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AMERICAN SQUARES

THE MAGAZINE DEDICATED TO AMERICAN SQUARE DANCING



10 cents

FOLK FESTIVAL ISSUE



June, 1948

The Magazine

This month we are changing to a new, larger and more readable type for the magazine. Although this type is larger than the old, there will be no lessening of material since we are also increasing the page size. We hope you like it. It is only a small part of our never ceasing campaign to give you a better and better AMERICAN SQUARES.

This issue is dedicated to the National Folk Festival, and to those who participated in it and made it the finest festival of its type in the nation. Our hat's off to Sarah Gertrude Knott and Major Pickering for the fine organization of the Festival. Never before in the history of American Folk Dancing, have so many fine groups gathered together in one demonstration. St. Louis gave the participants a fine reception, and the local groups were fine hosts. And to the future: may the fellowship of such gatherings never end!

We have many new and interesting articles for future issues, including several fine ones by your editor, Charley Thomas. Deke Fowler has written a story on the old Kitchen Jigs of Connecticut, Carl Schmitz on Arizona Square dancing, Herman Silva on the Appalachian Circle Dances, and many others. And say! Don't forget to drop us a line with a name of a new square dancer or two, and let us know how you like AMERICAN SQUARES.

Good dancing,
Frank Lyman

AMERICAN SQUARES

Vol. III No. 10

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National Folk Festival

By Frank Lyman, Managing Editor

The Fourteenth Annual National Folk Festival held this year in St. Louis under the direction of Sarah Gertrude Knott and M. J. Pickering was its usual great success, with nearly 23,000 persons attending the eight performances.

The first bit of the Festival viewed by the audience as they came into the huge Kiel Auditorium, was Philadelphia's incomparable Chris Sanderson, playing square dance music in the outer lobby, with a group of youngsters who also later performed on the stage. From the crowd that collected to watch Chris and his boys, I'm sure that most of the audience would have missed the opening curtain, had he not stopped playing five minutes early.

The Festival opened as in former years, with Amos Kubik, Providencetown, Mass., town crier, ushering in the Festival.

First performers of each session were American Indians, this year represented by the Oglala Sioux from South Dakota and the Onodago from New York. Each did several colorful Indian dances



Frank Lyman, Managing Editor of American Squares, calling at one of the Festivals parties. Cris Sanderson and two of the Ozark Mountain Boys suppling the music.

and the Onodagos, represented by two boys who were brothers, and two girls and a musician were especially well received.

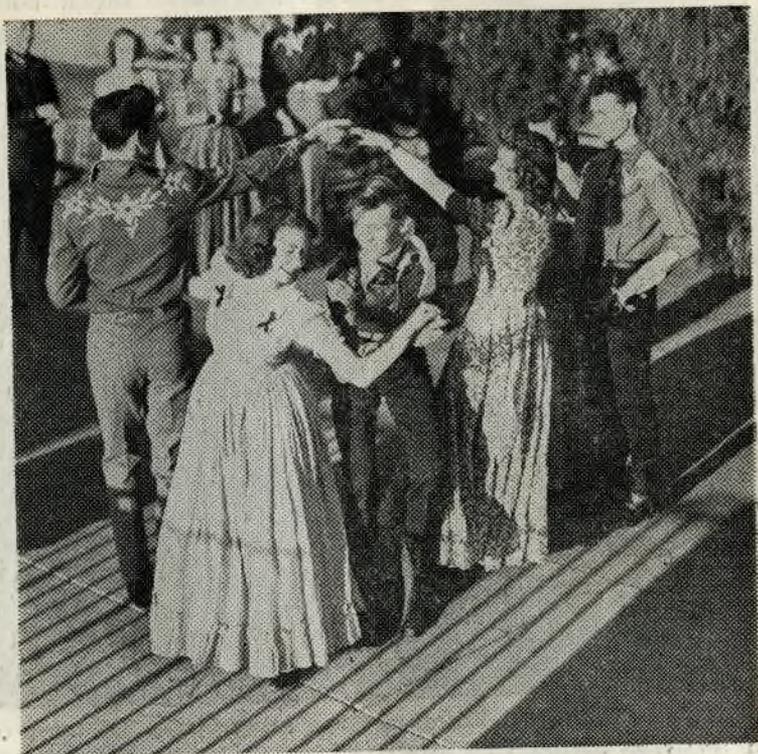
The first square dancers on the program were the Dudes and Dames from Denver University who also did some fine Western and Spanish-American couple dances. They had all the pep and spirit that one likes to associate with folk dancing and captivated the audience.

