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American Squares



A Magazine Dedicated to American Folk Dancing

March, 1951

Price 15 cents



Let's Keep Happy Dancing!



For quite some time I have been very concerned with the "new-dancitis" that has infected the West Coast Square Dance picture and have been one of the few voices raised in protest.

It was with absolute delight that I read Dick Kraus' "Square Dances of Today", published by A. S. Barnes & Co., which is, I believe, the best book yet out on square and round dancing. Much is said of the caller's responsibility to his dancers, and here, at long last, is a summary of those responsibilities for all to read and ponder. I have so very much wanted someone qualified to write such a book and had rather hoped to see Rickey Holden do it. However, as fine as Rickey is (as that's terrific!), he would really have to go some to top this book. If the book I hope he writes does come out, it will expand and amplify the material in this book and hammer home yet again the responsibilities of the dance leader to his followers.

The new square dances are becoming more and more complex with confused "cues" for the dancers to a point that literally thousands of the older folks are just dropping out—and THEY are the ones who could have so much pleasure from this activity.

In the round dance field it seems everyone is trying to find a "catchy" tune on one of the popular labels and setting a dance to it, with little or no regard for dance technique. Since many of these new dances are set to waltz melodies, they are entering into the ballroom dance field. For the past fifty years ballroom dancing has been a field all of its own, with nomenclature tried and true, handed down in some cases from the famous French dancing masters.

In these new round dances phrasing of music is disregarded, new and unwieldy terms are given to traditional dance steps and patterns, and leaders are doing a rather bad job of fitting their people for dancing in the future.

In a mixed group of experienced ballroom teachers and square dance leaders, the experienced people are often shouted down. And into this picture comes the ignoramous two-step waltz. I will not dignify it by capitalizing it!

Years have been spent trying to teach people to waltz, which in its true form is simply heaven to dance, yet our square dance leaders are teaching, showing and promoting a two-step to three quarter meter.

Dick Kraus has this to say in his book: "But the important thing to remember is this: if a caller creates new dances, let them be in a real square dance tradition and spirit, and not 'phony' or artificial in any way." It is

(Continued on Page 20)

AMERICAN SQUARES

Vol. 6

No. 7

121 Delaware St., Woodbury, N. J.

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SANDY TEPFER

By WALTER GROETHE

Sandy Tepfer came to California in 1944 while serving in the Army, and except for a short absence, he has been teaching and calling squares there ever since. Sandy learned to dance and call in Washington, D. C., in 1941.

Induction into the Army's Mountain Troops late in 1942 brought him to a camp in the Colorado Rockies. His location made it possible for him to take advantage of the square dancing in Denver and Colorado Springs. Soon he organized square dances at his own camp.

When transferred to California, he brought to an area where "live" callers at that time were rare, considerable experience not only in Western squares, but also in Eastern singing calls, New England longways, and Southern Appalachian-style dancing.

After the war and after a year in the East and northern Idaho, Sandy returned to Northern California to attend the University of California at Berkeley. He has been active in the California Folk Dance Federation, and helped organize the Square Dance Callers Association of Northern California. He is a member of the Gate Swingers of San Francisco. He has directed square and folk dance classes in Oakland and organized classes for callers in the Oakland School Program. He has served on the faculty of the Summer Folk Dance Camp at the College of the Pacific since its inception in 1948. He was also on the staff of the first Mills College Dance Institute at Oakland, California, in 1950.

Sandy is an enthusiastic skier, hiker, and photographer. He is a member of the Sierra Club of California. Many winter evenings will find him at the Sierra Club lodge at Donner Pass calling squares to a group of skiers after a strenuous workout in the beautiful Sierra Nevada. Sandy is a confirmed believer in the theory that there is no better relaxation for ski-tired muscles than an evening of square dancing.

Sandy is being awarded the degree of Ph. D. in Botany this summer and is leaving California for Tucson, Arizona, where he will be teaching at the University of Arizona. He and his wife, Bert, an ardent square dancer, hope to continue dance activities there this fall. They have two potential square dance callers in their two little boys, David and Mark.



Boise Valley's first Round Dance Festival was held on Sunday afternoon, February 4th from 2 to 6 p. m. A total of 91 dancers were on the program. The festival was held in Mel Days Dance studio. Round dance instructors included: Mel and Helen Day; Roland and Katharine Onffroy; Don and Doli Obee; Ross and Penny Crispino; Ken and Pat Cummings; Two Boise Valley original dances were included on the program: The Riata by Gus Empie and Babe King and The Mocking Bird Waltz by Mel and Helen Day. This type of program is the answer to current requirements of the round dance enthusiast.

On February 2 and 3, Assistant Editor, Gus Empie visited Pullman, Washington where he called two dance programs. On Friday night February 2, at Washington State College and on Saturday night the 3rd at a special meeting of the Franklin Frolicers. He was guest at the home of Dr. and Blythe House.



LETTERS

Dear Mr. Thomas,

I just came back from Montreal, Canada and I thought I would drop you a few lines to let you know how they do square dancing in Montreal.

The sets are called for and as soon as they are made, a whistle is blown and the dance is ready to begin. One person in each set calls the dance for that set. That means that if you have ten sets on the floor, you can imagine the amount of noise that is made. There is a band which provides background music for the various callers. All in all it gives quite an impression to have ten or more sets, each set doing a different square dance figure. There is no break as we have here in this country, but just one continuous dance which last for about 8 minutes. All of the callings is done in French.

Clifford Berman, Brooklyn, N. Y.



Dear Mr. Thomas:

May a lady who has had the pleasure of dancing to the calling of a goodly number of well known callers in the mid-west, east and south, including several of your associate editors, express a deep conviction about callers?

Either the set-up in halls of the P. S. system is often at fault, or and I suspect the later, most callers do not know how to use their mikes.

I am entirely unmechanical but have danced on a few occasions where both system and use of it were excellent. Gene Gowing at Folkways in New Hampshire seems to have made a study of both. If I understand him correctly, and friends in radio professionally, one should talk in a perfectly natural conversational voice, whereas most callers shout into the mike which not only makes it impossible to function as it should but ruins the delicate instrument. Also many or most talk too close to the mike. Professionals stand away from the mike and seem to talk down into it a bit.

Also, may I add that shouting at one individual or even square is very bad indeed. People only become more confused than before.

Last comment: I sense an increasing tone in American Squares of too much cowboy or other rustic air. I feel it can easily be overdone.

Most dancers today do not know the West, neither live in that atmosphere or talk that way themselves. A bit is fun, now and then, but it can become tiresome, both in print and in patter.

Pauline J. Irwin, Orlando, Fla.



Dear Charley:

Here's something that might be the foundation of an article or open forum: Checking up on the further advance of past graduates of my classes, I find that a great many of them drop it after the class is over, the reason: "We went to a couple of dances but the caller was hashing things up so much and the group was so cliqueish that we didn't enjoy it." This seems to be dumping the load squarely in the callers lap as to why dancing is easing off. Correspondence with callers in other parts of the country indicates that this condition is not local, but seems to exist in varying degrees almost everywhere.

