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AMERICAN SQUARES

A MAGAZINE DEDICATED TO AMERICAN FOLK DANCING



10 cents



Volume IV

Number 78

April, 1949



Editorial



TAKE YOURSELF DOWN A PEG

As Editor of American Squares I naturally considered that I knew everything going on in the square dance world. Visiting the Kamin Dance Book Shop in New York City, I asked for the square dance section, more to find my own book for sale than anything else. After I had gone thru two shelves I had to quit. If I had found any more new books, I wouldn't have had enough money to go home on. I needed being reminded that I didn't know it all.

Biz and I attended the Penn-Jersey Folk Dance Federation at the last meeting at the University of Pennsylvania. Charley Thomas, the great teacher, found himself untangling his feet as he struggled thru some of the simpler foreign dances. So that's what a beginner feels like! It's good to know.

It's good to visit new places and learn new dances and find out how little we know. I highly recommend it to all you wearing hats over size six.

—Charley Thomas

“CALLERS LIFT” in Idaho

You have heard of the “hay-lift” in Nevada and the other western states during the winter months to feed starving cattle caught in snow bound areas. It's the same in Idaho, only with square dance callers. There is a place called Stibnite in the primitive area some 200 miles north of Boise, snow bound in winter, where some 900 people live who have been hearing how much fun everybody is having square dancing. Associate Editor Gus Empie and Lloyd Bell forked a “sky horse” on January 29 with a complete sound system and records. You know the result. More folks had fun square dancing.

AMERICAN SQUARES

121 Delaware St., Woodbury, N. J.

VOL. IV NO. 7

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Advice To Square Dancers

by Gus Empie

MUCH has been written giving advice to square dance callers. With the phenomenal and gratifying growth of square and round dancing throughout the country it seems that a few words of wisdom should be addressed to the dancers. Here are ten points for your thoughtful consideration:

1. Maintain the charm and beauty of the dance.
2. Avoid rowdiness.
3. Devote some time to a study of posture and become familiar with some of the basic dance steps.
4. In a **GRAND RIGHT AND LEFT**, look the lady or gent you meet in the eye with a smile and an acknowledgment that they are actually there; some folks never even look up; just the same as passing a body and wondering who's there.
5. **GENTS!** Watch those bone-crushers grips and "bull by the tail" swings. Remember you "ainta flankin' calves"; lean back enough to get centrifugal force for a smooth, rhythmic swing but avoid roughness and sudden release of your partner which may throw her off balance and maybe "cleen" across the room.
6. Be patient with the beginners; remember you were at that stage of progress not long ago yourself.
7. **BE QUIET** and listen to the instruction. When the caller is explaining a dance, avoid any talking in the set; let the caller give the instruction; you think you are helping **BUT** you can aid him much more by only doing **VERY SLOWLY** exactly what he says, when he says it. Help be a **SLOW MOTION SET** and demonstrate how its done.
8. **REMEMBER** on those swings, **PIVOT** on the balls of your feet. Some gals you meet in a swing feel like they'll "fly apart" before you can get'em turned loose. Some gents are as bad.
9. **BE SURE** all members of your set are familiar with all your fancy frills, or leave them out; they are very confusing to the beginner.
10. **REMEMBER** its pays to be polite and gracious. Don't forget to thank all members of the set for the dance; it was wonderful fun, the most fun there is.



Ecce Homo

An Estimate of Who Is Eligible to the Square Dance Callers Class.

by *Lou Harrington*

WHEN we undertake to start a class for new Square Dance Callers at once the questions arise—"Who is eligible"? "What qualifications are necessary?"

A whole book could be written for this chapter, but lets check somewhat more briefly. Could one be a Caller if a singer; a school teacher; a lawyer; a preacher; an actor; a musician; a salesman? Well, the majority of these would have some "stage presence", some teaching experience, even possibly some voice or musical training and nearly every one has had to appear before others and are known as leaders. The ability to "talk on your feet" and to think constructively under pressure are certainly helpful qualities.

Furthermore our new Caller must be enthusiastic, in general, and about Square Dancing without a doubt; friendly, one who likes folks; patient, you just can't pop off at folks; beginning dancers don't know the dance, they too must be taught. Mental indigestion disintergrated all their powers. Mr. Caller, you must always remember you didn't used to know it all— or do you now? (I believe Job would have been a good square dance teacher—maybe that's how he got that way). Our new Caller cannot be lazy. He has many hours of study and practice ahead of him. He cannot hope to make much or even any money at the calling job for several months, yet if he is good he may soon have all he can or cares to do. But he's better do it because he yearns to do it and do it pretty much because he isn't happy unless he does.

This is important: energy and stamina are basic qualifications. Calling a square dance and keeping the show moving is a lot of fun but nevertheless it is hard work. And even if you are a competent caller otherwise, if you are going to call 3 or 4 nights a week (and be on the job next day) you have to have plenty of just plain intestinal fortitude.

