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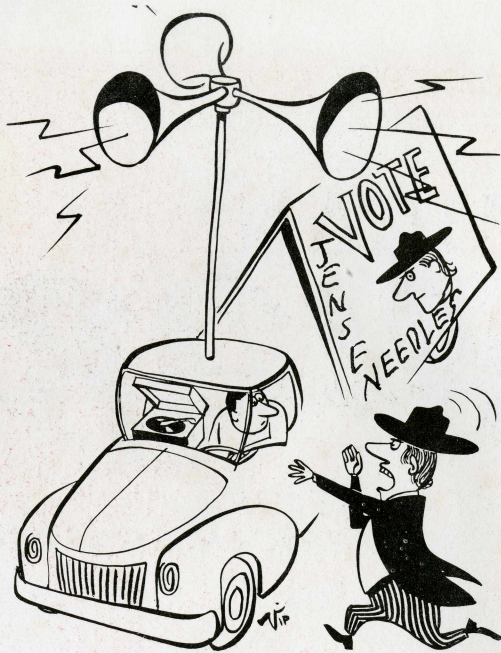
# AMERICAN *SQUARES*

THE MAGAZINE OF  
AMERICAN SQUARE DANCING



NOVEMBER 1956

VOLUME XII • NUMBER 3



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# AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

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"Dancing being that which gives graceful motion to all our lives, and above all things, manliness and a becoming confidence to young children, I think it cannot be learned too early. Nothing appears to me to give children so much confidence and behavior, and so to raise them to the conversation of those above their ages as Dancing."

Locke, "Education"

American Squares is published monthly by Frank Kaltman, 1159 Broad Street, Newark 5, 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 25¢ each. The cover and entire contents are Copyright 1956 by Frank Kaltman. All rights reserved.

# The Most Gift of All

As the holiday season approaches with its inevitable rapidity, Christmas gift giving lists begin to show up on desks and kitchen tables and in odd corners. Elsewhere in this magazine — and, indeed, in every publication you see — you will find all sorts of suggestions for all kinds of gifts. It is certainly possible to find something for everyone in these days of smart merchandising and painless shopping.

My concern at the moment is with a gift you cannot buy — nor can you deliver it in gay wrappings. It involves yourself, the joy you have found in dancing, a knowledge of what fundamental rewards may be forthcoming from dancing, and a generous ability to share these joys where they will be most acceptable.

Let us digress for a moment and look at the picture of people today, and what part square dancing can and does play in their various lives. Many psychiatrists describe our era as the "Age of Anxiety," and surely as we look around us we can see where many of our best friends prove the accuracy of this phrase. We live under many tensions, generated both by our own intense personal problems, and the abstract conflicts of our modern society. The existence of the individual threatens to become lost in the mass standardization of the present day. The pressures of a rapidly-changing culture hem us in; the values of earlier generations seem gone and we may question the validity of standards which have replaced them.

Yet many of the old values are still essential. We have sought them, blindly perhaps. In square dancing, many of us have found them.

The magnificent release found in physical skills is ours when we square dance. The combined requirements of the body and the mind which good dancing embraces can bring real relaxation, often in the face of almost insurmountable tension. The rich reward of social intercourse with people of widely differing backgrounds and interests, based on a common enthusiasm, can make you feel once again an accepted member of the human race as the music pauses briefly and you spend a little time getting to know the people in your set. And the basic, fundamental joy of harmonious movement to rhythmic melody goes back to the earliest rituals of mankind.

This, then, is the gift you can give for Christmas. Look among your friends. Find the couple, or couples, whose struggle with present-day pressures seems to be a losing one, and share your richness with them.

Trick them into accepting this gift, if necessary. Invite them over for an informal evening — and just happen to have some square dancers there who just happen to feel like dancing. And, having once started, follow up on it. See that they get a chance to learn more, privately with you, or through a series of classes. Don't sell them — just expose them.

This can be the biggest gift of all. And there's no rule that says it has to be restricted to the Christmas season.

Rickey

*People are people, we'll have you know;  
If angels you seek, to Heaven you go.*

## Ken Smith Comments

Dear Frank:

If possible, I would like to get a word through to "Washingtonian" whose concern and disillusionment over the Atlantic Convention's coming to Washington appeared in your October letter column.

I don't believe Washingtonian will give up calling. I hope he won't because square dancing needs all of the responsible callers and teachers it can enlist. Pretty obviously, Washingtonian didn't intend to give the impression that square dancers in general are "stinky." If he thought so he just wouldn't be a caller. There is no square dancing without people. We all know that people are going to be people.

Washingtonian may be under the misapprehension that a square dance organization has magic power. Three years ago "Pappy" Shaw, the beloved dean of square dancing, visited Washington and warned us that we could be on the verge of destroying our cause through over-organization. His remarks were prompted by a movement then under way to organize a club federation embracing both shores of the Potomac and surrounding territory. The federation never came into being. What Pappy would say today, I do not know.

