FESTIVAL! So MANY interpretations are given to the word. Each section of the country has its own ideas of what it should be. But everywhere the newcomer is impressed with the spirit of friendliness between the groups and between the leaders of the groups; impressed by the total lack of an imosity shown; impressed too by the sight of a dozen nationalities dancing together. What a pity the entire world can't live like that.

The bigger the festival; i.e. the bigger area covered; the more groups invited—the less time there is for public participation in general dancing. Closing time is rigidly set by law, especially on Saturday nights. The only remedy as we see it, is to have fewer demonstration numbers but this would so increase the spirit of competition between groups fighting for a place on a program as to defeat the entire purpose of our festivals. So where is the answer?

Perhaps a pre-festival dance the night before the program officially opens is an answer. No demonstration groups—just square, contra and folk dancing, an entire evening of it. We'd also like to recommend that every caller on future NEFF programs be able to call a contra as well as a square, and be prepared to do either. If they can't call a contra, they're not good enough for a New England Folk Festival program.

Sincerely Ralph
Personally I don't think there is any great amount of "slackening interest" in the square dance. Isolated cases, yes; but on the whole I believe the square dance hereabouts is enjoying a slow, conservative and healthy growth.

Of all the different types of recreation which is offered to the public of this region square dancing is the least commercialized and the least publicized. We are up against highly organized competition.

Think of the thousands of dollars spent on publicity in regard to movies, all kinds of professional sports, ballroom dancing and television. Also all of the promotional stunts used to popularize the above. Compare all that with the puny amount spent on square dance publicity and one can realize why the growth here is as slow as it is and what we are up against. Those of us interested in the field of folk dancing have to depend on "good will" and public relations of the callers, leaders and dancers. Most of the callers are doing a good job in that regard and for my money that is the best kind of a foundation for any movement. On that basis I look for-
ward to a healthier growth.

It is true that we have lost some of our dancers; some temporarily, some for good. The reasons are many and bonafied. I have made it my business to ask folks why they have not been dancing lately and here are some of the answers. "My doctor has forbidden me to dance for six months due to a physical ailment." "The family has been emotionally upset because one or more of the boys have gone into the armed-service." "Our money doesn't go as far as it did and we have had to give up some of our pleasures and luxuries temporarily." "John is working nights on defense work."

Then we have another class of people, old and young alike who jump from one thing to another, continually trying something new and never quite satisfied with any form of recreation for any long period of time.

Then we have the disgruntled dancer who either cannot or won't try to keep up with the new dances. The minute a caller gives with a new dance, whether it be square, folk, or contra, they give up. They don't want to be challenged; they just want the same old moth-eaten stuff.

In addition to the above, we have the dancer who has given up because he is spiritually and physically tired. Why? Because he or she danced four to six nights a week and has got fed up; the dance has lost its allurement.

The question now arises, what do you propose to do about this?

Follow my analysis. Those who have given up for economic, emotional, or physical reasons will be taken care of by time. Time is a great
moderator and healer and if those affected thus are real dyed in the wool square dancers they will return and be better for their temporary separation.

For the unstable of mind—they are of no particular value to anyone. They don't "wear well." They belong to the masses and are nobody's darling. When you recognize the type, be nice to them, but don't be surprised nor worry about losing them.

The disgruntled dancer is a challenge to the caller or leader. Sell them the idea that a change in diet is good for them. Be patient and good natured with them. Find out their favorite dances and call them, interspersed with the new ones, as if it was just for them. Their smile of pleasure is a great reward for the caller.

The last two mentioned classes, namely those who have been weaned away and those who are tired, can both be handled in practically the same way. Once again it falls on the shoulders of the caller or leader, to point out convincingly that "variety is the spice of life." Movies, sports, television, and square dancing all go to make life worth living. Too much in life is lost if a person does nothing but square dance six nights a week; or follows any other form of recreation to the exclusion of everything else. I don't want people square dancing who have no other perspective. They are too narrow minded, their conversation is uninteresting. That type of personality does not appeal to me.

The whole hearted cooperation of callers, teachers and leaders on the following three things will go a long way towards insuring the longevity of the square dance.
First: Have more square, folk and contra dance classes. From four to ten sets makes an ideal setup. Using either a piano or records for music. I prefer just a piano for teaching. In the first eight or ten weeks of one cr one and a half hour periods, teach fundamentals, courtesy, and dress. In this period I tell my students not to dance over once or twice a week, and to dance to more than one caller after they have learned the fundamentals. You should visit a round, no two callers are alike; all have something which the dancer can and will enjoy. You should take an advanced course to perfect your styling and learn the more complicated figures. Most of our dancers today learned their square dancing in the public dance halls, catch as catch can. Consequently, they never really learned to dance. They flop around, not dance.

Second: Organize more local callers and teachers groups. These groups, through their workshops, can guide the new caller and teacher. New calls and ideas can be worked out. Also problems discussed and a common ground of understanding found.

