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# AMERICAN SQUARES



# AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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Volume 9

Number 6

FEBRUARY, 1954

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## PLEASE NOTE . . .

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# APRIL — *Festival Month*

Almost every square dancer in the country is planning to attend some get-together during the month of April.

## Dallas

Headlining the events is undoubtedly the three-day affair in Dallas which goes by the mighty impressive title of the "Third Annual National Square Dance Convention," and I can assure you the organizers are seeing to it that the program will be every bit as impressive as the title; more so if you judge by the advance publicity. In addition to dancing almost every minute of the time, side meetings will be held on every conceivable square dance subject.

There will be special clinics and swap sessions for musicians; places will be allotted for reunions of square dance summer sessions; special arrangements will be made for the editors of all square dance periodicals expected to attend. Of course there'll be all the square and American round dancing you can absorb. All press releases assure us the acoustics will be perfect.

## St. Louis-Medford-Columbus

But one of the most interesting facets of the Dallas Convention is that it is a lusty newcomer joining the ranks of other outstanding events on the same weekend, each of which is at least three times as old as the "National Convention."

Oldest regular Folk Festival in the country is Miss Knott's National, taking place for the 20th (!) time this year in St. Louis' Kiel Auditorium. While this has always been more of a spectator than a participants' event, it has stirred up much interest over the years and has allowed huge numbers of people to observe certain folk activities to which

they might otherwise never have been exposed.

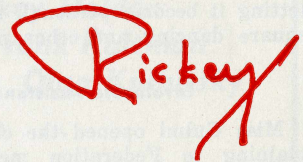
Biggest event in the Northeast is the New England Folk Festival being held for the 10th (!) consecutive year, this time in Medford, Mass., at Tufts College gym. Folks from all over New England and neighboring states look forward to this annually. It has always been one of the most perfect examples of the successful blending of the essentials of a Festival—participation, demonstration and instruction. And as a fairly loyal alumnus, I'm proud that Tufts is host this year.

In another college gym, at Ohio State University in Columbus, Buckeye dancers will be participating in their 9th Annual Folk Festival. Not the least of the attractions here will undoubtedly be Billy Foster, dean of Ohio callers, one of the greatest of the old-time callers still actively calling.

## Others, Too

And there are other big April dances in Arizona, Oklahoma, Indiana, New York, Vermont, etc. See our Coming Events section (p 21) for details. Go to Dallas, St. Louis, Medford or Columbus if you can. These will be the biggest,—two and three-day affairs. But if you can't make these be sure to attend at least one big square dance affair in April, the month of big weekends.

There's nothing like a Festival to renew that square dance spirit!



---

**ABOUT OUR COVER** This month artist Virginia Wallace warns, "Handle with care! Microphonitis!" (or whatever it is that throws the switch on various antics that are produced from otherwise sane and sensible men).

# Square Dancing as Mental Therapy

By John Sabin

St. Louis square dancers who have been working with mental patients at St. Louis State Hospital for over four years recently attended a clinic at which proper handling of patients was discussed.

(AMERICAN SQUARES for January, 1953, carried an article by the author, "Hoedowns Helping Mental Patients," which told of the activities of St. Louis area square dancers who appear week after week at the hospital to dance with mental patients. Hospital authorities have been high in their praise of the weekly square dances as an important aid in the rehabilitation program for patients at the institution.)

About 30 members of the Greater St. Louis Folk and Square Dance Federation, which runs the weekly dances, were present at the clinic, which took the form of a question and answer forum with, first, Miss Dillie Rose Gulmi, head of student nurses, in charge, and, later, Mrs. Antoinette Yerkes, director of occupational therapy, leading the discussion.

The meeting was held in one of the psychiatric conference rooms at the hospital with Miss Gulmi or Mrs. Yerkes acting the part of a patient in order to illustrate more clearly how the various problems should be met and handled.

Topics discussed included such items as the proper approach to patients when asking them to dance how to avoid hurting their feelings, what to do when patients ask for money, how to carry on a conversation with patients without letting it become personal, the value of square dancing and other problems.

## Invaluable Assistance

Miss Gulmi opened the clinic by explaining to Federation members that they contribute assistance to patients which cannot be given by paid workers. The patients in many cases look upon Federation dancers as a members of their families,—an older brother or sister, a father or mother. Hence, it is extremely important for Federation members to say and do the correct thing.

She said that dancers should be truthful with patients at all times, and if the dancer does not know the answer to a question he should simply tell the patient, "I don't know." But if a patient persists in seeking a reply, it is best to call a hospital attendant.

## Questions & Answers

**"What should we do when a patient exhibits jealousy? This occurs when we ask a patient to dance with us in one tip and not in the next."**

It is true that patients need attention, and this is not unusual. However, in addition to its being a rule that Federation members dance with different patients, it is also a wise policy to do so. In that way no attachments are formed between patient and dancer.

When dancing with one patient try to prepare him for the fact that in the next tip you will have a different partner. In that way the patient won't feel slighted when you do not ask him to dance with you after the break. Jealousy can be avoided if you prepare the patient for a switch in partners.

If the patient does want to dance with you, it shows that he likes you and might follow a suggestion. You can pave the way for getting a new partner by suggesting that, because of his proficiency, it might be a good idea if he were to help another patient-dancer.

**"How should we handle a conversation with a patient while dancing or in between dances?"**

Above everything, avoid personal topics, except when you introduce yourself as "Mr. Smith" or "Mrs. Brown." If you answer questions dealing with where you live, what you do for a living, it could lead to what you might consider a question you would not care to discuss and would be forced to say as much. The patient might wonder to himself where or why you draw a line, since you did talk about yourself to some extent.

**"How should we go about asking a patient to dance, if he or she is sitting on the sidelines and merely watching?"**

Sit down next to the patient and try to engage him in conversation, probably about dancing. It may be that the particular patient doesn't want to dance, and is content merely to watch. Asking him to dance immediately might bring a curt reply. Hence, from the conversation you may be able to find out if the patient would like to try square dancing, then ask him.

However, when asking a patient to dance don't be persistent. That might cause the patient to withdraw into himself, which is harmful and just the opposite of what the square dance program aims to do.

This leads to another possible situation. You may put your hand out to take a patient's hand, as required by the dance, and the patient exclaims, "Don't touch me!" In that case, respect his wishes.

**"Well, what do we do when this occurs in the midst of a square while we are dancing?"**

Do the best you can, but point out that you must touch hands as part of the dance. If they still object, it may be better to leave them out of the dancing. If a patient become a disturbing influence because of this, it may be that he will not be taken downstairs to the square dancing in the following weeks.

**"Getting back to conversations, what do we say when a patient tells us that he is leaving next week?"**

The easiest thing to do is to say, "That's nice. Has your doctor said you are leaving?" However, don't try to pursue the topic. You may find that a patient says about himself "I'm crazy." If you can, ignore it or shrug it off. If one patient says another is crazy, you might reply by saying that the other patient appears to need your help and you will try to teach him to dance.

**"What do we do when two or three patients are together and you ask one to dance, but the others also get up?"**

Don't choose one, leaving the others behind. Instead, try to find partners for all of them, pointing out that it may become necessary for all of you to wait until the next dance or even the next tip in order to get another full square in action.

#### **Other Problems**

Not all the questions dealt with situations connected with square dancing,

(Cont. on next page)



# **AMERICAN SQUARES**

**Magazine**

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will be held

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Again this year AMERICAN SQUARES Magazine and the New Jersey State Department of Education are co-sponsoring this most outstanding square, round and folk dance session. Utilizing the full facilities of the New Jersey State Conservation Camp at Stokes Forest, everything necessary for a perfect vacation is right at hand. College credit will again be available for this session. Special emphasis will be placed on the theory and problems of calling squares, including our famous offer to teach anyone how to call in 15 minutes!

