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AMERICAN SQUARES

A MAGAZINE DEDICATED TO AMERICAN FOLK DANCING



10 cents



Volume IV

Number 9 10

June, 1949



Editorial



NOTHING NEW UNDER THE SUN?

I was a'talkin' the other day to C. D. Foster. C. D. allowed as to how there's nothin' new in square dancin' fer so long he can't remember when. Now that palaver sorta set me up "on the horn" a little on account of I been thinkin' how many new things have appeared lately. So I run 'im a little closer into the corner and sure-enuff it looks like it's the same old stuff re-arranged and stated diffurunt.

Just to prove it—I was about to call a square over at Ontario, Oregon the other night when some feller cum up and sez, "we wantcha to call THREE WIRES HIGH." I sez, "much obliged fer the compliment, but you'll have to walk me thru it first." Have you gotter figgured? I couldn't either, but when he got thru drawin' the pichur it was CAGE THE BIRD AND THREE HANDS ROUND. Now that' the same old dance, which confirms what C. D. sez. But JUST STOP TO THINK what a new field of patter opens up from such an experience. A new lift to an old favorite. Anybody interested enuff to send that new patter into THE MAGAZINE? I'll be a listenin'.

-Gus Empie

You have only until the 15th of this month to register for that finest of all square dance camps, run by AMERICAN SQUARES at Medford, N. J. from June 20th to 26th at a total cost including board and lodging of \$50. If you haven't heard about it, rush an inquiry and we'll rush the info back. And anyone not yet registered, rush your \$5 registration fee.

AMERICAN SQUARES 121 Delaware St., Woodbury, N. J. Vol. IV No. 9

EDITOR: Charley Thomas, 121 Delaware Street, Woodbury, N. J.

ART EDITOR: Virginia Wallace, 702 Pampa St., Pasadena, Texas. ASSOCIATE EDITORS: Virginia Anderson, 1127 No. Vista St., Hollywood 46, Calif.; Jimmy Clossin, 2930 Van Buren, El Paso, Texas; Fred and Mary Collette, 1268 University Drive N. E., Allanta 6, Georgia; Mark Dannis, R. D. 7, Box 668, Akron 3, Ohio; A. W. (Gus) Empie, 300 Coston St., Boise, Idaho; C. D. Foster, Box 540, Denver, Colo.; Deke Fowler, 107 Ivy St., New Haven, Conn.; Lou Harrington, 1131 Harlem Blvd., Rockford, Ill.; Paul Hunt, 136 Emery St., Hempstead, N. Y.; J B. Hurst, Enid, Oklahoma; J. C. Moore, 705 So. Oakland Blvd., Ft. Worth 3, Texas; Elsie Morris, Town House, 117 Tacoma Ave. Tacoma, Wash.; Ralph Page, 182 Pearl St., Keene, New Hampsire; Ralph A. Piper, Dept. of Physical Education University of Minnesota, Minneapolis, Minn.; Carl E. Schmitz, 1517 E. Almeria Ave., Phoenix, Arizona

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National Folk Festival

by Carlysle Thomas

A LMOST a thousand dancers and folk singers from twenty-two states, the Philippine Islands, and Canada crowded into Kiel Auditorium in St. Louis to participate in the fifteenth annual National Folk Festival held April 6, 7, 8, and 9.

Under the able direction of Sarah Gertrude Knott, M. J. Pickering, and an experienced back stage staff from previous years' festivals, the show ran off like clockwork and played eight performances

to the largest attendance of any of the years in St. Louis.

Square dance groups again held a high spot in interest on the program, both through the excellence of some of the groups, and also due to the tremendous upsurge in interest in square dancing in the St. Louis Area during the past year; a large part of the increase in attendance being attributed to the great interest of these local groups in seeing what types of square dancing is being done in other sections of the country.

The Dudes and Dames of the University of Denver in a brilliant



"Alabama gal ain't you a dandy." Everybody sang as they reeled down the line in this old time Tennessee singing game at the after party.



Satucket Barn Dancers from Norwell, Mass.

and sparkling performance showed Western type squares, waltz quadrilles, the Hesitation Waltz, and the Oxford Minuet. This group, members of an exhibition team from the square dance club of the University of Denver, led by Bill Tait, Professor of Physical Education and Director of Recreation worked to the excellent calling of Bill Thompson. Their dancing and calling in the after show parties was a high spot of the two evenings they were present. Although precision-like in some of their stage work, the ability and freedom and style shown on the floor was an inspiration to watch.

