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no. 10

AMERICAN SQUARES



A MAGAZINE DEDICATED TO AMERICAN FOLK DANCING

June, 1950

Ten Cents



Dear Virginia,

After writing the postal card, Jeanne reminded me that you had also asked for the call to "Allemande Left 42-X." You know, of course that this thing started out as a job, a rib and a dig at our prolific callers who were making up allemande figures at a rate that made it impossible for anyone, including the callers, to keep up with the pace. I've always contended that it took no particular brilliance to make these darned things up and that anyone with a couple of stray hours on his hands could come up with a dozen of them—all equally confusing and unnecessary. The "Westchester Allemande" was made up one afternoon to break up a dull afternoon as I was driving from Riverside to Los Angeles. The "42-X" has a similarly dull background.

I'd like to say that after hours of hard work it came to me in a sudden flash of genius. Unfortunately for square dancers, I couldn't get to sleep one night. I'd read all the magazines in the house and was putting on too much weight to raid the ice box. So-o-, to woo a little shut-eye I grabbed a piece of paper and a pencil and knocked out "42-X" in place of whittling or biting my nails.

I'd like to also say that I then went back to bed and slept like a baby but, unfortunately I tossed and turned all night because of a conscience that told me that I had done a horrible thing to square dancers who just wanted to have fun and weren't Phi Beta Kappas. As you know, this thing gets its name from professing to be the 42nd allemande figure in the X-series. With that bit of history, here goes:

Allemande left 42-X

It's right and left and swing the next
 Now allemande left from where you're at
 Back to your honey and box the gnat
 Back to the corner for an allemande tar
 And the gals back up but not too far
 Break that star with a full turn around
 Four gents star across the town
 Left to the opposite for a do-paso
 It's partner left and the corner round
 Partner left, go all around brother
 Go on to the next and promenade mother.

G'bye, again—

Jim York.

(Continued on Page Eight)



AMERICAN SQUARES

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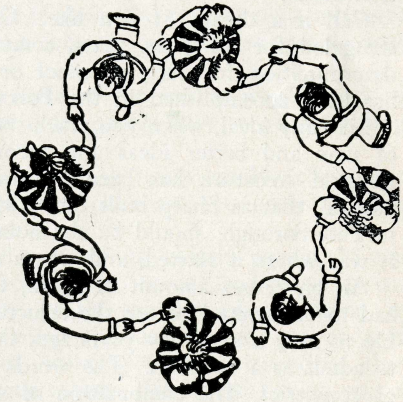
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FOLKWAYS--FOUNDATION

By GENE GOWING

Long before the present craze for Square Dancing in this country, or should I say, the great revival of American Folk Dances, there seemed a great need for the collecting, preserving, and the exploitation of our American dances, ballads, and crafts. In England, under the supervision of a hard-working and sincere folklorist, Cecil Sharp, hundreds of the Sword, Morris, and Country Dances, dating from the fourteenth century; thousands of tunes, ballads, and hymns; and minute descriptions of costumes, customs, ceremonials, plays, and religious ceremonies had been collected, detailed in modern print, and exploited under the group known as the English Folk Dance and Song Society. This Society, again under the leadership of Cecil Sharp had spread the knowledge and use of these Folk Arts to both sides of the Atlantic.



In 1914, these English Dances, songs, and pageantry reached America for the first time, and a year later Sharp came to America and started collecting and teaching in this country. Up to this time, very little had been done in America toward any serious collecting of our own rich traditions. A few inspired by Sharp pricked up their ears, and began delving into the edges of our own Folk materials.

Men like John Powell at the University of Virginia; Charles Rabold, Dean of Music at Yale University; and George Pierce Baker, then head of the Hasty Pudding Theatre at Harvard; listened to Sharp's words, of the riches in our own Folk world, and in turn, started delving into Americana. At the Library of Congress in Washington, D. C., a man by the name of Lomax gained recognition for that which he had for years, struggled to establish—a real anthology of American Folk Music.

Classes and short study period schools, largely for the physical education departments of a very few American universities sprang up from New York to Pittsburg, but the numbers attending were relatively small. Elizabeth Burchanel, who was known as the greatest authority in America on general Folk Dances, was publishing books and lecturing on the value and materials of Folk Dance in Europe; Effie Shambo in California struggled with similar books and lectures, but the total result was so infinitesimal, that very little was accomplished as a recognized culture, recreation, or popular medium for a real knowledge or use, by the peoples of our country.

Having participated in this first introduction of the English Folk Dances in America in 1914 at the Edward MacDowell Colony at Peterborough, N. H.; having worked with Sharp in 1915 and for many years after that; collecting with Sharp in the Kentucky Mountains to New England; having observed him in his sincerity sitting before a log cabin in the mountains of the south, and in my own kitchen in N. H., where he got my father to sing him old New England Ballads, or fiddle some old dance tunes; lecturing and teaching from Amherst to Pittsburg's Carnegie Tech; I felt that one day there should be in America, a university where people from all over the world and of all classes could learn the music and dance form of America, and in turn, teach all the peoples the beauty of this material. There *had* to be a college or school where both teachers, peoples of all classes, children and adults could sing,

dance, and learn the real democracy of the heritage of our ancestors and in doing so, gain a belief in oneness, understanding, and the happiness gained *only* by the disregard of race, religion, or prejudice, and create a physical and mental relaxation inspired by the accomplishment of something simple and traditional.

Call it a dream, if you like. Call it an ideal. Whatever it was, I have struggled for thirty-six years, sometimes unconsciously, sometimes with every determination for such a school or university. I believe much of that ideal has been accomplished in the Folkways Foundation.

Like any ideal, when you reach the original plan, you find there are thousands of new and better ideas and incorporate into the plan. However, the real physical structure has been built and thoroughly tried out. It seems only natural, that as Sharp built Sharp House in London, that Monadnock-Folkways in Peterborough, should be the home of the American Folkways headquarters. It was where it started, and where it has seen its foundations built and tested.

An enormous amount of work, travel, collecting, testing, and enduring has had to be covered before the structure of *Folkways Foundation* could be built. Up to only a *very* few years ago, the word *folk* was rather a poisonous subject to admit as a vocation. The words *dancer* or *singer* were looked upon as that of eccentrics. The combination of same—*folk dancer* or *folk singer*—was one not always glibly admitted, and if it slipped out, one was looked upon as a long-hair who was definitely to be avoided. It has taken the firm determination of many ardent teachers and collectors who cared *not* what most thought, to accomplish the wide-spread acknowledgement of *folk* as an art, and a manly and virile commodity well worth cultivating.

