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AMERICAN SQUARES

A Magazine Dedicated to
American Folk Dancing

The Allemande Alphabet





Dollar Signs in Our Eyes



My square dance business has fallen off as much as anyone's during the last year. My first feeling was "if they don't appreciate all I've done for them, let 'em go." My next was alarm as my receipts fell way under last year, self-criticism followed and envy of callers who seemed to be doing better. (I find that callers will brag if not exaggerate.)

It wasn't until this spring that I found I was still having a good time calling if I wasn't getting paid so much. I found that there was still plenty to do, if I didn't insist upon pay; and doing a job for the fun of it rather than cash was just as rewarding. Now, strange to relate, next year is shaping up excellently and is likely to be busier than I've ever had.

Perhaps one of the troubles of square dancing is that too many of us have gotten dollar signs in our eyes.
Charley Thomas

Vol. 6

AMERICAN SQUARES

No. 10

121 Delaware St., Woodbury, N. J.

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

ART EDITOR: Virginia Wallace, 702 Pampa Street, Pasadena, Texas.

ASST. EDITORS: Elsie Allen, 2922 No. 16th St., Tacoma 6, Wash., Virginia Anderson, 38 Eaton Avenue, Watsonville, California, Al Brundage, Box 176, Stepney, Conn., Jimmy Crossin, 2930 Van Buren, El Paso, Texas, Fred and Mary Collette, 1268 University Drive, N. E., Atlanta 6, Ga., Ray "Rawhide" Cooper, Lot No. 58, 7932 Church St., Millington, Tenn., A. W. "Gus" Empie, 626 North 10th St., Boise, Idaho C. D. Foster, Box 540, Denver 1, Colo., Walter Gordon, 1737 10th Ave., Oakland 3, Calif., Walter Grothe, 390 Liberty St., San Francisco, Calif., Burt Hall, 7302 Love, Detroit 9, Mich., Paul Hunt, 136 Emery St., Hempstead, New York, J. B. Hurst, Enid, Oklahoma, Rickey Holden, 835 Erie Ave., San Antonio, Texas, Frank Lyman, Jr., 819½ Avenue G, Fort Madison, Iowa, Guy R. Merrill, Box, 1138, Palm Springs, Calif., Ralph Page, 182 Pearl St., Keene, New Hampshire, Dr. Ralph A. Piper, University of Minnesota, Minn.

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OUR COVER:

- A is for Allemande a turn with your left
- B is for Balance, on your toes swing your heft
- C is for Chain send the ladies across
- D is for Doseydoe, don't you get loss
- E's for the Eight that it takes to start in
- F is for Fiddle and not violin
- G is for Guitar that gives out the beat
- H is the things on the end of your feet
- I's for Inside where you cage the bird
- J is for "Join hands" that you've often heard
- K's for Kentucky where they run their sets
- L is for Lancers and Ladies and let's
- M's for Money Musk, even oldsters act spry
- N is for Nellie, Gray, also Bly
- O is a circle, and also for Oyster
- P's Promenade Partners, but not to a cloister
- Q is for Quadrille, that's where it all started
- R's Right and Left must sometimes be charted
- S is for Sashay, See-saw and Swing
- T Takes a peek, Twirl, Twist, Turkey wing
- U is for Under and also Uptown
- V's for Virginia and we reel 'em down
- W is for Whirl, also Waltz, also Wings
- X is the Xit time finally brings
- Y is the YIPPEE! I often hear cried
- Z is for "Zig-zag thru three on the side".

We Did It Before

By CHARLEY THOMAS



Starting in May of last year there was a noticeable falling off of attendance at the Camden Y. At first we didn't pay much attention to it convinced that things would get better by themselves. When we pulled into the home stretch of the 1950-51 season running half and less what we had had last year, we sat down and took stock.

The Camden Y is an open dance. Anyone, whether they know how to square dance or not is invited. This means that we have several neophytes each evening to whom we must teach the allemande left and other basic figures.

Most of us learned to square dance this way. However, the general program has become of a higher level with the passing of time. The newer dances are more complicated. As a result we offend the experienced dancers by asking them to help teach the simple figures, but once having taught these we advance into more difficult dances much too fast for the beginners. The beginners don't come back because they think square dancing is too hard and the old faithfuls are going elsewhere where they don't have to waste time teaching. (When organized, the Camden Y dance was the only one held on Saturday evening in this area. Now there are at least five.)

There has also been, as there always will be, a number of people who have lost interest in square dancing and turned elsewhere for their amusement. Their place has not been supplied by more beginners. The square dance maniacs have brought all of their friends who could be converted but no new people have been bitten by the bug.

Thru circumstances beyond our control, the Y found itself run on alternate evenings by different callers. Charley Thomas calls one night and John Veneski the following Saturday. While the callers are good friends, it is natural to find just a little bit of jealousy as to how many people the other one has drawn. There has certainly not been the cooperation which a single caller would have given himself.

In planning a program to correct the shortcomings of our system, we considered that while it would be difficult to get our lost dancers back from other clubs where they have made friends or from their newer hobbies, there was still a great host of non-square dancers in the area with whom we should have more success. On the other hand the old-timers should not be entirely abandoned.