The Texas Darlings, Grady Wilson's championship team from Amarillo, Texas, also gave the audience a treat with their Western squares and the youngsters stood up very well in comparison to some of the older teams.

Paw Paw Patch, Old Betsey Liner, and other Tennessee singing games gave a new flavor to the old steps as far as many St. Louisans were concerned. These dances in strict tradition and informality were a pleasing contrast to some of the more polished groups, and were performed by the Young Farmers and Homemakers from Winchester, Tennessee, led by Jarvis Moffitt.

The Sing and Swing Club fom Carbondale, Illinois, Dave (Continued on page 18)

Training Square Dance Callers

By Larrupin' Lou Harrington (Cont. from May issue.)

THE CLASS ROOM

Our student is getting training in calling from three angles.

1. Practice calling—using a microphone. Not alone, anywhere. Driving a car and fishing.

2. He's on the spot, directing a group of dancers. Sweating it out.

3. Acquiring knowledge, background, perspective, thru lesson assignments, lectures, and coaching by the instructor. Also study and home practice.

The instructor should not be disturbed that the full lesson is never finished each time and that some things have to be omitted. This is so because the half hour for lecture is not enough time, nor is two hours long enough to run ten or twelve callers thru two or three times. Twelve people, 5 minutes each, will use up more than an hour and no caller is fast on his first few times up at the Mike. He takes too much time adjusting the P A, getting his set of dancers, orchestra or record ready and doing the preliminary "walk thru" which he must do every time at first, not for the dancers, but to train himself in directing. The director needs a minute to comment on the work of each caller—and try to hold it to one minute. TRY is the right word.

Also there is so much to square dancing and the teaching thereof that every lesson's material by pure suggestion will carry the instructor and class down stream so fast and so far that you will never get back to where you started from, that is not until next week, when you do it all over again.

That being so let's get down to business and see what our lesson provides.

LESSON ASSIGNMENT NO. 1

The lecture will cover the Training Course Objective.

- 1. Get 8½X11 note book for notes on everything, anything, all the time.
- 2. It is desirable that ALL hand in their "S|D philosophy". See application.
- 3. List the fundamentals of SD training.
- 4. Get set. Demonstrate—four ladies grand chain, double elbow, do-paso, do-si-do, two little ladies Dos A Dos, allemande thar, and other things. You may not know how to call them but you surely know how to do them
- 5. The supplement attached provides a SAMPLE Circle Two Step. Call some of it.
- 6. Select your first call. Remember singing calls are easiest for beginners. Red River Valley. First Ol' Buck. Spanish Cav. or simple spoken call if you are not a singer, LEARN it; CALL it.
- 7. Don't worry! Of course you're not too good; otherwise you wouldn't be here. Your instructor will make mistakes too. Remember we are working together to bring fun to lots of folks in days to come. Good luck!

Supplement: Circle Two Step material. See American Squares Vol. 3 No. 6.

LESSON ASSIGNMENT No. 2

The lecture will cover the requisites of a good SD caller.

- 1. Re-assign any unfinished part of last weeks lesson.
- 2. List general criticisms: such as no warmer uper, no call_lead to the right, dragginess, (too often the dancers lead the caller instead of following his directives. Take a deep breath relax. Easy does it.)
 - 3. Be prepared with your second call. This in addition to 5 below.
- 4. Are you practicing out loud? With music? Alone in a car is not enough.

IV-181 5

 Next week all will call the same dance. Lady round Lady, Gent Solo. Supplement Axioms, by Joe Boykin, Pheonix, Ariz. See American Squares Vol. 2 No. 11.

LESSON ASSIGNMENT No. 3

The lecture will cover more details of the Requisites of a Good SD Caller.

- 1. Are you sure of all details in lesson No. 2? Questions are in order.
- 2. Your third call ready. Write all these calls down in your call book (A 4½ X 7 "loose leaf. Got it? Get it!) Write them exactly the way you call.
 - 3. Are you getting in some Do Pas O's and Do Si Do's for choruses?
- 4. What about records? Have you gotten a few? Foster's cards or a call book or somebody's? American Squares has many good calls every issue. Get it.

Supplement. List of calls — dances all of us have danced. This list should help you in your fourth and fifth assignments. Some easy, some harder.