SQUARE DANCING EXPERIENCE

Knowledge and experience in square dancing itself looms up as a very prominent qualification of our new caller. Ralph Page in an article recently appeared in *AMERICAN SQUARES* stated two pertinent facts.

"The longer I stay in this business, the more firmly I am convinced that calling is a gift. You either have it or you don't have it. You may have the gift without realizing it and if this is so you should get into the profession at once. You may not have the gift but think that you do and if this is so the sooner you realize it the better off you will be."

This writer believes that only those who are thoroughly familiar with square dancing as a major passtime thru personal participation over a period of *at least* a year can hope for any substantial success as a Caller, however Page again says—"It ought to be required of every Caller, before he ever calls one dance, to serve an apprenticeship of ten years as a dancer". In Page's remark next following all of us must agree,—“If you cannot do the dance yourself how can you ever hope to unscramble a bunch of beginners?” Manifestly one cannot teach what he himself does not know. Nor can a Caller take the lofty attitude: “I just call 'em, let 'em learn 'em some where else.” Proper teaching is a good third to a half of the job.

FUNDAMENTALS

We may therefore assume our new Caller knows the square dance fundamentals—the swing; the promenade positions, both skating and varsouvienne; the allemande left; and the grand right and left and the embellishments thereof and thereto, too numerous to mention here; the dos-a-dos; the do-si-do or western doceydoe; the Texas dopaso; the Two-Little-Ladies-dos-a-dos, these latter three movements being choruses or breaks. He too will also be thoroly familiar with a substantial number of the easy dances. Further more he should have participated in at least a couple of district or state Jamborees as a dancer and best of all equipped is he who has completed a course of training in weekly classes, as distinguished from open dances.



Now, lest I be accused of being too elemental let me say that I have had to decline enrollments in two cases from persons who had square-danced at no more than two or three dances yet were enthralled with the idea of becoming a caller. (Do you recall in the old Baptist Hymnal that song, “Must I be carried to the skies, on flowery beds of ease, while others fought to win the prize and sailed thru bloody seas?”) No, friends, to be a good square-dance caller you too must travel the stony path. There is no royal road.

(To be continued in the May issue.)

The Catholic Youth Order of Keene N. H. are sponsoring weekly square dance lessons this winter. The leaders are Mr. and Mrs. William Norton, Fred and Paul Loiselle. This is their first attempt at teaching and the quartet has done an excellent job and developed a great deal of enthusiasm for this kind of recreation. They recently held two parties for the general public under the local musicians union transcription fund. These were well attended. The second party was held the night of a howling blizzard but it takes more than snow to keep square dancers at home and this dance had a bigger attendance than the previous one.



Book Reviews

HONOR YOUR PARTNER, Ed Durlocher. The Devin-Adair Co. 1949. New York. \$7.50.

by Charley Thomas

Both Ed Durlocher and Devin-Adair have spared no time or expense to make this the finest square dance book available. They have succeeded. It is the book that I shall hereafter recommend to beginners who ask for written instructions.

The great thing about *Honor Your Partner* is that its collection of dances comes from all over the country. It is the finest non-sectional book of any consequence. All other books have been western books which don't give the balance, or books from New England which don't explain the western doseydoe. And very few of the books heretofore published have any number of singing calls. Ed's book has all three kinds.

Honor Your Partners presents one dance on each spread of the book. The music is on the left hand page. A chart, giving the call in one column, timing in the next column and instructions in the last, is on the right hand page. One could hardly improve on the set-up.

There are no diagrams. Instead there are moving pictures. In one section, pictures are printed on the edge of the pages. By riffling the pages the dancers in the pictures go thru the figures.

I mentioned that no pains had been spared. Each dance is labeled, *singing call*, *patter call* or *prompted call*. The calls not only appear on the right hand page with the timing in the next column, they are also within the music at the proper place for calling. On the pages that bear the motion pictures, on the inside of each picture appears the title of the figure, but also, instructions in how to do the figure have been written and part of the instructions shown by the pictures on that page is printed opposite the picture.

Only the music could be improved. There are no titles. It is strange to find *Arkansaw Traveller* labelled *Kiss Her if You Dare*. While there is a fine bibliography of books and record albums in the back, there is no statement on the music to show that that particular tune is available as a record. In fact, the music must be played from the book because there are vamps, which don't appear on good square dance records and there are change tunes which interfere with flexibility when on records. Nor could I find any hint to beginners in the book that other music could be used than the tune given, or that the dances could be called to records if desired.

It is still the finest square dance book. AMERICAN SQUARES salutes Ed. Durlocher and Devon-Adair.