We plan on the 2nd, 3rd, 4th and 5th Saturdays to continue as usual to records. We are slanting those Saturdays toward beginners. To reach the great untouched, we are planning to ask local church and school groups and other organizations to co-sponsor the dance with the Y. In exchange for selling tickets, they will receive half of the proceeds.

As a money-making scheme for the other organizations, this should exceed anything they can put on themselves. They would only have to bother with the sale of tickets and not worry about whether the event would be a success because they get half the proceeds of each ticket sold. Sales resistance would be reduced because the tickets would be good any Saturday during the season (except the 1st Saturday of the month).

For us this should bring in the new people we need. The program would have to be kept simple and there would be little chance to offend both by pleasing neither beginners or experienced dancers. The tickets would bear the notation "If you do not square dance please come promptly at 8:30 for instruction." Thus we hope to get the elementary instruction all over by the time the experienced dancers start drifting in at 9:00.

On the first Saturday of every month, we shall have an orchestra and either a guest caller or an event. To date the program is shaping up nicely and we don't expect any difficulty. Bill Persons, president of the New Jersey Square Dance Callers and Teachers Assn. will be our guest the first Saturday in October, and Charlie Zintle of Hilltop Lodge, Bloomfield, one of our oldest callers, will start us off in January of 1952.

Charlie calls every Saturday night. To effect his presence we have started an exchange. Ministers exchange pulpits, why shouldn't square dance callers exchange stages? Charley Thomas will call at Hilltop while Charlie Zintle visits us. We hope the exchange will be a shot in the arm for both groups.

To interest school children, who will be the basis of square dancing as they grow older, they will be admitted for \$1.00 per square. We have had students in this area interested in square dancing but they have complained that transportation to and from Camden and 50c admission was too steep for them.

So that the followers of the individual callers will always know who is calling on a certain night, Charley Thomas will call on the 1st and 3rd Saturdays and John Veneski will call on the 2nd and 4th. Their followers will know whether to put in an appearance or not on any given night.

We also hope that they will work closer together with the advertising and publicity necessary to set up the system. This may prevent what has just happened, the engagement of an orchestra for every Saturday night in April.

We have always found the best publicity to be direct mail. (This can be used, of course, only for the experienced dancers for special events.) On the other hand, our mailing list has become out of date since we no longer take attendance records as we did two years ago. Also, we found that in just asking people to put their names on the list we got a lot of deadheads upon whom we wasted postage. Accordingly we are starting a new list. It costs 10c to get on it. We believe that only people really interested in square dancing will be willing to pay the charge. The money will also help pay for the addressing machine masters.

While we have advertised that we can teach enough of the basic square

(Continued on Page 15)

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For more information . . . write

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Atlanta 6, Ga.



Allemande left and Allemand.

A right and a left and a half sashay (with your opposite)

Now resashay, go all the way round

Gents star by the right as your homeward bound

Turn the opposite lady with the left hand round

Right to your corner and pass her by

Swing the next girl on the sly.

(This is original opposite and repeat the whole once. If you wish to do the sashay with your right hand lady, you must call the break four times.)

Joel Orme, Northridge, Calif.



Allemande left the letter

Go right and left, swing number 3 (original opposite)

Four gents star across the town

Turn the opposite lady with the left hand round

A right to the corner and around you go

Back to your partner and a dopaso.

Partners left on toe and heel

The corner lady with a right hand reel

Partners left and a left all around

Swing that corner girl 'round and 'round (original corner).

(Repeat three times.)

Bill Barr, Cudahy, Wisc.



Allemande left and allemande

Pass one, turn, pass two, turn and now pass three.

(Right to partner, pass her, turn right hand lady, pass partner with the right, corner with the left and turn your opposite, now pass corner with left, partner with right, right hand lady with the left)

And swing that gal as pretty as can be (original opposite)

Head couples right and left

Side couples right and left

Head couples half ladies chain

Side couples half ladies chain

And promenade with might and main.

Cct.



Allemande left and allemande

Meet your honey with a little dosi

Now step right up and give her a whirl

And all promenade with the corner girl. (Repeat three times.)

Barry Binns



Allemande left and allemande

A right and a left and turn back three

Count 'em boys and have some fun

When you meet the third, turn back one.

(This brings you to your original corner.)

And into the center like in allemande "R"

Back up boys, not too far

A left, hand swing, there's your own

So give her a twirl and promenade home.

Adopted from Phil Monroe, Hollywood, Calif.



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RECORDS

by CHARLEY THOMAS

Key

TR 50 Useable
TR 70 Acceptable

TR 80 Recommended
TR 100 Perfect

CORAL. 64035. The Pinetoppers. I have been stung many times by taking other people's word as to how good a record is. This last month I stuck neck out and this time my friends were right. This is an excellent record. The playing is inspired and balance excellent. The recording is coarse, but one can't have everything. **Buffalo Gals**. This is absolutely the best and the only one I'd use. Metronome 133. TR 94. **The First Two Gents Cross Over** otherwise known as **Life on the Ocean Wave**. This is the first without any arrangement at all (I know about the Globe, it has an introduction) and the only one I'd recommend. Metronome 134. TR 96. We recommend this record highly and stock it at 89c.

