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AMERICAN SQUARES

SEE-SAW your PRETTY LITTLE TAW



THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. VIII—No. 2

OCTOBER 1952

TWENTY CENTS

AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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Why Phrasing?

Somehow, somewhere between the Wabash River and the Rocky Mountains, the art of square dancing to the music became buried under the wagon tracks of the great migration. The art is there, always has been, and if you look carefully in the sand dunes you will find the idea.

Two years ago I could count less than ten Western callers who had even though about what lay buried in the tracks of the wagons. Today there may be as many as fifty Westerners who have begun to think about what they're doing. A good many of these can now execute the rather simple mechanical trick of making the 1-2-3-4 of their words coincide with the 1-2-3-4 of the music. That's fine, and that's a large step in the right direction. But by no means is it the final answer.

No, the problem is bigger than this. The idea is to get the dancers to dance. And the only way they can dance is by uniting their movement with the music. The great joy in all forms of dance comes from the complete unification of movement and music, so when the music surges into being the dance begins creation at the same instant. If the dance begins a beat or two after the music it becomes very distressing to the sensitive dancer. The caller's job is to create unison.

How foolish, you say, to think of square dancing as any thing like the same thing as good dance! Square dancin' ain't dawncin'! So?

OUR COVER is a literal interpretation of the square dance command "see-saw your pretty little taw". Virginia Wallace first saw this done at the Dallas "Easter Seal" Festival last year, when a group o Negro Girls Scouts, taught by Mrs. Mary Sue Bush, performed an exhibition at the afternoon Clinic. These appealing youngsters danced magnificently well, but the meaning of many of the commands had been worked out from the book with unusual faithfulness to the actual words, and the result was most enjoyable. At the after-dance party that night, during some of the typical "dancing-for-foolishness" your editor's wife carried it on, and from there it has spread far and wide. Thus are born new bits of folklore!

Well, you are right that square dancing is not stuffy activity. But it is the people's activity, it is folk recreation, and the folk element always appears among the highest achievements in every art form.

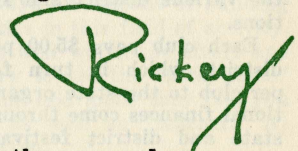
Square dance, in addition to being whoops of fun, can also be a great art form. It can, that is, provided you let it. If you ignore the music, dash around the set as fast as or faster than possible, ignore all semblance of intelligent creation and arrangement by insisting on hash and unrecognizable tripe as figures, insist on being challenged to compete in a contest instead of being allowed to relax with your friends,—then yes it is foolish to consider square dancing as an art form, as good dance, or even as anything worth doing at all.

But square dancing is a great art form. And it can be greater.

Great square dancing can exist only when callers feel it can be great and when they lead the activity so it is. Square dancing can be at its greatest only when it is completely unified with its musical ally.

Phrasing is the only solution to this unification.

Next month we shall publish an article dealing with mechanics of proper phrasing.



OKLAHOMA!

Nineteen years ago in an American Legion Hut in Ponca City, Oklahoma, home of two great oil refineries, Oklahoma's first group of square dancers of the more modern era held its initial gathering.

From this small beginning this top-notch recreation has spread from the oil derricks to the cotton fields, and from the forests to the wheat plains with clubs being organized and functioning actively in almost every city and rural community in the state.

Six years ago dancing had spread throughout the state to such an extent that the Oklahoma State Federation of Square Dance Clubs was organized for the purpose of coordinating activities and strengthening and unifying dancers throughout the state.

Guy Gentry, still one of Oklahoma's real square dance leaders and callers, was elected first president of the group and served during the years 1947 and 1948. At that time the state was divided into five districts, each having its own organization. This was expanded to seven in 1950, and to eight in 1952. Expansion became necessary as districts outgrew their halls and recreation spots with the increase in dancing.

As a result of the State Federation dancing in Oklahoma is carried on without the aid of any sponsoring organization such as YM or YWCA's, city park and recreational departments, or other groups.

There are no paid staff members in the Oklahoma Federation, although there are more than 80 different officers in the various district and state organizations.

Each club pays \$5.00 per year to its district, which in turn forwards \$1.00 per club to the state organization. Additional finances come through the various state and district festivals. There are no membership fees for individual dancers. Numerous clubs in the bordering areas of Kansas, Arkansas, Missouri and Texas belong to the Oklahoma Federation.

Each district has its own activities, and usually sponsors from one to three Jamborees each season. The annual State Festival is held each fall in Oklahoma City, the Sixth Annual Festival coming on Saturday, November 1, this year.

District activities include callers or-

ganizations, square and folk dance clinics, club officers meetings, classes for dancers, organization of new clubs, publishing district bulletins, and many other functions.

The State Federation issues a monthly paper called "Square Dancing," which covers all state and district activities. It does not carry advertising and is sent without charge to all officers and callers of all clubs in the state.

Square dancers are allowed to share financially in the State Festival through the selling in advance of tickets and advertising for the program. A ticket as well as program contest yields the winning clubs 50% of what they sell which usually is a sizeable item.

The official state organization is made up of the five state officers, all state past presidents, and the president and four delegates from each district. The executive committee holds three meetings each year and determines all state-wide activities, sets the policy for the State Festival. Two of these three meetings are two-day weekend Roundups, usually held at one of the state parks. The third is a Sunday afternoon business meeting in January which features election of new state officers.

At the Roundups, officers of the various districts are present thus bringing together at least 80 couples to plan square dancing activities throughout the state. Wives are always present with special transportation for them.

Laziness of club officers has often been found to be the chief reason that any of the individual clubs fail to continue dancing. The state and district organizations are continually striving to bring new ideas before the officers, and urging them to "work!"

Many top-notch national leaders have been brought to Oklahoma by the various districts as well as the state organization. Recent visitors include "Pappy" Shaw, Herb Greggerson, Rickey Holden, Ed Gilmore, Manning Smith, Martha Bybee, Nathan Hale, Raymond Smith, Keeley, Dale Garrett, Pat Pattison, Roger Knapp, Dr. Bruce Johnson, Bertha Holck, and many others.

Chal Snyder, truly Oklahoma's Square Dance Good-will Ambassador, was the second state president, serving during 1949 and 1950. Howard Thornton, the

current president, filled the years 1951 and 1952. These two in addition to Guy Gentry, first president, plus their taws, can be found at almost every state and district function.

The Annual State Festival is an all-day activity. Morning periods are devoted to club officers and callers meetings. The afternoons are occupied by folk and square dance clinics, with two dances, one for square dancers and the other for folk dancers, occupying the evening. The 1952 Festival on November 1 will be held in the Oklahoma City Municipal Auditorium. Special callers coming for this event include Rickey Holden, San Antonio; Louie Lutz, Laramie, Wyoming; Jesse Hyatt, Kansas City; Elmer Tampke, Dallas, and Jim Brower, Texarkana, Texas. In addition to these, each of the districts will be represented by three of its outstanding callers. Full details and a program for the 1952 Festival may be obtained by writing to 1820 NW 23, Oklahoma City.

Square Dancing in Oklahoma today includes 300 organized clubs, 25,000 dancers, 350 callers and teachers, 1000 club officers, and 75 square dance bands. Oklahoma City and Tulsa lead the state with thirty clubs meeting regularly in

each city.

Club dues average \$1.50 per couple per dance. Most clubs are "closed" but not exclusive. New dancers are always welcome, but the "closed" feature gives the organizations more stability and financial independence.

About 75% of the clubs use live music. Fifty percent have paid callers, with members calling for the balance. Most clubs meet twice each month, although there are a few weekly and a few monthly clubs. In the larger cities, the average dancer belongs to two clubs, although some belong to six or seven.

