- Editor -Charles Thomas, 38 South Girard Street, Woodbury, N. Jersey - Planners -

Frank Lyman, West Jersey Hospital, Camden, New Jersey Woodrow Morris, 582 Clinton Street, Camden, New Jersey - Associate Editors --

Douglas Durant, Jr., 3900 Locust Street, Philadelphia, Pa. C. D. Foster, Pox 540, Denver, 1, Colorado
Paul Hunt, 136 Emery Street, Hempstead, L. I., New York
J. C. Moore, 705 So. Oakland Blvd., Fort Worth, 3, Texas Elsie Morris, 117 North Tacoma Avenue, Tacoma, 3, Wash.

ED DURLACHER by Jack Powelson

If someone should ask you, "There in this country do more people square cance than anywhere else?", what would you reply? In the grange halls of New Hampshire? the dude ranches of Colorado? the Tennessee mountains? Cuess again. The answer is on the Island of Manhattan in the heart of New York City.

If you're at all acquainted with New York folk dance circles, the reason is not hard to find. Of course it's Ed Durlacher, short and plump Freeport, Long Islander, who Thursday nights at the YMCA gives forth the same square dance calls that have filled the kitchens and town halls of America, while the hustle and bustle of the big town surround him unnoticed. His belt buckle, prominent next to his red cowboy shirt, oscillates back and forth in perfect rhythm with his calls while the dancers, city folk who have nevertheless learned to appreciate the country dances, swing their partners in the same style characteristic of the range halls and the community houses that dot the rural sections of this country. Behind Ed, in no less colorful costumes, are the Top Hands, consisting of a banjo player, a planist, and two fid-dlers. In my estimation the Top Hands are among the finest there are.

But "Ed Durlacher and the Top Hands" do not confine themselves to the Y. They're carrying on an all-out strategic offensive to make New York Square dance conscious. And their success in this drive is seen not so much at the Y as in the Park Department dances, spensored by Pepsi Cola. Ed began the Park Department dances a few years ago in what seemed to many like a project destined to failure. It's hard enough to take one hundred beginners and teach them a few elementary square dance steps, but who would date take on a few thousand howling, shricking teen-agers, and teach them to do-si-do and swing? Answer: Ed Durlacher did. "I've tried to perfect my system so it won't ever fail, " he told me confidentially once, as if I hadn't already had it proved to me. With a loud enough amplifier, a commanding voice, and a manner that gave confidence to the most self-conscious, Ed ten d the wildcat youngsters of New York. During the past season, 100,000 were brought into the Square dance fold in the New York parks. When someone told we that it was a thrilling sight to see one hurdred of Lloyd Shaw's dancers dancing in perfect rhythm, all doing the same thing at Continued page 2

The Oracle

RUNNING A SQUARE DANCE CONTEST Can you give me some information on conducting a square dance contest? We have a small group here at the Y which is interested in sponsoring some such event in order to increase interest in square dancing here. Forrest Cockrell, peoria, Ill.

A Your first problem is whether to have a contest at all. I say this because Dr. Lloyd Shaw recommends demonstrations to set a standard but not contests. He feels that the disappointments suffered by the loosers and the swelled heads acquired by the winners are not worth the value of the contest. But then, you have similar problems when chosing dancers for your team.

The Contestants

It will stimulate more interest if each square in your contest represents some organization. I should not bar pick-up squares, however. Let everyone enter who squares, however. wants to.

You will be able to plan your program more carefully if you know exactly how many entries you are going to have. It means closing the entry list some time before the cout it However, it is more democratic if you allow entries even on the night of the dance.

Entry Fee

If you charge an entry fee, you will not get as many entries, but the average ability will be higher. If you are shoving off and publicizing square dancing to those who know little about it, it would be well to have the dancing as good as possible. And the fee will help toward prices.

The Dances

You can l. Have each square chose its own dance, 2. Armounce the contest dance which everyone is to do ahead of time, or 3. Have the caller announce and in-

struct in the dince just before calling it.

1. The squares may have more fun and you may have a better exhibition if you allow each square to chose its own dance. This gives rein to fitting their personality to the dance. But if each square does a different dance, they may be judged by the beauty of the dance rather than the beauty of the dancing. For example, a waltz quadrille is ordinarily more gracefull and beautiful than a square. A team doing a waltz might for that reason get this nod over a square of better dancors doin . 1727 lig dance.

