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A Magazine Dedicated to American Folk Dancing

AMERICAN SQUARES



September 1950

Ten Cents



THE MAGAZINE



As we enter our sixth year of publication, this is an appropriate time to set out our guiding principles:

1. We bring you information. We're not strong on pictures and names. Oh, we'll run a few notes including names to boost the circulation with flattery, but if you have an item you want us to print, such as the story of a past dance, put in it new things you learned that other people might like to know, not just who was there.

2. We publish opinions as well as information, but the magazine is non-partisan. We'll publish your view as well as the editor's. An editorial that doesn't have someone disagreeing with it is no great shakes as an editorial. Don't get mad at the magazine, just send us your opinion.

3. The staff doesn't make any money from **American Squares**. Who could at \$1 per year? Sales of books and records make up a deficit, pay for advertising and increase the stock. We have a couple of part-time paid employees, but the most the staff gets is material at wholesale prices.

And remember, we consider this your magazine too. We want you to give us your suggestions, ideas and opinions.

Charley Thomas



Associate Editor Virginia Anderson out in Hollywood wrote that she had just graduated a class of square dancers and issued their diplomas. She says, "The latest is, when a mistake is made in a square, every man whips out his diploma and the one with the lowest rating gets the blame for the mistake."



The Stag Brewers who sponsor a Wednesday night Square Dance Time in Bigville, Pa., give each of the dancers a mimeographed copy of the dance. This innovation was also used at the Houston Jamboree in Houston, Texas.



AMERICAN SQUARES

VOL. 6

No. 1

121 Delaware St., Woodbury, N. J.

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How We Do It In Our Town

BY EMMETTE WALLACE
RIGHT AND LEFT GRAND

Within itself this figure probably has only minor variations. There are, however, numerous minor variations. First let us consider the term itself. Various and interchangeably it is known as RIGHT and LEFT GRAND, GRAND RIGHT and LEFT, and RIGHT and LEFT EIGHT. Do you have another name for it?

In execution there is so little variation in the "right to partner, left to next, right to opposite, left to corner" that it need not be considered. However, there are an amazing number of hand grips used. Probably you will say, "Why there is only one way to clasp hands." That is unless you have gotten into a cosmopolitan group where everyone in the set used a different grip—the first time around. The second time everyone tries to use the other fellow's grip—to utter confusion. The third time around everyone goes back to their own way—and/or begins to feel frustrated.

The most widely used grip is as though shaking hands. Lou Harrington admonished his students (men) to remember to be GENTLE. Many of the men, unfortunately, forget—and the ladies complain of crushed hands and rings mashed into fingers. To avoid this C. D. Journell of Houston teaches his dancers to modify the handshake grip so that the hands are pointed upward slightly and thus instead of the thumb being down the back and the fingers across the palm of the other person's hand the palms are together so that the fingers are over the base of the other person's thumb. It is almost as if you clasped the other's thumb. At first it seems awkward. An advantage claimed is that it gives a much firmer grip for fast one hand swings. Cal Moore of Ft. Worth, Texas says the ladies in that area are liable to object strenuously to this. We have encountered some who wanted to use a wrist grip and a few who used a forearm grip (forearms together, clasping the other's elbow.)

Now that we have an idea of how the figure may be executed I'd like to consider how long it goes on—and what happens at the end of the figure. In New England—or should I say the Northeast?—the RIGHT and LEFT continues all of the way around the circle until partners meet the second time, at their home position. Henry Ford, Tolman and Page, Wehman Bros., Dick's Quadrille Call Book, Lou Harrington, and others say to "salute" your partner when you meet on the opposite side of the set, then continue to place. L. Harrington said, "As you meet your partner, kick heel on floor—salute your partner, pass right by." In Texas the Right and Left all the way round is almost never used.

In most places the "Half Grand Right and Left" is used. This Right and Left until you meet your partner opposite your home position may be used either only when called (D. Maddocks) or, as in the southwest, as the primary figure. There are many things that can happen at the end of the half grand right and left. Perhaps the simplest is to meet your partner, join right hands, take promenade position and promenade home. Lawrence Loy describes another of the simplest—meet your partner, waist swing, and promenade home (counterclockwise.)

Few advanced dancers are satisfied to start their promenade in such

a simple way. Here is what Lou Harrington had to say, "—when we meet partners opposite the home position when going into the Western promenade (crossed hands) both the lady and gent join right hands and lady turns sharply to her right (right face) with a full turn and a half and in the following short promenade back to home, BOTH the lady and gent have left hands resting just back of left hip, with only right hands held joined in front of the lady. BUT when doing the GRAND RIGHT and LEFT all the way—and 'Promenade eight when you come straight,' then you turn the lady and then use both hands crossed in front for the long promenade." This right turn before going into the promenade is common in the southwest. If the lady feels spritely, she may continue twirling (clockwise) instead of assuming the regular promenade position. Her partner dances along by her side holding her right hand over her head in his right hand. Naturally he has to let her hand turn in his. In some localities the dancers turn counterclockwise instead of clockwise before going into the promenade. Lou says that when they use the Varsouvienne promenade "we touch the lady's right hand, immediately, the lady pivots to her left and the man's arm comes up from waist height to her shoulder height and she walks under his extended arm." Charley Thomas says that in North Jersey, on the Grand Right and Left the gents make a practice of turning the girl under the arm. That brings us to a quote from Lou, "Occasionally, our ladies do not object, if the caller will indicate before the dance starts, that the gent may turn each lady that he meets with right hand only, a sharp full turn to her left face, thus passing her under his arm past and behind himself so that she is headed straight on her proper path."

So much for beginning the promenade, lets look at other things which happen at the end of half grand right and left. Almost any dancer or caller of the southwest or west knows "back track." When partners meet on the opposite side of the set they join right hands, swing or turn half around and go in the opposite direction—doing a RIGHT and LEFT GRAND. Under "Half grand chain" many old books describe the same figure. They do not, usually, describe what happens when partners again meet at the end of the second "half grand chain."