Oklahoma is justly proud of its state organization which has functioned entirely with volunteer labor and small resources, but certainly with no limitation on good time and fine dancing plus new friendships. State and district officers have given liberally of their time and money, and each year thousands of gallons of Oklahoma gasoline are consumed by dancers travelling throughout the State.

Next time you visit Oklahoma, drop a line in advance and the State Federation will help "You Have Even More Fun in Square Dancing," which is the slogan of the group.

More Junior Style Dancing

By Mildred Sutterlin
Evergreen Park, Ill.

Mrs. Sutterlin is a teacher in Evergreen Park, Ill.

I was very happy to see the excellent article in your July and August issues by Richard Kraus, regarding teaching square dancing to children, its relative merits, etc.

I have been working with children for three years now. I started by teaching my nine year old daughter and some of her friends, then added some of the neighborhood children to the group. Eventually the PTA heard of my activities and invited me to teach and call for a PTA sponsored Jr. Square Dance Club (2nd thru 6th grades). The first day we expected about 48, but 75 children attended. The second session 125 came, and by the end of the 3rd month we had a total registration of 271 and had divided the activity between the two public schools in the village. This club was open to all children in this age group and most of the parochial schools sent one or two squares to join us. When we had a variety show to raise funds for our parks, 16 sets demonstrated (8 differ-

ent ones each night)—and were they happy to do it!

Needless to say, I believe our program was a success. However, anyone working with children must be "long" on patience, must like children, and be sincerely interested in teaching them and assisting them in having fun. As Mr. Kraus said, "children are not just little adults." One must be aware of their interest span, mental and physical capabilities, and ways and means of building their capabilities in this field of activity. However, it is well worth the effort and work necessary to see the "little folks" having such fun and know they feel you are a friend as well as "teacher." At least I find it so.

Last year I taught my 3 year old son and partner to square dance with a set of ten year olds—and they did very well. We used simple dances, of course, and only did a very little at one time. They danced for several demonstrations and enjoyed it as much as the older children. This year I plan on having a complete set of 3 and 4 year olds, and am looking forward to seeing just what can be done with this age group.

MEET THE BOYS!

In this issue American Squares wants you all to meet two new members of the editorial staff—"De" Harris, who has been given the title of Roving Editor and, on the next page, Associate Editor Bob Merkley of Phoenix, Arizona.

As Roving Editor, De will bring you each month a column o chit-chat about folks you know or folks you would like to know. By day, De is a very staid accountant and industrial engineer, but after dinner he changes to his brightest shirt and chases off to the nearest square dance. Since he travels a great deal, he may drop in on your club next week. His column will be written from the viewpoint of a square dancer, for De insists that he is not an expert on square dancing, but rather a student doing field research. And although he'll be glad to call a tip or two for you, he does not aspire to be a professional caller.

About himself, De says: "I'm probably better known to square dancers in Baltimore, Washington, Cleveland, Detroit and the lower Rio Grande Valley—just to name a few recent stops—than around home in Itasca, Illinois (part of the Greater Chicago Area). Although a member of the Chicago Area Callers Association, my limited time at home prevents any active



part in that organization. Outside of a few closed clubs of close friends, my only o t h e r square dancing activity around home is devoted to coaching the C l o v e r l e a f

Teens, a group of twelve teen age youngsters who frequently appear on the WLS National Barn Dance program. This group is on "Stand-by" status ready to appear in the event the guest square scheduled to appear is unable to do so.

With me, square dancing is a hobby to do away with those lonely nights on the road which are the bane of any traveling man's existence. There is nothing more gratifying when you are away from home than to pick up the phone locally and hear a friendly voice and to know you will have something to do that evening among a group of fine people—a group of friendly people—in short, a bunch of square dancers!"

Report of the Roving Editor

My itinerary this trip led me thru all the Rio Grande Valley towns from Laredo to Brownsville, up thru Corpus Christi winding up with my feet under the Holden dinner table in San Antonio. Intensely hot on the streets during the day, yes, but with air conditioned offices, restaurants and hotels it presents no problem. The nights are delightful. I danced with the folks in the lower Valley—ten lashes with wet spaghetti, Harris, for forgetting the name of the town! Anyway they have a nice spot for summer dancing on the roof over several stores. Larry Lyles was the M.C. and the Riley Alexanders my considerate hosts. I would have liked

to stay over in Brownsville until that Saturday night for the All-Club Dance but time did not permit.

Saturday night was spent in Corpus Christi at the All-Club Dance on the "T" Head with Roger and Jean Knapp. It is difficult to describe the "T" Head without rhapsodizing a little. It is a pier stretching out into Corpus Christi Bay about a half of a mile to form part of a small boat harbor. At the top of the "T" and in the center thereof has been built a large circular smooth concrete floor capable of accommodating an estimated one hundred Squares. A low wall encircles the floor, an ideal spot

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OUR ARIZONA ASSOCIATE

Our first close-up of square dancing was while we were living in Washington,



D. C. A friend discovered one of the Henry Ford albums and it was not long before we were spending almost every evening in somebody's basement recreation room, reading, arguing, reading,

dancing, arguing, until our non-dancing neighbors either moved away or threw in with us. That was around 1941. We kept at it until the end of 1944 when Ellen and I decided that eight years was long enough to stay away from Arizona. When we got home, we found square dancing already under way.

For many years I had strummed a few chords on a guitar. I was the western equivalent of a hill-billy. You might say I was a desert-billy. And that soon tied itself in with square dancing. The singing call and I became very close. It was an easy matter to toss out the words of that beautiful old Red River Valley and substitute Allemande left on the corner.

The dance Rancho Grande is my own. I created it in a time when many of our dances had not sufficient explanation in the call, and I fell victim to that ailment. To this day I never call the dance to strangers without saying, "Remember now, you pass your partner twice in the star." I also cooked up a mess of Crawdads, but I understand there were other versions in the country before mine

came out. However, California gave me credit for the original. My best work at present is Singing Medleys. These, to be good, are not just a change of this and that and the other, but must be carefully integrated, as in ordinary Hash.

Two years back I was president of the Valley of the Sun Square Dance Association. Ellen and I have a reputation among non-square-dancers for doing a lot more dancing than we really do. We have seen many couples come into square dancing, become fanatics, burn themselves out and quietly steal away, wondering why on one day square dancing is everything and on the next day it is nothing. But we have not gone at it that way; we go to many dances and enter into no more than four or five in a whole evening. A square dance is such a good place to shoot the breeze.

For the past fifteen years I have been with the U.S. Treasury, the last six in the office of the Collector of Internal Revenue here in Phoenix. Another interesting occupation in recent years has been what we jokingly call "square dancing the dudes." We have a great winter resort business here in southern Arizona, and a number of us purely amateur callers have found that handling a western dance for the guests can be fascinating as well as a means of putting a bit more thickening in the gravy.

As a biography is supposed to take in everything, let's say that for age I am about half way between Jimmy Clossin and Gus Empie. So much for the biography.

LAND OF THE AMATEUR CALLER

By Bob Merkle

First, let us define our terms. An amateur is one who practices an art or plays a game, not for money but for fun. Then let us go one step further and swear (with plenty of swear words) that when we say amateur we do not mean amateurish. With that done, we are ready to discuss the amateur callers of Phoenix, Arizona.

In Phoenix and the surrounding valley, almost without exception, square dance clubs have no paid callers. If there are fourteen dances on a program,

there are fourteen callers. Rarely does anyone call more than once, unless he or she happens to be a visiting fireman from some far-off place. Sometimes, but not often, a well-known instructor from some other state is brought in for an evening or two, so the dancers can learn first-hand what is going on in other places. For this he may be paid, but often he gets no more than his expenses plus whatever satisfaction there is in being appreciated.