They were followed on the program by the Sing and Swing Club of Southern Illinois University, who, although they executed their figures perfectly, seemed lifeless in comparison.

The Negro groups were the best ever presented in a National Festival. The Cotton Blossom singers from the Piney Woods, Miss., Country Life School were the best. Perhaps the greatest tribute that could be given this group was the ovation given by their fellow performers at the party after the performance.

Other excellent Negro groups were the Sabbath Glee Club of Richmond, Va., and the combined choirs from St. Louis.

French Canada was represented by "L'Ordre de Bon Temps"



Lloyd Shaw's Cheyenne Mountain School Dancers

and Jacques Labrecque of Montreal. The former completely captivated the audience and performers as well with their excellent dancing and friendliness. They certainly helped make the Festival a success for all. Labrecque, who is director of the Intitute of Popular Arts in Montreal, sang many beautiful French-Canadian folk songs.

Dr. Lloyd Shaw's Cheyenne Mountain School dancers appeared on the program twice on the final evening, concluding a two week tour of the East, which called for daily demonstrations. Shaw, the master showman that he is, led his group in a matchless performance of square dance perfection.

Without a doubt, Shaw's dancers were the most professional appearing of all the square dancers. One general criticism among the participants was that his dancers were too professional, and had lost the enjoyment of dancing. Perhaps this is so, but it should be remembered that the group had just completed a strenuous tour of dancing, going through such things as a bus accident (no one was injured) and quite probably were more than tired.



Left to right—Chris Sanderson, George Hartel, Mrs. "Casey" Jones, and Sim Webb.

Among the variety presented in the Festival, was Mrs. John Luther (Casey) Jones, wife of the famed Casey and Casey's fireman, Sim Webb, whom he told to leap as the crash drew near. Following the introduction of Mrs. Jones George Hartel of the Pennsylvania Railroad sang the song "Casey Jones."

The Central Michigan College group under the direction of Grace Ryan did their squares and longways dances in full dress suits and formals. Learning how to call and teach square dancing is compulsory for all enrolled in the physical education classes in this college. The group gave a fine performance.

Several St. Louis groups also demonstrated square dances, as well as another Denver group, the Sherwood Club both of which gave fine performances, although they lacked the sparkle of the

Dudes and Dames and Shaw's youngsters.

Among the many folk dance groups participating in the festival, several stand out. Chicago's Vytautas F. Beliajus had several fine groups, Walter Grothe's California Folk Federation dancers, the Mazur Polish Dancers of Milwaukee, the Minnesota Folk Federation Dancers of Morry Gelman, and Pat Roche's Irish Dancers of Chicago were standouts among others.

Much credit should go to Beliajus who has sought to preserve accurately the dances of many nationalities. His books *Dance and Be Merry* are excellent. All of his groups were well received.

But, for the performers, the high spots of the festival were the parties afterwards. Here we received the opportunity to dance with the other performers and to learn their dances first hand. Of course squares were danced, but they were only a small part of the program.

The spirit of comraderie and fellowship among the participants was wonderful. No race, creed or color line was drawn, and that was as it should be. The spirit of Nationalism was second to that of Internationalism.

Credit for the splendid organization of the festival can go only to those fine people, Miss Knott and Major Pickering, who organized the first festival some 15 years ago in 1933. When one considers the excellence of the dancers and the reception they received, one can hardly deny that it was the best National Festival ever.

Deke Fowler was teaching New England Square Dances to a groups of Dudes and Dames from the University of Denver who were dancing in one of the lobbies of their hotel when the manager came around. Expecting to be called down for making noise, they waited expectantly. "You're leaving tonight, aren't you?" He said to the leader who nodded in the affirmative. "Well," said the manager, "Come back next year. You have certainly added a little life to this hotel!"

Whenever a group of dancers gathered together of course the festival was the chief consideration. It was not unusual to see a couple of dancers push back their chairs in a restaurant and start to demonstrate some step or figure, or to sing some folk song. Street dancing after the parties was common. But it was all part of the Festival spirit.