One common modern adaption of this is what Lou Harrington called a 3-bagger GRAND RIGHT and LEFT. The call may be something like, "Corn in the crib, wheat in the sack, meet your honey and turn right back, you're going wrong. Meet your honey and sing a little song, turn right back, your still going wrong. Chicken on the fence post, 'possum on the rail, meet your honey and everybody sail." As this indicates, the figure is a half Right and Left Grand (CCW for the gents), right hand swing with partner; half Right and Left Grand (CW), right hand swing with partner; half Right and Left Grand (CCW); MEET your partner and promenade. Lou, however, used an elbow swing instead of a right hand turn.

H. Ford described a Grand Right and Left with Dos-a-dos. In this partners face and dos-a-dos. They then dos-a-dos with each person in line. When partners meet halfway around, they link arms and promenade to places. Other figures which are sometimes called variations of the RIGHT and LEFT GRAND will be discussed in the last article.



Rickey Holden has compiled a bibliography of Texas Square Dancing. Copies of this bibliography are available at 10c each and may be had by writing to Rickey Holden, 835 Erie Avenue, San Antonio 2, Texas.

Folks, Meet Roland Onfroy of the Boise Valley

By Gus Empie



Roland Onfroy, who for two years with the assistance of his law Katharine, has been the proprietor of Western Square in Boise, Idaho has come up with the finishing touch on the Allamande Break situation.

Upon returning just recently from another summer session with Pappy Shaw at Colorado Springs, Roland attended a square dance whingding at Nampa, Idaho. Midst great fanfare and tense moments for the dancers he kept us in suspense until after the main figure then wound'er up with this:

“Allamande Left and don't get sore
Meet your honey and sit on the floor
I'm all through, There isn't any more.”

Roland says he hopes this will put an end to the current epidemic of Allamande Breaks.

Speakin' pusalon like, I think Roland's got somethin'. I've seen a floor do the Cow County Allamande, or Allamande Left and Away Go, and then foul up on “Lady Round the Lady.” Seems like the dancers should know the old figures better before taking on a lot of these “thriller-dillers.” Everybody to their likin' though is my motto. The only thing, whatever figure you do, do it gracefully. Hits more fun thataway!

Roland is for good timing in his calls and keeps the floor on its toes. Happy dancin' Roland and Katharine.

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RECORDS

by CHARLEY THOMAS

Key

TR 50 Useable
TR 70 Acceptable

TR 80 Recommended
TR 100 Perfect

The first thing about a square dance picnic is to find a mechanical victrola. There are still some around at second hand shops. Of course, they put pounds pressure on the needle and modern flex records are designed for ounces not to mention the new small grooves. Be careful if you plan to ever use the records again. We started out with a rubber band on the arm taking part of the pressure off the needle but after supper Al had to have the rubber band back so Clark and Burt hooked up a weight on a twig used as a lever.

The results were a bit tinny and, as I mentioned, and if the ratings this month are lower than you think they should be blame it on the wear and tear on the records that we danced to down at Parvin.

BROADCAST Album #1. Square Dances with Calls. Jack Hutchins, caller, with Shirley and her Beeman Brothers. 3 10" unbreakable records. Calling fine, playing good, arrangement good, balance too strong on the orchestra, timing OK. 559 *My Little Girl*. Tricky arrangement of the dance and entertaining arrangement with the orchestra singing the song and the caller patter-calling the dance. Metronome 130. TR 90. *Travel On*. Metronome 130. TR 87. 560 *Gal I Left Behind*. Duplicate of the Lee Bedford arrangement. Metronome 132. TR 90. *Sally Goodwin*. Metronome 142. TR 73. 561 *Arkansas Traveller*. Metronome 138. TR 78. *Red River Valley*. Metronome 133. TR 87.

FOLKRAFT. Individual couple dances music by the Folkrafters. These are the finest jobs of recording to come out of Folkraft. Recording good, balance good, tho a couple of more instruments wouldn't have hurt the arrangement. 1033 *Mexican Waltz*. Metronome 66. TR 88. *Jessie Polka*. Metronome 124. TR 85. 1094 *Badger Gavotte*. Metronome 124. TR 89. *The Wearing of the Green*. Metronome 120. TR 89. 1095. *The Road to the Isles*. Metronome 116. TR 82. *Polka Koketka*. Metronome 124 TR 84. 1096 *Susan's Gavotte* Metronome 118 TR 89. *Swingola*. Metronome 58. TR 89. We stock these records at 89c each.

FOUR STAR Album 105 Album of Waltzes for Dancing. Grady Hester and his Texsons. 4 10" unbreakable records. Recording coarse, playing fair, balance fair, arrangement fair. 1353 *Merry Widow Waltz*. Metronome 58, TR 73. *Skaters Waltz*. Metronome 54. TR 75. 1354 *Valeta Waltz*. Metronome 46. TR 72. *Black Hawk Waltz*. Metronome 49. TR 75. 1355 *Cowboy Dream Song*. Called by Doc Journell. Metronome 56. TR 77½. *Peek-a-Boo Waltz*. Called by Doc Journell. Metronome 50. TR 77. 1356 *Alice Blue Gown*. Metronome 46. TR 76. *Westphalia Waltz*. Metronome 48. TR 75.

FOUR STAR. Album 106. Album of Square Dances. (Vol. 2) Carl "Doc" Journell calling with Grady Hester and his Texsons. 4 10" unbreakable records. Recording good, playing good, calling monotonous, balance good. 1361 *Malagro Square*. Metronome 122. TR 78. *Hash*. Metronome 122. TR 78. 1362 *Lady Around the Lady*. Metronome 122. TR 79. *Birdie in the Cage Six Hands Around*. Metronome 121. TR 78. 1363 *Sashay Pardner Half Way Round*. Metronome 121. TR 78. *Wave the Ocean*. Metronome 122. TR 78. 1364 *Double Star*. Metronome 123. TR 78. *Take-a-Peek*. Metronome 120. TR 78.

FOUR STAR. Album 107. Album of Couple Dances. Grady Hester and his Texsons. 4 10" unbreakable records. Playing good, balance good, recording good. 1365 *Little Brown Jug*. Metronome 106. TR 79. *Glow Worm*. Metronome 106. TR 76. 1366 *Put Your Little Foot*. Metronome 43 TR 77. *Starlight Schotische*. Metronome 146. TR 74. 1367 *Golden Slippers*. Metronome 116. TR 77. *Oxford Minuet*. TR 79. 1368 *Red Wing*. Metronome 114. TR 79. *Cotton Eyed Joe*. Metronome 112. TR 74.