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## MENTAL from page 5

since there are many inter-related problems involved in human behavior and personality.

**"What should we do when a patient asks us for money or cigarettes or candy?"**

The patients do not need cigarettes or candy, since these items are available at the hospital, and the giving of money should be avoided whenever possible.

However, if you are stepping out into the hall for a smoke it's perfectly all right to offer a patient—male or female—a cigarette because they are permitted to smoke if they wish. Act normally. You would offer a friend a cigarette if you stepped outside for a smoke. Hence, do the same with the patients.

**"Sometimes, instead of asking us for something, the patients offer us gifts. Should we take them or refuse them?"**

In the wards the patients are given an opportunity of making gadgets, toys and the like, all small things. If they offer them, take them, because they are given in the same spirit as a child who "brings an apple to the teacher." The patients talk a great deal in the wards about Federation members because they think so highly of them and gifts may be given in order to win favor with the Federation dancer.

**"I have a different type of question. What should I do when I am introduced to a male patient and he grabs my hand in an iron grip, squeezes my hand and pumps my arm like a well handle until my hand and arm actually hurt?"**

Patients very often don't realize their strength, hence it's better to avoid saying that the patient hurt your arm. Normal behavior should not be expected. One thing that can be done in that case is to step back slightly while at the same time loosening your grip and trying to withdraw your hand gently. If the patient refuses to release your hand, call an attendant.

**"Since we all wear Red Cross badges to identify us as Federation members working with patients, what should we do if patients, especially men, express resentment toward the Red Cross?"**

The best thing to do in that case is to refer the patient to Mrs. Weishaar. (Mrs. Fred F. Weishaar is the official

of the St. Louis Red Cross Chapter who has overall supervision, under hospital authorities, of the entire square dancing program.)

In closing the conference, Mrs. Yerkes declared that square dancing is a form of therapy for the patients and those who take part in it are what might be called the better patients. None of them is permitted to participate in the dancing program until cleared by a doctor.

### Conference Helped

After the clinic many Federation members expressed pleasure at having been given the opportunity to obtain first-hand, accurate information on what to do when "situations" with patients do occur. All of them said they felt they would be able to do a better job at future dancing sessions with the patients—better, in that they would be able to do the correct things which would help further the patient's learning how to get along with people. Once the patient learns to live with people and not within himself he has made a big step toward recovery and perhaps eventual discharge.

Among the Federation members taking part in the conference were Mrs. Millie Wirtel, who has week-to-week charge of the program, Thad Shore, immediate past president, and Walter C. Briggs, president of the Greater St. Louis Folk and Square Dance Federation.

All Federation members present at the clinic, which lasted around two hours, said they came out of the session with a much better understanding of the problems facing them and the patients whom they are trying to help.

### 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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# AN ADMISSION

By Bob Merkle

Almost everyone who has anything to do with the business end of a square dance knows that when there is a charge for admission there is a twenty per cent admissions tax to be collected for Uncle Sam. It's as simple as that. If you charge admission, you pay the tax.

But what if you don't charge admission? It sounds easy. If you don't charge admission, you don't pay the tax. That is true; but just what is not-charging-admission? And if you do not charge admission, how can you take in enough money to keep the dance going? That is an old, old question.

## Open House

The National Office of Internal Revenue interprets the law to mean that if you do not charge admission you are, in effect, holding an open house. Anyone can come in and dance and cannot be required to pay even one penny. If he chooses to stand by or step out for a cool breath of air while you are taking up your collection, nobody can stop him. Let's put it this way; if there is no admission charge, and therefore no tax, then nobody can be kept out because of his not donating.

Many square dance clubs have never paid admissions tax. There is a time at each dance when an officer of the club, to the accompaniment of a lively tune, accepts the donations from the men. Almost always there are some who do not ante. Some are chronic chiselers, but word gets around and the other dancers know who they are. Often I have heard their names mumbled with uncomplimentary adjectives, but never have I seen one of those unwelcome guests approached for his donation.

Now the loss of the price of admission for as many as five people should not break a large club, but the margin between profit and loss is often within that very sum. This is especially true here in Central Arizona, as the standard donation is one dollar per couple, and every dollar is needed.

## Faults of the System

How, you might ask, does the price happen to be only one dollar for two people? This is one of the faults of the donation system. If you do not charge admission, you do not regulate the price. Here the price was set a long time ago,

when a buck was a lot of money. Each of the men put in a dollar to pay expenses. The orchestras were just beginning to play for modern square dances. Old time music had been in both balls for years, and most fiddlers were glad for a chance to tighten the strings and rub a little resin on the bow. So the membership grew and the dollar donation was ample to cover all expenses. Sometimes a club had enough surplus to see it through two or three rainy nights. It does not rain much in these parts, so everything went along in great shape until inflation lowered the purchasing power of that dollar.

Since this is not a political treatise, we have no concern with how the buck lost its virility. But it did, and people just don't come running up with an extra one when the first one fails to cover the cost of the dance.

Papa's footwear, mamma's ruffles and junior's nursemaid take the bulk of the square dance money anyway, but let us not forget that boots, bustles and baby-sitters can never keep square dancing going without those dollars from the door. We have several zealous ex-presidents of ex-clubs who picked up the last tab for their dying organizations. God bless them, but may their tribe have no need to increase.

## Donation Easier

So there you have it. If you can use a pure, clean donation system and somehow get your dancers to pay what it costs to run the dance, it is far easier than keeping somebody at the door through half the evening, collecting an extra twenty per cent for Uncle. It is also true that more dancers will attend if the admissions tax is not levied. There is something pretty wonderful about attending a dance where the people voluntarily pay their share of the cost. But after all, it is even more wonderful to live in a country where such a thing can happen. Then should we not go one step further and conclude that if we pay the fiddler we cannot well refuse the sentry who stands on some far-away frontier, guarding our right to live in such a country? It costs money to keep him, too. Could it be that the square dancer who holds out on his club owes the admissions tax as well as the admission?

# Thread the Needle

By Nancy De Marco

## LET'S MAKE A BODICE AND BELT

This month we shall make a bodice and belt to match last month's skirt, which we are sure you have made or are in the process of making.

Purchase a weskit pattern, of which there are many on the market, as a basic for this bodice. Advance pattern No. 5935 will do nicely since it has a lovely deep neckline, and the high back and front at the shoulders make it very comfortable for dancing. The bodice can be made as is, if you prefer the buttoned front, or with a few minor adjustments can easily be laced in front.

### Adjustments

On the paper pattern, cut away the points from the bottom of bodice front, then remove about three inches or more from front edges. You should have at least a two-inch gap in front after lacing. If you prefer a wider and deeper neckline, cut away about one inch from front neckline. Place pattern on fabric and marking darts, proceed to cut. Lining is cut same as bodice.

### Darting and Reversing

After darting both bodice and lining, place right sides together and baste neckline and bottom edge only. Machine stitch and clip curve of neckline; remove basting stitch. Now pull bodice through front edge, so that right sides are on the outside. Iron neckline and bottom edge, smoothing fabric out to armhole and front edges.

### Boning and Eyelets

Cut featherboning for front edges and slide boning between bodice and lining. Turn front edge under about one

half inch and top stitch one eighth inch from front edge. Slide boning as closely as possible to stitched edge and machine stitch on inner side of boning. A zipper foot is most helpful at this point. Complete other front edge. Clip armholes slightly, turn edges one half inch and baste and top stitch.