Third: Develop good will and public relations. Bombard the press with square dance activities. Keep sending them in whether they print them or not. They finally will take notice and inquire as to what is going on. "It's the squeaky wheel that gets the grease." Conduct orderly dances. Keep rough-housing at a minimum.
Discourage "bull by the tail" swinging. Have a smile and a pleasant word for everyone; not just your favorites. Whenever possible, fill all requests that won't interfere with a good evening of dancing. Don't ever mention Western or Eastern square dancing. There really is no great difference. Be your own natural self. Don't be an imitator. Give of your best, whether it's teaching, calling or dancing. It is impossible to hold on to every one who has ever learned to square dance, but we can hold more by doing our job just a little bit better.

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AMERICAN SQUARES
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We sell books and records. Write for our catalogue at the same time you subscribe.
Square dancing is no different than any other form of recreation. Interest will run in cycles. Certain people get saturated with square dancing and hibernate for a while. Most of these people come back of their own accord.

Our plan here in Gloversville to combat irregular attendance has been to organize our adult groups into clubs, with their own officers etc. They pay $3.00 apiece registration fee for 12 sessions. When they appear at the class and have their card punched by the secretary and pay an additional 25¢ dues. We get over 90% attendance and have enough money to adequately take care of teacher, music, janitor, etc. Each year we have one club for experienced dancers on Mondays and another for new dancers on Tuesdays.

The size of our hall limited our beginners
club to 120 adults this year, but that gives us enough new dancers constantly coming along to replace any who drop out. It also gives an adequate supply of dancers at any of the open parties generally held Fridays or Saturdays.

When the experienced clubs meet we try to give them one or two new things each session, no matter how much they have danced, but in the open parties we do no teaching whatever.

I am what you would call a "mongrel" caller. My first love will always be New England style, but I have learned to enjoy them all and find that there is not too much difference between real western and New England dancing. The trouble comes with many people in New York or New Jersey calling what they term "western" figures, but which no real westerner ever saw.

This becomes worse when callers try to put western calls and patter into New England and Adirondack dances. It can be done but the caller and the dancers have to be quite expert. Otherwise the dance has to be memorized and it would make no difference whether or not they a caller. We have taken high school students—taught them a western dance, and seen them dance it equally well—without or without a caller.

In my humble opinion it would be a great tragedy to change authentic New England squares and contras into a hodge-podge of "false western" style. However, I do believe there is room for other styles just as there is room for folk dancing. But keep the styles separate.

The bulk of our programs are contras, New England and Adirondack squares. But where the dancers are of the calibre to do so we will do a few real western squares, just as we insist on
a few polkas, schottisches, etc. To be honest with you I can call western style to "beat hell" but limit myself to one or two an evening.

This summer I will teach some of our older campers a medley of western figures. We can in that way show the people of the area that real western dancing does not mean a knock down and drag 'em out pier six brawl.

We have experimented with different styles mainly so that our dancers might feel at home no matter what section of the country they may visit. No one in the world could live long enough to master the eccentricities of each locality or caller, but we feel that the above plan has helped to hold adult interest.

Here is the pay-off. After our dancers have experimented with those changes they come back demanding a program of old time New England dances in medium tempo. Not memorized, but danced to the call and done as well as their ability permits. The easy relaxed style permits them to dance all evening and go home refreshed. That's what they tell us, and as they are doing the dancing they ought to know.
Held in Rockwell Cage, M.I.T., Cambridge, Mass. March 30 & 31, the Seventh Annual New England Folk Festival attracted a record number of spectators and participants.

This year the Festival went in for massed demonstration numbers and needed the greater amount of space provided for in the new location. At times even the Rockwell Cage seemed inadequate to insure this. Especially when it came time for the general square and folk dancing. As usual, there were plenty of gripes heard about the scarcity of time set aside for this part of the Festival. It all depends on the interpretation one puts on the term "Festival."

All of the dance groups made a good showing. Every folk singer sang well—and in tune! The choral groups were excellent.

Each of the three programs opened with ten or fifteen minutes of fiddle tunes played by all of the fiddlers. Then came a grand march or processional by members of all participating groups, led by the Master of Ceremonies and the retiring President of the New England Folk Festival—Patricia Parmalee. Greetings were extended to all present by Miss Parmalee, and then the festival program got under way. As follows----

FRIDAY EVENING
Joe Perkins—Master of Ceremonies
AMERICAN SQUARE DANCES---Greater Boston
Square Dance Groups, Leaders: Ted Sannella, Louise Winston, Dick Best, Al Smith, Joe Blundon. The combined groups danced three quadrille figures: The Rout, Double Figure Eight, Left Hand Lady Under, called by Al Smith. Square Dancing For All, with Ralph Page, caller. BALLADS, sung by Dick Best—Venezuela, Blow Away the Morning Dew, and Pull Me Up O'Reilly. SLAVIC FOLK SONGS & DANCES, by Dave and Chris Bird: Serbian Heroic Song, Tece Voda Tece (Czechoslovakian) Ponie Dzialek (Polish) Molic Kunak (Georgian) Soldatushki (Russian). They then danced a couple of Russian and Ukrainian dances. BELL RINGING, by the Beacon Hill Hand Bell Ringers, Mrs. Margaret Shurcliff, leader. POLISH SONGS by the Polonaise Choral Society of Boston, Anthony Nurczynski, leader; Garsc Piedni (Medley) and Karpacka Grygada. FOLK SINGING FOR ALL, led by Augustus Zanzig. POLISH DANCES, by the Krakowiak Dance Group of Boston Krakowiak Club, Mrs. Felicia Kutten, leader; Harvest Dance, Kujawiak, Krakowiak. FOLK DANCING FOR ALL, led by Michael & Mary Ann Herman. SWEDISH SONGS, Viking Male Chorus of Boston, Thure F. Hulten, leader; Vart Land, Spinn, Spinn. IRISH FOLK DANCES, Eire Society Folk Dance Group of Boston, Michael Cummings leader; The Siege of Carrick, The Bonfire Dance, Antrim Reel. LATVIAN DANCES, by the combined Latvian Folk Dance Group "Riga", Mrs. Lidija Graudin leader, and Latvian Folk Dance Group "Rota", Mrs. Iraida Jansons, leader; Jantrais Paris, Sikais Danceis, Perkon Deja. FOLK DANCING FOR ALL, led by
Dave Rosenberg. GENERAL SQUARE DANCING, called by Ralph Page, Ted Sannella, and Joe Perkins.

