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THE OFFICIAL MAGAZINE OF AMERICAN FOLK DANCING



MINSTREL OF THE APPALACHIANS
(See Article — Page 6)

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CRACKER BARREL SESSION

The 9th National Square Dance Convention, held in Des Moines, Iowa, June 9, 10, and 11, is now history. From all indications it was a success in every way. The program was varied and interesting. The exhibitions were colorful and well executed. 12,293 dancers, callers, and leaders from all parts of the United States were registered during the three days. 7,000 - 7,500 spectators watched the activities on Saturday evening, the 11th, making the total attendance close to the 20,000 mark.

Although an event of this caliber is certainly national in scope, the success of it depends upon the efforts of the people in the locality where it is held. The various committee chairmen and members put many, many hours of work into this convention to make it the success that it was. These people donated their time because they love square dancing. There is no financial reward, other than expense money, for the long, hard hours of work necessary. It will take several months to finish a financial statement for the National. Square dancers everywhere will be looking forward to reading a complete financial report on this event. It is evident that a profit was made.

Any large festival or convention points out the fact that square dancing is a folk activity — an activity of the people. Local people do the work, do the promoting, make the arrangements, and often do not get the credit that they so rightfully deserve. Local publications also play an important role in the local square dance scene. Square dancing grows from small group meetings, to local events, to state events, to regional events, and finally to an event of the caliber of the National Convention. It could not be any other way. Square dancing is what the dancers and callers make it. Policies, events and dance movements are originated by the people, dancers, and callers, and cannot be dictated to them. Square dancing is for everyone. Let's do our best to keep it this way.

The 1961 National Convention will be held in Detroit, Michigan, on June 29, 30 and July 1. Make plans now to attend. After holding the National in the Midwest for several years, the Executive Committee decided to award the Convention to Miami Beach, Fla., in 1962, even though other cities made excellent bids for it. A date for this event will be set soon. The National Convention is an important part of the contemporary square dance movement. Every dancer should attend at least one.



ARVID

Bascom Lamar Lunsford: Minstrel of the Appalachians

By VERNON W. JOHNSON, Asheville, N.C.

HERE in the highlands of the Southern Appalachians where past and present are blended and where the folkways and mores of the Elizabethan Era go hand in hand with the Atomic Age; here lying between the beautiful Blue Ridge Mountains on the east and the majestic cloud-clad Smokies on the west; here is the Ballad Country. And, right in the heart of the Ballad Country, ten miles west of Asheville—literally in the shadows of the undulating Unakas — flows South Turkey Creek. And, on the banks of South Turkey Creek dwells one of the most unique men of all American Folklore: Bascom Lamar Lunsford, Minstrel of the Appalachians.

This unusual man has rightful claim to many titles: farmer, lawyer, musician, editor, scholar, ballad singer, folklorist, and festival founder. However, the title by which he would rather be known and remembered as is Square Dancer. Perhaps no other person in the last half-century has done so much as he in the preservation and promotion of the traditional real old-time folk and square dances. He has done his full share in helping to remove the stigma of "sin-to-dance" from these whole-some social activities.

Mr. Lunsford was born March 21, 1882, at Mars Hill, North Carolina. He received his education at Rutherford College and old Trinity College (now Duke University) in Durham, North Carolina. He first became interested in folk songs and folklore in 1920, and he has been active in research and promotion in this field ever since.

In 1927, Mr. Lunsford founded the Annual Mountain Dance and Folk Festival of Asheville, North Carolina. August 4, 1960, along about sundown, will be the beginning of the 34th An-

nual Folk Festival at the Asheville City Auditorium. Once again, from the ridges and the vales, from the coves and the dells, will come the balladists, the musicians, and the square dancers. Some will have guitars, mandolins, mouth harps, and even occasionally a dulcimer; but always there will be the fiddles and the five-string banjos.

Other festivals in which Bascom L. Lunsford has been the founding father are: The Carolina Folk Festival at Chapel Hill, North Carolina; the Annual Folk Festival in Kentucky at Renfro Valley; and the North Carolina State Fair Folk Festival at Raleigh.

This venerable folklorist speaks of "spreading the Gospel of Folk Music" with almost religious fervor. Much of the past thirty years, he has spent in lectures and square dance instruction at schools and colleges.

The year 1949 was a particularly busy one for "The Minstrel". He made folklore history in Washington with a seven-day marathon of song-singing for the Library of Congress, Folklore Division, an unparalleled feat in recording annals. His contribution of nearly 350 songs and tunes is the largest from any single performer. In the fall of that year, he went to Venice, Italy, as United States Representative to the First International Folk Music Festival. Returning from that trip, he stopped off in England to see the portrait of his ancestor, Sir Thomas Lunsford, celebrated in historical balladry.

There is no sign of a slow-down yet in this very extraordinary man, who has just celebrated his seventy-eighth birthday. For his many achievements and faithful work wherever American Folk Music and square dancing are known and loved, the highest honors will be given to Bascom Lamar Lunsford, Minstrel of the Appalachians.