Metal eyelets are placed on inner side of boning. They may be purchased at the notion counter and instructions are easily followed.

### Cummerbund

There are many, many styles for cummerbunds but this simple one is our favorite and maybe it will become yours also. Cut a paper pattern first to determine proper width and length. Have the front edge four and one-half inches long, now cutting and curving downward from top edge and over three inches. The remainder of belt will be three inches wide.

Place pattern on fabric and cut two, using a contrast for the reverse side. An interfacing should be used for firmness. Having right sides together, and interfacing on outside, stitch top and bottom edge. Pull through front edge to right side. Interfacing is between belt now. Insert featherboning and eyelets as described for bodice.

This is one half of reversible ensemble. In a forthcoming issue we will have illustrations for a blouse and detachable ruffled pantalettes.

## We Read It In . . .

THE ROUNDUP (Minnesota). "With more gals wearing squaw dresses for dancing, here's a tip on drying same: After washing it, stuff the dress or skirt into a nylon stocking, hang it up, take it off the line, shake it out, and put it on. (Forgot to mention it should be taken out of the stocking first!) No ironing necessary. And to make one of the things, it takes only 8 to 12 yards of material and a few miles (start sewing it on and you'll know we aren't exaggerating) of rick-rack and trimming."

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# ONE MAN'S OPINION

By Don Armstrong

As I travel around, I notice that apparently more and more halls, clubs, dancers and callers are forgetting how much fun it is to dance to "live" music. It would be interesting to survey any given area and find out just what percentage of dances still utilize live music rather than records.

## Develop Musicians

It must be immediately conceded that good records provide much more mechanically perfect music than does a poor orchestra, but records can never furnish the feeling given by a good fiddler and some solid toe-tapping rhythm working behind him. Perhaps the problem stems from the fact that we are demanding far too much perfection from our musicians at small dances. Maybe we would achieve more by encouraging drop-in musicians, who can sit in with the regular pianist or fiddler and, in so doing, provide a little extra fun for all while at the same time more musicians capable of playing square dance jobs are being developed.

## More the Merrier

I can't help thinking of the great good being done by Ralph Case in Washington whose stage is always full of musicians,—some really good and some just coming along. A singing caller may have some trouble with keys, tags, etc. under such circumstances, but he'll learn a lot more about using his music with these unusual orchestra groups than he will by staying with the same record forever.

The dancers, however, are the most important consideration, and there are always plenty of smiles at Ralph Case's dances although he seldom uses records.

Just recently I had three totally impromptu evenings where the live music was all just dropping by to sit in, and it was certainly fun for all concerned. The dancers loved it and asked for more.

## What Can You Do?

What can be done about using more live music? Here are some suggestions: First, visit your local musicians union

and inquire about the possibilities of securing an orchestra for any large public-type of program where the funds available under the Music Performance Trust Fund may be utilized to pay the musicians. This is possible and will provide excellent quality music, at no cost, for large, free-to-the-public events.

Second, at some of the smaller dances, try to locate local musical talent (even amateur) and encourage them to play at least a portion of a program. Use records in between, if necessary, and cooperate with them by planning the program to include tunes which they do know well.

Third, try to plan "Fifth Saturday" or "Fifth Tuesday" special parties in the form of a jam session where callers and musicians get together, at no pay, just to have fun themselves and give the dancers a little bonus. Perhaps even a pot-luck dinner can be included, with the dancers providing the eats for the callers and musicians.



Last, inquire around your area for some of the old timers who used to play back in the good old days. Even though they may be retired now, there's a lot of music left in those wonderful old fingers.

## Records Have a Place

We cannot overlook the fact that we all owe a great debt of gratitude to our record producers. Without their conscientious efforts the overall square dance activity would still be limited to the fortunate few. Records definitely have their place in the square dance sun. But let's not allow them to obscure the bright joys of dancing to live music.

## We Read It In . . .

NORTHERN JUNKET (New Hampshire), "According to a Danish custom, a lady may ask a man for a dance, and he may not refuse."  
—Mary Ann Herman.

### THE MIDWEST DANCER

A Magazine of Round and Square Dancing

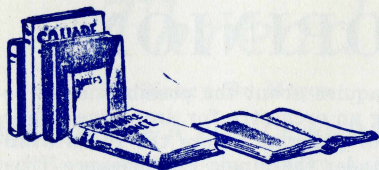
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# Book Reviews

**Igra Kolo; Dance Kolos**, by John Filcich, Oakland, Calif., Slav-Art Music Company, ©1953. [26]p., mimeographed. **We stock this at 50c.**

We quote from the introduction:

"The purpose of this booklet is to make available for the time being a reference guide to the dances of Yugoslavia, the kolos. To date there has not been a single book published which would serve to teach these dances, or even describe them individually. Very little has been published enabling one to do research on the wealth of folklore that is the heritage of the Yugoslav peoples. This booklet is the product of five years research in this field on the part of the writer."

This is the most complete handbook we have ever seen on Kolos. The dances are well described. John Filcich is unquestionably the outstanding No. 1 Kolo specialist. There is a complete list of records and books on Kolos and about anything a Kolo-lover would want to read in print. We recommend this without question.

**Instructions for Old Timer Square and Round Dance Records**, ed. by Clay & Floyd Ramsey. Phoenix, Ariz., Old Timer Record Co., 1953. iv, 62p., photoprinted. **We stock this at \$1.00.**

Issued more or less in self defense by the company now that their catalog has grown to such large proportions it's impractical to continue their former policy of sending complete sets of instructions to all their records free upon request. In addition to all the instructions is a brief history of the company and notes on all their artists. Since its start, in 1949, Old Timer has etched a deservedly important place in the square dance record field, and we commend the Ramseys in this newest project.

**Twelve Original Round Dances**, Vol. I, by Walter and Vera Meier. Des Plaines, Ill., the authors, ©1953. 3-54p., mimeographed. **\$1.00.**

Complete instructions for all the newest; also includes all the old standards!

Roger Knapp's

### COLLECTION OF COUPLE DANCES

Basic collection + 11 supplements.....\$3.75

Individual Supplements, 25c ea.

Supplement No. 11 (Jan. 1954) just released.

Order direct from the author

621 Ohio Ave., Corpus Christi, Texas

As the authors point out in their foreword, "people have always had a tendency to turn toward new . . . dances." Well, here are 12 new ones to which you may turn. Each is meticulously explained—the average explanation lasts 4 pages per dance. The authors are too modest in suggesting their booklet is unfancy: in our opinion it is—like its parent publication, the *Midwest Dancer*, magazine for Chicago and surrounding area—one of the most perfect jobs of its style of printing we've been privileged to see. Followers of the modern trend in round dancing should certainly give their attention to this one.

**Hash 'N Breaks**, by Les Gotcher. Long Beach, Calif., the author, 1953. 30p. **We stock this at \$1.00.**

The subtitle of this one is "Over 100 Allemande Breaks—Hash and Hash Dances," and this book lives up to it. Here is the absolute zenith to which all HIGH-LEVEL callers may aspire. You can never possibly hope to call dances that are more complex nor breaks that are more confusing than those given in this handbook. Everything is covered from "Allemande left, go this way that" to "Allemande (N - 1)." You can allemande right side up and right side down and allemande side ways. They are all given in this book. For those who live for a new square dance thrill daily, our Book and Record Shop will stock this.

## We Read It In . . .

**BOW AND SWING (Florida)**. "Maybe if some of the callers around the country would concentrate on getting new square dancers instead of trying to make HIGH LEVEL DANCERS (?) out of the ones they have, then there wouldn't be any need for the Allemande alphabet."—Bill Embury.