SATURDAY AFTERNOON

Charlie Baldwin—Master of Ceremonies

AMERICAN SQUARE DANCES, by Vermont Youth Groups from Kurn Hattin Home, So. Royalton and Bethel Schools, Ed Durlacher, caller; Around the Outside, Honolulu Baby. FOLK SONGS, Girl Scouts Troop, Medway, Mass. Miss Audrey Thomas, Director; Molly Malone, Ezekiel Saw the Wheel, Nellie Bly, Spin, Spin. FOLK SINGING FOR ALL, led by Miss Marion Roberts. ENGLISH & AMERICAN COUNTRY DANCES by the Killingworth Square and Country Dance Club of Madison, Conn. Mr. & Mrs. Robert Guillard leaders; 0 Susanna, Shropshire Lasses, Forward Six and Six Fall Back. MEXICAN FOLK DANCE, Durham, N.H. Junior Reelers, Mrs. Gene Schultz, leader; Las Chiapanecas, a American version, b Mexican version. FOLK DANCING FOR ALL, Michael & Mary Ann Herman. FILIPINO DANCES, Filipino Student Group of Boston, Benina Gomez and Margaret Shea, leaders; Tinikling, Surtido. AMERICAN COUNTRY DANCE R.I. Square Dance Groups from Hoxie, Pawtucket, and Barrington, Mr. & Mrs. John Kenyon, leaders; The Loomis Lancers. SQUARE DANCING FOR ALL, led by Ed Durlacher. FOLK SONGS, Evelyn & Jan Kok of
Windsor Locks, Conn; Weggis (Swiss) Sarie Marijs (S. African) De Kat (So. African) Ash Grove (Welsh, with Irish Harp and Recorder. LITHUANIAN FOLK DANCES, Lithuanian Folk Dance Group of Boston, Juniors, Mrs. Ona Ivaska, leader; Kalvelis, Suktines, Mikita. GENERAL SQUARE DANCING FOR ALL, led by John Kenyon, Mary McNair, Priscilla Darling, Louise Winston, Josh Tolford, Dick Delery & Charlie Baldwin.

SATURDAY EVENING

Ralph Page—Master of Ceremonies

AMERICAN SQUARE DANCE, Worcester County Quadrille Clubs from Worcester, Harry Becker, leader, West Boylston, H. C. Maddocks, leader, Fitchburg, Jim West, leader. The combined groups danced the Monadnock Muddle called by Ralph Page. ENGLISH COUNTRY DANCES, Country Dance Society, Boston Center, Miss Louise Chapin, leader; Fandango, Newcastle, Nonesuch, Corn Rigg. FOLK DANCING FOR ALL, led by Louise Chapin. ITALIAN FOLK SONGS, by Misses Faith & Elaine Gambino, Arthur Gobetz, guitar; Cru-
dele Irene(Abruzzi)Canzuna di li Carriteri(Palermo)Trippole Trappole(Naples). AMERICAN SQUARE DANCES, by groups from Bay State Square Dance Association, Howard Hogue, caller; Denver Wagon Wheel, Throw Out the Clutch. LITHUANIAN FOLK DANCES, Lithuanian Folk Dance Group of Boston, Seniors, Mrs. Ona Ivaska, leader; Reguicia, Zekelis, Malunas. FOLK DANCING FOR ALL, led by Michael and Mary Ann Herman. SCOTTISH MARCHING TUNES by the Pipers Band of the Boston Caledonian Club. NEW HAMPSHIRE CONTRA DANCES, combined groups from—Monadnock Region, Hollis, Merrimack Valley, Merrimack 4-H Youth Ext. Rockingham County, U. of N. H. Durham Reelers, Dartmouth College, Seacoast Region, Lakes Region Center, Bristol Community, with Ralph Page, caller; the combined groups of 200 couples danced three contra's, Chorus Jig, Pat'nella, Hull's Victory. GAELIC FOLK SONG, by the Cape Breton Island Gaelic Foundation, Boston Branch A. N. MacLennan, President; Milling Frolic. SCOTTISH FOLK DANCES, Scottish Country Dance Society Boston Branch, Jeannie Carmichael, leader, and Angus Murdoch & Robert Angus Nicolson, pipers; River Cree, Glasgow Highlanders, Duke & Duchess of Edinboro. FOLK SINGING FOR ALL, led by Augustus Zan zig. SWEDISH FOLK DANCES, Swedish Folk Dance Club of Boston, Axel Spongberg, leader; Dal Dans, Sjallnas Polska, Skroloit. FOLK DANCING FOR ALL led by Axel Spongberg and Jeannie Carmichael. GENERAL SQUARE DANCING FOR ALL, called by Joe Blundon, Mal Hayden, Dick Castner, Wes Elvidge. The party ended with everyone singing lustily Hans Skal Leve.
It was a good festival. Make no mistake about that. We talked with many people who were witnessing their first Folk Festival, and every one of them was amazed at what they saw; wanted to know how long such things had been going on and why hadn't they known about it before. So you see the day of missionary work has not ended. Let's start now and talk about the next one to come next spring.