From a Caller's Scrapbook

By Ralph Page



SUPERSTITION AND THE DANCE

1. Dance in the morning and you'll break a leg before night
2. If your shoes become untied in a ballroom, beware of your next partner.
3. Don't dance without music. It signifies future lack of money.
4. Beware of counting the couples on the dance floor. Such procedure will bring bad luck.
5. If you step on someone's dress, it will bring bad luck to the wearer.
6. To lose your corsage while dancing is a bad omen.
7. Dancing on the ground indicates disaster or death to come during the year.

On the favorable side are the following:

1. Place a quarter in your heel when going to a dance. It brings good luck.
2. A fall while dancing may be embarrassing, but it is supposed to portend an early declaration of love.
3. Unexpected dancing is a harbinger of legacy, present or invitation.

The above are from a brief article in the Denver Sun News, of February 8, 1948.

For years the fiddle has been known as an instrument of the devil. Perhaps that accounts for the popularity of the Devil's name in square dance tunes; notably "Devil's Dream, De'il 'Mong The Tailors, The Devil's Own Shot, Go To The Devil and Shake Yourself, What The Devil Ails You? The Gelding Of The Devil, De'il Awa'Wi' The Excise Man.

Proverbs About The Dance

1. A pair of light shoes is not all that is needed for dancing.
2. The fiddle makes the feast and the song the dancing.
3. The willing dancer is easily played for.
4. He who dances must pay the fiddler.
5. Those who pay the fiddler can call the tune.

Newly elected officers of the Fitchburg Quadrille Club, Mass; are: Pres. Gilbert Brooks, Vice Pres. Kenneth Holbrook. Sec. Randall Doughty, Treas. Richard Engle. Executive committee, Mr. James West, Mr. Elliott Buskey, and Mrs. Kenneth Holbrook. Reports given at the annual meeting recently showed that the club had a most successful season. Their second annual folk festival is planned for April 9th of this year.

Carl Folk Dances

Schottische, Ten Pretty Girls, Put Your Little Foot, Heel and Toe Polka, or Little Brown Jug. Charts showing foot prints, left and right with full formed sketches from life, thoroughly explained to make learning these dances easy. \$1.00 for four dances on one big sheet.

Send money order to: Carl Hester, 2417 Pennsylvania Ave., Dallas 15, Texas.

JUNIOR BARN DANCE

Being abstracted from the bulletin of the same name put out by Bob Hagar, Director of Physical and Health Education, for the use of the teachers there of Tacoma, Washington.

Little Yaller Gal

1. Honor your partners right and left
All join hands and circle to your left,
Break and swing and promenade home.
- 2a. First little yaller gal out around the ring,
Meet your partner, meet him with a swing
- b. Two little yaller gals out around the ring.
Meet your partners, meet'em with a swing.
- c. Three little yaller gals out around the ring
Meet your partners, meet'em with a swing.
- d. Four little yaller gals out around the ring,
Meet your partners and everybody swing.
3. Allemande left as you come down
Right hand to partners and so on around
Promenade eight, when you come straight.

Send the boys around the same way, little yaller gal is changed to old alligator in the call.

Explanation

1. Bow to your partner, then to your corners. All join hands, circle to left half-way around circle. Break and swing you partner. Promenade home in a counterclockwise direction.
2. a. The first lady leaves her partner and goes around the outside of the set, preferably with a skip step or a running step. When she gets back to her partner, they swing.
b. The first and second ladies both skip around the outside of the ring, the second, of course, ahead of the first as they circle, and both meet their partners and swing.
c. The first, second and third ladies all skip around the ring until they get back to their partners and swing.
d. All four ladies now skip around the outside of the ring and all meet their partners and swing.
3. Ordinary ending.

Being abstracted from the bulletin of the same name put out by Bob Hagar, Director of Physical and Health Education, for the use of the teachers there of Tacoma, Washington.

Western and old Time Dances, a collection of ten couple dances and mixer by Vincent and Audrey Cooney of Spokane, Wash. has come to our attention. It will be reviewed in an early issue. In the meantime, if anybody wants one, we have them at \$1 each.

AMERICAN SQUARES

SQUARE AND FOLK DANCE CAMP

JUNE 20th to 26th 1949

Camp Mattollionequay, Medford, N. J.

FACULTY

JIMMY CLOSSIN of EL PASO, TEXAS

RALPH PIPER of the UNIVERSITY of MINNESOTA

CHARLEY THOMAS of WOODBURY, N. J.



Camp Matellionequay is the Y. M. C. A. camp for girls, (adjoining Camp Ockanickon for boys) situated near Medford, New Jersey, 18 miles from Philadelphia in the Jersey pine woods. The accommodations are screened cabins housing eight each of the type pictured above. The men will be on one side of the lake and the girls on the other. A few cabins, the number depending on the size of the school, will be reserved for married couples and given out on a first come, first served basis.

The camp offers the usual recreation of a summer camp: swimming, boating, hiking, tennis, riding, etc., to this we add square and folk dancing. We shall be together all the time and can talk square dancing at meals, at bedtime bull sessions and every odd moment.