An aftermath of the Atlantic Convention may well be the greatest opportunity and challenge local callers and leaders will have ever experienced. One facet will be the task of replacing

the great number of dancers who will have exhausted themselves physically, mentally, spiritually and socially with convention chores. This may not be too great a price for the benefits that could flow from a convention which would promote the best interests of square dancing in this area.

In sixteen years I have seen the emphasis in square dance "dessert" shift from one thing to another—contests, festivals, exhibitions, conventions, camps, institutes, visiting callers, "new" dances, federations, associations and so on. But the basic grass roots diet of square dancing hasn't changed much. Most dancers are attracted to it initially by the friendly, patient, thoughtful feelings of fun, fellowship, relaxation and allemandes they experience in their first group.

I've seen so many dancers and callers come and go in that sixteen years that I wonder if their square dance diets didn't get out of balance — too much "dessert" and too little regard for the aforementioned basic ingredients that could produce a strong and lasting fiber.

The square dance revival is young. It will have many mistakes (as we all have) while it grows, learns and matures. But we should all be grateful for the true progress we have made notwithstanding our failures along the way.

Frank, if you think some of these thoughts are worth putting in your magazine, they are yours for that purpose. If you don't think so, I won't be

offended. You are doing a good job with the little magazine and I look for it to be better as time goes on.

All good wishes and regards!

Sincerely,  
Ken Smith  
Bethesda, Md.

The local callers' organizations and the pages of the national square dance magazines offer a wonderful sounding board of opinion. Square dancing will survive all sorts of plagues as long as there is one Ken Smith left in each state.

The sophomore square dancer in his second year of square dancing throws his weight around in a big way and is very often credited for the tremendous growth of square dancing. He is the "eager beaver" who imports the "hot shot" out-of-town caller and who travels thousands of miles to participate in national conventions, if only to tell the folks back home about how he danced in the same square with "Jonesy" or told "Red" where to get off, etc. etc.

It is my earnest belief that the hard core of square dancing keeps right on spreading the gospel in little neighborhood groups, church basements and other "little deals." We can't have the tremendous growth without growing pains and we must not deceive ourselves into believing that all square dancers are wonderful people — so nice to know. The percentage of "blow hards," braggards, show-offs and ego-maniacs is exactly the same as in any other great social movement. Essentially, it is a movement of people and these people are subject to all the faults of mankind. If we don't look for perfection, we won't be disappointed when we find an occasional flaw.

## Roving Editor Reports

The Seventh Annual International Square Dance proceeded as scheduled on November 3rd at the Conrad Hilton Hotel in Chicago. A good-natured crowd of about 8,000 overwhelmed all the facilities provided; none the less the majority I spoke to on the subject preferred the plush surroundings of the hotel to those of the drab Amphitheatre.

The affair was well arranged, and, everything considered, well run by the Chicago Park District who had exclusive charge this year. The Chicago Area Callers' Association lent all required assistance and cooperation, but did not share the sponsorship as it had in previous years.

The "special" guest callers, namely Al Brundage, Ed Gilmore, Rickey Holden, Don Armstrong, Butch Nelson and the Manning Smiths, showed the qualities that make them outstanding leaders by the deft manner in which they mastered difficulties of acoustics and music which are always attendant.

While square dancing still holds the center of the stage, from my observations more space should be devoted to the round dance activity, and contra dancing has reached a point in popularity where it should be separated from other folk dancing, thus giving more time for each.

In my estimation it was a solidly successful affair and a credit to the American folk dancing movement.

H. H. 'De' Harris

"It is almost needless to say that a gentleman can never be guilty of positive rudeness."

Ferrero, "The Art of Dancing," 1859

# PEOPLE WORTH KNOWING



**Piute Pete**

Just how and why people should be worth knowing depends on your attitude towards the world in general and square dancing in particular; I suspect we have people in the square dance field who consider themselves worth knowing because they have memorized enough complicated "hash" routines that they can call an entire evening without a single set on the floor being able to follow them. Piute Pete, our "worth-knower" this month is just the opposite; he is worth knowing because he makes a business (full-time) of calling (and explaining) square dances in such a manner that a whole hall full of absolute beginners may dance through an entire evening and have FUN!

This I think is a more important accomplishment than knowing all the "very latest" numbers for the elucidation

of some small club who do but little to spread square dancing among every-day folks.

Peter learned to square dance (of all places) in Greenwich Village, New York . . . . no, he wasn't a starving artist, he was a government worker. Then one day someone asked him to try calling a square, and to quote Pete "I gave up working right then."

He snared himself a job on the staff of the Village Barn (he still has that), and from there went to engagements at the Stork Club, the Normandie Roof (Montreal) and the Condado Beach Hotel in Puerto Rico.

Pete has been on every television network in the country (two years on Channel 4) and called over the Mutual Radio Network for five years in a row. He has a record album to his credit with another one coming up and is the author of the Square Dance Party Book.

He conducts a weekly dance for teen-agers (2,000 average attendance) that has been running for seven years and has called for such unusual groups as The Home for the Blind . . . and a nudist colony! (We are afraid this would never be popular with the square dance crowd . . . where would they show off their new costumes? Or would the tattoo artists get a break?)