## Sets in Order

The National Monthly  
Square Dance Magazine

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# How to Call Contras

By Rickey Holden

Along with the recent influx of interest in contras there has been a lot of bluster about the huge difference between calling contras and calling squares,—all of which is so much hogwash. If you really know how to call square dances you can call contras also. Each problem is exactly the same, you go about it the same way and use the exact same techniques.

A lot of people would like to insist that for calling contras you use only the "prompt" style, voicing only the minimum essential words and no more. Much of the modern contra literature is also trying to insist every call come four beats before the figure is danced. The best way to realize just how misleading these ideas really are is to go and listen to several old-time contra callers; in the absence of this, just cast your eye over the following words to a contra "called as we call it up home."\*

## LADY WALPOLE'S REEL—contra

1-3-5 etc. active, CROSS OVER.

Balance the one in front of you  
Then you swing her and she'll swing you  
When you've swung you leave her alone  
Go down the center with your own  
Go down the center two by two  
And bring your partner home with you  
Come right back to where you begun  
And cast off with the one you swung  
Chain the ladies over and you  
Chain them right back home again

— — — — —  
Take that lady with you and  
Promenade across the set  
Turn around and right and left back

— — — — —  
Now balance the next in line

•  
You balance there and keep in time  
Give her a swing while I think of a rhyme

— — — — —  
Go down the center with your own  
Down the center and now you'll go  
Click your heels and stub your toe

— — — — —  
Cast off and the ladies chain  
You chain the ladies over and you  
Chain them right back home again  
Take that lady that you swung  
Promenade across the set  
Promenade her halfway then

Turn around and right and left back  
Cross at the head and cross at the foot  
And balance the next below

•  
Balance the next then swing her around  
Swing her up and swing her all around

— — — — —  
Go down the center with your own  
Go down the center with some style  
You're having fun why don't you smile?

— — — — —  
Cast off the one you swung  
And the ladies chain you've just begun  
Chain 'em here and chain 'em there  
Give 'em a kiss men if you dare  
Then promenade her halfway  
Promenade across the set  
Turn around and right and left back

— — — — —  
Then balance the next one there in line

•  
Now I'll swing yours and you swing mine  
Your girl's pretty but so is mine  
I'll leave yours and take my own  
Down the center now we go  
The same way back when we get below  
We'll both cast off the one we swung  
And then the same two ladies chain  
Chain 'em here and chain across  
Give 'em back if you're not lost  
Chain 'em back across again and  
Half promenade —  
[Promenade 'em over and a  
Half right and left to place.  
Cross at the head and cross at the feet  
And balance the next one that you meet]

•  
How you balance I don't care  
Step and swing her while you're there  
Swing her high and swing her low  
Then down the center now you'll go  
Down the center two by two  
The elephants and the kangaroos  
Come right back that's what you do  
And cast off you're almost through  
Chain the ladies over oh you  
Chain 'em all the way to Dover  
Take that lady with you —  
And promenade her halfway —

— — — — —  
Turn around and right and left back  
Cross at the head and cross at the foot  
And balance the NEXT one there in line  
etc., etc., ad infinitum.

Actually it isn't the time to cross over, but here the writer came to the end of his page and wished to start a book review on the next.

\*Reprinted from Northern Junket v1n9 (Jan. 1950) p.20-21.



**Western Jubilee records. 10-inch, plastic, 78 rpm. Price, \$1.05**

#520. Caribbean//Instrumental. Called side by Mike Michele.

#521. Roundup Time//Instrumental. Called side by Mike Michele.

Two more new squares with instrumental on one side, calls on the other in the usual Michele style, which seems to be giving the Western Jubilee records a distinctive flavor.

**Starday record. 10-inch, plastic, 78 rpm; 7-inch, plastic, 45 rpm. Price, \$1.05**

#1001. Steppin' in the Straw//Sympathy.

Two new round dances, recorded under the direction of Dave Clavner. The musical values on this one is of the highest order: real top flight orchestra did a fine job of recording.

**MacGregor records. 10-inch, plastic, 78 rpm. Price, \$1.05**

#686. Somebody Stole My Girl//Sheik of Araby. With calls by "Jonesy".

The usual sterling performance by California's outstanding singing caller.

#687. Somebody Stole My Girl//Sheik of Araby. Without calls.

Well played instrumental for above.

#688. Five Foot Two//Blue Tail Fly. With calls by Jonesy.

Another superior job by California's Master Singing Caller. It seems that Jonesy never misses. Every record he makes is "best."

#689. Five Foot Two//Blue Tail Fly. Without calls.

**Windsor records. 10-inch, plastic, 78 rpm. Price, \$1.45**

#7428. Old Pine Tree//Yankee Doodle Boy. With calls by Don Armstrong.

#7129. Old Pine Tree//Yankee Doodle Boy. Without calls.

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**Releases for February** — two top notch instrumental recordings!

#301 **DON'T BRING LULU  
MARGIE**

These two dances were written by Dr. Bill Price of Seattle.

#302 **LADY BE GOOD  
Written by Ed Gilmore  
WHEN PAYDAY ROLLS  
AROUND**

Written by Merl Olds

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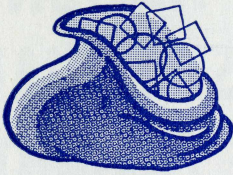
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# GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

## AMERICAN SQUARES WALTZ MIXER

This dance was introduced to the American Square Dancer for the first time at the recent West Point Shindig.

—Frank and Olga

**Record:** Folkraft #1046-B "Waltz Quadrille"

**Formation:** Single circle of partners facing the center.

**Starting Position:** All hands joined in circle, Man's Left and Woman's Right foot free.

### Measures

### FIGURE I

- 1- 2 BALANCE FORWARD, BALANCE BACKWARD, starting with M's Left and W's Right foot.
- 3- 4 TWO WALTZ STEPS, LEFT-HAND LADY ADVANCING ONE PLACE COUNTERCLOCKWISE. Men pass their Left-hand Lady across in front to rejoin the circle on their right side, Women making one right turn as they advance.
- 5-16 REPEAT ENTIRE PATTERN THREE MORE TIMES.

### FIGURE II

- All face center of circle, Man's right hand joined with new partner's left.
- 1- 2 TWO BALANCE STEPS, starting with M's Left and W's Right foot.
- 3- 4 TWO WALTZ STEPS TURNING AWAY FROM PARTNER making one-half turn. All finish facing out (backs to center), M's left hand joined with partner's right.
- 5- 6 TWO BALANCE STEPS, starting with M's Right and W's Left foot.
- 7- 8 TWO WALTZ STEPS TURNING AWAY FROM PARTNER, each making a three-quarter turn to finish facing partner in Ballroom dance position.
- 9-10 TWO STEP-DRAW STEPS TOWARD CENTER OF CIRCLE, starting with M's Left and W's Right foot.
- 11-12 TWO STEP-DRAW STEPS AWAY FROM CENTER OF CIRCLE, starting with with M's Right and W's Left foot.
- 13-16 FOUR WALTZ STEPS TURNING CLOCKWISE WITH PARTNER, progressing counterclockwise. All finish in a single circle, with lady on Man's right side, with all hands joined to repeat entire dance.

## POLKA SWING

(Traditional)

Lady one right and the gent go left go  
 Three by three in a polka swing  
 Polka six around the floor  
 Once around and then no more . . .  
 Lady lead on and the gent follow up . . .  
 Three by six in a lemonade swing  
 Three by six to the old back door  
 Once around and then no more . . .  
 Lady lead on and the gent also  
 Two four six in a pokio  
 Two four six and around you go  
 Back to place and then let go . . .  
 Lady hold fast gent come last  
 On both corners circle four  
 Four by four on the corners all  
 Polka eight around the hall

—Rickey

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## CORRECTION !