LESSON ASSIGNMENT No. 4

The lecture will cover the Building a SD Program

- 1. Write out fully and bring to class a S|D program for one evening. Remember to balance it. Something for beginners, old timers, mixers, novelties. Singing, spoken contra, etc. Hand this in. I'll rate it and hand it back. (N. B. prize of Blackhawk record for best program submitted.)
- 2. Mark X over the following that you can teach to others. Blackhawk, Cotton Eye, Patty Cake, Varsovienne, Oh Johnny, Spanish Circle, Sicilian.
 - 3. Discussion on mixing old time, modern, SD, jitterbug, rhumba, etc.
- 4. Your 4th call. Walk thru first—explain briefly. An old one for your second turn up. Don't forget Allemande Thar, etc. Now endings.

Supplement. Lingo, Patter, fillers. Books, Records, Magazines.

LESSON ASSIGNMENT 5

The lecture will cover Teachings-beginners, new dances, etc.

- 1. Review your notes on The Requisites—Voice, Time, Control. We will have a question period on these. Important. Don't muff it.
- 2. Let's have in a group of Friends who do not know how to S.D. Everyone bring a couple. YOU will do the teaching on one of the fundamentals.
- 3. Know Marching thru Georgia—Ladies Center Back to Back—Shoot that Pretty Girl or any other simple dance that you can use for teaching. Better think on this one. Remember you cannot teach all fundamentals in first dance. Which ones will you?
 - 4. You should know six or seven dances now. Do you? Name them.

Supplement! Larrupin' Lou "Teaching Beginners Square Dancing." See American Squares Vol 3, No. 6. 7 and 8.

LESSON ASSIGNMENT 6

The lecture will cover Running a Square Dance. Organization, etc.

- 1. Everyone demonstrate: a swing, a watlz step and turn left—right, a Two step, a Varsovienne, and others.
- 2. Everyone subject to call by the director on a call previously done. Also add on one more new call. This one a FAST one.

Supplement. Notes on Running a Square Dance.

Personal Supplement-A way of Life. Inspiration of Lloyd Shaw.

The final installment of Training Square Dance Callers by Larrupin' Lou Harrington will appear in the July issue of American Squares. Complete and expanded texts of all lessons, supplements and lectures may be ordered direct from Lou Harrington, 1131 Harlem Blvd., Rockford, Ill. Six lessons, the full course, about 25 mimeographed 8½ X 11 sheets. \$1.00 postage prepaid. NOW.

Old Rip Van Winkle Awakes

By Will E. Ayer

Legend tells us that Rip Van Winkle had a twenty-year nap in the Catskill Mountains of New York and when he awoke he did not know what had happened from the time he took a nip from the flagon with the grotesque



bowlers in the glen. Twenty years brought many changes to poor Rip and sixty years have brought many changes to "Ol' Fiddler Bill" from the square dances of the period from 1887 to 1904 when I fiddled and tooted the flute for dances and theatres in the Connecticuit Valley of southern Vermont and New Hampshire.

When still in my teens my first dancing was to the music of Knapp and Burnetts Band and the First Regiment Orchestra of Brattleboro, Vt., with Ratio Knapp and Elijah Whales as promp-

ters. They were not singing callers as of present day.

Three dollars from 8 to 12 o'clock and 50c per hour thereafter was standard pay in those days. Both music and orchestration have changed, as well as the style of playing. Bass players bowed instead of twanging. Saxophones and guitars were never used and cornet players never used mutes in their horns.

Quadrilles were composed of five sets and were very tuneful. Occasionally medley quadrilles were used but not as commonly as now. The standard waltzes of Strauss, Waldenfel and other writers were used more often than medley waltzes of popular songs.

An old-time dance program sixty years ago began with a grand march and circle, it included six quadrilles, six contra dances, two waltzes, a polka, a schottische and a two-step. A floor manager with three or four assistants saw that every set filled, and that they danced within the space alloted them and did not straggle all over the hall.

Those good old days saw Gramp and Gram, Pa and Ma, Bub and Sis enjoying and evening of dancing together. A really good dancer could carry a full glass of water on his head without spilling a drop. This is a difficult feat with half a dozen cocktails under one's belt.

The grand march was not played at a tempo suggesting a fire department going to a fire. A Barn Dance!? Heck, no! No more than a Barn Church.

From 1889 to 1949 is quite a stretch. Time marches on. I like some of the changes of modern square dances over the old. However, I still like to see dancers keep in time with the music as accurately as though they were marching in step with it.

Mentally, morally and physically, square dancing is much needed in this troubled and restless age. And when I tuck my old fiddle under my chin, see old and young dancing enthusiastically together, I feel sure that God's in His heaven and all is well with the world. "The sermon endeth, the curtain falls, amen," says Ol' Fidler Bill.

