

Vic Virgili

and his Laurentian Valley Boys

play

Eight Canadian Hoedowns Now available on both 78 & 45 RPM

1455 Falling Off A Log

Father O'Flynn

1456 Major Mackey's Jig

My Love Is But A Lassie Yet

1437 Mac Donald's Reel

White Water Jig

1438 Aunt May's Canadian Jig

Behind The Old Briar Patch

78 or 45 RPM - \$1.25 each

FOLKRAFT RECORDS

1159 Broad St. Newark 2, N.J.

AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

News Correspondents

YOU

Cover Design

Rod LaFarge

Contributing Editors

Fred Bailey

Ray Bauer

Dud Briggs

H. H. "De" Harris

Yvonne Doumergue

Harold Harton

Lib Hubbard

Bob Merkle

Arvid Olson

Olcutt Sanders

Charlotte Underwood

Associate Editors

H. A. Thurston

Roving Editor

Rickey Holden

European Editor

Margo Baughman

Dance Editor

Olga Kulbitsky

Managing Editor

Rod LaFarge

Publisher

Frank Kaltman

Volume 14

Number 11

July, 1959

THIS MONTH

Special Articles

Forward Six	5
By W. Joseph Bray	
The Woodbury Tercentenary	10
By John M. Mead	
My Trip Around the World	11
By Rickey Holden	
The Polka	12
By Rod LaFarge	
Convention Report	16
By Bob Brundage	
Riding the Cowboy	20
By Pat Pending	

Regular Features

Editorial	4
Coming Events	17
Record Reviews	14
Here and There	18
Classified Ads	21

American Squares is published monthly by Frank Kaltman, 1159 Broad Street, Newark 2, New Jersey. Second-class mail privileges authorized at Newark, New Jersey. Forms close 10th of month preceding

date of issue. Subscriptions \$2.50 per year; single copies 25c each. The cover and entire contents are copyright 1959 by Frank Kaltman. All rights reserved.

GOOD WILL

When a business changes hands, one of the important assets listed in the bill of sale is usually "good will." Many business firms set aside a definite sum in their annual budget for "good will advertising"; that is, advertising from which it is very doubtful that they will receive direct benefit in the form of sales. (This is the fund charged for the space in your club ad book with which you stick the local merchants!)

Large organizations maintain a public relations department; the sole purpose of such a division is to maintain good will towards the company among the people with whom they have dealings. Modern department stores have a complaint department presided over by imperturbable optimists who with sympathetic smiles, will make the most outrageous concessions to the most impossible customers . . . all in the name of good will.

It would seem obvious from these examples that good will is a very valuable commodity in today's market.

But, like a good reputation, good will is not something you can buy in an emergency . . . at the time you need it most. It is too late to wish you had cultivated the friendliness of the neighbors when they call the police department to complain of the noise at your outdoor jamboree. The powers that be would probably rent that nice new school gymnasium for your jamboree if local enthusiasts had taken the trouble to counteract the comic strip idea that square dancers are hill-billies who dance in hob-nailed shoes and a jug of white mule in their hands. Clubs that have tactlessly brushed off friendly overtures from beginners are often distressed when, after becoming 'finished' square dancers, these people prefer to form their own club rather than join "that bunch of snobs."

Tomorrow's good will is built today; people who save it as a novelty to trot out at Christmas time usually find it like the tinsel of the Christmas tree . . . it glitters prettily, but everyone knows it's just for show.



Rod

FORWARD SIX

And Its Variations

By W. Joseph Bray, Falls Church, Va.

This series of articles takes as "traditional" figures, those which were being done prior to 1940, and which just cursory research indicates has been done many, many years previous to that. In most cases the traditional figure does not have a known author. Indeed, even some of the variations are almost traditional. This series is offered to help new callers (and old ones too) to add sparkle and variety to their calling, and at the same time preserve wonderful old dances that have stood the test of time. Some of the calls may not be "instructional," but then neither are "allemande thar," "dixie chain" or "doseydoe." Dancers will get ever so much more out of their dancing if they will learn a few of the basic patterns of dances as well as basic movements or figures.

If you are a Square Dancer reading this article, you take it to your caller and ask him to do the basic figure and some of these variations. Even if you've been dancing forty years and are the most inveterate hash dancer, if your caller will do only half a job of calling them, you'll enjoy it. These dances are everyone fun to do. Some of them are even "challenging" to do if you are looking for that kind of dancing. In calling the basic figure and simple variations, callers should try to "feel" the rhythm and occasionally hear the music. Don't rush the dancers—they'll be busy enough.

Forward Six is a traditional pattern of dance done from two lines of three. The lines of three, traditionally, are composed of a gent between two ladies. The lines of three go through various maneuvers, and generally end up at right angles to the previous line (and with different gents).

There are three customary ways of getting into the lines of three. The first way is as follows (with each gent leading the figure in turn):

**First old couple go out to the right
Circle four with all your might
Leave your lady where she be**

(in a line of three)

**Go on to the next and circle three
Steal his gal like honey from a bee
Go across the floor and circle four
Leave that lady in a line of three, and
Home you alone —.**

The next:

**First and third bow and swing
Spin your girls to the right of the ring**
In this one, as the head ladies spin to their right, they join inside hands with the side gents and make lines of three.

The third way goes like this:

**First and third you bow and swing
Lead 'em on out to the right of the
ring
Circle four and you're off to the races
Head gents drop off in your home
places**

This leaves the head ladies in a line of three with the side couples.

FORWARD SIX AND PASS THRU

(from Ralph McNair and others)

This I believe is the basic Forward Six figure, and leads to all the variations included in this article. The calls for this dance are:

(form two lines of three—)

**Forfard six and back with you
Forward two and back with you
Forward six and pass on thru
Forward two and you do too**

Forward six and back with you
Forward two and back with you
Forward six and pass on thru
Forward two and you do too

It takes real calling skill to call this dance properly to the music. When so done, competent square dancers will like it.

When the two lines of three Pass Thru there are three ways of turning around. The first and simplest, as in our modern day Pass Thru, is for each person to turn alone and face in toward the set. The second was to do a Right Lady Over Left Lady Under (or Single Bow Knot) figure. That is with the ladies walking towards each other, the lady on the left ducks under an arch made by the gent and the lady on his right. As the ladies exchange places, the gent does a dishrag turn under his upraised right arm. Doing the basic figure this way would naturally lead to the Forward Six variation below. The third method for the line of three to turn, is for the lady on the right to walk forward while the gent, and the lady on the left, back around. Thus, the whole line turns together as a line. This method of turning just as naturally leads to the Wagonwheel variations.

FORWARD SIX

(Right Lady Over, Left Lady Under)

The most commonly used variation, which may also be about as old as the basic figure is Forward Six. This dance is also known as Right Lady Over, Left Lady Under, Right Hand Up, and a host of other names. The call goes something like this:

(form two lines of three—)

Forward six and back you go
Two lone gents do a dos-a-dos
Right lady high, left lady low
Duck right under and away you go
Form new lines of three—
Forward six and back you go
Two lone gents do a dos-a-dos
Right lady high, left lady low

Spin 'em across, make 'em go
Form those lines of three—
It's forward six and back you go
Two lone gents do a dos-a-dos
Right lady over, left lady under
Hurry up girls, go like thunder
Form your lines of three—
Forward six and back you go
Lone gents loop with a dos-a-dos
Right lady high, left lady low
Turn 'em loose, let 'em go
Allemande left with your left hand
Dance right into a right and left hand

The calling of this dance should not be hurried. The caller should give some attention to the phrase of the music. In other words, time it so that the going "forward six" is right on the first beat of the eight count phrase. In that way, the lines will know, or at least feel, when it is time to go forward and back, and everybody will be together.

There is a very delightful variation of the Forward Six or Right Lady Over figure, entitled Triple Duck.