If each square is sping to do its own lance, it ust have its own caller. The

Continued page 3

Last worth, Ye Editor told us about his reading at the library and said that he was trying to find ancient history of the quadrille. I got out my edition of "Dancing Master and Call Book" and note that it says--Copyright *DCCCLXXXIX which as I read it would be 1889 or forty-seven years ago. Under the heading of "Music for Balls" we find:

"If but one instrument is to be used, the violin is unquestionably the best; next to that the planeforte should be chosen. If two pieces are engaged, the violin and plane will be preferable. The harp and violin next, or a violin and violincello. For three pieces, a violin, plane and cornet, flute or clarionet, or a violin, harp and cornet." The final paragraph is as follows: "The above suggestions are not intended to interfere with the advice of a competent musician."

Here is an old definition of quadrille: "Quadrille, kwd-dril--(French, square) A dance of French origin consisting of consecutive dance movements, generally five in number, danced by couples, or sets of couples, opposite to and at right angles to one another. The name is derived from the fact that the dancers are arranged into squares consisting each of four couples. It was originated in the loon century and its modern form dates from the beginning of the nineteenth century. The music accompaning the figures alternates between triple and double time, 3/8 or 6/8 and 2/4."

musard was the most distinguished composer of quadrille music. Under his treatment it become, for a time, one of the art forms. In the American quadrille, there are five figures, but these all vary greatly at different times and places. (Taken from an encyclopedia published in 1903.)

There you have it. I was dancing, playing and calling when these books were printed, and that is the way I "larned" it, but I have tried to keep up with the times. Don't get me wrong, new, I do not say this is the way we should do it, but that is the way they teld us to do it then. * * *

Try this some time, it is of spanish origin and is called THE BROOM DANCE

Ed Durlacher from page 1 the same time, I agreed that it was true, but that another thrilling sight was five thousand of Ed Durlacher's dancers, not quite sure of what they were doing but

having a wonderful time doing it.

Ed himself will admit that his denous aren't the best in terms of rhythm and perfection. I have heard several criticize him for being too elementary; many critics dealt harshly with his latest record album, saying the dances were too simple and didn't have enough to them.

But I have heard Ed call himself the "kindergarten teacher" of square dancing; and who will criticize a kindergarten teacher for being elementary? Ed's avowed purpose is to introduce as many persons to square dancing as he can. And if some of them want to form their own groups to become more advanced, more power to them, and he will help them do it.

To Ed, square dancing is a symbol of something deeper, just as any song or dence is but a reflection of a feeling of joy. He calls it a symbol of Americanism expression of a democratic tradition. Thether it be suppressed or not, whether it be at home or abread, all folk dancing everywhere is a way of breaking down from among people the barriers that give rise to injustice and hatred. Ed's specialty is the American brand, an important port of the square dances of the world.

THE PAPER

You will find a new office on the mast head: "Planners".

Ever since we started AMERICAN SQUARES, we have wanted to print it. It is more dignified than the present mimeographing and opens to may evenues of distribution so we can give you a better magazine. Some of you have written urging us to do that, but in this era of raising prices, we are just obstinate enough to insist that our price remain \$1.00 a year.

We think we can print for that. So, with Volume III in mind, our planners are assembling data with regard to printing prices, advertising, distribution and all the other necessary angles. If you have any suggestions, write Dr. Frank Lyman at the address given.

Just as we are cutting the stencil, a swell article came in from Paul Hunt on "Cliques in Your Square Dance Groups." It tackles a subject that has been bothering Yours Truly for some time. I don't know that Paul has the final answer, and I'll take the liberty of saying why in an addenda, but the article will appear in our January issue.

Coreb Echols of Chicago wants some appalacian circle dances. Has anybody got some to cend in? We are also open for any other type of dances and for articles dealing with angles of square dancing.

from Pa e 1 The Oracle

dancers would be reluctant to trust the different calling of one with whom they

had not practiced.

When the square has practiced its dance enough, the dancers learn the movements and the timing so well that a caller is not necessary. He becomes a figurehead. THIS IS NOT SQUARE DANCING.

