

AMERICAN SERENADE



"All four couples Right and Left thru"
(and then the fireworks begin)

THE MAGAZINE OF AMERICAN FOLK DANCING

AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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You Can Use Their Help!

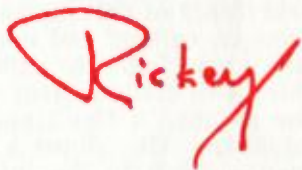
Elsewhere in these pages you will find references to many different organizations — chambers of commerce, Y.W.C.A.s, automobile associations, hotel associations, recreation departments—all of which are concerning themselves with square dancing.

This is a fine and happy indication. This is right in line with the well-known slogan of Recreation Departments the country over — “A city where people play is a city where people stay.” And more and more various agencies are beginning to recognize the many indirect values of square dancing, and to want it for their people.

Such cooperation is unquestionably needed. In many cities the Y's, Recreation Departments and school boards control the only facilities

usable for square dancing. Churches often provide dancing space, and I have square danced in fire houses and in the display rooms of automobile dealers.

But the backbone of the movement, in order to last, should be the interest and continued guidance of Recreation Departments and Y.W's. The aid and assistance of chambers of commerce and other organizations, as long as it remains non-commercial, is invaluable. On another page of this issue you will read about the contribution of the St. Petersburg, Fla., Chamber of Commerce. We commend this group, and strongly urge that other chambers seriously consider the value of square dancing to their town, and see how they can help.



THE COVER

THIS MONTH'S COVER depicts the confusion which always arises the first time dancers come up against the call “all four couples go right and left thru at once”. For years I considered this a joke call, impossible really, something at which to go “haw haw haw” and to provide another way of ending a given square dance call. Now I know differently.

The U. S. history of this riddle is at least 12 years old. In 1940, Zibby McCutchan, then of Austin, Texas, was experimenting wilfully in an attempt to get all four couples to split the ring at one time, and the result was the potentially explosive progression Virginia Wallace has shown. At that time, some one in Austin called this ZIBBY'S PASSE (probably with an accent). For some reason the idea lay in hibernation until, at the Square Dance Dude Ranch in Medina, Texas, in June 1951, the McCutchans tossed it out as their contribution to an informal swap session.

Armed with this wonderful new knowledge and well aware of its controversial potential, I decided this would be my big contribution to the swap session at Dr. Shaw's annual August class. It caused the argument I had anticipated, and I was feeling pretty smug about the whole thing until Prof. E. J. Tyler of Brandon, Manitoba, remarked that he too enjoyed the figure and they had been doing it in Canada for twenty years!

And yes, folks, it can too be done!

THE HIGH COST of paper and print has finally caught up with us. On September 1, 1952, the price of American Squares subscriptions goes to \$2.00 per year (twelve issues). You'll save money by renewing now!

SQUARE DANCE -- U. S. A. !

A PLAN designed to combat the problems of "Dance-itis" has been adopted by the Cascade Twirlers of Wenatchee, Wash. The first two months of the season (Sept. and Oct.) they review all old dances. Beginning the third month, on the first meeting of the month several new dances are demonstrated by members, and by popular vote one "Dance of the Month" is chosen. It is taught that night, reviewed if necessary the second night and then carried on the program for the remainder of the month. Months containing five meeting nights have a project on the fifth night of some simple dance. Plan's worked well so far . . . Fred and Mary Collette of Atlanta, Ga., recently enjoyed a visit from the Norman Lindsays of Ontario, Canada. Their two days in Atlanta held plenty of dancing and jam sessions on calling, and enough similarity was found to exist between these two distant areas for everyone to have a fine time . . . Birmingham, Ala., shows a fine cooperative spirit in the square dance planning committee consisting of representatives from the Y.W.C.A. and square dance clubs of the city. Mrs. Dorothy Robinson is chairman, and work has already started on the many problems which face any square dance group . . . In Ephrata, Washington, Gus Empie has set up a small workshop group to try out new dances and work out new arrangements of old favorites.

TUCSON, Arizona, reports plenty of activity in open dancing for the summer visitor there. George Waudby is emcee for an open dance every Saturday night at the Catalina Guest Ranch, and once a month, two clubs in the Tucson Community Square Dance Council sponsor an open council dance. New officers of the Council for the coming term are Dave Neal of Foot 'n'

Fiddle Club, president, and Hy Resnick of Shirts and Skirts, vice-president. Swing and Sway Club of Tucson will sponsor Jonesy at an open dance on July 30 . . . From Davenport, Iowa, comes word of the Davenport Square Dance Callers' Association, with Ted Corry, president; Vern Thobe, vice-president; Bill Woehrle, secretary-treasurer, and Mel Harper, Clarence Cramer, John Hall as trustees . . . Name-alikes we know in the square dance world include Vern Milligan of Kansas City and his wife Vern; Burt Hall of Detroit and his wife Bert. Anyone know any more? . . . The Bachelors and Bachelorettes of Los Angeles are rapidly finding themselves part of a national organization. Started by Carole Green, branches are popping up all over the country. Carole is finding her job as General Chairman a little too much to handle and is looking for someone to take her place, preferably a retired person interested in spreading square dance and recognizing the universal need for such a medium through which single people may convene on a high plane . . . Dr. Frank Lyman of Iowa writes us that the Annual National Folk Festival held in St. Louis was its usual success, but that the contributions of Vyts Beliajus were greatly missed. Vyts is improving, but still has many months ahead of him in the sanatorium. Have you written to him lately? Address J.C.R.S., Spivak, Colorado . . . The National Folk and Square Dance Club of Miami, Fla., is carrying on an informal program of activities during the summer months which includes square dance picnics, practice sessions and just friendly get-togethers.

MORE NEW OFFICERS: of the San Diego, Calif., Square Dance

(Continued on page 21)

Square Dance Ambassador

St. Petersburg, Fla., has decided to get on the square dance map, and chances are that during this month and next Don Armstrong will drop in where you are dancing to tell you all about it, and invite you to square dance the next time you're in Florida.



The Sunshine City is doing a wise and forward-looking thing in sending Armstrong on his "Square Dance Good-will Tour." Recognized as one of the outstanding callers, teachers and recreational leaders in the state, he is also president of the Florida Square and Folk Dance Callers and Teachers Association.

Travelling with his wife LaVerne and 12-year-old son Shorty in a trailer identified as the "Square Dance Good-will Tour," the Armstrongs started their journey with a visit on June 16 to Tallahassee, where Don visited Ben Page Jr., Assistant Superintendent of Recreation. On the 17th they were in Pensacola for some good conversation with Julian Olsen, Recreation Director there.