We have a whole list of "important people" who have danced to Piute Pete's calls, but to us the really important ones are those thousands who have danced at his one-night stands and found that square dancing is fun.



Simplicity  
1852

## THREAD THE NEEDLE

This month our illustration shows a basic, youthful pattern, one which lends itself to endless variation. Small differences in trimming can make this either a sophisticated party dress or a peasant costume.

The pattern is classified as Simple-to-Make and is available in sizes 10 through 16. It may be made with a high, round neckline or a wide, boat neckline with short sleeves or sleeveless. The hem edge measures approximately four yards, which allows ample fullness for dancing.

The style will make up well in any variety of fabric, depending upon the effect that you are seeking to achieve. The youthful member of the family who has always admired the expensive Lanz dresses can achieve with this pat-

tern a comparatively inexpensive copy. Bright colored calico, trimmed with rickrack or woven tape will make it a delightful peasant type dress. The addition of a wide, black vest with front lacing will complete the picture. For a more formal variation, organdy or cotton lace trimmed with velvet ribbon will satisfy any party requirement. There are all manner of trims suggested on the pattern package.

**Simplicity Pattern 1852** may be purchased from your usual supplier of patterns. It is also available in Canada and Great Britain.

We are very interested in receiving comments from our readers who have used any of the patterns in this series. Any suggestions for future articles would be most welcome.



# Social Dancing in America

A history by Rod La Farge

(Continued from last issue)

The first half of the 19th Century was a period of intensive immigration in America; the population in 1815 was less than 6,000,000 and between this time and the end of the Civil War, over 5,000,000 aliens arrived in the new country. This huge proportion of newcomers on the scene would have been more than sufficient to alter the dance picture entirely except for one thing; the vast majority came from countries where the same dances were more or less in vogue. Nearly two million of these people were Irish, over a million and a half were Germans, while England provided nearly a million. France, the Netherlands and Switzerland made up most of the remainder; Italy, Poland and Russia in this period sent a total of less than 20,000. The Spanish domains to the south were not a disrupting factor to the pre-empting of the dance picture by the waltz and quadrille; in spite of the vague notions one finds in some quarters today, the Spanish had also succumbed to the lure of these "new and fashionable" dances\*.

The Fandango, Bolero, Sequidilla, etc. were still danced of course, but what we would now call the "hep" dancers proudly showed off their new playthings at public gatherings. Some of the programs of the period could have well been danced in Boston by substituting a few country dances for the one or two traditional Spanish numbers.

The one dominating influence exerted by the flood of immigrants and by the pioneering of the frontier areas, was a let-down in "manners" and a depreciation of the more polite social graces. The majority of the immigrants were working-class people as were most of the pioneers. The aristocrats and those who had acquired sufficient wealth to invest in social polish, did not on the whole, rush off to the "Wild West"; they stayed at home to enjoy themselves in their own social circles. It is for this class, the socially and financially successful people, who attended and sent their children to dancing schools, that most of the standardized dance books of the 19th

Continued on next page

\*The best-selling Spanish book, and the one which you usually find in old book shops south of the border, was "Arte de Danzar los Rigodones" by D. Antonio Biosca, Barcelona, 1832. This is a description of the standard quadrilles identical to those in American, English and French books of this period. In "Society" as exemplified by the fashionable assemblies, the quadrille had become "the" dance, and it rapidly filtered down to the lower social strata as well. I have little paper covered booklets explaining how to do the quadrilles "without a dancing master" in German, Dutch, French, English, Spanish, Italian, Russian and English . . . all practically alike as peas in a pod except for the language. It is interesting to note that in countries other than the U.S.A., the course

of development which these quadrilles followed in the successive half to three-quarters of a century was in the direction of set dances rather than the more flexible style of the American "square dance" in which the caller actually has control of the actions involved instead of merely reminding the dancers of the next "proper" figure. Popular opinion to the contrary however, the caller is not an exclusively American character; the Italian Contredans (especially in Sicily and Calabria) is danced with a "caller" who not only directs the figures according to his whims, but provides "patter" in the form of humorous (and often very naughty) verses directed at the dancers. Many Russian and Byelorussian quadrilles as performed today have a prompter, usually one of the dancers.

Century were written. True, there were dancing masters on the frontier; true, there were among our immigrants individuals who taught dancing; but in as far as the more fleeting social graces were concerned, these did not compare with the fashionable dancing schools, nor were the recipients of the teaching of the type to insist upon such niceties. While "Society" continued to dance the quadrilles with much formality (and at a decreasing tempo), the common people slowly began the process that converted the quadrille into today's square dance. Lacking the intensive drill and long practice of the dancing school, a "caller" was a necessity rather than a luxury for the absent-minded; this was a sufficient access to power to allow of improvisation, both in the form of varying the figures of the dance and the invention of "patter" to amuse the dancers. I suspect that the flood of Irish immigrants had a great deal to do with adaptation of the "jig and reel" type of music to quadrille forms and certainly music of this character does not lend itself to stately promenades, low bows and the kissing of hands!