Write: AMERICAN SQUARES 121 Delaware St., Woodbury, N. J.

With a faculty drawn from widely separated parts of the United States, the American Squares summer camp will be the only one offering instruction in all types of American folk and square dancing. With three instructors, it offers separate classes for beginners so that they may not retard the advanced dancers nor be pushed faster than they can go.

In the morning, classes will start with a talk by one of the instructors to the whole camp followed by a round table discussion and questions from the students. Thus Ralph Piper will talk and lead the discussion on *Square Dancing in Recreation* and *Principles of Dancing*. Jimmy Clossin will handle the talk and discussion on *Principle of Teaching* and Charley Thomas will have *Principles of Calling*. Each lecture will be followed by a general discussion and remarks by students on their own problems and solutions.

In the afternoon the school will break up into classes. The subjects have not yet been announced but will be chosen from your requests as to the type of courses you want as listed on the application blanks. Each instructor will teach his specialty to each class. To an advanced class, Charley Thomas would teach the quadrille, advanced eastern dances and the contra dance for two afternoons. On another two Ralph Piper would teach couple dances and Jimmy Clossin would have two for instruction in more difficult western patterns. Classes will continue in the afternoon until pupils want to go swimming, boating or rest up for supper.

On Monday, Wednesday and Friday evenings, we shall visit local groups learning the way they square dance. On the other three, dances will be held at the camp open to the public to give the student callers a chance to practice.

On Tuesday evening Chris Sanderson, the most famous fiddler-caller of the Philadelphia area will play with his Pocopson Valley Boys. He will also demonstrate his method of teaching beginners. The Thursday evening dance will be to records. On Saturday, Panky's Tune Twisters, radio stars of WSNJ will provide the music. The Wednesday visitation is arranged for the A. Y. H. group in Philadelphia.

Applications have already been received from dancers, callers and instructors from widely separated parts of the United States and students will receive the benefit of the experience and knowledge of other students as well as of the instructors.

The finest part of any summer school is not the knowledge one gains, but the contacts and friendships one makes. You get a chance to meet square dancers from all over the country with different dances and viewpoints. You will remember the good times you have together all your life. We have arranged to increase that time of



Jimmy Clossin

Jimmy Clossin of El Paso, Texas, is the foremost dance instructor of the Southwest. Raised as a cowboy and patrolman when people road horses 25 to 40 miles to a square dance, Jimmy has brought the flavor of the old-time dances to today. He teaches and calls all over the United States. His specialty is the instruction of school teachers so that they can hold classes and dances for their students. A school will engage him for a week for instruction for their teachers and from these engagements he has garnered a wealth of experience in working with teachers and pupils which will be available to students. He is co-author of **West Texas Cowboy Square Dances** and with the Bluebonnet Playboys produced five albums of records for Imperial. These will be available at the camp.

Ralph Piper, who sports a "Dr." in front of his name is Associate Professor of Physical Education at the University of Minnesota, Member of the Legislative Board of the National Dance Section of the American Association of Health, Physical Education and Recreation, Chairman of the Folk Dance Committee of the Folk Arts Foundation of America, member of the Research Committee of the National Dance Section. He brings to the school besides a general experience in squares and folk dance an intimate knowledge of its relationship with recreation and folk arts. At the camp he will specialize in teaching couple dances and the place of the square and folk dance. He is associate editor of **AMERICAN SQUARES**.



Ralph Piper

Charley Thomas' specialty is taking a bunch of greenhorns who know absolutely, nothing about square dancing teaching them how in one easy lesson and giving them the time of their lives, all in one night. He is author of **Twelve Home Made Squares Dances**. He was the first squares dance caller with a regular program on television, WPTZ, and now has a program devoted solely to square and folk dances over WCAM. His specialty in the camp will be teaching the eastern and New England type of squares and contra dancing and prompting.



Charley Thomas

comradery and good fellowship by having all of us together all the time. There will be no breaks between classes because we'll eat, sleep, swim, boat and travel together, making firmer friends all the time.

The charge for the camp including tuition, board, lodging and incidentals is \$50.00 Five dollars of that payable as a deposit on registration. This deposit is refundable up to June 1st.

The Camp will be open from 4 p. m. on Sunday, 19 June 1949. Registration will be taken and supper will be served. An informal party will be held that evening. Registration will continue Monday morning. Sunday dinner, June 27th will be the last meal at the camp. A round table to coordinate and clear up tag ends will be held Sunday morning.

A Public Service bus line runs from Philadelphia to Moorestown, N. J. Private cars will visit the terminal in Moorestown periodically. Kindly indicate on your application blank whether you expect to wish this service. The statement does not bind you.

You do not have to use this blank, but its use will help us.