I know from my own experience that the cliques are hard to fight, and a highly controversial matter, and would like to hear from others on these subjects.

O. H. Visser, Los Angeles, Calif.

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"All Members Taking Men's Parts Must Wear Pants!"

By EMMETTE WALLACE

The ALL BELLES, NO BEAUS Square Dance Club of Waco, Texas has no males among its membership of nine squares. All of the couples are women—but half of them wear slacks, jeans, or shorts and dance as "men."

Since its organization last July the dancers have come to know "who" is "what" but at first there was confusion (but isn't there with any group starting out?) and a great deal of hilarity as Jane tried to accustom herself to the role of Joe and Mary couldn't remember whether Minerva was "he" or "she." One girl became so confused from trying to go in two directions at once that she just sat down in the middle of the floor "until her head cleared." Did you ever see two women try to do a waist swing? or two men?

After a few trials and tribulations—such as all eight members of a square going the same way in a grand right and left, and both halves of a couple trying to get on the outside to "Promenade home" the members acquired a finesse, grace, and enthusiasm equalled in few clubs.

Mrs. Angela Peterson felt that there was a need for entertainment for the many women who had no partners. They were enthusiastic but the men consulted thought it a screwy idea. After a few false starts and some hard work the club is a great success, recognized by the community as filling a great need and invited to visit many other clubs and give exhibitions.

Two ladies must join the club as a couple and one of them must agree to dance all of the time as a man. Most of the "men" are women whose husbands can't be dragged on a dance floor and so know that this is their only chance to dance or they are widows who want sociability and fun but have no interest in a beau.

There is ONE man in the club—the hired caller. How about it boys—would you like to have his job? — or would you prefer to keep your hair?

Anyone who is interested in forming a similar group may secure more complete information from Mrs. Angela Peterson, c/o Parks and Recreation Dept., Waco, Texas.

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Callers no longer have to be plagued by short-playing records that necessitate breaking rhythm and timing to reset the playing arm. Windsor's new CALLERS' SERIES features up to 7½ minutes of steady music!

Played at 33½ r.p.m., the new records are grooved for the standard 2½ to 3 mil needle that also plays the 78 r.p.m. speed! No need to change needle or arm. Just set the player at 33½ speed and forget about the record until the dance is finished. Leaves you free to concentrate on giving your group an enjoyable and uninterrupted dance!

Here are the first two records in Windsor's new series for professionals:

3101 "IDA RED" Key: A Tempo: 134 with "MARMADUKE'S HORNPIPE" Key: D Tempo: 130

3102 "GRAY EAGLE" Key: A Tempo: 136 with "BILL CHEATEM" Key: A Tempo: 132

All four tunes are played by the SUNDOWNERS BAND and feature Lloyd Apperson on the fiddle, Art Wenzel on the accordion, Red Roundtree on the banjo and guitar and Candy Hall on the bass. All have a strong but not "squeaky" fiddle melody supported by a true and strong downbeat rhythm. 10" Vinylite unbreakable record. \$1.75

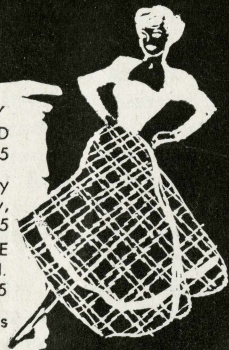
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#7407: "MAÑANA," called by AL McMULLEN and "THE SAME OLD SHILLELAGH," called by DOC ALUMBAUGH. 10" vinylite GOLD LABEL quality, full instructions .. \$1.45

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RECORDS

by CHARLEY THOMAS

Key

TR 50 Useable
TR 70 Acceptable

TR 80 Recommended
TR 100 Perfect

DANCELAND. These are 12" flexible records made in England by the dance magazine that advertises in our columns. They are generally speaking excellent records but while we have had them for some time, we have not reported on them because we hoped to be able to offer them to you for sale. To do that we needed descriptions of how to do the dances. The first installment of these dances has arrived from England, but in the meantime, they have put out more records. We are therefore reporting on these records and hope to be able to give you prices and sell you the records soon. The playing is well done with a full orchestra of the concert type with emphasis on violins. This gives a rather queer effect to those of us who are used to having music by cowboy bands or organs, but the music is very pleasing and has been favorably commented upon by all of my visitors who have heard it. Recording excellent, playing fine, balance excellent, arranging sounds queer on occasion.

254 Celtic Medley. Suitable for The Dashing White Sergeant, Circassian Circle, Petronella. Metronome 126. TR 91. **Silk and Satin** suitable for The Ladbroke, La Mascotte, or any Gavotte. Metronome 114. TR 93.

256 The Wedding Waltz suitable for The Wedding Waltz, Veleta, etc. Metronome 57. TR 91. **Cinderella** suitable for the Veleta. Metronome 55. TR 91.

258 Country Fare. Suitable for the Latchford Schottische. Rather slow for our type of schottische, sounds more gavottish. Metronome 104. TR 94. **Olde Times.** Suitable for The Esperano Barn Dance. Wonderful listening. Metronome 92 TR 92.

259 The Barleymow. Suitable for Barn Dance, Weston Schottische, Ideal Schottische, Kranholme Parade, etc. Metronome 120. TR 94. **Pete the Poacher.** Suitable for Barn Dance, or schottische. Metronome 120. TR 91.

261 Royal Review. Suitable for the Crown 2-Step, Universal 3-Step. March tempo. Metronome 110. TR 90. **The Four Provinces** Suitable for Boston 2-Step, Gay Gordons, Lotus-bud. Metronome 109. TR 94.

262 Park Parade. Suitable for the Marine 4-Step, Eva 3-Step, Jolly Roger; Imperial 2-Step, etc. Metronome 112. TR 92. **Paddy Malone.** Suitable for the Lancelot 2-Step, Dinkie 1-Step, Rosetta 2-Step, Military 2-Step. Metronome 110. TR 92.

265 The Danceland Lancers, Fig. 1 & 2. Come Landlord Fill the Flowing Bowl, Life on the Ocean Wave. Girl I Left Behind Me. and others. Metronome 120 and 112. TR 90. **The Danceland Quadrille Figs. 4 & 5.** Metronome 116 & 120. TR 90

266 The Danceland Lancers Figs. 3 & 4. Metronome approximately 120, the honor interferes with the count. 116. **The Danceland Quadrille Fig. 3.** Metronome 114. TR 90.

267 The Danceland Lancers, Fig. 5. Metronome 124. TR 90. **The Danceland Quadrille Figs. 1 & 2.** Metronome 120 & 120. TR 90.

DECCA 45057 Whopie Jack Wilfahrt. Usual fine playing and recording but I've heard better tunes. **California Polka.** Metronome 124. TR 79. **Half Schottische.** Metronome 164. TR 81.