TRIPLE DUCK

(sometimes called Denver Wagonwheel)

(form two lines of three—)

Forward six, back you blunder
(left) Elbow hook, left lady under
Triple duck and you go like thunder
Form new lines of three—

(Repeat three more times, then Allemande Left)

In this dance, as the lines of three go forward the two gents hook left elbows, having dropped hands with the lady on the left. These same two gents as they hook elbows, make an arch with inside joined hands with the lady on the right. As the "line of four" elbow hook and arch turn counterclockwise, the lady on the left ducks under the arches. The left lady goes under three arches, turning a quarter turn to the right after going under each arch. The "line of four"

turns only **three-quarters** around. Ladies stop at the side of the lone gent the one who was most further away when the movement started), the same as they would had they done the simple Right Lady Over Left Lady Under. The two "active" gents continue on a quarter turn more with their elbow hook, and stop off at their home position. A common mistake made by the dancers in this figure is that the ladies go too far and the "active" gents don't go far enough.

If you really want to have them howling with glee (and confusion) have the lone gents Crossover each time (as in Double Under), like this:

Forward six back you shoot
Lone gents crossover, hurry boys, scoot
Forward six don't you blunder
Elbow hook, left lady under
Triple duck, go like thunder
Form new lines of three
 (repeat three more times—)

A dance came to me many years ago from Charlie Thomas which is similar to Triple Duck, except that the left ladies go under only two arches, and the lone gents Crossover and back. The "active" gents end up on the opposite side, and the ladies end up alternately on right or left side. (This is the second arrangement of the Forward Six figure. The first, of course, being that the ladies stay on the right or left side throughout the whole figure.)

DOUBLE UNDER

(from Charlie Thomas)

(form two lines of three—
Forward six and back you go
Lone gents crossover, don't be slow
Six double under the garden gate
Gents cross back don't hesitate
 (lone gents, that is)
Forward six and back you go
Gents cross over don't be slow
 (lone gents)

Now double under the garden gate
Two gents cross back don't hesitate
 (lone gents, of course)
Forward six and back you go
 (Lone) **Gents cross over don't be slow**
Double under the garden gate
Lone gents cross back don't hesitate
Forward six and back you go
Gents cross over don't be slow
 (lone gents, again)
Double under the old garden gate
Gents cross back don't hesitate
 (ditto above)

Alemande left, etc., etc.

As stated above, each lady alternately becomes a right hand lady or a left hand lady. The "active" gents do not hook elbows, but merely revolve around each other left shoulder to left shoulder. After two arches over, the "active" gents send the ladies on to the next position, then these gents stop off in the position opposite to where they started the particular movement. Dancers can let their hair down on this one.

FORWARD SIX AND PASS THRU

(variant)

A variation of both Forward Six and Pass Thru, and Right Lady Over Left Lady Under which I have both seen and done, has the same name as the traditional dance, and seems to be a most natural variation from the way McNair reports the original dance. After the lines of three Pass Thru, they do a Right Lady Over Left Lady Under, but instead of retaining the same line of three, the ladies continue over to the lone gents to form new lines of three. The ladies alternately then become right or left hand ladies, like this:

(form two lines of three—)
Forward six and back with you
Dos-a-dos you lonesome two
It's forward six and pass thru
Right hand over, left lady under

Let them go when she goes under

Form new lines of three—

(repeat three more times, then Allemande Left—or something)

Ed Gilmore has added two variations to the Forward Six figure. In one he employs a Ladies Chain Three-Quarters, and in the other he uses the old Single Bow Knot figure.

FORWARD SIX AND BACK WITH ME

(Gilmore)

(form two lines of three—)

Forward six and back with me

Join your hands, two rings of three

Once-and-a-half and don't you blunder

Gents to the middle and turn 'em under

Form new lines of three—

(repeat three more times)

In this dance the two lines of three go forward and back. Then join hands in a circle of three, once-and-a-half times around, which puts the gents inside the set with their backs to the middle. Do a Right Lady Over, Left Lady Under, the ladies continuing on over to the lone gent. With this dance the ladies change partners only once, and alternately become right or left hand ladies. George Waudby's dance below is similar, but more complicated, having a Pass Thru and a Double Bow Knot.

FORWARD SIX AND BACK TO TOWN

(Gilmore)

(form two lines of three—)

Forward six and back to town

Right ladies chain three-quarters around

Left ladies turn with the gent you've found

Form new lines of three—

(repeat three more times)

Although this is a true variation of the Forward Six dance, both ladies

progress to the right each time. Thus this makes the third arrangement of the Forward Six figure. The ladies on the right do a Ladies Three-Quarters Chain. A common mistake dancers make here is that the gents forget to Courtesy Turn the ladies when the ladies come out of this Three-Quarters Chain. In other words, the gents just stand like bumps on a log and let the ladies get out of the Chain any old way they can and find their own resting spot. When this happens, it messes up the timing for the left hand ladies. The "lone" gents must Courtesy Turn this lady coming out of the Three-Quarters Chain. At the same time the right hand ladies are chaining, the left hand ladies turn the gent they are with (in the line of three) with a Left Hand Turn, once-and-a-half around, and then continue on over to the left side of the right hand gent (same one the right hand lady went to).

A variation which is similar to Gilmore's Forward Six and Back with Me, but more difficult is one reported by George Waudby a long time ago. It seems just one of those natural variations. Taking the old traditional Double Bow Knot figure, and adding to it a Right Lady Over Left Lady Under, Waudby's variation comes out like this:

FORWARD SIX

(variation by George Waudby)

(form two lines of three—)

Forward six and back you trot

Pass thru and then get hot

Tie those gals in a double bow knot

Right hand over, left hand under

Left hand over, right hand under

Now, right lady over left lady under

Spin those gals and go like thunder

And form new lines of three—

(repeat three more times—)

Now, there are two schools on this Double Bow Knot figure. The followers of one say the ladies let go inside

joined hands with each other, retaining hand holds only with the gent. It's easier this way! The second school says all join hands in a circle of three and nobody lets go hands during the figure. We've done it both ways—it will work. Take your choice. We don't belong to the second school, but if you are the hi-level, sophisticated—nose in the air—kind of dancer, the second, being sort of a three person Dive for the Oyster-Roll the Barrel affair, it is a dignity buster, as well as a sacro-illiac stretcher. In this dance, be sure, after the Double Bow Knot, that you again do a Right Lady Over Left Lady Under, so that the ladies will change to new lines of three. The ladies in this dance are alternately right or left hand ladies. This adds to the hilarity, because forgetting who's right and left, two ladies, bless them, invariably duck at the same time.

When the Crosstrail came into popular use it was a natural to vary this Forward Six figure. The first person to do this, at least according to our information, was George Watts. His dance, simply called "Forward Six variation" was this:

FORWARD SIX

variation (from George Watts)

Forward six and back with you
 Just the ladies crosstrail thru
 Go outside the set, turn left you bet
 Around just one as pretty as can be
 And form new lines of three—

(repeat three more times)

In this dance both ladies in the line of three progress to the same left hand gent, but always stay on the right or left side, as they started. When the ladies Crosstrail, it is in front of the opposite gent. Continue on in the Crosstrail until they reach the outside of the set, then both ladies turn left, around one gent. Both ladies end up in a line of three with the same Left Hand Gent (from where

the movement started). Callers may also wish to experiment a little further, and instead of having both ladies turn left, just have them continue on the way they are going in the Crosstrail, around one gent to new lines of three. This would put them the same as if they did a Right Lady Over, Left Lady Under.

Again, instead of the above, why not try having the lines of three go forward, Pass Thru, just the ladies Crosstrail, go around one gent (not counting the gent they are with) and form new lines of three. It would work out the same, only the gents alternately would be in exchanged position. Do it four times and everybody is in order again.

(Continued next month)

Slice It Thinner, Lulu Belle

By Pat Pending

What can you get for a half a buck?

For a dollar cut in two?

Two quarters don't buy much today,

Darn little will they do.

For fifty cents you can't even get

Sandwiches and coffee for two;

Coffee as served at every dance

For not one extra sou.