AMERICAN SQUARES

121 Delaware St.
Woodbury, N. J.

I enclose herewith \$5.00 as a registration fee for the American Squares Camp to be held 20 June to 26 June 1949. I will pay the balance of the \$50.00 at the camp. I have indicated my preference of classes below by numbering them in the order according to those I should like to take the most:

- Beginning square dancing
- Advanced square dancing
- Calling
- Teaching adults
- Teaching children
- Couple dancing

(Indicate Preference)

- I shall want transportation from the bus terminal in Moorestown.

(Indicate if you desire it)

(Please print)

(Address)

I suggest you send folders to the following of my friends who might be interested in attending.



Record Reviews

Charley Thomas

Key: TR 50, acceptable; TR 80, recommended;
TR 100 perfect.

IMPERIAL FD24 Square dances (without calls). Bill Mooney and his Cactus Twisters. Four 10" records. The playing is generally good. The recording is average. The arranging is poor. Each record has an introduction which interrupts the dance when you shove the phonograph arm back to play thru for third and fourth couples. Many of the records have vamps which interfere with the flexibility of the record; it can be only used for words and dances for which it is particularly designed. It is obvious that the people who planned the album do not work extensively from records. We have needed several of these tunes, but the job is only slightly better than mediocre. 1096A Red River Valley. The World of Fun recording is smoother and better. Metronome 124. TR 75. 1096B Hot Time In The Old Town. Metronome 140. TR 79. 1097A My Pretty Girl The Krantz recording is better because there the melody stands out better and the arrangement goes thru without a break. Metronome 130. TR 76. 1097B The Old Pine Tree Metronome 122 TR 70. 1098A Buttons and Beaux. Why? Metronome 101 or 202 according to how you count it. TR 65. 1098B Glory, Glory, Hallelujah. It has vamps. Metronome 130. TR 77. 1091A Sioux City Sue. Metronome 112. TR 67. 1099B Oh Johnny! A fine job. Metronome 136 before it speeds up. TR 95. Cast your eyes over the metronome readings. Good square dancing runs between 126 and 140.

We stock this album at \$4.36 including suggested calls, or the single records at 89c each.

FOLKRAFT. Grady Hester and his Texsons. 10" couple dances. The recording is good, the designing is good but there is no body to the music. One can only hear the fiddle and guitar. 1034A Put Your Little Foot. Running the Ford recording a close second and way ahead of both Imperials. Metronome 50. TR 90. 1034B Good Night Waltz. Much better than Henlee recording. Metronome 50. TR 85. 1035 A Oklahoma Mixer (Rustic Schottische). It's the same tune as the Electronic Schottische and on a par with it as far as quality is concerned. Metronome 144. TR 75. 1035B Cotton Eyed Joe. Not up to the Imperial recording. Metronome 140. TR 75. We stock these at 89c each.

FOLKRAFT Album F8. Texas Square Dances (Without Calls) Four 10" records. Grady Hester and his Texsons. Folkraft is learning what a caller needs who is going to call to records. On the labels of these is printed the metronome reading and the key. But for all of their trying, these records lack body. They sound as if made only by fiddle and guitar. 1042A Eighth of January. Metronome 130. TR 75. 1042B Grady's Folly (Give the Fiddler a Dram) Metronome 130. TR 75. 1043A Waggoner's Reel Metronome 134. TR 75. 1043B Hop Light Ladies (Miss McLeod's Reel). Metronome 130. TR 75. 1044A Ida Red Metronome 134. TR 73. 1044B Irish Washerwoman. Metronome 112. TR 71. 1045A Arkansas Traveller. If it had body it would be as good as the Crystal recording. Metronome 132. TR 77. 1045B Bill Cheatham. Metronome 128. TR 75. We stock the album at \$4.36 and the records at 89c each.

FOLKRAFT Folkraft American Folk Dance Orchestra under the direction of Al Toft. Folkraft recording generally is brilliant in tone quality. The instruments do not blend so that the recording sounds coarse. These are typical examples. 1046 A Black Hawk Waltz. Not up to the Imperial recording. Met-

ronome 48. TR 75. Waltz Quadrille. After hearing the Imperial recording (1095A see March, 1949, issue of American Squares) I had hoped for a recording that would fit the words of the chorus to this dance. (For the dance itself, see March, 1949 issue of AMERICAN SQUARES.)

Chorus for First Couple

Once she'll be your girl
Once she'll be mine
Hurry up there young feller
You're getting behind
You're waltzing and talking
And sure to forget
To waltz the young lady
Back into the set

Chorus for Second Couple

Your heart is fast beating
Your mind's in a whirl
You're contented to dance
All the night with this girl
You're happy, she's happy
Too happy to sing
But remember you're dancing
And stay in the ring

Chorus for Third Couple

The music plays softly
The lights are so low
Don't hurry, there's plenty
Of time yet to go
By hustling and bustling
You're sure to regret
That you crowded some couple
Right out of the set.