The more strict religious groups also probably played their parts in tearing down the formality of the society quadrille; among these sects the fiddle was regarded as the instrument of the Devil and dancing as a sin. But, illogical as it may sound, young people could sing and go through dance routines to this accompaniment without being eternally damned! These were the "play-party games" of our old mid-west and western frontiers . . . it is rather evident that is hardly the type of dancing (pardon the naughty word) that encourages formality.

Two more factors must be taken into consideration in this development; the confusion of contra dance

figures with those of the formal quadrilles and the infiltration of figures and music from the older "country dances" of England, and perhaps other countries. An inept or self-taught dancing master often substituted familiar movements from the contra dances for quadrille movements; the terminology was a contributing factor in encouraging such practices. "Old time" dancers from rural sections of England and from the mountain regions of our Southern States added bits of their dance technique to the melange which gradually was becoming a distinct entity from the quadrille of society. The addition of Texas and California to the frontier of course accelerated this divorcement by removing more people still farther from the influence of the Eastern ballroom and the society dance masters.

The waltz, by contrast with the quadrille, did not fare so well among the pioneers; half the pleasure of a waltz is dependent on a good dance floor, and such luxuries are seldom found in frontier settlements . . . the first good dance floor in such communities was usually in a combination saloon and gambling hall. Respectable ladies did not frequent the usual resort of this character; the "dance hall gals" who were available as partners (?) in these places did nothing to enhance the reputation of waltzing. In the East and South however, the waltz had become a fixture at assemblies and among the people.

To be continued.

"Those among whom we use expressions of inattention or contempt or pronounce sentiments with too much warmth and predilection, will either avoid us or seek occasion to injure us by secret acts of malevolence, excited by painful feelings of inferiority."

Ferrero, "The Art of Dancing," 1859

*The Care and Feeding of*  
**Once-a-year Square Dancers**

By Harrell H. "De" Harris

In my community they love to square dance — once a year.

Reasons: Family - Home - Social Obligations and Community activities all of which add up to an average over-programmed American Family — Children included.

Since a very large segment of our folks fall into this classification and they do like to square dance at infrequent intervals it is an important part of every square dance caller's education, I believe, that he be able to successfully conduct such a group for an entire evening.

This means a caller must be able to start an inexperienced group dancing within ten minutes after getting them on to the floor, and keep them dancing for a full evening, consuming not more than 25% of their time for instruction.

This is a tall order no matter how many times you have done it; but, in my opinion it is the true test of a caller. The number of calls you have memorized and the speed at which you can recite will never get you thru an evening with the uninitiated.

"Why bother with folks like this unless they want to take lessons" might well be asked by the novice caller. Let me answer that question by asking a question — "Does the word 'folks' mean anything to you?" You are presumed to be a folk dance leader. Folk dancing is all inclusive — it is the dancing of the peasants, yet even \$25,000.00 a year peasants.

I have dwelled at more length than I should for this article on this point

of being a caller who can call for inexperienced dancers, it is to stress the importance; because, all of us, all too frequently have seen the damage to square dancing done by the lout who considers himself a caller.

Now to the actual technique of calling for an inexperienced group.

1. Poise, assurance, commanding presence, humor and patience, above all patience, are the prerequisites.

2. Thorough knowledge of your subject; plus, being an able square dancer yourself.

3. Remember your embarrassment the first time you tried to square dance? How you thought everyone was watching and waiting to laugh at your awkward stupidity, and hating yourself for being so stupid? Keep in mind the turmoil and fears chasing thru the minds of those calm looking countenances and realize you must dispel this.

You must be kindly, patient, graphically descriptive and concise in your teaching and must by the end of the first dance have won the confidence of your dancers and have them relaxed and enjoying themselves.

The most successful opening I have found is Patty Cake Polka using Cliffie Stone's "Golden Slippers" on Capitol for music.

It is an extremely simple dance, a good mixer and you can prompt it all the way thru. I always do prompt all the way thru the first time; because, I believe that steady reiteration cuts thru and dispels the inner turmoil

and fears of your dancers.

If the dance proves extremely popular I play the record again and having started them off I let them cue their dancing to the music. This further increases confidence.

4. Next, having formed squares, I teach couple identification, allemande left, allemande right, promenade and swing. My first square dance is a simplified version of "Cindy Lou" on Folkdancer. It goes like this:

#### Meas.

- 1-8 First couple down the center, split that ring in two, come in the open window (home position) and swing with Cindy Lou.
- 9-16 Second couple (repeat 1-8)
- 17-24 Third couple (repeat 1-8)
- 25-32 Fourth couple (repeat 1-8)
- 1-8 Allemande left your corner; allemande right your own.
- 9-16 Go back and swing your corner girl and promenade your new Cindy home.
- 17-24 Promenade your Cindy, promenade I say.
- 25-32 Swing your little Cindy—You'll marry her some-day.

5. Other dances I use are:

- a. Red River Valley (Teach Grand Right and Left)
- b. Spanish Cavalero
- c. Bully of the Town
- d. Ocean Wave (Head Ladies cross over)
- e. Take a Peek
- f. Grapevine Twist
- g. Birdie in the Cage
- h. Virginia Reel (Family Style)
- i. Oh Susanna (Mixer)
- j. Hot Time in the Old Town Tonight

This list is not all inclusive, but these dances are time tested, simple and yet varied enough to be interesting; without being confusing.