ROUND 'N' ROUND

By MARY and BILL LYNN, Brentwood, Missouri

Our feet were tired and our brains in a whirl, but there was still plenty of sparkle and enthusiasm left at the close of the 9th National Convention, as both Square and Round Dancers were assured that the whole package was a howling success. The three days crowded with activities attested to Round Dancing's continuing growth. Panels, workshops, and exhibitions were attended to the capacity of the available facilities. Those huge Round Dance circles makes the heart warm as participation was at an all time high.

Workshops were conducted from 10:00 to 5:00 each day with the noon-time hour devoted to mixer dances. Each of these sessions was filled to capacity. The exhibitions each evening were viewed by an audience in excess of 10,000 spectators. All types of dancing were shown on the auditorium floor from "Jig" type square dancing to highly stylized traditional dances.

Spotlight On Styling

From the Atlantic to the Pacific the style spotlight swings from coast to coast. California, San Diego, Balboa Park, Maria Fielding — synonymously denote beautiful dancing. Maria has written for us the lovely WALTZ MAKE BELIEVE and has just recently introduced her ITALIAN NIGHTS, a waltz to *Noche De Rondo* (Windsor-Ballroom).

In respect to styling Maria has the following ideas. "I feel most people will agree that what we are talking about is really 'Dance Technique'. The style with which one dances is something personal and cannot be taught, but when we are teaching people to stand correctly, arm carriage, foot

work — such as pointing one's toes, keeping knees straight when the leg is raised, etc., are all techniques — not styling, but are seemingly used under this misnomer."

Many new dances were introduced to the participants. On the "pops", we were shown *CATWALK* (Ember), *POGO* (Colombia), *GOOD TIMES* (M-G-M), *JEALOUS CHA CHA* (Decca), *LOVIN' ARMS* (Decca), and several others including *TRACY'S THEME* (Columbia).

Introduced from the Square Dance labels were *SILK AND SATIN* (Windsor), *HINDUSTAN* (Sets In Order), *RAINIER WALTZ* (Aqua), *BLUE ALICE WALTZ* (MacGregor), *ELMER'S TUNE* (Grenn), *CHIMES OF SPRING* (Shaw), and *MICKEY* (Grenn).

Shopping for an easy mixer? We found just the thing in Longhorn's *GIRL I LEFT BEHIND ME*, which we call an "instant" mixer. It is cued by Red Warrick, and can be danced almost immediately, and fun too!

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A Wide Spread Round Dance

By HUGH THURSTON, Vancouver, B.C., Canada

In the December issue, I mentioned the first foreign dance group with which I had ever danced — the Musikkreis at Hanau-an-Main, in the Rhineland. The dances they did struck us as being more like "old time" dances than folk dances, as quite a number of them were couple-dances (or round dances in American terminology). To an American "international folk dancer", who classes the Veleta, St. Bernard's Waltz, Gay Gordons, etc., as folk dances, the difference might not perhaps have been as striking as it was to a party of Scots.

One of their dances was called "Warschauer" (which means the Warsaw dance: Warschau is the German for Warsaw). We were told that it was an extremely common dance all over Northwestern Germany, including the Rhineland, the Saar, and the Palatinate. I don't think the dance made much impression on us until we came across it again, this time in Sweden. Again, the dance didn't seem quite to be a folk dance. It was not very popular with the big national folk dance society (the Ungdomsring for Bygdekultin), but was fairly commonly taught in schools (e.g. by the Sing Society).

We discovered later that it is also taught in English schools — as a Swedish dance, of course — by that same society.) Unlike the Germans, who danced it in innumerable ways, the Swedes all seemed to dance it the same way. They used, however, not the German name, but the French name, "Varsovienn". This still means Warsaw Dance, Varsovie is the French for Warsaw.

A dance known in both Germany and Sweden would be expected in Denmark. Although I have never actually danced it there, I was not surprised to find it in one of the F.F.F.'s books (actually in the Himmerland

volume); they called it Varsoviene. What did surprise me was to find that it must have been a great favorite in the second half of the Nineteenth Century in Scotland and England. Almost every English or Scottish ballroom guide of that date contains it, sometimes under the name Varsovienn, sometimes Varsovianna. Varsovia is the Spanish for Warsaw. Occurring in Nineteenth Century England, the dance naturally also occurs in Nineteenth Century America, and in particular, instructions for it can be found in Elias Howe's Boston publications of around 1860. He calls it La Varsovianna. Edward Ferrero, in his "The Art of Dancing Historically Illustrated" (1859), says it was "... introduced into America about five years ago."

As probably most people who are reading this know, it was fairly widespread in America outside the formal ballrooms, sometimes under such informal names as "Put Your Little Foot". In fact, it seems to have lasted much longer in America than in Britain, where I have never seen it danced either among country dancers or "Old Time" dancers. On the principle of not teaching one's grandmother to suck eggs, I shall say no more about the American versions, except to mention that Lucile Czarnowski found four versions of it (all called "La Varsovianna") in California, which she describes in "Dances of Early California Days". She classes it among the "dances before 1849", though she gives no precise reason for assigning such an early date to it. If she is right, the dance is substantiated in California some twenty or so years before the first date at which I can find a firm reference to it in Europe (Routledge's Ballroom Companion, 1864). But Ferrero's book is so much nearer the dates in question, that I think it is much more likely to be correct.