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The Caribbean Folk Festival

By OLGA KULBITSKY

The Caribbean Festival held in San Juan from August first to tenth, 1952, was sponsored by the Puerto Rico Office of Tourism, in association with the University of Puerto Rico, Pro Arte Musicale de Puerto Rico and the Caribbean Tourist Association to promote the development of the tourist industry in the West Indies. Participating countries were Haiti, Trinidad, Curacao, Jamaica, Antigua, Martinique, Surinam, Virgin Islands, Guadeloupe and Puerto Rico. Ten evening and four matinee performances, each different, were presented in the University of Puerto Rico Theatre. Lisa and Walter Lekis were the Artistic Co-Directors of the festival. Last year, Mrs. Lekis taught Puerto Rican dances at the Folk Dance Camp at the College of the Pacific in Stockton, California.

It was very interesting to recognize the dances, dance steps, and rhythms that were brought by the European colonists and note the changes resulting from the influence of their new environment in the West Indies. The waltz, mazurka, polka, and schottische emerge as almost new forms, distinctly Caribbean in style.

American square dancers would have felt very much at home dancing the Lanceros de San Tomas with the group from the Virgin Islands. Most of the figures of this Lanceros' Quadrille were done exactly as described by Ford. A Caller prompted the Calls and at times the changes were indicated by ringing a bell. "Wheel" was the call for "Four Ladies Chain" and "Advance and Withdraw" for "Forward and Back".

A characteristic of the dancing of this and all groups is that each dancer adds his own individual interpretation of the dance step.

Inactive couples in a square will dance in place improvising all the time and each couple in the promenade varies the step according to his individual expression. One cannot help but respond to the joy and fun that each participant experiences in the dance.

In addition to spectacular Voodoo dances, Haiti presented their Contre-Danza, a French dance of the 18th century. Dressed in elaborate costumes, the dancers honored each other with slow and stately bows, reminiscent of the Haitian court, then in their own distinc-

tive style, danced the figures called. Throughout, they improvised on a step resembling the schottische.

The Pagent by St. Croix Jig dancers and players would hold a special attraction for English Morris dancers. This old form of pagent, danced in St. Croix for centuries, uses the old English form "jig" to re-enact with dance and recitation the legends and stories of King Arthur's Court and the works of Shakespeare. The foot work, I thought, was more varied and intricate than that of the English Morris dancers but very evident was the basic hop step, hop step, hop step, step, step pattern.

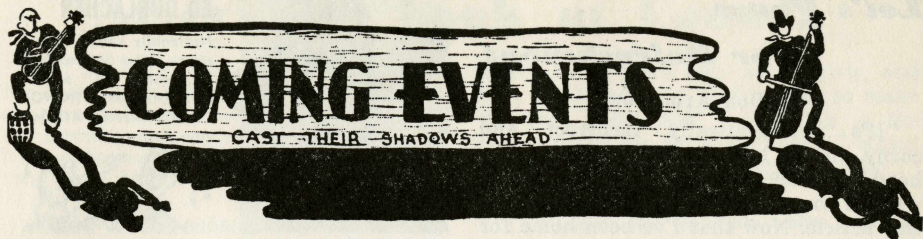
Worthwhile as these presentations were and in spite of several excellent

(Continued on page 19)



Two beautiful girls of Guadeloupe displaying their charming traditional costumes. The skirts are long and full and are pulled up at the sides revealing beautifully embroidered petticoats.

Guadeloupe is of the French West Indies and their cultural patterns are almost wholly French.



COMING EVENTS

CAST THEIR SHADOWS AHEAD

- Oct. 11. Shreveport, Louisiana. Council Dance, American Legion Clubhouse on Cross Lake, 8 pm. Elmer Tampke, caller.
- Oct. 11. McAlester, Oklahoma. Southeast Oklahoma District Festival, Armory, 2 & 8 pm.
- Oct. 11. San Angelo, Texas. Westerners Square Dance Ass'n.
- Oct. 12. Beaver Dam, Wisconsin. Callers' Institute & Jamboree.
- Oct. 13. Lemoyne, Pennsylvania. Susquehanna Y's Men's Club 2nd Jamboree, 5th St. Roller Rink, 8:30-12.
- Oct. 17. Portland, Oregon. O-N-O Dancers present Minstrel & Variety Show with general dancing, Masonic Temple, W. Park & Main Sts., 8:30.
- Oct. 18. Little Rock, Arkansas. 3rd Annual Fall Round-up, Robinson Mem'l. Auditorium.
- Oct. 18. Iola, Kansas. 3rd Annual Festival, sponsored by Hick & Chicks Club, Riverside Park Community Bldg.
- Oct. 18. Lawrence, Kansas. Festival.
- Oct. 18. Ardmore, Oklahoma. Southern Oklahoma District Festival, City Auditorium, 2 & 8 pm. Harper Smith, caller.
- Oct. 18. Oconomowoc, Wisconsin. Jamboree, sponsored by Boots & Calico SD Club, Armory Hall, Main & Jefferson Sts.
- Oct. 19. Hollywood, California. Associated SD Roundup, Palladium.
- Oct. 24. Jackson, Minnesota. Fall Festival, Armory.
- Oct. 24-26. Fresno, California. 5th Annual Raisin Harvest Festival, Mem'l. Auditorium. Fri. eve., SD Jamboree, hosted by Cent'l. Calif. Callers' Ass'n.
- Oct. 25. Pomeroy, Ohio. Tri-county SD Festival, 2-5, 8-12. Featuring Berea College Country Dancers.
- Oct. 25. Austin, Texas. Mid-Tex SD Ass'n Fall Jamboree, City Coliseum.
- Oct. 25. El Paso, Texas. Southwestern SD Ass'n Fall Festival, Coliseum.
- Oct. 26. Janesville, Wisconsin. S.D.A.W. Meeting and Jamboree.
- Oct. 30. Lamesa, Texas. 5th Friday (although always held on Thursdays) Dance Series, Jr. H. S. Cafeteria. Herb Greggerson, caller.
- Nov. 1. Roswell, New Mexico. District Jamboree, hosted by Chaves Co. Country Cousins & Circle Squares, aft & eve.
- Nov. 1. Oklahoma City, Oklahoma. 6th Annual Oklahoma State Festival, Municipal Auditorium, 9 am to 12 pm., callers from everywhere.
- Nov. 1-2. San Diego, California. 2nd Annual Fiesta de Cuadrillo.
- Nov. 7-8. Amarillo, Texas. Nat'l SD and Callers' Contest, sponsored by Amarillo Globe-News as memorial to H. Grady Wilson. Herring Hotel, 2-4; Fair Grounds, Sports Arena, 7-?
- Nov. 7. Beaumont, Texas. Wagon Wheel SD Club anniversary dance, Harvest Club.
- Nov. 8. Chicago, Illinois. 3rd Int'l SD Festival, co-sponsored by Prairie Farmer-WLS, Chicago Park District, Chicago Area Callers' Ass'n. Int'l Amphitheater, 42nd & S. Halstead Sts., all day. Al Brundage, Herb Greggerson, Ed Gilmore, Lloyd Shaw, callers.

(Continued on page 22)

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Let's Pause

for Refreshment

By Don Armstrong

"It's grammatically incorrect and corny, but it hits the nail right on the head." So spoke a friend in St. Louis when I mentioned using this title for this article. Now that I've been home for a few weeks, and had time to think back carefully, I am more convinced than ever that this is the one major idea expressed to me by the greatest number of square dancers during my recent tour. Almost without exception wherever we danced along the way in a group of "advanced" or "experienced" dancers there was unmistakable evidence that a "pause for refreshment" would surely help. I am going to speak straight from the shoulder now without reference to specific names or areas—if the shoe fits, wear it.