In the holiday rush last month, we inadvertently lost a line! Will you, therefore, please add the following to the end of Cumberland Square, as described by Frank and Olga on page 16, AMERICAN SQUARES for January 1954:

- 9-16 PROMENADE HOME WITH PARTNERS with 8 Polka Steps or 16 Walking steps.

## CHASE THE SQUIRREL—contra

1-3-5 etc. active

Gent cross over chase the lady  
 Down the outside of the set  
 Up the center comes the lady  
 Gentleman follows back to place  
 Lady cross and chase her partner  
 Down the outside of the set  
 Up the center comes the gentleman  
 Lady follows back to place  
 Down the center

— — — —  
 Same way back and cast off

— — — —  
 Right and left with the couple above

— — — —  
 — — — —  
 — — — —

NOTE: In this dance, as in life, the fun lies in the chase. This dance gives plenty of chance for pantomime and laughs because the gent is usually asleep so the gal gives him a lurid, "Follow me, Harry!"

## HEY HEY HEY

Head two couples up and back  
 Forward again and then pass thru  
 Ladies go gee and men go haw  
 All the way round to face grandmaw  
 Each head person face original corner  
 Hey hey hey step with pride  
 You hey in line for four on a side  
 When you get straight go forward and back  
 Swing to your places

Head two ladies go to the right  
 Stand betwixt them two  
 Right from there hey three in line . . .  
 When you get done go home and swing

Ladies center and turn outside  
 Off we go on the old hey ride

NOTE: This is the routine we've been using with our Circle of Confusion since 1948.  
 —Frank

## PUT YOUR ARMS AROUND ME HONEY

(Introduced 1953 by Artie Palecek, Bronx, N. Y.)

Intro & Filler

All around the left hand lady don't be sore  
 See saw around your pretty-pretty little taw  
 Corner girl left for a left allemande  
 Do si do your partner, do what I command  
 Grand right and left around the ring and don't be late

Meet your honey, come on boys promenade  
 eight

Promenade that lady right on back home  
 She is the girl for you.

### FIGURE

Four ladies to the center and back to the bar  
 Gentlemen to the center form a right hand star

Corner girl left like an allemande thar  
 Back up boys but not very far  
 Shoot that star go right and left swing the  
 NEXT girl

Swing her boys around and around the world  
 Take the corner lady and promenade home  
 She's the girl for you.



## NEW SQUARE DANCES

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### GALLAGHER & SHEAN/RED RIVER VALLEY

Called by Robby Robertson - #7429  
 Same but instrumental only - #7129

### BALL AND CHAIN/PISTOL PACKIN' MAMA

Called by Bruce Johnson - #7427  
 Same but instrumental only - #7127

## NEW ROUND DANCES

HONEY/PRETTY BABY—#7618

TETON MT. STOMP/  
VARSOUVIANA—#7615

"1898"/GLOW WORM—#7613

MISSOURI WALTZ/PRETTY GIRL  
IN BLUE—#7614

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### "A" REVERSED—filler

(Introduced 1953 by Jim York, Calif.)

To be called from a do paso  
 Four gals star to the opposite man  
 Swat the flea with your left hand  
 Right to your corner for a wrong way thar  
 Back up boys in a left hand star  
 Shoot that star reverse the A  
 Go left and right and half sashay  
 Go wrong way around  
 Resashay go all the way around  
 Gents star left to the opposite dears  
 For a wagonwheel but strip the gears  
 Catch 'em by the left for a do paso  
 Right to your corner and puller on by  
 Left to the next for a left allemande  
 Right to your own go right and left grand

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### LARRY O'GAFF—contra

1-3-5 etc., active

Right and left with the one below

```

— — — —
— — — —
— — — —
— — — —

```

Down the center

```

— — — —
— — — —
— — — —
— — — —

```

Other way back and cast off

```

— — — —
— — — —
— — — —
— — — —

```

Active couples turn half round to come  
back up with lady on gents' side, gent on  
ladies'. Cast off this way, lady 1 with  
gent 2, gent 1 with lady 2.

Ladies chain

```

— — — —
— — — —
— — — —
— — — —

```

Everybody forward and back

```

— — — —
— — — —
— — — —
— — — —

```

Active couples cross over to place

```

— — — —
— — — —
— — — —
— — — —

```

### HOT TIME IN THE OLD TOWN

First old gent lead to another square  
Swing that girl that you'll find waiting there  
Swing her hard you swing that lady fair  
There'll be a hot time in the old town to-  
night

Then allemande left . . . etc. as in the  
familiar version.

—Sashay

### PASS THRU & AROUND THE RING

(Introduced 1952 by Don Wise, Houston, Texas)

Head two couples bow and swing  
Go to the center and opposites swing  
Face the center pass right thru  
Swing the one that's looking at you

Each gent is now swinging original right  
hand lady. After gent 1 swings lady 2  
he puts her on his right to face gent 2  
with lady 3. Others similarly.

Pass thru go around the ring

Each head gent with a side lady progress  
clockwise to his original position; side  
gents with head ladies progress counter-  
clockwise.

Heads go home and the sides go swing

Head gents meet original partners at  
home and stay there. Each side gent and  
lady continues 1/4 more; then each side  
gent meet and swing original partner in  
opposite position.

Sides pass thru to your own home state  
Turn to place and swing all eight

### OAK LAWN MERRY GO ROUND

(Introduced 1953 by Uncle Wait Wentworth,  
Oak Lawn, Ill.)

One and three do a half sashay

Up to the center and back that way

Lead right out to the right of the ring

Circle four you're doing fine

Head ladies break and form a line

Each head lady drop left hand (her part-  
ner is still on her right) to form two  
lines, each with two gents in the cen-  
ter and a lady on either end.

Forward eight and back you go

Four gents loop with a do si do

Ladies center and back to the bar

Gents to the center with a right hand star

Once around in the center of town

Turn your honey with the left arm around

It's once and a half and the ladies star

Once around in the center of the set

Turn your honey you're not thru yet

Once and a half and the gentlemen star

Once around from where you are

Meet your honey with an allemande thar

Back up boys in a back hand star

Shoot that star with a full turn around

Promenade the corner when she comes down

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- Texas Ballroom (Key C)
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- I'll Be 16 Next Sunday (Key G)

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# AMERICANA

## TRIO TWO-STEP

Recreational leaders find "Trio" dances indispensable in program planning. Here is an original by Frank and Olga that closely follows traditional folk patterns. It makes its debut in AMERICAN SQUARES.

**Record:** Folkraft #1225 "Rosebud Reel".

**Formation:** "Threes" facing "Threes" in circle or column. Trios formed by one man and two ladies; one lady and two men; all men or all ladies.

**Starting Position:** Hands joined in lines of three; Left foot free.

### Measures

### FIGURE I

- 1- 2 HEEL-TOE and ONE TWO-STEP LEFT.
- 3- 4 HEEL-TOE and ONE TWO-STEP RIGHT.
- 5- 6 TWO TWO-STEPS FORWARD, starting with Left foot.
- 7- 8 FOUR WALKING STEPS BACKWARD (L,R,L,R).
- 9-16 REPEAT

### FIGURE II

- 1- 4 CIRCLE LEFT, SIX HANDS AROUND with 2 Two-Steps starting with Left foot and 3 Walking steps (L,R,L) finishing with a stomp on the Right foot without taking weight.
- 5- 8 REPEAT 1-8 to the RIGHT, reversing footwork.
- 9-10 INTO THE CENTER with 4 WALKING STEPS.
- 11-12 BACK OUT TO PLACE with 4 WALKING STEPS.
- 13-14 TAP AND CLAP FOUR TIMES. Tap foot and clap own hands 4 times.
- 15-16 PASS THROUGH TO THE NEXT. All pass right shoulders with opposite to meet next line of Threes.