You will note the allemande left and

the grand right and left are not taught at the same time. This is deliberate and does much to avoid the usual confusion.

6. Finally there is the problem(s) of music and suitable dances.


There are many excellent records available for singing calls; but the dances are too complicated; so, it is necessary to select the tunes plus figures you find are well liked by experienced dancers and try to compose a simple dance to fit that music. It is best to keep the main figure associated with a given time and substitute basic square dance figures in lieu of the ginger bread.

For patter calls I find it best to use records with a pronounced bass beat like Chinese Breakdown on Capitol. This I think is a carry-over from ballroom dancing. I note the dancers will move rhythmically to a heavy bass beat and appear lost and confused to a fiddle tune.

Suitable dances are a big problem. You must limit the number of figures you plan to use and then vary their usage to avoid repetitious monotony. Fortunately when you do find a dance that will meet all the requirements you can use it over and over.

Much more effort is required to call for an inexperienced group than for an experienced group and it is frustrating in a way, too, because, you cannot call the hardest and the fastest dance you know and thereby amaze them with your ability as a caller; but it has its own rewards in the knowledge you have given a number of folks an evening of fun and recreation for which they will be deeply appreciative.

I think it would be a real contribution if you callers who have some pet theories or dances that are apropos would write them up and send 'em in; so, we can all share in them.



# RECORD REVIEWS

MacGregor Record, 10 inch plastic, 78 rpm

1.25 each

#768 Lighted Scramble (130)//Keep It Neat (132)

**Square Dance with Calls by Bob VanAntwerp**

"Rub your belly with linseed oil, wrap your head in aluminum foil"—originally a gag call by Steve Allen of TV fame, has been incorporated into modern square dancing. It looks like the patter calls are coming back after a two year plethora of singing calls. Bob VanAntwerp snaps out a real cute pair with good backing by Frank Messina. The sprightliness of the call, together with the simplicity of the pattern, should make this a favorite.

#767 Instrumental of #768

#770 Minnie the Mermaid (128)//Queen's Quadrille (120)

**Square Dance with Calls by Jerry Helt**

"Minnie" is very, very cleverly called by Jerry Helt, who will probably be hailed as one of the great callers of this decade as soon as he is better known. Jerry has a terrific style and can deliver with a wonderful sense of relaxation. He is a real pro from the word "go". "Queen's Quadrille", a prompted simple quadrille hardly fits his talents. The music is "Can't You Hear Me Calling, Caroline", which is a singularly poor piece for a quadrille. Jerry, however, does as good a job as could be expected with a cluck vehicle.

#769 Instrumental of #770

Please note "Queen's Quadrille" is "Can't You Hear Me Calling, Caroline"—too good a tune to have been miscalled "Queens Quadrille".

#772 Smiles 132)//Sing'n'Swing (132)

**Square Dance with Calls by Jerry Helt**

"Smiles" is a terrific call by Jerry Helt, which will definitely become a standard. The reverse side, "Sing'n'Swing" is a terrific series of hash singing calls, including "Just Because", "You Call Everybody Darling" and "Lock My Heart and Throw Away the Key". Club callers will love this one.

#771 Instrumental of #772

**Hoedown Records, 10 inch plastic, 78 rpm**

**1.25 each**

**#507** Susie's Awake (132)//Tom and Jerry (132)

**Square Dance Instrumental**

"Susie's Awake" is almost a note for note copy of "Wake Up, Susan", as played by Sleepy Marlin on Folkraft Record, #1149. It is, however, in spite of the lack of originality, a snappy hoedown.

"Tom and Jerry" is a wonderful rollicking hoedown tune which it gives us pleasure to recommend. Patter callers who can't appreciate this tune should give up.

**#703** San Francisco (128) Instrumental (128)

**Square Dance with Calls by Dr. Bill Price**

The Price fans will buy this one.

**Sunny Hill Records, 10 inch plastic, 78 rpm**

**1.25 each**

**#112** Boil the Cabbage Down (132) Heck Amongst the Yearlings (132)

**#113** Wake up Susie (132) Old Joe Clark 132)

**Square Dance Instrumentals**

The soloist on these two hoedown records hardly is up to the musicianship of his supporting instruments. A second-rate fiddler in a first-class setting.

**Windsor Records, 10 inch plastic, 78 rpm**

**1.45 each**

**#7452** Basin Street (130) Who's Sorry Now (130)

**Square Dance with Calls by Robbie Robinson**

"Basin Street" is a strutting square dance called in an inimitable style by Robbie Robinson, a real blues singer from way back.

"Who's Sorry Now" is a modern, California square dance beautifully called by Robinson.

**#7152** Instrumental of #7452

This is done in the superior style which we have come to expect from Windsor.

**#7453** My Old Kentucky Home (128)//Farmer's Quadrille (122)

**Square Dance with Calls by Don Armstrong**

A very nicely called "Kentucky Home". We have long needed a good recording of this tune.