I immediately think of one "Open Club Dance" we visited. The term "Open" was loosely used to say the least as a totally strange couple would never have gotten a dance all evening without considerable effort on their part. In brief, why say "Open" if hospitality is not going to be readily offered? I don't object to closed club dances, but I do dislike seeing a couple eagerly enter what has been advertised as an open dance and then stand there with that bewildered look when no one walks up to say a friendly hello. Let's "pause here for refreshment" — all attending that dance meet each other thru the hospitality of the spirit of square dancing. They need to pause and think. Then maybe their next "open" dance will really encourage new friends and dancers in their group. To offset this by comparison let's consider the See Saw Squares, a California Square Dance Club. Time and space does not permit the complete description of the wonderful ways this Club uses to welcome guests, and to maintain an atmosphere of FUN and FRIENDLINESS. What I would like to see is an article, here in American Squares, written by a See Saw member, which would pass along to other Clubs some of See Saw's swell ideas. How about it, Dick Nason?

One thing which impressed me as being quite general was the comparatively few dancers participating in the rounds or couple dances. I believe that only 20% of the dancers—on an average—at most square dances we visited, did the

(Continued on page 21)



ED DURLACHER

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Americans Look at Canada

Our series on square dancing in Canada has created so much interest that this month we temporarily postpone the factual reports on Canada, and instead bring you letters written by some of our readers telling what they found north of our border.

Albert L. Rosenberg Jr., of Camden, N.J., writes: In regards to Nova Scotia square dancing, my wife and I were there on vacation last summer. We only had opportunity to investigate the matter once. We were in Cape Breton, on the Cabot Trail. We found a local square dance, but it differed sharply from anything we were used to. Only three or four different squares were danced all evening. There was no general caller, but one man in each square called for that square. The four fellows would first gather at each square, then the ladies would amble up separately some minutes later. We found out later, however, that this was all pre-arranged and if you wanted to join a dance (as a couple) you asked permission first of whoever was the leader of that square. The calls were all monosyllables and meant a whole series of calls (something like our "Red Hot"). For instance one I remember was "Half way" which was an allemande right with your partner, allemande left with your corner and grand right and left til you met your partners. At the time, we were not expert enough to do any instructing, but we found the villagers nice, and willing to instruct us in their ways if we went about it right.

From John G. Bellamy, Cleveland, Ohio, came this comment: The Canadian feature is very interesting to me. Many Clevelanders seem to have gotten their first introduction to square dancing while on Canadian vacations. It was a Canadian girl's request for the "Lemonade Swing" which prompted my last letter to American Squares. I was surprised to find it was a version of our old friend the "Pokey Waltz", one version of which I had contributed to American Squares myself. From what I could piece out of the Canadian girl's description, her version started from lines of three and was done in a basket formation. This may be the un-watered-down version, and sounds like it might be derived from the English dance "Three Meet".

While at Kenyon College I had a student who had attended some square dances in Nova Scotia. He was at one

where there were only seven girls, and they scattered bran on the floor to make the feet glide easy. Interesting is the call he gave me for the "Basket" which you say is a southern mountain call:

**"Ladies join your lily white hands
Gents cross your black tans."**

Piute Pete of New York City, who is called "The Greatest Hog Caller East of the Rockies" spent the summer calling square dances for tourists at the Mt. Royal Hotel in Montreal, Quebec. Since the majority of the hotel guests were American, there was nothing new or unusual in style, but Pete was determined to see as much as he could of the native lore, and visited several local ballrooms. At Preston Hall in Drummond St., he found about fifteen sets, with a caller using a microphone (which wasn't very good) and calling in English. The music was very slow, and once the title of the dance was announced the dancers seemed to know just what came next and paid little attention to the caller. Pete learned that most of those present came faithfully every week, and decided that it was much like a club dance back in the States.

At the Trinidad Ballroom, the announcer spoke in French, and when the crowd of almost two hundred people had squared up, each individual set took off to the calls of its own caller. The dancers set their own pace, the expressions in some sets were gay, in others they appeared more dignified and some demonstrated completely individual steps. There seemed to be more freedom and much less restriction.

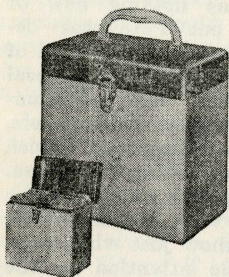
At the St. Denis Hall, the caller in each set was also the lead couple, and location in the set made no difference. All the promenading was done in short, hesitating steps, and the swing was done with the man's hands around the mid-section of the woman's back while the woman's hands were around the man's shoulders. The swing was moderate in speed. The band consisted of a pianist, two fiddlers and a drummer, with one of the fiddlers making a very definite dance beat with his feet. It seems that he had pieces of steel attached to the heel and toe of his shoes and by manipulating his feet he produced a very nice square dance beat.

Product Reviews

RECORD CARRYING CASES

We have investigated all of the record carrying cases on the market, and have come to the following conclusion: Carrying cases made of anything but metal are wasted money. There are two other types of cases on the market. The cheapest is oil cloth covered cardboard. These will last about one season, less if left in the rain. The second type is covered plywood. Objection: too bulky.

AMERICAN SQUARES Book and Record Shop endorses and features a formed steel carrying case, very well built, and very reasonable. These cases have a baked enamel shrivel finish, and present a very businesslike appearance.



The 10-inch carrying case comes complete with a plastic handle and indexed for fifty records, together with rubber shock strips. These cases are spot welded and never need replacing.

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If you use non-permanent needles, you will find that the needle referred to in the trade as the Swiss type is by far the best. This needle has an off-step shoulder, and is quite safe for ten plays.

AMERICAN SQUARES Book and Record Shop has made arrangements to handle these needles.

They come 25 in a package, and we can sell them to you at 20c per package. We suggest, however, that you buy them in hundred lots at 65c per hundred, which is about what record stores pay for them.

OLD TIMER RECORDS

Especially for the folk dancer!

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Ask for these from your local dealer

**ARDELL CHRISTOPHER, champion
fiddler. (Without calls)**

**8062—Durang's Hornpipe (Key D)
Sally Goodin' (Key A)**

BUTCH NELSON, El Paso, Texas, calling

**8060—Down Yonder
Nobody's Sweetheart**

**8061—Oklahoma Cyclone
Chain Lighting**

also this standard favorite

8007—Manitou

Old Timer Record Co.

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Phoenix, Arizona



RECORD REVIEWS

Capitol records, 10-inch, plastic, 78 rpm.

Price, \$1.15

#CAS 4019. Do-Si-Do Fun (138)//Sashay Out (138)

#CAS 4020. Wheel Around (134)//Around Just One (144)

We have been waiting five years for these records, called by Herb Greggerson. All of Herb's admirers will recognize his calling: the records have captured the Greggerson magic.

#CAS 4021. Charley, My Boy (142)//

#CAS 4022. If You've Got the Money (140)//

#CAS 4023. If You Knew Susie (136)//

#CAS 4024. There'll Be Some Changes Made (138)//

This is a set of four singing calls, called by Paul Phillips of Oklahoma City, and all are his original dances. No one can successfully equal his performance of them. Reverse side of each record is the tune without calls, and the envelop carries complete call and instructions so that you, too, can call the same figures. Paul Phillips is one of the best-loved callers of the American Southwest. His style is original and exciting. AMERICAN SQUARES Book and Record Shop stocks the entire Capitol square dance line.