As Rome was not built in a day, neither was *folkways*, and the Foundation took more years of testing and experimenting, before it was safe to apply to the Secretary of State for a charter and for other colleges and universities to acknowledge its existence; to recognize its value; and to offer its own credit use and system for courses given at Folkways Foundation. It could not be done alone, yet there was the vast danger of engaging out of the thousands of so-called Folk authorities, those who were to teach or lecture in its halls, or should I say—it's barn studios. However, like any project based on truth, sincerity, and honesty, the right people came and fell into his or her place, and Folkways has grown and prospered; it has attracted fine peoples of all ages, creeds, and colors, from every part of our own country; has sent out teachers and authorities well-trained in the ways of proper exploitation to all corners of the earth. The English-speaking Folk Dances it first taught together with their customs, use and values, succeeded. Then came the Singings which acquainted new and different peoples both to learn the Folk Songs, and to hear the words of famous lecturers on matters pertaining to the traditions and simple living of our early America. And so, Folkways told its audiences of old legends, old trails, how to collect and what foods, toys, decorative arts, and ways of living we of the middle twentieth century had forgotten or never knew of our past generations.

And so, *Folkways Foundation* has been born, incorporated, and is offering the world at large all that which is good and true of our American traditions in music, art, dance, and ways of life. We have much to learn; we still have much to collect. We have sent out people to the churches, universities, schools, hotels, playgrounds, armed forces, and communities all over our land, with the basic traditions which we know are genuine, and the ways and means of exploiting successfully all that which our peoples need and now demand for their health, wealth, and universal understanding. We are a non-profit organization; we welcome all authorities and traditions to Folkways; we believe no group or teacher of Folk material is wrong, but we do try and correct that

(Continued on Page Fourteen)

DIP THE OYSTER

CHARLES W. LAWRENCE

When they are not busy telling us that the way to handle a cold is to treat it and get over it in two weeks or leave it alone and recover in a fortnight, medical men are busy trying to figure out why so many more people have heart trouble these days.

The best guess they have been able to make so far is that it is because so many more people are growing older. Since older people have to get something, it might as well be heart trouble.

My own theory is that more people are getting heart trouble these days because so many of the people who are growing older are also growing sillier, which leads them to take up square dancing.



On all sides of us, elderly people, 35 and over, who ought to be engaged in some comparatively gentle exercise like climbing up and trimming the dead wood out of their elm trees, splitting rails or spending their vacation on a farm during the haying season, are getting together and dipping the oyster, taking a peek through the old barn door, swinging that little girl (that little girl who weighs only 150 to 225 pounds) or do-see-doing, which is a euphemistic term for reducing the life span by 10 years and three months.

People go in for square dancing because it is so much easier than ballroom dancing (they have heard someone say). They form a club, so that they can elect an executive committee whose business it is to see that no one slips out a side door and goes home to bed where he belongs. Then they hire an orchestra, which is made up of a galloping piano player, a fiddle player, a mandolin player, a bass drum beater and a caller.

The caller is the most important member of the setup. Without him somebody might know what he was expected to do. The caller's job is to keep the square dancers thoroughly mixed up, mentally and physically. He does this by bellowing rhythmically at the top of his voice in some foreign tongue, with a rural English idiom thrown in here and there to fool the dancers into believing they know what he is saying. An ideal caller is a retired tobacco auctioneer who didn't get a job on the Lucky Strike program.

One of the nice things about square dancing (people who are enthusiastic about square dancing always say) is that anyone can pick it up without any experience. Dinner guests who have never even heard of a square dance before can be shanghaied and brought along to the dance and be shoved right out there on the floor without any danger of their messing up the square. Not a bit more than it is already messed up by the people who have been square dancing for 11 years.

All that the newcomers need to be taught is how to do the "allemande left" call, and once they have that down (if not themselves as well), they can pick up the other patterns by watching what the first couple does, and then do the same thing when it comes their turn. By the time it becomes their turn their hair may have turned white, but that just adds to the majesty of the scene. It is beautiful to see white-haired people majestically committing suicide at a square dance.

"Allemande left" is reputedly a French term, but my own theory is that

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it is just the way the callers have learned to pronounce "all the men left." At any rate, when the caller yells "allemande left," each man in the square of four couples grabs the left hand of the girl on his left with his own left hand, and then moves to the right around the square, which is no longer a square but something resembling an inner tube with most of the air let out. The man moves around to the right, that is, if he can get the girl to let go of his hand soon enough. If he cannot, there is some confusion, because the girl is supposed to move around the square to the left, and it is usually difficult for the man to go right and the girl to go left for any considerable distance if they are still hanging on to each other for dear life.

Once in a while when you are in the middle of the "allemande left" movement, the caller suddenly breaks into English. "...turkey wing, meet your partner with the elbow swing," you hear him say if you are in any condition to listen to what he is saying. This means that if you can remember who your partner is, instead of taking her by the hand as you pass her going in the opposite direction going around the square, you lock elbows with her and swing her around, trying to pull her arm out at the socket without doing the same to your own arm.

Then you do the same thing to the other girls as they fall into your path until you get back home, whereupon you try to make up with your partner for what you have just done to her by taking her in your arms and swinging her around, with her feet off the floor if possible. The movement is especially attractive if you end up with your own feet off the floor also.

You are now ready for the main part of this particular dance you are going to do. You must always start out with "allemande left," but you have some choice from there on as to what form of lingering death you will indulge in.

Let us say you are going to do "Dip the Oyster." The caller sings out something which, in translation, means: "Oh, the first couple out to the couple on the right, and all take hands and circle 'round DIP THE OYSTER."



At this, the first couple takes a dive under the clasped hands of the other couple, as if they suddenly have seen a \$5 gold piece overlooked by Roosevelt. But they learn it is just a piece of yellow wrapper off a candy bar, and go back where they were, ready to be quiet now if anyone will let them.

But the caller yells, "NOW THE CLAM;" and the other couple spies a gold piece and takes the same sort of dive under the arms of the first couple. But they also are quickly disillusioned and go back where they came from, feeling pretty silly, too.

But the caller now lets out with: "NOW OPEN UP THE SARDINE CAN!"

This is the signal for the piano player to jump up on the keyboard with both feet and for the little circle of human beings out there on the floor to turn itself inside out—sort of a four-man skin-the-cat maneuver. Everyone in the circle puts his or her back to his or her partner's back, still holding hands all around, and one couple sidles under the other couple's uplifted arms, and in not more than one or two instants the scrambled quartet comes to a stall in dead center. We now have a tableau which consists of one man standing with his head held back by four feminine arms crossed in front of his face just under his nose, the other man's arms each shutting off the windpipe of a lady square dancer, and this other man himself half squatting out in space with his back to everyone else, looking quite surprised.

(Continued on Page Fourteen)

American Squares Summer Camps

The feature of our summer camps of which we are proudest is the companionship and comradery that you will find there.

In the first place, you do not have to find your own living quarters. You do not have to hunt your own meals. Both are supplied to everyone together. We shall be together all the time to eat, drink and sleep square dancing. And it costs only \$50.00 for everything.