"Farmer's Quadrille" is a well executed prompt call to "Turkey in the Straw". It will probably take its place among the standard records in every beginners' square dance group. It should be a must in every caller's record box.

**#7153** Instrumental of #7453

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#764 "TRIXIES SPECIAL"/"LOOKIN' BACK TO SEE"

#762 "AFTER THEY'VE SEEN PAREE"/"WHATTAYAKNOW"

Called by Jonesy

---

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Frankie Messina and The Mavericks

#762 = #761

#764 = #763;

#766 = #765;

#768 = #767

#770 = #769;

#772 = #771;

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# GRAB BAG

## CRISS CROSS TRAIL

by "Uncle Walt" Wentworth,  
Cleveland, Ohio

**First and third you bow and swing  
Round and round with the pretty little  
thing**

**Up to the center and back with you  
Split your corners criss cross thru  
Go round one gonna have a little fun.**  
With the ladies crossing in front of the  
gents, the head go thru the sides to the  
opposite position.

**Down the cente rand cross trail thru  
Up the outside around just two  
Up to the center and back with you  
Now box the gnat across from you  
Face the middle do a right and left  
thru.**

The gents have their opposite lady for  
temporary partner, they face the center  
with their backs to side couples.

**Turn 'em around and pass thru  
Split the sides cross trail home  
And everybody swing your own**

Swing original partner

**Allemande left and make 'em squeal  
Meet your own for a wagon wheel  
It's a wagon wheel now here we go.**

Gents take partner by R forearm and  
walk once around each other. Gent  
then spins partner away from him in a  
R face whirl, but instead of forming a  
L hand star as in regular Wagon  
Wheel, he catches partner by the left  
for a dopaso.

**Strip the gears for a dopaso  
It's her by the left and corner right  
Partner left and star by the right  
And back up boys in the middle of  
the night**

**Shoot that star to the next pretty girl  
Promenade eight go round the world.**  
Promenade the right hand lady.  
Repeat for a total of four times.

---

"The principal beauty in the female  
character is modesty."  
Ferrero, "The Art of Dancing," 1859

## 3 X 6 WITH A POKEY-OH

Contributed by Burt Hall after read-  
ing last month's "Oracle". Burt has  
been calling this one for over 30  
years out in his neck of Michigan.  
Thanks, Burt.

### DANCE:

**Three by six with a Pokey-Oh.**

### MUSIC:

**Any good polka or 2/4 time.**

### OPENER:

**Your own choice.**

### FIGURE:

**First couple lead to the right  
Circle four and then a little more  
The lady lead on, but the gent  
don't go**

**Now three by six with a  
Pokey-Oh**

**And three by six and away  
we go,**

(#1 lady is working with #3  
couple, #1 gent working with #2  
couple)

**Now the lady lead on and the  
gent also**

**Three by six with a pokey-Oh  
And three by six and away  
we go,**

(#1 lady working with #4 couple,  
#1 gent working with #3 couple)

**Now the gent leads on but the  
lady don't go**

**Four hands up and around you  
go, half around,**

**Now duck right through and  
home you go**

(#1 gent leads over to #4 couple,  
joins hands with partner and  
circle)

### CLOSER:

**Your own choice.**

(The above movement is where  
three people, circle three around  
the other three. As in olk Dancer  
(Budy Not A Sweetheart), except  
you do not duck under).

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### Sunny Hills Record

AC 113 S Wake up Susie

AC 113 SO Old Joe Clark

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RHYTHM RUSTLERS

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Fullerton California

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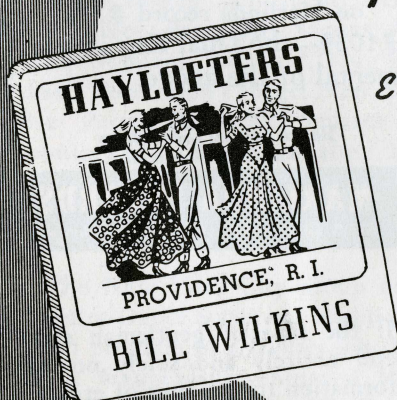
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# PIGTAILED PROMENADE

By Olga Kulbitsky



## TEN LITTLE INDIANS AMERICAN SONG PLAY

The kindergarten set is always fascinated with anything having to do with Indians. This dance, complete with "whoops" is very appropriate, particularly during the Thanksgiving season with tales of the friendly Indians who contributed so much to the Pilgrim's first Thanksgiving.

### MOTHER GOOSE

Record: Folkraft #1197

Formation: Single circle facing the center with ten children numbered from one to ten, "the ten little Indians."

#### SONG

Measures

1.

- 1-2 One little, two little, three little Indians,
- 3-4 Four little, five little, six little Indians,
- 5-6 Seven little, eight little, nine little Indians,
- 7-8 Ten little Indians braves (squaws).

#### Chorus

1-8 Music for Dance.

2

1-8 Repeat verse 1.

#### Chorus

1-8 Music for Dance.

#### ACTION

1.

- 1-2 Indians numbered 1, 2, 3, go to the center,
- 3-4 Indians numbered 4, 5, 6, go to the center,
- 5-6 Indians numbered 7, 8, 9, go to the center,
- 7-9 Indian numbered 10 join the group in the center.