The Orange Show Festival held in San Bernardino on Sunday March 13th had for its purposes the enjoyment and encouragement of international folk dancing and its related arts and the promotion of a spirit of friendship. These purposes were thoroly accomplished.

JUNIOR BARN DANCE

Being abstracted from the bulletin of the same name put out by Bob Hagar, Director of Physical and Health Education, for the use of the teachers there at Tacoma, Washington.

GENTS WALK AROUND THE OUTSIDE

- 1. a. Two, four, six, eight, all join hands and circle to your left
 - b. Break and swing.
 - c. Revert back single file, Indian style, lady in the lead and gent run wild.
 - d. Dance and swing when you get home.
 - e. Allemande left with your left hand
 Right back to your honey go right and left grand
 Meet your partner, meet her with a smile
 Promenade eight, promenade a mile.
- 2. a. Ladies to the center stand back to back,
 - b. Gents parade the outside track
 - c. Meet your partner and pass her by,
 - d. Swing the next girl on the fly,
 - e. Allemande left just one gal and promenade the gal you swung.

Repeat (a) through (e) three more times.

- 3. a. Everybody home and everybody swing.
 - b. All around that left hand lady Seesaw your pretty little taw
 - c. Turn the left hand lady with a left allemande Right to your partner and a right and left grand Meet your partner and promenade Promenade eight, when you come straight
- 1. a. All join hands and circle left.
 - b. Break the ring and each gent swings his partner.
 - c. Promenade counterclockwise in single file: the lady in each case leads her partner.
 - d. All swing partners as you reach home positions.
 - e. Corners join left hands, walk around each other and return to partners with right hands. Then ladies continue around the square in a clockwise direction, while gents continue around the circle in a counterclockwise direction. As partners meet, they join hands skating style and promenade to home position in a counterclockwise direction.
- 2. a. All four ladies step to the center of the square.
 - b. All four gents walk around the outside to the right.
 - c. Each man continues past her partner and
 - d. Swings the lady of the next couple to his right.
 - e. Each gent turns the left hand lady once around and promenades around the square with the girl he has just swung. He stops at his original place with this new lady as his partner.
- 3. a. On reaching home with original partner everybody swing.
 - b. Corners do a dosido around each other with right shoulders passing.

 Then partners do a dosido around each ther with left shoulders passing.
 - c. See 1. e.

PRECORDS

Record Reviews

Charley Thomas
Key: TR 50, acceptable; TR 80, recommended;
TR 100 perfect.

RECORD REVIEW

ALLEGRO 108 Dick Kraus and Hy Dolber on the harmonica. 10" vinylite. The harmonica, while fine for the singing games is lonely for the square dance. Dick Kraus does a better job than his last recording Picking Up Paw Paws (including Shoo Fly) Metronome 133, TR 80. Picking Up Paw Paws (actually Around that Couple and Take a Peek sung to Spanish Cavalier) Metronome 140 TR 68.

F M 335. There are many recording companies over the United States putting out square and folk dance music. We must depend on you to tell us about some of them. (When you write, tell us where we can get the records.) Lou Harrington told us about this recording of Herr Schmidt. We have been trying to find that record for some time for you. We are glad that now we have found it we can recommend it. Fezz Fritsche and his Goosetown Band. Herr Schmidt* A fine recording.M 116, TR 85.Butterfly Waltz* This is another easy one to teach beginners. Metronome 126 and 128. TR 85. As you gather, we stock and recommend this record at 89c.



Bill Mooney

IMPERIAL FD 25 Square Dances Without Calls by Bill Monney and his Cactus Twisters. Four 10" records. These are songs, as distinguished from fiddle tunes, but the dance suggestions by Paul Erfer provide for patter rather than singing calls (with the exception of Parley Vous). To an Easterner it sounds strange. However, there are singing calls to some of these records. I have provided one for Tavern in the Town* and suggest you figure some out for the other tunes and send them in. These are good recordings, playing good, arranging poor and they need a stronger fiddle. 1104A I Like Mountain Music Metronome 140, TR 79. 1104B You Are My Sunshine Metronome 138, TR 79. 11J5A There is a Tavern in the Town* Metronome 138, TR 79, 1105B New Moon Over My Shoulder. What we won't square dance to next! But it is square dance rhythm and tempo. Metronome 134, TR 79. 1106A Pistol Packin' Mama Metronome 138, TR81. 1106B Blue Eyes Metronome 134, TR 79. 1107A Hinky Dinky Parley Voo Metronome 138, TR 75.1107B When You Wore A Tulip.