DECCA 45001. Plehal Brothers in a harmonica duet. (So it says, it sounds like an accordion, fiddle and guitar which just goes to show how good they are.) This is a reprint of one of the old blue labels I'm always raving about. Recording excellent, playing good balance a bit on the light side. **Der Harmony Schottische**. Metronome 178. TR 81. **Our Katy Polka**. Metronome 150. TR 73. We stock this record at 89c.

DECCA 45025. Whoopee John Wilfahrt. Here again a reprint of one of my beloved blue-labels and one worth reprinting. This is one of my favorite schottische records. Recording excellent, playing excellent, balance fine (just to be different). **Saxophone Schottische**. Metronome 148. TR 94. We stock this at 89c and worth a good deal more. **Kalle Pe Polka**. This goes along for the ride. Metronome 126. TR 75.

DECCA ALBUM 784. **Square Dances Without Calls**, by Guy Lombardo and his Royal Canadians. The blurb on the inside cover does not actually say that Lombardo can play any kind of music but it certainly insinuates that he can. After rereading it to get a quote from it, I have come to the conclusion that a square dancer who had heard the records must have written it. He had to play up Lombardo but his conscience wouldn't let him say that Lombardo could play square dance music. He can't as this music shows. At least, he may be able to play the music but he can't give it that square dance rhythm—or doesn't. These are medleys. Recording good, playing good but not square dance. There are all sorts of instruments including horns and bells and every so often he gets tired playing and changes key which is disconcerting to the caller to say the least. 27131 **Old Joe Clark Square Dance**. Metronome 120. **Little Brown Jug Square Dance**. Metronome 122. But what's the use. Let's list them: 27132. **Ida Red Square Dance** and **Virginia Reel Square Dance**. 27133. **Arkansas Traveler Square Dance** and **Old Dan Tucker Square Dance**. 24779. **Sourwood Mountain Square Dance** and **Chicken Reel Square Dance**. Let's call them TR 80 for listening and TR 65 for dancing and \$4.36 for buying—we have some.

HIS MASTER'S VOICE B 9570. Square Dance Band of the English Folk Dance and Song Society. Recording good, balance seems good but the playing has an English strain with a whine to the fiddle and a squeak to the accordion. **Reels for Square Dancing**. Metronome 132. TR 70. **Jigs for Square Dancing**. Metronome 129. TR 69. Unfortunately we have some of these to get rid of at \$1.05.

JUBILEE. Mike Michele calling with Schroeder's Playboys. Playing good, recording good, balance good, calling good in the newer syncopated style. Mike has an excellent voice. 500 **Alabama Jubilee**. Metronome 135. TR 83. **Just Because**. Metronome 138. TR 83. 501 **You Call Everybody Darling**. Metronome 134. TR 84. **Cindy**. Metronome 134. TR 83. We stock this record at 89c each.

LLOYD SHAW Album No. 3. **Circle Mixers**. Fred Bergin and Marian Shultz on two organs. Recording good, balance good, playing good. 117 **Cattle Call Waltz**. Metronome 52. TR 82. **Mexican Mixer**. (Cielito Lindo). Metronome 51. TR 82. 119 **Spanish Circle**. (Sari Waltz). Metronome 54. TR 82. **Progressive Waltz**. (Sweet Little Alice Blue Gown). Metronome 48. TR 82 121. **The Tucker Waltz**. (Tessie, Stop Teasin' Me and Let's Waltz and Waltz). Metronome 128 and 48. The breaks come suddenly—I prefer Jimmy Clossin's Imperial with the breaks at the end of the phase. TR 72. 123. Instruction record. We stock this album at \$4.95.

LINDEN, 33 $\frac{1}{3}$ rpm, semi-microgroove, usual regular needles, the finest vinylite. Playing good, recording excellent, balance fine, syncopated. The job is better than Windsor but the tunes are medleys and the fiddle squeeks at spots. Roger Crandall and his Barn Dance Boys. Supervised by Don Mills. 1001 **Mississippi Sawyer** and **Ragtime Annie**. Key D. Metronome 134. TR 83. **Down Home Rag** and **Kelso Rag**. Metronome 134, Key A. Playing time 8 minutes. TR 85. 1002. **The Campbells Are Coming** and **Irish Dance**. Key D. Time 7 min. 55 sec. Metronome 132. TR 83. **Arkansas Traveler** and **Tennessee Waggoner**. Key G. Time 7 min. 30 sec. Metronome 132. TR 86. 1003 **Old Joe Clark** and **Devil's Dream**. Key G. Time 8 min. 3 sec. Metronome 136. TR 83. **The Gal I Left Behind Me** and **Buffalo Gals**. Key G. Time 7 min. 55 sec. Metronome 132. TR 85. We stock these records at \$3.00 each and they're almost worth it.