You will make friendships at the camp which will last you the rest of your life. You will renew old friendships with taws of years before. Square dancing is a community affair and you will meet nice people at these camps.

You will meet some of these people.

Instructors.

Everyone who knows **Fred** and **Mary Collette**, loves them. They are two of the nicest people and finest instructors we know. They know most of the dances and between the two of them are amply qualified to teach both men and women.

In the questionnaires we passed out last year, we asked if the students would return next year. Several replied, yes, if you have **Jimmy Clossin** there. Jimmy is a southern gentleman and the best loved instructor.

Ralph Piper is the cigar-smoking, bluff instructor who will polish your style. He radiates friendliness and capability. You know when you talk with him that you are dealing with an authority.

Far be it from me to comment upon the personality of **Charley Thomas**. Those of you who know me, tell the others, please, and hide those bad traits. But I will guarantee you a look at the newest **Thomas, Marjorie Philips**, born 20 March 1950.

Students.

The following list of students is correct to 15 May 1950. While we shall be accepting registrations right up to and including the start of the camps, why wait? Put your name on this list by sending in the \$5.00 registration fee now.

PARK COLLEGE, PARKVILLE (Near Kansas City) Mo.

July 2nd to 8th

Mr. and Mrs. **R. G. Cremer**, Kansas State Teachers College, Emporia, Kansas; **C. F. Gladfelter**, Emporia, Kansas; **Clara Regan**, St. Charles, Missouri. Three other young ladies sent in their registrations but they have been mislaid. Could they be bothered to write in again? We're sorry. On the spot information can be obtained from Durward G. DeWitt, 4246 So. Benton Ave. Kansas City, Missouri.

CAMP FARLEY, MASHPEE (Cape Cod) MASS.

August 6th to 12th

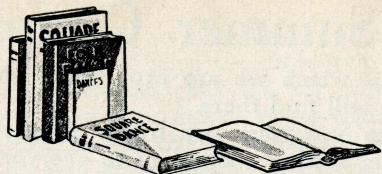
Joan Bailey, Huntington, N. Y.; Mr. and Mrs. **Stephen Doughty**, Glassboro, N. J.; **William Fox**, Angola, N. Y.; **Libby Harris**, Valley Stream, N. Y.; Mr. and Mrs. **Mercer Henry**, Orlando, Fla.; **Philip D. Jones**, Glen Oakes, N. Y.; Mr. and Mrs. **Elisha Keeler**, So. Salem, N. Y.; Mr. and Mrs. **Andy Kleitsch** and **Andy Kleitsch, Jr.**, Cleves, Ohio; **Harry and Dottie Saxton**, So. Charleston, West Va.; **Florence Stickelmyer**; Forest Hills, N. Y.; **Luther S. Trow**, Oakdale, Mass; **Christine White**, Taunton, Mass; **Lloyd B. Wilson**, Garden City, N. Y.

CAMP IHDUHAPI, INDEPENDENCE (Near Minneapolis) MINN.

Aug. 27th to Sept 4th.

Zora Cernich, Normal, Ill; **Eric H. Clamons**, St. Paul, Minn. **Frances Crim**, Winona, Minn; Mr. and Mrs. **Lloyd Freeze**, Bassett, Iowa, **Horace Goodhue**, St. Paul, Minn.; **Miriam Gray**, Normal, Ill; Mr. and Mrs. **Clarence Haller**, Evansville, Ind. Mrs. **W. E. Lander**, Hibbing, Minn.; **Mary Langford**, Hibbing, Minn.; **Dorothy McNeill**, Macomb, Ill.; Mr. and Mrs. **L. J. Obert**, Hibbing, Minn.; **Grace O. Rhonemus**, Grand Forks, No. Dakota, **Mary Jane Schmitt**, Evansville, Ind.; Mr. and Mrs. **Arthur Schwartz**, Evansville, Ind.; **Joyce Sullivan**, Hibbing, Minn.; **Mildred Tripp**, Minneapolis, Minn.; **Marian Weyrens**, Hibbing, Minn.

A descriptive booklet will be sent out on request to you or to any of your friends who might like one.



Book Reviews

We do not stock reviewed books unless specifically stated

DAKOTA SQUARE DANCE BOOK AND INSTRUCTOR'S MANUAL. By J.

Leonard Jennewein 93 pp. Huron, So. Dakota: J. Leonard Jennewein, \$1.50.

(We stock this book.)

In order to be of some use today, a square dance book must offer something besides a collection of the same old dances. It must have a new angle.

Jennewein's angle is the *Instructor's Manual* part of the title. Take the chapter on *Let's Unscramble the Docey-doe*. He lists thirty-four variations! He then breaks them down into four categories and recommends for one couple the *dos-a-dos*, for two couples Shaw's *doceydoe*, for three or four couples the Texas version, called, merely for purpose of distinguishing it from others, the *dopaso*, and category four, the one with the trimmings, he recommends the ordinary dance ignore altogether.

I liked, also, his story of his experience with Henry Ford's *Good Morning*. It seems that Jennewein's father was a caller and he learned in the old fashioned way, from his father by example and word of mouth. When he started to teach, he found that he knew very little about that segment of the caller's art. So he turned to a library for a book and was furnished *Good Morning*.

"My pleasure in finding a book on the subject was tempered upon looking it over. Where was *Lady Round the Lady* and the *Gent Solo*? Where was *Meet Your Pard With A Double Elbow*? Who ever heard of an *Allemande Left* in which you turned your corner lady with the right hand? And the calls were strange and prosy. They were straight literal directions, no bounce, no rhyme. This wasn't square dancing!"

Later Jennewein was won over and admitted that *Good Morning* was square dancing. It would be wonderful if some more of us would admit that something else besides what we do is square dancing.

Charley Thomas.



A FEW DON'TS

1. DON'T have your squares too large—within easy reach is fine.
2. DON'T swing too wildly or too many times.
3. DON'T stamp your feet or clap your hands unless the music and calls can be heard above such noise.
4. DON'T confuse your beginning square dance friends with fancy swings, twirls, and tricks. Let them learn the basic steps first.
5. DON'T stay out of the mixer. A mixer is the quickest way to help others. Remember, someone helped you once.
6. DON'T pick the caller apart—a little help from you and he might improve.
7. DON'T anticipate a call—remember the caller is trying to bring the entire group along together.
8. DON'T send a beginning couple to an experienced square dance group unless you and your partner accompany them as their partners and are willing to help them.
9. DON'T listen to the callers instructions!! He may only confuse you!!

Adapted from John Wald



42—X

(Continued from Page Two)

Aren't we overdoing this business of making up new figures? I know, I like it myself and when somebody comes out with a new whooperdo, I want to respond with a whooperdinger one. But what dances were it that survived during the dark era of square dancing? They were the simple ones. What new dance has swept the country in the last year? It was *My Little Girl*, a comparatively simple one.