London #432, 10-inch, plastic, 78 rpm

Price, \$1.05

St. Bernard's Waltz//Birthday Waltz

This is unquestionably the best recording of the St. Bernard Waltz. It is recorded and pressed in England, and has a full dance orchestra, the quality of which we cannot equal here. The tempo of this record is correct.

Beltona records, 10-inch, shellac, 78 rpm.

Price, \$1.05

#2455. "Gie" Gordons//The Henshine

This is the accepted "Gie" Gordons which is in most demand. It is recorded in England. All U. S. imitations of this recording are far short of this wonderful performance by Jimmy Shand's Folk Dance Band.

#2453. Canadian Barn Dance//Flowers of Edinburgh.

Two more excellent sides by Jimmy Shand. Flowers of Edinburgh is an excellent progressive circle dance, somewhat similar to a Sicilian Circle, but much more interesting.

#2480. Scottish Medley No. 11//Scottish Medley No. 12

Don't let the title mislead you. This is one of the best square dance records we have ever heard. Wonderful for prompted calls. Use it for squares, contras, or even some of the two-step couple dances. Many of the simple recreation dances could be greatly improved by dancing them to this record.

Beltona and London records are imported from England. The surface quality and tone values of these English records are far superior to our American production. It seems that the English record manufacturers are still conscious of quality. The American producers seem to be conscious only of the juke box market and the quick buck system.

Folkraft records, 12-inch, plastic, 78 rpm.

Price, \$1.78

#1212. Old Zip Coon//Put On Your Old Gray Bonnet (130)

Recorded by a six-piece combination, and three of the musicians are callers. Square dance music at its best!

#1219. D. & A. Rag (136)//Rakes Of Mallow (128)

One of those recordings that improves a caller at least 50%. A little fast for Easterners, but should be warmly accepted in California, Wisconsin, and other fast-dancing areas. This is a Shorty Warren special.

#1222. Nellie Gray (128)//Wabash Cannon Ball (128)

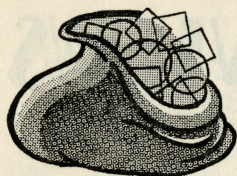
Another by Frank's Fiddlers which should be a delight to singing callers. The musicianship in this new series is really tops. Folkraft says that these new ones should more than make up for some of the punk ones they made in their early days, and we agree.

Folkraft #1080, 10-inch plastic, 78 rpm.

Price, 89c

Yankee Doodle (128)//Jingle Bells (126)

Another new orchestra, The American Squares Country Dance Band. Two new sides, both of which are tops! Yankee Doodle fills a long overdue need.



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

TAKE ME BACK TO COLORADO

(Introduced 1946 by Bob Wray, Altoona, Penn.)

Do si do in old Nevada (corner) do si do in Colorado (partner)
 Allemande left around Nevada right away
 Right hand to old Colorado mama passes by her papa
 Grand old right and left around the whole darn way
 All the way — — all the way — —
 All the way around the prairie fer to stay
 Now you're leaving old Nevada promenade to Colorado
 Colorado we have come here fer to stay
 Two head couples to the right and circle four around those foothills
 Break and swing that gal from old Nevada way
 Leave that gal from old Nevada swing that gal from Colorado
 She's the bestest down the Colorado way
 Same two couples to the right and circle four
 Break and swing that gal from old Nevada way
 Leave that gal from old Nevada swing that gal from Colorado
 Everybody swing the Colorado way

(Repeat for two side couples to right, two heads to left, two sides to left, etc.)

PROGRESSIVE BARN DANCE—mixer

This is the version which has been done in Ontario for a long time, sent to us by J. W. McVicar of Toronto.

Music: "The Huskin' Bee", "Swanee River", "Road to the Isles", "Show Me the Way to go Home", with a recommended tempo of 116.

Formation: Circle, semi-open social dance position, open side facing centre of circle. Directions for gent, ladies do counterpart.

Measure:

- 1- 4 Sashay to centre (step L, close R, repeat)
- 5- 8 Sashay back (step R, close L, repeat)
- 9-16 Clockwise foxtrot pivot (4 steps, 2 counts per step)
- 17-24 Repeat 1-8
- 25-28 Gent release R arm, lady walk under gent's raised L arm (4 steps turning clockwise). Gent holds lady's R hand in L.
- 29-32 Partners bow. Gent moves forward LOD to new partner. Lady moves reverse LOD to new partner.

Suggestions: Circle should sweep in and out on sashay as one unit. The foxtrot turn should start on gent's R on count 7. Gents always move to lady ahead. Stop the music after the first couple of times through, then let it run. Polka or march records (slow) may be used.

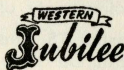
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580—BYE BYE BLACKBIRD, calls by George Karp
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WHEN THE WORK'S ALL DONE THIS FALL

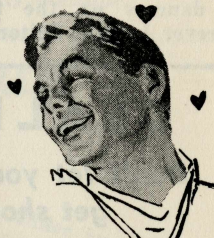
(Introduced 1952 by Jimmy Clossin, Orlando, Fla).

Record: Folkraft #1220, "When the Work's All Done This Fall"

Honors to your partners boys honor your corner too
Now swing your little ladies the girl that belongs to you
Allemande left your corners boys and you pass your partner by
Swing the next girl down the line and leave her on the fly
Right on down the line boys swing that lady too
Put her on your right side and you have a partner new
Allemande left your corner boys and you pass that partner by
Swing the next girl down the line and leave her on the fly
Right on down the line boys swing that lady too
Now put her on your right side the girl that belongs to you
Now ladies to the center go once and a quarter around (circle)
Meet that gallant cowboy and do si do around (back to back)
Take him in your arms girls and swing him up and down (twice)
Now leave him standing there on the old home stamping ground
(Repeat three more times, until with original partners
again. Ladies circle once and a quarter each time from where
they are standing).
Allemande left your corner boys . . . etc. (as above)
A right hand star in the center boys go once and a quarter around
Now meet that lady standing there and swing her twice around
Step right back and bow boys the ladies curtsy too
Now do si do around her and bid her a fond adieu
(Repeat three more times until original partners are together.
Right hand star from starting point each time.)
Allemande left your corner boys . . . etc. (as above)
Promenade the circle boys promenade the hall
It's a lot of fun just dancing when the work's all done this fall.



You'll love it! windsor's new round dance "BUSYBODY"



It's busy — it's bouncy — it's gay — it's happy! Superb rhythm by the full Sundowners Band that says, "You just GOTTA dance". Doc and Winnie Alumbaugh are dog-goned sure that you'll have as much fun dancing this easy, catchy little routine as they had in putting it together.

On the flip side is "WALTZ DELIGHT", that beautiful, flowing waltz by Homer and Betty Howell of Oklahoma City, written to the music of "Mistakes". Wonderful music for a wonderful dance.

Full dance descriptions with each record.

#7612 (78 r.p.m.) 90c

#4612 (45 r.p.m.) 90c

Another new release—"HALL'S HASH" and "JOHNSON'S JUMBLE". Here is "hash" calling at its best (or worst). Bob Hall calls a medley of his own dances, such as RIPTIDE, THE BACKTRACKER, SHOOTING STAR, and FREE WHEELER. Bruce Johnson calls a mess of stuff that leaves you gasping. Frankly, we DARE you to tackle these two dances. Strictly NOT for beginners. We furnish instruction sheet — you take it from there.

