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AMERICAN SQUARES



THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. VII—No. 12

AUGUST 1952

FIFTEEN CENTS

AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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HERE'S HOW IT BEGAN

The series of articles on Canadian square dancing, which starts on the next page, actually had its beginning long before American Squares moved to the Holden household.

One of the nicer things about square dancing is the people you meet, and though these friendships are not always face to face, the ones that develop just on paper can grow very absorbing. Such a correspondence began in March of 1951, when Ed Gray of Winnipeg wrote to San Antonio for certain information. Our letters back and forth grew longer and more discursive. In one, I asked Ed what the general square dance picture was in Winnipeg and the surrounding area, and his reply was most interesting. It crossed my mind as I read it that other people besides myself would find it of interest, and when American Squares came to live with us, I wrote Ed and asked if he had any objection to my printing his letter or at least an extract from it. He was most gracious in his consent.

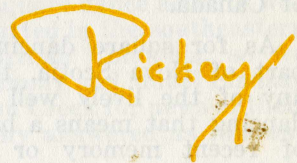
Then I grew curious about the rest of Canada, and wrote some of the American Squares subscribers asking for information. So much absorbing material came back in response to these requests that I realized we could not possibly do

justice to Canada in one short article.

But as you residents of the States read these reports from our friends over the border, you will be struck, as I was, by constant similarities in the basic concepts and important fundamentals. Nomenclature may be different; such relatively trivial matters as the position of the arms in a promenade or the direction of a turn may not be the same, but the motivating spirit and the end results are identical.

An incident from the Chicago Festival of 1951 remains in my mind. Coming to the Windy City from Texas, I called a dance which has long been a favorite of mine—POLKA SWING. From Connecticut, Al Brundage called SASHAY SIX. In the course of a fine demonstration dance, Harold Harton of Toronto called LEMONADE SWING, which he described as a watered-down version of the WHISKEY SWING. And, as you've guessed, all of these turned out to be the same dance.

If you're traveling through Canada, by all means let us know your route, and plan to meet and dance with some of the enthusiasts there. You'll find them friendly and hospitable—just like square dancers all over the world. And watch the coming issues for more about Canada.



THE COVER

WHY TRY TO DESCRIBE a cover for August? But heat doesn't stop square dancers (not for long) and come December perhaps we'll look longingly at this. It's another "story without words" by Virginia Wallace.

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!

CANADA --- from East to West

From Lockeport, in the Province of Nova Scotia on the extreme Eastern coast of Canada, we got this report from James and Helen Chan:

We came from the States last August (Helen is American, James is Vancouver born) to this small fishing town on the South Shore of Nova Scotia—not the most flourishing area in this province. . . . We thought that with such a varied history as Nova Scotia has had there would be a rich heritage of folk dances as well as good lively climate for old time squares. Since we work as a team in the folk and square field, we thought to add to our lore. However, with all the background of French, Dutch, German, Scots, English and Irish, we have discovered that the early folk ways have been lost along the way for the greater part.

Cape Breton holds an annual Gaelic Mod in July—a gathering of Scots clans from far and near. At that time Highland dances are featured, but they are in the framework of exhibition dances. We do not get the impression they are the dances of folks gathered together at any time, any place, for a light footed fling. . . . Your best reports both on folk and square will come from the western part of Canada.

As for square dancing in this part of Nova Scotia, there isn't any of the lively well patterned dancing that means a background of recent memory or even the healthy revival we see in the States. . . . Square dancing to most folks we've talked to means "Crazy Eights". This we've found in action in the typical dance place hereabouts. A small cross roads hall, sometimes set deep in the woods, with old records often the source of the music. We were lucky in

finding an old time fiddler who invited us to his little Cranberry Hall on a back country road. He seemed to know hundreds of old tunes with lovely names like "Pigeon on a Gate Post" and "Love is a Lassie". But there wasn't a call in him. Instead, he would set up a lively 2/4 scratching on the fiddle, for all the world like a spry cricket, and after an interval everyone would rush to form a big single circle. There seemed to be a set pattern of circling left, then right, swinging your partner, promenading, and a grand right and left, the change of pattern anticipated by the phrasing of the music. The music would stop and in an instant everyone would be seated and silent. It was none too inspiring, yet one felt that these people had music in them, an instinct for rhythm and dance-movement, but no demands had been made on them.

By way of experiment we danced a few of our folk dances for them (to our records, as much a part of the car equipment as a spare tire). We did a Philippine dance, a Corrido, a Russian dance. They visibly brightened to the lilting music. When James suggested they try his kind of square, two sets were mustered. He taught them Texas Star—and they loved it. One older man said, "This brings us new life. This is what we need." An old lady cried, "My grandmother danced like that." So you see these things have been—but are nearly lost.

Our own experience may indicate the willingness here to learn anew the old dancing ways. Coming to learn for our own purposes, we

were soon back to our usual role of teaching. The Home and School Ass'n. (Canadian version of P. T. A.) sponsored us in a weekly session for an adult group; the school board sanctioned our use of the gym for a weekly session for the children. Last October the Dept. of P. E. of Nova Scotia invited us to conduct a folk and square session in Amherst on the occasion of the annual P. E. convention. As a result, we gave a Leaders' Course, which forty leaders from all over the Province attended in the dead of winter.

We are of the school of thought among folk dancers that see in our work one of the ways to further friendliness and understanding among the peoples of the world... Wish we could have given you a more glowing report of folk and square dance activities up here. Further West the people are more progressive, more energetic; your best news will come from there, no doubt.

Following the Chans' suggestion, we looked as far west as we could and read the report from Russell Lumsden of Vancouver, British Columbia:

Like a good many communities, square dancing in Vancouver was started by the local Parks Board, in the summer of 1947 on the tennis courts of Vancouver's Stanley Park. From that first activity came the University Hill Square Dance Club, still one of the strongest dancing clubs in the city.

Until the fall of 1949 growth was slow. Then Vivian Scott made her appearance and the general public started to hear about square dancing. Vivian was responsible for the formation of the Gingham Swing-ems, a club that since 1949 has been running open dances every Thursday and also training its members to call and teach so they might go out and help other groups to form.

Miss Mearnie Summers of the Vancouver Parks Board is another

spark in the local picture. Mearnie handles the open dances in Stanley Park during the summer and last year had crowds of as many as 700 dancing every week on the park tennis courts.