That leaves the sandwich and the
 dance,

Compare their values true:

Which is the biggest ham of all

The sandwich or big YOU?

"Formerly, it was not considered improper or derogatory for ladies and gentlemen to attend public balls, and share in their performance; but as to the population augmented and the ballroom habitues degenerated into a mixed assemblage, the more refined portion of the community avoided them."

Edward Ferrero, 1859

Some notes on the WOODBURY TRICENTENARY DANCE

By John M. Mead, Waterbury, Conn.

To dance on the Fourth of July in Woodbury is not without historical precedent. As early as this date in 1796, 31 boys and girls from Woodbury attended a dance in Cunningham Hall following the raising of a libertypole in the afternoon, according to a speech made by the Hon. Seth P. Beers at the 1859 Centennial Celebration. He had attended this dance as a young boy. Soon after this, Sept. 7, 1796, three Ordination Balls were held for the Rev. Ebenezer Porter Judea parish which shows that the clergy did not altogether frown on "frolicking" in this area even though the Rev. Bellamy of Bethlehem parish used his pulpit as early as 1740 to point out the evils of such sinful amusement.

Previous to 1796, it is recorded by Cothren in his *History of Woodbury*, that Rochambeau's men danced with the girls from Woodbury when the soldiers were encamped nearby.

Contra dances and reels were the popular dances of this era. What they danced was similar to "Money Musk" which is being danced in the pageant. The dances of the English country people were those brought to this country by the earliest settlers, particularly the longways dances of which the contras are a form. This was the well-mannered dance of the country communities. Since these dances are truly a part of the folk dance movement, many conflicting views exist as to the authentic way to dance them. Changes in manners, dress and habits are some of the causes of these conflicts. Money Musk as danced here is a result of our research efforts to date. We have found no programs or dance directions from 18th Century Woodbury but according to old dance histories this dance was popular be-

fore the turn of the 19th Century. It is known to have been danced at the Governor's Footguard Balls in Hartford before 1835 which would indicate that everyone who came from various parts of the State knew the dance and must have danced it at home. This dance is on all 19th Century dance programs from the surrounding areas and was known to have been danced in Waterbury as late as 1905 altho much changed in form and style.

An interesting sidelight on contras comes from a letter written by a Civil War soldier from Woodbury. He remarked that while encamped in Virginia the boys from Woodbury danced a contra with men taking both parts.

The most popular dance of the 19th Century was known as "Lanciers." Many of these must have been programmed each evening at the "Oxford Balls" referred to in a poem "Woodbury in the Fifties" by A. N. Lewis. It was the courtly dance of the period taking the place of the minuet and was as elegantly performed as the local dancing school master could teach it. We are dancing the fifth figure of the "Loomis Lancers" which was composed by an itinerant dancing master from New Haven named Loomis. Sometimes this dance was executed from memory and sometimes with the help of a prompter. In 1959 it is always prompted and often requested.

The contemporary square dance movement is a revival of the interest in this dance form popular in the frontier period. Twentieth Century fast paced and complex life is reflected in the tempo, continuous

Continued on page 24

MY TRIP AROUND THE WORLD

By Rickey Holden

(Editor's Note: This is the second in a series of articles by Rickey about his 46,000 mile square dancing trip around the world, visiting thirty countries in Asia, Africa and Europe. The first article appeared in the June, 1959, issue of American Squares.)

AT THE BEGINNING

The feeling of an important travel event began as our plane left the Golden Gate Harbor of San Francisco, and then again as we left the Pearl Harbor of Honolulu. But the feeling was still of familiar reality because only the direction, west over water, was new.

From the beginning the "international" flavor, of which I was to learn so much, seemed to surround me. Out from San Francisco my seat-mate was one of a party of Ford dealers from Mexico, holidaying to Hawaii after their convention in California, and we spoke Spanish. And out from Honolulu my seat-mate was from Bombay, one of four Indian and Pakistani newspaper editors en route home from an exchange visit to the U.S. We spoke in English because I had not yet encountered Hindi.

My passport has many visas, and I knew something of peoples of other countries for I had read books and seen pictures. But in no way was I prepared for, nor could any advance briefing have made me realize the emotional effect of "Culture Shock."

JAPAN AND CULTURE SHOCK

It seemed to be only an island sneaking up to interrupt all that water. And then because it was a clear day we could see in the distance the large mountain, Fujiyama, and the Island began to be another country and another world, and the first visit on what continued as an increasingly wondrous journey.

The two most important papers I carried were my passport and the round trip airplane ticket, but I had these carefully prepared in advance and I understood about them. Far more significant was one paper in the Orientation Kit furnished to all such exchange persons as I upon arriving in Tokyo. This was the outline of a lecture entitled "Culture Shock," and to both the idea and this expression of it on paper, I have felt privileged to refer over and over again.

The Shock is felt by anyone who visits a foreign country, but particularly if he lives there for a time. He finds things are . . . well . . . different. And so he either retreats into a shell in the "colony" of his nationality, or he bounces back and begins to appreciate as much as he can of the national culture. To me the latter reaction is the beginning of the "understanding" which is so important in the world today.

It seemed this way: All of my life I had been attending to certain things almost automatically. When Japan suddenly was more than a mountain in the distance, when it became to me a real and new world with people all around, I felt in many particulars like a child who must learn from the beginning many details of daily living.

I HAD TO LEARN

I had to learn about food to eat and utensils to use, about taking baths and a new kind of bed, about sitting and keeping feet warm at the table, about meeting people and what to say in light conversation, about reading, writing and arithmetic, about such a simple process as buying a chocolate bar at a railroad station or even going to the toilet! In Japan all these things I found different from what I was used to.

(Continued on Page 23)

The Polka

A Brief History by Rod La Farge

Before we get really involved, perhaps we should decide just what we mean by "Polka", since I think that the many confusing statements found in both old and new accounts of this dance are due to semantic difficulties. Various authors have written of the "Origin of the Polka" with no frame of reference to guide the reader as to whether they meant (a) the origin of the simple basic step, (b) the origin of the music, (c) the origin of the word itself, or, (d) the origin of a dressed-up sequence of fancy steps.

If we try tracing the "half-step" feature that distinguishes the basic polka step, we find ourselves lost in the mists of time. Nettl*, Sachs†, Boehme‡ and many other authors agree that this step already existed in the early 1800's in the *ecossaise* and still earlier in the *flueret* and the *pas de bourree*. But even this is too pedantic an approach; the "half-step" can be seen in the dances of primitive peoples and children often do it spontaneously. It has probably been "invented" thousands of times since we left the trees for solid ground.

The music is another story. Nettl* notes that there are examples of polka rhythm in the Archives of Kremsier and that Czech dances of this type have been recorded since the Middle Ages. But even here we must plead insufficient documentation. The polka rhythm is also found in some "choros" dances of the Balkans, as shown in early collections.

*Paul Nettl, "The Story of Dance Music," 1947

†Curt Sachs, "World History of the Dance," 1937 (Translation by Bessie Schonberg)

‡Franz Magnus Boehme, "Geschichte des Tanzes in Deutschland," 1886

We do much better with the origin of the word, "Polka". There seem to be only two major theories about this. The most common one is that the word derives from the Czech "pulka" (half step). The other theory is that the term is taken from the title "Polka" (The Polish Maiden) of one of the song verses in a Czech dance of the polka type.

Taking all the above into account, it would seem that what somebody (dancing master, peasant girl or traveller) "invented" in the 1830's was a sequence of fancy steps. As we have said before, the story of the dance being invented by a little peasant maid and copied down by the rustic schoolmaster sounds just a little too precious . . . and the story appears rather *ex post facto*. Artur Michel, writing in "Dance Magazine" (Jan. and Feb. 1944) claims that the first description of the polka appears in an unnamed Prague scientific periodical in 1835. Here one Jaroslav Langer writes that in the early 1830's such dances as *Trasak*, *Britva* and *Kvapik* were common in the villages of Eastern Bohemia. These dances were polka step routines danced to polka music.