FOLKWAYS RECORDS. I've had this on hand for almost a year waiting for the return of my 33½ phonograph. Piute Pete calling with the Country Cousins playing. Playing fair, calling fair, recording fair, balance good.

1203ALP Step Right Back. Metronome 128. TR 75. **Duck for the Oyster.** Metronome 137. TR 73. **Looby Lou.** Metronome 126. TR 75. **Brown Eyed Mary.** Repeats the same verse over and over. Metronome 134. TR 70. Metronome 137. TR 75.

1203BFLP Buffalo Gals. Metronome 135. TR 75. **Red River Valley.** Metronome 128. TR 75. **The Steam Boat (No calls)** Metronome 138. TR 77. **Ricketts Hornpipe** Metronome 140. TR 75.

WINDSOR has rigidly tested the semi-microgroove for 78 rpm and is publishing dances of 4½ minutes on a 10" record. These are the new Gold Label series of which we review some below. These give the playing time of a 12" record on a 10" disk. Pure vinylite is used, practically indestructible. **AMERICAN SQUARES** salutes **WINDSOR.**

WINDSOR The first of all gold label Windsors have come out. They are so cut with finer than usual grooves so that five minutes can be put on a 10" record yet the record itself played on a standard 78 rpm turntable. The recording is Windsor's usual good job but the playing is not as fine as some they've put out. The Sundowners Band. No calls. Balance good.

The recent records coming from the West Coast have been heavily syncopated. I don't care for that type of rhythm. If there's any syncopating to do, I'll do it in the call. Everyone to their own choice.

7405 **Old Fashioned Girl** (I want a Girl Just Like the Girl) Suggested calls included. Metronome 132. TR 88. **Hurry, Hurry, Hurry.** The tune is not strong. Metronome 131. TR 82. We stock this record at \$1.45.

7406 **The Thing.** Doc Alumbaugh has done a pretty fair job of adapting this popular tune to square dancing. However, we found difficulty in doing all of the figures within the time allowed. By cutting out a few we achieved the same final result. His figure for the boom—boom, boom is good. Metronome 132. TR 91. **S(l)inging Hash.** This is a happy idea of combining a number of the more popular singing calls in the manner of patter calling—tho the caller can't change at will and the caller working with this record for the first time experiences difficulty in deciding just when the music goes from one tune to the next. Metronome 133. TR 90. We stock this record at \$1.45.

7407 **Manana** This comes without suggested calls at the moment and one suggest themself to me. Metronome 132. TR 90. **Same Old Shillelagh** Metronome 133. TR 89.

WINDSOR proves again that it is making only the best records and with the square dancer in mind by producing 7½ minute records on 10" disks by using the 33⅓ speed but standard (not LP) groove. Watch for the announcement. Again, **AMERICAN SQUARES** salutes **WINDSOR**.

= Old Timer =

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American Squares Summer Schools



Instructors

JIMMY CLOSSIN
"LUKE" LUKASZEWSKI
FRED and MARY COLLETTE

RALPH PIPER
CHARLEY THOMAS



The buzzer sounded. "Gee," said Charley, "I didn't mean to talk that long." Dale looked chagrined and rushed to ring the dinner bell. Class dismissed and we wandered down to the mess hall where we were told by the camp staff that two buzzes was the call for the camp director not a meal signal and the mess hall door was locked in our faces. In a matter of minutes Jimmy had squares on the lawn dancing to his clapping and two minutes later Luke appeared with his accordion. The photographer also arrived; hence this picture. Camp Ihduhapi, Loretto, Minn., Sept. 1, 1950.

July 1st to 7th

LINCOLN MEMORIAL UNIVERSITY, HARROGATE, TENN.

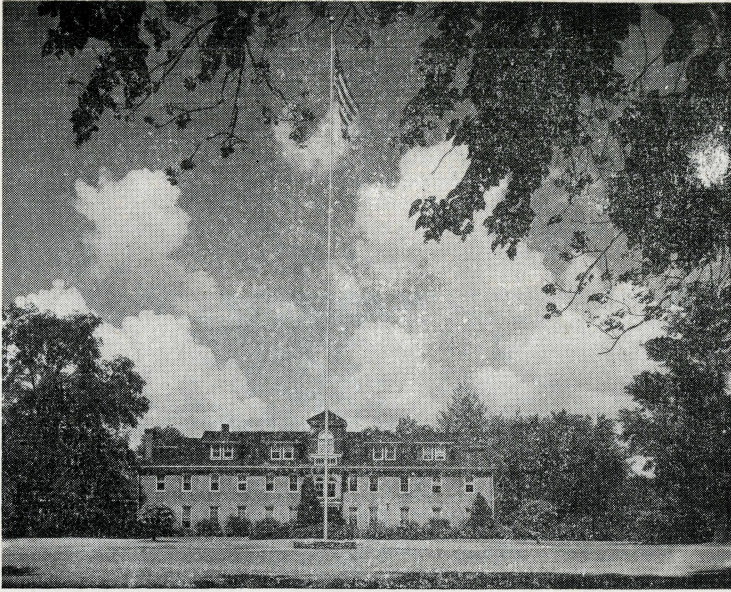
August 5th to 11th

CAMP FARLEY, MASHPEE, MASSACHUSETTS

August 26th to September 2nd, September 1st to 3rd

CAMP IHDUHAPI

What better way is there to spend a vacation?



July 1st to 7th

LINCOLN MEMORIAL UNIVERSITY, HARROGATE, TENN.

The first 1951 American Squares School will be held high up the side of the Cumberland mountains near the Cumberland Gap, made famous by Daniel Boone and other pioneers into the Dark and Bloody Ground. Here 1350 feet above sea level and hot weather is the campus of Lincoln Memorial University at Harrogate, Tenn. Students will live in the dormitories, eat at the commons and the classes will use the facilities of the University.

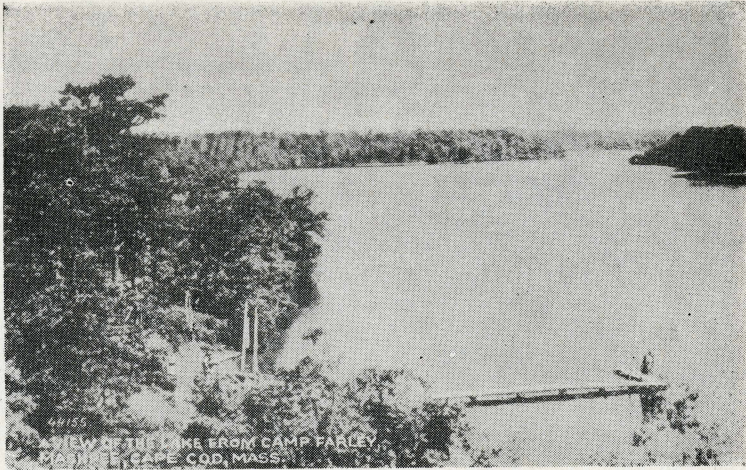
The excellence of this site for such an event as our square dance school is demonstrated by the fact that the University grounds were at one time the property of The Four Seasons, a company operating a 700 room hotel, hospital and inn on the grounds as a resort. For those students of the square dance who do not desire to rough it in a camp, this is the selection. Pinnacle, Cudjo's Cave and the projected Cumberland National Park are close by for those wishing to take a vacation from square dancing.