The loudest and longest applause was given to the ethnic folk dancers. A good question to ask yourself would be "why?".

The exhibits of folk and square dance records and books and costumes drew the attention of practically every one who entered the building. One reason was its strategic position; some thing for future festival directors to remember.

More spectators then ever before were wearing folk costumes. It helped to make the proper atmosphere for the event.

New Hampshire is proud of its representation at the festival. Man! It was something to behold when over 400 New Hampshire dancers poured out of the stands and ran into position for their contra demonstration. And how about those young Granite Staters, Saturday afternoon? Not only did they dance well, but they acted as tho they were enjoying it. A great credit to their
leader Mrs. Gene Schultz, of Durham, N.H.

As usual the Lithuanian Folk Dance Group gave an outstanding performance; both junior and senior groups. Likewise the Latvians.

Special praise should be handed the Swedish Folk Dance Club. They have been with us at every festival, and never have they danced any better than this year. Twelve couples moving as one. You were marvelous, really you were.

The Scottish Dancers too, gave their best performance this year. Keep your eye on this group. They have some fine dancers and a particularly fine leader, Jeannie Carmichael.

Negotiations are under way to hold the 1952 Festival in Worcester, in the Municipal Auditorium, April 18 & 19. Remember the dates.

It must have been gratifying to the Festival Committee to see the large numbers of folks attending every performance. No one will ever appreciate the seven years of blood, sweat and tears they have expended in an effort to make and keep the NEFF to a high standard. Let us hope that their successors hold to the same high ideals.

We thought that the combined group from Rhode Island gave the best performance of all the square dance groups. Their leader, John Kenyon, must have been proud of them. Another year we'd like to see John as one of the Masters of Ceremonies.

Something different to a folk festival was the "Milling Frolic" sang and acted by the Cape Breton Island Gaelic Foundation, Boston Branch.
Somebody had spread the rumor that there was to be two-thirds audience participation at this festival. Don't know where it came from. We attended all but one committee meeting and didn't hear the expression once mentioned. With a festival of this size, crammed into three shows common sense should have told anyone better.

Orchids to the members of the Greater Boston Square Dance Groups who opened the festival program. Ninety percent of them were paid up members of the NEFF Association, and were seen doing all sort of necessary work to make the festival move smoothly; another high standard for future festival workers. And don't ever get the idea there is no menial work involved in any folk festival.

YANKEE DOODLE--A Singing Quadrille
as called by Edgar Robillard, N. Adams, Mass.

Music-The Same

Introduction:

Salute your corners, partners the same
And circle eight hands so dandy
Circle left around the hall
With your Yankee Doodle Dandy
The other way back
On the same old track
The other way back so dandy
Mind the music and the step
And with the girls be handy.

The Dance:

The first head couple lead to the right
And swing four hands so dandy (circle four)
You balance too, and pass right through
And swing your opposite dandy.
Pass right back in the same old track
Pass right back so dandy
Pass right back in the same old track
And swing your partner dandy.
Then it's up to the next you go
And swing four hands so dandy
You pass right through with a how-de-do
And swing your opposite dandy.
Pass right back in the same old track
Pass right back so dandy
Pass right through and spin her too
You swing your partner dandy.
And it's up to the last you go
And swing four hands so dandy
You balance too, and pass right through
And swing your opposite dandy.
Pass right back in the same old track
Pass right back so dandy
Pass right back in the same old track
And swing your partner dandy.

Chorus:

Now do si do your corners all
The same unto your dandy
Allemande left your corners all
Give right hands to your dandy.
Go right and left around the hall
Right and left so dandy
Go all the way, go all the way
Go all the way so dandy.
You pass your honey with a nice little smile
You'll meet her bye and bye
Turn her around when you meet her there
Then promenade your dandy.
Promenade round, you promenade round
You promenade so dandy
Go all the way, go all the way
Go all the way so dandy.

Repeat the figure and chorus for each of the other three couples.

Al Brundage announces his COUNTRY BARN
DANCE CAMP July 9th thru 15th.
AL BRUNDAGE & ROSE ZIMMERMAN instructors
For full details write to
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CONTRA DANCE

ARKANSAS TRAVELLER

Music—The same

The Dance, as done in New Hampshire

1st, 3rd, 5th, etc. couples active. Do NOT cross over.