Dancers make the dance. Apparently, judging from past performance, they want simple dances. If we don't give them to them, we'll shortly be without dancers.

Charley Thomas.

V—180



RECORDS

by CHARLEY THOMAS

Key

TR 50 Useable
TR 70 Acceptable

TR 80 Recommended
TR 100 Perfect

We dropped in at 7 Oliver Street, Newark, N. J., this month and Frank Kaltman showed us over the premises of Folkraft Records. It was interesting—records must be stored standing on end; the summer heat will warp them worse if they are laying flat on their sides.

Folkraft has its own recording studio. The studio is decorated with square dance posters, programs and pictures "to give it atmosphere." The inner workings of the machinery were interesting as I had never seen them before. But it led to some disagreements.

It seems that our home sets are not particularly good. Records must be recorded for the best, as is available to broadcasting studios. It is therefore unfair for me to review the records on home machines.

My wife pointed out that I use earphones so that the tone control knob will not influence me. That is even worse because the earphone runs to only 5000 megacycles (or something) while the records are recorded for 10,000. (N.B., we also dance to some of them.)

I had to fall back on the critic's defense: I have never laid an egg, but I'm a better judge of a bad egg than any hen in the barnyard. But it was an interesting visit and I'm sure that Frank would welcome any more of you who want to drop in at 7 Oliver Street.

APEX. We have already hailed these records by Don Messer and his Islanders. These are as excellent as the others; well played, well recorded, balance fine. 26302 **Honest John**. Metronome 124. TR 92. **Mississippi Sawyer**. Metronome 124. TR 92. (We stock this record at 89c.) 263030 **Liverpool Hornpipe**. Metronome 120. TR 92. **The Old Man and the Old Woman**. Singing in French. 26308 **The Country Waltz**. Metronome 52. TR 87. **Anne Marie Reel**. Metronome 126. TR 89. 26310 **Tuggerman's Jig**. Wonderful rollicking rhythm. Metronome 130. TR 92. **The Money Musk**. Metronome 130. TR 92. (We stock this record at 89c.) 26311 **Fisher's Hornpipe**. Metronome 126. TR 92. **Durang's Hornpipe**. Metronome 128. TR 92. (We stock this record at 89c.) 26315 **Way Down Yonder**. Well played, I just don't like the arrangement. Metronome 129. TR 88. **Newlywed's Reel**. Metronome 130. TR 94. 26317 **Cotton Eyed Joe**. Played in square dance rhythm with a bit of syncopation. Metronome 128. TR 84. **Balken Hills**. Played in schottische rhythm. Metronome 140. TR 84. 26318 **Silvery Bell**. Hops in places. Metronome 122. TR 85. **Cec McEachern's Breakdown**. Metronome 130. TR 88.

FOLK DANCER. Vol. 5. New England Contra Dances. Ralph Page calling with the Ralph Page Trio. 3 12" vinylite records, instructions. Playing good, recording good, balance good, just a little thin, call timing good. 1024 **Chorus Jig**. Metronome 120. TR 90. **Morning Star**. Metronome 126. TR 92. 1025 **Money Musk**. Metronome 114. TR 95. **Lady of the Lake**. Metronome 117. TR 95. 1026 **Lady Walpoole's Reel**. Metronome 123. TR 95. **Darling Nelly Grey**. In case there is any question, this is a square, not a contra. Metronome 128. TR 92. (We stock this album at \$6.95.)

FOLK DANCER. Vol. 6. Music for New England Contra Dances. The Ralph Page Trio. 3 12" vinylite records with instructions, except that instructions for Nelly Grey is given but no music. Playing good, recording good, balance good. 1027 **Chorus Jig**. Metronome 118. TR 90. **Rory O'More**. Metronome 126. TR 92. 1028 **Money Musk**. Metronome 120. TR 88. **The Golden Stairs**. Metronome 122. TR 90. 1029 **Reel of Stumpey**. Metronome 122. TR 91. **Hand Organ Hornpipe**. Metronome 119. TR 84. (We stock this album at \$6.95.)

FOLK DANCER. Vol. 7. Square Dances of New England. Ralph Page calling and the Boston Boys. 3 10" records, instructions. Playing excellent, calling good, balance good, recording good, call timing good. 1030 **Crooked Stovepipe**. Metronome 124. TR 93. **Breakdown**. Metronome 131. TR 95. 1031 **Page's Nightmare**. Metronome 128. TR 95. **Odd Couple Promenade**. Metronome 125. TR 92. 1032 **Honest John I**. Metronome 126. TR 94. **Honest John II**. Metronome 124. TR 93. (We stock this album at \$3.95.)

FOLK DANCER, Vol. 8. Music for Square Dancing. 3 10" records, instructions. Bob, Phil and George, who play this album are the same recently recorded by Folkraft. When I visited 7 Oliver Street, one of the things I was taken to task for was my remark that the playing was poor. It certainly sounded poor. But here, with a good job of recording, they sound excellent. Ralph Page writes, "Their names are George and Bob Gulyassy of Bridgeport, Conn., and Phil Jamoulis, of Fall River, Mass. All are students at Tufts College. The Gulyassy brothers are of Hungarian descent. They come from a very musical family. Bob plays the fiddle on the records, George the guitar and Phil the bass viol. Bob is only 19 years old and wouldn't mind making a career of music. You should hear them play and sing Hungarian folk songs and dances. Phil Jamoulis is Greek." Playing good, balance good, recording good. **1033 Crooked Stove Pipe.** Metronome 120. TR 90. **Chinese Breakdown.** Metronome 128. TR 90. **1034 Gold and Silver.** Metronome 128. TR 93. **On the Road to Boston.** Metronome 128. TR 91. **1035 Honest John I.** This is a medley arranged to fit the calls Ralph Page put together. Metronome 122. TR 86. **Honest John II.** Ditto. Metronome 120. TR 86. (We stock this album at \$3.95 and the individual records at \$1.05 each.)

FOLK DANCER, Vol. 9. Square Dances of Long Island. Paul Hunt calling with music by the Rock Candy Mountaineers. 4 10" records, instructions. Playing good, calling excellent, balance good, recording: the accordion rasps a bit, call timing a bit slow in places. **1036 Vive L'Amour.** Metronome 124. TR 88. **The Double Star.** Metronome 140. TR 88. **1038 Lucy Long.** Metronome 134. TR 88. **Form a Star.** Metronome 129. TR 90. **1037 Old Fall River Line.** Metronome 138. TR 90. **Catch All Eight.** Metronome 183. TR 88. **1039 Right Elbow Reel.** Metronome 131. TR 90. **Stand Between the Sides.** Metronome 132. TR 88. (We stock this album at \$4.95.)