A French book on the polka (*La Polka*, by Perrot and Adrien Robert, Paris, 1845) tells of a party that included the painter Hippolyte d'Orschwiller attending a village dance in Serbia sometime in the 1830's, near the end of an extended trip abroad. Upon their return to Paris they were startled to find that society was dancing the same dances that they had seen in the little Balkan village . . . polka routines. From this one would surmise that dances of this type had a much more extended range to the East than the border of Bohemia.

Whatever its peasant antecedents, the polka as a society dance of fancy polka steps has its march across Europe and to America well documented. It first appeared in society in Prague around 1835, in Vienna in 1839 and arrived in Paris in 1840. The dance took Paris by storm; the tide of polka-mania was apparently retarded by the scarcity of dancing masters who could teach the new novelty, since most of the established masters had been caught unawares. Such was the demand for instruction that the price of the top dancing masters shot up to 200 francs an hour and more. Many of the masters caught flat-footed, tried frantically to learn the golden routine second hand, others packed up for a frenzied trip to Bohemia. Apparently those who went to Bohemia found a whole collection of fancy steps and routines there and within two years Paris was treated to the spectacle of a battle of the dancing masters, each denouncing the other on the grounds of unauthenticity, charlatanism and what-not. Quite like the present-day folk dance scene in some respects.

There were many variations from the form first appearing in Paris, but eventually something like a standard routine was adopted:

Figures

1. La Promenade
2. La Walse
3. La Walse a rebours
4. La Walse tortillee
5. La Pas bohémien
6. Le changement de bras
7. Pas bohémien en changement de bras en walsant
8. Moulinet d'une main
9. Moulinet en suivant sa danseuse et en le faisant tourner
10. Passe double

In London, the dancing masters were also behind the surge of popularity of the new dance. At the smarter rendezvous the elite were already dancing the polka in 1843, having

learned it in Paris, but it was not until April 6, 1844 that Mr. Willis of the famous Willis Rooms added the polka to his advertisement in the London News. The troubles of the dancing masters and the clamour of the public are both reflected in two advertisements appearing in the April 20, 1844 issue of the London News:-


"DANSE LA POLKA—Mr. C. COULON has the honour to appraise the Nobility and Gentry of his return from Paris, and is much gratified at being enabled to announce that the result of his journey has been most successful, and he now feels himself fully competent to teach the new Fashionable Dance calle "LA POLKA" to all who may feel disposed to honour him with their confidence. He continues also his Dancing Academy under the patronage of her Royal Highness the Duchess of Cambridge, and his second Academy at his residence, 47, Great Marlborough-street.—Private Lessons and Schools attended."

"LA POLKA. — In consequence of the numerous applications made to MRS. JAMES RAE for instruction in this Fashionable DANCE, in its most recherche and perfect style (as danced in the elite of society in Paris), Mrs. RAE has decided upon devoting MONDAY and FRIDAY EVENINGS for the practice of it. To commence NEXT MONDAY, the 22nd instant, at her residence, 50, Berners-street Oxford-street, where terms and particulars may be ascertained. The Soirees Dansantes on Wednesday Evening, as usual."

Such frantic endeavors by the dance teaching fraternity to convince the public that they were the ultimate polka authorities drew this crusty comment from "Punch" (Vol. 6, p. 169):-

"The TIMES teams with the advertisements of individuals who are prepared to instruct the public in the mysteries of the Polka. Every Professor of the Terpsichorean art has got hold of a version of this dance which he declares to be the only genuine edition. One has been to Paris on purpose to learn it; another has acquired it in Germany; and a third, a young lady, has been taught the dance by a Bohemian nobleman. We know that noblemen sometimes cut very odd capers; but fancy an English Peer going over to Germany to teach 'Sir Roger de Coverley,' or a Professor in one of our Universities visiting Bohemia for the purpose of introducing the College hornpipe."

To be continued



RECORD REVIEWS

S.I.O. Records, 45 rpm only

Price \$1.45

#X1109 Lazy River (130)//Waitin' For The Train To Come In (130)

Square Dance with Calls by Lee Helsel

A very neatly sung pair of singing calls about the same difficulty as "Alabama Jubilee." This should be a hit with the "fun" dancers.

#X2112 Instrumental of the above (128)

Fine instrumental.

Windsor Records, 45 rpm only

Price \$1.45

#4476 I'm Gonna Sit Right Down and Write Myself A Letter (128)//
Little Sue (128)

Square Dance with Calls by Bruce Johnson

Two excellently presented singing calls . . . medium club level . . . fine catchy tunes.

#4176 Instrumental of the above (130)

Superb instrumental!

Sunny Hills Records, 45 rpm only

Price \$1.45

#AC150 Back Up And Push (138)//Bully Of The Town (138)

Square Dance Instrumentals

A pair of hoedowns with rather a diversified style. "Back Up And Push" is a fiddle tune. "Bully Of The Town" is a 5-string banjo solo. Both sides well done.

#AC153 Crazy Mixed Up Kid//Instrumental

Square Dance with Calls by Glen Story

This is played in schottische rhythm, and if you are going to keep in time with the music, you will find yourself stepping up to 140 beats. Your reviewer just does not feel that this is square dance tempo or square dance music.

Keeno Records, 45 rpm only

Price \$1.45

#2100 The Lady Loves To Dance (132)//Instrumental

Square Dance with Calls by Harold Bausch

Another square dance song, which, in spite of its excellent tone, leaves me cold.

Swinging Square Records, 78 rpm only

Price \$1.45

#2302 Dixie Mucho (130)//Instrumental

Square Dance with Calls by Clarence Lank

This is a rather amateurish attempt to introduce the Conga Line effect in

square dancing. We played this record for several callers in this area and they are unanimous in disliking it intensely. We did not think it was quite that bad.

Benz Records, 78 rpm only

Price \$1.45

#1204 Tennessee Dew Step (130)//Instrumental

Square Dance with Calls by Ben Baldwin, Jr.

This might have been a good idea, but the echo chamber and other amateurish recording techniques have loused up the finished product.

Dash Records, 78 rpm only

Price \$1.45

#2514 Alone With You (132)//Instrumental

Square Dance with Calls by Gentry Harbison

Another glossary singing call. Nothing to distinguish it except the hill-billy style of delivery. California does this type of thing much better. Incidentally, the recording quality of this record is superb.

Bel-Mar Records, 78 rpm only

Price \$1.45

#5012 New-Line Cannonball (134)//Instrumental

Square Dance with Calls by Bob Graham

1959 version of the "Wabash Cannonball" . . . new words . . . new title . . . complete renovation. It is now a modern hot-shot club dance. Terrific music with terrific calling.

Aqua Records, 45 & 78 rpm

Price \$1.25

#115 The Toorie On His Bonnett (128)//Instrumental

Square Dance with Calls by Phil Booker

Here is a real fine job in square dance recordings presented with a simple figure. We can't say enough for the caller or the band. They are both tops. I would nominate this as the best record I have this month.

#114 Sunny Side Of The Street (128)//Instrumental

Square Dance with Calls by Phil Booker

Hooray! . . . we have found a new favorite caller. Two good records . . . one after another . . . rates him as top star material.

Old Timer Records, 45 & 78 rpm

Price \$1.25

#8140 I'll See You In My Dreams (128)//Instrumental

Square Dance with Calls by Bill Castner

Some rather astronomical high level stuff by Bill Castner. Bill is probably one of the greatest living callers, so you can't go wrong with this.

Windsor Records, 45 rpm only

Price \$1.25

#4653 Cheeri Waltz//Thunderbird Waltz

Round Dance

A couple of slick waltz records . . . well played.

#4652 Johnson's Rag//Del Rio

Top flight dance recording suitable for ballroom dancing or the routines which are furnished with the record.

The 8th National S.D. Convention

A report by Bob Bruundage

This year's National Convention was another tremendous success with dancers and callers from just about every state in the Union plus a few foreign countries — approximately 9000 in all. Registrants were greeted by the hard-working reception committees in the lobby of the huge City Auditorium and promptly introduced to the vast facilities of the main arena and numerous other halls in the immediate vicinity.