See Twelve Home Made Square Dances by Charley Thomas, published by AMERICAN SQUARES for this dance. Metronome 144, TR 83. We stock this album at \$4.36.

IMPERIAL FD 26 Square Dances with Calls, Lee Bedbord, Jr. and The * See TRY THESE for this dance.

Big D Ranch Hands. Four 10" records. Lee Bedford, Jr., has a pleasing voice; the orchestra lacks bass; balance between caller and orchestra is good; arranging by Paul Erfer is fine, tho there is a peculiar combination of Texan calling and eastern singing calls; and the recording is good. 1108A Four in Line You Travel. Metronome 126, TR 85. 1108B Girl I Left Behind Me* A quartet helps him on the choruses. Metronome 132, TR 85. 1109A Arkansas Traveller. I prefer Jim Lackey on Hamilton records in spite of Lee's interesting patter. Metronome 126, TR 82. 1109B Mademoiselle from Armentiers. In spite of the quartet harmony, it isn't as good as Durlacher on Decca. Metronome 129, TR 82. 1110A Texas Star. I used to wish someone would make this record. Now there are too many. Carl Journal on Folkraft records is still tops. Metronore 126, TR 79. 1110B Red River Valley. Wow! Some quartet arrangement! Metronome 136, TR 83. 1111A Cowboy Loop* Metronome 133, TR 85. 1111B Bell Bottom Trousers‡ Metronome 134, TR 87. We stock this album at \$4.36.

Northern Junket

Welcome to the folk and square dance field to Northern Junket a beautiful mimeographed publication of folk dances, stories and songs for the New England states. Associate Editor Ralph Page is Editor and can be persuaded to send you copies at 20c each and \$2.00 per year, sent to him at 182 Pearl St., Keene, New Hampshire. It's worth it.

Notice the spread on square dancing over Texan television in LIFE issue of April 11th? That caller was Associate Editor Cal Moore.

C. J. Lowe of Detroit, Mich. recommends for schottisches Balen I Karlstad (The Ball in Karlstadt) Victor 26-0017B and Starlight Schottische, Columbia 37332.

HOUSTON SPRING FESTIVAL

On April 8 and 9 the Houston Square Dance Council and the Houston Parks and Recreation Department jointly sponsored the Houston Square Dance Spring Festival at the Houston Texas Municipal Coliseum.

Workshop and exhibition sessions were held each afternoon from 2 to 5. Instructions and exhibitins including square dances from other sections, new figures and folk dances. Dance were held from 8 p. m. until midnight with approximately 15,000 present each night. Seats adjacent to the floor were reserved for dancers with spectators occupying the three upper tiers.

The floor was marked off in 10" squares with masking tape: 171 squares Members of the floor committee were on the floor at the beginning of each set to aid the MC (3 worked alternately) in filling squares. These committee members carried pennants on canes so that the position of a square needing dancers could be seen from other parts of the floor.

Two orchestras alternated in playing for two squares and a folk dance or exhibition. One Houston and one guest caller was used for each set of squares. Callers were given a time table showing the exact time each dance or exhibition was to start as well as the caller or exhibition team. On the two nights 26 and 28 squares were danced to over 30 callers. Owing to the number present, there were no intermissions, the dancers sitting out part of the dances instead.

From 2 p. m. until 3 a. m. (counting the after-the-dance parties given for visiting dancers and callers) was quite a grind but the visitors expressed themselves as anxious to return.

—Emmette Wallace

* See Try These for these dances.

‡ These dances appear in American Squares Dances by Dot Burgin published by AMERICAN SQUARES and available at \$1.50 each.

10

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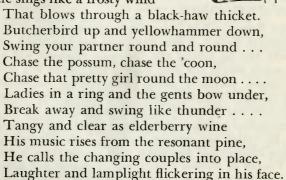
From a Caller's Scrapbook

By Ralph Page

FIDDLER BY LAMPLIGHT

by Irene Carlisle Half-hidden where the dancing circle swings, Lamplight upon his old and laughing eyes, He lifts his bow and tries

Its sweet discordant rasp upon the strings. A banjo's fine on a moony night
When the young folks fall to singing,
But a homemade fiddle tunes the feet
And sets the floor boards ringing.
A guitar's gay on the side-door step,
With a pretty girl to pick it,
But a fiddle sings like a frosty wind



To the uninitiated it is surprising to note how much, temperamental the American fiddlers are like their fiery contemporaries in Spain, Hungary, or Czechoslovakia. One notices the same apparently untiring energy, the sharp accented rhythm, the drone bagpipe effect and the spirit of the dance, stressed by the folk fiddlers on both sides of the water. There is the distinct and absolutely correct feeling that these players are the bearers of an age-old tradition—one visible sign, for instance, being the manner of holding the fiddle—loosely on the chest—exactly as was frequently done in the Middle Ages.

