Charlottesville, Va.** 5th Virginia Folk Festival.
- April 10-12 **Echo Lake, Pa.** Squared Holiday. Write 62 Beach Terrace, Pines Lake, Wayne, N. J.
- April 11 **Winnipeg, Canada** Weston School. 8th Spring Jamboree of the Folk Dance Federation of Manitoba.
- April 11 **Birmingham, Ala.** Municipal Auditorium. 6th Annual Alabama Jubilee.
- April 11 **Dodge City, Kansas.** Municipal Auditorium. SD Festival.
- April 11 **Louisville, Ky.** Freedom Hall. Spring SD Festival.
- April 11 **Wyckoff, N. J.** Grange Hall. Gaslight Cotillion.
- April 11 **Rochester, N. Y.** Folk Festival.
- April 12 **Sunny Hills, Calif.** WSDA SD Jamboree.
- April 12 **Denver, Colo.** SD Council Spring Festival (Afternoon).
- April 15 **New York, N. Y.** Manhattan Center. Boy's Athletic League FD Festival. (Children's Exhibitions)
- April 16 to 19 **Berea, Ky.** Berea College. 24th Annual Mountain Folk Festival.
- April 17-18 **Las Vegas, Nev.** Rancho H. S. SD Festival.
- April 17 **Andover, N. J.** Hudson Guild Farm. Residential Dance. Weekend. Country Dance Society.
- April 17 **New York, N. Y.** Chas. Evans Hughes HS Comm. Center. FD Festival.
- April 19 **Battle Creek, Mich.** Harper Creek HS Gym. 8th Annual Spring SD Festival.
- April 24-25-26 **Medford, Mass.** Tufts University. New England Folk Festival. 15th Annual.
- April 26 **Indianapolis, Ind.** Indiana Roof Ballroom. Caller's Assn. 7th Annual Jamboree.
- April 30 **Louisville, Ky.** Derby Festival; street square dance.
- April 30-May 2 **Miami Beach, Fla.** State SD Convention.
- May 1-2 **Washington, D. C.** Roosevelt Center Auditorium. Festival of All Nations.
- May 2 **Wyckoff, N. J.** Grange Hall. Spring Folk Dance Festival.
- May 2-10 **Fontana Village, N. C.** Swap Shop.
- May 1 **Winchester, Va.** 23rd Apple Blossom Festival. SD Jamboree Geo. Washington Hotel Ballroom. For reservations write: Mrs. Alvert Warwick, 115 W. 9th St., Front Royal, Va.
- May 1 **Bismark, N. D.** Callers Workshop & S.D. Don Armstrong.
- May 2 **Syracuse, N. Y.** Lincoln Auditorium PTA & SUFD FD Festival.
- May 2 **New York, N. Y.** Hunter College. CDS Spring FD Festival.
- May 2 **Kankakee, Ill.** E. Jr. H.S. 8th Ann. Fest. Ill. Fed. of SD Clubs. Noon to 5:30 - 7:30 to Midnight. Also RD Workshop. "Afterglow" dance next day, 2 to 5 P.M.
- May 3 **Pen Argyl, Pa.** Blue Valley Farm Show Bldg. (Between Pen Argyl & Bangor) SD Co-op Assn. Spring SD Jamboree. 2 to 10 P.M.
- May 3 **Grand Forks, N. D.** Caller's Workshop & SD. Don Armstrong.
- May 3 **Paterson, N. J.** Lambert Castle, Garret Mountain. Annual Medieval May Day. Old rituals, Folk Dancing. Free. (Outdoors; cancelled in case of rain.)
- May 3 **Arden, Del.** Spring Jamboree.
- May 6 thru 10. **Nashville, Tenn.** Coliseum. 23rd Annual National Folk Festival.
- May 9 **Bismark, N. D.** SD Convention and Knothead Jamboree. Workshop. Afternoon & Evening.
- May 15-16 **Detroit, Mich.** Light Guard Armory. Mich. SD Leader's Assn. 10th Ann. SD Fest. Evenings: Workshop Sat. Afternoon.
- May 15 **Baltimore, Md.** Oakleigh School. SD Jamboree.
- May 15-16 **Detroit, Mich.** Light Guard Armory. MSDLA SD Festival.

May 17 **Clemington Lake Park, N. J.** DLDV Annual Spring SD Festival. Afternoon & Evening.

May 17 **Sunny Hills, Calif.** Sunny Hills Barn Jr. Jamboree.

May 22 **Progress, Pa.** Progress Fire Hall. SD Jamboree.

May 23 **Wyckoff, N. J.** Grange Hall. Polish night.

May 23 **Bristol, N. H.** H.S. & Community House NHFF Folk Festival.

May 23 **Salt Lake City, Utah.** Hellenic Memorial Bldg. Trail Dance.

May 26 **Columbus, Neb.** City Audit, Trail Dance.

May 28-29-30, 1959 **Denver, Colo.** 8th National SD Convention.