Daylight hours of the three planned days were given over principally to workshops in all levels of square dancing, round dancing and contras, and a well-balanced program of panel discussions. For those who wished, however, general dancing was available at any hour between 10:00 a.m. and 11:30 p.m. each day. The theme of the whole affair took on a definite Western flavor as folks read through their programs and found titles to such sessions as "East Meets West For Comfortable Dancing," "Gold Nugget of Square Dancing" and "Top Brands of Variety." Even the Easterners and Southerners who took on M.C. jobs were listed as Wranglers or Trailbosses.

This theme tied in with Colorado's big "Rush to the Rockies" Centennial Celebration which is being celebrated throughout the state all this year. A great many male Denverites were seen on the streets sporting fancy beards (real, too) which is a custom in the West for centennial celebrations.

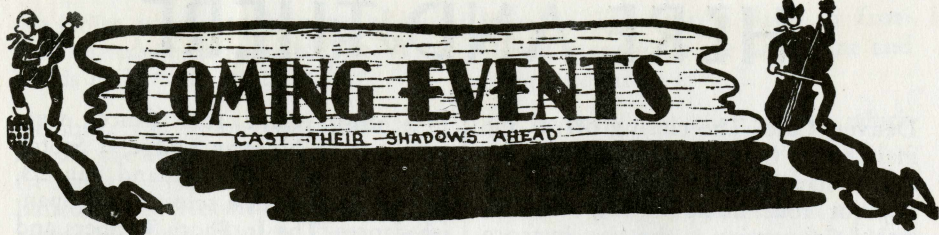
Surely the highlight of the long week-end was the Pageant of the History of American Square Dancing put on Friday afternoon and evening. This was an extremely ambitious, two hour program that was planned, choreographed, and directed by Dor-

othy Shaw of Colorado Springs. Such a presentation was the life-long dream of her late husband, Pappy Shaw, and a more beautiful and fitting memorial could not have been presented. Groups ranging in size from ten to forty (540 in all) came from ten states between Kentucky and California to demonstrate a portion of the various dance forms that led up to our current activity. The program flowed very naturally from one group to the next and what few minor traffic problems occurred were covered up most capably by the narrator, Chuck Jones.

Briefly, the demonstrations followed this pattern: Grand March (all participants with flags of every state), Sicilian Circle, Two Old English Square Dances, Early Square Dances from the Appalachian Mountains, Early American Round Dance (the Minuet), The Great American Contra Dance, Dances of Old Spanish Colonial California (1849-1900), Dances of the Mormon Migration (1846, The Lancers Quadrille (1859), Ancestors of American Waltzing (1860), The Quadrille Period (1850-1890), Along the Border Dances, Oklahoma Play Party (1890), Group that Sparked the Current Revival (Henry Ford Dancers 1925-1959, The Bluebonnet Set of Texas 1937-1947 and the Cheyenne Mountain Dancers 1934-1951), American Dances at the World's Fair in Brussels 1958 and the Grand Finale where all participants danced the Alabama Jubilee.

Many folks have a few misconceptions of just how the National is conducted. There is absolutely no monetary compensation whatsoever for those who make it a reality. The local committee workers (just about 1000 this year) slave for two years for the

(Continued on Page 24)



- July 4 **Woodbury, Conn.** Tercentenary Celebration. Free SD Festival.
- July 5-26 **LaJunta, Colo.** Koshare Dancers.
- July 11 **Falls Church, Va.** 7 Corners Shopping Center. NCASDLA Summer Jamboree.
- July 10-11 **Glenville, W. Va.** State Folk Festival.
- July 17-19 **Aberdeen, Wash.** SD Festival.
- July 24 to 27 **Plymouth, Mass.** Pine-woods Camp. Scottish Country Dance Weekend.
- Aug. 6-8 **Penticton, B.C., Canada** Peach Festival SD Jamboree.
- Aug. 13-16 **New London, Conn.** American Dance Festival.
- Aug. 16 **Contoocook, N. H.** Pleasant Lake Park Casino N.H. FD Fed. Summer Party.
- Aug. 17-25 **Red Lodge, Mont.** Festival of Nations.
- Aug. 17 to 25 **Red Lodge, Mont.** Festival of Nations.
- Aug. 19-20 **Steamboat Springs, Colo.** International Dance Festival.
- August 21-22 **University Park, Pa.** Penn State Univ. FD Festival.
- August 30 **Cleveland, Ohio.** Max S. Hayes Trade School Gym, Cleveland Area Caller's Annual Fall Festival.
- Sept. 5-7 **Clearwater, Fla.** Florida Knothead Convention.
- Sept. 6 **Wiesbaden, Germany.** Labor Day SD Roundup.
- Sept. 13 **Garfield, N. J.** Amvets Hall. SD Jamboree 2 P.M.-10 P.M.
- 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.
- Oct. 30-31 **Pensacola, Fla.** SD & FD Festival.

- Nov. 6 **Bogota, N. J.** St. Joseph's School Gym. Balkan Ball and Kolo Festival.
- Nov. 21 **Dallas, Texas** Memorial Auditorium. 5th Annual SW SD FESTIVAL. Afternoon & Evening.

DANCE VACATIONS

- July 5-10 **Uniontown, Pa.** Dance-A-Cade. Write Joe Turner, 6317 Poe Rd., Bethesda, Md.
- July 5-10 **Golden, Colo.** Lookout Mt. Rocky Mt. SD Camp. Write: Paul Kermiet, Rt. 3, Golden, Colo.
- July 5-17 **Muskoka, Canada** SD institute. Write: Les Gotcher, 137 S. Orange, Glendale, Calif.
- July 6-10 **New York, N. Y.** 154 W. 93rd St. Summer Folk Dance Institute. Write Eugene Tso, 552 Riverside Drive, New York 27, N. Y.
- July 6-11 **Daytona Beach, Fla.** SD Vacation Institute. Write: John Kobrock, 230 Harvard Circle, Newtonville 60, Mass.
- July 6-11 **Estes Park, Colo.** Grosvenor's Inn. SD Vacation. Write: Frank Lane, P.O. Box 513, Lawrence, Kan.
- July 11-12 **Dayton, Ohio.** RD Weekend. Write Al Boehringer, 228 Grammont Ave., Dayton 17, Ohio.
- July 11-16 **Golden, Colo.** Lookout Mt. Rocky Mt. SD Camp. Write: Paul Kermiet, Rt. 3, Golden, Colo.
- July 11-18 **Lake Couchiching, Ont., Canada** Geneva Park. SD Vacation. Write: Harold Harton, 224 Poyntz Ave., Willowdale, Ont., Canada.
- July 12-17 **Quinault, Wash.** SD Camp. Write: The Hayloft, Alderwood Manor, Wash.
- July 12-18 **Pray, Montana** Chico Hot Springs Ranch. Vacation Dance Classes. Write: Mel Day Dance Studios, 3640 State St., Boise, Idaho.
- July 17-22 **Golden, Colo.** Lookout Mt. Rocky Mt. SD Camp. Write: Paul Kermiet, Rt. 3, Golden, Colo.
- July 19-24 **West Point, N. Y.** Funstitute. Write Al Brundage, Brookfield, Conn.

(Continued on page 21)

HERE AND THERE

Denver, Colo. The closing off of the main street in down-town Denver for square dancing on Thursday and Friday for four hours during the National Convention is the first instance in history of an American city of that size closing down traffic for such an exhibition. (Denver: population 530,000) Sound trucks were stationed in each of seven city blocks with continuous dancing.

Des Moines, Iowa. This city will be the host to the 9th National Square Dance Convention in 1960. The chairman will be Jerry Curler, and I expect you will soon receive your first batch of advertising if you are on any mailing list at all.

Detroit, Mich. Detroit has been awarded the 10th Annual National Square Dance Convention in 1961.