In America mass production methods have tended to standardize the country people; one must regretfully admit that the mail order house, the radio and cheap magazines and newspapers are making great inroads into the hitherto protected hinterlands. A decade ago homespun dresses and long hair still characterized the country girls appearance. Today she often wears trousers or shorts, and has a permanent wave in her hair, dances quite as much to jass music as

to the old dances and frequently has acquired some of the less desirable culterable characteristics of urban life. On the other hand, there are many young men still in our rural communities who make their own fiddles—and their workmanship is nothing to sneeze at—clog dance, play the banjos to their girls while courting, and sing traditional ballads in the long winter evenings.

Much of this kind of music derives from Scotch, Irish and English material; especially in the eastern section of the country. Celtic musicial elements predominate; the pentatonic scale is characteristic.

Folk music is *not* dying out in this country. It is perfectly true that people have been saying for a hundred years that if folk music were not at once collected, it would disappear, whereas actually folk music is still going strong. On the other hand, folk song often is unfortunately colored by popular city music and today has a tendency to lose its local character. Folk music will stay just as long as the countryside does; it will change in the same degree that life in the rural places is urbanized. Industry and prolerariat conciousness are the enemies of folk culture.

The Rocky Mountain Folk Dance Camp with a faculty of Paul J. Kermiet, Pauline R. Kermiet, Ruth S. White, Fay Feree and Ray Smith will be held this year from July 24th to August 6th. The main emphasis will be on Western squares and couple dances and upon English and Danish folk dances, but other nationality dances, playparty games, folk singing, nationality foods and square dance calling will be included on the program. The Lighted Lantern on Lookout Mountain near Denver, Colo. is a beautiful place to hold a school.

Bob Osgod, editor or Sets in Order threw a party for associate editor Ralph Piper when he visited Los Angeles recently. Spike Henderson, Ralph Maxheimer, aroline Mitchell and Ray Shaw were among those in attendance.

George Fischer of Kansas City, a square dancer and caller of 40 years standing writes: "What I think makes a good caller: he must have volume, his voice must be clear and understandable and above all ,he must time his dances with the music and know his calls well."

Cliff and Lolo Gibbons were recently elected President of the Horse Shoe Bend Square Dance Club at Horse Shoe Bend, Idaho. Their club was host on April 3rd to the Wranglers from Boise. Radio station K. D. S. H. went along and recorded a half-hour of thet festivities.

> Plan now for a wonderful dance vacation this summer at: The 2nd Annual Rocky Mountain Folk Dance Camp atop

> > Lookout Mountain, Colorado

TWO WEEKS: JULY 24-AUGUST 6

Featuring: Western Square and Couple Dances, Danish and English Dances, Dancing at Denver's famous Civic Center, Red Rocks' Park and elsewhere, Scenic trips, horseback riding, steak frys, Singing, etc. Fee: \$75 for full term (\$40 for one week). This covers everything

For further information write: Paul J. Kermiet, Golden, Colo.



Send notices for August and early September before June 16th.

June 1 and each Wednesday thereafter AYH Folk Dance Group, Fairmount Part, 63rd and Christian Sts., Philadelphia, Pa.

June 3, 4, and 5. Folk Festival. 3rd: International Night, 50c; 4th: American Night (squares) \$1.00; 5th, 2 to 6 p. m. Federation Day (Penn-Jersey Folk Federation) free. Arden, Del.

June 5. Callers Jamboree and Square Dance Picnic sponsored by the Happy Square Dance Club, Dorney Park, Castle Garden, Allentown, Pa.

June 10 and 11. Play Co-op weekend, Garrett Williamson Lodge, Newtown Square, Pa. Michael Herman will be guest of honor. Make arrangements with Play Co-op Secretary, YWCA, 18th and Arch Sts., Phila., Pa.

June 19. Folk Dance Federation of Minnesota Festival sponsored by Attic Square Dance Group. Como Pavilion, Lake Como, St. Paul, Minn.