OLD TIMER 8019. Joe Boykin with Roy Sexton and his Arizona Hoedowners. *Saguaro Whirl*. Playing good, calling unenthusiastic, balance good. Metronome 130. TR 76. *Inside Arch Outside Under*. Metronome 130. TR 77.

OLD TIMER 8024. Butch Nelson calling with Fiddlin' Forrest Delk and his Gully Jumpers. Playing good, calling fair, balance a bit heavy on the music. *Sides Divide*. Metronome 135. TR 78. *Half Sashay*. Metronome 133. TR 80.

(Continued on Page 11)

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Let's Unscramble the Docey-Doe*

by T. Leonard Jennewein

(Continued from August issue)

D D Four brings in the old Dos-a-balinet pattern, and none of these names appear under any of the other major divisions. So while each of the three may not agree exactly with each other, they are apart from everything else and cause no confusion.

So we have thus far simply crystalized this problem. We have three movements, D D One, D D Two and D D Three, all called Do-si-do, or by a word spelled so that it sounds about the same. There is no point in attempting to employ all these terms; tomorrow there will be a Pismo Beach Docey-doe or a Docey-doe Canasta Style.

Since the square dance movement in South Dakota is in its infancy with very few organized groups, let us reconcile our own terms right to begin with. We must pull out of this thing an understanding of what we shall use in our region to identify these movements.

Back to D D One. Dos-a-dos is French for 'back to back'. It is pronounced dos ah doe. It has been spelled this way, and used to mean D D One for a few hundred years. Let us say that for us D D One is Dos-a-dos. Here again the functional use is so definite that no confusion even because of nearly identical pronunciation should develop. The caller identifies in most instances with whom you Dos-a-dos and you can hardly do anything except D D One. Dos-a-dos your partner and Dos-a-dos your corner. Dos-a-dos your opposite. Or two lines of dancers may face each other and it's everybody forward and Dos-a-dos. You can't go wrong.

Now for D D Two. Dr. Lloyd Shaw in COWBOY DANCES spells it Docey-doe. To many square dance folks, that spelling means the Docey-doe as he uses it in his book. That is the same Docey-doe as defined in this booklet you are reading. That is D D Two. So why not decide that for us D D Two is Docey-doe?

D D Three can also be solved. The difficulty is saying Docey-doe for both D D Two and Three, is of course that the call may be used in identical situations, for instance, a circle of four, and by some sort of communication from the caller the dancers must know whether they are expected to do D D Two or D D Three. For us in the north, this problem was answered with the suggestion that we employ the term Do Paso. Why not make it standard? D D Three is Do Paso. I indicated that the definition given for D D Three, used simply to break the long list of terms into a few major functional patterns, was broad, so we must further define it for our use. The pattern is already fairly well defined by the Minnesota groups. It is:

Partners join left hands. Each gent pulls his partner toward him and around behind him on his left side. Release hands. Lady continues to encircle partner. Gents turn and face corner lady (in a circle of four, this lady would also be opposite lady). Join right hands with corner lady. Each gent pulls that lady around behind him on his right side. Release hands. Lady continues on around the gent. Partners join left hands. Each gent places right arm behind partner's waist, pushes forward with right arm and turns or 'wheels' lady to place. Here again the word 'pull' while descriptive of the direction of movement, is not quite accurate. For there is no real pulling. The ladies should know where they are going. The gents lead them lightly. This movement is sometimes referred to as "pass the ladies around behind you" as counter the sequence of hand changes. It is partner left, corner right, partner right, and wheel in place. The Do Paso is thus similar to Docey-do, except there is no passing of the ladies by left shoulder prior to partners joining left hands. It is a direct movement between partners and corners. Two additional precautionary observations are in order. The Do Paso may start from a star formation. And, it might not end with

* From DAKOTA SQUARE DANCE BOOK AND INSTRUCTOR'S MANUAL, by J. Leonard Jennewein, copyright 1950 used by permission. Order from American Squares only \$1.50.

a 'wheel in place'. That may depend on the routine of the dance. In a partner changing dance one might go around your partner, return to corner lady and promenade her. In another dance it might be 'on to the next'. The movement at the end of a Do Paso will depend on the next call,

That leaves D D Four. With it let us do exactly nothing. I doubt that anyone in the state of South Dakota is calling any of these changes. When someone does, it will be approached just as another new dance. The figure and the terminology carry sufficient distinctions.

Variations should of course not be excluded. But our clubs should have a concept of some standard pattern and variations should be identified and employed intelligently.