MacGREGOR Album 8. **Square Dances** by Jonesy with Stan James and the Valley Boys. 4 vinylite records. The same high quality of playing, recording and calling but Jonesy has used up the best dances and these are only good. **I Want A Girl**. Metronome 130. TR 89. **The Girl I Left Behind Me**. Metronome 128. TR 90. **Red River Valley**. Metronome 128. TR 91. **Manana**. Metronome 128. TR 91. **Irish Washer Woman**. Metronome 136. TR 88. **Ocean Wave**. Metronome 124. TR 79. **You Call Everybody Darling**. Metronome 131. TR 91. **Get Along Home Miss Cindy**. Metronome 134. TR 91. We stock this album at \$4.75.



Best Sellers for April, 1951

1. **Singing Calls** by Charley Thomas, \$1.00
 2. **One Hundred and One Singing Calls** by Frank Lyman \$2.00
 3. **Round Dance Book** by Lloyd Shaw \$5.00
 3. **Square Your Sets** by George and Marion Waudaby \$1.00
 5. **American Square Dances** by Dot Burgin \$1.50
 6. **Lea'n to Dance and Call Square Dances the Foster Way Part II** \$1.00
 7. **Square and Circle** by Virginia Anderson \$1.00
 7. **Learn to Dance and Call Square Dances the Foster Way, Part I** \$1.00
- We can sell you any of these on order, but better yet, write for our catalogue.

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Book Reviews

We do not stock reviewed books unless specifically stated

LET'S DO A SQUARE DANCE (THE HAY-FOOT STRAW-FOOT STRUT)
by Wendell Hall. Foster Music Publisher, Inc. Chicago 4, Ill. Sheet music.
This reviewer never expected to review anything like this. The only connection he could find was the words "square dance" thrice repeated in each verse. The music doesn't sound like square dance music and lord knows where "The hay-foot, straw-foot strut" comes in in any square dance. Pass it by.

Charley Thomas

THE PETITE WALTZ, Walter and Vera Meier. Des Plaines, Ill. 1950. Privately mimeographed.

This is an original creation to Decca 27208. The dance is fun and the format of the booklet, 4¼" x 5½" devoted to the single dance is a good idea.

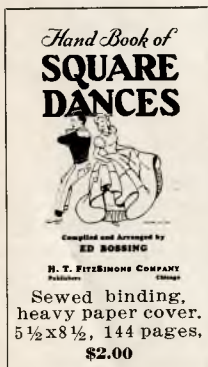
Charley Thomas

A COLLECTION OF COUPLE DANCES by Roger Knapp, Corpus Christi, Texas. Privately mimeographed \$1.00.

The idea of this book is to present as complete as possible listing of dances for which records are available. This is a laudable project which has long been needed and Dr. Knapp has done a fine job of collecting and tracing the dances. Not only that but he promises to keep any subscriber up to date with quarterly issues at the cost of \$1.00 per year. The best of luck to Doc—we have enough trouble publishing American Squares. You can write him 621 Ohio Avenue, Corpus Christi, Texas.

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Send for your copy today!

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Allemande left and allemand
 Balance partners, swng your heft. (New England kick balance.)
 Now step right up and swing and whirl
 And now dosi the corner girl
 Allemande right, go wrong way around
 Grand left and right around the town
 Meet the object of your affection
 And promenade home in the wrong direction
 Barry Binns and Cct.



Allemande left and allemand
 A right and swing and turn back three.
 Go left, right, left once more
 Swing half around and turn back four
 Go right, left, right to a left hand swing
 Gents star right across the town
 Turn the opposite lady with the left hand 'round
 Sashay corners right around the square. (Completely around your original
 opposite, now your corner)
 Right hand to that lady there. (Give right hand to that lady, stretch-balance;
 then gents move clockwise around the square, ladies go ccw.)
 Sashay left around the square. (Sashay around original right hand lady
 passing left shoulders)
 Left hand to that lady there.
 Box the gnat with the next pretty maid (Right hand to next girl, who is
 original partner, raise right hands, girl makes a left face turn under
 the gent's arm as gents walks four steps clockwise around the lady's position)
 A balance, a twirl and promenade. (Still holding right hands, stretch- balance,
 twirl partner once to the right under gent's right arm and promenade.)
 Carroll White, Riverside, Calif.



Allemande left and allemand
 Right turn the one that you can't raitch (your right hand lady)
 Now dosi round your right hand girl (original opposite)
 And right back home and swing and whirl
 And Promenade.
 All

Cct.



Allemande left and allemand
 A right to your partner and pass her by
 Poke the next girl in the eye
 Call the next one sweetie pie
 Kiss the next one on the neck
 Meet your honey and go bye-bye

Barry Binns and Cct.



Allemande left and allemand
 Meet your honey and run away
 You know where and I don't care
 Take your honey to any easy chair.

Butch Nelson, El Paso, Texas



Allemande left and allemand

Box the gnat and go the other way (Instead of walking around each other, partners raise joined right hands and lady makes a quick left face turn and backs under gent's right arm while gent walks our steps clockwise around to the lady's place, now headed in reverse direction.)

Back to your corner with a left hand swing

A full turn around and gents star by the right across the ring

Turn the opposite girl with the left hand 'round, (original right hand girl)

Now into the center like allemande R

Back up boys, not too far

Shoot that star with a full turn around

Promenade Your corner as she comes down. (Original partner.)