June 21 Open house at American Squares School, Camp Matollionequay, Medford, N. J. Chris Sanderson and the Pocopson Valley Boys playing, Jimmie Clossin, Ralph Piper, Charley Thomas and others calling. \$1 each.

June 23. Open house at American Squares School, Camp Matollionequay, Medford, N. J. Dancing to records, Jimmie Clossin, Ralph Piper, Charley Thomas and others calling. 50c each.

June 25. Open house at American Squares School, Camp Mattollionequay, Medford, N. J. Panky's Tune Twisters playing. Jimmie Clossin, Ralph Piper, Charley Thomas and others calling. \$1 each.

Ralph Page and Gene Gowing, joint sponsors of the Monadnock-Folkways Summer School, were so pestered with complaints abut the time of year that this year they are holding two schools so that all may attend. In addition, to satisfy those who wish to learn folk dancing too, they have added Mr. and Mrs. Michael Herman, Amercia's best instructor of continental folk dancing to the faculty.

The usual courses in English Sword and Morris Dancing and square dance calling will be continued and a new course in instructing children from ten to fourteen years of age will be directed by Mrs. Carleton Smith. Folk singing will be another feature of hte schools.

The two New Hampshire Teacher's colleges are offering two credits for work accomplished at the schools. At the completion of the school, each student will be given a certificate. Finally, Folkways has an agency through which men and women may secure positions.

Monadnock-Folkways offers a free scholarship to any student who may procure four paid up memberships to either school.

13

Try These

HERR SCHMIDT

Records: FM 335, Decca 2098A

Face your partner, join both hands. On the first strain of music everybody put your right foot forward. On the second strain of music, everybody put your left foot forward, and right and left and right. On the next strain of music, everybody put their left foot forward, on the next strain of music, everybody put their right foot forward, and left and right and left. Repeat this all thru, give a whoop and polka for thirty-two measures.

BUTTERFLY WALTZ

Record: FM335

This dance is done in threes with the odd sex in the center. Facing in the same direction, the three waltz forward during the waltz part of the music. As it changes, the center person does a right elbow turn with the one on the right, a left elbow turn with the one on the left, a right elbow turn with the one on the right and continue until the music changes back to a waltz.



VIVE L'AMOR

The call: (after introduction)

First lady go right and the gent to the left Around the outside you go.

And do-si-do with the girl of your dreams You do the dosido.

Take her in your arms and swing Promenade back home again, one—two—And swing the corner girl.

Swing her awhile then leave her alone Go right back and swing your own.

Now we do the allemande left.

Left hand around with your corners all Promenade your partners all.*

Explanation:

The first couple separate, lady right, gents left around the outside of the set. Do-si-do with partner in behind the third couple. Swing and promenade clockwise to home position.

Swing corners, swing partners, allemande left with corner and promenade partner.

Repeat for second, third, and fourth couples. Then head couples at the same time, side couples at the same time, and finally all four couples at the same time.

* There will be only eight counts of the tune left for the promenade, so I usually do an eight count vamp or interlude.

OLD FALL RIVER LINE

The Call: (after introduction)

Now the two head couples promenade
Half around the outside ring.
Up the center with a right and left through
Then you're right back home again.
Now you circle up four with the couple on the right
Break your ring and form two lines.
Forward up eight and fall back eight
On the Old Fall River Line.

Now you chain those ladies across the set. (wait four)
Chain those ladies down the side
Now chain those ladies across the set turn around and watch
'em go.

Then you chain 'em home, you chain 'em home And hand her to her beaux.

Then it's allemande left on the corner,
And allemande right with your own.
Swing that corner lady now you swing her all alone.
Then promenade with the one you swung
She was his but now she's mine.
Oh you promenade like a big parade
On the Old Fall River Line.

Explanation:

The call explains itself. As in many singing calls you will have to cut the music in half for the promenade.

This is not an original dance being adepted by me as a singing call.

Twice with the heads leading, twice with the sides leading. Paul Hunt

SOLDIERS JOY

Head couples forward and back Forward again and separate, ladies go right Gents go left, circle four with the sides (1) Right and left as you are (2) Ladies change and swing Change back and swing your own All swing those ladies with grace Promenade to gentleman's place Side couples forward and back Forward again and separate, ladies go right Gents to left, circle four with the heads Right and left with the same Ladies change and swing Change back and swing your own All swing those ladies with grace And promenade to gentleman's place.

Repeat with head and side couples twice.

- (1.) First girl and third lady with the fourth couple, first lady and fourth gent with the second.
- (2.) Both sets of four by themselves.