Chorus for Fourth Couple

You're waltzing, she's waltzing
So graceful and gay
Her hand on your shoulder
She's in Heaven to-day
Don't push her, don't shove her
But turn her with ease
For in a few moments
Your dancing will cease.

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But Folkraft has adopted several old waltz tunes, e.g., *Drink to Me Only* and *My Bonnie Lies Over the Ocean* to the waltz. Metronome 52. TR 75. 1047A Spanish Circle Waltz. Metronome 52. TR 75. 1047B Laces and Graces. Not up to the Imperial record. Metronome 128. TR 75.

Married: Feb. 12, 1948. Miss Margaret Herlihy and Henry Martin Ahearn in Cambridge, Mass. at the St. Mary of the Annunciation Church. This is another square dance romance. Both are very active in the Appalachian Mountain Club, Belmont Square Dance Club, and other similiar organizations around Boston.

Letters to the Editor

Dear Charley,

That was a nice little article on publicity in the January Issue. Here is another idea you might think about.

I got this "golden rule" from several years of experience as the son of the chairman of an active community organization in New York.

The announcement of any event, should aim to answer the readers questions as they arise. They are something like this:

Question	Answer
Would I like to go?	WHAT is it? WHO is it?
Can I go?	WHEN is it? Date and time. WHERE is it?
What must I do about it?	HOW MUCH will it cost?
Keep the hands a-clappin' and the feet a-tappin'.	Eric Loeb, Haverford, Pa.

Dear Charley:

In the February issue Ralph Page remarked that the "hybrid is always an inferior product." I cannot agree.

Hybrid corn grows feet higher than other corn and resists disease better. The mut, it is generally conceded, is more intelligent than the pedigreed dog. And I find the hybrid dance more interesting than any sectional dance.

The west lost a lot when they missed the New England kick balance. The buzz-step swing is much more fun than the run-around. But the doseydoe is a beautiful and entertaining pattern. The hybrid dance, with figures from each section is much more fun than a dance from any one section could possibly be.

Happy dancing,

Tom Barque, Camden, N. J

Mr. Charley Thomas:

In reading January's edition of "American Squares" I came across C. D. Foster's pet peeve. Well I have one that seems to really get under my skin, so here goes. We'll say for example that you have a fifty-fifty group of those who have the "disease" and know how to dance and those who have never known the stuff to exist, all in one big hall. You have them well mixed up and everything is going fine until you open up with some-thing that is common but to the new gang it's a mystery. So you ask in a loud clear voice "if there is any one who has never done this dance before" and you find about one-half of the group admitting that they don't know it. Then you ask everyone to walk through the dance for the benefit of the new ones and you see a large number of the old timers acting indignant and rather cool to those new people, who were probably dragged there by one of the old timers and find that it is more fun than they expected it to be. These new people would probably become an ardent dance fans if shown a little courtesy and help so that they catch the language. While the Caller attempts to teach the new ones by going over the dance without the music, the oldsters stand around and act like educated Morons (and they are usually standing in the way too.) You also find when trying to help the new ones like this that the oldsters are fumbling and tumbling around like they never saw a square dance before. Then when it gets so bad that you need the national guard to unscramble the mess, you start all over by politely asking everybody to walk through the dance again so that everybody

will get a 'refresher course' on the pattern, some "Jerk" will shout "get these young kids out of here and we'll show them how to do this thing right" or something like that. I am always tempted to push one if these guys in the face and haul him off to a good 'taxidermist' for a stuffing job and stand him in the corner at home as an example of what a Ringed Tailed Baboon looks like after he had made a 'damned fool' of himself. There is always one or two of these 'long-eared saps' in every group and I haven't found two of them alike. I suppose we'll just have to put up with them until the species becomes extinct.

I also noticed in the back of the magazine on page 18, a question by "Pop" Smith from Winstead, Conn., on amplification. We have had the same situation and here is the way we cured the evil.

In using the out door type of speakers which are built like a trumpet and made for long range work, only those who are at the far side of the hall and in front of the speaker get the benefit. Those under the speaker and off to the side get distortion of speech and the music is not too clear no matter where the speakers are placed. We found that in a large high auditorium or Armory which usually has lousy acoustics, that if we used the small flat speaker which comes with the folding suitcase type P. A. System and place them just above the heads of the people and about 20 ft. apart we were in a better position to be heard and a good balance of music with the voice. For example, (I like to use these monotonous things). We had a dance in a hall that was 300 ft. long and 200 ft. wide, there was a P. A. system installed in the place, equipped with the out door type speakers. But we found that the effects were not satisfactory so we placed our little 30 Watt system and ourselves on a stand about 1 ft. above the heads of the crowd and placed 3 speakers of the flat type spaced at 20 ft. apart on each side of us. We used the length of the hall on side measuring 300 ft. this gave us a shorter range in which we had to be heard and the flat horns flare the sound outwardly rather than pointing the sound. We also found that the horns should be placed about 4 ft. above the heads of the crowd and allowed to tilt a little downward (as a picture is hung). I hope the above information proves to be helpful.