#7408 (78 r.p.m.) \$1.45

#4408 (45 r.p.m.) \$1.25

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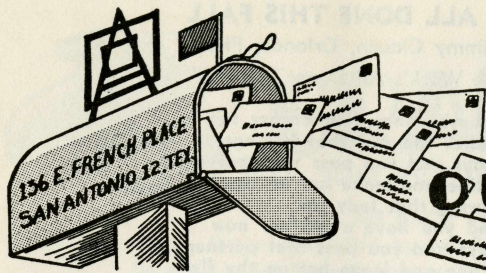
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LETTERS

FROM

OUR READERS

Dear Mr. Holden,

Thanks for the reminder that my subscription to American Squares is due for renewal. Although we'll probably never see eye-to-eye on the docey-doe (and probably some other things too), you haven't done the magazine any harm yet and I'd like it to keep on coming. Hope you'll continue reviewing new books in the dance field because it's one of the few ways many of us have of being informed on new publications.

Jack Detrick
Woodbury, New Jersey

Jack's right about book reviews—see November issue. But he'll never get me to argue about the docey-do. The docey-do I think is by far the best is the one the dancers on the floor are doing wherever I am!—Editor.

DEALERS

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Dear Rickey—

Congrats on new Editor of Rounds—Olga's article in the last issue is the best analysis of basic steps I have ever seen.
Gale Preitauer
Ventura, Calif.

Dear Rickey:

May I take advantage of your offer to send copies to anyone interested of Dr. Stubblefield's Tango patterns? I'd really appreciate them. I was a little surprised to see that some of your readers don't like to get any round dance patterns. The only thing I don't like about American Squares just as it is, is the difficulty I have in hanging on to my copies. I'm considering starting an intensive subscription drive in self defense.

Jean Nelson,
Spenard, Alaska

Thanks, Jean. We can't think of a more worthy cause for a Drive!—Editor.

Dear Sir:

Please extend my subscription one year when it expires. I especially like your advertisement of Windsor Records that has the square dances advertised. We are getting them to learn new ones when we dance to records.

Montez D. Davis
Decatur, Illinois

Doc Alumbaugh, please note!—Editor.

Dear Editor:

My first issue of "American Squares" arrived yesterday; I am very pleased to be receiving the magazine regularly. Mrs. Hess is a teacher in the District of Columbia schools with a fourth grade class. Since she is planning on teaching basic square dance figures to her fourth graders this year, she was especially interested in "Square Dance in our

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Schools". I am enclosing 20c for the June issue in order to have the complete article.

As has already been called to your attention, probably, there is an error in the Self-Rating Scale which is at the end of this article. Question 6 has been omitted—or is it question 5 which has been omitted and question 6 incorrectly numbered? Mrs. Hess would say "yes" to No. 5 as printed. If that policy is contrary to your judgment, she will be greatly pleased to have your reasons for saying "no". If rotating partners occasionally is not wise, how would you suggest preventing cliques (which tend to keep the timid child or the child who is less attractive or less able to dance well from participating—and this child may need the square dancing most)?

John K. Hess
Washington, D.C.

Mrs. Hess is absolutely right. Question 5 was omitted; question 6 incorrectly numbered. And Mrs. H. sounds like a teacher with the right approach to this interesting problem of handling children. So many questions have come in asking for more information about teaching youngsters to square dance that

another article will be forthcoming very soon, with specific answers.—Editor.

Dear Sir:

I am delighted with your Book and Record Department's new method of shipping records and handling accounts. Thank you for your promptness in handling this for me.

Luther H. Nunnally
Birmingham, Ala.

Ray Stouffer, caller in Madeira, Ohio, feels the same way. And there are many other pleased customers whose letters, unfortunately, we have not enough space to print.—Editor.

Dear Rickey:

A correction: Our Teachers College Dance Newsletter is only intended as a twice-yearly (once in the spring and once in the fall), and not monthly. While it will have considerable folk and square dance content, it will emphasize other forms of educational dance, such as modern, creative rhythmic, ballroom etc. as well.

Dick Kraus
New York, N.Y.

Bibliophiles please note and correct your records accordingly.—Editor

MAC GREGOR RECORDS LATEST RELEASES

Called by . . .
"JONESY"

- No. 660 Down Yonder
There'll Be Some Changes
Made
- No. 661 Kansas City My Home Town
Steel Guitar Rag

Called by . . .
GORDON HOYT

- No. 664 Triple Duck
Six to the Center
- No. 665 Pinwheel
Arizona Double Star

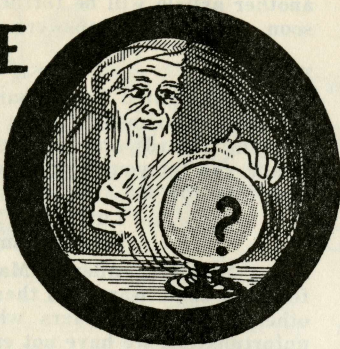
WITHOUT CALLS

- NO. 662 DOWN YONDER
THERE'LL BE SOME CHANGES MADE
- NO. 663 KANSAS CITY MY HOME TOWN
STEEL GUITAR RAG
- NO. 666 OCEAN WAVE
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- NO. 667 GET ALONG HOME MISS CINDY
I WANT A GIRL

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THE



RACLE

What is the proper balance between voice and music in calling square dances?

George Dumstorf
Louisville, Ky.

A good rule of thumb is that the music should be felt and the caller heard. To get the best results in setting up P. A. systems at square dances, keep in mind that the caller must be understood above not only the music but also the crowd noise. To obtain such a condition, advance the volume control which regulates the music until the music is slightly audible above the crowd noise. At this point the rhythm is clearly felt and the melody barely discernable. Now adjust the level and quality of the voice until the caller is clear and understandable above the level of the crowd noise. Do not take these measurements when the crowd is extremely quiet: do all this while the crowd is jabbering naturally, acting as it does without too much restraint. In acoustic power measurements, the music should be approximately 5 db. above the noise level of the crowd, and the voice level should be 10 db. above the music level.

What should a caller do with dancers who continually demand something "new and different" all the time?—George Winge, Marshall, Minnesota.

This question is a matter of opinion rather than fact. In this editor's opinion, therefore,—ignore em.

More specifically: The greatest joy I shall ever know in square dancing comes when I may relax and dance what I know. Dancers who keep demanding have usually been trapped and enticed by the malevolent idea "high-level" or "challenge" dancing, which is ordinarily interpreted as hash (most of which is quite rancid!). Those who demand something new from you all the time have given up the idea of dancing for pleasure: they dance solely to show off how much they know. Phooey!

Any time a dancer asks for a specific figure, like for instance the Pasadena Periwinkle, tell him, "Sure I'll call it if you'll describe how the figure goes." This will shut him up in a hurry. You see the reason he requests is because this is the one title he remembers reading or hearing somewhere and he is trying to prove he knows as much as the

caller does. (Every dancer has some urge to be the equal of that guy up at the mike.) By admitting you do not know the figure you have satisfied his desire and shown that he knows more than you. The chances are a thousand to one against his being able to describe the sequence. If he does, then of course you can call it since any capable caller can call any sensible sequence just from getting a geometric idea of how it all goes.

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Also plans for 3-speed bounce-resistant record player attachment for PA system, with speed control.

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Apex Specialties

Burlington, Mass.

performances, the festival as a whole did not live up to the expectations of advance publicity. Bally-hoo promised that this was going to be a folk dancer's dream.

"See and Learn the Folk Dances of the Caribbean!"

"Mornings devoted to clinic or workshop sessions and instruction periods with native leaders."

"Evenings filled with gaiety! Parades, torchlight processions, grand display of festival fireworks, street-dancing for everyone!"

Most of these promised plans and projects did not materialize. My main activity was the daily excursion to and from the theatre and my search and hunt for information.