#### Chorus

1-8 The ten Indians in the center do an Indian dance.

2.

1-8 Indians return to their places in the circle as their number is sung.

#### Chorus

1-8 Everybody dance and whoop in Indian style anywhere in the room, finishing in a single circle facing the center. Repeat the song play with a new tribe of Indians.

The teacher may number the ten new Indians or the Indians, as they return to the circle, may assign their number to new Indians.

# MARLINDA

Another well known caller joins Marlinda to give you square dances that you will enjoy. We are happy to introduce . . .

## FRANKIE FRANKENBERGER

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"Goldie Joe Malone"

and

"You Are The One"

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"If the title of gentleman should depend entirely and solely on one's conformation to the laws of etiquette, the most unprincipled profligate or debauchee might successfully wear it." Ferrero, "The Art of Dancing," 1859

# HERE AND THERE

**Congratulations** to "FOOT 'N' FIDDLE", the Texas square dance publication on their Tenth Anniversary issue. Interesting item in this issue is an article by "Uncle Dave" Dillingham, the 90-year old square dancer and banjo-picker from Austin who describes such quaint "going-ons" as the play-parties and "Dance Hogs" of Texas in the 1870-89 era.

**Lorill Haynes**, wife of Ross Haynes, Edmonton, Canada, died on Sept. 22 of cancer. Has your club considered running a dance for the benefit of the Cancer Fund?

**Long Island Briefs:** The L. I. Assn. Festival was highlighted by the dancing of the Huntington Folk Dancers headed by Marion and Joe Mandell. The Oct. 14 meeting featured a workshop on "Rhythms, Games and Dances for Children," conducted by Anne Rechter and Joe Maybrow. The newly organized Federation of Square Dance Clubs now includes representatives from nine L. I. clubs, and has recently elected permanent officers: Dot Miller, Pres.; Art Somers, V.P.; Milly Goddard, Sec.; and Doug Bradshaw, Treas. Don't forget New Year's Eve Party. Suburban Squares will sponsor Ed Gilmore on Nov. 16 at Malvern HS. Chip Henderson and Allan Spencer called at the Atlantic Convention in Boston.

The New York City group of the Country Dance Society of America has a full program of activities scheduled. Their Wednesday evenings at Metropolitan-Duane Hall (201 W. 13th St.)

are divided into four periods: two for English Country Dancing (beginners and advanced) and two for Morris and/or sword dancing (beginners and advanced). Their Saturday night dances are featuring some name callers (Rickey Holden and Dick Forscher) and they also have their Annual Christmas Ball coming up.

**Dave Rosenberg** and **Nancy Kane** of Washington, D. C. instructed a two weeks college course at the Buffalo (N. Y.) State Teachers College. Graduate school credit given to the registrants. How about your nearest state teacher's college . . . do they have any activities to boost square and folk dancing?

**Early Birds.** The Mobile SD Assn. already has a circular out advertising their SD Festival on March 8th and 9th. Alabama's a nice place in the Spring . . . Azalea blossoms and all that!

**Jersey Limited:** The Hill City Squares have decided to limit the number of dancers to 18 sets at the December 8 appearance of DICK FORSCHER at the Edison Rec Center (Summit, N. J.) in order for all to properly enjoy the event.

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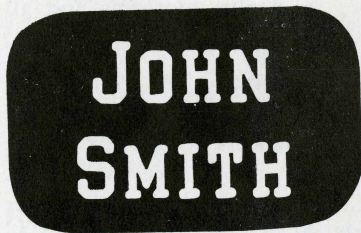
"Indeed, as we have already urged, true, genuine politeness, though improved by art, has a foundation deeper than in the mere conformation to certain rules."