Vancouver has not progressed nearly as rapidly as have some centres in the United States due perhaps to the fact that Canadians by nature are inclined to be somewhat reserved. Until last winter the age of the average dancer around Vancouver was 25. Recently the 3rd Annual Provincial Teen Town Square Dance Festival took place with more than 200 teenagers running their own show with great success. This, plus the fact that the Provincial Education Dept. has placed square-dancing on the curriculum of every school in the province, will no doubt help to put square dancing on a firm foundation for the future.

At the present time meetings are being held to form the Greater Vancouver Callers Association. From there plans are being formulated to bring all the people square dancing at the present time together into one association and to channel potential square dancers into this organization—to teach and help them to enjoy square dancing at its best. With these two organizations working together it is hoped that the general public will really get to know how much fun square dancing can be.

Russell also tipped us off to the fact that square dance activity was getting started in the southeastern part of British Columbia, so we wrote to Jimmy and Mabel Lindsay of Chapman Creek for news of their area. Jimmy answered as follows:

I am a young square dancer, in experience at least, having started some 18 months ago. Our experience in ballroom dancing goes back to my tender age of 5, that is 40 moons past. We operated 2 clubs in Scotland prior to our departure for Canada. My first taste of real

(Continued on page 22)

SQUARE DANCE IN OUR SCHOOLS

PART TWO

By RICHARD KRAUS

In the June issue of "AMERICAN SQUARES," square dancing in our nation's schools was discussed from the point of view of its meeting the objectives of present-day education, with particular reference to the physical and social development of children. This concluding article will deal with two other important phases of the child's growth: cultural and recreational.

Achieving Intercultural Understanding

One of the most crucial problems affecting our nation today, and undermining our standing among the nations of the world, lies in the lack of understanding and the tensions that exist among Americans of different races and religions. Square and folk dancing, coming as they do from the heart of the people and expressing the innermost qualities of those who take part in them, provide an excellent medium for achieving better understanding among people of various cultures. Mary Effie Shambaugh, an authority in the field of American folk recreation, has written:

To some the study of folk dancing is only the silhouette, only the study of movement. To others, the study of folk dancing is a vivid picture of national life, with a colorful, fanciful background of folk costume, custom, art, music and legend.¹

Through the presentation of square and folk dancing in our schools, we can do much to give children a richer and more meaningful appreciation of the people of other nations and of their own.

The child who learns to do the contra dances of New England, the running sets of the Southern Appalachians, the formal quadrilles of earlier days, the spirited Mexican dances of our Southwestern border, the intricate and graceful figures of many of our newer Western squares, has gained a rich

heritage. When this type of experience is combined with an exploration of the folk songs and customs of different regions, with a study of the geographical setting, and the ways in which people earn their living, it becomes even more significant. And when in addition to exploring the native American dances the child learns to take pleasure in doing the dances that were their original sources—Scandinavian, Irish, English, Slav, Italian and others—he gains an even greater respect for his fellow classmates who may have descended from these nationalities.

Square dancing can also be used to make the study of history more vital and interesting. Such a dance as "Hull's Victory," created during the War of 1812 to celebrate the victory of Captain Isaac Hull, in the battle of the **Constitution** and the **Guerriere**, may be used in social studies classes as part of a unit project. There are many other such dances.

The Recreational Role of Square Dancing

Some may ask, "What does the school have to do with recreation? Its main task is education—and not to help people enjoy themselves!"

In a sense this is true. But it is also true that educators recognize today that a major function of our schools is to provide children with recreational interests, skills and hobbies that will make their later life fuller and more enjoyable. Dr. Louis Dublin, of the Metropolitan Life Insurance Company, has written on "**Our Aging Population**," commenting:

The well-being of the aged among us involves much more than the correction of their economic difficulties. . . . Those who minister to them have observed the boredom and sense

of frustration from which so many of them suffer. . . .²

Going on to say that so many Americans lack healthy hobbies and recreational interests, Dr. Dublin is joined by Dr. Karl Menninger, of the famed Menninger Clinic in Topeka, Kansas. In commenting on the problem of mental sickness which is looming larger and larger each year in our country, Dr. Menninger has said that play is one of the best antidotes for low morale and other conditions that might lead to mental illness.³

Obviously, square dancing would be a wonderful hobby for persons needing new recreational interests. But, as Professor Jay B. Nash, an outstanding physical educator, has pointed out, most people learn their hobby skills at an extremely early age. Of 1,000 persons interviewed in a recent survey, Professor Nash found that 87% had become interested in their major hobby before the age of 12; 62% before the age of 10; and many by the time they were six years old!⁴

Thus we see that the introduction of sound recreational activities—like square dancing—which may be carried on in later life is the responsibility of our schools.

But just how may this be done?

The answer is: in any one of several ways. Most elementary and high schools today provide for special periods during the day for club activities. These may include music, dramatics, art, newspaper work — or, in more and more schools, square dancing. Often, before school opens or during recess periods the teacher has a chance to clear the classroom of chairs, or to go with the children to the gymnasium and have a square dance session! Toni Cherpes, a school-teacher of Dimondale, Michigan, has written of her problem with her first grade class during the long Northern winter when the children could not go outdoors during recess because of the snow. They found a solution. The six-

year-olds square danced!

They danced practically every recess throughout the severe winter. And before winter was over, every child in the room could step in and allemande left in a style that would shame many of their dads . . .⁵

Another opportunity for the school to give children square dancing is in the after-school recreation program that many communities have set up in recent years. While the primary activities in these afternoon programs are usually athletics, often dancing runs a close second! And, of all kinds of dancing, square dancing lends itself best to large-group organization and to full participation.

The Case Is Proved

Obviously there can be little question that square dancing is in our schools and is here to stay—for good reasons! This imposes a responsibility on each teacher to make sure that he is doing the best he can, with this type of activity. It is not enough to put on a record and let the children fumble their way through a frustrating twenty minutes — or to attempt to run exactly the same kind of instruction session that one would for an adult group. Children are not just little adults! They differ in many ways: physically, psychologically, and in their ways of behaving socially. The teacher who works with them in square dancing must have patience, sensitivity, excellent teaching technique, a good knowledge of child psychology—and **must** know his material well.

If you'd like to test yourself and the effectiveness of **your** school square dance program—assuming that you are in charge of one, here is a self-rating scale which should help you do the job. Run down the line, answering each question "Yes" or "No," and then figure out your score!