So it's

Dos a dos your partner

It's

Join your hands and around you go

Around and around and a Docey-doe

And it's

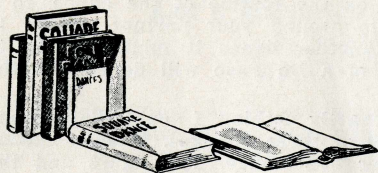
Join your hands, make it go

Break the ring with a Do Paso,




COMING EVENTS

- August 28, 29, 30, 31, Sept. 1, 2, 3** Loretto, Minn. Camp Iduhapi dances at the American Squares Camp, with Jimmy Clossin, Ralph Piper, Charley Thomas and other excellent callers.
- Wed. Aug. 30.** Rodeo Folk Festival, Fort Madison, Iowa. Held in conjunction with the World Championship Rodeo on the Labor Day week-end.
- Fri. Sept. 8 to Tue. Sept. 12.** Camp Merriewoode, Stoddard, N. H. New Hampshire's First Square Dance Camp.
- Sun. Sept. 10.** International Village, Minn. State Festival of Folk Dance Federation of Minn.
- Sun. Sept 10.** Plainfield, N. J. Plainfield Dance Festival for 1950. Seidler Field, 2:30 in the afternoon til 9:30 in the evening.
- Sept. 12th.** Memorial Field, Summit, N. J. Out-door Square Dance Round-Up. Frank Kaltman, M.C., guest caller, Al Brundage.
- Sept. 12, 13, 14, 15.** Mineola, Long Island, N. J. Fair Grounds, Paul Hunt with the Rock Candy Mountaineers and guest callers on Friday.
- Thurs. Sept. 14 to Mon. Sept. 18.** Camp Merriewoode, Stoddard, N. H. Second session of New Hampshire's First Square Dance Camp.
- Sept. 16th.** New York City. Washington Irving High School. Murray Sherman will resume his folk dances classes. 8 p. m.
- Sept. 16th and alternate Saturdays thereafter.** Philadelphia, Pa. Dutch Helwig Marine Post, 5836 Henry Ave., Roxboro. Take an A bus from City Hall. Charley Thomas, calling.
- Sept. 19th.** Plummer Park, Los Angeles, Calif. Ray Shaw, master of ceremonies with guest callers. Proceeds to the building fund.
- Sept. 23rd and every Saturday thereafter.** Camden, N. J. Y.M.C.A. 614 Federal Street. Charley Thomas and John Veneski on alternating Saturdays.
- Sun. Oct. 1.** Duluth, Minn. State Festival of Folk Dance Federation of Minn.
- Sat. & Sun. Oct. 21-22.** Corvallis, Ore. An American Folk Dance Clinic to be held at Oregon State College.
- Thurs., Fri., & Sat. Nov. 2-3-4.** Amarillo, Texas. Fifth Annual National Square Dance Contest Write H. Grady Wilson, Box 2446, Amarillo, Texas for information.



Book Reviews

We do not stock reviewed books unless specifically stated

Manual for Square Dance Instructors, by Dr. Roger Knapp, Corpus Christi, Texas. Recreation Department. 36 p. \$1.00 (We stock this.)

Have you ever laid out a course of instruction? If you have, you probably wished for such an aid as this booklet, at least for the first time. You don't necessarily have to follow this manual and give exactly the figures here given in exactly the order Dr. Knapp gives them, but having a guide is invaluable. Then you can use your own methods of teaching which are undoubtedly better (in your estimation) than those Dr. Knapp gives. My own ideas differ on a number of points, but I am using this booklet to set up our camp courses.

I have little quarrel, however, with Dr. Knapp's **General Rules for the Instructor**:

"(1) Have the full knowledge of material to be taught. Know how to square dance yourself. Be able to call square dances.

"(2) Organize your material and use notes if necessary.

"(3) Have your music and microphone set up and properly adjusted to give clear rendition of voice.

"(4) Know how to use your microphone. Speak clearly and distinctly. If you use a crystal mike, talk close to the mouthpiece. If it is a dynamic mike, the best tone response is obtained by speaking 4 to 6 inches from it. A hand mike is easier to use than a stand mike because it allows more freedom of movement. A good crystal mike cupped in your hand, held close enough to chew on gives excellent voice rendition.

"(5) Have patience and good humor. Laugh at your own mistakes—we all make them. Have the utmost patience with the inevitable slow ones and the inevitable talkative ones.

"(6) Never teach with a lady acting as the gent in a couple. It confuses the students since calls and figures are made to dancers as men and women.

"(7) Keep within a certain age group in your classes. It is not wise to mix children under 18 with middle-aged couples. Form separate classes for teenagers and for younger children.

"(8) Start on time regardless of late comers."

Charley Thomas



Square Dancin', by Les Gotcher. Hollywood, Calif. 1950 Beechwood Music Corp. 49 p. \$1.00 (We stock this.)

Les Gotcher knows a lot of square dances and there are plenty of all kinds in his collection. For sheer number this is an excellent collection. I can particularly recommend it because it borrows, without credit, one sixth of my book.

However, as our books grow better for advanced dancers, we seem to lose our touch as far as writing for beginners is concerned. "Sashay right" is described by one picture, no words. A picture may be worth a thousand words in Chinese, but not in square dancing and these instructions prove it.

Since few, if any, of the readers of **American Squares** are beginners, I can recommend this.

Charley Thomas



American Couple Dances by Neil R. Hermance, North Kansas City, Mo. 1950. 10 p. 75c. (Available from Consumers Cooperative Assn., Kansas City, '3, Mo.)

The explanations are not keyed to measures so that the descriptions are not very helpful unless you have a pretty good idea of what you are going to do. There are 20 dances.

Charley Thomas



Fun in Sharing Fun the Co-op Way, by Durward G. DeWitt. Kansas City, Mo. Consumer Cooperative Association. 114p. 50c (Available from Consumers.)

If you can get one of these it will become the gem of your recreation collection. Certainly you will never be able to get so much fun at such a low price.

The book is divided into **Games, Play Party Games and Folk Dances, and Square Dances.**

This is the first book of games that your reviewer has ever read in which every game sounded interesting. Match that, if you can!

The music for the Play Party Games is provided and reference to records which the Co-op will supply is given for the folk dances. These dances are not keyed to the measure very well.

The square dance section is surprizingly complete for being only a portion of a general recreation book.

Durward suggests:

"1. Never be overly insistent on any person participating.

"2. Have confidence in the power of suggestion. The play spirit is contagious. Often it is best to go ahead and dance, ignoring any special problems.

"3. Always remember that you may be mistaken in your analysis of the situation. The dancers you classify as *lazy* may be run down physically. The person you tag as a grandstander may be simply interested in making the program go.

"4. Don't offer public criticism of anyone.

"5. Maintain your poise under any conditions. The slogan for a successful leader is, "Say it with a smile."

"6. Be sympathetic with the dancers in any difficulties they may have."

Charley Thomas



Record Review

(Continued from page 6)

OLD TIMER 8030. Without calls, Fiddlin' Forrest Delk and his Gully Jumpers. Playing fine, balance good, recording good. Key of G but sounds low. **San Antonio Rose.** Metronome 124. TR 85. **Hot Time in the Old Town Tonight.** Key of F. Metronome 124. TR 89.