Recause the caller is a figurehead and because he usually dances pretty well, he may be taken into the square and dance in it giving his calls, if at all, only loud enou h to be heard by his own square.

This is even less square dancing.

If the dancers practice ahead of time, not only should the caller be the one they are used to, but also should the music. I suppose for such an important event, you would use an orchestra. The orchestra may not know the tune they want. Knowing it, they may refuse to play it (that happened to me). And certainly they will not play it the way the dancers are used to hearing it. It is so hard to find a square dance orchestra that inevitably some of the squares will have danced to the one chosen and consequently gain an advantage.

3. You can have the caller choose the dances and not announce them until he calls them. This gi es an advanta o to the square which happens to know those dances -- or it might be a disadvanta e, if they are used to doing it just a little differently from the way the callor calls it. But with all the squares doing the same dance, the type of dance will not enter into the judging. On the other hand, the ability to follow a call, which is an important part of square dancing, will count in the judging.

You will get a more accurate estimate of the dancing. The dancers' inate bility will shine thru the vencer of training. The Western dance teams are far superior to the castern ones. Their steps seen charted, their movements are graceful and symetrical. Their to amork is marvelous. I could train a square so that in one dance they natched western perfection. But they would not be better dencers and on any other dance, it

would show up.

Finally, I think you will got better dancing because the dancers are more likely to stop worrying about a drilled figure and dance because they enjoy it. CALLERS

If you are going to have each square do printed for the runners up. its own dance, each will have its own caller.

Some squares will have danced to a local caller more than others. It is only fair to get an outside caller, new to them all. I would recommend some well-known caller whose name might attract publicity. However, you might have each square furnish one caller and use all of them for all of the squares. JUDGES

You may (1) have individual judies, (2) let the dancers vote on each other, or (3) let the spectators vote.

1. The obvious thing is to choose judges, usually three, and let the a pick the winner. You may choose people who

know square dancing. Since the desire is for impartial judges, however, it may be impossible to chose square dancers who do not know some of the contestants.

You may chose judges who know nothing about square denoting but whose names names would lend importance to the occasion and attract people -- a congrussman for example. Or you might chose expert dancers who are not in the square dence field. Or you might have one of each.

2. Rod LaParge uses a scheme in which the dancers vote for the best of the other squares, placing them first, second and third. The votes are counted and for each first place vote, a tean gots 25 points; for second 10, and third 5.

The trouble with this is that of all the people present, the dancers are the nost prejudiced. Even own integrity was not proof against the temptation of rating down our most dangerous competitor so as to keep its point score down. Consequently the winner is a mediocre square: good enough to warrant votes, but poor enough as not to be considered a dangerous conpoditor.

3. You can have the audience vote. The dance then partekes of the nature of a popularity contest. However, this is an additional drawing card if you are after spectators as each square will bring as many judges to vote for it as possible.

PROGRAM

If you have the squares judge each other, they will have to dence one at a time. If pach square does a different cance, they will have to dence one at a time. Otherwise, it is easier for the judges to conpare their form if all dance at once. Have then dance several dances, noving them to different spots on the floor between each dance so that each square gots a chance to dance close to the judges.

PRIZES

hay I request that you do not give cash prizes!

An athlete who competes for a cash prize loses his anatour standing and becomes a profession: t have that distinction in square dancing, but a cash prize to mean anythin, would have to be large, for it must be divided by eight. It's spent and there is nothing left to regind then of your contest. Give a cup for the best square with individual prizes for the dancers or only for the ladies, say ash trays or bonbon dishes, and I'd suggest that they be inscribed. Have ribbons

CONCLUSION

That about covers the distinctive square dance contest problems. Your ticket sales, publicity, music c., will be the same as for any other public function.

We welcome FOOT 'M' FIDDLE to the ranks of folk dance regazines. 1.00 per year, 15¢ per issue. Box 2110 Austin 12, Texas. It's a mineographed leaflet much nore tastefully designed than ALERICAN SQUARES, but the mission raphing isn't up to snuff yet. It reminds us of our first efforts. To editors Anno Pittmen, Merlys Swenson and Olcutt Senders, the best of luck from all of our staff.