"Deke" Fowler

MAKE AN ARCH

Music: Tavern in the Town. Record: Imperial 1105

First couple to the right and circle four, circle four
On to the next pick up two more, pick two more
Now circle eight around till you get straight
And the other way back in the same old track.
The first couple make an arch,
The rest go thru as round you march
The fourth couple make an arch and say good bye
The third couple make one too, make one too
The second couple same to you, same to you
Stop and swing when you get home, swing her low and swing her high.

Repeat for other couples.

When the call comes First couple make an arch, both of the first couple let go of the rest of the circle but keep their hands joined between them. The gent stays outside the ring and turns the lady to the inside facing him making an arch with their joined hands. The fourth lady leads the rest of the circle of dancers underneath. When they have all passed thru, the first lady joins hands on the end of the chain. Note: the couples are called to make an arch in reverse order. Note: the fourth couple will have to make its arch before the rest of the line has passed under the first couple's arch; there will be two arches at the same time.

GIRL I LEFT BEHIND ME

Western singing call. Music: a song book. Records: Capitol 20100, Imperial 1061 in album FD17.

All four gents now lead to the right And turn 'em with the right hand Now turn your partner with the left And promenade the girl behind you Oh, that girl, that pretty little girl The girl will always find you The girl so sweet With the great big feet The girl you left behind you. Repeat three times.

All four gents turn the right lady with the right hand around, their partners with the left and promenade their corners.

COWBOY LOOP

Called dance, any fiddle tune. Recommended: Leather Breeches. Jarman: Square Dance Tunes p. 5. Record: Imperial 1067 in Album FD19.

First couple out to the couple on the right
And circle four with all your might
Break and trail right on to the next
Two hands up and four trail thru
Turn right around and we'll come back thru
And tie that knot like the cowboys do.
Form that ring, that pretty little ring and circle six.
Break and trail that line to the next
Two hands up and six go thru

Tie that knot like you used to do Circle eight till you get straight.

Repeat for other couples.

First couple leads to the second and circles four to the left. The gent breaks holds with the lady on his left and leads the whole line of four to couple three and under an arch which they make. The third couple walks toward the end of the line. As the line passes under, couple three change places, still making an arch and the first gent leads the line back thru. At the call: Tie that knot like the cowboys do, the gent does a single dishrag by going between the second couple's hands and pulling the rest thru and inside out.

DON'T YOU TOUCH HER

Called dance. Any fiddle tune. Soldier's Joy recommended see any book of square dance tunes and almost any square dance album without calls. Victor 36403 recommended.

First gent out around the right hand lady
But don't you touch her
Back around your own but don't you touch her.
All four gents around the left hand lady, but don't you touch 'em.
Back around your own, but don't you touch 'em.
Allemande left with the old left hand
But don't you touch her
Right to your partner and a right hand grand
But don't you touch her
Promenade boys, and touch 'em if you like.

Repeat for other couples. Almost any square dance call can be interpolated with the added instruction Don't you touch her, which, of course, is the fun of the dance.



AMERICAN SQUARES

NEW ART EDITOR

Meet Virginia Wallace of 702 Pampa St., Pasadena, Texas, the new art editor of American Squares. The young lady with her is her daughter Marthe Pat who has been square dancing since before she could walk. The family also includes Emmett Wallace, to whom we are indebted for the note on the Houston square dance festival, and Mike now ten months old who attended his first square dance at the age of ten days and has been going ever since.

NATIONAL FOLK FESTIVAL (Continued from page 4)

McIntoch leader, also put on this type singing game and was a pleasure to watch.

Truman Chile's group of high school students from Barrington, Illinois suffered somewhat in comparison to the Dudes and Dames Their dances, a medley of squares, Blackhawk Waltz, Crossover Polka, etc., would have been outstanding by themselves, but their styling being pure hybrid of the Lloyd Shaw and the Dudes and Dames western type left them wide open to comparison. With his dancers' natural ability developed along their own individual lines this could be a top flight regional group.

Chris Sanderson and his fiddle, Ozark Folk Songs by May Kennedy McCord, Dulcimer Tunes by Ruth Tyler of Neosho, Missouri, and French Folk Songs by Mary Agnes Starr of Milwaukee were among the best of the musical specialties.

One of the most populer figures in the squares and used several popular of the after show callers. Interesting folk dances were demonstrated and taught at these parties and a wonderful time was enjoyed in learning unfamiliar steps in these national dances while exchanging ideas.



Dudes and Dames from The University of Denver, Denver, Colorado.

18

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