(Continued on page 21)

SQUARE DANCE -- U. S. A. !

ONE OF THE BEST square dance vacations offered is the Square Dance Show Boat, which annually cruises for a week in Canadian waters, stopping every night to square dance. This year's cruise, leaving Seattle on August 10, stops for dancing at Pender Harbor, Malibu Club-in-Canada, Nanaimo and Victoria, as well as one other not determined as we went to press. Passengers coming back for the second year or more include Joe and Grace Reetz of Spokane; Thad and Caryl Byrne, Spokane; Homer and Helen Moon, Wendell, Idaho; Chal and Ruth Snyder, Oklahoma City (already signed up for 1953); Rolland and Naomi McDonald, Spokane, and Pat and Corene Norris of Wynooski, Oregon as 1st and 2nd Mates . . . Two sets of 4-H youngsters ranging in age from 12 to 16, trained by J. B. Hurst of Enid won the Northwest Oklahoma championship in folk games, dancing the Virginia Reel and Patty Cake Mixer . . . The Old Time Square Dance Club in the Philadelphia-Camden area gives attendance rewards to its members, said rewards being subscriptions to **American Squares**. Other clubs take notice!

OUTSIDE THE U.S.A., in Venezuela, to be exact, we're hearing about a gent who says he is "probably the first Limey to call Texas style—with anything but an English accent!" In Maracaibo, M. C. J. Salway calls to a group made up of American, English, Scots, Dutch, Canadian, Venezuelan, Swiss, French, Italian and Brazilian dancers. Mr. Salway has discovered a universal truth about square dancing: "It really is an excellent way to make friends, meet new people, and one thing I have noticed a lot is how well the nationalities get on together when dancing whereas before they had in some ways been inclined to keep to themselves."

HOOSIER SQUARE DANCERS don't let summer slow them down . . . In South Bend, the Callers Club, with the cooperation of the manager of the local Sears Roebuck store, had a big "Dance Under the Stars" on the parking lot in June . . . Elkhart "Y" had a going-away dance for Stan Tebbetts the same month . . . Rochester (still in Indiana) had a street square dance and ice cream social in July, and credit the hard work of the Smithbergers and the Riches with part of its success . . . Elkhart has started weekly open square dance in McNaughton Park with Ray Block calling . . . Mishawaka Recreation Dept. is sponsoring a series of dances in the parks there, with Nell Spears and Marian MacAlpin calling . . . South Bend Park Dept. is sponsoring weekly dances in each of four city parks, with Cliff and Mary Barnes as regular callers . . . Plans are being made for the Second Indiana State Square Dance Festival in Indianapolis on Sept. 27. Among those serving on the State Committee are Ray Bauer, Max Forsyth and Ron Rich.

IN NEW YORK STATE, the Westchester Square Dance Association Executive Board has decided to abandon its recent policy of open meetings because "opinions and views expressed by the outsiders" resulted in over-long meetings. In Texas, the Houston Square Dance Council was editorially lambasted by **The Microphone** for doing the same thing. Happy to report, however, that the magazine and the Council have since kissed and made up . . . The president of the American Folklore Society, Prof.

(Continued on page 23)



COMING EVENTS

CAST THEIR SHADOWS AHEAD

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.

Aug. 4-9 Wernersville, **Pennsylvania**. Seminars on the Folk-Culture of the Penna. 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, 7th).

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. 10 Hibbing, **Minnesota**. State Festival.

Aug. 11-16 Vancouver, **Washington**. Stockaders' 3rd Annual Folk Dance Festival Week.

Aug. 13 Torrington, **Connecticut**. Band concert and Square Dance Jamboree, Fussenich Park, 8pm. (rain date, 14th; if raining then, the 20th).

Aug. 15 Amarillo, **Texas**. Annual Buffet Supper (7pm) and Square Dance Party for those en route to Colorado Springs, Federated Club Rooms.

Aug. 16 Vancouver, **Washington** Stockaders' 3rd Annual Square Dance Festival as wind-up for the week of activities, Kiggins Bowl, 9-1.

Aug. 16-17 Enumclaw, **Washington**. 2nd Annual Folk Dance Festival, 1-4 & 8:30-12; Sunday afternoon dancing on Recreation Park football field, 1-4, followed by big watermelon feed.

Aug. 17 Banks, **Oregon**. Annual Sunset Pit Barbecue and Square Dance, sponsored by the Hoe Down Dance Club of Hillsboro, 2-6.

Aug. 17 Austin, **Minnesota**. South East Regional Festival, sponsored by Boot and Slipper Club, Terp. Ballroom (air-conditioned) 2-6.

Aug. 23 San Leandro, **California**. Square Dance Callers Association of Northern California Jamboree.

Aug. 24 Gilford, **New Hampshire**. New Hampshire Folk Federation summer picnic and dance, Belknap Mountain Recreation Area, 2pm.

Aug. 26 Williams Grove Park (near Harrisburg), **Pennsylvania**. 3rd Annual Caller's Round-up.

Sept. 26-27 Tye (near Abilene), **Texas**.

Aug. 29 Hemet, **California**. 2nd Annual Square Dance Festival and California Champion Exhibition Fiddle Contest (\$450.00) in prizes, Farmer Fair.

Aug. 30 Alice, **Texas**. South Texas Square Dance Association Dance, Frontier Club slab.

Sept. 5 Louisville, **Kentucky**. National Square Dance Contest.

Sept. 9. St. Louis, **Missouri**. Moonlight excursion aboard the river boat Admiral, featuring square dancing the entire evening.

Sept. 14 Walnut Creek, **California**. Folk Dance Federation of California Festival.

Sept. 26. Chico Hot Springs, **Montana**. Cowboy show and dinner. Square dance especially for delegates en route to the National Recreation Congress in Seattle.

Sept. 26-27 Tye (near Abilene) **Texas**. Square Dance Round-Up, Pioneer Hangar.

Sept. 27 Indianapolis, **Indiana**. 2nd Indiana State Square Dance Festival, Manufacturers' Building, Indiana State Fair Grounds.

Sept. 28 Duluth, **Minnesota**. State Festival.

Oct. 4 El Dorado, **Arkansas**. Southeast District Jamboree.