Orlando, Fla. The Orlando Recreation Department is sponsoring free square dance instruction as a part of their Summer Recreation Program; children's classes in the afternoon and adult classes in the evening. Jimmy Clossin is directing. Here is an idea for advancing square dancing in your community.

Queens, N. Y. The New York City Department of Parks has added another series of free outdoor square dances to their summer schedule. The place is Victory Field, Forest Park, Queens, and the dates are July 14 and 28, and August 11 and 25. Group singing, games and social dancing are included in the program. The time is 8:30 to 10:30 p.m. and Bart Haigh is the caller and MC.

Red Bank, N. J. Stanley McIntosh, well-known caller from Little Silver, N. J. recently directed a folk festival in connection with the Arts Festival in Red Bank, N. J. Among the groups

presenting ethnic folk dances were the Sons of Norway Lodge, a Scotch bagpipe band with highland dancers, and Misquia with a selection of Spanish dances. The Jr. Shore Steppers and a set from Monmouth Squares gave exhibitions of various contra, square and couple dances. Over 1,000 witnessed the affair, the music for which was furnished by an eight piece orchestra supplied by the Musicians Performance Trust Fund through Local 399 A.F.M.

Wiesbaden, Germany. The Kuntry Kuzins put on a 5 hour square dance show at the Wiesbaden Air Port on Armed Forces Day as part of a celebration witnessed by over 100,000 people.

Abquiq, Saudi Arabia. The Arabian-American Oil Co. has opened a roller-skating rink for the families of their employees in this location . . . now there's an ideal place for a square dance group with some exotic name like the Allah-Manders or the Denim Dervishes. They could even start with a be-djinnners class.

Goons and Vagabonds. Two new gimmick groups of square dancers appear on the scene to add to the roster of Idiots, Knotheads, Kookoos and whatchyhcallems. To acquire membership in the Goons you must go to a "dine and dance" place after attending a square dance, and, with the permission of the management (we should hope!), set up a P.A. system and dance a couple of squares. You then fill out a form and mail it to the sponsor of this idea who then sends you a badge . . . if you don't neglect to attach a nice crisp dollar bill to the sheet! The Vagabonds Club is not a buck-raising deal. This is a legitimate square dance club organized for the purpose of visiting other clubs;

the ladies embroider the name of each club visited on their skirts. The Vagabonds hail from Salt Lake City.

Hershey, Pa. Tom Hoffmann will handle the square dance calling at the free square dance held at the Starlight Ballroom in Hershey in connection with the Penn. Dutch Days there. This year's dance will be on Friday, Aug. 28.

Visiting

By Ralph Hay

(Reprint from the "NEWSLETTER" of the European Association of American Square Dance Clubs.)

The enthusiastic square dancer can find a wealth of enjoyment in visiting neighboring clubs, and in taking advantage of TDY and leave absences to visit the more remote clubs. The same fellowship, friendliness and fun which you find in your own club awaits you at any similar club in Europe. It is a wonderful experience to walk into a dance at Nouasseur, Madrid, Paris, or London and be greeted like a prodigal son. Immediately, you are among friends, many of whom you will remember from the last Jamboree or Round-Up you attended. Chances are that you will be invited to somebody's home after the dance for cake, coffee and chit-chat—particularly if you are from some distant area.

Since the beginning of the year, I have had the good fortune to dance with more than a dozen different clubs from England to North Africa. In every case I was treated like visiting royalty. The fact that I am a caller is only incidental, because in most cases I had non-caller dancers with me who were accorded the same reception. In addition to visiting other clubs, we have been fortunate in Wiesbaden to

have visiting dancers drop in from almost every place we have gone and from other areas as well.

I know of no other activity which provides such a global opportunity for true heart-warming friendships to develop. Why don't you make it a point to visit as many clubs as possible? You will be rewarded not only by making new friends, but in the enrichment of your square dancing knowledge and ability.

A HOLIDAY FOR SQUARE DANCERS

Vacation Valley
Echo Lake, Pa.

By popular demand, another delightful Autumn week-end of Square & Round dancing in the beautiful Pocono Mountains.

October 23, 24, 25, 1959

for information write:

WALT BULLOCK
61 BEACH TERRACE
PINES LAKE, WAYNE, N. J.

CANADIANS ORDER BY MAIL

... from Canada's leading folk dance supplier. All makes of records and books for square, round, folk and contra dances.

Subscriptions taken for
AMERICAN SQUARES

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

"A mistake of great frequency is that of playing too fast, in a certain out-of-breath way, as if hurrying the music would shorten the work, giving to the Lancers and quadrilles the effect of a succession of jigs and reels."

Allen Dodsworth, 1885



BLUE STAR LATEST RELEASE

- Blue Star 3-1525, Whispering Mixer, Flip Star Waltz (Round dance)
- Blue Star 3-1528, Steppin Out, Flip Goodnight Sweetheart (Round dance)
- Blue Star 1527, Bundle of Southern Sunshine, Flip Inst. (Flippo Caller)
- Blue Star 1529, Range Riders Romp, Flip Inst., H. C. Hall Caller



BOGAN LATEST

- Bogan 1109, Give Me A June Night, Flip Inst., Chuck Goodman Caller.

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

OLD TIMERS

NEW RELEASE FOR JUNE

8140 & S 8140

I'll See You In My Dreams

BILL CASTNER CALLING

MUSIC BY FOUR SQUARES

SEND FOR COMPLETE LISTING

OLD TIMER RECORD CO.

3703 N. 7th ST.

PHOENIX, ARIZONA

"The dress of a gentleman should be such as not to excite any special observation." Edward Ferrero, 1859

RIDING THE COWBOY

By Pat Pending

No more I'm surprised
Much less hypnotized
When the call is "Left around your corner"

For like Jack and Jill
I've been over the hill
And messed with the Western Caller

He'll cross-trail you through
He'll part her and you
Then bend up the line . . . cantelever
You just lose your mate
As he mixes all eight
You don't think you'll find her . . .
not ever

You'll spy her again
In a fast Daisy Chain
Then, phoeey, she's gone from your vision

Then it's an Allemande Thar
Where she comes from afar
But I've news for you brother . . .
she's his'n

Each game that they play
They end up this way
It's getting exceedingly boring
To turn to your rear
Have your corner appear
Then a grand right and left to go soaring

On the TV my friend
We all know the end
For Westerns all use the same plot
But patterns so trite
Are not the dancer's delight
Brother, tell me . . . is that all you've got?

"It will be seen that the conductor's place in a cotillion is one beset with annoyances, requiring great forbearance on his part."

Allen Dodsworth, 1885

DANCE VACATIONS

(Continued from Page 17)

- July 23-28 **Golden, Colo.** Lookout Mt. Rocky Mt. SD Camp. Write: Paul Kermiet, Rt. 3, Golden, Colo.
- July 24-27 **Plymouth, Mass.** Pinewoods Camp, Scottish Country Dance Weekend. Write: David Bridgham, 80 Myrtle St., Boston 14, Mass.
- July 26-31 **Pacific Grove, Calif.** SD Institute. Write Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif.
- July 29-Aug. 3 **Golden, Colo.** Lookout Mt. Rocky Mt. SD Camp. Write: Paul Kermiet, Rt. 3, Golden, Colo.
- Aug. 4-9 **Golden, Colo.** Lookout Mt. Rocky Mt. SD Camp. Write: Paul Kermiet, Rt. 3, Golden, Colo.
- August 9 to 30 **Buzzards Bay, Mass.** Pinewoods Camp, Long Pond. Country Dance Soc. Camp. (See ad, page 22 this issue.)
- Aug. 10-25 **Honolulu, Hawaii** SD Sunstitute. Write Les Gotcher, 137 S. Orange, Glendale, Calif.
- Aug. 14-16 **Miami Beach, Fla.** Sea Isle Hotel. Florida SD Camp. Write: Gordon Blaum, 7400 SW 37th St., Miami 55, Fla.
- Aug. 16-21 **West Point, N. Y.** Funstitute. Write Al Brundage, Brookfield, Conn.
- Aug. 16-22 **Santa Barbara, Calif.** 4th Annual FD Conference. Information & registration: University Extension, Univ. of California, 129 E. Carillo St., Santa Barbara, Calif.
- Aug. 16-23 **Morehead, Ky.** Kentucky Dance Institute. Write: Shirley Durham, 4551 Sotuhern Parkway, Louisville 8, Ky.
- Aug. 17-22 **College Station, Tex.** SD Institute. Write: Manning Smith, 115 Walton, College Station, Texas.
- Aug. 23-29 **Schwenksville, Pa.** Spring Mt. House. Vacation Dance Classes. Write: Don Wilson, 11 Doyle Rd., Wayne, Pa.
- Aug. 23-30 **Wheeling, W. Va.** Oglebay Park. Fall FD Camp.
- Aug. 23 thru Oct. 17 **Osage Beach, Mo.** Kirkwood Lodge. SD Vacations. Write: Kirkwood Lodge, Osage Beach, Mo.
- Aug. 30 thru Oct. 24 **Eureka Springs, Ark.** Crescent Hotel. SD Institute. Write: Ozark Travel Assn., 123 Pulaski Rd., Chicago 24, Ill.
- Aug. 31-Sept. 13 **Roxbury, Vt.** Teela-Wooket Camp. Write: Mrs. E. B. Miller, 450 W. 24th St, 16E, New York 11, N Y.