## OSTENDE

(American)

A nineteenth century schottische dance brought to the Gulf Coast area by Belgian immigrants. It has been in the files of the Houston Recreation Department for almost fifty years.

—Frank and Olga

**Record:** Folkraft #1048 "Selma Schottische"

**Formation:** Circle of couples facing counterclockwise.

**Starting Position:** Skater's position, hands crossed in front, right hands joined over left. Right foot free.

### Measures

### FIGURE I

- 1- SCHOTTISCHE STEP TO THE RIGHT. Step sideward right on Right Foot (ct. 1), Step on Left foot in back of Right (ct. 2), Step sideward right on Right foot (ct. 3), Hop on Right foot and Swing Left across in front of Right (ct. 4).
- 2 SCHOTTISCHE STEP TO THE LEFT.
- 3-4 FOUR SKATING STEPS (R,L,R,L). Slide Right foot diagonally forward right and step on Right foot (cts. 1,2); Slide Left foot diagonally forward left and step on Left foot (cts. 3,4). Repeat to Right and Left. Finish facing partner.

### FIGURE II

- 5 SCHOTTISCHE STEP TO THE RIGHT, moving away from partner.
- 6 SCHOTTISCHE STEP TO THE LEFT, moving back to partner. Join right hands with partner.
- 7-8 FOUR STEP-HOP STEPS, starting with Right foot, turning once clockwise with with partner.

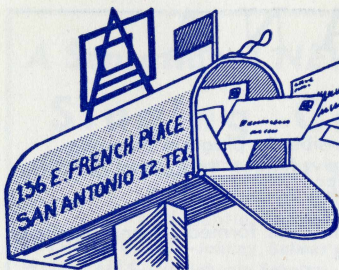
### —AS MIXER—

### FIGURE I

- 1-4 SAME AS ABOVE.

### FIGURE II

- 5 SCHOTTISCHE STEP TO THE RIGHT (long steps), moving away from partner and passing new partner.
- 6 SCHOTTISCHE STEP TO THE LEFT (short steps) finishing at new partner's place. Join right hands with new partner.
- 7-8 FOUR STEP-HOPS, starting with Right foot, turning once clockwise with new partner.  
REPEAT DANCE FROM BEGINNING WITH NEW PARTNER.



# LETTERS

FROM

## OUR READERS

### River Seine

Dear Rickey and Marti:

We were glad to see the description of our "Waltz of the River Seine" (Nov. 1953 p16). Here are two more points we feel should be added to the material on this dance:

1. The record Dec. 24765 was an old one and soon after our dance was introduced (some months ago) the supply all around the country was exhausted but the demand created by this dance prompted Decca to reissue it recently. Since so many were having trouble finding this record, let us suggest that the same music is now available under the new number Decca 28925.

2. A correction in the description is needed: Meas. 6—Both bal bwd on R arching L (this was printed "bal fwd").

—Fred and Mary Collette,  
Atlanta, Ga.

### Back Issues

Rickey Holden:

My friend Gale Preitauer told me that the AMERICAN SQUARES for Sept. 1952 on have some very good articles on round dancing. Do you still have any of those back issues available?

—Leon Enlow, Santa Barbara, Calif.

● Yes, we have a good supply of all issues since April, 1952, which may be ordered from either the Newark or San Antonio office. Issues prior to April 1952 are in scant supply and may only be ordered from Newark.

Dear Marti and Rickey:

It has been a pleasant experience to read your November and December issues of AMERICAN SQUARES. Don Armstrong is right about folks "building resentments" regarding other folks who have learned to dance differently. We are not subjected to other styles way out here, but I can't imagine square dancing being other than "Western."

—Phil Hostetler, Oakland, Calif.

### Travelling to Dallas

Dear Rickey:

Ruth and I are planning to vacation in Texas in April, to visit our good friends in Victoria and the surrounding area. Of course we are planning to attend the S.D. Convention in Dallas also. We have written the Convention committee for information covering the Convention. Any ideas or suggestions you may have for the out-of-stater will be appreciated.

—Reed Moody, Indianapolis, Ind.

Dear Rickey:

We are planning on attending the Dallas Festival in April—8, 9 and 10. Are there any other special events we could attend in the general area on the same trip? We thought about going through Memphis and/or New Orleans if the occasion presented itself.

—George H. Clements, Oak Park, Ill.

● There is a special committee set up to handle special events on the way to and from Dallas (they've thought of everything!). Chairman of this is Howard Thornton, 2936 Bella Vista Dr. Midwest City, Okla. Write to him giving your probable route and he will let you know the date and place of all special events you may catch along the way.

Hi Rickey:

AMERICAN SQUARES doesn't seem to have any news about Texas dancing or Southern states in general. Are you just a Yankee at heart? But I love the articles on costume.

—Mrs. George Trotter,  
Port Arthur, Texas.

● At heart I'm a square dancer, —U.S.A.! A lot of the girls have enjoyed Babe's articles on costumes —now I'm wondering if you're going to be ambitious enough to make the wardrobe (which my wife assures me is a very smart idea, indeed) currently being described by Nancy DeMarco.

Dear Rickey:

The trouble with the "new" dance, square and round, is that, in addition to its basic ugliness veneered over by showy tinsel, it has no spirit, no lift. It is mechanical routine without the vitalizing spark that a real dance has. Its devotees merely go through slick motions; they don't dance. Hence the essential boresomeness of the "new" dance; hence its constant, feverish replacement by newer and newer concoctions; hence its mania.

—Arthur Katona, Golden, Colo.

### WHERE CREDIT IS DUE

To those of you (and there have been several) who commented favorably on "Manners for Dancers" (January 1954 p14), we hasten to explain that this item came to us from Burt Hall of Detroit. It is printed on the back of a card giving Burt's regular schedule of dances, and it was only through an error that AMERICAN SQUARES printed it without giving Burt full credit for it.

### MISS HIM? WE DO TOO

If you've been looking for our Roving Editor's column in vain this month, don't get worried. He will be back with us, full of news about the people he has seen and the places he's danced in. The reason De Harris does not appear this month, incidentally, is simple and forgivable. He spent the Christmas holidays at home with his family and just didn't do any roving last month!

### LET'S DANCE

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Dear Mr. Holden:

Please find enclosed money order for subscription to your magazine. Am looking forward to receiving it. Would it be possible to get American pen pals through your columns?

—W. J. Schneider,

N.S.W., Australia

● Any square dancer wishing to correspond with this Australian reader is encouraged to do so. Letters addressed to him care of AMERICAN SQUARES will be forwarded without delay.

Dear Folks:

Enclosed is my subscription renewal. I enjoy your magazine very much, and sincerely hope you continue to stay with the old time stuff, and do not start jiterbugging, if you know what I mean.

—J. S. Byrum, Copeland, Ks.

### We Read It In . . .

THE ROUNDUP (Minnesota). "The \$200. square dance competition prize scheduled for bestowal at Hutson, Wisconsin's January 29th Jamboree has been diverted to the benefit of the March of Dimes. Can't think of a worthier switch."

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I would like the call for Fuele's "88"; I have looked through every square dance publication I could think of, and I'm sure it has been published some place.—Al Scheer, Dearborn, Mich.