Marion and George Waudby, Tucson, Ariz.



Allemande left and allemand

Go right and left and—you take it from there.

Barry Binns and Cct



Allemande left and allemand

Go right and left and then swing them (original opposite)

N

Allemande left and allemand

Go right and left and do it again.

And promenade.

Cct.



Allemande left and allemand

A right and left and a dopaso

A left to Sally Goodin, a right to your taw

A left to Sally and on you go

With a right and a left and a dopaso

A left to the gal from Arkansaw

And now a right to old grandmaw

And so on now till you reach your taw.

I got it from Rickey Holden.



Allemande left and allemand

Gents star by the right and what do ya see?

And so on now till you reach the taw.

Back with the left and scoot and scat

Swing the girl right where you're at

(Repeat indefinitely and wind up)

Ladies to the center and back to back

Gents go round the outside track

Swing your girl wherever she be

'Cuz where she is is a mystery to me.

Barry Binns and Cct.



Allemande left and allemand

A right and a left and what do you do?

The caller's thru and so are you.

I got it from Guy Merrill



Allemande left and allemand

A right and a left and form a star. (Gents back up with a right hand star and their right hand ladies hanging on their arms.)

Now let that star thru the heavens whiri

A right and a left to the second girl, and star again. (Gent break the star, pivot with their right hand ladies, right to opposite, left to corner and form another star.)

Now shoot that star and find your own.

There she is now promenade home.

Lloyd Shaw, Colorado Springs, Colo.



Allemande left and allemand

Join your hands, circle left, I guess

Firt ole gent, now I insist

Lead 'em round in a rattle snake twist. (First gent breaks with the left and leads the line wherever he chooses. Repeat for other gents.)

Barry Binns and Cct.



Allemande left and allemand

Turn partners, heads made a line with glee

Now balance that line while the sides turn round

Sides form the line and the heads get wound (The head gents join hands in a line. Side couples continue to turn, three times in all, while the heads balance forward and back and start forward. The head girls, however, do not join hands, instead the side gents join hands to form a line while the head couples continue to turn.)

Now balance that line while the heads turn around

Heads form the line and the sides get wound. (The sides having balanced forward and back, break while the head ladies come out of the turn and form a line for their balance while the sides continue to turn—three times.)

Now balance that line while the sides turn round

Sides form the line and the heads get wound.

Now balance that line while the heads turn round

And swing your partner right off the ground.

Cct.



Allemande left and allemand

A right and left and turn back two

A right and left and left hand swing (with original corner)

Four ladies star across the ring.

Turn the opposite gent like in allemande R

Back up girls but not too far

A left hand swing and go back two

A right and left like you used to do. (Ladies break star moving counterclockwise to original corner for a left hand turn.)

Four ladies star across the town

Turn the opposite gent with a left hand 'round (Original left hand gent.)

And promenade your corner as he comes down. (Original partner.)

Walt Baumann, Yucaipa, Calif.



Allemande left and allemand

Gents star by the right with a whooperdee

Now one and two—three and four

Star with your own in the corner of the floor. (Gents separate and slide into left hand stars as indicated.)

Now head couples star in the center of the set
 Back with the left, you're not thru yet
 Now back with your right and turn your date. (Gents reach over left
 shoulder with right hand and turn partners.)
 Now turn your opposite if it's not too late.
 Now turn your partner with the right hand round.
 Now your corner—that's right, you've found
 Grand right and left and so on round
 And promenade home to your home ground.
 (Repeat for sides.)

Cct.



Allemande left and allemand

There's no such thing so don't let it trouble you.

Marion and George Waudby, Tucson, Ariz.



Allemande left and allemand

It's a right and left and swing the next (opposite)
 Allemande left from where you're at
 Back to your honey and box the gnat. (your original opposite)
 Back to your corner for all allemande thar
 Gals back up but not too far.
 Break that star with a full turn around
 Gents star right across the town
 Left to the opposite for a dopaso
 It's partner left and the corner 'round
 Partner left, go all around brother
 Go on to the next and promenade mother (original partner.)

Jim York, Los Angeles, Calif.



Allemande left and allemand

You don't know it and neither do I.

Barry Binns and Cct.



Allemande left and allemand

We hope you don't have to do all of these but some damphool caller is
 likely to make you try.

Cct.

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<p>Al Brundage <small>Teaching</small> Squares — Contras <small>Calling</small></p>	<p>Rose Zimmerman <small>Teaching</small> Folk Dances — Mixers New Couple Dances</p>
--	--

For Details write

Al Brundage — Country Barn — Stepney, Conn.

American Squares Summer Schools

Even the six issues and the folder we put out cannot exhaust the good things you'll find at American Squares Summer Schools. We'll learn new dances, new techniques, receive instruction and criticism, meet lots of new friends, just as crazy about square and folk dances as ourselves, receive individual instruction that only the competent faculties the American Squares schools can offer, get new materials we need and have fun.