All forward and back
All forward again and pass right through
(Pass partners by right shoulders and turn around to own right on opposite side)
All forward and back
All forward again and pass back to place
Active couples, right hand star with couple below, once around
Same couples, left hand star back to place
Active couples swing partners
Active couples down the center and back
Cast off, right and left.

This is a 48 measure sequence of figures. Don't worry about that, the dancers won't, so why should you?

We've done it this way for years though it will be found slightly different in old dance books. Either way you dance it, you'll like it. The old dance books say "1st 3 couples Fwd & back 6 hands ½ round. Fwd and back again. 6 hands ½ round to place. Cross r. hnds ½ round with couple below. Both couples swing partners. L hnd back & 1st couple only swing." Rest of the dance is exactly the same as given here.
FOLK DANCE
ROCKING WALTZ
As learned at Wisconsin Christmas Festival

Formation:
In couples in a circle around the room. Men have backs to center, ladies facing center; all facing partners.

The Dance: Music A
Each raise hands high overhead (they are free, not joined). On first measure of music each rocks body to own left as far as possible. On second measure each rocks to own right. This continues for first eight measures of music. Re-
main in place while doing this.

Music B:
Each grasps partner with both hands by upper arms, just below shoulders and in this position they waltz slowly but smoothly around the room, counter-clockwise, turning clockwise in usual manner as they do so. Be sure to finish this figure with man's back to center.

Music C:
Keeping same hold as in the waltz each couple moves in toward the center with six short running steps; girl pushing her partner ahead of her; he is running backward and she is running forward. Both now move out from center with six short running steps. This time man is pushing partner ahead of him so that she is moving backward and he forward.

Repeat this last sequence.

Repeat entire dance as long as desired.

This dance is from Silesia and is a great favorite there. It's a lot of fun to do, so have fun dancing it. In the last figure it is quite alright for the one getting pushed to resist a little bit; you know, no one likes to get pushed around, even by a partner, so pretend you don't like it. You won't find it hard to do. This is a dance guaranteed to break down a lot of inhibitions and will get your group into a happy mood for the rest of the evening. DON'T USE IT TOO OFTEN. ***

A good record for this dance is on the Folk Dancer label, #MH 3003 (b).

Speaking of records: The Methodist World of Fun series are coming out with a new set this spring including: Spinning Waltz, Tarpet, Hopak, Danish Double Quadrille and others.
THE COUNTRY DANCE BOOK $2.50 postpaid
by
Ralph Page and Beth Tolman

Some folks say this is the Bible of New England dancing. Others say it's the work of the devil.

101 SINGING CALLS $2.00 postpaid
by
Frank Lyman, jr.

The first and best book of Singing Calls.

THE PLEASURE CHEST 75¢ postpaid
by
Helen & Larry Eisenberg

A treasure of pleasure is found in these pages for families, churches, clubs, parties, camps, rural groups. Groupd leaders cannot afford to be without it. Here is a chart to create good fun.

Order any of the above listed books from Ralph Page, 182 Pearl St. Keene, N.H.

SQUARE DANCERS!

FOLK DANCERS!

You may obtain records and albums of the FOLK DANCER label from

TED SANNELLA
16 Pleasant St.
Revere, Mass.
Evenin' everybody. Just in time for some sugar on snow. Here, take these two milk pans 'n foller Herb. He'll show yer where the drift is back of the kitchen where you c'n fill the pans with nice clean snow. Hurry up now. By the smell Hattie's got it 'bout ready to pour on.

Here it comes fellers. Hold yer pans still 'less yer want it in yer lap. Sour pickles 'r right over there. Help Yerself.

All right to give old Shep some Hattie? Do 'im good. There, Shep. That's a good gob fer yer. Keep yer busy quite a while. Can't shut yer jaw? Here, let me help yer. All right Hattie. All right. I ain't a goin' ter,not really. 'Taint fair is it Shep?

Only one thing to make this taste better. That's to be right out in a sugar house settin' round the side of the house watchin' th' sap a bilin' and hearin' the pine limbs snap an' crackle in th' arch under the 'vaperator.
Most everybody who made sugar used to have one-two sugarin' off parties 'fore the season ended. Always had 'em at night and we'd get to singin' and tellin' stories usually 'fore goin' home.

Sometimes we'd get some of the old folks to speakin' pieces or spellin' such things as Abominable bumblebee with his tail cut off. Ever heard that one? Bet yer ain't neither. Like to try it for yer. You kinda help me out Hattie 'f I get to stumblin' round. Here 'tis.

A, there's your a; b-o, bo, there's your bo and your a-bo; m-i, mi, there's your mi, and your bo-mi, and your a-bo-mi; n-a, na, there's your na and your mi-na, and your bo-mi-na, and a-bo-mi-na; b-l-e, bell, there's your bell, and your na-bell, and your mi-na-bell, and your bo-mi-na-bell, and your a-bo-mi-na-bell.

And so on down to the last syllable, and it ended like this. 0 double f, off, there's your off, and your cut off, and your tail cut off, and your his tail cut off, and your bee with his tail cut off, and your bell bee with his tail cut off, and your bum-bell-bee with his tail cut off, and your bell bum-bell-bee with his tail cut off, and your na-bell bum-bell-bee with his tail cut off, and your mi-na-bell bum-bell-bee with his tail cut off, and there's your abominable bumblebee with his tail cut off.