On Tour with Armstrong

In the July issue you met Don Armstrong, Square Dance Ambassador from St. Petersburg, Fla., now on a Square Dance Good-will Tour. We gave you the highlights of his trip until he left San Antonio, and asked Don himself to write us about the rest of his travels.—Editor

On tour with me is my Taw LaVerne and my son "Shorty" (Donald). In the small (very small) house trailer tagging along after our station wagon I have an office, den, record shop, home sewing shop and after - the - dance - coffee - shop. In the station wagon is the usual caller's collection of mike-stands, amplifiers, record players, speakers, record cases and scads of literature to distribute on behalf of my Florida sponsors. A total of no less than five attractive signs constantly advise the world of what we are doing and mainly that we are from ST. PETERSBURG FLORIDA.

When we left Dallas, we hit a dust storm which delayed our arrival in El Paso about 8 hours so instead of dancing there we had to be content with calling up the Allens and some other folks who dance with us in St. Pete each winter. Two nights later we reached Phoenix just in time to attend the "Old Timers" Dance. This is a long established dance in Phoenix with a program of old-time rounds, regular dancing and the odd square thrown in. Next morning we visited Ramsey's Recordland, home of Old Timer Records. During our visit we suggested that the Ramseys record a simple yet pretty couple dance which I had introduced in Florida. Nothing new (it originated many years ago in England) it is fun and musically very nice. So Old Timer will soon release one of Florida's favorites—St. Bernard Waltz, with the instructions and cues that I normally use.

The next night we took in a square dance at Grandview Trailer Outdoor Slab. The dance was emceed by Mike Michele (Western Jubilee Record Co.) but had 14 other callers on the program. There were no rounds, no mixers and very short intermissions. I would have much preferred to dance to a maximum of 3 callers, but it was a square dance and believe me they really square dance in Phoenix. A lot of credit should be given to the Valley of the Sun Square Dance Association and the local Callers Club for the fine dancing and calling in the area.

In the morning we spent some interesting hours at Western Jubilee and then took to the road again.

In Hemet, Calif., we were greeted by the Ralph Cases of Hemet and Harold and Billie Warren from New Port Richey, Fla. The Warrens and Cal and Jean Golden took us that night to the first half of Ed Gilmore's dance in Yucaipa and the last half of Ed Eaton's dance in Riverside. Both programs utilized rounds for variety and both programs were nicely planned and executed. Ed Gilmore also included a contra in his program and told me that he has a contra group meeting weekly.

For the entire week until July 5th we attended the Asilomar Institute (Sets in Order). Staff included Dale and Ruth Garrett, Terry and Sue Golden, Jonesy and Florence Jones, Ralph and Eve Maxhimer, Don Mills, Bob and Ginger Osgood and Ray and Mildred Smith, and the whole program lived up to expectations. From there we drove into San Francisco to visit Ed Kramer's Record Shop, and then hurried over the Bay Bridge through Oakland to take in the Grasshopper Hoedown at San Leandro. Jay Balch, president of the local callers' association, tipped us off to this one. A nicely balanced program including rounds and mixers added just the right touch. Special highlight was Bob Wright's version of FIVE FOOT TWO. Bob's from Wichita, Kansas, and makes dancers enjoy his calling because he so obviously has a wonderful time.

Visiting King Canyon National Park and Sequoia National Park we learned that both have regularly scheduled square dances in their recreation areas. In Big Bear Lake, we danced with Lee Waddell and the Pot Luck Promenaders. In Arcadia we had a good visit with Doc Alumbaugh, and I had a chance to suggest to him that on each of his square dance records without calls he include a second choreographical arrangement,

(Continued on next page)

simpler and more suitable to the new-comer, beginner or casual square dancer. It's my opinion that Windsor Records are musically appealing but that they can be made more universally adaptable this way.

Through the desert's 115-degree heat to Needles and there we found that the Fiddle Foot Club had planned a turkey dinner with all the trimmings, followed by a dance in our honor. I highly recommend Needles for wonderful hospitality and dancing with Fun as the keynote. It took three hours to say good-bye over coffee with the Thompsons, the Austins and the Hedgpeths, but we finally got underway and headed toward Colorado.

(We'll hear more about Don's tour in the next issue—watch for him as he comes your way.—Editor).

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FEELING COMPETITIVE?

August brings a variety of contests in the square dance world. Among them are three which each emphasize a different facet.

In the Tenth Annual Connecticut Square Dance Festival to be held in Storrs, Conn., on Wednesday August 6, a costume contest will be featured. There will be one class, with four prizes to be awarded. First and second prizes will be given in the adult division, and first and second prizes in the juvenile (under 14). All costumes will be judged on their effectiveness and suitability as New England square dance costumes. Color, design and the way the costumes of all the people in a set harmonize will be important consideration in the judging.

A competition in western style

square dancing will be part of the Annual Rotary Exhibition in Flin Flon, Manitoba, on August 26, 27 and 28. Elimination competitions will be held on Tuesday and Wednesday, with the finals on Thursday. Judging will be based on posture-correctness of movement, timing and rhythm. Prizes of \$100, \$75, \$50, and \$25 will be awarded.

The Second Annual Square Dance Festival and Fiddler's Contest of Riverside County in Hemet, Calif., will be held August 29 and 30. First eliminations in the Fiddler's Contest are slated for Friday morning, and a Round Dance Clinic that afternoon will be conducted by Inez Shayer of Phoenix, Helen Horn of Temple City, Calif. and Ralph Maxhimer of Hollywood. Friday night has second eliminations of the Fiddler's Contest plus a square dance with guest callers. Saturday morning has a square dance breakfast; square dance clinic in the afternoon and a square dance and finals of the contest at night. Prizes to be awarded include trophies plus \$200, \$100, \$75, \$50, and \$25.

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RECORD REVIEWS

It must be evident that we like this series of records. That's right: we love 'em. We have always objected to the "hill-billy" connotation in some of our American square dance recordings. These records have no trace of that. They were recorded in Eastern Canada and the musicianship is superb. The fiddlers on these records could run off with fiddler's contests in any part of the United States with one hand tied behind their back.

American Squares will stock all the listed records at \$.89 each. They are all 10-inch plastic, 78rpm, with a tempo of 130.

Apex #26220. Souris Lighthouse//Favorite Polka

Souris Lighthouse is excellent for any patter call and equally well adapted to a contra dance. Polka on the B side is excellent. The playing is best described as the kind of music that "makes you want to dance."