The instructors will be Jimmy Clossin, Fred and Mary Collette, and Charley Thomas. Classes will be held morning, afternoon and evening with separate classes for beginners and advanced dancers. Any of these classes are open to part time students and there will be a holiday special of the evening of July 3rd and all day the 4th with meals and room over night for \$11.00. Square dances will be taught in the morning and folk dances in the afternoon. The special callers class will be held directly after supper and the evening session will be devoted to working out the principles taught during the day.

Lincoln Memorial University is located on U. S. Route 25 E.

Buses roll thru Harrogate. The train station is at Morristown. The airport is Knoxville, Tenn.

What better way is there to spend a vacation?



August 5th to 11th

CAMP FARLEY, MASHPEE, MASSACHUSETTS

For generations Cape Cod has been the vacation resort of America. Camp Farley is the 4—H camp situated on Mashpee Pond near the base of Cape Cod cooled by breezes from the bay and the sound, and easily available to both.

The dining hall of Camp Farley, where most of the classes will be held, stands on a bluff overlooking Mashpee Pond. Slightly below are the chapel (for lectures) and the craft building where the beginners will dance. On either side of these general buildings extend the cabins which will house the students, eight to a cabin. Couples may share half cabins.

The land dips away sharply to the pond which itself is shallow. Facilities of the camp include boats on the pond, swimming, library and recreation grounds, all of which are available to students.

The faculty will be Jimmy Crossin, Fred and Mary Collette and Charley Thomas. Students will be divided between beginners and advanced groups. The morning will start with a lecture. Square dance classes will then be held. Folk dancing will be taught in the afternoon with the last part free for recreation. The callers' course will be held in the evening overlapping the general dance session at which the students will practice the principles taught during the day. All of the classes are open to auditors and there will be a special price of \$2 per class for the callers' class for outsiders.

Trains and buses stop at Sandwich. Transportation will be furnished to the camp for those not having private cars.

In view of the limited size of the camp and its popularity to date, we recommend registrations be placed promptly to insure a reservation.

What better way is there to spend a vacation?



August 26th to Sept. 2nd and Sept. 1st to 3rd
CAMP IHDUHAPI, LORETTA, MINNESOTA

Camp Ihduhapi is located on high maple grove hills overlooking Lake Independence near Loretta, 24 miles northwest of Minneapolis. In addition to the main camp, which covers 32 acres, the camp also owns a 20-acre island. Equipment includes 14 screened cabins, recreation lodge, dining hall, handicraft building, service and work shop, tennis courts, play fields, volleyball courts, sloping beach, boats, canoe, pier and diving tower, Camp Ihduhapi has more than a quarter-mile of shore line.

The faculty will be Jimmy Clossin, Ralph Piper, Charley Thomas and Luke Lukaszewski. Students will be divided between beginners and advanced groups. Both will study square dancing in the morning and couple and folk dancing in the afternoon. They will join together in the evening in a general session in which they will work out the principles learned during the day. The callers class held directly after supper will be divided into three so that each caller can get the maximum amount of individual attention and so that beginning callers can get work on fundamentals while the advanced callers can work on trimming. No other school can offer as great an amount of individual attention. Because of Luke Lukaszewski's great success as a song leader last year he has become a full member of the staff and will give students the benefit of his knowledge of music to which all dancing is set.

There will be a special class for those who can only attend over the Labor Day holiday. This will cover two and a half days: either Saturday, Sunday and half of Monday or half of Saturday, Sunday, and Monday. The charge for this will be \$20.00. While other schools will close Sunday noon, Ihduhapi will continue thru Monday evening. The charge for the complete session will be \$65.00.

There will be a special class for those who can only attend over the Labor Day holiday.

Minneapolis is not so far from the rest of the country. By airplane, the cheapest method of transportation, the times, uncorrected for time belts are:

New York City—4 hours, 10 minutes	Seattle—7 hours, 30 minutes.
Houston—9 hours, 25 minutes	Chicago—40 minutes.

Transportation from Minneapolis to Loretta will be arranged.

What better way is there to spend a vacation?

GENERAL INFORMATION

The feature of the American Squares Summer Schools of which we are proudest is the comraderie and good fellowship. At no place but an American Squares summer school would anyone run Jimmy Clo-



Luke and Clarence demonstrating Cotton-Eyed Joe. Ihduhapi, 1950.

sin's pants up a flagpole and then hold a kangaroo court over the suspect (who was condemned, tho, we think, wrongly) at no place but an American Squares school would real firemen appear at the Firemen's Dance, or would Fred and Mary Collette be asked to demonstrate the Windmill Waltz to a record with the hole bored off center. At no place but an American Square school would Luke Lukaszewski and Clarence Haller demonstrate Cotton-eyed Joe. The songs at meals were so successful at Ihduhapi in 1950 that they will be on the program of the other camps this year. To the best of our knowledge, an American Squares school is the only place where the students had so much fun they formed an alumni association with officers to plan on reunions.

Students and faculty study together, learn together, eat together and live together. We exchange square and folk dance information at almost any time of the day and we practice steps and calls at odd moments. Friendships made at the school will stay with you for the rest of your life and you will be exchanging letters and square dance information long after the camp is closed.

Another feature of the school is the book and record store which American Squares will run at the school. You do not have to buy there, of course. However, during the lessons the instructors will recommend certain records or books or you will learn to like certain dances. Rather than have to chase off downtown or search the book and record stores at home, we will try to have enough of those records and books available at the school. There will be records and books not particularly mentioned during the lessons which you will want to inspect and hear. At no other school is all this available.



Jimmy taking his pants from flagpole. Farley, 1950.

Mimeographed notes of all dances taught, and many we will not have time to cover, will be distributed. Notes of the various courses will also be available.

The charge for a week is \$55.00. This includes board, lodging and instruction. There are no extras such as fares to and from school. Anything else you spend is your own choice. Classes will be open to students who wish to stay less than the whole week at the rate of \$10.00 per day. Single meals and overnight stays can be arranged. These, however, will depend on local conditions and must be arranged for at the camp.

To register for any camp, just send \$5.00 to American Squares, 121 Delaware Street, Woodbury, N. J. with your name and address specifying which school you desire to attend. This deposit is refundable up to three weeks before the camp opens and may be transferred from one camp to another. The balance of the fee will be payable at the camp. Registration can be made at camp.