CLASSIFIED ADS

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

Books and Magazines

SETS IN ORDER, the official magazine of square dancing, \$3.70 per year. **SETS IN ORDER**, 462 North Robertson Boulevard, Los Angeles 48, California.

BOW AND SWING, The magazine of Square Dancing in Florida. Published ten issues a year . . . featuring complete directory of clubs and open dances . . . official publication of callers and dancers groups . . . subscription price \$2.00 per year. **BOW AND SWING**, Box 891, Kissimmee, Florida.

THE FOLKLORIST incorporating **THE FOLK DANCE** 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.

Equipment for Sale

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



LONGHORN RECORDS

Box 271, Kilgore, Texas

OUR LATEST:

Singing Call — Flip Records

#127 - Travel On

#126 - On A Ferris Wheel
Hoedowns Without Calls

#305 - Georgia Stock - G
Double Shovel - G

#304 - Booger Red - G
Sorghum Break - A

Featuring:
RED WARRICK
and **MELODY COWHANDS**

PINEWOODS CAMP - on Long Pond, Buzzards Bay, Mass.

31st ANNUAL SUMMER SESSION AUGUST 9 to 30, 1959

—: Come For One, Two, or Three Weeks :—

AMERICAN AND ENGLISH DANCING AND MUSIC

REGULAR CDS STAFF WITH CALLERS

DICK FORSCHER (1st week) - BOB BRUNDAGE (2nd week)

August 23 to 30 — Folk Music Week — Songs, Guitars, Banjos

JOHN LANGSTAFF - FRANK WARNER - BILLY FAIER

Folder from:

COUNTRY DANCE SOCIETY OF AMERICA

55 CHRISTOPHER STREET

NEW YORK 14, N. Y.

**WESTERN JUBILEE RECORD COMPANY IS HAPPY TO
PRESENT AN ORIGINAL SINGING CALL BY
MIKE MICHELE, PHOENIX, ARIZONA.**

**The Tune—The Rhythm—The Flowing Dance Pattern!!
It's Smoo-o-ooth!!!**

TRY:

"I've Got Bells on My Heart" — Western Jubilee No. 556

FLIP — INSTRUMENTAL

78 - 45 RPM

ORCHESTRA—THE FOUR NOTES

THIS IS MIKE'S FIRST ORIGINAL SINGING CALL SINCE CONSTRUCTING HIS SQUARE DANCE BARN TWO YEARS AGO. TRY IT TODAY!

WESTERN JUBILEE RECORD COMPANY

3703 NO. 7th STREET

PHOENIX, ARIZONA

THE CONTRAS ARE COMING!

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

THE CONTRA BOOK

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

World Trip

(Continued from Page 11)

On most of my 7,000 km. trip throughout Japan my constant companion and guide was Mr. Goichi Matsubara, whose first name translates literally to "five-one" or "fifty-one." How many times I remember his patience in answering questions — so many of which must have seemed so elementary—and his kind whispering in my ear, so often, about this or that being "Japanese custom."

I think the Shock really lasted all the ten months' trip, and even some time beyond. I remember the nights in Cambodia, dancing under the stars, at times with over a hundred participants—all boys, because Khmer girls and women are extremely shy and almost never attend public functions of any kind. In Rome, often, I was nearly bowled over by the motor scooters which seemed to comprise fifty per cent of the traffic. And in Belgium I fear my method of eating breakfast oranges contributed a Shock of its own.

To my many hosts overseas I shall always be indebted for so much help in cushioning this "Culture Shock" which was with me not only in Asia but also in Europe—perhaps most of all in Great Britain, at the very end of the journey. If at any time I seemed confused, unsteady, uncertain or unappreciative, I hope they understood part of the reason. If you have been on any sort of exchange program you know exactly what I mean.

My particular thanks go again to the people in Japan who eased me expertly, gently and with such capable experience over the first hurdles. But especially my thanks go to Matsubara-san, "Mr. Fifty-one."

End of Article II

"The graces and the virtues are not antagonistic." Edward Ferraro, 1859

JACK CARTER

and his
Country Ramblers
play

TWO NEW HOEDOWNS

Sunny Hills Record
AC 150

BULLY of the TOWN
&

BACK UP and PUSH

45 RPM only

SUNNY HILLS RECORDS

Sunny Hills Barn

Fullerton, California

Woodbury

(Continued from page 10)

movement of the dancers and shifting patterns of the "Venus and Mars" figure which is the basis of the hash call being used today.

Traditionally, Schottisches, Polkas and other folk dances were programmed between contras and quadrilles. At the present time Western Round Dances or Pattern Dances have taken their place. An example of this contemporary style is the Tercentenary Version of the Woodbury Waltz, composed by the Meads, for this occasion, which will be danced at the Tercentennial Ball. This is the last dance of the evening at the current Town Hall Dances where you, too, can learn to do it.

Convention

(Continued from Page 16)

sheer love of accomplishment. Dancers get the most intensive program of the year with many of the nation's top callers for \$1 a day. Callers from everywhere attend entirely at their own expense (and even pay the same registration fee). Their compensation comes from being seen and heard, from the opportunity to present their new material and from the rare opportunity to meet and talk shop with callers from everywhere else.

Each year the site of the Convention two years hence is determined. Plans are well under way for next year's Convention in Des Moines, Iowa. In 1961 it will be Detroit, Michigan. Why not start planning now to attend one of them. A "Christmas Club" idea spread over a year or two within your own club is a very easy way to make it possible.

"Above all things and upon all occasions avoid speaking of yourself."
Lord Chesterfield

NEW SQUARES on MAC GREGOR

WITHOUT CALLS

- # 831 Smile In Your Style
Helt's Hassle
- # 833 It's You I Love
Hash Happy
- # 835 Kitty Cat
Sweet Georgia Brown
- # 837 Blonde Hair, Blue Eyes and Ruby Lips
Too Many Times
- # 839 Pretty Baby
Oh, Lonesome Me
- # 841 Yankee Doodle Boy
New Heart of My Heart

CALLED BY JERRY HELT

- # 832 Smile in Your Style
Helt's Hassle
- # 834 It's You I Love
Hash Happy

CALLED BY BOB VAN ANTWERP

- # 836 Kitty Cat
Sweet Georgia Brown
- # 838 Blonde Hair, Blue Eyes and Ruby Lips
Too Many Times

CALLED BY JONESY

- # 840 Pretty Baby
Oh, Lonesome Me
- # 842 Yankee Doodle Boy
New Heart of My Heart

Also available on

MINIDISK

MacGregor Records

729 S. Western Avenue
Los Angeles, California

DECCA

Presents

Polka Dots and Moonbeams

By Bill Shmykus, Chicago, Ill.