Apex #26222. Big John McNeil//Wagoner

A wonderful contra dance tune, backed up with the best-played Wagoner's reel your reviewer has ever heard.

Apex #26238. Medley of Londonderry and London Hornpipes//Ragtime Annie

Another excellent contra record, backed-up with a popular square dance tune.

Apex #26272. Flanigan's Polka//Mackilmoyles Reel

Disregard the titles. These are both excellent tunes for patter calling.

Apex #26276. Rustic Jig//Victory Breakdown

Victory is a wonderful breakdown tune. Rustic Jig is recorded in 6/8 and is a natural for all you 6/8 callers.

Apex #26282. Silver and Gold//Dashing White Sergeant

Some people may be curious as to what is the original tune of Silver and Gold. Well, here is it, plainly and well played. The B side of this record lists Staten Island and the Dashing White Sergeant. This is an adequate recording but not particularly inspiring. These tunes are done better on other labels.

Apex #26287. Mother's Reel//Ramber's Hornpipe

Both sides wonderful for contra dancing.

Apex #26290. Soldier's Joy//Flowers of Edinborough

Both sides excellent for either contra or patter calling.

Apex #26291. Firemen's Reel//St. Anne's Reel

Here is a super-duper contra record.

Apex #26296. Silver and Gold//Highland Hornpipe

This is an infinitely better recording than the one listed under #26282. In fact, this is better than any other recording of this tune we have ever heard.

Apex #26298. Lamplighter's Hornpipe//Billy Wilson's Clog

A wonderful performance, marred by a noisy record surface. An excellent schottische record.

Apex #26299. Petronella//Half Penny Reel

Ideal records for the dances represented by these tunes.

Apex #26302. Honest John//Mississippi Sawyer

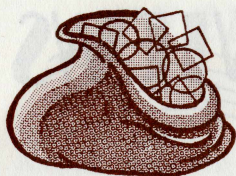
Here is a perfect Honest John, backed by the same sort of Mississippi Sawyer.

Apex #26310. Tuggerman's Jig//Money Musk

Tuggerman's Jig is a 6/8 tune which is just wonderful for calling such old figures as RIGHT AND LEFT THROUGH AND THE CENTER ONE SWING. Calls which are written are written in 6/8 rhythm will be ideal for this side. The B side is the best recording of Money Musk we know.

Apex #26311. Fisher's Hornpipe//Durang's Hornpipe

You can call any patter call to both sides of this record.



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

IVY VINE TWIST

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

The first couple bow take a little swing

Lead on out to the right of the ring

Circle four in the usual way

Then whirl away in a half sashay

And form a star with the right hand crossed

Back with the left and don't get lost

On you go with a six hand star

It's turning around as seen from afar

(No. 1 gent leads out of four hand star with his partner behind him and they include the next couple (3) in a right hand six hand star)

The gents roll back behind your Jane

And star by the right hand once again

(The three gents turn in a left face turn out of the star and immediately go back into right hand star with their partners in front of them)

Then back with the left go on around

To an eight hand star when you come down

(No. 1 gent again leads others to the next couple to form an eight hand right hand star. The ladies are all behind their partners as they lead into this eight hand star)

The first gent out and promenade a mile

The rest all follow Indian style

(No. 1 gent turns out to his left in a single file promenade with his partner behind him with the other couples following with the gents in the lead)

Gents turn back and swing your gal

Go right and left thru with the pretty little pal

Couples two and three do a right and left thru

Now two and four the same for you

Everybody swing your doll

Promenade go round the hall

(Repeat for each of the other couples to lead figure)

NOTE: When couple 2 leads figure, 3 and 4 then 3 and 1 do right and left thru. When 3 leads, 4 and 1, then 4 and 2 do the right and left thru. When 4 leads, 1 and 2, then 1 and 3 do the right and left thru. For the right and left thru the couples use their original number in the square and do not work by position at the time of call.

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.

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COCONUTS MIXER

(Introduced by Ontario Junior Farmers at a Recreation Conference)

Record: Victor #20-3554 "I've Got a Lovely Bunch of Coconuts".

Formation: Single circle, W on M's R, all facing center.

Introduction:

Beats

W goes to center turning to R to face ptr on third step, curtsies on fourth beat, goes back to place in 4 steps, turning to R to face center. M takes same action.

8

8

WORDS

ACTION

**Down in an English fair
One evening I was there
When I heard a showman
Shouting underneath the flare**

Corners allemande L in 8 counts,
then ptrs allemande R in 8 counts

16

**1. I've got a lovely bunch
of coconuts
There they are a-standing
in a row**

In skater's promenade position
(R hands joined above L hands in
front grasp), promenade 16 steps in
LOD and end facing ptr.

16

**2. Big ones

Small ones
Some as big as your head**

Each person with own hands a foot
or more apart to indicate size.
Hands almost together
Put hands around ptr's head,
M's on outside

2

2

4

**3. Give 'em a twist, a flick
of the wrist

That's what the showman
said**

Ptrs with R hands jointed pull each
other and leap across to other's
position on first beat, rotating CW
Repeat to original position, leaving W
facing in RLOD and M on inside facing
in LOD

4

4

**4. I've got a lovely bunch of
coconuts
Every ball you throw will
make you rich**

W walk quickly in RLOD and M go in LOD
for 16 steps, ending by facing a new
ptr, joining both hands

16

**5. There stands me wife
The idol of me life
singing
Roll or bowl a ball a penny
a pitch singing**

Ptrs give each other the "eye" as they
step bwd one and hold one, then fwd one
to ptr and hold one.