A few weeks before the camp, a special instruction sheet pertaining to that camp will be sent you covering what to bring, how to get there and other necessary and helpful information. Transportation will be supplied to nearby train and bus lines.

What better way is there to spend a vacation?

The Faculty

With a faculty drawn from widely separated parts of the United States, the American Squares Summer Camps will be the ones offering instruction in all types of American folk and square dancing. With three instructors, they offer separate classes for beginners and for the advanced students so that neither are hampered by the presence of the other. You need not be afraid of getting too much or too little information.

JIMMY CLOSSIN

Jimmy Clossin of 2930 Van Buren Avenue, El Paso, Texas, is the foremost dance instructor of the Southwest. Raised as a cowboy and patrolman when people rode horses 25 to 40 miles to a square dance, Jimmy has brought the flavor of the old-time dances to today. His specialty is the instruction of groups and he often has classes of school teachers. From these engagements he has garnered a wealth of experience in working with teachers. He knows what a teacher needs to know and he knows how to give them that information.

Jimmy is co-author of *West Texas Square Dance*, one of the finest little books to come out of Texas. With the Bluebonnet Playboys he has produced five albums of records for Imperial.

At the camp, Jimmy will specialize in western square and folk dancing with special emphasis, of course, on the way they do the dances in El Paso. He will also handle the instruction in how to teach.

FRED AND MARY COLLETTE

Fred and Mary Collette hail from 1268 University Drive, N. E. Atlanta 6, Ga.

At the time of the 1949 camp, Fred and Mary had just returned from a round the world cruise. This had followed a trip thru South America. Both of these trips were undertaken with the idea and intention of studying folk dances wherever they might be found.

Since returning to Atlanta, Fred and Mary have been teaching classes of square and folk dances. They have a radio program over WCON which is devoted to the square dance.

Because of their location, Fred and Mary know most about the appalachian circle of any of the American Square editors and they will teach that and also the folk dances which they do so well. However, they are completely competent in all lines of the square dance having studied under Lloyd Shaw, Gene Gowing, Ralph Page and Frank Smith as well as in our own American Squares school.

"LUKE" LUKASZEWSKI

"Luke" is an excellent musician and singing caller. He graduated from Milwaukee Teachers College with a major in music, and teaches music at a Jr. High School in Minneapolis. He has had many years of experience in recreational leadership with cooperatives and has trained callers in classes at Mac Phail School of Music in Minneapolis. He holds a union card and plays in various orchestras. Leading group singing is one of his specialties.

RALPH PIPER

Ralph Piper of 1567 Fulham St., St. Paul, Minn., is Dr. Piper Associate Professor of Physical Education at the University of Minnesota. His job is teaching and he knows how to teach.

He will teach folk dancing and general square dance instruction. He is completely competent in all fields.

What better way is there to spend a vacation?



Elizabeth and Charley Thomas, Ralph Piper, Jimmy Clossin, Fred and Mary Collette

In addition he is the heavyweight of the faculties in the sociological aspects of folk dancing. He is member of the Legislative Board of the National Dance Section of the American Association of Health, Physical Education and Recreation, Chairman of the Folk Dance Committee of the Folk Arts Foundation of America, member of the Research Committee of the National Dance Section. Thus he brings to the school besides a general experience in teaching and the folk dance, an intimate knowledge of its relationship to recreation and folk arts.

CHARLEY THOMAS

Last and not least is our editor whose address is the same as the magazine, 121 Delaware Street, Woodbury, New Jersey.

He is the author of **Twelve Homemade Square Dances, Singing Calls**, which is Part II of Foster's Calling Cards, Square Dance Timing and Rhythm and Play As You Learn, all of which have consistently been on the square dance best seller lists. He was the first square dance caller with a regular program on television, WPTZ, and on the radio he has run his own program on WCAM as well as appearing on WBUD, KYW, WIP, WTOR and WKAN and Playtime, as guest artist. He has made square dance records for Continental.

At the schools, he will devote most of his time to administration but will handle classes on calling and exhibition dancing. He will be the specialist in the singing call and he will lecture on the one-night stand and available materials.

What better way is there to spend a vacation?

Just a note to tell you how very much I enjoyed the American Squares Camp this summer. There was really a grand group of people there and I'm hoping there will be another American Squares camp next summer which I will be able to attend. Thanks for planning a wonderful vacation for me.

Mary Jane Schmitt, Evansville, Ind.

Want to tell you how very much both Paul and I enjoyed the American Squares camp. Had loads of fun and surely learned a lot of things.

Elsie Hinzmann, Hancock, Mich.

Just want you to know that Ihduhapi was invaluable to me. Thanks a heap for making such a fine school available to us.

Mary Langford, Hibbing, Mich.

I had never done any square dancing until I attended your camp. I have been greatly benefitted by the camp experience.

Leah Mullia, Fredericktown, Ohio

Enclosed find pictures. They are a bit of remembrance of many many happy hours.

Elsie and I have always been interested in contra dances and enjoyed ever so much your teaching of them.

Paul R. Hinzmann, Hancock, Mich.

I want you to know how much we enjoyed the camp this summer. The classes were well organized, good material available for all and wonderful friendships formed. The staff is to be commended for a job well done. Please try to have another camp the last week in August next summer so we can come again.

Mildred Formyduval, Winston-Salem, N. C.

We sure had one grand vacation the week at your summer school in 1950 and can recommend it very highly as an ideal vacation for folks who like to dance, like good food, pleasant people and beautiful surroundings.

Henry Schliecher, Portage, Wis.

American Squares

121 Delaware Street,
Woodbury, N. J.

I enclose herewith \$5.00 as a registration fee for the American Squares Summer School to be held at:

- Lincoln Memorial University, Harrogate, Tenn., July 1st to 7th
- Camp Farley, Mashpee (Cape Cod), Mass., August 5th to 11th
- Camp Ihduhapi, Loretta, Minnesota, August 26th to Sept. 2nd
- Camp Ihduhapi, Loretta, Minnesota, Sept. 1st to 3rd
- Camp Ihduhapi, Loretta, Minnesota, August 26th to Sept. 3rd

I will pay the balance at camp.

I am interested in the Beginners
 Advanced classes.

Signed

Address

.....

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

.....

.....

.....

.....

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What better way is there to spend a vacation?

The Oracle

BY JOHN ZAGORIEKA

Q. Would you give us the instructions for doing the "Gay Gordons"? D. S. Rhoney, Cleveland, Ohio.

A. This is the way it's generally done around here: Partners side by side in varsovienne position, gent beginning with left foot, lady with opposite. Counts 1-4: Walk forward four steps counterclockwise, turn right about face. Counts 5-8: Walk backward four steps L R L R counterclockwise. Counts 9-12: Walk forward four steps clockwise L R L R, turn left about face. Counts 12-16: Walk backward four steps clockwise L R L R.