One quite often sees the dance described as "of Swedish origin", but there seems no good reason for this. True, the Swedish version is well-known, being published by the large national folk dance clubs, also being fostered by the Sing Society; but it would be a very naive person who assumed that, because he himself got the dance via Sweden, the dance must be of Swedish origin. (The same remark, incidentally, applies to the Schot)tische).

The term "Varsovienne or Varsovianna" is an entry in one of the well-known Nineteenth Century French dance-dictionaries, that of Desrat. He describes it as a modern dance composed in 1853 or 1854 by a Spaniard, Francisco Alonzo. It was performed at the ball in the Chaussee d'Antin, Paris. Now, you can't believe all you read in books; for instance, "L. de Garmo Brookes on Modern Dancing" (1867) says that the dance was named by an Italian in honor of Mt. Vesuvius!

But Desrat's dictionary is a reliable work, he quotes name and date and place, and above all, his story explains why the dance should go under a Spanish name in English-speaking countries. (The French name needs no explanation, for French was the international language of the dance, as do-sa-dos and allemande testify.) In fact, if Ferrero was referring only to the Eastern U.S.A., it is possible that Miss Czarnowski is nearly right — the dance could have gone to California via Mexico quicker than to Yankee-land via France, though of course it couldn't have got there before 1849 if it was composed in 1853.

The versions of this dance are so varied that it is difficult to pick out any particularly characteristic detail. The movement which gives rise to the old name "Put Your Little Foot" occurs in most versions (in the Swedish and Danish ones the foot is put out on the heel with the toes cocked up), but not in the German ones. The so-

called "Varsovienne" position is actually very rare. Only one of the three California versions has it and none of the European ones. (I have heard that there is a Swedish version using this position, but none of the people I have danced with in Sweden use it, and it is not described in either of the two main Swedish reference books, "Svenska Folkdanser" and "Lekstugan".)

The music is a decided connecting link. The "Put Your Little Foot" tune is the middle third of the Swedish music, is the music for the California versions, is the music for two of the German versions, and is the second half of another German version. Only the Danes lack it. The Germans, incidentally, have separate names for the tune. The first two tunes referred to above are called "Ins Dotterlies" and "Sellerie-salat" from words which have been made up to go with the tune. Unlike the Americans, the Germans have not made up foot work instructions, but just a rhythmic jingle.

"Ins Dotterlies" goes:

*Ins Dotterlies, ins Dotterlies,
ins Dotterlies da geht es zu,
Ins Dotterlies, ins Dotterlies,
ins Dotterlies geht's lustig zu.
Da dance die Mad, da danze
die Mad
Da dance die Mad mit die
Schnalleschub.*

About half the versions end with a waltz.

Clearly then, the dance was originally a ballroom dance in mazurka rhythm at a time when that rhythm was fashionable. It was called "Varsovienne" (or the equivalent in other languages), probably because this old-time rhythm was well known to have developed out of the Polish mazur. It became widespread and popular from Sweden to California, and survived in many places among informal and unsophisticated dancers when the fashion for it passed. Rather naturally, a number of variations sprang up, all being simplifications of the original.

IMPRESSIONS

By MELANIE BABICH, Moline, Illinois

I'm not a square dancer. However, I did attend the 9th National Convention in Des Moines, and I must say I was impressed. You square dancers dearly love your hobby. I can say this truthfully, because it is so apparent in everything you do. The way you dress, and the time and effort you've put into learning and improving your hobby and techniques all bear me out.

I went to the National expecting to find people there just from the surrounding states, never realizing that people would be so crazy about a hobby to travel thousands of miles just to attend a square dance convention. I really admire you for that. You are genuinely interested in a good thing, and you do it for your own enjoyment and improvement.

Not being a square dancer, there was a lot that I didn't fully understand. Quite a few times, I got the feeling that some of what you folks did was just for show, but you run into that almost any place you go. Your clothing certainly was elaborate, and judging from some of the prices I saw on the clothes exhibited, you must save quite a while to be able to buy those beautiful outfits. If you looked quite closely, you could almost tell a person's personality by the amount of rickrack and trim on an outfit.

I must congratulate all of you on one thing. You certainly have a lot of energy. You must start storing it up right after the convention for next year's convention. After the first day, it seemed more like an endurance test, seeing who could dance the longest without passing out. You danced continually, feet aching, eyes burning, ears ringing, and head pounding, and

yet, you enjoyed every minute of it. I'll bet you'd do it again, and probably will next year in Detroit.

Square dancing is the type of dancing that you can have fun just watching. I enjoyed myself thoroughly watching you out there. I was surprised at many things. I had thought that your sets would flow smoothly, and if a mistake was made, the other members of the set would become angry. However, at the Convention there was a general feeling of friendliness, and I noticed that you made a joke about it and laughed it off.