FOLK DANCER, Vol. 10. Square Dance Music. The Rock Candy Mountaineers. 4 10" records, instructions. This music is arranged to fit the dances given in Vol. 9. **1040 Vive L'Amour.** Metronome 122. TR 90. Playing good, balance fair, recording a little coarse, on the accordion, perhaps? However, in using these, they seemed to lack the body to fill the hall—or perhaps it was my amplifier. These are the tunes for which I have been waiting. It is a fine selection. **Miss MacLeod's Reel.** Metronome 130. TR 79. **1041 Old Fall River Line.** Metronome 125. TR 88. **Golden Slippers.** Metronome 130. TR 75. **1042 Lucy Long.** Metronome 124. TR 86. **Round Up Time in Texas.** Metronome 124. TR 89. **1043 MacNamara's Band.** Metronome 127. TR 91. **Rig a Jig Jig.** Metronome 126. TR 94. (We stock this album at \$4.95 and the single records at \$1.05 each.)

FOLK DANCER 1501. Rock Candy Mountaineers. **Buffalo Gal.** The first decent recording of this tune. Metronome 130. TR 93. **Pop Goes the Weasel.** Metronome 128. TR 89. (We stock this record at \$1.05.)

IMPERIAL Learn to Square Dance. Caller: Al McMullen. Johnny Downs and His Orchestra. 4 10" vinylite records each in a separate heavy folder. Instructions on one side and the dance on the other. Instructions are clear and well recorded. Playing good, syncopated, balance good, calling good. **1088 Allemande Left and Docey-doe.** Metronome 128. TR 80. **1089 Right and Left Thru & Two Ladies Change.** Metronome 128. TR 90. **1190 Forward Six and Back You Go.** Metronome 130. TR 90. **1191 MacNamara's Band.** Metronome 128. TR 90.

MACGREGOR (Reviews by Ralph Talmage.) **607 Spinning Waltz.** Stan James and the Valley Boys. Fair playing, good timing. **Merry Widow Waltz.** Fine Waltz Time tho a bit heavy on the fiddle in spots. TR 78. **608 Cruising Down the River.** Erv Arluck at the organ. Appropriate melody for the organ. The same tune can be used for several couple dances. TR 75. **Chiapanecas.** Pleasant upon first hearing. Danceable, but too much organ to wear well with continued use. TR 70. **10-400 Schottische.** Jack River Boys. Good. TR 75. **Heel and Toe Polka.** Jack Rivers Boys. Not quite up to the standard of Ford. TR 79. **611 Ting-a-Ling.** Gaylord Carter at the Organ. Good. Worthy of any folk collection. TR 85. **Moon Winks.** Good listening and good dancing. It should help to spark a revival of popularity for this Old tyme three step. TR 80. (We stock this record at \$1.00.) **610 Badger Gavotte.** Gaylord Carter at the Organ. One of the best in the series. TR 85. **Sparkling Wine.** Well played, especially for those fond of organ music. TR 80. (We stock this record at \$1.00.) **309 Boston Two Step.** Gaylord Carter at the Organ. Good timing, good playing. Just a case of too much organ. TR 70. **Black Hawk Waltz.** Well played, danceable and intriguing. TR 80. **10-399 Rye Waltz.** Jack Rivers Boys. Pokey but likeable. Playing good. TR 75. **Varsouvienna.** Excellent. TR 90. **10-604 Cotton Eyed Joe.** Circle 8 Ranch Boys. Sadly lacking. TR 50. **Ten Pretty Girls.** Playing satisfactory with ample variation. TR 85.



COMING EVENTS

Send notices for July and early August before the 7th.

Coming Events

Sun. June 4. Allentown, Pa. Fourth Annual Jamboree of the Happy Square Dance Club. Castle Garden, Route 222. 12 noon to 10:30 p.m.

Sun. June 4. Superior, Wis. Wisconsin Federation Square Dance Festival. Superior State College Gymnasium. 2 p.m. to 6 p.m.

Mon. June 5th to 10th Natchitoches, La. Square Dance Teachers Course at Northwestern State Teachers College, Jimmy Clossin, instructor.

Sun. June 11. White Bear, Minn. Federation. Jim Lackey from Chicago, guest caller. Armory.

Fri. June 16. New York City. Paul Hunt guest caller at Studio 61 Carnegie Hall. 9:30 p.m. to 12.

Sun. June 18. Burlington, Wis. Jamboree. Liggett's Royal Palms. 6 p.m. to 11 p.m.

Tues. June 20. Los Angeles, Calif. Uncle Carl Myles calling at Plummer Park. Eva Decker and her music.

Sat. June 24. Phila., Pa. A. Y. H. Square Dance Cruise on Wilson Liner Pilgram Belle. Boat leaves Chestnut St. wharf at 5 p.m.

Teachers - Dancers - Leaders

Here's what you have been waiting for:

"Tone-Art's Keeler Calling Square Dance Album"

Music by Mac Ceppos and his Country Rythm Boys

FOUR 10-inch Unbreakable Records

A popular priced album with 6 complete dances with calls, and separate recorded Walk-Through Instructions together with booklet of explanations. These records faithfully reproduce the distinctive and justly popular calling and teaching technique of

ELISHA KEELER

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Price of album \$5.00 including mailing charges and tax.

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IMPERIAL RECORDS

Largest folk dance recording company in the world!

Presents

for your enjoyment

Your own local callers and orchestras

Carl Myles

of Los Angeles, Calif.

Album No. 15

Lady Halfway Round, Cheyenne Whirl, Lady Round the Lady, Sally Goodin, Bird in the Cage, Split the Ring with an Elbow Swing, Missouri Hoedown.

Lee Bedford, Jr.

of Dallas, Texas

Albums Nos. 26 and 31

Girl I Left Behind, Four in Line, Mademoiselle from Armentieres, Arkansas Traveller, Texas Star, Red River Valley, Cowboy Loop, Bell Bottom Trousers.

Texas Whirlwind, Shoot the Owl, Railroad Track, Mountain Music, Glory Hallelujah, Star by the Right, Rose of San Antone, Swanee River.

Fenton (Jonesy) Jones

of Glendale, Calif.

Album No. 32

Soldiers Joy, Cactus Twister, Texas Star, Oh Susanna, (and without calls) Tennessee Waggoner, Smash the Window.

Raymond Smith

of Dallas, Texas

Album No. 36

Star to the Right, Catch All Eight, Double Star, Arkansas Traveller, Promenade the Outside Ring, Dip and Dive, Swing Adam Swing Eve, Denver Wagon Wheel.

Eva Decker

of Los Angeles, Calif.

Album No. 22

Virginia Reel, Trilby, Waltz Quadrille, Firemen's Dance, Oxford Minuet, Rosemary, Boston Two Step, Spanish Waltz.