Second Part

Count 1-8: Counterclockwise, beginning with man's left, gent takes four two steps forward while lady twirls right face four turns under gent's right arm. Count 9-16: Four two steps in regular dance position, rotating twice. Description is for gents, ladies doing the counterpart, but turning in same direction as gents.

Q. How can I prevent the pick up arm on my turntable from jumping the groove when the dancers start hoein' down? H. L. Schleicher, Portage, Wis.

A. The best solution is to place your table on a stage or platform braced or supported by a set of beams not connected to the floor joists. Faced with the same problems once, we used a sponge rubber cushion under the turntable. A spring filled cushion from your living room chair might turn the trick, if you can balance your turntable on it.

Q. I am anxious to get the directions for the little singing game "Hokey Pokey." Miss M. A. Fenner, Allentown, Pa.

A. The game you refer to is similar to the singing game entitled "Loubie Lou" as done in New England. Here are the words as sung by a leader in the South Jersey area.

You put your right foot in,
You put your right foot out,
You put your right foot in
And you shake all about
You do the Hokey Pokey and you turn about
That's what it's all about.

Dancers in a circle, leaders in the center. As leader sings call, dancers extend foot towards center of circle, then away, then towards the center and shake the extended foot. All sing the last two lines when they do the Hokey Pokey as follows: Standing erect, place hands under chin, palms down, elbows extended to the side, then shiver, shake or wiggle and turn once about in place. The leader then continues with left foot, hands, ears, head, hips, and finally "Put your whole self in" etc.

Q. What calls work best with the record "Gold and Silver"? C. F. Gladfelter, Emporia, Kansas.

A. We don't use it for anything but Ralph Page fitted his Page's Nightmare to it. He has the heads and sides lead twice to the right, circle four and form a line, then forward and back. Ralph called a different figure each time, right and left thru and right and left back, ladies chain and chain back, dosido your your opposite and dosido partner, swing your opposite and swing partner. Ralph phrased his patter to fit the music.

Last month we hated like the dickens to tell Mrs. John Hardy that we couldn't help her with the circle singing game "Nobody's Business" so we dug around till we got an answer which we sent her. Here is a description of the game if any one else wishes to try it: Verse—All circle left. Chorus—Face partner and elbow swing once around with the right, next girl by the left. Elbow swing third girl by the right, leave her on the right and she becomes new partner as you circle left to the next verse. We wish to thank Pauline Irwin of Orlando, Florida, for sending us the version she learned and the amusing verses that go with it.

Q. Can you give me any suggestion about a radio program which I am planning. Clubs will participate and each club will furnish its own caller who will be master of ceremonies.

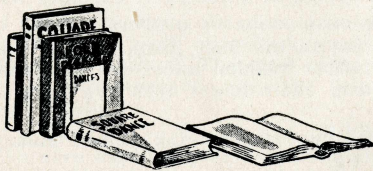
A. If each club furnishes its own master of ceremonies your troubles should not be great. I should, however, insist that the MC furnish you with a copy of the script before he goes on the air. If you're going to be responsible for what

they're going to say, you should know what it is to be.

Will any of the callers be working to records, if so, supply him with a pair of earphones and an extension cable. A record when it is on the air is relayed into studio, but, at least locally, it is not loud enough to call to.

My own program opened with a hoedown, when into dialogue during which announcements of coming dances were made, presented instruction in an easy couple dance followed by the dance itself, then went into some topic of immediate interest: interview of a guest star, new book or album that came out, etc., and wound up with another hoedown. It's easy to work out a program and from that a script, but be sure to use a script.

- Q.** Have you learned the call for the "Mule Train." "Hap" Boulware, Seattle, Wash.
- A.** No, we haven't heard one. Anyone ever hear this used for a square dance? We would like to know.
- Q.** Do you know of any place where I might be able to purchase folk dances and square dances on 45 RPM records? Paul O. Gillis, Yuba City, Calif.
- A.** Victor, Old Timer, Continental, Capitol and Imperial records have come out on 45 RPM, you should be able to order them thru your regular dealer. We do not carry ehtm as the needle jumps the groove too easily.



Book Reviews

We do not stock reviewed books unless specifically stated

Square Dance—Your Favorite Calls & Callers by Jack Duncan. Abilene, Texas. Privately published \$2.00.

This book contains pictures of a number of callers and of their favorite dances. If one were to judge from it, one would believe that square dancing was confined to Texas and California (altho Arizona, New Mexico and Missouri get honorable mention in the list of places to dance.

As far as it goes, geographically, it is a nice little book. The dances add to one's collection and it is nice to know what these callers of whom I have heard look like and what they do in their spare time.

Try again, Jack, and maybe just one caller from New Jersey?

Charley Thomas



BEST SELLERS FOR JANUARY, 1951

- | | |
|---|---------|
| 1. Frank Lyman: One Hundred and One Singing Calls | \$2.00. |
| 2. C. D. Foster: Learn To Call and Dance Square Dances, Part I. | \$1.00. |
| 3. Dick Kraus: Square Dances of Today. | \$3.00. |
| 3. Charley Thomas: Singing Calls. | \$1.00. |
| 6. Charley Thomas: Twelve Homemade Square Dances | \$.50 |
| 6. Charley Thomas: Play as You Learn | 10c |
| 6. Marion and George Waudaby: Square Your Sets | \$1.00 |
| 6. C. D. Foster: Learn to Call and Dance Square Dances, Part II. | \$1.00 |
| 9. Ray Smith's Square Dances and Mixers | \$1.50 |
| 9. Lloyd Shaw: Cowboy Dances | \$5.00 |

We'll be glad to sell you any of these.



Don Conine is leaving the Garden State for Champaign, Ill., where he will attend the University of Illinois with an M.A. in view. Jersey will miss him.



Frank Whiteside writes of the organization of Hank's Hoedowners, a club containing dancers from 25 to 60 years of age. He wants help, however, and requests letters be sent him at 7 Hampshire Circle, Methuen, Mass.



The new catalogue containing many new items is just off the press. Write for your copy today! American Squares, 121 Delaware St., Woodbury, N. J., in case you've forgotten. A postcard will do.