Motor trouble threw the schedule off a little at this point, and the Armstrongs arrived in Dallas on the 20th of June. After a quick clean-up they had time to catch an open dance at Park Cities Y.M.C.A., where Troy Cox was calling. They found the dancing comfortable in an air-conditioned hall, the calling good, but were struck by the absence of couple dances and mixers.

On the 21st they danced to the calling of Elmer Tampke at Cavalero Lodge, and on Sunday Don flew down to San Antonio for a few hours in the office of American Squares.

As we are in the hands of the printers, the Armstrongs are going through El Paso, Phoenix, Hemet, San Diego and on to the Sets in Order School at Asilomar. On July 6th they will go up to Big Bear for a few days, where they will probably dance with Lee Waddell, and visit around in the Los Angeles area.

On July 11th they go to Needles, Calif., to talk with the publishers of Desert Squares, and then on to Las Vegas, Nev., for an American Legion dance. The next week will be spent at Dr. Shaw's class in Colorado Springs, and then to Golden, Colo., to the Rocky Mountain Folk and Square Dance Camp. In August they go through Topeka, East St. Louis, a brief stop at Harrogate, Tenn., on to Birmingham Atlanta, Lakeland, Fla., and home to New Port Richey.

Armstrong personally is an ideal choice for an ambassador. A charming and likeable guy, he has a genuine love of square dancing, a wide knowledge — not only of what is done in his own area but of the picture across the nation — and a quality which can perhaps be described as vocational integrity which seems to indicate that square dancing in Florida will continue to grow and flourish as a worth-while activity. Your editor hopes that the next issue will carry a first-hand report from Don telling about his trip and what he found as he goes about the country.

Coming Events

The events listed here monthly are the larger and more important dances in their area. If you'd like more information about any of these events, write and ask us; if you know about an event which we don't, write and tell us. In July we list events in eleven states; is your state listed?

- July 3. Kerrville, Texas. Holiday Jamboree, Louise Hays Park.
- July 4. Albany, Oregon. Jamboree sponsored by Circle 8's club, Airport, 1:30.
- July 6. New London, Wisconsin. Centennial Hoedown sponsored by Circle 8 Club, High School Gym, 2 p. m. and 7:30 p. m.
- July 11. Pittsfield, Massachusetts. Berkshire County Jamboree, Waconah Park.
- July 14. Milwaukee, Wisconsin. Square Dance Exhibitions, Blatz Temple, Washington Park, 8 p.m.
- July 14-19. London, England. International Folk Music and Dance Festival.
- July 18. Amherst, Massachusetts. Country Dance Festival, University of Massachusetts.
- July 18. Hyannis, Massachusetts. Cape Cod Square and Folk Dance Association, 4th Annual Outdoor Festival, B.H.S. Athletic Field, 8 p.m.
- July 19. Milwaukee, Wisconsin. 5th Annual Statewide Square Dance Festival, Washington Park Pavilion.
- July 24-26. Missoula, Montana. Western Montana Square Dance Festival and Clinic, co-sponsored by Montana State University and Missoula Federation of Square Dance Clubs. Doc Alumbaugh, caller.
- July 26. Portland, Oregon. Oregon Journal—KPOJ 2nd Jamboree.
- July 27. Portage, Wisconsin. Jamboree, picnic (?), SDAW and Leaders' Council Meeting.
- Aug. 2. Antioch, California. Folk and Square Dance Festival, County Fairgrounds, 1:30-5:30 and 7:30-11.
- Aug. 4-9. Wernersville, Pennsylvania. Seminars on the folk-culture of the Pennsylvania Dutch country, Bynden Wood Mountain Center. Special seminars on folksongs and food!
- Aug. 6. Storrs, Connecticut. 10th Annual Connecticut Square Dance Festival, University of Connecticut. (Rain date, Aug. 7).
- Aug. 8. Seattle, Washington. Sea Fair Square Dance, Civic Auditorium (admission by Skipper buttons only!)
- Aug. 8-9. Flagstaff, Arizona. 4th Annual Northern Arizona Square Dance Festival, sponsored by Chamber of Commerce, New College Gymnasium.
- Aug. 9. Bend, Oregon. Jaycee Mid-Oregon Jamboree, Football Field.
- Aug. 13. Torrington, Connecticut. Band concert and Square Dance Jamboree, Fussenich Park, 8 p.m. (Rain date, Aug. 14; next rain date Aug. 20).
- Aug. 16. Vancouver, Washington. Stockaiders' Jamboree, Kizer Stadium.
- Aug. 16. Enumclaw, Washington. Folk Dance Festival.
- Aug. 23. Sam Leandro, California. Square Dance Callers Association of Northern California Jamboree.
- Aug. 29-30. Hemet, California. 2nd Annual Square Dance Festival and California Champion Exhibition Fiddle Contest (\$450.00 in prizes), Farmers Fair.
- Aug. 30. Corpus Christi, Texas. South Texas Square Dance Association Dance, People's Street T-Head.
- Sept. 5. Louisville, Kentucky. National Square Dance Contest.

WE HAD A PLEASANT SURPRISE when Harvey Lebrun of Oakland, Calif., sent us several back issues which he found were duplicates in his files. This is the sort of thoughtful consideration which marks square dancers everywhere. Next time you clean house and decide that you really don't want those duplicate copies you acquired somehow, send them on! You'll be helping some other ardent square dancer complete his files.

The Dance — and The Dance Dress

by

Mary Collette

- | | | |
|-----------------|--------------------|--------------------------|
| 1. A | 11. D | 21. A, C1 (under) |
| 2. B1 | 12. B1, C1 | 22. D, C1 (under) |
| 3. B2, C1 | 13. B1, C1 | 23. B1, C2, D |
| 4. C1 (over), D | 14. B2, C1 (over) | 24. B2, C2, D |
| 5. C2, D | 15. B2, C2 | 25. B3, D, C1 (under) |
| 6. B2 | 16. B3, C2 | 26. B3, D, C1 (over) |
| 7. B3 | 17. B3, D | 27. B3, D, C2 |
| 8. C1 (under) | 18. B3, C1 (over) | 28. B3, C1 (over), C2 |
| 9. C1 (over) | 19. B3, C1 (under) | 29. B3, C1 (over), C2, D |
| 10. C2 | 20. A, C1 (over) | 30. B2, C1 (over), C2 |

For all the dancing lassies who like to look their best while indulging in our favorite recreation, here is the streamline plan under which some of us are enjoying more and prettier costumes with the least trouble. Would you believe that at least thirty different costumes can be assembled from the seven separate items and one basic jumper dress described here!

This is not a problem in higher mathematics but here are designated by letters items which, added to the basic dress, make the combinations indicated by Nos. 1 through 30. Then if just one more basic dress in another color, harmonizing with these original separates, were added (Presto!) the number would be doubled to sixty!