There has been a great deal of talk concerning the formation of a National Folk Dance Federation, from all of the state federations. The chief aim would be to assist in the formation of state federations, to have one national participation festival yearly, and of course, to foster the spread of folk dancing.

First Montachusett Folk Festival

By Ralph Page

The Montachusett Folk Festival held in Fitchburg, was one of the nicest festivals that I have ever seen or taken part in. There were three groups from the Monadnock Region and the same number from around Fitchburg.

The name Montachusett, was first used in 1929, and was adopted in the Regional Conference that year to designate the region encompassing the three cities of Fitchburg, Leominster, and Gardner and the several towns whose interests in trade and general welfare invite them toward regional cooperation.

The word was coined from parts of the names of three mountains, Manadnock, Watatic, and Wachuset, from whose summits the whole region can be viewed.

Here is what each group danced at the Festival: Francestown, N.H. led by Clarence Farrar. Medley square. *First couple Dive for the Oyster*, 2nd: *Chase the Rabbit*, 3rd: *Birdie in the Cage*, 4th: *Elbow Reel*. Second number: *Lefthand Lady Under*. Marlboro, N.H. led by Dick Richardson: *First Lady Right with the Right Hand Round*, *Stand in the Center and Seven Hands Round* Second number: *First Couple Promenade Outside and Triple Right and Left*. Dublin, N. H. led by Glenn Scribner. Contra dance: *Monadnock Reel*. Ashby, Mass., led by Arthur Loveland. *Red River Valley and Disgusted Brides*, Fitchburg High, led by James Goodspeed: *Monadnock Muddle*. Fitchburg Quadrille Club, led by Elliott Wellington, *Three Ladies Chain and Basket Quadrille*.

Then I did something that I have always wanted to do. I had all the groups get out on the floor for a square, then had the men from Massachusetts groups step over and swap places with the New Hampshire men. We had an easy square like that, and everybody loved it.

Intermission came right after and the groups stayed together. The Fitchburg groups had prepared lunch of sandwiches and coffee. The ladies did the serving, but I noticed some our men pouring the coffee, and both groups combined after the final event and did the dishes.

The general attendance was excellent, and more people joined in the general dancing than remained spectators. Will Ayer of Fitchburg and Dick Richardson of Marlboro fiddled for the event.

Wisconsin Festival

By *Howie Bernard*

With the Wisconsin Statehood Centennial year being celebrated throughout 1948, the Milwaukee County Recreation Department will, on Sunday, July 11, sponsor a state-wide Square Dance Festival to be held on Milwaukee's beautiful Lake Front at Lake Park.

A huge outdoor dancing floor will be erected with a big top tent for covering to protect dancers in the event of rain or a burning sun. Huge floodlights will illuminate the dance floor for the evening program. Dancing will commence at 2:30 and continue until 5:30 p. m. on the afternoon half on the festival, when a recess of two hours will provide ample time for all attending to enjoy their picnic baskets or visit the many famous Milwaukee eating places.

Beginning again at 7:00 p. m., dancing will continue until 9:30 p. m. The early closing time is planned to enable out of the city groups to return to their home cities in sufficient time to permit no loss of work the following day.

Marge Merhoff's outstanding Milwaukee Square Dance Orchestra of six pieces will furnish the music, and Mel Schoeckert, dean of Milwaukee callers, with more than 20 years of square dance work behind him, will be the master of ceremonies for both afternoon and evening programs.

It is expected that square dance groups from all over the state, along with their callers, will attend, many of whom will provide exhibits on the program. Among the cities definitely to be represented are Green Bay, Oshkosh, Sheboygan, Kenosha, Waukesha, Two Rivers, Racine, Beloit and many others. Also Chicago and Rockford, Illinois, will be represented with Mr. H. W. Graef in charge of a Chicago group and Larrupin' Lou Harrington in charge of the Rockford group. Callers of bordering states are being invited and invitations will be extended to both Ed Durlacher and Lloyd Shaw, both nationally prominent in the square dance field, to be guests of honor.