Bill Mooney

of Glendora, Calif.

Album No. 27

Roll the Barrel, Flower Girl Waltz, The "H," My Gal Sal, El Rancho Grande, Spinning Wheel, The Cat and the Fiddle, Little Brown Jug.

Mel Day

of Boise, Idaho

Album No. 28

Tempest, Life on the Ocean Waves, Devil's Dream, Drunken Sailor, Smash the Window, Saucer Eyes, Done Gone, Pop Goes the Weasel.

Chris Sanderson

of Chadds Ford, Pa.

Album No. 35

Ladies Chain, Powder Mill Grind, Indian Quadrille, Take a Peek, Chase the Fox, Waltz Quadrille, Dive for the Oyster, Balance All.

Hollis Johnson

of Dallas, Texas

Album No. 33

Grand Do-sa-do, Dip & Dive, Adam & Eve, Four Gents Star, Ten Little Indians, Take a Peek, Shoot the Owl, Divide the Ring.

ORDER THEM FROM YOUR LOCAL DEALER

Imperial Records Company, Hollywood, California

THE ORACLE

The sudden influx of questions which Ye Editor cannot fully answer individually has lead to the revival of the old question and answer column.

Shelly Andrews, New York City, calls our attention to the fact that Galloway Piper is the other name for Rakes of Mallow or Romping Molly. The three names for the tune we were talking about are: Raggedy Ann, Ragtime Annie and Raggin' On.

- Q.** May we attend any of the American Squares Camps for part of their scheduled time? **Several correspondents.**
- A.** While we recommended full time attendance because of the continuity of courses, part time registrants are welcome at any of the American Squares Camps and those wishing only to stay over night may do so.
- Q.** I would like to know where I can get the Alabama Jubilee square dance instructions or a record with the call on it? **Carl Hester, Dallas, Texas.**
- A.** We shall be glad to sell you the Windsor record reviewed last month for \$1.75. It has instructions with it. Just put in your order.
- Q.** Would you be kind enough to tell me the name of the variable speed turntable (list price about \$25.00) mentioned in the April, 1950, issue of **American Squares?** Bruce L. Yarbrough, Deadwood, So. Dakota.
- A.** I wish I knew. We had queer feelings when we published that because while we sell a variable speed turntable, the price is \$52.50. You might write Prof. Eric H. Clamons, 1696 Beachwood Ave., St. Paul 5, Minn.
- Q.** I have been looking through your record catalogue for a Virginia Reel record. Do these have a change in music for the march? **Walter G. E. Fuhrmann, Bayonne, N. J.**
- A.** Imperial 1092 is arranged with different music. Imperial 1067 is **Just Because** played straight thru. Old Timer 8006 is **Irish Washerwoman** played straight thru.
- Q.** If available, I would like to get comparative data on tape recorders. Could you give me a list of them and the companies that make them? **O. W. Letts, Winslow, Ariz.**
- A.** The following is the comparative data given me by our distributor. We can get you any of these recorders and will pay express charges, but in your section of the country there may be others available or all of these may not be available.

Name	Price	Frequency in Cycles	Weight	Rewind	Remarks
DuKane Amplifier Corp of America	\$195 380	50-8000 50-9000	26 lb. 42	80 sec. *	This is the most flexible of the recorders giving intakes for radio or phonograph and output for speakers, amplifier &c.
Bell	159.50	*	29	6:1	
Bell	189.50	*	*	"	Built in radio
Astro-Sonic	179.50	65-8000	*	6 min.	
Wilcox Grey	187.50	*	27	6 min.	Built in phonograph

Masco also has a recorder but the quality is so poor we are not reporting on it.

All tape speeds are 7½ inches per minute or thereabouts. The Amplifier Corp. of America has an automatic trip so that after playing one side of the tape and winding on one reel, it will automatically reverse itself and play the other side of the tape while rewinding. You can also stop and start a speed rewind at any place in the tape.

* Not given.

And don't forget the tape recorder advertised in the last issue on which we have no data.

- Q.** What arrangements can be made to have my wife come to the evening sessions of the American Squares Summer Schools? **Eric H. Clamons, St. Paul, Minn.**
- A.** Individuals are welcome to attend any of the sessions of the camps, including the evening sessions. Prices vary. No advance arrangements need be made.

Q. Is the book *Is Your Publicity Showing* a book on publicity of square dances? Don Dennis, Highland Park, Ill.

A. *Is Your Publicity Showing* is not solely for square dancers, but it contains suggestions invaluable to square dance publicity chairmen as well as any other publicity chairmen.

Q. Can you explain *Four Gents Star* the call on Capital Record #79-40196? L. K. Thompson, Fort Madison, Iowa.

A. We have always felt that this was a job for Capitol Records or Jonesy, but having found that Continental did not print the directions I wrote up for them—well, perhaps some day I'd like Jonesy to explain my dances to somebody. Ladies to the center and back to place. Gents go in with a right hand star. Turn your opposite with the left. Star by the right again. Turn your right hand lady with the left. Star again. Turn your corner with the left. Star by the right again. Turn your partner with the left. Your corner by the right. Your partner by the left. Corner by the right. Partner with the left and promenade corners. Repeat three times.

Q. May I bring my children to camp? *Many Correspondents.*

A. Well, we're bringing ours. The baby, four months, will attend all the camps. We hope to bring Betsy, 20 months, and a veteran of last year's camp, to Cape Cod.



Our thanks to the number of you who have sent us samples of patter for our forthcoming book *Just Patter*. We'll acknowledge them individually in the book. And we're still looking for more. Will you contribute some you like? Just send it along.



FOLKWAYS — FOUNDATION

(Continued from Page Four)

which we believe is commercial and amateur; and we welcome all help and interest of the thousands who want fuller and better knowledge of American Folk. We find our students all go away happy and feeling they have grown to know each other for a more universal understanding and we want all to know that the *Folkways Foundation* belongs to America—a university with no compulsory entrance regulations save the real love and belief in the benefits to our country and the world at large through the complete understanding of what is good and traditional in Folk, and what Folk materials can do for them and their neighbors and the world.



DIP THE OYSTER

(Continued from Page Six)

Well, the whole structure suddenly collapses on the floor, whereupon the first couple picks itself up and repeats the performance with the third couple and then with the fourth couple. After this, there is another round of "alle-mande left," just to get everybody pepped up, whereupon the second couple makes the rounds, littering the place with oyster and clam shells and half-opened sardine cans. This goes on until everyone has had an opportunity to garrote everyone else, then the orchestra suddenly dies out like a pipe organ when a fuse blows, and eight people stagger back to their seats telling each other what a lovely dance it was.