Now I have one to ask. I would like to organize a band for the square dancers as they like live music better than the canned variety, but when I approach musicians with the subject they scatter and cease to be friendly. There is a good opportunity for a gang to enjoy themselves as well as make a piece of cash. We have only one band of this scarce variety in Milwaukee. Has any-one any suggestions as to how to lasso some of these Musicians? Any suggestions would be appreciated.

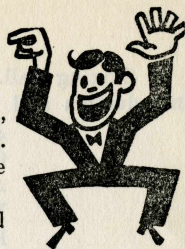
Well I guess I have told enough and asked enough so I'll shut up.

Bill Reed, Milwaukee 10, Wis.

You've heard of folks and stock in the cow country gettin' "high behind and takin' to the tules". You haven't? Well, anyway at Lewiston they have taken to the squares. A large placard in the lobby of the Elks Lodge says that classes for beginning square dancers are held every Wednesday evening.

At a square dance and Callers meeting held at "Western Square" on January 19th, Boise, Idaho, sponsored by the Boise Valley Square Dance Association, callers from the various clubs throughout the Boise Valley presented new squares and round dances. Each caller came prepared to introduce at least one new dance and leave the detailed description thereof for publication by the Association in pamphlet form for the benefit of both old groups and those newly organized.

Coming Events



Send notices for June before the 20th of this month.

- April 3. Folk Dance Festival, Town Hall, 5610 W. Lake St., Chicago, Ill. 3 to 7 p. m. Admission is free. Come in Costume.
- April 6, 7, 8 and 9 15th National Folk Festival, Opera House of Kiel Municipal Auditorium, Saint Louis, Mo.
- April 7, 8 and 9. Second Annual Texas Square Dance Festival in Gregory Gymnasium, Austin, Texas.
- April 8 and 9. Square and Folk Dance Festival, The Coliseum, Houston, Texas.
- April 9. Folk Dance Federation of Minnesota at Macalester College Gym, St. Paul, Minn. 7:30 to 11:30 p. m.
- April 9. Paul Hunt and Harold Goodfellow, guest callers at the Y. M. C. A., Camden, N. J. 8 to 11 p. m.
- April 23. Ninth Annual Festival, Lincoln Council for Folk and Square Dance Clubs, Lincoln, Nebr.
- April 23 and 24 Fifth Annual New England Folk Dance Festival, at YMCA 140 Clarendon St., Boston. Afternoon and evening.
- April 24. All day festival at the Armory in Hempstead, L. I. Ralph Piper and others.
- April 28. Annual Inter-Community Center Folk Festival, Steele Community Center, 3912 King St., Denver, Colo. 7:30 p. m.
- April 30. Square Dance Contest, YMCA, 80 W. Center St. Akron, Ohio. Charley Thomas and Billy Foster judges. For information about entry write the Y at the given address.

The Boise Valley Square Dance Association Radio Program has resulted in cards and letters being received from not only cities and towns in Idaho but all bordering and many nearby states, requesting information on how to organize square dance clubs, information on calls etc., The Association is publishing a booklet of Instructions to Callers and Dancers and including many of the old and new square dances.

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Try These

RED RIVER VALLEY

Singing Call. Music: Song book, Imperial 1096A, World of Fun 104

Introduction and Fill-In.

Allemande left on your corners
Grand right and left halfway round
And when you meet your own
You can promenade her home
Promenade your Red River gal.
Figure: First couple lead to the right
Circle to the left and to the right
Then swing with that girl down the valley
And swing with your Red River gal.
Lead right down through the valley
Circle to the left and to the right
Then the two ladies chain thru' down the valley
And the two ladies chain right back.
Go, go, go down that valley
Circle to the left and to the right
Then right and left thru' down the valley
And right and left right back home.

Repeat figure for couples 2, 3, and 4.

FRENCH FOURS

Supply your own patter. Any fiddle tune.
All join hands and circle left.
When you get home you break and swing.
Allemande left, Grand right and left, and promenade.
Head four forward and the sides divide,
Swing at the heads and swing at the sides.

Each gent swings his opposite. The heads in the center of the set and the sides in the head's home places.

Step right back and watch her smile,
Step right back and swing her awhile.
Step right back and watch her grin,
Step right back and swing her again.
Side four forward and the heads divide,
And everybody swing.
Step right back and watch her smile.
Step right up and swing her awhile,
Step right back and watch her grin.
Step right up and swing her again.
Allemande left and grand right and left, and Promenade
Second and fourth couples promenade the outside ring,
(All the way around)
Right and left through the couple you meet,
Right and left back.
Ladies chain and chain right back.
Half promenade the sides of the floor.
Right and left through and all eight balance and all eight
swing.
Allemande left, Grand right and left, and Promenade.