I had expected to see all of you doing the type of dancing done by the Lamar, Colorado, Dudes and Dames, so I was taken back when I saw you doing the smooth dancing that you did.

Looking at the round dance descriptions in square dance magazines, I could not understand how people could get anything out of them. But, when I saw you folks doing the round dancing I was delighted. It really is beautiful and graceful.

The exhibitions were quite a highlight of the convention. Everyone enjoyed them, from the square dancers to the non-dancers, such as I, who came just to see what it was like.

Your hobby is wonderful for married people. It gives you something in common with one another and brings you closer to each other. I would venture a guess that the divorce rate among square dancers is very low indeed.

You square dancers are unique in many ways. You have a wonderful hobby, and you certainly made me want to get out there and dance. Work at your hobby and promote it. More people should know about it and realize that square dancing is not strictly for squares.

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LAZY

*By Dick Weaver
Honolulu, Hawaii*

Head two ladies chain to the right
 Turn 'em boys with all your might
 Heads go forward and back with you
 Forward again and square thru,
 Go all the way 'round, that's what
 you do
 Now split the sides and go 'round just
 one
 Down the middle, two ladies chain
 have some fun
 Turn this girl and Dixie chain
 Lady go left, gent go right — round
 just one
 Come into the middle, gonna box the
 gnat
 Right and left thru the other way
 back
 Turn your girl and pass thru
 Right and left thru with the outside
 two
 Now inside arch and dive thru, pass
 thru
 Right and left thru with the outside
 two
 With the opposite girl gonna box the
 gnat
 Right and left grand right after that
 ...

MESSY? NO. 1

*By Fred Bailey
North Las Vegas, Nevada*

One and three lead to the right
 Circle up four, don't take all night
 The head gents break and form the
 lines
 Go forward eight and back in time
 The centers arch, you dixie twirl
 In lines go out and back to the world
 Now bend the line and look-out,
 man
 Cross trail thru, left allemande, etc.

THE GIRL I LEFT BEHIND ME

*By Red Warrick
Kilgore, Texas*

Dance: Circle Mixer.
 Record: Longhorn No. 204 with calls
 by Red Warrick.
 Position: Couples in circle, lady on
 man's right, facing center.
Dance:
 Now you allemande left with the left
 hand girl
 Swing your own when you find her
 Then promenade go two by two
 There's a pretty little girl behind her
 Now the men step up to the right
 hand girl
 Turn with a right and mind you
 Turn your partner left go all the way
 around
 And promenade the girl behind you
 Oh that girl that pretty little girl
 The girl I left behind me
 The men turn back on the inside track
 And leave that girl behind you
 Swing a new girl, swing and whirl
 And promenade her truly
 Then you back right out and make a
 big ring
 And circle to the left with Julie.

MESSY? NO. 2

*By Fred Bailey
North Las Vegas, Nevada*

The head two couples bow and swing
 Lead on out to the right of the ring
 Circle up four in the broad daylight
 If the head gents break, the lines are
 right
 Now pass on thru and bend the line
 Do a Dixie Twirl, you've still got
 time
 Bend the line, a right and left thru
 And you turn your gal, two by two
 Now dixie chain across the land
 The usual turn, left allemande, etc.

BUCKSHOT

By John Hendron
Kankakee, Illinois

Record: Flip No. 107. Instrumental/
calls by John Hendron.

Figure:

* First and third go forward and back
Same two right and left thru
Full turn face out
Separate go round one
Into the middle Frontier Twirl
Box the gnat with the opposite girl
Change girls go right and left thru
A full turn, balance out and back
Bend the line
Pass thru, bend the line
Just the ends box the gnat
Face down the middle go right and
left thru
Same two pass thru
Split the ring around one to a line of
four
Forward and back
Arch in the middle, ends turn under
Into the middle crosstrail
Allemande left grand right and left,
promenade home
Two and four go forward and back
Same two left square thru
Left, right, left, right, star left with
the outside two
One time around, men turn back
Allemande left grand right and left
Meet partner promenade home.
(Repeat for sides from *)
Heads go forward and back
Right and left thru
Same two half square thru
Go right and left thru the outside two
Dive thru, square thru $\frac{3}{4}$ round
Allemande left, grand right and left
Keep going don't slow down
First and third wheel around right
and left thru
Same two couples crosstrail
Allemande left grand right and left
Meet partner and promenade.

IT'S LATER THAN YOU THINK

By Harold Bausch
Leigh, Nebraska

Record: Keeno 2150. Instrumental/
calls by Harold Bausch.

Opener, Break and Closer:

Join your hands and circle left
You'll circle 'round the set
Left allemande that corner girl
Then do-sa-do your pet
The men star left, go once around
You'll box the gnat at home
Girls star left, it's once around
'Til you get back to your own
Pass him by — the corner you will
swing
New corner allemande, pass one now
and I think
We'll promenade — as quickly as a
wink
Enjoy yourself, enjoy yourself
It's later than you think.