SHEYBOGAN ORGANIZATIONAL MEETING

An organizational meeting was called for Sunday, May 16, at the Wegner's Heidelberg Club, Sheboygan, Wisconsin, for the purpose of organizing a Wisconsin State Federation of Square Dancers and Callers. A preliminary meeting held on Sunday, May 1, at Kenosha, Wisconsin, brought some 30 callers and recreational leaders together to discuss the possibilities of such an organization.

The decision of the meeting was to organize a permanent Federation and the Sheboygan get-together elected officers and ap

(Continued on page 12)

Callers Corner

By C. D. Foster, Author of Foster's Square Dance Cards

I promised that I would "Go on with the Play Party." Here we go. Let us start with an old timer.

"GO IN AND OUT THE WINDOW"

If you are not familiar with the music, write me in care of the AMERICAN SQUARES and I will send you a pencil copy.

All join hands and circle to the left. Lady on gents right. While they are marching, the one who is the extra and has been standing in the middle, goes in and out the window by ducking to the outside, between two players, then back between two others, and continues out and back until the verse is finished.

The words they sing are generally as follows:

*We're marching 'round the levy,
We're marching 'round the levy,
We're marching 'round the levy,
For we have gained the day.
Go in and out the window,
Go in and out the window,
Go in and out the window,
For we have gained the day.*

It is easy to see where they start going in and out the window.

Now the second verse starts as follows:

*Go forth and choose your lover,
Go forth and choose you lover,
Go forth and choose your lover,
For we have gained the day.*

While they are singing this verse, the one in the center chooses a girl and swings her to the center where they stand until the verse is finished.

Now they start another verse:

*I kneel because I love you — repeat and repeat again.
For we have gained the day.*

The one in the center remains kneeling until the verse is finished.

Now for the next verse.

I measure my love to show you. Repeat and finish as above.

While they are singing this verse he measures by making gestures to show how much he loves her. reaching FAR WIDE AND HANDSOME.

(Continued on page 12)

Nevada Folk Festival

The first annual Nevada Folk Festival will be held at the University of Nevada July 9-11, Ethel Babcock of Stewart, Nevada reports. Mrs. Babcock is in charge of the square dancing for the festival.

Nevada's colorful history will be the motif for the three-day state-wide folk festival to be held on Mackay field at the University of Nevada.

Dr. John O. Moseley, president of the university, originated the idea some time ago as a university recognition of the racial and cultural groups which have made up the state of Nevada.

The festival will be held under the direction of Miss Elsa Sameth, head of the women's physical education department, and letters have been sent through the Reno chamber of commerce, to service clubs, community leaders and town and city officials asking their assistance.

Folk dances in native costume by Danish, Norwegian, Italian, Mexican, Slavic, and Portuguese and other national groups are being planned as talent in all fields is sought throughout the state by Miss Sameth and her committee.

Musical events planned include group singing, a fiddlers contest, and instrumental groups. Old time Virginia reel and square dances are to be an important feature of the program. Miss Sameth has written to Lloyd Shaw, nationally known, old-time dance authority, to enlist his aid in organizing a young people's group to present some of the square dances of the pioneer years.

There will be no admission charge for any event in the three days, since the entire festival is designed as a "gift from the university to the people of Nevada so that they may understand better and enjoy the colorful strains of the past," according to Dr. Moseley

Chris Sanderson, genial fiddler from Chadd's Ford, Pennsylvania, rounded up some musicians and played old time fiddle tunes in the lobby before each performance. His tunes generated impromptu square dances wherever he went.

Frank Lyman, Walter Grothe and Carlyle Thomas were among the leaders of the evening parties of the National Festival. Lyman, who is managing editor of *AMERICAN SQUARES*, was master of ceremonies for the Saturday evening party, introducing such well-known leaders as Shaw, Grothe, Beliajus, Ryan, Gamble and others.

Among the more successful callers at the parties were Lloyd Shaw, Deke Fowler, Carlyle Thomas, Dan McDonald and Frank Lyman.

Fort Worth Festival

By Cal Moore

The Fort Worth Square Dance Festival was held on the afternoon and evening of April 3, at the North Side Coliseum. Music was supplied by the Hoedown Ranch Hands and the Old Fashioned Rhythm Boys.

The event was by far the best one that we have put on around here. The attendance was very good for both dancers and spectators. We registered 140 sets not including the many "odd" couples that filled in here and there. The gate receipts indicated that the gross attendance was in excess of 3000 persons.