Georgia B. Petit, Chicago, Ill.

DENVER WAGON WHEEL

Patter Call. Music: Any fiddle tune.

First four to the right of the ring
Circle four with all your might
Leave those ladies where they be
And the two gents balance home
Forward up six and back you go
Forward again and grab left elbows
Go my boys, go like thunder
Swing, and left hand lady under.

Repeat from this point three more times, and break with anything of your own choosing. (I like to break right into the Texas Star, Texan Whirl, Four Leaf Clover or any similar figure.) Then side couples out and any ending you like.

Position 1st gent-1st lady, 2nd gent-2nd lady, 3rd. gent-3rd. lady, 4th gent-4th lady.

The lines of three to the center the gents hook left elbows arch right hands with partners, left hand girl is in the arch, make a three quarter turn (On go my boys), the left hand girls go under three arches, and all the girls turn to the outside of the square and take the arms of no 1 and 3 gents, you are now ready to go again.

The left hand lady travels clockwise and the others counter-clockwise.

The left hand lady progresses to the right around the square.

The right hand lady progresses to the left around the square.

Noble R. Fowlkes, Amarillo, Texas

GAVOTTE

(Cindy Gavotte (American)

Record: FOLKRAFT F-1016B "Git Along, Cindy"

Couples in social dance position. Start with man's left foot, girls right. Both move forward.

A Walk four steps forward, balance forward, balance back. 3 draws to man's left. The drawing foot points at right angles to the other foot. After the 3 draws, the man's left foot touches to left (knee bent. ball of foot resting on floor)

B Walk four steps forward, balance forward, balance back. Rock 8 steps revolving clockwise in place and rocking alternately back and forward.

Cue the dance as follows:

A Walk -2 -3 -4, balance, balance Draw and draw and draw and touch.

B Walk -2 -3 -4, balance, balance Rock and rock and rock and rock.

Instructions by Terry McDonald

PATTY CAKE POLKA

(Circle Mixer) (American)

Record: FOLKRAFT F-1018A "Buffalo Gal"

Heel and toe, and heel and toe and four slides to the left
Heel and toe, and heel and toe and four slides to the right
Patty cake right, Patty cake left (1-2-3) (1-2-3)
Then both hands and then your knees. (1-2-3) ---- (1-2-3)
Hook right elbows, swing around (8 steps around partner)
And roll right on to the next. (man to left lady)

Instructions by: Carl Schmitz, Phoenix, Arizona

AMERICAN SQUARES
121 Delaware St.
Woodbury, N. J.

Mr. Ralph Page
182 Pearl Street
Keene, New Hampshire

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If undeliverable for any reason, return postage guaranteed.

Books For Sale

POSTPAID

Twelve Home Made Square Dances, Charley Thomas, A collection of twelve new, different and original square dances. Your square dance library won't be complete without this book. \$1.50
Cowboy Dances, Lloyd Shaw. The best book by the authority. 77 dances and a fine history and general instructions for starting a square dance. \$4.00

With the publication of the 1949 catalogue, we have some left overs. These are out of print—you can't get them elsewhere. Order COD so we won't have your money if we're sold out.

Swingo, by Rod Lafarge. 20 North Jersey calls.	\$1.00
Paramount 1000 <i>Girl I Left Behind Me, Oxford Minuet</i> . 12" shellac	\$2.00
Paramount 1001 <i>Little Brown Jug, Eighty of January</i> . 12" shellac	\$2.00
Paramount 1005 <i>Soldier's Joy, Home Sweet Home</i> . 12" vinylite.	\$2.75
Victor 20638 <i>Quadrille-Figure 1, Quadrille-Figure 2</i>	.89c
Victor 22991 <i>Quadrille-Figure, Sicilian Circle</i>	.89c
Victor 20592 <i>Soldier's Joy, Lady of the Lake</i>	.89c
Electronic <i>Varsouvienna, They Cut Down the Old Pine Tree Medley</i>	\$1.00
Electronic <i>Raggedy Anne Medley, Rye Waltz</i>	\$1.00

TUITION FREE!

The person who sends in the most subscriptions to AMERICAN SQUARES between now and June 7th will receive free tuition at the American Squares Summer School described in this issue. The tuition amounts to \$25.00 of the fee. Why pay, when a little leg work will gain you admission to this finest of square dance camps at the mere charge of what it costs to maintain you? This offer is open to anyone including those who have already registered.

In sending in the subscription, specify that you are trying for the contest. (This, of course, means subscriptions at the retail rate of \$1.00 each.) Contest closes June 7th. Winner of the Funny Bone Contest will be announced next issue.

LATEST ADDITIONS TO STOCK