The **basic jumper dress**, with the addition of certain costume touches—flowers, jewelry, mitts—can look “just right” at a square dance.

Suppose this one is of turquoise nylon. It can be of any fabric, light or dark solid color, or a print in floral, plaid, stripes, etc. When it is in a print the separates should, of course, be in harmonizing solids. In velveteen, corduroy or other heavy material it may be worn with chic on many other occasions through the winter. In a rayon, nylon, orlon, acetate or other fabric it is appropriate for dinners and other parties all through the year. It is most important that the skirt be full—the complete circle seems to flow more gracefully than other

types. Fluffy, colorful petticoats should appear under the whirling skirt. The current street length, as in the popular short formals, is more desirable than the floor length. Special attention should be given to the bodice—sometimes some very sad sights appear when all the girls in a group wear the same style of shoulder and neck treatment in dresses regardless of individual differences in contours. With the proper style bodice and plenty of fullness distributed gracefully in the skirt a jumper dress can be becoming to any girl regardless of size, height, shape or age. In addition to the many purposes it serves as a complete dress, it looks better and is much more comfortable with blouses than a skirt. Many patterns can be used as a basis, found in different parts of the fashion books—not necessarily the “skirt and jumper” or the “square dance” sections. One suggested is Advance 5639.

“A” is a **short bolero** with sleeves of the same material as the basic dress or in contrast to it. The combination can make a suit or a dress that may be worn in different activities. During the winter when occasionally we go to some of the rather rustic lodges I wear a velveteen jumper, blouse and bolero and thus manage to be comfortable all the time.

“B1” in this instance is a nylon sheer **blouse** in the same turquoise

(Continued on page 8)

THE DANCE DRESS . . .

(Continued from page 7)

color with most of the material in the full sleeves which are attached to a very short bodice. After being washed it dries quickly and needs no ironing so it is actually more easily laundered than a handkerchief.

"B2" is a **blouse** with full sleeves, in a sheer material with floral designs, rose and turquoise predominating with spots of black and yellow, and can be enjoyed in many combinations as indicated here.

"B3" is another **blouse** in sheer rose material with three-quarter length full sleeves.

"C1" is a **skirt**, completely circular, in the same floral material, street length, which may be worn under or over the basic dress.

Though many of us have almost abandoned the floor length for general use, there are times when it is desirable to wear the longer.

"C2," a **circular skirt, floor length**, with a gathered flounce of the floral material can be combined with the basic dress and separates to make the several costumes indicated.

"D" is a **capelet** in the same floral material and can be made reversible by lining it with a harmonizing solid.

Some of us have found treasures in closets and attics—dresses with plenty of skirt fullness that we converted into beautiful basic jumpers with only a few alterations, and others that needed nothing except to be combined with separates that we already had. We hope that you, too, will find dinner, evening or other dresses you have been overlooking and give them new and exciting lives.

Many people who have seen our movies (in colors) have asked how I managed to have so many of the right clothes for all occasions and all seasons when we were travelling over land, seas and through the air around the world three years ago. We were in ships some seventy

days, on the same one for more than two months, and when we were flying our 32,000 miles we were drastically limited in weight of luggage. Actually, just a few jumper dresses kept appearing in numerous variations. This streamline plan was of infinite assistance in extending my wardrobe then as it does now.

We see so many struggling with their costumes only to appear in outfits that do no credit to themselves or to the dances. There seems to be considerable confusion as to what is appropriate. Some who are just "discovering" the activity go into stores and fall victims to the ignorance or bad taste of clerks who have never danced and who offer blue jeans or dresses marked "square dancer" with all the ugliness of wrong lines, color combinations and skimpy skirts. It would be so much better if they would be guided by some of the experienced dancers who dress attractively. Most of the stores are now carrying dresses in current styles that are just perfect for our dancing, though many clerks do not realize it. There is an abundance of pretty petticoats and plenty of materials in moderate prices with which to make them—a separate chapter could be written on that subject. And when have there ever been so many low-heeled slippers in kid, satin, linen and in all the colors! These fashions that apparently have been influenced strongly by dancers also reflect some of the prettiest features of historical styles. This is in accord with what so many of us are doing with our dancing—those of us who are having the real fun by combining the best dances in such a way that our programs are most enjoyable. It is the American way.

Authenticity, what confusion is created in thy name! And what a lot of pleasure is thus locked out! Ignoring the fact that some of our favorite dances blossom in the courts and ballrooms, too many are

under delusions about the importance of wearing rustic attire, and especially about what constitutes the rustic attire. Some seem less interested in the music and the dancing than in dressing down in what they consider "authentic" imitations of country garb of foreign countries (peasant costumes), of the western part of our country a century ago or their conception of modern "hill-billy" dress, however unflattering and inappropriate. Research evolves that some of the smallest countries had more than one costume for each of several sections and that the most elaborate ones were worn for dancing. Yet there are some who consider it "authentic" to dance in copies of work clothes of such countries! Even in Dixie we have had local Hop-along imitators finally tire of posing and "playing cowboy" and disappear from the dancing scene because they never did discover how much fun DANCING per se can be. You, too, must have observed many such cases—false and unnatural. It would seem that the dancing that will give the most fun to the most people has a much better chance to survive if we treat it as a natural, normal activity and dress for it accordingly, using apparel from contemporary styles with perhaps a few costume touches that can be easily added, insofar as they conform to what is becoming, versatile and comfortable.

It is fortunate for us that at this time revolutionary developments are being made in textiles. Though cottons are being improved and continue to occupy a vital place in the textile field, many of the newer fabrics are more practical for us than some cottons. Yet it is appalling how many victims of preconceived ideas about the necessity of using only heavy, drab cottons are "doing it the hard way." Unnecessarily they keep "grunting and groaning" over washboards and ironing boards, then drag themselves to dances only to start look-

ing for chairs and planning not to go to the next dance. This very problem could be causing some to give up dancing. Is it not only practical but also in the best tradition to make the most of what is available? This may seem to be a strange attitude from a native of the land of cotton but this is also the land of nylon (factories) and we are constantly aware of this progress. Compared to some of my first cotton costumes, my nylon costumes are more durable, more comfortable because of lighter weight, more easily laundered and less expensive.

It is characteristic of many newcomers to plan in terms of making their square dance togs the cheapest part of their wardrobe. It is inconsistent that some who think nothing of spending \$50 or \$100 for a dress to be worn quite infrequently look for material that will cost as little as 20c a yard or a costume that will be less than \$5, but which will be worn dozens and dozens of times. They appear, looking their tackiest and worst, creating an utterly dismal scene—an insult to our dances. Why shouldn't our clothes for dancing constitute the most important part of our wardrobe when this activity consumes so much of our time and attention? Of course with the streamlined plan there is no problem because it includes costumes appropriate for other occasions and there is such a wide range of prices and variety of material that we can pay as little or as much as we wish.