## FEWELL'S FIGURE EIGHT

(Introduced 1942 by Hubert Fewell, Austin, Texas)

**Couple 1 balance and swing  
Down the center and split the ring  
Follow with the couple on your right, then left**

**Then couple 3 you follow also**

Couple 1 split ring, followed by couple 2, then 4. After couple 4 passes through, lady 3 turn in behind lady 4 and gent 3 fall behind 4 likewise.

**Two little rings and around you go**

Gent 1 leads the men into a counter-clockwise circle. Lady 1 leads the ladies into a clockwise circle.

**Figure eight and don't be slow**

The circles complete one revolution after they are completely formed. This brings #1 man and #1 lady alongside of each other. They cross, #1 lady falling in behind #3 man; #1 man passes behind his partner and follows #3 lady. As #2 man and #2 lady come alongside of each other they cross, the man following #1 man and # lady following #1 lady. Couples 4 and 3 do likewise, each person following the one ahead.

**Hurry up cowboy don't be late**

**Cut right back and finish that eight**

As #1 man and #1 lady meet again, they cross, the rest of the men and ladies follow as before. (Note: This time the men must pass in front of their partners.) This completes a figure eight.

**Promenade: couple 1 left**

As lady 1 meets gent 1 they promenade to the left and home.

**Next couple right next couple left**

Couple 2 meet and promenade to the right and home. Couple 4 meet and promenade left and home. Couple 3 need only turn around now when they meet and they are home.

Where can I get a book that will tell me the number of beats in square dance calls?—Al Rosenberg, Camden, N.J.

● Look on pages 12 and 45 of "The Square Dance Caller" by Rickey Holden, where are listed the number of beats for basic terms like ladies chain, the various do si do's, etc. This is not an exhaustive list of all possible figures, however, only the important or problematic basics. If square dances are well thought out and composed by people who know what they're doing, each figure should have enough words, or blank spaces indicated, so the dance will come out right with the music. Callers who worked before 1900 all knew about this: when they wrote books the beats were indicated (actually they usually indicated measures, but the idea is the same); their descendants seem to have overlooked this little point.

Note how we write up the contras in AMERICAN SQUARES. While by no means the only way, this is one good method of indicate the necessary beats.

## Addresses & Prices

(1) I would like to get the address of Dick Reinsberg, Chairman of the Caller Choice Club of Detroit mentioned in the Roving Editor Column. I'm only 60 miles from Detroit and may be able to get up there. (2) I would like to have a price list on your "mikes" and "speakers" also all available information on the portable P.A. sets as my speakers & sets are getting on in years and have seen some mighty hard service.—Wm. Nealand, Toledo, Ohio.

● (1) Dick's address is 18960 Roselawn, Detroit 21. (2) For price list on equipment see pages 12-13 of our catalog inserted in your November issue, and also the special catalogs being sent you under separate cover. If you need more specific information we suggest you write direct to Frank in Newark.

—Foot 'n' Fiddle v3n1 Nov48 p6-7.

## Allemande Thar & Do Paso

I would like for you to explain to me how allemande thar and do paso are done. If there are any books that would help me on these western calls please advise.—W. G. King, Sr., Graham, N. C.

● Both these terms are well explained in "In Idaho It's Docey Doe" by Mel Day and Jere Long, available from our Book and Record Shop for \$1.00. We don't blame you for needing an interpreter on some of these things. The two you mention aren't so bad, but did you ever get tangled up with "Forty-two X" (AMERICAN SQUARES v5n10 Jun50 p147)? Incidentally the phrase do paso is strictly concocted (some say "phony!") and has no basis in folklore; the figure is do si do, as done all over the Southwest, in a good part of Indiana and in various forms up and down the Appalachian ridge.

### List of Figures

Why doesn't someone make a reference list giving the various names for each square dance pattern [to help avoid

the confusion when one figure is known by different names such as, for example Bob Sumrall's dance] Star by Right, known also as Four Gents Star and Sutter's Mill (in Arizona).—Ann Shook, Orlando, Fla.

● This is a very creditable task and has already been undertaken separately by least two people we know. In our San Antonio office AMERICAN SQUARES has a finding list of every figure in every book published between 1910 and 1946. This tremendous project was compiled in the early '40's by Olcott Sanders, the first expert folklorist to turn his research attention completely to square dancing; preliminary regional survey of this list was published in the Southern Folklore Quarterly v6n4 Dec42 p263-75. Supplementing this list we have available complete indices to all the major periodicals and some of the minor ones. Then, in Pasadena, Texas, Emmette Wallace, with whom we are in constant correspondence, has been working very hard on the same project, with particular devotion to the classification of the material.



Feb. 5.—Akron, Ohio. Jamboree, Armory.  
Feb. 5-6.—Phoenix, 7th Ann. Valley of the Sun SD Fest., & Fiddlers' Jamboree. All day!  
Feb. 6.—Houston, 2nd Ann. Couple Dance Fest., Mason Pk., 1835 S. 75 St. 2 & 8 p.m.  
Feb. 11.—New York City. FDHouse. RPage.  
Feb. 13.—Pierre, S. D. Winter Fest.  
Feb. 13-14.—Corvallis, Ore. FD Fest.  
Feb. 14.—Cleveland, 5th Ann. Folk Fest.  
Feb. 18.—Largo, Fla. Danceland, Rickey Holden.  
Feb. 19.—Seattle, Winter Carnival, Civic Aud.  
Feb. 19-20.—Fresno, Calif. All-Calif. SD Conv.  
Feb. 20.—Tucson, Ariz. 4th Ann Rodeo SD.  
Feb. 20.—Miami, YWCA, Rickey Holden.  
Feb. 20.—College Pk., Md. 6th Ann ED & Ely Jamboree, Univ. of Md., New Armory.  
Feb. 20.—Colorado City, Texas. Westerner's.  
Feb. 24.—Lakeland, Fla. Rickey Holden.  
Feb. 26-27.—El Paso, Southwestern SDA Fest.  
Feb. 27.—Philadelphia. SD Inst. Mid - City YWCA, 2027 Chestnut, Charlie Wilson.  
Feb. 27.—Pharr, Texas, Valley SDA Dance.  
Mar. 3-4.—Bethesda, Md. Rickey Holden.  
Mar. 5-6.—Pittsburgh, Rickey Holden.  
Mar. 6.—Mobile, Ala. Azalea Trail Festival, SD, YWCA Youth Ctr. 3-5, 8-12.  
Mar. 7-8.—Ft. Wayne, Ind. Rickey Holden.  
Mar. 13.—Beaumont, Texas. Area Council Fest.  
Mar. 19.—Asbury Park, N.J. Lions Club Swing-or-ree, Convention Hall, 8-1.  
Mar. 20.—Austin, Texas. Mid-Tex Spring Jamb.  
Mar. 20.—Vancouver, B.C. Rickey Holden.  
Mar. 27.—Tulsa, NE. Okla. Dist. Fest Fair Grds.

Apr. 2-3.—Houston, 6th Ann. Fest. Coliseum.  
Apr. 2-4.—Yuma, Ariz. 4th Ann. Festical.  
Apr. 3.—Okla. City. Ctn'l. Dist Jamb., Aud.