ORIGINAL DANCE COMMEST

In order to encourage the invention of new and, sometimes, better dances, we run a dance contest each north for original dances. The prize is a year's subscription to AMERICAN SQUARES or a pack of Foster's Colling Cards. This month's winner is Variety Back to Back by Henry Morris of New York City. The finalists were chosen by Lauretta Veerkamp of Merchantville, N. J., and the contesting dances were voted on by the Carden Y and this won like to 3. Send in your entries on separate pieces of white paper $8\frac{1}{2}$ " by 11" without identifying marks, with a covering letter.

> Any introduction LADI S TO THE CENTER, BACK TO BACK GENTS AROUND THE OUTSIDE TRACK (Counterclockwise) DO-SI-DO YOUR PARTNER BALANCE TO THE NEXT SWING THE NEXT PROJENADE YOUR CORNERS

Then they reach the gentlemen's positions, repeat three times winding up with an allound left, grand right and left. Any two-person figure may be substituted anywhere, or the ones given may be repeated.

Music: Casey Jones Introduction: Whatever you like to use ALL FOUR GENTS TO THE RIGHT OF THE RING,
THERE YOU BALANCE AND THERE YOU STING,
RUN ANALY HOLD AND SWING YOUR OLM.
ALL FOUR GENTS TO THE CENTER AND MAAR DOLN! CIRCL'S FOUR HALFTLY AROUND STING YOUR OPPOSITE ROUND AND ROUND ALL FOUR CENTS TO THE CENTER AND BREEK HER DOWN CIRCLE FOUR HERE MAY EROUND IND ROUND

TAKE YOUR COUNTY LADY AND PROFESSED THE TOLK

Repeat three times.

1. Join hands and circle four in the center halfway round to the opposite lady. A little jig stop is nice in the center to break her down. The gents have a new lady each time until they get their own back again. Anyone can add their own chorus or break to this dence if they wish.

Orvilo "Pop" Smith, Wirsted, Conn.

RIGHT AND LEFT THRU THE TWO YOU IMET!
AND THE SIDE FOUR THE SIDE? NOT RIGHT AND LEFT BACK
THE TWO L DIES CHAIN, THE SIDES THE SAME
AND CHAIN RECHT BACK LADILS GRAND CHAIN ALIE MADD LEFT AND GRAND RIGHT AND LEFT, etc.

Repeat for the second, third and fourth couples.

1. The first and second couples do the figures.

This is the third and fourth. The set breaks into two smaller sets of two couples each, both doing the figure. Clarence D. Mitchan, Read, Wash. Here's a little dance gleaned from Floyd Woodhull. Good became it is very rhythmical. Use to "Irish Washerwanan."

CENTS TO THE COUNTYR AND STOUP YOU GO WITH A 1, 2, 3, 4, BACK TO THE CORMER AND STING YOUR CORNER STING THAT GAL AROUND PROMENADA WITH THE ONE YOU SWING

Three times more.

The gents take four steps to the center. Then on the next four counts lift the foot high and stoup four times. The same for the ludies.

Since this is our December issue, we want to take this opportunity to wish you all a Morry Christmas. And since our next issue won't get around in time, we add a Happy New Year from the whole staff.

The Selling Dept. particularly wishes to express its interest because it would like to sell you some square dance books to give away for Christmas. Ind it has a Christmas Special of five subscriptions for 84.00. Each recipient of a Christhas subscription will receive a card announcing the gift and bearing your name.

· -Li-

To me, one of the most interesting searches is the search for more square dance records. There is a thrill to a successful search and I undergo corresponding depressions when I face failure. The following records came from California. I purchased them sight unseen. On my home record player they produced a discouraging amount of surface noise and I was badly dis-

appointed. However, on playing them on the pick-up, they became very clear. And when I finally used them on the Y's amplifier, they were A/L. This would point to finding the trouble in my recorder, but there are other records it plays with no surface noise at all. Draw your own conclusion. These are without calls.

Harley Luse and his Blue Ride Fountain Boys IMPERIAL

1009A I found this a little high for any voice and fast. Also it is arranged with verse and chorus alternating whereas my singing call to Red Wing (Durlacher's Duck and Dive) calls for two verses and a chorus. But the music was clear, the rhythm good and the balance between treble and bass fine (the problem of what I think is surface noise excepted.)