COMING EVENTS

- March 3**, Beaumont, Texas, Annual Square Dance Festival, Beaumont area Square Dance Council, Harves Club, South Texas State Fairgrounds.
- March 3**, Montrose, N. Y. 2nd Annual Country Dance. Of the Square Dancers of Oscawana. Hendrick Hudson High School, Rt. 9.
- March 11**, Winona, Minn. Festival of Folk Dance Federation of Minnesota, Y.M.C.A.
- March 15, 16, 17**, Amherst, Mass. 15th Annual Recreation Conference, University of Mass.
- March 16**, Stepney, Conn., 5th Calico Ball and Spring Jamboree, County Barn 8:30 p. m. Al Brundage calling.
- March 17**, Lufkin, Texas, Circle 'N Swing's 2nd Annual Fun Festival, Grady Hester and His Texsons, St. Patrick's Youth Center.
- March 17**, DeQueen, Ark., Shirts and Skirts Shamrock Jamboree, Rickey Holden calling, DeQueen Skate Land.
- March 21**, Concord, N. H., Merrimack Valley Square Dance Association, Ralph Page calling, Concord High School.
- March 24**, Camden Y. M. C. A. American Squares Night. A free subscription with each admission. Guest callers: Leo Jones, Dick Hurley, Ray Beamer, Earl Brooks and Frances Sorden.
- March 29**, Pawtucket, R. I., Third Annual Square Dance Festival, 8 p. m. Pawtucket East High School Gym.
- March 31**, Phila., Pa. Spring Round Up. Y. W. C. A., 2027 Chestnut St. Folk dancing 2 to 5, square dancing 8:30 to 12.
- March 31**, Bassett, Iowa. B-Square Club Anniversary Square and Folk Dance Festival.
- March 31**, Weister, Idaho. Annual Square Dance Festival, High School Gym. Write Lester Panike, Rt. 3, Weiser, Idaho.
- March 25-April 8**, Tucson Festival of Arts, Exhibition dancing and Square Dancing on April 6. Exhibits and entertainment.
- March 30, 31**, Cambridge, Mass., New England Folk Festival, Rockwell Cage, Mass. Institute of Technology.
- March 31**, San Angelo, Texas, Concho Federation of Square Dance Clubs, afternoon clinic, night jamboree. Herb Greggerson calling, Community Gym.
- April 4, 5, 6, 7**, St. Louis, Mo., National Folk Festival, Kiel Auditorium, Opera House, Write M. J. Pickering, 814 Clara Ave., St. Louis 12, Mo.
- April 15**, White Plains, N. Y., Westchester Square Dance Association 2nd Annual Jamboree, County Center.
- April 20, 21**, Houston, Texas, Spring Festival, Houston Square Dance Council, Coliseum.
- April 21**, Camden, N. J., Visitation Night at the Camden Y. An inscribed microphone and a plaque to the club having the most members in attendance.

The 4th Annual Rocky Mountain Folk Dance Camp

Lookout Mt'n, Golden, Colo.

July 1—14

July 23—Aug. 11

featuring Western Squares, Rounds, English, Danish, and other dances.
—Combine a mountain vacation with square and folk dance fun under excellent leadership.

For further particulars write Paul J. Kermiet, 4562 Quitman St., Denver, Colo.

CLASSIFIED ADS

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

DIXIE FOLK AND SQUARE DANCE INSTITUTE, July 15 to 22—using fine facilities of Georgia Military Academy, College Park, Ga. (suburb of Atlanta). With elevation over 1000 feet, summers are mild. An intensive course in both dancing and calling, covering all the main types of folk dancing, including squares, contras, couple, grand circle, etc. Elementary and advanced dances—favorites of all sections of the country and some from foreign lands. Designed for dance enthusiasts, including callers, teachers, recreation leaders, and hobbyists. Ralph Page, famous New England squares and contras. Under the direction of Fred Collette, internationally known dancer, caller and teacher. For more information write D.x.c. Folk and Square Dance Institute, 1268 University Dr. N.E., Atlanta 6, Ga.

ORIGINAL SQUARE DANCE JEWELRY

CLUB PINS!

TIE SLIDES!

RIBBON PENDANTS!



Wear your Club's exclusive design! Send a rough sketch of your Club initials, name, or symbol—and the size desired. State quantity required, and you will receive a beautiful design in color, created by our artists, together with prices.

J. A. MEYERS & CO. INC.
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The Roundup

OF FOLK DANCE INFORMATION

Published by
The Folk Dance Federation
of Minnesota

News of Minnesota and
Surrounding Territory

\$1.00 per year
703 Henn. Ave.

Minneapolis 14, Minn.

The Spring Round-Up and Square Dance Jamboree will be held at the Philadelphia Y. W. C. A., 2027 Chestnut Street, Philadelphia, on March 31st. Folk Dancing from 2 to 5 in the afternoon, square dancing from 8:30 to 12. \$1 per couple covers both. Folk dancing every Thursday night.

DANCE CIRCLE studio, 144 W. 54 St., N. Y. C. All yr. 'round. All sessions are for experienced square dancers. Fri. & Sat. 9-11:30 p. m.—mostly squares. Sun. 4:30-7; 8-11 p. m. 24 squares (8 sets) & 15 minute periods of folk between sets. Fee \$1; Sun. 5½ hrs., \$1. David Hahn (OL 2-2740).

Western style short ready-tied ties with handpainted square dance design. Four-in-hand style \$1.50. Semi-bow style \$2.00. White ties painted in any color or colors you want. V. Wallace, 702 Pampa St., Pasadena, Texas.

ENGLISH Old Time Dancing. Monthly and Weekly magazines. Available by subscription. Send for specimen copies and terms. DANCELAND, 34 Exeter Street London W.C. 2, England

READ NORTHERN JUNKET. The only magazine of its kind in the country. Each month you get music and directions for squares, contras and folk dances. Folk songs, folk tales and legends of the Northeast. Real recipes of New England cooking. News and gossip of interest to all square and folk dancers wherever you live. \$2.00 for 12 issues. Ralph Page, editor. Address subscription to Ralph G. Page, 182 Pearl St., Keane, N. H.

Square Dance Party Book

BY PIUTE PETE

(featured on TV, radio Village Barn, Stork Club and Folkway Records)

Square Dances, Country Games, Music with chords, 40 photos of basic steps and games, Punch recipes, 60 pages, Excellent for beginners.

All for \$1.00.

Order from

Village Recreation Service

1701 Broadway, Dept. A
New York 19, N. Y.

LET'S KEEP HAPPY DANCING

(Continued from Page 2)

more important for the dancers to learn a few dances WELL, and to enjoy repeating them, than for them to do a variety of dances without ever becoming really familiar with any of them."

In another paragraph Mr. Kraus points out that the true folk dance is never static, and since they are done by folks they continually change. However, isn't it important that the dances be kept simple and charming so that lots of folks may dance together?

Virginia Anderson.

In Memoriam

Roy Qually was one of the leaders of square dancing in Wisconsin and the presiding officers at the formation of the Square Dance Association of Wisconsin. He left us on 13 January 1951. The following poem was written by Irene Qually, his wife,

TO YOU

We have shared beauty—
The beauty of a sunrise o'er the canyon—
Of moonbeams on the rippling sea;
The beauty of the mountains in their grandeur—
Of paintings, verse, and lovely melody.

We have shared joy—
The joy of skating 'long the lake-shore—
Of skiing down the hills and 'cross the dune;
The joy of swimming in the cool, clear water,
The joy of dancing, with our hearts in tune.

We have shared love—
The love of friends and precious love of family—
Those "ties that bind," our hearts more closely bound;
The love of God, our love, each for the other—
"The Mystery of Life" we too have found.