Many who feel constrained to imitate modern "country people" in this area are lost in a jungle of confusion. We are frequently with rural groups and some of the most fashionable people we know are among them. When being natural they would no more go to a dance in their farm clothes than would the Europeans. It seems that they have enough respect for themselves

(Continued on page 22)



... that's the way
to describe
dancing to Windsor's
latest sizzling releases!

"NOBODY'S BUSINESS"

Cliff Roe of Duarte, Calif., packed the powder into this one, and it explodes with a booming of sweet talkin' nonsense, action and fun. Bruce Johnson lights the fuse with his sparkling brand of calling.

On The Reverse Side

"SWEET GEORGIA BROWN" Pretty as a pinwheel, this sprays out a fountain of fire and color from the terrific pen of Bob Hall and the calling of Bruce Johnson. The Sundowner's Band keeps this one really whirling merrily.

#7419 (78 r.p.m.) GOLD LABEL . . \$1.45
4419 (45 r.p.m.) RED VINYLITE. \$1.25



Get em' now! These same two bombshells by the Sundowners Band on a record especially for you. Easy to call, they'll delight you and your dancers. Call sheet included with each record.

#7119 (78 r.p.m.) GOLD LABEL . . \$1.45

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RECORD REVIEWS

For those of you who are not puzzle addicts, and therefore had some trouble trying to figure out what the review of Joe Lewis' album last month was all about, we reprint the review this month. We hope you realized that its garbled condition was due to scrambled lines of type—purely inadvertent!

- Intro, Album No. 50, four 10-inch records, 78 rpm, plastic** **\$4.35**
Titles: Right and Left Through and Around Just One//Oh! Johnny
Merry-Go-Round//Sioux City Sue
Alabama Jubilee//The Hash
Sugarfoot Rag//Cindy Lou
- Intro, Album No. 80, four 10-inch records, 78 rpm, plastic** **\$4.35**
Titles: Sashay Out—Sides Cut In//Red River Valley
Denver Wagon Wheel// Broadway Promenade
Four Leaf Clover//Inside Out—Inside In
Steel Guitar Rag//San Antonio Rose
- Intro, Album No. 81, four 10-inch records, 78 rpm, plastic** **\$4.35**
Titles: Yucaipa Rollaway//Down Yonder
Four You Travel//End of the World
Steamboat//Ends Turn In
Taking Up a Square//Hash No. 2

Here are three square dance albums which have probably caused a greater furore than any other recent set of called records. Joe Lewis is not only a caller, but a great showman. To any one who has never heard Joe Lewis call Alabama Jubilee, we can only say "You ain't heard nothin'." Here is a caller whom all the young squirts try to imitate. Don't try it, boys! Nobody can imitate Joe Lewis! He created the style, and he is entitled to its exclusive use.

AMERICAN SQUARES stocks these albums at \$4.35 each.

- MGM, No. 11243, ten-inch, plastic, 78 rpm** **Price 89c**
Title: Devil's Dream//Old Joe Clark
Here is an amazing record! Coy McDaniel played Devil's Dream four different ways and combined the four into one which is really electrifying! Both sides are superb listening, almost too good to dance to. We stock this record.
- Lloyd Shaw, Album No. 5, Singing Quadrilles, four ten-inch records, plastic, 78 rpm**
Album \$4.95 **Single records, each \$1.05**
Titles: 133, Dos-A-Dos Your Corners
134, First Couple Down Center
135, The Little Log Cabin
136, Waltz That Girl Behind You
137, The Flower Girl Waltz
138, The Cowboy's Dream Waltz
139, Wearin' o' the Green
140, The Old Waltz Quadrille

This is the fifth album of the Lloyd Shaw series, and follows exactly the style of the previous four. Essentially well-played organ records with piano in the background, these are mostly traditional New England singing calls, except for Wearin' o' the Green (an original by Floyd Woodhull). The others have been popularized by Durlacher, Brundage, Loy, and Page in various recordings. We stock this album.

SQUARE DANCE ALBUMS

ALBUM No. 1—(Four 12-inch Records)

Caller: Les Gotcher
Music: Jack Rivers Boys

Hot Time	Swing Old Adam
Inside Arch	I'll Swing Yours
Take A Peek	Lady Around the Lady
Texas Star	Right Hand Over

ALBUM No. 6—(Two 10-inch Records)

Caller: Jack Hoheisel
Music: Curley Williams

Around Just One	Set 'em Down
Cats Miaow	Around and Thru

ALBUM No. 2—(Four 10-inch Records)

Caller: Les Gotcher
Music: Jack Rivers Boys

Round Dances	Square Dances
Without Calls:	With Calls:
Varsovienna	Cage The Bird
Schottische	Swing in The Center,
Heel and Toe Polka	Swing On Side
Rye Waltz	Dive For The Oyster
Sally Gooden	

ALBUM No. 7—(Four 10-inch Records)

All Singing Calls with Fenton (Jonesy) Jones
Music: Stan James

Darling Nellie Gray	El Rancho Grande
Wabash Cannon Ball	Jingle Bells
Spanish Cavalier	Oh, Johnny
Solomon Levi	Oh, Susanna

ALBUM No. 3—(Four 10-inch Records)

Caller: Les Gotcher
Music: Circle 8 Ranch Boys

Four in Line	Double Bow Knot
Oh, Johnny	Ocean Wave
Whirl Away and	Gents Bow Under
Resashay	Forward Eight and
Two Little Sisters	Chain Around

ALBUM No. 8—(Four 10-inch Records)

All Singing Calls with Fenton (Jonesy) Jones
Music: Stan James

I Want A Girl	The Girl I Left Behind
Red River Valley	Me
Ocean Wave	Manana
Get Along Home Miss	Irish Washer Woman
Cindy	You Call Everybody
	Darling

ALBUM No. 4—(Four 10-inch Records)

All Singing Calls with
Fenton (Jonesy) Jones

Pine Tree	Parle Vous
Pop Goes The Weasel	Indian Style
Comin' Round the	Marchin' Through
Mountain	Georgia
Hot Time	Pistol Packin' Mama

ALBUM No. 445—(Four 7-inch Records) (45 RPM)

All Singing Calls with Fenton (Jonesy) Jones

Indian Style	Parle Vous
The Pine Tree	Pop Goes The Weasel
Pistol Packin' Mama	Marchin' Through
Comin' Round the	Georgia
Mountain	Hot Time

ALBUM No. 5—(Two 12-inch Records)

Caller: Fenton (Jonesy) Jones
Music: Curley Williams

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| 608 Cruising Down The River—Chiapanecas | * 642 Sentimental Journey—Down The Lane |
| 609 Dos-A-Dos (Fig. 1) Down Center (Fig. 11) Flower Waltz—(Singing Quadrilles) | * 643 Beautiful Ohio—Goodnight Irene |
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| 623 Reseda Blister—Wreck of the '97 | 654 Lili Liza Jane—Kentucky Waltz |
| 624 Hop Up Susie—Polka Hoedown | 657 Hurry, Hurry, Hurry—Jessie Polka Square |

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With Instructions

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| No. 616—Spanish Waltz | No. 628—Spanish Circle |
| No. 617—Jessie Polka | No. 629—Maxina |
| No. 618—Canadian Barn Dance | No. 639—Altai |
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GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

OUT THROUGH THE OLD BUMP GATE

(Introduced 1952 by W. B. "Bill" Mitchener, Grosse Point Woods, Mich.)