Figure:

Sashay 'round your corner girl
Men star left, you know
You're on your way, so take your date
Star promenade, you know
Let's have some fun, gents sweep out
The ladies chain the set
You turn 'em boys and chain 'em
back
Then do-pa-so your pet
Your corner right — your partner left
around
Your corner swing — a new little
girl you found
Then promenade — as quickly as a
wink
Enjoy yourself, enjoy yourself
It's later than you think.

(Sequence: Opener, Figure twice,
Break, Figure twice, Closer.)

SHORTCAKE

By Dot and Date Foster
Decatur, Illinois

Record: Grenn No. 14012.

Position: Open, facing LOD.

Footwork: Opposite, directions for M.

Introduction:

Meas

**1-4 Wait 2 meas. APART, - TOUCH, -;
TOGETHER, - , TOUCH, - ;**

Step away from partner on outside foot, touch; step together, touch. End open pos, facing LOD.

Part A

**1-2 Heel, In Place, Heel, In Place;
Heels Out, In, Out, In;**

Place L heel fwd, then back to place, R heel fwd, then back to place; with heels together, toes slightly out, keeping wt on balls of feet, move heels out (pigeon toe), then heels back together, then out again, and back together. (Bend knees slightly when heeling out and straighten when bringing heels together. Variation of the "Cat Walk" in Salty Dog Rag.)

3-4 Walk, -, 2, -; 3, -, 4, -;

Walk fwd in LOD four slow steps, using a "toe-heel" on each step for styling.

5-8 Repeat Meas 1-4 (End butterfly pos M facing wall)

**9-10 Side, Close, Side, Touch; Side,
Close, Side, Touch;**

Step to side on M's L in LOD, close R to L, step to side on L, touch R to L; step to side on M's R in RLOD, close L to R, step to side on R, touch L to R;

11-12 Twirl, -, 2, -; 3, -, 4, -;

As M walks fwd four slow steps (LRLR) W twirls two complete RF twirls under her R and M's L arms, ending butterfly.

**13-14 Side, Close, Side, Touch; Side,
Close, Side, Touch;**

Repeat of meas 9-10

15-16 Twirl, -, 2, -; 3, -, 4, -;

Repeat of meas 11-12 except W twirls just once, ending facing LOD in open pos, ready to repeat A.

Part B

1-2 Two Step FWD; Two Step FWD;
In open pos, two two steps fwd in LOD, end facing.

**3-4 Side, -, Touch Back, -; Side, -,
Touch Back, -;**

Release inside hands, join M's L, W's R, both step to side in LOD (on M's L, W's R), turning to face RLOD and swinging joined hands fwd, touch R ft well behind L; face partner again, changing hands to M's R, W's L, as both step to side in RLOD (on M's R, W's L) and turning to face LOD, touch L behind R. These are slow steps, end open pos.

5-6 Two Step FWD; Two Step FWD;
Repeat of meas 1-2.

**7-8 Side, -, Touch Back, -; Side, -,
Touch, -;**

Same as meas 3-4 except do not touch back. Finish facing partner, CP, touching L to R, M's back to COH.

**9-10 Side, Close FWD, -; Side, Close,
Back, -; (Box two-step)**

M steps to side on L, close R to L, step fwd on L, hold; step to side on R, close L to R, step back on R, hold.

**11-12 Side, -, Draw, -; Side, -, Draw,
-;**

In CP both step to side in LOD (on M's L, W's R), draw R to L (no waits); step to side in RLOD on R, draw L to R. These are slow steps.

**13-14 Side, Close, FWD, -; Side, Close,
Back, -;**

Repeat of meas 9-10.

**15-16 Side, -, Draw, -; Side, -, Touch,
-;**

Repeat meas 11, then step to side in RLOD, turn to face LOD and touch L to R to end in open pos, ready to repeat B.

Ending:

Do meas 1 and 2 of Part A ("Shortcake Step") then walk fwd two slow steps; turn to face partner on third step, and bow.

(Sequence: A,A,B,B,A,A, ENDING)

INDIAN STYLE RED HOT

By Hayes Herschler
Colmar, Pennsylvania

One and three do a right and left thru
Then lead to the right that's what
you do

Circle four hands round

Head gents break to form two lines

Forward and back you're doing fine

Forward again and pass right thru

All turn left go single file

Go Indian style around the lot

The gals turn around and you go Red
Hot

The right hand lady right hand 'round
Your partner by the left all the way
around

To the corner

Corner lady right hand 'round

Back to your partner left hand 'round

With the corner lady box the gnat

Pull her by

Promenade your partner . . .

SQUARE DANCE ANYONE?

By Bart Haigh

Kew Gardens, New York

While mulling through scores of history books, I came across a book by Dorothy Canfield Fisher entitled, *Memories of Arlington, Vermont*. It was published by Duell, Sloan and Pearce. There's a marvelous chapter poking fun at erudite, university folklorists, but the section I am interested in is on page 100, in a chapter entitled, "Two Lovely, Silly Girls of Long Ago".