4

Partners swing

12

**6. Roll or bowl a ball a penny
a pitch singing
Roll or bowl a ball a penny
a pitch
Roll or bowl a ball
Roll or bowl a ball singing
Roll or bowl a ball a
penny a pitch**

Grand R and L for 32 beats, taking skater's
front grasp at end to repeat Fig. 1

32

Fred Collette, Atlanta, Georgia, who received it from Norman Lindsay of Ontario, Canada

More Grab Bag

MONEY MUSK — contra

First, fourth, seventh and every third couple active

- (1- 4) Right to your partner once and a half
 - (5- 8) Once and a half around
 - (9-12) Cross over outside below one couple
 - (13-16) Go forward — and back —
 - (17-20) Right to your partner three-quarters
 - (21-24) Gent face down go forward —
 - (25-28) And back — Right to your partner
 - (29-32) Three-quarters back to place
 - (33-36) Right and left across the floor
 - (37-40) Turn around and do it once more
 - (41-44) Right and left back in the same old track
 - (45-48) Same active couples ready . . .
-

CHORUS JIG — contra

First, third, fifth and every other couple active

- (1- 4) Down the outside of the set
 - (5- 8) Down the outside then come back
 - (9-12) Come back up the outside —
 - (13-16) — — — —
 - (17-20) Down the inside two by two
 - (21-24) Down the inside then come back
 - (25-28) Same way back come up the inside
 - (29-32) — — Cast off and
 - (33-36) Turn contra corners
 - (37-40) — — — —
 - (41-44) — — — —
 - (45-48) — — — —
 - (49-52) Balance your partner left and right
 - (53-56) Swing your partner good and tight
 - (57-60) — — — —
 - (61-64) — — Active couples . . .
-

MORE SCHOOLS AND CAMPS

- Aug. 4-9 Annual Callers' Class, Tulsa, Oklahoma.
Write Mary Jo Bradford, 1516 S. Gary St., Tulsa, Okla.
- Aug. 10-13; 14-17 Iowa Folk Dance Camp, Holiday House near Le Mars, Iowa.
Write Dick Eyres, R.R. #1, Le Mars, Iowa.
- Aug. 25-29 Square and Round Dance Vacation Camp, Kerrville, Texas
Write Manning Smith, Box 305, College Station, Texas.
- Aug. 30- Family Folk Dance Camp, Silver Creek Falls, Oregon.
Sept. 1 Write Carl Greider, YMCA, Salem, Ore.

NEW PERIODICALS - -

that have crossed the editor's desk

Deluxe Square Dance News. v1— ; Mar. 1952—

Published by Deluxe Music Square Dance Shop, 4715 W. Irving Park Rd., Chicago 41, Ill. monthly. mimeographed. Free.

Editor: Bill Shymkus.

Local Chicago and suburban area news; also items of interest regarding merchandise available at the shop.

The Folk and Square Dance Bulletin. v1— ; Jan. 1952—

Published by Ed Kremers' Folk Shop, Room 301, 262 O'Farrell St., San Francisco 2, Calif. monthly. mimeographed. \$1.00 per year; .10 per copy.

Very complete listing of all sorts of current folk events all over the U. S. and especially in San Francisco and the local Bay area.

National Capital Area Square Dance Leaders News Letter. v1— ; July 1952—

Bob Benjamin, 1943 Howard Court, Falls Church, Va. mimeographed.

Just received and no details yet available.

The Microphone; square dance doin's. v1— ; Oct. 17, 1951—

Published and edited by Paul Talbott, 3920 Caldwell, Houston, Texas. semimonthly (v1—v2n8: weekly). mimeographed (v1—v2n2: hectographed). \$1.00 per year; .05 per year; .10 per copy.

v1—v2n1 issued as "The Pasadena Star," a bulletin for the Pasadena (Texas) Star Square Dance Club, of which editor was vice-president at the time. Present format includes news of Houston and surrounding area; especially interesting feature is the list of birth and wedding anniversaries of local square dancers.

The Midwest Dancer; a magazine of round and square dancing. v1— ; Dec. 1951—

Published and edited by Walter Meier, 314 Cumberland Parkway, Des Plaines, Ill. monthly. mimeographed. \$2.00 per year; .25 per copy; .30 per back copy.

News of Chicago and suburban area and, to some extent, the general Midwest; round dances (presented with very complete explanations), calls and a few articles of general interest.

Southern Callers' Bulletin. v1— ; July 1952—

Gene Kersey, Box 10338, Tampa 9, Florida. monthly. mimeographed. Free.

Editor: Gene Kersey.

Mostly information on records available from the editor, who is wholesale distributor; some miscellaneous Florida and Eastern news notes.

Southwestern Square Dancer. v1— ; Oct. 1951—

8802 Groveland Dr., Dallas 18, Texas. monthly (irregular). \$3.50 for 20 issues; \$2.00 for 10 issues; \$1.00 for 4 issues; .25 per copy.

Editor: Glen Carson.

Many pictures and some news of current events in Dallas and, to some extent, the surrounding territory; originally planned as semimonthly, now monthly, but issues have been very irregular so far.

Swing'er Paw. v1— ; Jan. 1952—

Published and edited by Jim Faulkenberry, 619 S. 15th St., Blue Springs, Mo. monthly. \$2.00 per year; .20 per copy.

Official publication of the Heart of America Federation of Square Dance Clubs.

Editor: Jim Faulkenberry.

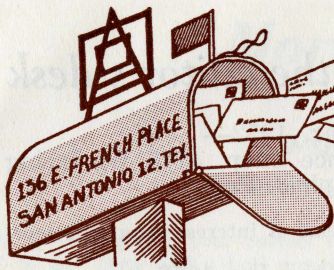
News of Kansas City area and surrounding territory; calls, etc.

Teachers College Dance Newsletter. v1— ; June 1952—

Box 70, Teachers College, Columbia University, New York 27, N.Y. monthly. Free.

Editor: Dick Kraus.

So far we have received only the first issue, so cannot evaluate or even extrapolate with accuracy.



LETTERS FROM OUR READERS

All right—you win! How can all four couples go right and left thru at once?

Evelyn Huggins
Lovington, New Mexico

Dear Rickey:

I suppose you are saving the instructions for "All Four Couples Right and Left Thru" till you have received the patent rights—however the following was devised by a group of us 'jamming' during a break at an affair run by Al Brundage and Rube Merchant. After squaring the set the gentlemen move to their left about half a step and the ladies move forward about the same amount. Then all eight people just walk forward (the gentlemen naturally going behind their corners and then their right hand lady). I first thought of the figure while meditating during an airplane flight, but since I had never heard of it I decided it couldn't be done. Then I read the question and answer section of your manual "The Square Dance Caller" and found that some people thought it could be done. We first did it at a Caller's Class of the Greater Hartford Square Dance Club. It is a type of figure which might be called 'Advanced'.

With three couples the gentleman passes behind his corner but in front of his right hand lady.

Robert F. McCune
Hartford, Conn.

Nope — no patent. And it is as simple as reader McCune describes. However, we found that it times a little more smoothly to pass behind the corner but in front of the right hand lady—Editor.