I could write all night about the advantages American Squares schools has over any other on each of these items. I could quote the enthusiastic, heart-warming letters we have received. I could, and I should write biographies of the faculties: Jimmy Clossin, the loveable coffee-drinking caller from El Paso who has taught square dances from coast to coast, has conquered every difficulty and has an answer for each problem; Fred and Mary Collette the graceful enthusiastic dance team who have collected dance information from the whole world and are delighted to share it with you; Ralph Piper, the bluff, hearty, cigar-smoking professor from dance intelligentsia with the minutest details at his finger tips; "Luke" Lukaszewski the friendly musician and song-leader turned square dance caller and instructor; and Charley Thomas the boisterous administrator whose cogitations run from pranks to the dissection of the caller's art. If you want some of this information write for our folder (121 Delaware St., Woodbury, N. J.)

This month, however, I think I'll answer a couple of questions:

Last year we took our 5-month old Margie to camp. This year we're planning on bringing our two children, now 2½ and 17 months—unless some kind relative relieves us. At each of our camps last year students' children ranging in age from six to old enough to join in the squares. We take no responsibility, but you're welcome to bring them. There is no tuition charge for them, only board and lodging that varies from \$25 to \$30 at different places.

You do not have to live at camp. We recommend it, of course, we get to know each other much better that way and have more fun, but you are perfectly welcome to attend the sessions and pay only tuition or pay tuition and take some meals with us and sleep elsewhere. Whatever you want to do, we can arrange it.

So far these of your friends have decided to come, supplementing the list published last month:

Lincoln Memorial University, Harrogate, Tenn.

July 1st to 7th

Nanaline Franklin, Augusta, Ga., *Edwin Heberlein, Roscoe, Ill., Elsie Jobe, Cookeville, Tenn., Myrtis Wilson, Augusta, Ga.

Camp Farley, Mashpee, Cape God, Mass.

August 5th to 11th

Jean M. Klingeman, Phila., Pa., *Robert F. McCune, Hartford, Conn.

Camp Iduhapi, Loretto, Minn.

August 26th to September 4th

*Zora Cernich, Normal, Ill., Mary Dagraedt, LaSalle, Ill., LeRoy Fish, St. Paul, Minn., Miriam Gray, Wyoming, Minn., Frances Jeonne, Detroit, Mich., Karen and Pete Jonansen, Yankton, So. Dakota, Patricia Lewis, Detroit, Mich., Sophia Purbaugh, Hammond, Ind., *Paul and Vesta Schmidt, Rochester, Minn., H. E. Thurston, Sioux Falls, So. Dakota,

* indicates one of last year's students returning.

Why not join this bunch? Send your \$5 registration fee in today. Total charge for the week for tuition, board and lodging is \$55. \$65 for complete 9-day session at Camp Iduhapi.



Pittsburgh, Pennsylvania, area callers have organized the Association Square Dance Callers of Western Pennsylvania. Anyone in that area is urged to get in touch with Charles B. Shields, 61 Hathaway Court, Pittsburgh 35, Pa.



Correct spelling of the round dance by Gus Empire and Babe King published in the March issue is RIATA.



Mel and Helen Day have opened their new dance studio at 13th and Eastman Sts., Boise, Idaho. Remodeled for good sound, good floor and a new Record Bar, Mel and Helen are equipped to give the latest in square and round dance instruction and good old American square dances.



- June 2. Ossining, N. Y. Second Hudson Valley Jamboree, Park School. Benefit Camp fund Drive for Underprivileged Children.
- June 3. Allentown, Pa. Fifth Jamboree of Happy Square Dance Club, 12:00 noon on. Dorney Park, Rt. 222, 3 miles west of Allentown.
- June 9 St. Paul, Minn. Ray Smith calls at the Downtown Y. M. C. A.
- June 10 Hutchinson, Minn. Folk Dance Federation of Minnesota.
- June 15. Danbury, Conn. The Candlewood Arena. C. C. Coulter calling Grand opening.
- June 22 to 25. Plymouth, Mass. Week end of dancing at Pinewoods Camp, Long Pond. Write Country Dance Society, 14 Ashburton Place, Boston 8, Mass.
- July 1 to 7. Harrogate, Tenn. American Squares school. If you can't attend the classes, plan to dance evenings with us.



On March 8, at Nampa, Idaho in the Rollerdrome, the Boots and Bows Square Dance Club of Nampa sponsored Nampa's Second Winter Square Dance Festival. 95 squares of dancers made a most colorful picture. Ross Crispino was M.C. and Penny Crispino made her debut, being the only woman caller on the program. Gus and Katherine Empie, presented a new Round entitled "The Sunset Trail Waltz" which Gus composed to fit the music by the same name on 4-Star Record No. 1203.



Camden Y

(Continued from Page 4)

dance figures in an evening so that the neophyte can have a good time, many people have been afraid to try square dancing without some regular instruction. To reach them we are planning feeder courses running for six weeks. John Veneski will teach one starting the first week in October and Charley Thomas will start the third week in January. Registration will, of course, be for the whole series.