For the night dance we marked off the floor to take care of 45 sets at a time. By so doing each set had an area of 16 feet square in which to dance. This gave everyone plenty of room to execute any type of square that was called without jamming into the next set. The night program divided the crowd into three groups and by so doing every set had an opportunity to dance a minimum of six squares during the evening. However, by the middle of the evening there was plenty of room on the floor for all the sets that wanted on.

We had an observation committee to select four of the exhibition showing in the afternoon for repeat performances at night.

The King Studio Kids, did a combination of two singing calls (*Bell Bottom Trousers and Ten Little Indians*) and then swung into a final square of fairly simple movements. This group was composed of three sets, six years of age, eight years of age and ten years of age, all dancing at the same time.

The T.S.C.W. (Texas State College for Women, Denton, Texas) group put on a dandy exhibition of folk dancing which was well costumed and well received by the audience.

The Blue Belle Club (the largest square dance group in town) presented five sets and did a combination of two dances known in these parts as *Balance Four in Line and Weave the Ring*. They were also well costumed and did a good job in spite of the fact that I was the caller.

The Hoe Down Club (Texas Christian University) did a combination of the *Heavenly Star* and the *Texas Cog Wheel*. You probably remember the calls for the Star figure from Shaw's school.

*Allemande left and allemande thar,
Right and left and form a star
Let that star to the heavens whirl
Right and left to the second girl
Shoot that star and find your own
Swing her by the hand and promenade home.*

We had a spot for a number listed as the "Fiddlin' Girl." This was an eleven year old girl from deep in West Texas (Wellington Texas). She was a left handed fiddler and was plenty good. She also had with her a five string band known as the Texas Cowboys, together with her father Alva Wood who also has a number of Fiddlin' championships to his credit. They put on a good performance.

Both the afternoon and night sessions were run off on an eight minute schedule and believe it or not they *were* handled on schedule without a bobble — for which I was quite proud.

Sheybogan Organizational Meeting (continued)

pointed committees for furthering the aims of the group in the direction of spreading square dancing generally over the state.

One of the purposes of the Federation will be to sponsor a state-wide Festival, to be held in a different city each year, and regional Square Dance Jamborees, to be held possibly four times each year. However, all such plans, as of this writing, are tentative. A regional Square Dance Jamboree was held at the Armory in Sheboygan, Sunday, May 16, with some 3,000 people in attendance.

Callers Corner (continued)

And now—

One kiss before I leave you. Repeat and finish as before.

He kisses his partner, takes her back from where he got her and the one that she originally belonged to is "IT" so start all over again.

This is the old way of playing the game many years ago. To suit it more to the present, I would suggest that you use such verses as

Go forth and swing your lover—

And now Do-si a partner—

Or any change that might come into the mind of the leader.

Any number of players, according to the room available. One extra man.

We have a number of people who order 10 or more copies from us each month at the wholesale price of 7 cents each. They find it easy to sell them at 10 cents per copy. Some of them are dealers but a lot are leaders and callers who distribute the copies to their dancers. Particularly we recommend this to dance hall proprietors as a method of increasing interest in square dancing. Just put in your order, say how many to send each month and we'll send them. We will bill you once every three months.

Lou Harrington, the Old Maestro of Rockford, Illinois, has started a class for square dance callers. Could it be that Lou is trying to lessen his Rockford square dance load?

Dances Contributed

SOLDIERS JOY

as called by Deke Fowler, New Haven, Conn.

*Head couples forward and back,
Forward again and separate
Ladies go right gents go left,
Circle four with the sides,
Right and left as you are
Ladies change and swing,
Change back and swing your own,
All swing those ladies with grace,
Promenade to gentleman's place,
Side couples forward and back,
Forward again and separate,
Ladies go right gents to left,
Circle four with the heads,
Right and left with the same,
Ladies change and swing,
Change back and swing your own,
All swing those ladies with grace,
And promenade to gentleman's place,
Repeat with head and side couples twice.*

Here is a fine Connecticut square dance. The music of the same name is used. No explanations are necessary, except the term *ladies change*. This is NOT a *ladies chain*. The ladies simply *change* places and swing.