This chapter went something like this:

All feet were nimble for the noisy, rhythmic cheerfulness of dancing. The old timers say that any evening you felt like it, summer or winter, you could step out of your back door, give a good blast on a conch-shell and call



**FAIR WEATHER SWEETHEART/
TOO MARVELOUS**

(without call)

NO. 8655

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TOO MARVELOUS**
(with calls by Bob Van Antwerp)

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OKLAHOMA HILLS**

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OKLAHOMA HILLS**

with calls by

Fenton "Jonesy" Jones

NO. 8645

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in twenty couples and a fiddler from neighbors near enough to hear you, to stamp it out in your big kitchen till midnight, in reels and square dances. Everybody in those days was ready for fun — a barn raising bee or a busking or sugaring-off was the best kind of party.

This sounds as though "the fun" of those days was always rustic, with a bark-on, slap-stick, of the haw-haw kind, described by social historians as folk ways. We don't know exactly what they mean by this, but to our ears, it has a disdainful association of near illiteracy, primitive narrowness of outlook, and ignorance of ordinary good manners in social relations.

Then Dorothy Canfield Fisher gives the titles of many books in the local library that show that the Vermont folks were not narrow in outlook.

Two things strike me about this section.

1. The people didn't have elaborate committees, officers of clubs and constitutions surrounding their square dance fun. It was a natural expression of joy. You tooted the conch-shell and that was it.

2. In those days, perhaps even more so than now, square dancing seemed to be more for your "country cousin" lacking in education, than for the better educated or the more sophisticated city folk. This stereotyping, of course, has not died out. If you've ever given friends a free association test using the word "square dance" you will soon discover their idea of the square dance scene.

Perhaps the best lesson from the past in Vermont is not to take ourselves too seriously in our square dancing, and to enjoy simple dances with our neighbors who don't belong to clubs.

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- 1119 — End Of The Line
Billy Lewis, caller. Flip.
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C.O. Guest, caller. Flip.
- 1121 — I Feel That Old Age Creeping On
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- 2311 — Long Long Ago
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Dick Matteson, caller. Flip.
- 1206 — Smiles
Ben Baldwin, caller. Flip.



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NEWS

FROM
HERE AND THERE



• Wisconsin extends an invitation to square dancers and callers in surrounding states to attend their 2nd Wisconsin Square Dance Convention, August 26-28. This event will be held at beautiful Whitewater State College. Through the combined cooperation of the Square Dance Association of Wisconsin, Wisconsin Square Dance Leaders Council, Wolf River Area Callers Council, Milwaukee Area Callers Council and the Madison Area Callers Council, a full and enjoyable three days of activity have been planned. Requests for housing should be mailed in the near future to Nathan and Evelyn Schneider, Whitewater, Wisconsin
—George Graves

• Square dancing will be featured at the 1960 Illinois State Fair, Springfield, August 12-21. Saturday, August 13, has been set aside as Illinois State Fair Square Dance Exhibition and Fun Dance Saturday. The two special attractions will be handled by the Illinois Square Dance Callers Association. Groups are urged to enter the noncompetitive exhibition dances. Each group must furnish its own music and caller. Entries are due July 20. Street dancing has been expanded to include square dancing. Saturday evening from 7:30 to 11 p.m. live music will be furnished for the enjoyment of all who wish to square dance. By the way, it's free!

• A Knothead reunion will be held Sunday, September 11, in the auditorium of Bamberg's Concourse, Garden State Plaza, Paramus, New Jersey. If you're not a Knothead, travel 100 miles with four couples and become eligible, or just go to dance and join the fun. Because of the limited space, participation is by advance registration.

• The Eastern Cooperative Recreation School — a vacation workshop in recreation — is conducting its 20th annual session from August 22 to September 2, 1960. The place is New York University Camp in Harriman State Park, on lovely Lake Sebago, Slootsburg, New York. This year's staff includes leading professionals in the field of recreation. Among the courses offered by E.C.R.S. are folk and ballroom dancing, square dance calling, dramatics, games for indoors and outdoors, song leading, campcraft, and nature, and theory of play activities. For a flyer giving complete details write to Gwen Brightful, 39 Lincoln Ave., Yeadon, Pennsylvania.

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Flip - H - 107 — BUCK'S HOEDOWN — flip/side
— calls by John Hendron