- (1- 4) One and Three, it's up you go,
- (5- 8) Back to the ring, with a Hi Dee Ho.
- (9-12) Up again and meet your date and
- (13-16) Go right out thru the old bump gate. (1)
- (17-20) Turn back in, you and your date and
- (21-24) Don't forget to close the gate.
- (25-28) Pass your opposites, two by two,
- (29-32) Bump that gate and go right thru.
- (33-36) Turn back in and don't be late,
- (37-40) Don't forget to close the gate.
- (41-44) Meet in the center just you four, and
- (45-48) Circle around to your own front door. (2)
- (49-52) Split the ring on the inside track,
- (53-56) Out the front and out the back.
- (57-60) Gents go left and the ladies right, and
- (61-64) Go on home if it takes all night.
- (65 +) Allemande left, etc., etc.

Repeat for Couples Two and Four, repeat for head couples and again for side couples.

(1) Inactive couples stand facing the center as usual, with arms outstretched as in "old bump gate." Active couples (No. 1 gent with No. 3 lady and No. 3 gent with No. 1 lady) push on arms of inactive couples as they go thru, thus turning them around to face out from the center. As active couples turn (towards each other) and come back thru the inactive couples, they turn them again to face the center. (2) Home position for active couples.

PUSH OLD PA AND SHOVE OLD MA

(Introduced 1952 by Herb Mangan, Watsonville, Calif.)

First couple balance and swing
 Down the center and divide the ring
 Lady go gee and the gent go haw
 Stop and stand behind Pa and Ma
 (No. 1 gent behind No. 4 gent, No. 1 lady behind No. 2 lady)
 Now push that couple to the center of the ring
 And there they'll balance and swing
 And they'll take your place in the ring
 Now the same old gent and a brand new date
 (No. 1 gent and No. 4 lady)
 It's down the center through the garden gate
 Lady go gee and the gent go haw
 Now push old Pa and shove old Ma
 And there they'll balance and there they'll swing
 And take your place back home in the ring
 Now the same old gent and a brand new girl
 (No. 1 gent and No. 3 lady)
 It's down the center and divide the world
 The lady go gee and the gent go haw
 Now don't forget old Pa and Ma
 There they'll balance there they'll swing
 When they get home let's all eight swing
 (No. 1 couple's new home No. 2 position)

MARY LOU

(Introduced 1952 by Lyle and Madonna Heintzelman, Olympia, Wash.)

Record: Windsor 7609-B "Mary Lou"

We offer this as an addition, or a second verse, to the original dance Mary Lou as composed by Walter and Vera Meiers of Des Plaines, Illinois.

Position—Semi-closed (open waltz)—facing CCW (both M & W). Directions for Man. Woman does counterpart.

Measure

1—Step, Step Close-Step, Tap;

In LOD, M step L, Two-step R (R, close L, R) tap L toe forward

2—Turn, 2, 3, Close;

Moving in LOD, turn away from each other, M steps L, R, L, close R and take weight on R foot—M turns L face (CCW), W turns R face (CW)

3—Repeat measure 1.

4—Repeat Measure 2. End Measure 4 both facing, M back to center.

5—Grapevine Left, Tap;

Both hands joined, grapevine LOD, M steps side L, behind R, side L, swing R across L (keep R foot low on swing), tap R toe to floor.

6—Grapevine Right, Tap;

Hands still joined, grapevine right (RLOD), M steps side R, behind L, side R, swing L across R, tap L toe to floor.

7—Cross, Step-Close-Step, Tap:

Exchange places M steps L, Two-step R (R, close L, R), tap L toe forward—keeping M's R and W's L hand joined; raise them, W makes L face turn—passing on M's R (under joined hands) M now on outside of circle facing in. (Facing turn is made on last step of 2-step)

8—Cross, Step-Close-Step, Tap:

Same as Measure 7, Exchange places. Opening to resume original position as given by the Meiers to start entire dance again.

Windsor record allows the following sequence:

1. Original dance as composed by the Meiers.
2. Second verse.
3. Both of the above for a total of three more times.

PETRONELLA PROMENADE—mixer

(Introduced 1951 by Frank Kaltman, Newark, N. J.)

Here is an enjoyable form of an old and familiar contra dance. In introducing Petronella to his group, Frank used a circle formation so that all would be active in learning the balance and turn, and as practice progressed this Mixer evolved.

Recommended Records: Folkraft "Peter Street"; MGM "Mouse in the Breadbox"; Apex "Petronella."

Formation: Double circle, partners facing.

Figure I

Both start with right feet.

A. Two balance steps (R, L). One right turn progressing diagonally forward to the right with four steps (R-L-R-L). Finish in single circle, facing partner. Gent now faces CCW and lady faces CW.

B. Repeat A and finish in double circle, facing partner. Gent on outside of circle, lady on inside of circle.

C. Repeat A and finish in single circle, facing partner. Gent faces CW, lady faces CCW.

D. Repeat A and finish in original positions.

Figure II

Couples face counterclockwise, inside hands joined.

Four two-steps forward in line of direction and four two-steps turning away from partner (ladies progress forward, gents move to new partner who was originally behind him).

Note: It is suggested that the step-swing balance which is characteristic of Petronella be presented first. For fun and greater enjoyment, dancers should be encouraged to express individual variations on the balance, e.g., pas de basque, accented step-swings, etc. Some old timers claim they can dance over one hundred different balance steps.

More Grab Bag

FROM WHERE YOU BE—filler

(Introduced 1952 by Baxter K. Wolf, Altadena, Calif.)

Allemande left from where you be
A right and a left then box the flea
Now box the gnat with your own little doll
Grand right and left go round the hall

PORTLAND POLKA

(Introduced 1951 by Art & Metha Gibbs, Portland, Oregon)

Record: Rocket 9006 "Columbia River Kate."

Position: Inside hands joined, facing LOD. Description for M, W does counterpart.