John Wald, of St. Paul, Minnesota, writes us that this version of the Texas Star works fine for the Folkraft Record 1006, *The Wabash Cannon Ball*:

INTRODUCTION

*Honor your partners,
Honor your corners,
Dosido your corners,
Swing your corners round,
Then swing your partners, one and all,
Swing them round and round.*

FIGURE

*Ladies to the center, come back to the bar, (singing)
Gents to the center and form a right-hand star.
Turn the left hand in, and all come back again,
Pass your partner by to the next and swing around.
Swing them up, swing them down,
Swing them up and down,*

*Step right back and watch them smile,
And swing them off the ground.
Promenade, oh promenade, around the ring you go,
When you get the ladies home you'll hear me holler
"Whoa!"*

Repeat figure, then allemand left and grand right and left with a change in tune. Repeat figure twice, then finish with

*You dosido with corners,
With your corners dosido,
Dosido with your partners,
With your partners dosido,
Swing the corner girl around,
You swing her up and down,
Swing the lady you just left,
The best girl in the town.*

Then as the chain starts, do allemand left or any change if so desired.

* * *

The annual square dance picnic held by the Garden State Country Dancers will be held all day Sunday, June 13, and all square and folk dancers, callers, musicians, and such will be welcome. For information write Rod La Farge, 115 Cliff Street, Haledon, New Jersey.

* * *

The University of Massachusetts Country Dance Festival will be held Tuesday, July 20, on the athletic field at the University of Massachusetts, in Amherst. With last year's festival an outstanding success, it is expected that more than five thousand people will attend this festival. Plans have been made to hold the festival indoors in the case of rain, and a crowd of three thousand can be accommodated in that event. Lawrence V. Loy is in charge of the festival.

* * *

Gene Gowing and Ralph Page announce the Fourth Annual Monadnock Folkways Summer School, to be held August 26 through September 4, in Peterborough, N. H. Watch for free scholarship offer for AMERICAN SQUARES readers in next issue.

<p>ROSIN THE BOW Folk Dance Magazine Extraordinary Rod LaFarge, 115 Cliff Street Haledon, N. J. 10 issues per year \$1.50</p>

<p>LEARN TO DANCE THE FOSTER WAY by C. D. Foster On cards for ease in handling Parts I and II (specify which) \$1.00</p>



Record Reviews

By Charley Thomas

The Starr recordings are French-Canadian folk music and mostly unsuitable for our use.

Starr 16117A *Reel Yankee Doodle*. Louis Blanchette, musigue a bouche avec piano. It may do for a reel but not for Yankee Doodle. It has only a resemblance to our favorite. Metronome 120.

B *Reel Como*. Mediocre to poor. Metronome 112.

Starr 16212A *Clog Valtse de Maesneuve*. Tommy Duchesne, accordeon. There are plenty of better waltzes. Metronome 60.

B *Money Musk*. Tommy Duchesne, accordeon with help from someone beating out the time on something. This has a lot more beat than Victor's and Ford's recordings, in fact, so much so that it sounds jerky.

Starr 16293A *Reel Maginot*. J. O. LaMadelein, violin & guitar. I have been listening to unknown reels for which I have no yardstick until they stick out of my ears. This is a good average one of the lot. Well played, well recorded, well balanced but only two instruments and these unknown reels all sound alike and have become monotonous. Metronome 120 .

B *Turkey in the Straw*. They manage to make this sound like all the others. The guitar strings ring after they have been struck. In this record they sound a little worse than in some of the others. Metronome 120.

B *Le Reel de Cecile*. Poor. Metronome 120.

Starr 16509A *Reel de L'Alaska*, J. O. LaMadeline, violin & guitar. Nothing remarkable altho I've heard a lot worse. Metronome 124.

B *Reel de Pearl Harbor*. All reels sound alike to me (of this batch.) Metronome 124.

Starr 16623A *Quadrille Churchill*, Tommy Duchesne et son accordeon. There's an accordeon all right and some slap instrument. If it is an instrument, to keep the beat. Not so hot. Metronome 124.

B *Quadrille de Roosevelt*. Almost indistinguishable from A. Well, the men were much alike too. Metronome 124.