Dear Rickey:

I am delighted with the tone of AMERICAN SQUARES under your leadership. I like the way you are pointing it. There are so many of our magazines that seem to be rather belligerently sectional. They seem at times to have a regional or personal bone to pick. But AMERICAN SQUARES should be above all sectionalism. It should be a true and unbiased picture of square dancing in all of America. Your training and background particularly fit you for this. Your early love for all folk things including balladry, your training in the New England dances in your college days, your later interest in the dances of the southern mountains, and finally your intensive work in the field of the western dance give you a wider viewpoint.

But friends are always urging us to boost this or to knock that, and it is so human to want to push things round a bit that I was sort of waiting to see if you were going to make AMERICAN SQUARES what its name implies,—AMERICAN Squares, or if it were going to be simply an expression of the editor's prejudices and current experiences. And I am delighted at the tone you have taken, the direction you are pointing. And I am very pleased with the scholarly way in which you are bringing a bit of historical perspective into your question and answer department. All good luck to you!

Lloyd Shaw
Colorado Springs, Colo.

Gentlemen:

Your list of vacation dance camps and schools published in American Squares fills a real need. To enable early planning of vacations such a list if published in January or February might become more useful.

American Squares has taken on a more Western flavor since the change of editors. It is "AMERICAN Squares" not "Western Squares".

The publishing of an index to the issues of American Squares is most certainly a good idea.

Harry Monnier
Cheswick, Pa.

Our thanks to Dr. Shaw for his kind words. And to Harry Monnier, may we point out that the great majority of interesting and usable news items we receive come to us from states west of the Mississippi. If our eastern dancers would send us more information about their activities we could give an even more complete coverage of the national scene.—Editor.

Dear Editor:

I would like to have a copy of the Tangos which you offered to send in the July issue. A small group in this area does care what happens to the round dance and have lately discovered the beauty of the tango. Needless to say we are square dance happy too so let's have both.

Mrs. J. Hoerner
St. Louis, Mo.

Dear Rickey:

I had fully intended to write to you many weeks ago to congratulate you upon your simultaneous acquisition of a daughter and American Squares. We are very happy for you both and we know that your daughter will be the happiest experience of your lives. American Squares may keep you almost as busy for a while too and you are certainly to be congratulated in the changes that have been made. As a reasonably long time

subscriber I have been more than pleased with the new set-up and particularly with the fact that you have been able to give both the format and the philosophy a new dignity and a new business-like approach. I shall be very happy to see that you get some news from this area regularly, in fact I might give you an item herewith: During what we call our "off season" here—the period during which the clubs usually fold up for the summer and no instruction classes are held—we have arranged the following rather important events—July 2nd, Red Henderson and the Silver Spurs; August 11th and 12th, Rickey Holden; Sept. 4th, Jonesy.

Kenneth Fowell
Great Falls, Montana

Dear Mr. Holden:

I'm enclosing my check in the amount of \$1.50 and request that you enter my order for American Squares. Please advise whether previous issues are available, and how and where to get them.

In looking over the May issue, we liked the section dealing with new dances. The thought occurred to us that if possible a little more detailed description of both new and old dances described, be given. Maybe the members of our little club are just thick-headed (including myself) but there are just a lot of calls which we can't figure out. Maybe every once in a while a discussion or glossary of terms and a description of fillers, warmer-uppers and odd calls would help. How about including some in American Squares?

W. Joseph Bray.
Falls Church, Virginia

In answer to paragraph 1, see July 1952 page 19. And paragraph 2 is a good suggestion, but we are limited by space when it comes to going into a very detailed description of each dance. When you have difficulty interpreting instructions, just write to us and we'll try to send more complete information.—Editor.

The Oracle

Gentlemen:

I've gotta problem that I feel sure you can help me get answered sure hope so.

About a year ago I was attending a Festival in Lawton, Okla. and on the program there appeared a caller that formerly lived in Wilkes Barre, Pa., and at the time of the dance he was stationed at Fort Sill near Lawton. This fellow made a call which first impressed me as being the 'silliest' dance and one that would certainly not be very popular with dancers about the time the dance was over and I cleared my thoughts back to the 'silly' dance it suddenly struck me just the opposite. I think it's a super-duper fun dance. Repeatedly I have tried to get in contact with this 'unknown' caller or anyone that knew the call he gave that night but no success. Maybe your staff can identify the call and send me the words and tune. It was a 'singing' call—and I don't even know the tune but it was Solomon Levi or something in its class I'm sure.

The gist of the dance was for the 1st lady to go right and there either tickle gent #2, or pull out his shirt tail or muss his hair, kiss him or some other stunt, then on to gent 3 and pull a different stunt with him then on to gent 4 for still another stunt. During the dance eventually all ladies 'made the rounds' so to speak and pulled some funny gag on the gents. That's about all I can get pieced together about the dance can you help me get this call straight? It's running me daffy trying to figure it out.

Bill Simmonds
Erick, Oklahoma

Sure. This is a dance made popular by Ed Durlacher, called YOU DID IT SO WELL SO DO IT AGAIN. Ed says he got it in 1943 from Charlie Zintel, who got it from somebody in New Jersey. It appeared on Sonora record #1124, in the album "Country Dances" recorded by Ed Durlacher and the Top Hands. This record was later reissued under the Varsity label (#529) in their album No. E-2 credited simply "Varsity String Band and Official Caller." Music on the record is When the Work's All Done This Fall, with change tune The Wreck of the Old 97. The record has swing partner and promenade at the end of each change, with a simple circle filler in the center. Any good break could be used, as well as a number of different tunes. Here is the call instructing each lady:

YOU DID IT SO WELL SO DO IT AGAIN

First girl out to the boy on the right and pat him on the head
You did it so well so do it again you pat him on the head
It's on to the next and pull his hair pull his hair you do
Not so hard it'll all come out just pull his hair you do
It's on to the next and tickle his ribs tickle his ribs you do
You did it so well you do it again you tickle his ribs again

Second girl out to the boy on the right and wink at the boy you do
You did it so well now make a date you make a date you do
Now on to the next and hold his hand you hold his hand you do
You've held it long enough why hold his hand you do
It's on to the next and hang your head hang your head you do
You should feel ashamed of yourself so hang your head you do

Third girl out to the boy on the right and tickle his chin you do
You did it so well so do it again tickle his chin you do
On to the next and scratch his back scratch his back you do

Square Dance in our Schools . . .