Measure

Pattern

- 1 Walk forward, L, R.
 - 2 Turn toward each other in three steps L, R, L to face ALOD, keeping same hands joined overhead.
 - 3 Walk backwards going in LOD, R, L.
 - 4 Turn away from each other in three steps R, L, R to face LOD.
 - 5 Pas de Basque away from each other (step, touch, step)
 - 6 Pas de Basque toward each other (As in Boston Two Step)
 - 7 M walks fwd L, R. W walks fwd R and pivots on L into closed dance position.
 - 8 Step, close step to M's L.
 - 9 Walk fwd R, L.
 - 10 Step, close step to M's R.
 - 11-16 Six two-steps turning CCW, opening into semi-open position on the last two-step.
 - 1 Walk fwd L, R.
 - 2 Step fwd on L crossing L slightly over R (ct.1). Step back on R (ct.&). Pull L ft. back in front of R and step on it (ct.2) raising R ft. slightly to rear.
 - 3 Step back on R (ct.1) raising L ft. slightly fwd. Bring L ft. back close to R and step on it (ct. &). Step back on R (ct.2) raising L ft. slightly. Bring L ft. back close to R and step on it (ct.&). This should give a pushing or chugging action going backward.
 - 4 Step back on R (ct. 1) raising L ft slightly. Bring L ft back close to R and step on it (ct. &). Step back on R ft (ct. 2) raise L ft slightly and hold.
 - 5 Pas de Basque away from each other.
 - 6 Pas de Basque toward each other.
 - 7 M walks fwd L, R. W walks fwd R and pivots on L into closed dance position.
 - 8 Step, close step to M's L.
 - 9 Walk fwd R, L.
 - 10 Step, close step to M's R.
 - 11-16 Six two-steps turning CCW, opening up on the last two-step to starting position of inside hands joined.
- TAG REPEAT dance 3 times, then,
Repeat meas. 1 to 4 and bow.

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PROMENADE LUKEWARM

(Introduced 1951 by Gage R. Wamsley, Chicago, Ill.)

Promenade with grace and charm

Promenade lukewarm

(This is a cue word to shift to varsouvienne position by lifting hands over girl's shoulder)

Partners all do a half sashay

And promenade the same old way

(Gents step back over to girl's right side retaining hand holds across other shoulder)

Now all turn back the other way you're bound

And promenade the wrong way round

(Partners left-face, still holding varsouvienne position and promenade in opposite direction)

Now cross your hands and sash-away

Keep on going the same old way

(Partners turn to face each other, drawing arms down over girl's head and holding hands crossed. Gents sashay to left around circle. Girls stand back to back in center, taking small steps).

Break with the right and hang on tight

A left hand swing with all your might

(Holding left hands at shoulder height, the gents turn the girls full around into a right hand star)

Turn those girls to an allemande thar

Back up girls in a pretty little star

(Regular allemande thar, but with girls in center. Girls are walking backward, boys walking forward).

Break that star with a do-pas-o

Partners left and corners right

Back to your own with a left hand round

Promenade your corner when she comes down

(Repeat three times to get partner back)

NOTE: Partners retain hand holds throughout the figure until they break into a do-pas-o at the very end.

DOS-A-DOS MIXER

Standard abbreviations: M—man, W—woman, L—left, R—right. (In Figures 1, 2, and 3, directions for M—counterpart for W; in Figure 4, directions for each person.)

Music: Victor 20-4568 "Down South" or other snappy music.

Formation: Couples in circle, partners facing with M's back to center, both hands joined.

1. Step L, close R; repeat. Chasse (galop sideward) 3 to L and hold fourth beat.
2. Repeat action of 1 to R.
3. With both hands joined step L (ct.1), touch R toe back of L heel (ct.2); repeat to R. Repeat all once.
4. All drop hands and do R shoulder dos-a-dos in 8 steps to take both hands of next person to R to repeat the routine.

"Down South" has been going strong for a long time and the minute I heard this recent release on Victor 20-4568 (a zippy arrangement by a fine orchestra) I knew we'd enjoy dancing to it. It is fine to have some patterns that can be danced to different tunes. This is one that can be used with many marches, etc. but is more popular than ever with this recording of "Down South," which is perfectly phrased for it. Though it is short and simple we find that our experienced dancers enjoy it as much as the newcomers. Leone Cottle of Huntington, West Virginia, gave this routine to us with the tune, "Narcissus," and we've been having lots of fun with it.

—Mary Colette



LETTERS FROM OUR READERS

Dear Rickey,

It has never occurred to me to send you these enclosed descriptions until I saw the Blue Tango crucified in the June issue of American Squares. One of our greatest crosses seems to be that someone somewhere feels that every hit tune should have a pattern. Unless new patterns can be added for our greater knowledge, I can see no reason for complicating matters with more new (so called) dances. We have had considerable success with "Silencio," especially in getting dancers in the tango mood. "Rastrojera" is newer and more difficult but it adds new patterns to our repertoire. I wish your readers could see my arrangement to "Blue Tango" taken from patterns in these two dances. These are tango patterns, not two-steps and waltzes to tango rhythm. But I have not tried to popularize it as a dance, as I prefer to depend more on the interest of new patterns rather than to rely on a "hit" tune and old patterns. Record selection is important for any dance, but let's not do a dance just because we have a record.

"Silencio" is not done on the phrase and was arranged purposely to have the South American touch as they are not phrase crazy. I will be glad to reply to any questions concerning either dance.

Glenn Stubblefield
Oakland, Calif.

This is an interesting comment on new dances, especially coming from California! We consider both "Silencio" and "Rastrojera" very interesting indeed, but are not

sure what percentage of our readers are interested in tangos—and they are quite long! Dr. Stubblefield has sent us a few copies which we will be glad to send to anyone requesting them. Will also forward any mail to Dr. Stubblefield concerning these dances.—Editor.

Dear Rickey:

In "Letters from our Readers," which we read promptly every month, we were surprised to notice a complaint regarding instructions and directions for couple dances. Your question "How about this?" prompted this answer—if it weren't for the instructions to these new dances we'd never learn any new ones. I'll admit it's learning the hard way, but when there's no one around who teaches couple dances, you get busy and read until it sinks in. Incidentally, you can cancel our subscription any time these instructions are discontinued.

Phyllis Jackson
Mt. Pleasant, Texas

Dear Rickey,

Your new feature "Square Dance—U.S.A.!" is a wonderful idea. It is most timely for us as we are leaving for Miami, Fla., for a two week vacation and we received American Squares just in time for information on square dancing there. I also enjoyed your article "Don't Be a Stranger." We too were strangers in Cleveland, Ohio, last summer. We were unable to find a dance in the area on the weekend we spent there and it was

(Continued on page 19)

The Oracle

In the June issue of *American Squares*, Mrs. Graham Lynk of Davison, Michigan, inquires about a square dance to the tune of "The Bear Went Over The Mountain." I believe I can help you. I have been calling this change to "We Won't Be Home 'Til Morning" for probably 20 years.