STYLE MASTER, 10" unbreakable records. Bill Mooney calling on one side and the Cactus Twisters playing the same tune without calls on the other. (Just for the record this has been done at least twice before by Hardman and Four Star.) Playing good, recording good, balance heavy on the accordion and heavily syncopated, calling good. **5001 Alabama Jubilee.** Metronome 128. TR 74. **Alabama Jubilee** with calls. Metronome 126. TR 70. **5003 You Call Everybody Darling** (with calls). Metronome 124. TR 83. **You Call Everybody Darling.** Metronome 130. TR 78. **5005 Rose of San Antone** with calls. Metronome 128. TR 77. **Rose of San Antone.** Metronome 127. TR 76. We stock these records at \$1.05.

WINSOR 302. 12" unbreakable. Doc Alumbaugh's Sundowners Band. Playing good, recording good, balance good but a bit thin. **Just Because.** Arranged Metronome 138. TR 85. **Ramblin' Wreck.** Metronome 144. TR 90. We stock this at \$1.75.

WINDSOR 502. 12" unbreakable. Doc Alumbaugh calling with music by The Sundowners Band. Calling fine, playing good, balance good, recording good. **Just Because.** Metronome 140. TR 87. **Ramblin Wreck.** Metronome 140. TR 87. We stock this at \$1.75.

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BEST SELLERS FOR JULY, 1950

1. Dot Burgin: **America Square Dances** \$1.50
2. Charley Thomas: **Twelve Homemade Square Dances** \$.50
2. Charley Thomas: **Singing Calls** \$1.00
4. Virginia Anderson: **Square and Circle** \$1.00
5. Frank Lyman: **One Hundred and One Singing Calls** \$2.00
6. Lloyd Shaw: **Round Dance Book** \$5.00
- 6 C. D. Foster: **Learn to Dance and Call Square Dances Part II** \$1.00
8. George and Marion Waudby: **Square Your Sets** \$1.00
8. Herb Greggerson: **Herb's Blue Connet Calls** 1.50
8. C. D. Foster: **Learn to Dance and Call Square Dance sPart I** \$1.00

International Square Dance Festival

The first International Square Dance Festival will be held in Chicago, on Saturday October 28, 1950, at the Chicago Stadium. The **Prairie Farmer** and its radio station WLS will sponsor the affair. Address your inquiries to John C. Drake 1230 Washington Blvd, Chicago 7, Ill.

The festival is set up with a morning institute for square dance leaders, an afternoon get-together for square dancers and a big evening exhibition by individual state groups. Exhibitions will be done by states with each state limited to ten sets dancing at the same time.

"Pappy" Shaw is advisory chairman for the festival. Local chairmen have been named for each state and for the Chicago area: O. C. Rose, Chicago Park District, W. L. Monroe, Atlanta, Ga., E. L. Regnier, Univ. of Illinois, Urbana and Roy Johnson, Illinois Agricultural Assn., Chicago; F. L. McReynolds, Purdue Univ., Indiana; Charles Kremenak, Sioux City, Iowa with Dudley Ashton, Univ. of Iowa, Iowa City; Frank Bowker, Hutchinson, Kansas; Clayton Mainous, Baton Rouge, Louisiana; Dr. Ralph Piper, Univ. of Minnesota, Minneapolis; Mrs. Verna Rensvold, Kansas City with Clifton French, Univ. of Missouri, Columbia, Missouri; Mrs. Fred Putney, Lincoln, Nebraska; Kenneth Abell, Harrisburg, Penna.; Miss Sibyl Baker, Washington, D. C., John G. Scherlacher, Univ. of West Virginia, Morgantown, W. Va., Victor Graef, Sheboygan, Wisconsin; Ernest Lee, Windsor, Ontario, Canada.

For non-participants, Tickets go on sale, September 16th.



A National Folk Dance Federation

RALPH A. PIPER, Ed.D.

President, Folk Dance Federation of Minnesota

For a number of years the author has hoped for the formation of a national organization of folk and square dance associations in the various states. Many other leaders have also shared this feeling and perhaps now is the time to take action. At least the problems can be discussed and preliminary plans made at the International Square Dance Festival in the Chicago Stadium on October 28. Representative groups are expected from over twenty states.

Some of the problems involved are as follows:

1. Shall it be called a Folk Dance Federation, Square Dance Federation, or a Folk and Square Dance Federation?
2. Shall it include as members only the state folk and square dance federations (now organized in California, Washington, Oregon, Arkansas, South Dakota, Minnesota, Wisconsin and New Hampshire) or should smaller units be eligible for membership.
3. Shall such organizations as the Country Dance Society of America be invited to participate as regular or associate member groups?
4. Shall it include caller's and instructor's associations, such as the American Country Dance Leaders Association of Michigan; the Northern California, the New Jersey, Long Island, and Westchester Square Dance Caller's Associations; and the Swingmasters' of Minnesota?
5. Shall the federation hold regional and/or national festivals or send representatives to the National Folk Festival in St. Louis and the International Square Dance Festival in Chicago.
6. What practical functions might the federation perform other than the holding of festivals—such as establishing a central information service; publishing a national directory of folk and square dance organizations, clubs, and leaders; correspond with and arrange for exchange visits with folk dance organizations of other countries.

The presidents and chairmen of all state and local organizations and other interested people are respectfully requested to give the matter careful thought and to send their reactions and suggestions to Ralph A. Piper, Professor of Physical Education, University of Minnesota, Minneapolis 14, Minnesota before October 25. All leaders who can do so are urged to attend the Leader's Institute on the morning of October 28 at the Chicago Stadium to discuss plans.

Letters

BUD BROWN'S KICK POLKA

Dear Charley:

In the June issue, Virginia gave us a dance called Bud Brown's Kick Polka. This same dance has been known to us for many years as the "Shindigger." It was introduced in Salinas, California by Johnny Melton of Phoenix, Arizona. As far as is known to all sources contacted, the origin is obscure. The dance was popularized by A. C. "Ace" Smith, popular caller of Salinas. It is always done to 6/8 barn dance music, the record usually preferred being Standard F-14001, "Smash the Window" (or same on Black & White label). Now we would like to know who Bud Brown is—and does he claim to have invented the dance?

Squarely yours,

E. W. "Bish" Bischoff, Haywood, Calif.



INFLATED EGOS

Dear Mr. Thomas:

I was greatly surprised about your article "Inflated Egos" in July's American Squares. It makes me very sad that a leader in this particular field of square and folk dancing can possibly have such an egoistic point of view.