May 29-31 **Camp Kauffman, Md.** Square Dance Camp. Write Jane Hacking, 815 Marlo Drive, Falls Church, Va.

May 30 **Riverside, Calif.** Annual Memorial Day Hoedown.

June 11-12-13 **Eureka Springs, Ark.** SD Festival.

June 20 **Longview, Texas.** SD Jamboree. Afternoon workshop, evening dance & "after-party" breakfast.

June 20 **San Antonio, Texas.** Municipal Auditorium. RD Festival.

June 26-27 **Pensacola, Fla.** 7th Annual SD Festival.

July 2 to 6 **Kutztown, Pa** Pennsylvania Dutch Festival.

July 24 to 27 **Plymouth, Mass.** Pineswoods Camp. Scottish Country Dance Weekend.

Aug. 16 **Contoocook, N. H.** Pleasant Lake Park Casino N.H. FD Fed. Summer Party.

Aug. 17 to 25 **Red Lodge, Mont.** Festival of Nations.

Sept. 5-7 **Clearwater, Fla.** Florida Knothead Convention.

October 2-3 **Ogden, Utah** 8th International MT. SD Festival.

Oct. 9-10 **Toronto, Canada.** Royal York Hotel. 5th Atlantic SD Convention.

Oct. 18 **Boscawen, N. H.** N. H. FD Fed. Fall Party & Annual Meeting.

Oct. 23-24 **Richmond, Va.** Hotel John Marshall. Fall SD Festival.

Nov. 21 **Dallas, Texas** Memorial Auditorium. 5th Annual SW SD FESTIVAL. Afternoon & Evening.

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Here and There

(Continued from Page 12)

September. Their repertoire includes dances from all the Balkan countries and they will be completely costumed in Bulgarian peasant dress. Their debut will be at the Spring Folk Festival of Wyckoff Grange on May 2nd. Winchester, Va. East meets West? Our friend Joseph Bray tells us that "there will be 'Western' square dancing for the first time at Shenandoah Valley Apple Blossom Festival, through the good work of Rayburn Hickerson of Front Royal." Host clubs for the square dancing are the Rivermont Ramblers and the Valley Promenaders.

Vermont. Mr. Ed Moody, prexy of the N. H. FD Federation passes on some info on doings up that-a-way. The N. H. Folk Festival will have a special afternoon program for children and a musicians jamboree (with many N. H. fiddlers) from 6 to 7:30 P.M. Also a nursery for babes in arms. The date is May 23 . . . see "Coming Events" section. There will also be a fiddler's jamboree at their Summer Party on August 16.

Dance Collection

(Continued from page 6)

the dance, perhaps other public-spirited collectors will want to join the ranks of distinguished benefactors who have helped so much to build this reputation.

"The most universal amusement, agreeably to the general current in the veins, and the common participation of flesh and blood (for rank knows no distinction of legs and knee-pans), was dancing."

Leigh Hunt, 1819

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An **APRIL SHOWER** of *NEW RELEASES!*



"TENDERLY"

"MORNING
WALTZ"

"I'M NEVER GONNA
TELL ON YOU"

"MY DREAMS ARE
GETTING BETTER"



Just as April showers bring good things to a dawning Spring, so do WINDSOR'S April releases bring good things for your square and round dancing enjoyment. When you've tried them, you'll understand why we're all puffed up with pride over these fresh new dances.

"TENDERLY" - a perfectly **scrumptious** new waltz originated by Joe and Es Turner of the Washington, D. C. area and probably destined to become the most important dance in its category for 1959. Devotees of good waltzing will cherish this truly fine dance.

"MORNING WALTZ" - marks the return of Cleo Harden to the dance composing field after a much-missed absence. This is a simple but spirited dance that is easy to do and highly satisfying, even for folks who may not be too sharp on their waltzing.

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* * * * *

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"MY DREAMS ARE GETTING BETTER" - a relaxed and smooth-rolling dance written by Dick Riggs of Los Angeles to delightful 4/4 rhythm. If you liked "Calico Gown", you'll certainly like this. Bruce calls it real dreamy.

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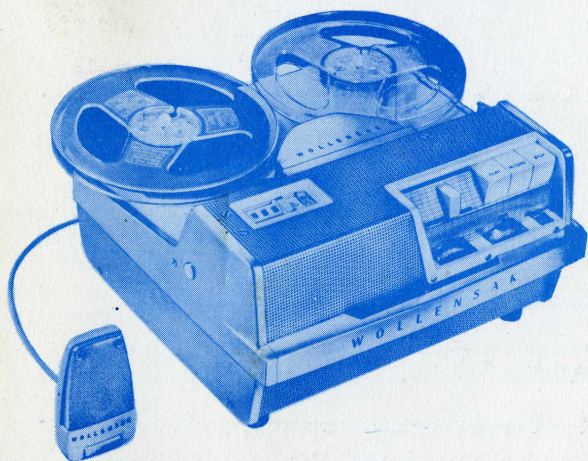
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