With few exceptions, the dance recitals did not depict the folk dances of the islands. One evening, an island was represented by a couple who travelled extensively and amassed a considerable wardrobe. The program which was to show the dances of their island and the dances of the immigrants to their country turned out to be an endless series of costume changes. Several of the presentations on other evenings were modern dance performances using the legends of the islands as their themes.

The overstress of theatrical performance was both disappointing and disturbing to lovers of the folk arts. The rare intervals when folk dancing was presented were invariably the preference of the audience.

A festival is a wonderful and natural medium for a cultural interchange between the various participating groups.

With all its errors and omissions, the Caribbean Festival is a beginning with limitless opportunities for great future projects.

THE ROUNDUP

published by

The Folk Dance Federation
of Minnesota

\$1.50 per year

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Minneapolis 14, Minn.

to relax between dances. A band shell type building houses the powerful P/A system and gives a vantage point for the callers and the musicians. To you who have never danced beneath the stars on a soft semi-tropical summer night with the Southeast trade winds providing perfect air conditioning, you have a new experience in square dancing awaiting you in Corpus Christi. It is always a pleasure to dance to Roger's smooth calling especially if you can snag Jean for a partner and when they dance together the couple dances for which they are well known, I prefer to just sit and watch.

San Antonio! this Misplaced Texan's home town. I was quite astounded how many remembered the amusing little incident when Buck Steubing dubbed me a Misplaced Texan, (which I understand ranks a Kentucky Colonel) so that I could become an honorary member of Texas Style Square Dance Club. Buck, I missed you at the club dances. Hurry up and get well. Your pin travels with me everywhere I go. San Antonio, old friends to meet and to greet, new friends, a hospitable and friendly town! Long hours browsing thru Ye Ed's tremendous collection of square dance material, long interesting talks with Rickey and Marti and the many behind-the-scenes members of the American Squares Family. The old Mansion on East French Place, slightly smaller than Grand Central Station, the crossroads for square dancers from everywhere, is a very interesting place!

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Amateur Caller . . . from p. 7

Square dancing is not new to Arizona. There were a half dozen well-organized clubs in Phoenix when most people thought square dancing was for those who lived on the other side of town. And from the very beginning of modern square dancing, callers in the Phoenix area have been amateurs (see paragraph one).

It started because no caller was available and there were few good square dance records. All of the gents and some of the ladies in those first few couples took over their share of the calling. Not only did they avert the danger of infant mortality in square dance groups; they learned what every caller knows—calling is fun.

The next step was to form a callers' club, not to hold down the number of callers, but to get as many new callers as possible. A callers' class has been a regular part of the Phoenix square-dance picture for years. Today there are hundreds of callers.

What about the not-so-good callers? Arizona has them, of course. They can't all be good. Many dancers have set out to learn to call and found they could not make the grade, but few of these have given up square dancing. Not all the poor callers have given up calling, either. There is at least one on every program, but seldom more than three. When you ask a dancer what he thinks of having to dance to a poor caller, he will remind you that he has never yet had to dance to a poor caller all evening.

What happens to the money saved by not paying the caller? There are two answers to that one and Arizonans will brag about both. First, there is good live music at almost every dance, old-time fiddling at its best, with at least two other pieces. These musicians have learned to play just about anything a caller might want, and they furnish their own sound equipment. In most cases they are paid union scale or better. Second, it still costs a dollar a couple, including refreshments. No inflation there.

Plans are made by committees of three to five couples, usually appointed by the club presidents about three weeks before the dance. The committee meets informally at one of their homes, plans the program, refreshments, checks the music and phones most of the callers chosen for the coming dance. It is

this committee's job to put on the best dance the club has ever had. There must be a variety of calls and callers. Variety is extremely important to these dancers. A caller is asked to call a certain dance at a certain spot on the program. He calls that dance in his own style, with any variations he might choose, but the theme or pattern is not to be sacrificed to a display of alphabetical allemandes. If he is listed for a medley (hash to you?), he can go all out.

The theory behind all this is that when a caller is going to make only one call in an evening, he is going to put his very best into that call. He never becomes stale, he has not hoarsed up his voice by calling too much. This is it and he gives his all. He knows by experience and common sense just how long he should call. His popularity with the dancers will teach him many things. He never forgets that many call, but few are chosen.

One of the most important results of this multiple-caller system is seldom mentioned. Within the Phoenix area there are hundreds of men and women who credit square dance calling with having done for them what all the books in the world on public speaking could not do. It has given them poise and that priceless ability to face an audience with ease and confidence.

You wonder, perhaps, whether a good professional caller could come into the area, start a club and get paid for calling. Certainly no person or organization would do anything to stop him. But to the old-timers, calling is a part of square dancing. It belongs to the dancers. It's fun, they will tell you, so why hire somebody else to do it?

Not everything in Phoenix square dancing is done without pay. Teachers are almost always paid, as are those who direct dances for hotels and resorts. A few callers are receiving royalties from recording companies.

It should be remembered that Phoenix and the other Arizona towns using amateur callers have no reason to want to foist their plan on other areas. Where a paid caller is satisfying the dancers, there is no reason to change. If, on the other hand, there is a place where there are too few dancers to afford a professional caller, those few are going to miss a lot of fun if some of those ladies and gents don't learn to call.

rounds. I asked many who were sitting it out, why? The universal answer was that the routines were too difficult and that too many new ones were being used all the time so that they couldn't keep up with them all. Let's again "pause for refreshment". There is NO compelling force which drives us on and on to more complicated and constantly "newer" rounds. Most dancers never learned some of the simple ones well enough to enjoy them. And when one-fifth is dancing, with four-fifths sitting, I think it's time to pause, and think, and then recapture for the MAJORITY, the pleasures of "DO-able" rounds. To offset by comparison again, consider the "Old Timers Dance" in Phoenix where the simple rounds have entertained for years. Consider also the clubs and groups that systematically review and re-review their "old" rounds as well as deliberately limit the introduction of new ones. The MAJORITY of dancers are dancing in these places.

During our trip I made it quite a point to re-visit a club I had enjoyed on another short stay in the area. I was shocked not to see many faces and people that I could remember. I later sought out the Club Secretary and asked how many of the over 200 dancers in attendance were members who had been active for more than one year. SHE HAD DIFFICULTY FINDING SOME TO POINT OUT TO ME. So I started digging up some facts. This club has a waiting list with a constant supply to fill in vacancies. I don't think the members actually realize the terrific turnover in their own groups as when one couple disappears, there is always another to fill in. Some of the ex-members are friends and I looked them up the following morning to get their opinions. Basically and to the point they were: It wasn't FUN any more, and too much emphasis was continually put on "new dances". This opinion, and I should add that it was the expressed opinion of many, many dancers all along the way, can be summed up by a statement one fine couple made to me. "Don, we're tired of being 'educated', we just want a chance to dance what we already know." Once more let's "pause for refreshment". Is your dance attendance either constantly changing, or slowly falling off? Maybe your group should

pause and think back to all the FUN you used to have. Once more, let's offset this by comparison and consider this dance: We were in a location where the dance 'level' was 'high'. We were dancing every night to extremely capable callers, and with extremely capable dancers. Yet of the many nights, one was outstanding above the rest and that was the swell time everyone had when Fenton "Jonesy" Jones concentrated on calling an entire evening with FUN as the theme. 'Education' was forgotten, the folks were doing what they knew, and having FUN enjoying each other's company.