Allemande left, allemande left

**The right hand to your partner the left hand to your neighbor
Go all the way, yes, all the way, all the way around.**

First couple to the right and don't forget to bow

Right sashay and a bow wow

Left sashay and a bow wow

Half go golla ma hay mow

Half go right and left.

Same couple to the right etc. etc.

Repeat for each couple. Break and end with the allemande left. Galla ma hay mow is a term for circle four.

Sincerely yours

W. C. "Bill" Embury

West Palm Beach, Fla.

LETTERS . . . (Continued from page 18)

most disappointing. However, we attended the International Festival in Chicago last October and met a very congenial couple from Cleveland there. We have been corresponding and exchanging dance material and they assured us that the next time we are in Cleveland they will take us to some dances.

You are doing a fine job. Keep up the good work, Rickey.

Mrs. Paul Bania
St. Louis, Mo.

Dear Rickey;

I am a new-comer to *American Squares*. My first issue is April 1952. In looking through your Index of volumes I have seen a great many titles I would like to know more about. Is every issue available from Vol. 1, No. 1 straight through? Please let me know, and also about postage fees for furnishing back issues.

Charles MaGruder
Mitchellville, Maryland

Issues now available are: 1948—May, Dec. 1949—June, July, Sept., Nov., Dec. 1950—Every month except May and June. 1951—Every month except April, Sept., Oct. 1952 — Feb., March, April, May, June. Charge is \$.20 per copy plus 2c postage (8c for 5 copies). These should be ordered from our Books and Records Dept. However, if there something you want very badly and the issue is not available, write to me and I'll do my best to send you a copy of the specific article or dance. And if anyone has any back issues they'd like to get rid of, we're in the market for them.—Editor.

Dear Rickey: —

We are square dancers from Bellingham, Wash. I subscribed to *American Squares* some time ago and ever since you started publishing the index of material in past copies of *American Squares* we see calls and dances that we have been wanting to get hold of for a long time. I wonder if it would be possible to get a complete set of back issues of *American Squares*. If so how much would it cost?

Mrs. Tony J. Elick
Bellingham, Wash.

Jefferson County's Square Dance Family

By John Gettler — Activities Supervisor
Jefferson County Playground and Recreation Board

The revival of square dancing in this section of Kentucky has stemmed from the decision seven years ago by the Jefferson County Playground and Recreation Board to include this pastime in its program. A first public square dance in 1945 with only two "squares" present sparked the interest so effectively that the County Recreation fall and winter program now provides approximately 40 monthly square dances, with the public invited to attend without charge. This past season more than 6,000 teen agers and adults have participated monthly.

Churches, clubs, school organizations and other recreation departments in this section have added this activity to their programs, and the interest in old-time dancing has spread over the state.

Charles J. Vettiner, director of the "Jefferson County Plan" of recreation together with Oakley Brown, his assistant, believe in square dancing as a healthful, enjoyable and wholesome form of recreation. They have insisted from the beginning that commercialism, competition and other features objectionable from a recreation viewpoint be barred from any of the County Recreation programs.

With only a few callers available at the start, the Recreation Board set about securing and training callers and musicians who could work with beginners, and care was taken to insure newcomers to square dances of sufficient help and instruction, so they could actually participate in the dancing before the square dance was over. Today a score of callers and as many musicians work out of the recreation office serving recreation centers, churches, schools and civic organizations equipped to promote

square dancing as a family recreation activity.

While square dancing is largely a "first" item on the fall, winter and spring programs of the Jefferson County recreation schedule, last summer square dancing "Under the Stars" was inaugurated and proved so popular that the 1952 summer program features an increased number of these events.

Recreation square dances are all non-alcoholic affairs and will remain so. Intoxicating liquors are taboo and the County Recreation Board will sponsor no dances where liquor or beer is served on the premises. At the beginning, there were several mild instances of violation of this rule. However, since the callers and musicians were instructed to stop all dances for the evening, when any evidence of violation occurred, it was not long before this restriction was accepted generally and today such infractions of the rule never occur.

Square dancing has proved its right to a prominent place in the Jefferson County recreation program. Outside of the entertainment and pleasure afforded the individual, this activity is a great "ice-breaker" in communities and between communities. Everyone

(Continued on page 23)

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SQUARE DANCE—U. S. A. . . .

(Continued from page 4)

Association — Earle Mount, president; Loring White, secretary; Maria Fielding, treasurer; Milo Bales, publicity; Mildred Blakey, membership; Van Vander Walker, dance programs and O. D. Abbott, new club service . . . Further north, The Associated Square Dancers of the Los Angeles area will be guided for the coming year by Walt Hessenflow, president; Dick Nason, vice-president; Jane McDonold, secretary; Wendell Carleton, treasurer; Harry Steiner, 1st dist. dir.; Bob Kerr, 2nd dist. dir.; Al Majors, 3rd dist. dir.; Earl Heal, 4th dist. dir.; Bob Hillyard and Milan Priest, directors-at-large.

SQUARE DANCE GENTS like the weaker sex to remain ladies, and Blanche Marrero of the Houston Recreation Dept. is a little rueful about it all. Seems that when the Festival was over, the tape which marked squares on the floor had to be pulled off, and the men wouldn't let the girls sit on the floor while they worked. Blanche claims she was bent forward for three weeks afterwards as a result of this chivalry . . . Estes Park, Colo., Hotel Association will be responsible for weekly square dances every Tuesday night at Riverside Ballroom, with Lafi Miller calling . . . Taylorville, Ill., Automobile Dealers and Christian County Fair Association are co-sponsoring the second annual Square Dance Contest the night of July 21, with prizes of \$120, \$80 and \$40 offered.

Set leaders should make entries to Dr. L. W. Heim, Taylorville, Ill., stating the name and address of the set.

WE NOTE via "Rosin the Bow" (vol. 4 no. 6 p. 8-9) that the Scottish Country Dance Society, now in its 29th year, recently held examinations for teachers' certificates during the year. Total results: 538 passes, 212 failures. Rosin the Bow queries, and American Squares echoes, "Why don't our 'dance institutes' have examinations with teachers certificates issued to passing students instead of turning all kinds of half-baked '10 day wonder' experts loose on the gullible public with the recommendations of the 'institute'?????" . . . Officers of the Folk Dance Federation of Washington for 1952-53 are: John Burnett, Olympia, president; Bill Reiersen, Walla-Walla, vice-president; Stella Coates, Seattle, recording secretary; Freda Barclay, Wenatchee, corresponding secretary and Norman Roberts, Yakima, treasurer. This state organization, with 56 members clubs, is spread out among over 30 towns, including towns with under 1,000 population, like Ferndale (800), Issaquah (900), Moses Lake (900), Natches Lake (536) and Zillah (900). Who says "my town is too small to support a square dance movement?"