Now that everyone has got his blood up, it is time for some really vigorous dances, such as "Old Mill Wheel" (in which several people feel their garter belts snap), "Carry That Pretty Little Girl Off to the Morgue" (in which four little girls are pretty near carried off to the morgue, not to mention four big men as well), "Break Down That Old Barn Door" (this is a breather in which not more than one lady throws a shoe), and "Cut Off the Old Hen's Head, She's Better Eating Dead" (which you had better see to appreciate).

Anyone who takes up square dancing had better be prepared to have either his heart or his head examined sooner or later. Personally, I am going to visit my psychiatrist before it is too late.

CLASSIFIED ADS

25c per line. Here is the place to advertise your dance.

A. Y. H. SQUARE DANCE CRUISE
Saturday, June 24. Come with us down the Delaware on the Wilson Liner Pilgrim Belle, when you will enjoy an evening of square dancing on the twilight cruise. Boat leaves Chestnut St. wharf at 5 p.m. and returns 11:30 p.m. Sponsored by the American Youth Hostels, Penna. State Council. Tickets \$1.00, can be obtained from the A. Y. H. office, 1520 Race St., Phila. 2, Pa.

SQUARE DANCE SHIRTS tailored to measure. Your choice of the following features: western style form-fitting tails, eastern style square bottom for wear outside pants; three-button cuffs, two-button diagonal cut cuffs; saddle stitching; name or initial embroidered on sleeve or pocket; pearl buttons, grippers; priced from \$4.50 up. American Squares, 121 Delaware St., Woodbury, N. J.

A DANCING VACATION

— Have fun while learning and practicing —

— July 16 to 23, 1950 —

An intensive course in square dancing, calling and folk dancing for dance enthusiasts, recreation leaders and those interested in physical education. Under the direction of Mary and Fred Collette, nationally recognized for their ability to dance as well as teach. Using the fine facilities of Georgia Military Academy, 7 miles from Atlanta. Cost is \$50. for the week, including tuition, meals, room and linen. For further information write

Dixie Folk and Square Dance Institute

1268 University Dr. N. E.

Atlanta 6, Ga.

ANNOUNCING

The 3rd Annual Rocky Mountain Folk Dance Camp

LOOKOUT MOUNTAIN, GOLDEN, COLO.

2 dates: July 2-15 — July 16-29

3 DANCE SESSIONS DAILY FEATURING:

Western Squares and Round Dances

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Folk singing, calling, visits to Denver's famed dance centers, steak fries, mountain trips, discussions, materials' display also featured.

Fee: \$75 for 2 weeks - \$40 for one week. (This includes everything.)

Write Paul J. Kermiet at above address for further particulars.

Square Dance Summer School

July 9th to 14th, incl.

Instructors include: Rickey Holden, Olga Kublitzky, Frank L. Kaltman, Al Brundage.

Curriculum includes: Style and Technique in Calling, Methods of Teaching Square Dancing, Advanced Square Dancing, American Couple Dances, Methods of Teaching Couple Dances, and Comparative American Regional Dance Forms.

For further details and applications, write:

AL BRUNDAGE'S COUNTRY BARN

P. O. Box #7

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BEST SELLERS FOR APRIL

1. C. D. Foster: **Learn to Dance and Call Square Dances the Foster Way, Part I.** \$1.00
2. Frank Lyman: **One Hundred and One Singing Calls.** \$2.00
3. C. D. Foster: **Learn to Dance and Call Square Dances the Foster Way, Part II.** \$1.00
4. Dot Burgin: **America Square Dances.** \$1.50
5. Charley Thomas: **Singing Calls.** \$1.00
6. Charley Thomas: **Twelve Home Made Square Dances.** \$.50
7. Jimmy Clossin: **West Texas Square Dances.** \$1.50
8. Lee Owens: **American Square Dances of the West and Southwest** \$3.50
8. Lloyd Shaw: **Cowboy Dances.** \$.50
8. Lloyd Shaw: **The Round Dance Book.** \$.50

We should be glad to furnish you with any of these. Just send in an order.



Carl Journell is putting out a mimeographed bulletin **Honor Your Partner.** The first issue is intimate and interesting.



Square Dancing's first newspaper **The Times Square** is being published at Virginia, Minnesota, P. O. Box 84. Editor is Al Rones, Corresponding Editors included: Gil Staube, Ruth Gotaas, June Bratulich, Elmer Aho, Wm. O. Mills, Helmi Gabrielson, Ruth Woody, James Higgins and H. O. Elphick.



OLD SQUARE DANCES OF AMERICA by Neva L. Boyd and Tressie M. Dunlavy is now in its sixth printing. This last one is spirally bound to fold back flat in the caller's hand. Also, the price has risen to \$1.00. We still have a few left at 75c.



Thread the Needle, edited and published by Joe Boykin of 2934 No. 15th Avenue, Phoenix, Ariz. is the latest addition to square dance periodicals. Specializing in Arizona information, \$2.50 will get you a year's subscription and 25¢ a single copy. Joe Boykin will be remembered for his widely-read **Ten Axioms of Square Dance Calling.** Best of luck, Joe.



In addition to running his Third Annual Rocky Mountain Folk Dance Camp, July 2nd to 29th with a faculty including Ed Bossing, Ray Smith, Ruth S. White, Edna Ritchie and Fay Ferree, Paul J. Kermiet will join the staff of the University of Colorado for their Recreation Leadership Workshop running from July 25th to August 25th.

Round Dances by BETTY and HOMER (The Rounders)

36 dances, including Betty Blackhawk, Maestro Waltz, String Waltz, Alti Polka, Ranger Polka, Lili Marlene, Weave Waltz Mixer, \$1.50. Also a record on Lili Marlene and Weave Waltz Mixer, a beautiful thing, \$1.00. H. E. Howell, 2308 N. 26th St., Oklahoma City, Oklahoma

MERRYMEETING-IN-MAINE

Informal Country Inn and Cabins. Artistic surroundings, mountain view, woods, spring-fed lake swimming, Tally-Ho trips, all-day Sea Cruises. **SQUARE DANCING A SPECIALTY.** From \$6 daily. Picture folder. **DUANE DOOLITTLE**, Camden, Maine.

Try These

THE MILL WHEEL

Singing call. Music: "Bees in The Hive."

Chorus

Left hand to your corner, right hand to your pard,
And you make the grand chain 'round;
When you meet your partner you take her by the hand
And promenade her 'round.
Promenade!

Figure

- (1) Left hands to the center, you keep on going 'round,
And the old mill wheel turns around.
- (2) The gents all swing out, the ladies all swing in,
And the old mill wheel turns around.
- (3) The ladies all keep on, the gents re-verse back,
Go once and a quarter around.
- (4) Take that lady there, and swing her 'round and 'round,
Like the old mill wheel turns around.

Repeat the whole dance until everyone is back with original partners.