(Continued from page 7)

Self-Rating Scale

1. Does square dancing hold your children's interest? Yes— No—
2. Do you drill them on difficult figures, until they indicate their boredom? Yes—No—
3. Do they have a chance to square dance informally in club periods, or after-school recreation session? Yes— No—
4. Is adequate space and time given to square dancing in your school? Yes— No—
5. Do you rotate partners from time to time, to keep cliques from forming? Yes— No—
7. Are you aware of physical factors (handicaps, illness, etc.), of some of your children, which governs their participation in dance? Yes— No—
8. Is square dancing combined with other subjects, such as music, social studies or geography? Yes— No—
9. Do you permit boys to watch on the sidelines, while girls dance? Yes— No—
10. Do you introduce some new dances in each class session? Yes— No—
11. Do you teach verbally at all times, without actually demonstrating the dances? Yes— No—
12. Do you plan special events, such as demonstrations or assemblies featuring square dancing? Yes— No—
13. Before teaching any dances to a new class, do you find out what their early rhythmic and dance experience has been? Yes— No—
14. Do you limit yourself to teaching dances of your own small region of the country? Yes— No—
15. Is your square dance class fun for YOU? Yes— No—

To score yourself and your program, check your answers against the following preferred responses: 1. Yes; 2. No; 3. Yes; 4. Yes; 5. No; 6. Yes; 7. Yes; 8. Yes; 9. No; 10. Yes; 11. No; 12. Yes; 13. Yes; 14. No; 15. Yes.

Give yourself THREE points for each correct answer, and deduct ONE point, for each incorrect one. If your score is 45, you're doing a wonderful job! If it's between 33 and 45, your program is very good. If it's between 21 and 33, it's good, but there's room for improvement. If it's below 21—that's your cue to go to work to fix it up!!

FOOTNOTES

- 1 Mary Effie Shambaugh, *Folk Festivals For Schools and Playgrounds*, New York, A. S. Barnes and Co., 1923.
- 2 Louise Dublin, "Our Aging Population," *New York, Recreation Magazine*, February, 1950.
- 3 Karl Menninger, *A.A.H.P.E.R. Journal*, Washington, D. C., June, 1952.
- 4 Jay B. Nash, *A.A.H.P.E.R. Journal*, Washington, D. C., June, 1952.
- 5 Toni Cherpes, "We Square Danced the Winter Away," *New York, Recreation Magazine*, October, 1950.

A little bit over to the left you scratch his back you do
It's on to the last and kneel to the boy kneel to the boy you do
You did it so well so do it again kneel to the boy you do

Last girl out to the boy on the right and do-si-do you do
You did it so well so do it again you do-si-do you do
It's on to the next and swing that boy swing him round and round
You swing him up and swing him down you swing him round and round
It's on to the last and slap his face slap his face you do
You did it so well you do it again slap his face you do.

square dancing was in the State of Washington.

Re the position here, the going is very uphill as we have local organizations who still like the easy old time squares in the monotone chant when it doesn't matter whether one hears the caller or not. We operate two clubs here, one in Kimberley and the other in Cranbrook some 20 miles away. I have introduced quite a number of squares into our varied programme of rounds and folk dances. Last year Creston Blossom Festival sponsored a folk dance competition, one class, all ages, all dances. I entered six teams to make sure their venture would be a success and won the trophy with a Scandinavian group. This year three classes were offered. We entered 10 teams and won all three classes,

with children doing "Old Fashioned Girl", adult folk "Mexican Corredo" and squares "the Weather-vane". Cranbrooke offered two prizes at their May Day celebrations. Wherever possible we present our dances in an effort to popularize our type of dancing.

In May we started dancing on the Sun Roof at Radium Hot Springs, a popular stop for tourists on the Banff highway, and should be dancing there this summer. We also hope to be running dances on the beach of beautiful Lake Windermere and in the Fort on the shores of the same lake. Hope any square dancers who are touring through the Rockies and come our way will get in touch with us. Other clubs are forming and we have a little more dancing to offer all the time.

A Square Dance Magazine for Square Dancers!!

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AMERICAN SQUARES SUMMER SCHOOLS

under the personal direction of

CHARLEY THOMAS

We are proud of our faculty. American Squares Summer Schools offers the finest balanced faculty available anywhere. Perhaps there are better teachers, but we doubt it. Perhaps there are people who know more about square and folk dancing, but we doubt it. But there is nowhere available the variety of subjects which these teachers are qualified to teach.

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.

F. L. Utley, in his address delivered at the 63rd annual meeting of the Society, pointed out that the Society is functioning "at only a small fraction of its potential" because of a bunch of petty little jurisdictional bickerings. While the problems he mentions are those of the division and concentration of this learned subject, still it is interesting that the most academic members of the folk field are themselves subject to the arguments which seem to be so much a part of all "organization" in square dance **The New Hampshire Folk Federation Bulletin** for June carries the financial report of the Federation's two-day Festival in May. It shows they spent about one hundred dollars more and took in about two hundred dollars less than at the same affair in 1951, a comparative financial loss of about three hundred dollars for 1952 as against 1951. One reason advanced for this was that "so many dances are being held"; furthermore it was observed that while the out-of-state attendance had increased, the home folks from New Hampshire did not attend so well as they did previously. Could this be true where you live?

IN ST. LOUIS, the Federation Council has a full schedule of summer events, including free open-air dances each 2nd and 4th Saturday at Famous-Barr Southtown, the annual picnic in August at Tower Grove park, and the big dance on Sept. 9 aboard the excursion steamer "Admiral." **Squares and Circles**, the Federation monthly calendar of events, keeps local participants well up on current happenings Arkansas had a Presidential visit and a big street square dance to celebrate the dual dedication of two great dams, the Norfolk and the Bull Shoals in northern Arkansas. Street dance was held in Cotter, and hosted by the North Central District of the state Federation together with the Bull Shoals and Mountain Home Square Dance Clubs and the Mountain Home Chamber of Commerce Gladys and Bill Mitchener of Grosse Pointe Woods, Mich., are planning to try to start a square dance group in the nearby Parke, Davis Plant, and wonder why more callers and teachers don't make efforts to obtain cooperation of Personnel Departments in large industrial groups for sponsorship of beginner's groups.

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