Crimus! Ain't thought a that fer a dog's age. Let's hear you spell it Sam.

And 'long them same lines was the story of Esau Buck and the buck saw. Wait'11 I swaller this last mouthful of sugar on snow and I'll re cite it for yer, I guess.
An old farmer once hired a man by name'Ve Esau Buck to help him out on his farm. First day they hauled up a small load of sled length wood and unloaded it 'tween the garden and the barnyard. Next mornin' the old man said to the hired man: "Esau, I'm goin' to town today and while I'm gone you saw up that wood and keep the old ram out of the garden."

When the old man had gone, Esau went out to saw the wood, but when he saw the saw he wouldn't saw it. When Esau saw the saw he saw that he couldn't saw it with that saw.

Wait'll I take a long breath now.

Esau looked around for another saw but that was the only saw he saw, so he didn't saw it. When the old man came home he says to Esau: "Esau, did you saw the wood?" Esau said, "I saw the wood, but I wouldn't saw it; for when I saw the saw, I saw that I couldn't saw with that saw so I didn't saw it." The old man went out to see the saw, and when he saw the saw he saw that Esau couldn't saw with that saw. When Esau saw that the old man saw he couldn't saw with the saw, Esau picked up the axe and chopped up the wood and made a see-saw. The next day the old man went to town and bought a new buck saw for Esau Buck, and when he came home he hung the buck saw for Esau Buck on the saw buck by the see-saw. Just then Esau Buck saw the old buck in the garden eating cabbage, and when driving him from the garden to the barnyard, Esau Buck saw the buck saw on the saw buck by the see-saw and Esau stopped to look at the new buck saw. Now, when the old buck saw Esau Buck looking at the new buck saw on the saw buck by the see-saw he made a dive for Esau, missed Esau, hit the see-saw, knocked the see-saw against Esau Buck who fell on the buck saw on the saw buck by the see
saw. Now when the old man saw the old buck dive at Esau Buck and miss Esau and hit the see-saw and knock the see-saw against Esau and Esau Buck fall on the buck saw on the saw buck by the see-saw, he picked up the axe to kill the old buck, but the buck saw him coming and dodged the blow and countered on the old man's stomach, knocked the old man over the see-saw onto Esau Buck, who was getting up with the buck saw off the saw buck by the see-saw, crippled Esau Buck broke the buck saw and the saw buck and the see saw.

Now, when the old buck saw the completeness of his victory over the old man and Esau Buck and the buck saw and the saw buck and the buck saw, he quietly turned around, went back and jumped into the garden again and ate up what was left of the old man's cabbage.

Too bad Hattie made me shave off my goatee. Pass the pickles somebody, my mouth's gettin' dry.

AMERICAN SQUARES
The American Folk Dance Magazine
PRESENTS
The three finest square and folk dance schools in the United States
A staff drawn from all sections of the country and teaching all types of dances. Individual attention to callers. Reference material available for purchase. Notes of dances free to students. Classes graded to student's knowledge and experience.

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Loretto, Minn. Aug. 26 - Sept. 2; Sept. 1 - 3, inclusive
Write to American Squares 121-74 Delaware St. Woodbury, N. J. for illustrated folder.
THREE FESTIVALS WORTH SEEING

VERMONT COUNTRY DANCE FESTIVAL
SATURDAY, APRIL 23
NORWICH UNIVERSITY ARMORY
NORTHFIELD, VT.

SQUARE AND CONTRA DANCE DEMONSTRATIONS AT
AFTERNOON AND EVENING PERFORMANCES.

FOURTH MONTACHUSETT FOLK FESTIVAL
CITY HALL AUDITORIUM
FITCHBURG, MASS.
SATURDAY EVENING, MAY 5
DEMONSTRATIONS, CRAFT EXHIBITS,
PUBLIC PARTICIPATION

SIXTH ANNUAL NEW HAMPSHIRE FOLK FESTIVAL
UNIVERSITY OF NEW HAMPSHIRE MAY 25 AND 26
A THREE SESSION EVENT WITH DEMONSTRATIONS BY
ALL AGE GROUPS, INCLUDING FRENCH-CANADIAN, GREEK
AND LITHUANIAN GROUPS. SPONSORED BY THE NEW
HAMPSHIRE FOLK FEDERATION. THIS FESTIVAL MAKES
A FETISH OF PUBLIC PARTICIPATION.
First, may I ask you to forgive me? The Maple Fudge recipe last month should have read 2 cups Maple Syrup and 1 cup granulated sugar (white).

In the spring, along about sugaring time we serve custard pie, for eggs begin to get cheaper.

Break 3 eggs into a bowl and beat slightly. Into $\frac{3}{4}$ to 3/4 cup of sugar mix 1 tablespoon of flour (This is optional, some think that it gives a rich brown top). Add sugar and beat.