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- With several new clubs started in the area at Zweibrucken, Sembach, as well as children's groups at Hanau, Kaiserslauten, Wiesbaden and Darmstadt, square dancing in Europe is moving right along. Graduation Dances were recently held at Sembach (Buttons and Bows), Darmstadt Darmstompers, Zweibrucken, Zwinging Zweis. Armed Forces day celebrations held at Hahn, Rhine Main, and Wiesbaden Airbases all included square dancing throughout the day. With thousands of visitors at each base, the American square dancing was well received by all.
- The Annual Summer Roundup sponsored by the European Association of American Square Dance Clubs will be held at Darmstadt, Germany. Freeman Sattelmaier will act as MC for the square dance portion of the program with Llyod and Maisie Poole handling the Round Dancing.
- On July 3, the Wiesbaden Kuntry Kuzins will again take part in the International Trachtenfest (Dance Festival) to be held at Bad Neiderbrügge. The letter to the Kuzins from the AmtBurgomeister said in part, "the American Folk Dancing will be a part of our festival each year". Again, as at the festival, there will be a grand parade through the town by dancers from many nations. In the evening a giant torchlight parade is planned. With the Annual Home Show or Hoffa held at Wiesbaden each year including American Square and Folk Dancing the Kuzins are becoming well known for the fine and colorful exhibitions and participation in German-American Activities.
- Here's a new way of advertising the fact that you're a square dancer, proud of it, and you think everybody should be one. Use decals like: "I'm A SQUARE DANCER!", "Come Square Dancing — It's Smart!", "Postman Beware — This Gal's (or Guy's) A Square Dancer!" They can be obtained from Miss Zona Naish, 73a Kneller Road, Whitton, Middlesex, England.
- Things have really been hopping in Seville, Spain. Square dance wise that is. The First Annual Jamboree at Seville, Spain was held February 20 and 21. The nine sets of "Americanos", who so enjoyed the dancing, were soon outnumbered by the "Sevillenos" who just came to watch and who stayed throughout the whole program, some even signing up for square dancing classes. This certainly proves that square dancing is a way of sharing a part of America with a foreign country. An added bit of attraction that added a lot of eye-catching appeal was the attractive and colorful program booklet. The square dance figures on the cover were a welcome diversion from the usual type of program.
- In order for you, our readers, to get AMERICAN SQUARES by the first of the month, our deadline for all news items, and coming events, has been moved up to the 1st of the month preceding publication. By meeting this deadline with your material, it will improve our service to you.

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- 557 — Everywhere
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Plainfield, N.J.

Dear Arvid:

I enjoy "Round 'N' Round" very
much, as I like to do the round dances
as well as the squares, but don't want
to try to keep up with the current
rounds trend of two or three new
dances each month or so. (The dances
don't seem to last much longer than
that either. Wonder why, as some of
them are really good dances.)

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Record Reviews

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No. 4482. You've Got Me Wondering//Nobody's Baby

Square Dance with Calls by Bruce Johnson

This is a wonderful recording. Bruce Johnson is to be congratulated on a superlative job with "You've Got . . ."

No. 4182. Instrumental for record No. 4482

Both instrumentals have perfect balance, good tone quality and fine musicianship. They have everything and I call this a perfect instrumental.

SIO RECORDS, 45 rpm only

PRICE \$1.45

No. 1119. I Don't Know Why//Wishing

Square Dance with Calls by Lee Helsel

These are not up to Lee Helsel's usual delivery. The calls seem contrived and the music is not suitable for square dancing.

No. 2126. Instrumentals for record No. 1119

BLACK MOUNTAIN RECORDS, 78 rpm

PRICE \$1.45

No. 196. Hashin' Breaks No. 18//'Twirlin' in Dixie

Square Dance with Calls by Les Gotcher

More hash calls right out of outer space. These are extremely hi-level calls and if it's challenge you want, these are it.

No. 198. Everywhere You Go (132)//Because Just Because (132)

Square Dance Instrumentals

These appear to be re-issued instrumentals which appeared earlier on flip-sided records.

No. 199. Kiss and Tell//Instrumental

Square Dance with Calls by Bob Dawson

A pretty fair singing call by Bob Dawson. Both the call and the instrumental are quite alright. Nothing unusual about the figure but it has rhythm and flows nicely.

KEENO RECORDS, 45 rpm only

PRICE \$1.45

No. 2150. Later Than You Think//Instrumental

No. 2160. Smiles//Instrumental

Square Dances with Calls by Harold Bausch

"Later . . ." is an attractive tune and Harold Bausch calls it well. I didn't care for "Smiles". Both instrumentals are adequate.

OLD TIMER RECORDS, 45 rpm only

PRICE \$1.45

No. 8152. Oh By Jingo//Instrumental

Square Dance with Calls by Bill Castner

A new dance with a masterful call by Bill Castner. The instrumental is unique and novel.

LONGHORN RECORDS, 45 rpm only,**PRICE \$1.45****No. 129. Mona Lisa//Instrumental
Square Dance with Calls by Red Warrick**

"Mona Lisa" at best is a saccharine melody which claims its fame only by remote reference to a famous painting. In our opinion this is an exceedingly poor choice of music for square dancing.

**No. 204. Girl I Left Behind Me//Dream Train
Round Dances, one side called by Red Warrick.**

The "Girl I Left Behind Me" is a simple mixer which we predict will become a standard in the field. Red Warrick is to be commended for the excellent dance design and a wonderful piece of calling on this record. "Dream Train" is a two-step dance that may also be used as a mixer (not prompted).

GRENN RECORDS, 45 rpm only**PRICE \$1.45****No. 12023. Side by Side//Sherbrooke
Square Dance with Calls by Earl Johnston**

The "Sherbrooke Quadrille" is called with fine style and precision and may well serve as a calling lesson for any would-be quadrille callers. "Side By Side" is a new call of about intermediate level.

No. 12024. Instrumentals of No. 12023 played by Al Russ.**No. 14010. Moonlight Waltz//Manning's Mixer
Round Dances Played by Al Russ**

Excellent round dance instrumentals.