I didn't know this tune and schow I can't fit it into square dance to po. 1009B I slowed it down to dance to and it wasn't good. It sounds more like jitter-

but then square Canco temp. Darling Wellie Gray. This is a tune we have been needing and this is very fine. llllA

In fact, I couldn't find anything wrong with it.

11118 Spanish Cavalier. Another one we have been vaiting for. In fact, I think this record is a great addition to my library. But, I must say that this is pitched too high for me, I'm not good enough to tall what key, but I lost a tensil.

11124 She'll Be Comin' 'Round the Hountain. This is better then the one of Chris

Sanderson's that I hardered. But the beat is surprizingly slow. I don't know

what got into them all of a sudden.

At a Georgia Camp Meeting. If you heard the introduction, you'd never think it was a square dance but it settles down to a steady beat after a while. Still I didn't use it for square dencing and can't recommend it.

DIRECTORY

This is a supplement to the one in the last issue.

PHILAD LPHIA, PA. Ind-City Center XWCA 1800 Arch St., Julia Dwyer. Christnas Party, Gone Gowing on Doc. 9.

CARDEN, N. J. YMCA 614 Fodoral Street, Saturdays. Charles Thomas, Caller.

DARRETOWN, N. J. School. Alternate dondays, from 9 December. Charles Thomas. NIW YORK CITY Trement Torrace, 555 M.

Tremont Ave., Thursdays. Piute Pete, caller and 14 piece orchestra, 8:30 to 10:30 social dancing thereafter.

NEW YORK CITY The Clubhouse 150 W 85th St.

Saturdays. David Hahn, Beginners. NIW YORK CITY Studio 61, Carnegie Hall.

Sundays: 6-9. David Hahn. Beginners and

CAMBRIDGE, MASS. YMCA Massachusetts Avc. Central Square. Wednesday nights. Jack Powelson.

GOSHENVILLE, PA. Melody Hall. Saturdays.

Dot and John Leland.

WILLINGTON, DEL. YMCA. No day given, phone them. George Feldmann.

WILLENGTON DEL. DuPont Country Club. Alter-nate Fridays. George Feldmann and orch. WILMINGTON, DEL. Winterthur Estate. 2nd Saturday. George Foldman and Eural Aristocrats. Check caller for invitations.

MILWAUKEE, WIS. Social Center, 27th and Asconsin Ave. Wednesdays. Coleman "Doc" Newland.

GREEN BAY, WIS. East High School Auditorium. Thursdays. John J. Gardner, 1426 Grignon St.

SHEDOYGAN, MIS. Playdium Ballroom, 711 New York Ave., Fridays. Vic Graef.

LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY 25 dances on individual cards for ease in holding while calling. \$ 1.00

CHICAGO, ILL. Mondays: Thornton Hall, 69th & Normal Wednesdays: Morry Garden Ballroom, 3136 Shofffield (at Belment ve). Lundquist

· Hall, 61st and Morgan St. Gage Park, 55th and Wastern Ave.

Thursdays: Hamilton Park, 72nd and Normal

Fridays: Tuloy Park, 91st and S. Lawrence Rutherford-Sayre Park, W. Belden and N. Newcastle

Saturdays: Odd Fellows Temple, 6318 So. Yalo Avo. Tirlin's Tavern, 2650 Lincoln Avo. YACA Joo 1 ..., 53rd & Dorchester Avo. (Alternate)

Sundays: Timlin's Tavorn, 2650 Lincoln ... Tarquette Park, 67th & Kedzie Ave. LA JOLA, CALIF. War Menorial Bldg. 7776 Mads Ave. 2nd & Lth Wednesdays. Bobbie

Robinson.

OCHAN BHACH, CALIF. Junior High School. 1st Saturdays. Barry Binns.

SAN DIEGO, CALIF. YWCA, 10th & C Sts.

Wednesdays. Miss Thompson.
SAN DIEGO, CALIF. Army & Navy YMCA. Wodnesdays. Walter Weidler. Service nen.

SAN DIEGO, CALIF. Trienion Ballroom, Broadway. Edith Steele. Old time dances. San DIEGO, CALIF. Pacific Square Ballroom, Pacific Highway. Thursdays.

time dances.

Listings in this directory are free and are placed here each time received. Listings are not repeated unless a new notice is received. Nor can we guarantee the accuracy of any notice, but there is enough lead for an enthusiast to act on.