I too, am a leader, and during last season I directed nine dance sessions every week (Saturday two, and Sunday two). Right now I am booked for the entire season of 1950/51. You see Mr. Thomas, I am quite in demand and therefore I consider myself a pretty good caller and teacher.

However I never would have accomplished such a leadership with the thought of an "Inflated Ego." My point of view—and that is probably very unimportant to anybody but very important to me—is that I am here to give to the people my knowledge of square and folk dancing, to make the people happy, to give them a few carefree hours, give them the utmost enjoyment and give them wholesome recreation. That I can be the medium for this makes me very happy indeed and gives me a great deal of satisfaction.

That, Mr. Thomas, is the main factor why I took up square dance calling. I have no intentions of ordering anybody around, and to put myself ahead of the people.

The people come first of all, and if I can give the people the pleasure and the enjoyment they would want to get out of square dancing, and if I can do this by putting my heart and soul in it, then I am fully rewarded. I am happy and satisfied. My life is full of contents, and overflowing with something nobody ever can take away from me.

So, Mr. Thomas, maybe I can convince you to think that way too, and it might be that you will be happier and more contented than you ever were before. There will be no hatred, there will be no jealousy, there will be no envy, there will be no dislike. But there will be a mutual understanding, a life full of enjoyment, a working with satisfaction and most of all, a great benefit to mankind.

Sincerely yours
Walter Meier
Des Plaines, Ill.

Lest anyone think that Ye Editor holds the view ascribed to him, we refer you to "Why Call" in the May, 1949 issue. We have a few copies available at 15c.

* * *

Dear Charley:

In the June issue under the Oracle I noticed some discussion of Four Gents Star. I thought you might be interested in a sample of the way it is called and danced in this part of the country.

Ladies to the center and back to the bar,

Gents to the center with a right hand star.

Turn the opposite gal from where you are,

Back to the center on the heel and toe and turn your honey with the left elbow;

Back to the center, you're goin' to town,

Turn the right hand lady with the left hand round,
 Back to the center and on you go to the left hand lady with the left elbow,
 Back to the center and home you go and turn your honey with a Do Paso.
 Its left to your partner,
 Corner right and back to your honey with all your might.
 Now Alemande left with the old left hand and walk right into a right and
 left grand,
 Hand over hand go round the right where the roosters crow and the birdies
 sing,
 Meet your honey,
 Docey round, promenade your corner when you come down.

In the July issue I noticed an inquiry about The Mexican Shuffle. Our community has a large percentage of Mexican population and I have watched the the younger set dance the Shuffle (La Raspa) many times but so far have failed to learn it. However, the music most of them like for the dance is a Columbia Recording 38185 titled the Mexican Shuffle by Xavier Cugat.

Best of Luck
 Carl Foster, Mendota, Calif.

* * *

ERROR

Dear Charley Thomas

American Squares came today and I note that you call the last gentleman on the right of the picture, Warren Schmidt. When in reality it is John Mansfield of Springfield, who is a well known singing prompter in that section of the country, and is also the caller for the Storowton Exhibition Dance group whose headquarters are at the grounds of the Eastern States Exposition in Springfield.

Sincerely Yours
 Al Storrs Canaan, Conn



Excerpt from address by Dr. Elizabeth Pilant, to the Buffalo State Teachers College, November 26, 1949:

"The folklore approach involves the appreciation of rural living. With it the teacher goes right back to the people themselves and starts building with them as a basis. She sees the great opportunity that rural teaching has for getting directly to the heart of the people and of the creative process in literature.

"When folk materials are used the students go home for help. And the grandparents are likely to know more in the matter than anyone else. The youngsters begin to see that their ancestors did not live the way they did merely because they did not know any better. The young generation comes to see that time and place makes a lot of difference in the way you live, that adjustment to your surroundings is the test of the educated people, not their ratings on grammar tests. The young folks begin to look with a tolerant eye upon the mores of other peoples and other generations of their own people. Such tolerance is the beginning of an attitude toward others that makes interracial and international peace conceivable."



FOR WASHING COTTON, WOOL AND RAYON SHIRTS

First, you shake the garment clear of dust. You prepare your cleaning solvent in a bucket or pan where you can use it several times. You dip the garment into the solvent until the garment has been thoroughly soaked. Then, you let the solvent drip off the garment back into the pan. Before the shirt is thoroughly dry, wash in lukewarm water by hand in mild suds. Rinse two or three times with clear water. DO NOT WRING IT OUT. Hang the shirt on a coat hanger and gently shape the collar, cuffs, and pockets by hand. Let the shirt dry by itself on the coat hanger.

Courtesy of N. Turk and The Record Square

Try These

AMERICAN SQUARES BREAK

A—llemand left with your left hand
 M—eet your partner—go right and left grand. You're
 E—astward bound on a westbound freight (all the way round)
 R—ight foot up and left foot down
 I—nto a ring and circle eight
 C—ircle around 'till you get straight
 A—ll around your left hand lady
 N—ow, see-saw your pretty little taw (all the way around)
 S—wing your right hand lady and don't be afraid
 Q—uick now boys your opposite maid (regular opposite)
 U—turn her left like Allemande Thar
 A—right and left and form a star (your partner)
 R—aise your arm and pull her thru (men break star—
 Pull lady thru, lady turns forward under his left arm)
 E—ach lady star as you always do (Ladies form right hand
 star with partner on her left facing same way)
 S—quare your sets—you're not through.
 (Now go into your regular dance)

Original by—J. B. Hurst, Enid, Oklahoma.



Another "BREAK" but no name for it yet

All join hands and circle left

Now star by the right and around you go

(all eight star)

Now back by the left and don't be slow

Your right hand back to the lady on the left

(gents reach over their left shoulder with their right hand and take right hand of lady behind them, keep moving in star formation)

Break with the left and an overhead whirl

(all break left hand star, gents raise right arm overhead, whirl the girl around, girl making a full turn to her left on outside of ring and passing on to the next gent in front; gents do not turn, keep moving forward with short steps; girls keep close to gents while turning)

Left hand back to the next pretty girl

(gents reach over their left shoulder with their left hand and take left hand of girl in back)

An overhead whirl and around you go

(gents raise left arms overhead, whirl girl so she makes a full turn to her left on outside of ring as before, hold left hands for next call)

Now you're doing the Do Paso

A little bit of heel, a little bit of toe

One more turn and around you go

All join hands and circle left, etc.,

Repeat above once more and each will have own partner.