DASH RECORDS, 45 rpm,**PRICE \$1.45****No. 2520. Beautiful Texas//Instrumental
Square Dance with Calls by Dale Durbin**

Don't let the title fool you. The instrumental is "Just Because" and well played by Schroeder's Playboys. The dance is just glossary terms strung out. I doubt if the Texans will buy it because the record was named for their state.

**No. 2521. Somebody Loves You//Instrumental
Square Dance with Calls by Earl Neff**

Another singing call that doesn't quite come off. Earl Neff has a pleasant enough voice but the dance is again a series of glossary terms jammed in (and I mean jammed). In fact, so jammed that he is hardly able to pronounce all of the calls in time. This type of dance is entirely frustrating to me.

SUNNY HILLS RECORDS, 45 rpm only,**PRICE \$1.45****No. 157. Foot of the Bed//Instrumental
Square Dance with Calls by Bruce Stotts.**

Quite a novelty called in a style that is reminiscent of Phil Harris. The dance is complicated and should please the upper-level club dancers. Music and call both adequate.

**No. 159. Anytime//Instrumental
Square Dance with Calls by Joel Pepper.**

This is very much in a jazz mood. The call is delivered in a peppery style by Joel Pepper, who is well named. The High School set should love this.

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THOUGHT FOR THE DAY

By Pat Pending

We stopped to have our baby
Now while that youngster slumbers

We head for our old square dance
But find we are back numbers.

COVER TALK

Seated on a big rock and plucking the strings of his banjo, Bascom Lamar Lunsford presents the true picture of what he is: Minstrel of the Appalachians. There in that setting of trees and flowers, the history of the minstrelsy is shown, with its purpose of presenting happiness to all indicated.

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LATER THAN YOU THINK

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Music by the Playboys

KEENO RECORDS, Leigh, Nebraska

You Weigh It

By Pat Pending

There are three types of square dancing in vogue today: Old Style and Club, which are at the two extremes, and General American, which combines many of the good points of the other two, plus plenty of its own individuality.

Old Style can be found in many square dance halls all over the country just about any Saturday night. The congenial people that attend are perfectly content to follow the same program week after week, and that program is usually the one their father followed as he and mother grew up. The caller is one of the neighbors who has memorized ten or twelve dances that he learned from his father, never varying the routine of dance or program. The changes in the tone of his voice and not the words are the signals the dancers go by. These folks can be classified as "the last to give up", but they do have a grand time.

Club Style also presents a very interesting program, and again, it is the favorite type of dancing of many. Each and every pattern and change now used in Club Style Dancing can be found in the old call books. From these books, the Old Style caller's father's father learned the dances his grandson now calls. However, by blending and combining two or more

(continued on page 25)

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You Weigh It —

oldtime patterns ingeniously and interestingly into one sequence, and increasing the tempo for added steps per minute, the building of many different dances is possible. Our dance magazines publish monthly anywhere from one to a couple dozen of these combinations of patterns.

The Club Style Dancers with a yen for a challenge try all of these and soon select the better ones to repeat and enjoy. Every now and then, one is created that rightfully bears this label, "Have merit—will travel". This immediately becomes the common property of all the square dancers. In the past five or six years, of the thousands of patterns developed, several excellent dances have been born and the next generation of our square dancers will consider them traditional. Thus, these Clubs and Club Style Dancers who so proudly consider themselves "the first to take up the new" are having a good time in their dancing, and besides that, are helping to improve the entire picture by sorting out and preserving the better developments at hand.

General American Dancing takes the middle of the road. With no rehearsals and very little organization among its sponsors, it seems to follow an almost universal programming throughout North America. Its refined, fun-loving people gather all over America weekly or oftener to enjoy a little from the Old, a little from the New, and a little from the Medium Modern. These are, for the most part, made up of time-tested, smooth-flowing patterns artfully worked over and rebuilt to fit today's desires. Often, these are done to music so familiar to the dancers that they can be heard to sing the tune and words as they promenade.

Every now and then, as before mentioned, from the myriads of experimental combinations, emerges a masterpiece which rapidly becomes popular and creeps into the repertoires of

(continued on page 26)



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July 2: Darmstadt, Germany. Summer Roundup.

July 2-4: Toledo, Ohio. Dancers choice Dance-Stitute.

July 8-10: McCall, Idaho. 6th Annual Fun-Stitute.

July 9-10: Dayton, Ohio. Round Dance Clinic. Community Club Pavilion.

July 15: Garberville, Calif. Rodeo Kick-Off Square Dance.

July 16: Douglas, Wyo. Douglas Do-Si Dancers Wyoming Festival. Municipal Audit.

July 16: San Antonio, Texas. Round Dance Council Festival. Municipal Audit.

July 17: Wabash, Indiana. 5th Annual Wabash-Whirl. Honeywell Memorial Bldg.

July 22-23: Durango, Colorado. 4th Annual Spanish Trails Fiesta Jamboree. Fort Lewis A & M Campus.

Sept. 9-10: New Orleans, La. 3rd Square Dance Festival. Municipal Audit.

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