RECORD: Decca 9-30083

POSITION: Open. Facing LOD.

FOOTWORK: Opposite. Man starts on Left.

MEASURES PATTERN

1- 2 STEP, -, STEP, -; (facing) SIDE, BEHIND, SIDE, FRONT;

Two slow steps FWD L, R; face partner - release trailing hands and join leading hands - quick steps as follows - step to side on L, step behind L on R, step to side on L, step XIF of L on R to end in Open Pos facing LOD.

3- 4 REPEAT MEASURES 1 - 2. End in facing POS Ms back to COH.

5- 6 SIDE, CLOSE, SIDE, BEHIND; SIDE, CLOSE, SIDE, BEHIND;
Step to side on L, close R to L, step to side on L, step behind L on R; repeat this again.

7- 8 (Two-Step) FACE TO FACE (Two Step) BACK TO BACK; (facing) SIDE, TOUCH, SIDE, TOUCH;

Extending arms to side and progressing in LOD do a Two-Step face to face and end with back to partner, extending arms and still progressing do a Two-Step Back to back and end facing partner both hands joined; step

to side (LOD) on L, touch R to L, step to side (RLOD) on R, touch L to R.

9-10 SIDE, -, BEHIND, -; SIDE, IN FRONT, SIDE, TOUCH;

Slow step to side on L, slow step behind L on R, quick steps - step to side on L, in front of L on R, to side on L, touch R to L.

11-12 REPEAT MEASURES 9-10 MOVING IN RLOD AND USING OPPOSITE FOOTWORK.

13 REPEAT MEASURE 7. End in Closed Pos Ms back to COH.

14-15 TWO-STEP TURN, TWO-STEP TURN; TWO - STEP TURN, TWO-STEP TURN;

Four turning Two-Steps progressing in LOD.

16 TWIRL, 2, 3, 4;

Walk FWD L, R, L, R (W does a R face, traveling twirl under her R and Ms L joined hands, R, L, R, L).

DO ENTIRE DANCE THREE TIMES, THEN DO ENDING.

ENDING

1- 2 REPEAT MEASURES 1 - 2 of DANCE. End facing partner,

3 SIDE, CLOSE, AWAY, HONORS;

Step to side on L, close R to L, step away from partner on L, point R and Honor Partner.

**AMERICAN SQUARES BOOK AND RECORD SHOP
CAN SHIP YOUR ORDER TODAY**

No mailing or packing charge - 3 records minimum shipment

Smart - Gay - Distinctive Squaw Dresses

beautifully designed in Cotton Georgette and in Zuni



Also Available

- Nylon Marquisette Petticoats
40 yards around bottom
- By the Yard
finest quality Cotton Georgette
no-iron, semi-sheer Zuni Cloth
imported, ornamental Braids

Regular and
Junior Sizes

Send 25¢ for COMPLETE
folder with illustrations,
dress and yardage samples.

FREE on request: Yardage
samples only of Georgette,
Zuni and Braids.

Fern & Faye Fashions

Dept. A
1405 Jewell Ave. Topeka, Kan.

KENTUCKY DANCE INSTITUTE AUGUST 16 to 23

Will be held this year at

Morehead, Ky.

For information write to
The Registrar

Shirley Durham, 4551 Southern Parkway
Louisville 8, Kentucky

Registration limited to 100

FACULTY

"Fingers" Anderson
Vyts Beliajus
Nancy De Marco
Shirley Durham
Bob Johnson
M. G. Karsner
Harold Harton
Rickey Holden

Square Dance Figures

Contras

Calling

Fundamental Dance
Techniques

Folk Dancing

Folk Singing

Children's Dancing

VISITORS PLEASE NOTE:

The BOOK & RECORD SHOP will be closed Saturdays
during July & August, except by special appointment.

URGENCY PHONE: TA1bot 4-1817

Nothing nicer could happen to a waltz!



From the unsurpassed choreographic talents of JACK and NA STAPLETON[®] of the Detroit area comes this honey-smooth new waltz that will surely capture the approval of round dancers and teachers everywhere. The Stapletons have composed several highly popular dances and "Drifting and Dreaming" represents their finest offering to date. The GEORGE POOLE ORCHESTRA has provided perfectly *exquisite* music for this lovely dance.

Nothing cuter could happen to a two-step!

"AIN'T WE GOT FUN"

Here is a combination of a very clever dance routine by ART CARTY of Detroit and toe-tickling music by the GEORGE POOLE ORCHESTRA. The steps are easy but "different" and the music conveys the happy rhythm of a favorite old melody.

#4654, 45 r.p.m.; full instructions included

Ask your favorite record dealer for this two-sided round dance hit. He has it in stock NOW!

JUST FOR DANCING


Windsor Records

REUBEN MERCHANT
R.F.D. 1
NASSAU, N.Y.

2

AMERICAN SQUARES

1159 Broad Street,
Newark 2, New Jersey

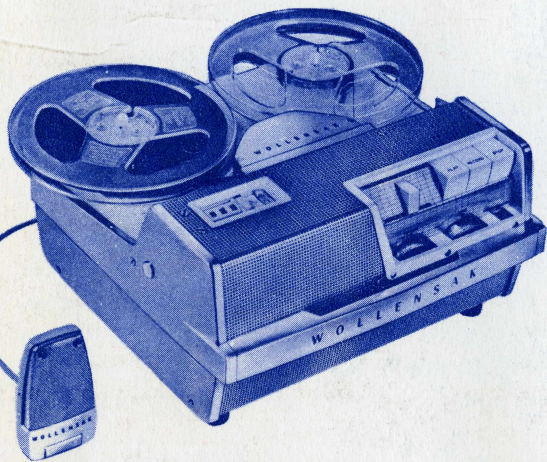
POSTMASTER

This is SECOND-CLASS
matter; if undeliverable re-
turn to publisher with Form
3579 showing reason.

THIS IS THE BEST

WOLLENSAK

"1500" DUAL SPEED HIGH FIDELITY RECORDER



AMAZING 10-WATT HI-FI AMPLIFICATION

More than 4 times the power of larger, less portable recorders. Miniaturized components and airplane type construction achieve ultra compactness. Delivers full, rich, console-like "Balanced-Tone" with enough power to fill an auditorium.

Compact—Lightweight portability. Size: 10¼" x 11¼" x 6½".
7-Inch Reels—Three hours play with long-play tape. Two hours with standard tape. Also takes 3" and 5" reels.

Dual Speeds—3.75 or 7.5 ips. with control on front panel.
10-Watts Push-Pull—Enough power to feed auditorium speakers directly. Also serves as amplifier for hi-fi systems.

Keyboard Control—Simplest, easiest operation.

Tone Control—Full Treble and Bass (not just high frequency cut-off) plus exclusive "Balanced-Tone" all on one control.

High Speed Lever—Tape can be inched forward or reeled at high speed; instantaneous rewind from full speed forward without danger of breaking tape. Use of lever automatically releases keys.

Two-Level Indicator—Tells at a glance whether recording level is normal or distorted.

Stop Lever—Instant, split-second stops and starts in either "record" or "play".

"Record" Safety Lock—Prevents "record" key from being operated unintentionally.

Extension Jack—10 watts at 8 ohms for hi-fi speakers.

Public Address System—Switch provided for P.A. system.

Index Counter—Permits precision location of taped material.

Microphone—Professional type ceramic wide range.

High Frequency Erase—Automatic head demagnetization permits unlimited recordings on same tape.

Accessories—Available are: Foot Control, Ear Phone, Microphone Mixer, Studio Microphone, Mike Extension Cord, Hi-Fi Cable, Radio-T.V. Attachment Cord, Portable Speaker and Binaural Kit.

AMERICAN SQUARES

special cut price
\$144.50

Ask for ten days free trial.

AMERICAN SQUARES BOOK AND RECORD SHOP

1159 BROAD ST., NEWARK 5, NEW JERSEY

PRINTED IN U.S.A.