Are the explanations for the movement adequate? If not you could add your own.

George Waudby—Tucson, Ariz.



SUNG CALL TO JEALOUS HEART.

First couple out and circle four

Gent step back and hold the floor

Shoot my darling through to me.

And swing oh swing your careless heart.

After circling four, gent steps to center of set. First lady circles three with second couple, and when first lady is on outside, couple 2 raises hands. First lady ducks under into center and first couple swing in center of set.

Contributed by Joe Corrado, Bellwood, Pa.

MAXINA

One of the famous Twelve English ballroom dances introduced by "Red" Henderson of Spokane, Washington, and notated by Virginia Anderson.

RECORD: "Maxina," Columbia DX 1202, made in England. Folkraft has record to be released soon.

FORMATION: Couples in Varsouvienne position, facing CCW.

METER: 4/4. 24 measures to dance pattern.

DANCE: A. Meas. 1-2 Walk forward slowly with four steps, both beginning with left foot, and taking two beats for each step.

Meas. 3 Walk towards center of circle quickly three steps (L,R,L), pivot on third step and face out of circle and point right toe.

Meas. 4 Repeat, walking away from center of circle and point left toe, facing CCW.

Meas. 5-6 Walk forward three slow steps (L,R,L), pivoting on third step to face CW and point right toe.

Meas. 7-8 Repeat, walking CW, turning to face CCW and point left toe.

B. "BOXES" Meas. 9-12 Step forward on left foot, bring right to left, step back on left and bring right to left, turning one-fourth of a turn as you move CCW doing the step (practically in place). Make only one turn in doing this figure. (The left foot touches the floor eight times—it takes 16 beats of music to complete this pattern).

Meas. 13 Step forward on left, glide right to left, putting weight on right foot.

Meas. 14 Point left to forward, point left toe back.

Meas. 15-16 Repeat meas. 13-14.

C. Meas. 17-19 Take three quick steps forward (L,R,L) and pivot to face CW and point right toe. Repeat three quick Walking steps CW and turn to face CCW and point left toe. Repeat three quick walking steps CCW, point right toe.

Meas. 20 Dropping left hands with man lady takes a four-step turn to her right and returns to man and couple assumes closed dance position. Man steps in place as lady turns, holding last beat to have left foot free.

Meas. 21-24 Eight two-steps around the circle (two two-steps per measure).



ELBOW SWING

Called Dance: Any Fiddle Tune

1. Introduction
2. First couple balance and swing
3. *Lead to the right and circle four
Around you go in a little ring
4. Two gents swing with the elbow swing
5. Opposite lady with a pigeon wing
6. Two gents swing with the elbow swing
7. Meet your partner, meet her with a swing
8. Four hands up and around you go
9. Half way around with a do-si-do
Hurry up boys and don't be slow one more do and on you go
Repeat 3 to 9 more times
Swing your own and allemande left
3. First couple joins hands and circles half around with second couple.
4. Gents hook right elbows and circle once around
5. Gent and opposite lady join left hands raised so that forearm and elbow are touching and circle one-half around
6. Same as 4
7. Same as 3
9. Four handed do-si-do

Contributed by James Fontana Watsonville, Calif.

THE BOISE BUTTERCUP

(A Jere Long Original)

Called dance. Any fiddle tune

Head two couples balance and swing,

Lead out to the right of the ring

Circle four hands halfway round

The inside arch, the outside duck

Now form that Boise Buttercup.

(Lead couple still retaining hand holds turn back to back executing a dishrag turn, as in dive for oyster except that other couple does not follow through; lead couple turn and face other couple still retaining hand holds; ladies are now standing on partners left.)

Now wheel'm to the left, go around and round and watch'em churn

(Still retaining hand holds, rotate clockwise, $1\frac{3}{4}$ turns, until lead gent has his back toward home position.)

Now loose your holds and turn

The right hand lady with the left hand round

(Buttercup is broken by releasing hands; then each gent turns his right hand lady with a left hand "turn" or swing, giving her enough momentum, or impetus, to assist her toward her own partner.)

Now swing with your partner, everyone

Around and around, you've just begun

(Waist swing own partner to place. NOTE: Ladies must advance toward their partners. If gents go to ladies, couples will be out of position.)

Now buckle up eight and all get straight

And circle to the left and don't you roam

(Eight hand ring and circle left.)

Now bring the ring turn your own, with a left hand round

(Left hand swing or "turn" with partner.)

Now swing your corner like swingin' on a gate

(Waist swing corners.)

Alemande left just one—

A right elbow with the gal you swung

Gents star left to the opposite maid

And pick her up for a star promenade

Gents pick up opposite lady (original right hand lady) with right arm around waist, holding left hand star—as in Texas Star promenade.)

And promenade eight around the hall

(Star promenade to place.)

Now a full turn around and balance all.

(Upon reaching home position, gents release left hands and retaining right arm around lady's waist, pivote one full turn to left, then separate for a "stretch balance" holding right hands with partners.)

(Repeat once for head couples, then twice for sides.)

Contributed by Gus Empie

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YES, SIR, THAT'S MY BABY

Singing Call. Music the same

Introduction

Honors right . . . and honors left . . .

♫! swing your corner girl around,

Yes, sir, she's your bab-y,

Go right back and swing your lady,

Yes, sir, she's your baby now.

left hand to . . . Your corners all . . .

And make the grand chain 'round.

Yes, sir, she's your baby—

Promenade when you meet your lady

Yes, sir, she's your baby now.

Figure

First old couple . . . lead right out . . .

Change and you swing that girl around.

Yes, sir, she's your baby

Now go back and swing your lady

Yes, sir, she's your baby now.

You circle four . . . And lead right on . . .