### THE BIG WEEKEND!

Apr. 7-10.—St. Louis, 20th Ann. Nat'l. Folk Fest., Kiel Auditorium.  
Apr. 8-10.—Dallas, 3rd Ann. Nat'l. Convention.  
Apr. 9-10.—Medford, Mass. 10th Ann. New England Folk Fest., Tufts College Gym.  
Apr. 8-9.—Columbus, Ohio. 7th Ann. Folk Fest.  
Apr. 17.—Ponca City, Okla. NoCnt'l. Dist. Festival, Cont. Gym.  
Apr. 23-24.—Texarkana, U.S.A. 4-States SDAss'n Ann. Spring Festival.  
Apr. 24.—White Plains, N. Y. Westchester SD Ass'n 5th Ann. Fest., Co. Ctr., 8-12.  
Apr. 24.—Northfield, Vt. Vt. Country Dance Festival, Norwich Univ. Armory.  
Apr. 29.—Indianapolis. Callers' Ass'n Fest.  
May 6-8.—Wash., D.C. 5th Ann. Folk Fest., Cardozo Ctr. Aud., 13th & Clifton, N.W.  
May 6-9.—White Springs, Fla. Folk Fest.  
May 8.—Raymondsville, Texas. Valley SDA  
May 15.—West Point, N.Y. American Squares Spring Festival, Hotel Thayer.  
May 21-22.—Omaha, Ann. Festival.  
May 22.—Little Rock, Ark. Spring Fest., Aud.  
May 29-30.—Oakland, Calif. No. Calif. SDAss'n Golden State Roundup, Mun. Aud.  
May 29-30.—Riverside, Calif. Cow Counties Mem'l. Day Hoedown.  
June 25-26.—Yakima, Wash. State Fest.

# SQUARE DANCE --



One of the most novel square dance festivals we've heard about was that held recently by the Intermountain SD Association, with member clubs in southwestern **IDAHO** and eastern **OREGON**. Under the general chairmanship of Leon B. Rosa, the All Southern Idaho Jubilee really covered ground. First night (Friday) featured a dance revue or exhibition night of squares and rounds. Held in **NAMPA** under the direction of Ross and Penney Crispino, it was planned especially to acquaint the non-dancing public with the beauty and fun of dancing, and 430 dancers participated in 21 numbers, with a capacity audience filling the auditorium. Saturday the Jubilee held a square dance breakfast in **NYSSA, OREGON**, followed by a square and round dance institute during the morning and afternoon, with time out for a square dance lunch. Festival dance that night in Nyssa had sixteen callers on the program and was chairmanned by Mel Day. Sunday wound up the event with a family barbecue and an informal square dance party in the Armory in **BOISE**, with Hoyt Ross as chairman. Response indicated that this wonderful festival gave more people a chance to share in it than if the entire three days had been stationary in one city . . . The Central Florida Exposition to be held in **ORLANDO** Feb. 22-27 offers some money prizes in their Old Time Fiddlers Contest, and also has square dancing on the program. Fiddlers may obtain entry blanks from Jimmy Clossin, 5855 Tomoka Dr., Orlando . . . Food for thought: The SD Association of Montgomery County, **MARYLAND**, sponsors special dances for beginners every once in a while. Maybe such dances would be a good idea in your area.

The **MICHIGAN** SD Leaders Association presented a gift of appreciation to past president Art Erwin in the course of their Christmas dinner party. At same event, the committee for the Interlocken Work Shop for 1954 was announced: Chairmen Mr. and Mrs. Clarence Williams, assisted by Mr. and Mrs. Eugene Mathews, Mr. and Mrs. David Palmer and Mrs. Beulah Barnum . . . In **NEW YORK CITY** Roseland Ballroom on Monday nights is becoming popular

with many folk dancers who enjoy Polka Night. A top-notch Polish polka band joins with the name band currently playing, and almost always in evidence are the Murray Sherman folk dancers, and the Rod LaFarge group from New Jersey. The Cosmopolitan Dance Group of Eugene Tso has a party session the first Saturday of every month at Joan of Arc High School in Manhattan, with exhibition dances as a feature of the evenings. Bob Krebs and Bernie Klay have started a Friday square dance class at the Broadway Tabernacle. Third Sunday of each month at Folk Dance House is very popular with dancers in the metropolitan area who are also parents—this is "Family Day" under the direction of the Hermans. Future dates are Feb. 21, March 21, April 18 and May 16.

Latest area to start enjoying contras is the western border country of North-South Dakota, where they held the first Jamboree of that section in **LEMMON, SOUTH DAKOTA**. Clubs already active are the Wagon Wheelers of Lemmon, Whirling 64's of Lemmon, Button and Bows of Bison, S. Dak., and Reeder Rug Cutters of Reeder, N. Dak. Additional groups are starting in Bison, Reva and Morrystown, S. Dak., under the instruction of Ben Albertsen. These dancers happily combine squares with folk dancing, and find the addition of contras very popular.

Travellers to the Evergreen State would do well to write for a copy of the directory of clubs in the **WASHINGTON STATE** Federation. Send stamped self-addressed envelope to Harriet Hartinger, 8015 Ravenna Ave., Seattle 5 . . . The latest news from the Southern **CALIFORNIA** way of life indicates that it takes a fellow 12 weeks to finish the Beginners Course, 13 weeks to complete Intermediates, and 6 weeks to complete the Advanced. This leads us to wonder how come the short deal on the last course? Surely California hasn't run out of figures! . . . The National Cotton Council, Box 18, Memphis, Tenn., offers free copies of the "1953 Pattern Service for Sewing with Cotton Bags"—write them if you want one . . . If you have ever been curious about the history of the metronome, you can read all about it in the December issue of Danceland.



**AROUND THE WORLD**

Mr. Douglas Kennedy, for several years Director of the English Folk Dance and Song Society, has been awarded the Order of the British Empire. This recognition of the outstanding work done by Mr. Kennedy reflects not only upon his own excellent contributions to the field, but also upon the work of the entire society . . . From **NEW ZEALAND**, Audrey Fitzgerald tells us that **WELLINGTON** dancers sorely miss Bunny Honiss, now stationed in **AUCKLAND**. Some twenty square dancers recently went with Audrey across to the South Island, to the isolated Marlborough Sounds District, where the only transport is by launch. Square dancing was new to the local people, but they enjoyed it so much that one party, who climbed a 2,000 foot hill and then traveled five hours by launch considered the journey more than worth while . . . Ernie Anderson, who combines folk dancing and research with his naval duties, reports that search for native dances in Europe was rather disappointing. Says Ernie, "Strange though it seems, while we are busily trying to learn the best of foreign folk dancing over here they seem to be frantically enthusiastic about learning our tango, jitterbug, etc. Perhaps in another hundred years the trend will be the other way. Right now we are getting the greater part of the bargain, in my

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opinion!" . . . from **ENGLAND** comes a clipping that the Duke of Edinburgh has given permission for a new square dance to be named "The Duke of Edinburgh's Welcome to Shetland."

Apparently wherever American troops go, there also is square dancing. With the military in **EUROPE** we note the sponsorship of a Franco-American square dance for teen-agers by the La Chapelle Pan Hellenic organization, at the La Chappelle Officers Club . . . In Wiesbaden, the Promenaders have recently organized with a membership of 80 persons. Meeting in the Neroberg Officers Club, Col. Charles W. Neuen-dorf is president, Capt. Zinder V. Dean vice-president, Lt. Col. Robert F. Amos, secretary-treasurer, Brig. Gen. Herbert M. Kinder, parliamentarian and counsel, Maj. Franklin Hibel, publicity advisor, Mrs. Marion Dean, administrative assistant, and committee members are Maj. William P. Frederick, Maj. Paul A. Vickers and Mrs. Herbert M. Kidner. Calling is done by Capt. Lee O. Dammun Jr. and Capt. Charles Moss . . . . . If you're visiting **MEXICO CITY** and feel the urge to square dance, get in touch with Win and Ed Edgerton, Sinaloa 43-5.

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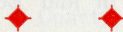
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