Square and Folk Dances, News, Music Calls, Pictures in ROSIN THE BOW 12 iccues for \$1.50

11) Wiff St., Haledon, N. J. Rod LaFarga

DO-SI-DO, by Bob Gunrall

This book is described by the author as "Thirty-five Square Dance Colls with Explanations." It is note than that. It is a well organised book of instruction as well. First comes the explanation of square dance terms with easy-to-understand directions, and then come the thirty-five square dances; each carefully explained. He does, however, leave out all musical references and information and so there is no way of telling if the music should be very fast or just fast (nothing like a good work out while you're dancing) unless you are familiar with the dances listed. This shouldn't be a drawb ok along the experts, though. He lists some I've never heard of (I don't claim to be the final authority) that sound like a lot of fun; such as "Quarter Sashay" "The 'H'", and the "Peep Set" (this isn't "Take a Peek"). Of course a lot of the old familiar ones are there too--"Texas Star", "Adam and Eve", "Swing or Cheat", and "Grandma".

I liked this book a lot (for a change), the dances are all clearly presented and the instructions easily followed. Since there is no music given, a novice might have trouble calling them, but the book will make them clear while somebody else does the calling. This is a book which I would recommend to all square dancers.

Doug Durent, Jr.

Postpaid COURDY DIMCES, Lloyd Show. Out of print for 25 days. If you want it for a gift, order it and we'll send them a card announcing that it's coming soon. Sh.00 DANCES OF OUR PIONEERS, Grace L. Ryan A fine book done in mid-western style 32 THE SINGING CALLER, Ann Chase. 15 dances' carefully explained with susic. \$1.50 FOLK DANCING IN HIGH SCHOOL AND COLLEGE, Grace T. Fox: 17 foreign dances and 7 3 2.50 squares, with music. FOSTER HAY, C. D. Foster J. 1.00 SQUARE D.NCTS, Ed Durl chor. 12 deness STHE 1.00 covering a wide range of American folk 1.00 dencing with music. THE SQUARE DINCE. A wonderful book written for the Chicago Parks by the TPA.

57 squares, 18 rounds and 5 mixers. You 57 squares, 18 rounds and 5 dixers. can buy this choaper direct, but I paid nore for my copy. 2.0
FOLK TUNES. The empanion music book. 2.00 26 square dance tunes, 14 schottisches 9 "specialties" etc. PROLPTING, HOW TO DO IT, John M. Scholl 131 contras besides quadrilles 3 1.00

10¢ per package for mailing. DANCING THE TOTAL STER. A collector's iten from way back when PROTTERS! HUND BOOK, J. ... French. other old-timer of quadrilles, lancers and contrac. STANG YOUR PARTNERS, Durward Maddocks 51 Now England dances: squares, centras and circle. Plexible binding. DO-SI-DO, Bob Swaral. \$ SWINGO, Rod LaForgo. 20 singing calls \$ 1.00 from North Jorsey; rather advanced. \$ 1.00 IEEE AND TOE OR A DO-SI-DO, Grace H. Johnson. 10 mixers, 7 rounds, 5 contras, 7 squares and h foreign. FOLK AYS COLLUCTION, Game Gowing. cles, 5 c atras and 12 squares. 2 cir-THE COUNTRY DANCE BOOK, Tolian and Page. An A/1 book of New England dences running strongly to centres, 1.7 1.00 buginners! favorite. SWING YOUR LADINS, Med th Gates. How to start and run a square dance course and overcome incidental problems. No denotes described. 350

CUT: For publicity you need posters; for printed posters you need a cut. Ours, by Jean right of a couple swinging 62"x4" was designed for that purpose. Postpaid. 75¢ BLCK NU BERS: We have slightly used copies (returned in the nails) of most of the back issues of AFERICAN SQUARES. Complete your files. As in. 10¢ ea.

ALERICAN SQUARES, II, h. Charles Thomas, Editor 38 South Girard Street Woodbury, N. J. Return Postage Guaranteed

Sec. 562 P. R. L U. S. POSTICE 1¢ Paid Woodbury, M. J. Pormit No. 23

H. H. Dunkle

A. D. II. #2

Boy 591

melwehen

POSTESTER: If Addressee has avoid and new address is man notify sender on FORM 3547, postage for which is quaranteed.