5TH ANNUAL ROCKY MTN. FOLK AND SQUARE DANCE CAMP, June 30-July 12 and July 21-Aug. 2, on top of historic and beautiful Lookout Mountain (7460 feet) near Denver, Colo. For callers, recreation leaders and dance enthusiasts alike—a wonderful and worthwhile dance vacation with some of the country's best instructors: Ray Smith of Dallas, Ed Bossing and Paul Dunsing of Chicago, Bill Mitchell, Fay Ferree and other topnotch callers of Denver, etc. For further details write Paul J. Kermiet, Route 3, Golden, Colo.

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THE DANCE DRESS . . .

(Continued from page 9)

and our dancing to dress in the best they have, although occasionally some "natives" do put on an act for tourists and dress in accordance with their misconceptions. On the other hand we have heard how some have resented the fact that tourists were dressing down for their local Saturday night dances, ruining the festive atmosphere that the local people were hoping to enjoy.

Once in a while there are special stunts that do call for goofy garb but for general purposes it seems only sensible and natural to wear costumes that add to the joy of dancing and to reject those that would distract and interfere by making us look ridiculous, feel uncomfortable, or present other problems. We should remember that many styles of costumes that looked good long ago look nothing but grotesque now. When we were in Greece it was our privilege to

be shown ancient costumes still in a remarkable state of preservation. It was wonderful to see them but depressing to think how it would be to wear them—in all their authenticity they were so strangely cut and so heavy from fabrics and ornaments. The Amalia costume of Greece is one of the most graceful and several features could be used beautifully but it, too, would need to be modified for practical dancing purposes. Even for general use, we are being theatrical the minute we begin working out a costume for dancing and that is fine if kept within the bounds of what is becoming to the individual. When we are wearing the right clothes which will harmonize with all the different types of dances that may be included on the best programs we are accomplishing our purpose—enhancing the dancing. But if the skeptics ask us "why?" we can let Emerson "tell them, dear, that if eyes were made for seeing, then Beauty is its own excuse for being."

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Of the five instructors, two are professional teachers. Ralph Piper is a full professor at the University of Minnesota. Luke Lukaszewski is a teacher in the Minneapolis school system. Fred and Mary Collette have been teaching since Fred graduated from college. Charley Thomas comes from a teaching family: his father was a school superintendent and his sister a teacher, tho he took up law, he took three of the army's instructor's courses during the war. Jimmy Clossin has been teaching teachers since 1931; the major part of his work has been with school teachers teaching them how to teach square dancing.

Send your \$5 registration fee now to
American Squares Summer Schools
121-1 Delaware Street,
Woodbury, N. J.

We have an illustrated folder that we'll be glad to send you or to any of your friends who might want one.

MANITOBA MAKES YOU WELCOME

From St. Petersburg, Fla., to Winnipeg, Canada, is a long hop—but they have one attitude in common existing in their respective Chambers of Commerce.

You have read about the St. Petersburg Chamber elsewhere in this issue. Hard on the heels of our deadline, American Squares received a letter from the President of the Winnipeg Junior Chamber of Commerce, Mr. J. McWilliams, enclosing a beautiful program booklet of a Square Dance Jamboree recently held in the Civic Auditorium and sponsored by the Junior Chamber. It is their hope that this Jamboree will become an annual affair.

There are many interesting details about the program, but its foreword was worthy of particular note. We wish space would allow us to reprint it all, but must content ourselves with giving you just the final paragraph:

“Square dancing is not hard even though some of the dances may

look very difficult. If you are interested you will find a list of some of the clubs further along in the program. Give them a call, or, if there is no club in your district, send a letter to the Winnipeg Junior Chamber of Commerce and we will do our best to start a club in your district.”

Mr. McWilliams' letter, after a description of the Jamboree, ends with this hospitable invitation: “If you ever meet any dancers who are coming to Winnipeg tell them to contact C.E.M. Ward, 27 Mager Drive, St. Vital, who is President of The Folk Dance Federation of Manitoba. We will be only too happy to take them dancing.”

Have you talked to your Chamber of Commerce lately? Maybe they can help the activity in your area. And if your vacation plans take you to Canada, by all means avail yourself of the cordial invitation of the Manitoba dancers.

JEFFERSON COUNTY . . .

(Continued from page 20)

squares dances together. Groups from one community cross the county to attend a dance in another community. Small neighborhood groups hold sessions in the basements of homes of their members. Classes at school square dance at their parties and on special holiday meetings. Grandfather and grandmother are often on the floor at the same dance their grandchildren are attending.

In Jefferson County, the Recreation Board has originated the

“Square Dance Family” with its members avowed enthusiasts in this amusement. More than 1,800 have signed up and others are asking for membership cards every day. There are no dues and no obligations except to help keep square dancing “wholesome and recreative”.

Visiting square dance fans are invited to contact the Jefferson County Playground and Recreation Board offices in the Armory Building, Louisville, Kentucky, for a membership in the “Square Dance Family.”

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SUMMER-TIME—AN' THE LIVIN' IS EASY . . . But here at American Squares Books and Records Department we're getting ready for a busy fall season, and cleaning house accordingly. We're full of special summer bargains—for instance: Steel record carrying cases—10" case for \$5.85; 12" case for \$6.25. These prices hold for purchase during the months of July and August and prices immediately revert to standard on September 1. On orders accompanied by orders for either records or books there will be no charge for postage. However, on orders for cases only we will have to charge 50c per case for postage.

SPECIAL CLOSE-OUT SALE

Imperial Album FD 8 and FD 9, while they last—\$2.00 each. FD 8 is a four-record album of square dance music without calls containing these tunes: Turkey in the Straw//Varsouvianna; Soldier's Joy//Buffalo Gals; Chicken Reel//Tennessee Square; Mississippi Sawyer//Arkansas Traveler. Album FD 9 contains couple dance music as follows: Under the Bamboo Tree//Spanish Circle, Narcissus; Glowworm//Rye Waltz; Veleta Waltz//Cotton Eyed Joe; Moon Winks//California Schottische.

Imperial Record No. 1043—Spanish Circle, Narcissus//Under the Bamboo Tree is on special sale at .35 each.

ANOTHER SPECIAL—an album of four square dance records played by Forest Delk—while they last—\$1.00 per album.

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Herb Greggerson's Blue Bonnet Book of Calls. Millions of these have sold at \$1.50. During July and August you can obtain your copy for \$1.00.

Lloyd Shaw's Round Dance Book, regularly priced at \$5.00—now only \$3.50.

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