(Repeat figure for second and third couples)

Chorus

(Same as introduction, but you have to get the active couple home by replacing the honors by

You circle four . . . and you lead right home . . .

This is a simple figure and needs no explanation except to say that "Circle four" means half around, and that "lead right on" means a right-and-left and on to the next. The fun of this dance is to beat out a raggy rhythm with your feet during the swings and the grand chain

Contributed by John G. Bellamy, Gambier, Ohio



Arky Star With Crooked Stove Pipe

End (side) ladies center, snap your thumb;

Stamp your foot, and back you come

Ladies 1 and 3 go to center, make left turn till their R shoulders nearly touch, looking at but beyond each other snap thumbs, stamp foot, continue left turn, walk forward to place, then L turn to side of partner.

Side (end) couples into the center

And there you do, a right hand star

Back with the left

Your corners pickup, wherever you are

Sides 2 and 4 move to the center, join R hands man to man, lady to lady, turn 3/4, then back with the left to where everybody picks up their corners at exactly the same time. Hands still joined in the center.

The inside out and the outside in

And turn that arky star again

Partners maintain holds; break holds in the center; the inside persons back out, those on the outside move forward into the center and join hands—man to man and lady to lady.

The outside in and the inside out

And turn that arky star about

As above—the inside backing out, the outside going forward to again join hands.

Break and swing, swing, why don't you swing

Promenade that winding ring

While the roosters crow and the birdies sing

And the geese overhead are on the wing

Swing new partner (that corner just picked up) then promenade to gents home.

Left hand turn your corner

(new corner)

Right hand turn your own

(new partner)

Go back and dos-a-dos your corner
 (Pass right shoulders, go back to back, then left shoulder into place.)
 And you dos-a-dos Your own
 Step right up and swing her all alone
 (Stepping back to face lady, then swing)
 Swing her once or twice, swing her
 Even though she's not (is) your own.
 (Repeat either twice or four times for the ends and the sides.)
 Contributed by Dale Johnson, Albuquerque, New Mexico



I LIKE MOUNTAIN MUSIC

Singing Call. Imperial

1. First ole couple lead to the right
2. And you circle left with all your might
3. Take the opposite lady, swing her round
4. You step right back and watch her smile
5. You step right up and swing her a while
6. You step right back and watch her grin
7. And step right up and swing her again
 (1st Gent 2nd Lady)
8. Now on to the next and you circle 4 hands round
9. 4 hands ho, and you pass right through with a Do si Do
10. Lady go si, and the gent go do
11. One more Do and on you go
12. Like a chicken in a bread pan
13. Pickin out a lot of dough
 Lead to the next and circle 4
 Circle 4 around once more
 (Repeat lines 3 to 7)

Allemande left, on your corners all
 Back to your own, with Grand R & L around the hall
 And you meet your partner halfway round
 Promenade her back to town
 Promenade your partner right back home

Contributed by Bill MacIlvaine, Mt. Holly.



Books

POSTPAID

SQUARE DANCES OF TODAY And How To Teach Them, a new book on square dancing by Richard Kraus will be published in September. Charley Thomas, Editor of **AMERICAN SQUARES** has written the jacket blurb for this book. This new book, by a man who has taught teachers, who has called, who has organized square dance parties the country over, will give to the amateur, the instructor, clear cut, tested instructions for square dances and the square dance party. Music by Charles Leonard. \$3.00.

Dances of Our Pioneers by Grace L. Ryan. This is one of the classics of square dancing giving 85 dances in mid-western style including couple and circle dances as well as squares. \$3.00

The Country Dance Book by Beth Tolman and Ralph Page. An A No. 1 book of 91 dances from New England tending strongly to contra dances with a few quadrilles, circles and couple dances. Each dance is accompanied by an interesting description and history. \$2.50

American Square Dances of the West and Southwest by Lee Owens. This contains fine basic instruction and a particularly valuable chapter for musicians. The dances include 37 main and 10 introductory figures. \$3.50

Dances of Early California Days by Lucile K. Czarnowski. This gives forty couple dances complete with music, including variations. Since California has the history it does, these dances are strongly Mexican \$5.00

Is Your Publicity Showing? by Alice Partlow Curtis. While this does not specialize in square dance publicity, no publicity chairman or dance hall director should be without this. It will bring you many times over the money you pay for it in increased attendance. \$2.00

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The Story of Dance Music by Paul Nettl. A history of dancing and dance music with chapter on the waltz, dances of national groups, modern dance, etc., with interesting theories why the quadrille and contra developed in England. Originally published at \$4.75, now \$2.25

Honor Your Partner by Ed Durlacher. This is a compendium of square dancing with each dance charted and described and music for each. There is a section of moving pictures showing how to do the various figures with words accompanying each frame. \$7.50

Partners All—Places All! by Mariam H. Kirkell and Irma K. Schaffnit. This has half the number of dances of Ed Durlacher's, forty-four to be exact, but it has the same careful chart system and music, very easy, for each. No moving pictures, but it gives recommended records. \$3.95

SQUARE and CIRCLE

by Virginia Anderson

The dances from the second year of **American Squares**, edited and annotated with instructions and comment by the ex-president of the Southern Section of the California Folk Dance Federation. This volume also contains dances from all over the United States, and in addition it has digests of a couple of articles and is keyed to phonograph records. 62 dances: square, circle and couple. \$1.00

SQUARE YOUR SETS

by George and Marian Waudby

We praised this book when it first came out, privately printed. We were delighted to be permitted to publish the second edition when the first was quickly exhausted. It contains 64 dances (square, circle and round) from Tucson, Arizona. It does more: it contains many of the newer and more complicated dances that have not been published before in book form. \$1.00

PART IV, PLAY PARTY GAMES

by C. D. Foster

The old games are the best. Besides general remarks about games and planning parties, there are ten that rate as games and thirteen that come close to dances. \$1.00

Fourth Annual Square Dance Festival

of the

Oklahoma State Federation of Square Dance Clubs Saturday, September 30th

Morning: Callers Meeting.

Afternoon: Square Dance Clinic and separate Folk Dance Clinic.

Evening: Dance.

For Information Write

Box 612, Oklahoma City, Okla.