Gradually add 2 cups scalded milk, pinch of salt, few drops of vanilla, and $\frac{1}{2}$ teaspoon nutmeg. For a fuller pie add $\frac{1}{2}$ to 1 cup top milk or cream to egg and sugar mixture before adding hot milk. Fill unbaked crust holding liquid near pie so as not to make hole in crust, or you may pour it slowly over a large spoon held close to the crust. To avoid air bubbles under the crust, lift crust slightly as placed on plate.

Bake at 450 for 15 minutes. Reduce to 325 and bake 15 minutes. Or bake at about 350. De-
pending on your oven. It will take longer at 350 degrees. Cook NOT until a knife comes out clean in center as some recipes say, but dip into pie near crust. When it comes out clean dip into center. A little should cling to knife. Pick up pie and move it gently to see if it is set in center. If it is, take it out. As it cools it will be firm in the center and not overdone. Watch carefully during last of baking, it must not be overdone. Knife for testing should first be dipped in cold water. This recipe came to me from a professional cook and is a prize winner.

CURRIED BEEF AND RICE

This recipe is a favorite of Mrs. Edgar Smith of Long Island City, N.Y. who is a teacher of Domestic Science at an exclusive girls school. She says: "This is a favorite in our school cafeteria." It serves four.

Take 3/4 lb beef for stew; 1 green pepper, chopped; 2 onions sliced; 1 stalk celery, chopped; 1 teaspoon chopped thyme (if dried, use less); 1 teaspoon parsley or less; 1 teaspoon curry powder or less; 4 tablespoons flour; 1/2 teaspoon salt; 1/3 teaspoon pepper; 3/4 cup raw rice.

Cut meat into small cubes. Heat in frying pan and brown beef. Remove meat and place it in a saucepan, add water to cover and simmer till almost cooked. Fry onion and pepper, add chopped celery. Add vegetables to meat. Add seasoning. When meat is tender, thicken liquid with the flour. Add parsley. Serve on boiled rice.

The meat should be cooked but not overdone when vegetables are added. Then thicken and let stand for a few minutes for thickening to ripen. Long cooking of vegetables and meat together always produces limp vegetables.
ADVANCED SQUARE DANCE FIGURES of the west and southwest. By Lee Owens & Viola Ruth. Published by Pacific Books, 143 pp. $3.00

This is a companion book to the author's American Square Dances of the West & Southwest. I like it and consider it a worthwhile addition to your square dance library. There are given here twenty-nine dance figures with calls & descriptions and all parts of the country are going to like it because somewhere among its pages you are going to find a dance that is done in your neighborhood and accepted there as commonplace. This will make all square dancers feel good to think that that particular figure is thought of as "advanced" elsewhere. Fiddlers are going to like the music included too. Yes, folks, this is a good book.

SQUARE DANCES OF TODAY. And how to teach and call them. By Richard Kraus. Published by A.S. Barnes & Co. 130 pp. $3.00

And here's another good one. Especially for the new caller, for it contains 55 dances traditional and modern, illustrations for the figures and detailed information on how to teach squares, how to organize and conduct a whole evenings program. Music is also included for some of the dances. The only thing I don't like about the contents is this; Mr Kraus has fallen into the habit most common with educators. He has graded the dances according to elementary school ages and grades. I never could see a good reason for
doing this sort of thing. But then, a square dance teacher without benefit of initials after his name is probably not expected to understand. And he calls the contra dances in the book by the "city slicker" name of "longways." These are minor points of disagreement and does not alter the fact that "SQUARE DANCES OF TODAY" is a worthwhile book.

**SQUARE AND CIRCLE**, by Virginia C. Anderson. Published by American Squares, 36 pp. $1.00.

A collection of 62 dances from the second year of American Squares magazine. Not a bad little book and worth more than the very nominal price asked for it. The inclusion of the Aztec Ritual Dance "Los Matlanchines" (with music) makes it worth owning as far as I am concerned. Eight or ten round dances are included too. Most of which "leave us forget."


It would be so easy to use a sophomoric splurge of adjectives in reviewing this book. Merely let me say that I think it is wonderful and one of the best dance books of this generation. It is divided into two sections: Dances Before 1849 and Dances After 1849. Thirty-nine dances and music for them all; including music and directions for what I consider the most beautiful contra dance in the world: La Contradananza from the early days of Los Angeles and Santa Barbara. Definitely a must for your square dance library.

**WES McVICAR'S 75 FAVORITE SQUARE DANCE CALLS**, for dancers and teachers. By Wes McVicar, 81 pp. $7.50, Published by Gordon V. Thompson, Ltd. Toronto Canada, & Niagara Falls, N.Y.

Nothing new or startling here, and maybe none
was intended. Knowing this, you won't be disappointed with this booklet of Canadian calls. An interesting figure is his Rye Waltz quadrille.


Yes sir! I'll take this one. Standard figures, explained interestingly and well. Included too, is Mr Jennewein's method of teaching squares, 8 lessons, exactly as he teaches them. Good material for the new caller and teacher. I liked—"Let's unscramble the docey-doe." Apparently a privately printed book, so write to him at City Recreation Council, Huron, S. Dak., and say that I recommended his book.

HOW TO SQUARE DANCE. GARDEN STATE SQUARE DANCES. 16 SINGING CALLS. All 3 books by Rod LaFarge & privately printed by him.