Explanation:

- (1) While still promenading, the gents cross right hands in the center making a star promenade.
- (2) Just what the call says. You will now be promenading clockwise, with the ladies' hands crossed in the center.
- (3) Just what it says. Gents pass partner and take next lady.
- (4) Swing new partners.

As called by Calvin Dowd of Knox County, Ohio
John G. Bellamy, Gambier, Ohio



VISITING STAR

Singing Call. Manitou (47) Old Timer 8007

First couple right and you star by the right.
Down lovers lane on a moonlit nite
Back up the left with a left hand star
In the same ole track, but not too far
Your opposite girl with a right hand round
Your partner whirl with the left hand round
Chain those ladies cross the floor
Chain 'em back, chain some more.

(Repeat for other couples)

Allemande left your corner gal
Grand right and left, with your ole sal
Left and right your sister Sue
Promenade the gals who do
Promenade that pretty maid
She's only ninety in the shade
Forward up and back you go.

Original by Bill McIlvain, Mt. Holly, N. J.

**Your Square Dance Publisher Presents
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Your National Monthly Square Dance Magazine

Each issue chock full of current square dance news from all over the country with lots of pictures, dances and pertinent helps on music, clothes, equipment, food, etc.

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CALIFORNIA STARBURST

Patter Call. Any Fiddle Tune

Any Introduction.

Two head gents (1-3) and their corner girls
Into the center and back to the world
To the center again, and Star by the right.
Turn your own by the left
Don't take all night.
Star again in the center of the floor
Turn your own by the left
They might get sore.
Now corner by the right.
One and a half around you go
Now the next girl down the line. (Men progress clockwise)
One and a half
You're doing fine.
Next girl right and one and a half round you go
Now your own, give her a swing. (Arm around)
An Alemande left, a Hidey-Ho.
Right and left and a Do-Paso
Corner by the right, and pard left
With the arm around.
The Four gals Chain let em go
To the opposite gent
And a Do-Paso
Pard left corner right,
Pard left, and arm around.
Chain em back, let em go
To the opposite gent
And a do-paso.
Pard left corner right.
Pard left, and arm around.
Swing on the corner (original partner).

Original by Carl Myles, Los Angeles, Calif.



BUD BROWN'S KICK POLKA

MUSIC: Any lively polka.

FORMATION: Couples in closed dance position.

DANCE: A. Eight polkas around the room.

- B. Lady: Steps on left foot, hops on left foot, while swinging right foot straight ahead. Repeat on right foot.
Man: Jump astride, jump and put feet together. Repeat jumps.
C. B repeated, but with lady jumping astride and man kicking straight ahead, first right and then left.
D. Immediately, hop on left foot, kick right leg diagonally across (do not kick partner)! Hop on right foot, swing left leg across. Repeat kicks, right and left, **DIAGONALLY!**
E. Eight polkas around the room.

Virginia Anderson

Let's Dance and Let's Dance Squares

Official monthly magazine of the
Folk Dance Federation of California

Includes dance descriptions, new calls, Folk and Square dance news, pertinent advertisements, pictures, cartoons, articles by Folk and Square dance leaders, record and book reviews, costume information, personality sketches and other folk and square dance information.

\$2.50 per year

Order from:

FOLK DANCE FEDERATION OF CALIFORNIA
262 O'Farrell Street, Room 301 San Francisco 2, Calif.

SCRAMBLED EGGS

Appalachian Circle — Any Fiddle Tune

Calls

Ones divide and behind you hide

Turn partner with right and on the same flight

Left arm turn for a Georgia rang-a-tang

On the corner with a right arm turn
Now your own with a left arm turn
Swing your corner once around
Swing your own girl up and down

Many of the figures danced in the Appalachian Circle appear in some quadrilles. This one could also be used that way.

Action

Partners in No. 1 couple turn away from each other, boy to left and girl to right, and meet behind No. 2 couple. (Each square in the circle has two couples, No. 1 and No. 2. It is customary for No. 1 couple to take initiative on calls.)

Grasp right forearms, turn each other and retrace steps.

Meet again in front of No. 2 couple, grasp left forearms and turn each other to face that couple

The Georgia rang-a-tang, announced in the line above, is described in the calls of the last four lines. It involves both couples simultaneously.

Fred Collette



"Red" Henderson of Spokane, Wash. sent us the program of their teen-age festival, 6 May, 1950. He writes, "All callers were teen-agers from my Junior Callers' Council and they were good. One 12 year old is terrific. It was an all teen-age affair."

WANTED

Lady Square Dancers

To take orders for exclusive factory originals styled Square Dance Costumes, Pantaloons and Petticoats, from your own home, for individuals and clubs. Large assortment of smartly trimmed full swing ankle length, you will enjoy this pleasant work with its high earnings, small investment required to cover samples, give reference and full information about self in first letter. Write Box 7, American Squares, 121 Delaware St., Woodbury, N. J.

The Finest Idea In Square Dancing

Calls on cards, one to a card. Take the cards behind the mike with you, and everything's right there.

Learn to Dance and Call Square Dances

Part I

by C. D. Foster

Learn to Dance and Call Square Dances

Part II

by C. D. Foster

Singing Calls

by Charley Thomas

\$1 per set. Order all three sets.

Is your editor as lousy a caller as you always thought he was?

Charley Thomas on CONTINENTAL RECORDS

12001 (Beginning Squares) Golden Slippers, and Marching thru Georgia

12003 (Advanced Squares) Right and Left with a Doseydoe, and Double Under and Wagon Wheel

12004 (Intermediate Squares) Multiple Step Right Back, and Basket.

On unbreakable vinylite, 89c each from AMERICAN SQUARES

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SQUARE and CIRCLE

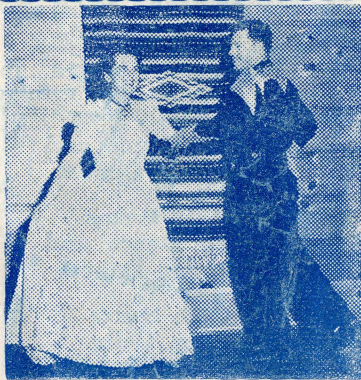
Dances from the Second Year of American Squares

Edited by VIRGINIA ANDERSON

The dances that you sent in during the second year of your magazine, 1946-47, and those collected by the editors on their trips around the country. (Including those picked up by Mr. Charley Thomas on his honeymoon.) This is a calm collection of easy squares before this rash of complicated conglomerations hit the market—yet they are different. And there are a smattering of harder dances too. From all over the country, this collection contains dances of all descriptions, here, there, yonder, hard, easy, intermediate, folk, square and contra.

\$1.00

at your bookstore or from AMERICAN SQUARES



Square Your Sets

By

GEORGE and MARIAN WAUDBY

One of the most recent books with all the newer and more interesting calls used in Tucson, Arizona. This will enlarge your repertoire and explain those dances you have been wondering how to do. Second edition.

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