On the other hand, to entice back our lost experienced dancers and to emulate the very successful closed clubs of South Jersey, we are planning to offer an advanced club. This will meet on alternate Tuesdays. Matching the local clubs, there will be an orchestra each night and dues will be paid in advance covering a semester. After the first registration, admission will be by Membership Committee only and the administration of the organization will be turned over to its members. Alternating with the beginners' courses, Charley Thomas will handle the first semester and John Veneski the second.

The establishment of this group, of course, depends upon registration. If enough dancers do not register to carry the orchestra, the program will be abandoned.

On the alternate Tuesday nights, Charley Thomas will conduct a folk or couple dance session. This is planned to complement the square dance sessions and to teach the dances that we do between the squares on Saturdays. We dislike to hold up Saturday affairs to teach more than one or two an evening, but as we take the floor, there are always longing eyes following us. This will supply this want and also enable us to learn the newer couple dances.

This is our "Complete Dance Program for the Camden Y." We hope to build up our Saturday sessions which have fallen off so alarmingly and also keep all of our present clientele.

Boise Valleys' Family Night Dances

BY GUS EMPIE

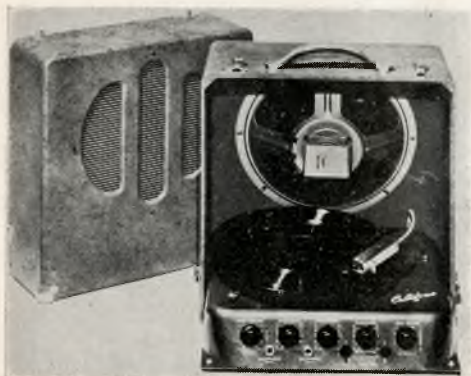
With the thought that the information contained in this article may be of assistance to others, I would like to review for you a square and round dance activity in Boise known as "Family Night." Recognizing that most adults do not like to dance with children, let me remind you that this feeling is mutual. The kids feel out of place dancing with the grown-ups. But here is what did happen and it may be a guide for you.

Two years ago, in the early summer of 1949, the Boise Valley Square Dance Association, as our organization was called at that time, announced that every Tuesday night would be "Family Night" dance at Public School Field. This is an outdoor series of tennis courts around which were installed necessary lighting and other facilities such as orchestra and callers platform, place for the piano, etc. The invitation stated that all parents were encouraged to come and bring their children and to be prepared to assist in looking after them during the dance. It was announced that those children not having a partner would be assisted in locating one at the dance and that the program would include appropriate instruction for the beginners, both children and adults.

The results were most gratifying. Many adults learned the basic fundamentals of square dancing who might otherwise have never had the opportunity. The children danced with their parents the first three or four sessions. Then they began to "square off" with children of their own age or size. One youngster about eight years of age came up to the platform one night, while squares were being formed, and said, "we need one more about this high," indicating the height desired. As the summer went on the "Family Night" dances gained in popularity with the children, and we ended the season with about fifteen squares of kids who were really having great square dance fun.

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The Roundup

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THAT'S MY BABY

MUSIC—"YES SIR, THAT'S MY BABY"

- Opener**—Bow to your corners, one and all; dosi corners—don't you fall,
Swing that corner; she's some baby now
Dosi back round your pretty little taw; swing her, boys, if you know how,
Swing her, boys, 'cause that's your baby now.
**It's allemande left, your corner girl; grand right and left go round the world.
Promenade when you meet your lady, promenade that pretty baby;
Take her home; then swing your baby now.
- 1st and 3rd to the right lead out; right and left thru, then turn about,
Right and left back with your baby now.
Those ladies chain to the other man; turn 'em boys; then chain again;
Chain 'em home, 'cause that's your baby now.
- **Four ladies chain, to the opposite man; turn 'em boys; then chain again.
It's all-around your corner lady; go back and swing your own pretty baby;
Swing her, boys, cause that's your baby now.
- 1st and 3rd to the right leadout; circle half, then trade about;
Swing the other fellow's baby now.
Change right back and swing your honey;
Swing her, boys, you sure swing funny,
Swing her home, 'cause that's your baby now.
- **It's allemande left, etc.

REPEAT WITH 2nd and 4th LEADING OUT IN BOTH PATTERNS

NOTE: **indicates that the orchestra plays the "bridge,"

Original by Frank Hamilton, Pasadena, Calif.



SASHAY BY

SASHAY BY AND ADDRESS YOUR OPPOSITE

(Gents to right; ladies, left)

SASHAY BY AND ADDRESS YOUR OPPOSITE

TURN YOUR OPPOSITE HALF ALONE

AND NOW THE ONE YOU CALL YOUR OWN

NOW YOUR OPPOSITE AND DON'T BE AFRAID

NOW YOUR OWN AND PROMENADE. Repeat.

As taught by Ralph Piper at American Squares Schools



AROUND JUST ONE

FIRST TWO COUPLES, FORWARD UP AND BACK

FORWARD UP AND SPLIT THE RING;

RIGHT AND LEFT THRU AND AROUND JUST ONE (Lady turns right, gent turns left. Meet opposites with lady on gent's right side, four people in a line of four. Standing couples separate to allow space for working.)