The last named seems to be the best of the lot. If you like New Jersey style square dancing it wouldn't be a bad little book to own. They read like Rod just wants to "get in the swim."

RAY SMITH'S COLLECTION OF SQUARE DANCES AND MIXERS, by Ray Smith, 65 pp.

A supplement to his SQUARE DANCE HAND BOOK, this is a highly interesting book. All calls given in patter style, and there's some darned nice Texas and western figures. I like it.

****

You may agree or disagree with these reviews as you see fit. They are but one man's opinion. The fact that I am personally acquainted with every author has nothing to do with the bouquets. Quite the contrary! Same for the "damns with faint praise." ——— Ralph Page.
Married: April 1 in Saint Ne- 
ri Church, Waban, Mass. Dorothy 
Ross to Roger Pinard. **
Married: April 14 in Saint 
Charles Church, North Holly- 
wood, Calif. Clare Smith to 
William Micchelli, Jr. **
Dixie Folk and Square Dance 
Institute will be held at the 
Georgia Military Academy in 
College Park, Ga. July 15-22. For 
further information write to Mr. 
& Mrs Fred Collette, 1268 Univer- 
sity Drive, N.E. Atlanta 6, Ga. **
Country Dance Society announces a 
23rd annual Summer Session, Pine- 
woods Camp, Long Pond, Buzzards Bay, 
Mass. August 5-26. **

Second New Hampshire Folk Dance Camp will be at 
Camp Merriewood, Stoddard, N.H. First session— 
June 15-20; Second Session, June 15-20. For more 
information write to Ada Page, 132 Pearl St. 
Keene, New Hampshire. **

American Folklore Society announces the publica-
tion of NATIVE AMERICAN BALLADRY, a descriptive 
study and bibliographical syllabus. Order from 
The American Folklore Society, Bennett Hall, Univer-
sity of Penna. Phila. 4, Pa. Price $4.50. Members 
price is $3.50. **

Two interesting booklets of Folk Songs may be 
obtained at 25¢ each from the National Museum 
of Canada, Ottawa: Bulletin # 75 "Folk Songs of 
Old Quebec." # 107 "Come A-Singing." **
Oglebay's 10th year of Spring Folk Dance Camps 
will be held June 4-10 in Oglebay Park, Wheeling 
West Virginia. **

Joe Perkins calls for the next Topsfield (Mass) 
Town Hall Hoedown, Saturday April 21. **
If you live near Winsted, Conn. or visiting there 
contact Orville "Pop" Smith for lists of places 
where he is calling square dances. **
Next dance of the Merrimack Valley Square Dance Association will be in the Dame School, Concord, N.H. Wed. April 18, Joe Blundon, Caller.

Next dance of the Seacoast Region Square Dance Association is in Dover City Hall Auditorium on Saturday, April 21, with Charlie Baldwin, caller. The YMCU concludes their winter and spring series of successful square dance parties on the following Saturday nights: Apr. 14, Ted Sanella—Apr. 28, Charlie Baldwin. May 12 Duncan Hay acting as respective callers.

Fitchburg Quadrille Club announce the date of a spring folk festival, Saturday, May 5.

New publication to come to the Town Crier's attention is "MIDWEST FOLKLORE" a quarterly journal at $3.00 per year from the Business Manager Prof. Jonas Balys, Library Room 41, Indiana University, Bloomington, Indiana.

The Farmington (Maine) State Teachers College corralled Alice Dudley and Dick Cole to run an interesting Western Cowboy and Square Dance, April 4th. Same two leaders also led the April Oxford County Square Dance Association Dance in Norway at the Universalist Church, April 3. And just in time comes this announcement: There will be a spring folk dance camp in Maine this year. Write to Alice Dudley, Bryant Pond, Maine, for further details. We only know it will be held at Pioneer Camps, Bridgeton, Me. and starts Monday, May 28.

Philip Whitney, Fitchburg, Mass. now stationed at a naval training base in California writes that he square dances every night he has free, which is three nights out of four.

The Monadnock Square Dance Association is planning a "Caller's Jamboree" for April 27th. Five of New England's top callers are expected to participate in the evening's fun. Host caller—Ralph Page, whose orchestra furnishes the music for dancing—square and folk.

Pop Smith sends notice of the 4-H Service Clubs Jamboree at the Armory in Torrington, Conn. Wed. night, April 25.
Newest group in New Hampshire to organize is the Lakes Region Country Dance Association. The first general meeting and dance of this group— at the Community Center, Bristol, Sat. April 21. Annual dues are $2.00 per couple, $1.00 of which will be used to pay for a membership in the New Hampshire Folk Federation. We like this idea.***

The Spring issue of the New York Folklore Quarterly is extremely interesting. Devoted entirely to "York State Farm Lore." Dues in this fine organization are but $2.50 per year which include all issues of the magazine.****

Evelyn K. Wells, ass't prof. of English at Wellesley College has recently had published a volume of British and American Ballads: "The Ballad Tree." Sixty ballads and their tunes.*****

Lawrence Loy, Amherst, Mass. has recently recorded another album of square dances for Columbia. ***

University of Massachusetts Summer Square Dance Festival will be at the University July 20.****
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Phone: Hancock M.H. 98 Ring 13