One definite trend I noticed, and was alarmed about, was the definite lack of the use of "mixers" or attempts to circulate the crowd. I have mentioned this in previous articles so I won't go into too much detail. I feel obligated however, to say this. Those dances which do NOT include mixers are missing one of the basic fundamental precepts and values in square dancing. They are missing the FUN of meeting new people, the experience of sharing that indescribable something sometimes called 'community spirit'. And, for my part, their dances are not nearly as much FUN to attend. For the last time, let's "pause for refreshment". Can you truthfully say that YOU have actually danced with almost every other couple that attends your dances??? And, for the last time, let's offset this by comparison and consider the wonderful atmosphere that prevails at dances conducted by big Ray Smith. True, the personality of the guy is a big factor—but he constantly employs "mixers" and many other means of circulating the dancers—his "scatter-promenade" is a famous ice-breaker everywhere, and he is always working to keep the spirit of the dance alive.

I think it's time for me to wind up this article. I hope that I have not offended anyone, and I sincerely hope that I have not created the impression that I did not enjoy my trip, and my visits to your area. I enjoyed every second of it and met some truly wonderful people. I have tried in this article to present things as I saw them, and if some of you "pause for refreshment", and then find more pleasure in your dancing, it was worth it.

SQUARE DANCE -- U. S. A. !

IN MISSOURI, the Greater St. Louis Federation of Folk and Square Dance Clubs has announced new officers: Thad Shore, pres.; Lee Carter, vice-pres.; Eileen Smith, treas.; Ann Kusmich, rec. sec., and Helene Bania, corr. sec. Visitors in St. Louis may phone Mrs. Bania at Ev. 6773 for information about activities . . . We wonder how many husband and wife teams are active in calling circles? One fine such couple that comes to mind are Jessie and Edsel Hatfield, calling on Monday nights at the Holy Apostles Church in St. Louis. Half Missouri and half Kansas are the Sunflower Squares of Kansas City. They started their fall season on a recent Sunday morning with a dance at Shadracks from 5:30 to 7:30, with thirty enthusiastic couples dancing to the calling of

Frank Pecinovsky and Frank Buchan. After this appetite builder they adjourned to the Country Club Plaza for a light breakfast of fried potatoes, bacon, ham, eggs, hot biscuits and coffee.

Students at Southwest Missouri State College started off the fall term with an all-school square dance, with members of the Promenaders as hosts. "Big Doc" Lowell Keller called for the dance and music was by Ben Kloeppe, Art Galbraith and Leon Atkins. Wanda Sollee is president of the Promenaders in Carbon County, Utah, one of the callers on the Jamboree program of last month was four-year-old Allan Coker. "Twenty Questions", radio program over Mutual network, recently had as one of its "animal" subjects a square dance caller. And yes, the panel guessed it

Coming Events... fr. 9

- Nov. 8-9. Corvallis, Oregon. Clinic & Jamboree, sponsored by O.S.C. Promenaders & Women's Phys. Educ. Dept.
- Nov. 9. Mountain View, New Jersey. 7th Annual Callers' Jamboree, spon. by Garden State Country Dancers, Fire Dept. Recreation Hall, noon to midnight.
- Nov. 11. Asheville, North Carolina. Folk Dance Festival sponsored by Folk Dance Federations of N.C., City Auditorium.
- Nov. 14. Quebec, Canada. Workshop and Festival directed by Dick Kraus, McGill University.
- Nov. 14-16. Albuquerque, New Mexico. Southwest Folk Festival, Ice Arena.
- Nov. 15. Kansas City, Missouri. 3rd Annual Festival, spon. by Callers' Ass'n of Greater Kansas City.
- Nov. 15. Alva, Oklahoma. Northwest District Festival, Amer. Leg. Hall.
- Nov. 15. Houston, Texas. Houston SD Council Jamboree.
- Nov. 19-22. Toronto, Ontario. Contest for U.S. & Canadian sets, spon. by Royal Agricultural Winter Fair, Coliseum, Exhibition Park. \$1,100 in prizes!
- Nov. 22. Arkansas City, Kansas. North Central Oklahoma District Festival, City Auditorium, aft. & eve. Herb Greggerson, caller.
- Nov. 22. Brownsville, Texas. Valley SD Ass'n Dance, Air Base.
- Nov. 22. Port Arthur, Texas. Pt. Arthur SD Council Fall Festival, Million Dollar Pier, 2-5, 8-?

- Nov. 29. Winslow, Arizona. Thanksgiving SD Festival. Morning, afternoon and evening sessions.
- Nov. 29. Corpus Christi, Texas. South Texas SD Ass'n Festival.
- Nov. 29. Ft. Stockton, Texas. Permian Basin SD Ass'n Dance.

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MANY SQUARE DANCERS went to summer square dance schools and camps this summer. Mrs. Wilfred Appleby, Duluth, Minn., sums it all up, "if anyone likes square and folk dancing and a wonderful trip, a square dance camp is the place to go. You surely have a grand time and meet many interesting square dancers and callers from ever so many states." . . . Newly elected officers of the Seacoast Region (North New England) Square Dance Association are Ernest A. F. Anderson, Eliot, Me., pres.; Del Main, Durham, N. H., vice-pres.; Mildred Morrison, Dover, N. H., secy.; Paul Schaefer, Durham, N. H., treas.; Mal Hayden, Rochester, N. H., host caller and members at large of the executive board Edward Taylor, Kittery, Me.; Donald Begley, Madbury, N. H.; Mrs. Robert Brown, Hampton, N. H.; Paul Janvrin, Hampton Falls, N. H. . . . Bob Wray of Altoona, Pa., and Lou Beiner of Tucson, Ariz., have both gladdened the hearts of some of our collectors by sending us back issues of American Squares which they no longer needed. This is a fine and friendly thing to do, as we are always getting requests from people who want to complete their files and need copies which we no longer have available. Incidentally, we are not asking for gifts: we pay for all back issues in good condition . . . "Dances of the Peoples of Many Lands" is again being taught this term by Irving Elson at the New School for Social Research in New York . . . 144 square dancers staged a mass exhibition between halves of the professional football games between the Green Bay Packers and the Cleveland Browns in Green Bay, Wisc. Dancers came from Green Bay, DePere, Appleton, Clintonville, Fond du Lac, Kiel, Manitowoc, Marathon, Marinette, Milwaukee and Wausau. From a marching circle with four abreast, the dancers

broke to form a small four-pointed star at the center with a circumscribing circle and a six-pointed star outside the circle. Control points were established by ten Boy Scouts bearing American flags. With the two stars revolving counter-clockwise and the circle revolving clockwise, John Gardner (president, Square Dance Association of Wisconsin), pointed out that the square dance is representative of the freedom and liberty which is so much a part of our way of life in America.

Square dancing has lost one of its most ardent champions in the death of Benjamin Lovett. Those who knew him well tell us he was a gentleman of the old school who taught people to be ladies and gentlemen, and placed great emphasis on courtesy, as well as being an outstanding authority on the Early American Dance. His passing will sadden many who were privileged to have known him.

MISS MARGARET TRUMAN did some square dancing aboard the S. S. Constitution with Lou London of New York calling. Lou says Miss Truman enjoyed it tremendously, to all appearances . . . In Lancaster, Pa., the Foot 'n' Fiddle Club of Lancaster County meets the third Saturday of each month at Landisville Fire Hall, under cooperative leadership, and the Calico Club meets the second Saturday at Akron Fire Hall, with Hubert Wittenberg calling . . . Winners of the Fiddlers Contest in Hemet, California, were first, Chuck Gibles of Phoenix; second, Bill Bussell of Paris, Calif.; third, Jack Carter of Long Beach; fourth, Chuck Adams of Phoenix; fifth, Dad Roberts, 85-year-old of Greenview, Idaho.

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