Starr 16666A *Jingle Bells*. Fortinat Savard et ses Compagnons. The music starts with the first groove and you have to be ready. The accordeon is too pronounced, the player's attempt to double time on one occasion is a failure. The Music starts with the chorus and alternates verse and chorus from there on to the end. Metronome 124.

B *Les Fetes D'Aujourd'hui* (Golden Slippers). It's not a wonderful recording of this piece. The notes don't follow the tune as we know it here. Nor is the arrangement good for our dance as they

start with a chorus and then alternate two verses with two choruses for the rest of the record. Metronome 120. We stock this record, \$.89.

Starr 16341A *Chicken Reel*. J. O. LaMadelein, violin & guitar, enlivened by chicken cackles. Metronome 124 per minute which seems slow, particularly for this piece, but the instruments are well-balanced and well recorded.

B *New Bedford Reel*. Well recorded and well played. However, the metronome is only 120. We stock this record, 89 cents.

Starr 16370. *Valse Quadrille*—two parts. Les Trois Copians. With calls in French. Somebody'll have to translate them before the record's any good to us. No familiar words like "allemande left" "do-si-do". Guess they didn't come from France. Metronome 62.

Starr 16559A *Reel du Soldat Joyeux*. Tommy Duchesne et ses Chevroliers. Calls by Oscar Marin. The calls are in French, but otherwise it sounds like good western calling and playing. Metronome 130.

B *Reel de la Marine*. No calls. The beat is not pronounced enough. Metronome 130. This has an individuality that a lot of these records don't have.

Starr 16568A *Irish Washerwoman Reel*. J. O. LaMadeline, violin & guitar. Hearing one of his records with a tune that I know, I find that the last phase of the music has five instead of four measures. Metronome 122.

Dances of Poland

F 1008 A - GRANDFATHER'S POLKA (Dziaduno Polka)

B - GONSIOR (Gasior)

F 1009 A - OIRA OIRA POLKA (Ojroa! Ojra!)

B - KUJAWIAK (Gesi Za Woda)

F 1010 A - ANTEK POLKA (Antek Na Marmonji Gra)

B - KOKOTEK

F 1011 A - BARTEK POLKA

B - THREE KRAKOWIAKS

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Book Reviews

12 HOME MADE SQUARE DANCES

By Charley Thomas

Charley gave me this book at the Camden "Y" the night that "Pappy" Shaw and his group were there. "Don't pull your punches, Doug, write a critical review," he said, "this is my first effort and I honestly want to know what you think of it." As I've said before, my job is to review books, not to sell them, that's the reason for the personal opinions, and I imagine that some people disagree with them (especially the authors).

CCT's book is definitely not for beginners. It is written for the people who already know how to square dance. As a result there is no glossary nor descriptions of basic figures. The explanations and instruction are cut to a minimum, but with a little concentration and maybe the help of salt and pepper shakers they can be worked out.

Charley seems to be at odds with himself when he talks about his dances. One time he agrees with Lloyd Shaw's theory that complexity of a dance leads to its downfall and then he tells you that it adds to the fun. He objects to setting square dances to modern tunes but makes one up to fit *The Atcheson, Topeka and Sante Fe*.

As for the dances themselves; they are all original with Charley. Of course it's impossible for a dance to be original in that the familiar figures and, in many cases, familiar calls and patter are used. It's their arrangement and sequence that make them original. I've danced most of these squares at one time or another and have enjoyed them immensely—but they are too intricate for most beginners. In the instructions for "The Mill Wheel" Charley writes, "Circle till the other sets get untangled." This may give you an idea.

Although I buy few books that I review, this one will be added to my collection. If you want to have fun, have your caller try them.

* * * * *

Nat Welsh has joined our circle of editors representing the South and the Appalachian Circle type of square dancing. Nat is advertising manager for the *Southern Farmer*, the paper that drew 1000 replies to an offer of a square dance book free. (The book *How to Organize a Square Dance in Your Community*, now in its second edition, can be obtained from AMERICAN SQUARES for 25 cents plus 10 cents postage.) Nat is young, handsome and unmarried. About six months ago he went to Tennessee in an education conference. He didn't learn anything new about education, but he did learn to square dance, and things have been popping in Montgomery ever since. Charley Thomas' report on the doings at the Southern Farmer Square Dance Callers' School will appear in the next issue.

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