Ferrero, "The Art of Dancing," 1859

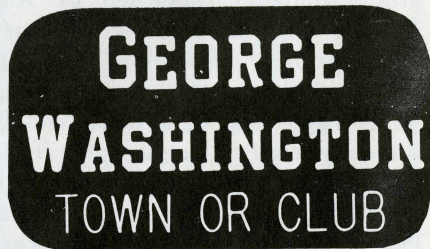
# Coming Events

- Nov. 17 **Kiowa, Kansas**. SD Festival.  
 Nov. 17 **Fayetteville, N. C.** SD Festival.  
 Nov. 17 **Kilgore, Texas** Gregg Co. SD Fest.  
 Nov. 17 **Austin, Texas**. SD Festival.  
 Nov. 18 **Arden, Del.** SD Jamboree.  
 Nov. 18 thru 25 **Oakland-San Francisco, Calif.** Kolo Festival.  
 Nov. 18 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.  
 Nov. 24 **Houston, Texas** SD Festival.  
 Nov. 24 **Ponca City, Okla.** SD Festival.  
 Dec. 8 **Summit, N. J.** Edison Rec Center. SD Roundup.  
 Dec. 31 **Kulpville, Pa.** Mac's Barn. New Years Eve SD Party.  
 Dec. 31 **Sellersville, Pa.** Fire Hall. New Ye SD Party.  
 Dec. 16 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.  
 Dec. 22 **Wyckoff, N. J.** Grange Hall. Annual Xmas in Many Lands S&FD Party.  
 Dec. 27 - 31 **College Station, Texas.** Xmas Vacation Institute.
- Dec. 27-31 **Lake Murray Lodge, Okla.** S&RD Institute.  
 Jan. 19 **Fort Supply, Okla.** SD Festival.  
 Jan. 20 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.  
 Feb. 9 **Houston, Texas.** 5th Annual Couple Dance Festival. Workshop 2-5 P.M. Dance 8-11 P.M.  
 Feb. 17 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.  
 Feb. 22-23 **Phoenix, Ariz.** 10th Annual SD Fest.  
 March 9 **Houston, Texas.** SD Festival.  
 March 17 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.  
 April 6 **Tulsa, Okla.** SD Festival.  
 April 21 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.  
 May 4 **Oklahoma City, Okla.** SD Jamboree.  
 May 19 **Levittown, N. Y.** Levittown Hall. Caller's Assn. dance.  
 May 30 to June 2 **San Diego, Calif.** State FD Festival.  
 June 13-15 **St. Louis, Mo.** National SD Convention.

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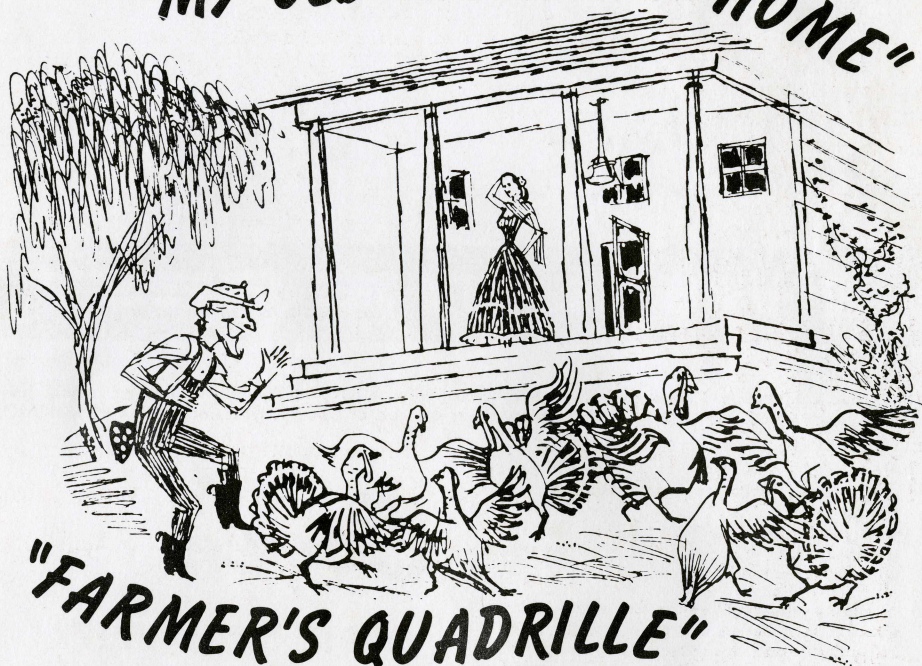
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**DON ARMSTRONG**, of New Port Richey, Fla.

**"My Old Kentucky Home"** - a new singing square that has a delightfully simple dance figure that will endear it to dancers of **all** levels because of its perfect timing and constant, but relaxed, flow of action. It's a **great** dance that does full credit to a **great** piece of Americana music.

**"Farmer's Quadrille"** is a prompted square quadrille that uses "Turkey In The Straw" for its music and features the **GRAND SQUARE** in the Opener and Closer. Here again - an easy dance that has appeal for everyone. Both dancers and callers will appreciate the special instruction and call sheet that comes with this record since it explains clearly how prompted square quadrilles are danced and called.

**DANCERS** : ask for Windsor No. 7453, 78 rpm, with calls.

**CALLERS** : Yell for Windsor No. 7153, 78 rpm, instrumental.

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We have just received "Dances of the Jewish People" by Dvora Lapson. A very well put together series of dance instructions together with music for all of the currently popular Israeli dances ..... \$2.50

Among standard reference works for folk dancers is a series of five books by Duggan, Schlottman and Rutledge, beautifully bound, illustrated and very artistically presented as aids to the folk dance teacher. The authors present a background of the geographical, historical and sociological settings of the various countries and a survey of their ceremonial, ritualistic and social folk dances and their traditional costumes and festivals. The five volumes are Teaching of Folk Dance (\$3.00), Folk Dances of the U. S. and Mexico (\$3.00), Folk Dances of the British Isles (\$3.00), Folk Dances of Scandinavia (\$3.00), Folk Dances of European Countries (\$3.00).

The Harris, Pitman, Waller opus, "Dance Awhile" has been revised into a new bigger and better text book covering the American dance scene. The new price, incidentally, is \$3.50 per copy and worth it.

We now have an adequate supply of replacement index cards for 10-inch amophile record cases at \$1.50 each.

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