SAME TWO COUPLES FORWARD AND BACK

FORWARD AGAIN AND WE'LL HAVE SOME FUN

A RIGHT AND LEFT THRU AND AROUND JUST ONE

SAME TWO COUPLES FORWARD AND BACK

FORWARD AGAIN AND DON'T BE SLOW

RIGHT AND LEFT THRU AND HOME YOU GO, AND EVERYBODY SWING.

To be taught by Jimmy Clossin at American Squares Schools



Saturday night, March 31, at Weiser, Idaho was the scene of the Third Annual Spring Square Dance Festival. A near capacity spectator audience of 1000 persons assembled to watch 55 squares of dancers whirlaway to the music of Peggy Matthews and The Rhythm Rangers and to the calls of 17 different callers from all over the Snake River Valley. Guest caller, Jim Brooks from Everett, Washington was called back for a repeat performance. Jim and Virginia composed "Stumbling" to the tune by the same name on Tempo Record TR-1054. Assistant Editor, Gus Emple, and Margarete Kirk presented a new round dance entitled The Butterfly Waltz, composed by Jo Tarter and Margarete Kirk to fit the music, "My Heart Cries for You," Decca No. 27,333.

MINUETTE COLLETTE

Music: "Amaryllis"—Victor 20169*

Formation: Couples in ROP in circle, facing in LOD, inside hands joined shoulder-high and extended fwd. (Directions for M—cpt. for W.)

ABBREVIATIONS

L—left	CP—closed position	RLOD—reverse line of direction	
R—right	ROP—right open position	fwd—forward	
M—man	LOP—left open position	bwd—backward	
	cpt.—counterpart		
W—woman	LOD—line of direction	CW—clockwise	
Meas. Fig.		Action	

Verse I

- 1 **WALK** fwd L, R, L, in a proud and stately manner, letting ball of foot touch floor before heel, and **point R** foot fwd, toe touching floor, L knee slightly bent, body up straight, M's L hand at his back, W's R hand holding skirt. Look at partner.
- 2 **CROSS OVER** R, L, R, (both remain facing in LOD, stepping sideward) dropping inside hands (M's R and W's L)—M crossing back of W—and picking up new inside hands (M's L, W's R), **point L** toe fwd to floor in LOD.
- 3 **WALK** bwd L, R, L, in RLOD, still facing in LOD, and **point R** toe fwd to floor in LOD, looking at partner (now in LOP).
- 4 **CROSS OVER** R, L, R, still facing in LOD, dropping inside hands (M's L, W's R). M crossing back of W with side-steps—picking up new inside hands (M's R, W's L) **point L** toe fwd to floor in LOD (now in ROP).
- 5 **SOLO TURN** L, R, L, doing one complete L turn (W cpt), and bow slightly to W while she curtsies, holding skirt with both hands.
- 6 **SOLO TURN** R, L, R, doing one complete R turn, and **point L** toe fwd to floor toward partner.
- 7, 8 **TWO-STEP** (in CP) 4 times in LOD while turning CW.

Verse II

(W cpt) Partners are facing, M's back to center of circle

- 1 **WALK** bwd R, L, R, **point R** toe fwd to floor toward partner, (both back away from each other).
- 2 **WALK** fwd R, L, R, **point L** toe fwd to floor toward partner, joining R hands about shoulder-high, M giving W his first two fingers, pointed down (both go fwd).
- 3 **CROSS OVER**, L, R, L, swapping places, and **point R** toe to floor toward partner (W doing half L turn under R arms, M doing half R turn).
- 4 **CROSS OVER** R, L, R, swapping places, and **point L** toe to floor toward partner (W doing half L turn under R arms, M doing half R turn).
- 5, 6 **STEP-CLOSE** to L 4 times, W doing 2 R whirls under R arms while M is doing 2 step-closes—partners do last 2 step-closes together.
- 7, 8 **TWO-STEP** (in CP) 4 times in LOD while turning CW.

*This record has no introduction—it is phrased for about 5 and $\frac{3}{4}$ rounds of this routine, ending after first cross-over in second verse; then point toe, drop hands and bow.

Due to irregularity of phrasing on this record it is desirable to pause at four places and hold two beats each—these pauses fit nicely into the character of the dance. After listening to the record a few times we notice that each time before the extra beats come in the music changes to a stormy sound (storm signals) and prepares us:

Verse I, second round, after last crossover PAUSE 2 beats

" " " after four two-steps PAUSE 2 beats

Verse II, fourth round, after last cross-over PAUSE 2 beats

" " " after four two-steps PAUSE 2 beats

Original by Mary and Fred Collette

Fred and Mary will teach this at the American Squares Schools this summer.



Dancers from 8 to 82 attended the Festival at Charles City, Iowa on March 31st. Callers from 13 to Lloyd Frazee furnished the instructions. Dick Anderson, the 13 year old from Owatonna, Minn., was one of the best.

Henry L. Schleicher of 615 Prospect Ave., Portage, Wisc., writes that he has built a contraption which solves the problem of the turntable arm jumping the groove during hoedowns. It is too involved to explain in American Squares but he'll write it for anyone who will communicate with him.

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