We have shared sorrow—
When loved ones have departed, oft untimely
Mid grief and loss, and sometimes faltering faith,
We shared our thoughts, and then, to find the answer
We shared our prayers, to Him, who conquered death.

Life has been full, and yet so incomplete.
There should be much in store for you and me;
But if, perchance, there be but few tomorrows,
We'll share together, all Eternity!



In Rickey Holden's Article in the January issue about the square dance workshop in San Antonio, he mentioned the family ties between the Route and two similar figures. It occurred to me that possibly those two are cousins but the grand-parent may be Ticknor's Quadrille in Ford's *Good Morning*. It seems as if that dance contains about the same basic patters.

Mary Collette.



On Sunday afternoon, January 28, at Weiser, Idaho Gus Empie and The Idaho Brush Hands conducted a Callers Class and Work Shop. Sunday evening a two hour square and round dance program featured twelve Weiser Callers. Music was furnished by Peggy Matthews and Her Rythm Rangers.

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

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FOLK DANCE FEDERATION OF CALIFORNIA

262 O'Farrell Street, Room 301

San Francisco 2, Calif.

ADD SQUARE MIXERS

Moorestown (N. J. if you're inquisitive) Fancy
Head couples to the right and circle four.
Right and left.
Ladies chain
Forward and back.
Forward and pass on to another couple.

Right on out of the square and chose any couple you want. Repeat. At this point the caller gets down off the chair, grabs his taw and joins in the fun. This should not be called as we do not want the couples to all dancing together. If they act together you will find lost couples spotted over the floor who can't get together and have to stand out a complete repetition of the dance. However, as the couples get out of time, opposites of these couples will be breaking out of the routine at odd moments and wait will not be so long.

We've been using the Grapevine Twist as a mixer too. When they're looping the last couple call

Back to the center, make a tangent
To another square and around the gent.

Takes a little time to get them sorted out but they can circle in the new squares until everybody's ready to go into a chorus. When all gents have led out, you have new squares unless someone doublecrossed you and all gents went to the same new square.

RAITA

A ROUND: (An original by Gus Empie and Babe King;
individual members of the Brush Hands contributing)
MUSIC: Third Man Theme, Record: Decca No. 24908

POSITION: Open dance position, facing CCW, near hands joined.
(Call and instruction for Gentleman, Lady doing counterpart)

1. The Step: L, R, L R L, pivoting on left (turning in or right face) and quickly exchanging hands.
The Call: Left, right, left right pivot, and
The Count: (1, 2) (3, 4) (5 6 7) (8)
(Note: Counts 5, 6, and 7 indicate running steps) On "and," count 8, execute a quick little hop on inside foot (making an intriguing swishing sound on the floor) as the outside foot is arched, toe pointing downward, as if to test the water before "stepping in.")
2. The Step: CW: R, L, R L R, pivoting on right (turning left face) quickly exchanging hands, and executing the quick little hop on inside foot, arching outside foot toward floor as described above.
The Call: Right, left, right left pivot, and
The Count: (1, 2) (3, 4) (5 6 7) (8)
3. The Step: CCW: L, R, L R L, pivoting on left (turning away or left face) quickly exchanging hands, and finishing on count 7 on left, or inside foot, with outside foot arched as described above.
The Call: Left, right, left right left and
The Count: (1, 2) (3, 4) (5 6 7) (8)
4. The Step: CCW; R, L, R L R,
The Call: Back, left, right left turn, and
The Count: (1, 2) (3, 4) (5 6 7) (8)
Instead of stepping ahead with right on this sequence, the first step is back or CCW on right, back on left on counts 1 to 4; on counts 5, 6 and 7 gentleman steps, right, left, right, as he turns in or left face twirling lady under his left arm, as she does a right face turn; quickly exchanging hands; outside foot arched toward the floor on count 8, as described above.
5. The Step: CCW: L, R, L R L, pivoting on left (turning in or right face) etc., as described in 1.
The Call: Left, right, left right pivot, and
The Count: (1, 2) (3, 4) (5 6 7) (8)
6. The Step: CW: R, L, R L R, L
The Call: Right, left, right left right, left
The Count: (1, 2) (3, 4) (5 6 7) (8)
On count 8 in this sequence, the gentleman steps on left and turns left face to begin grapevine, by swinging right foot across left.

7. The Step: CCW: R, L, R, L, R, L, R, L, R, L, R, L, R, L, R, L,
 The Call: Right and back and, turn your lady and, right and
 The Count: (1 2 3 4 5 6 7 8) (1 2
 back and turn your lady and
 3 4 5 6 7 8)
 Grapevine beginning with gentleman's right; twirling lady
 right face on counts 5 to 8 each time (Lady's right hand in
 gentleman's left; lady twirls skirt with left hand)
 (Repeat entire dance four times. Finish with lady doing right face turn; ex
 change hands, bow and curtsy).

RED WING

Singing Call Record: Imperial 1009

Join your hands and circle to the right
 Circle just half way round
 The other way back in the same old track
 The other way back around
 Allemonde left on the corners, on the corners allemonde all
 Swing your honey up and down, the best girl in the hall

Now the first couple promenade the outside
 Go all the way around the ring on the outside
 And the Lady go half way around again
 With the opposite couple go three hands round
 Now forward three up to the gent
 And all fall back three again
 Side two couples do si do you do si do and then
 (they lock arms and do si do two with locked arms around two)
 The gent will do si do around do si do the three
 Banjo strummin and the guitar hummin, fiddle singing like a bird in a tree
 Gent swing the left hand lady with the right hand round
 And the right hand lady with the left hand round
 Now the opposite lady—with both hands round
 And now your partner with your arm around

Home you go with the Allemonde left
 Corners allemonde all greet your honey
 With a grand right and left—go half way round the hall
 You meet your partner half way round
 Promenade back to place—promenade back in the some old track
 Promenade back to place
 Now the second couple promenade, etc.,

ENDING

Home you go with a do-si-do corner do-si-do
 Do-si-do with your partner with your partner do-si-so
 Allemonde left on the corner allemonde right your own
 Allemonde left on the corner again with a grand right and left around
 Original adaptation
 E. W. Swain
 Scottsville, N. Y.

"TURKEY WING"

Patter Call. Any Fiddle Tune

First and Third Balance and Swing and turn back to back
 Its promenade half the outside track
 When you meet your opposite its a little turkey wing
 and right on around till you meet your own with a left hand swing
 Its a right and left through across the floor
 and you're right back where you were before
 Give that gal a little swing and head out to the right of the ring
 and meet your opposite with a turkey wing and leave her on the right
 Its a four hand ring and you're on your way
 and you break the ring with a half sash shay and leave her on the left.
 Form two lines of four and its forward eight and fall back eight.
 Its forward eight and we'll see who's boss
 the ladies chain those men right across
 Its hurry up and don't be late its partner with a left and circle eight.
 Any ending that is chosen.

AMERICAN SQUARES

121 Delaware St.

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