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AMERICAN SQUARES

THE MAGAZINE DEDICATED TO AMERICAN FOLK DANCING



10 cents

MONADNOCK-FOLKWAYS CONTEST (PAGE 9)



July, 1948

The Magazine

Prices are rising everywhere, and the cost of printing a magazine is no exception. Our printer, after giving us many months of below cost printing, has been forced to raise his price to us about sixty percent. For nearly three years now, the price of AMERICAN SQUARES has been 10 cents a copy or a dollar a year, and from the many letters we have received from our readers we believe it well worth this price.

Many people have asked us why we don't raise our price to meet our increased costs. Perhaps we should, but then we have been more than just a little proud that in the face of increasing prices everywhere we have not raised our price one penny. We would like to

keep it so. But we need your help.

We are a nonprofit organization dedicated to the furthering of American Folk Dancing. No editor receives any compensation for his services. All articles are contributed. If you believe in our cause, won't you help us by selling a subscription to a friend?

Many of you have gotten dozens of subscriptions for us, for which we wish to express our thanks. If we are able to get a hundred new subscriptions a month, we may never have to raise our price.

Good dancing, Frank Lyman

AMERICAN SQUARES VOL. III, NO. 11

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Washington Federation

By Elsie Morris

The die is cast! Washington becomes third on the hit parade, with California first and Minnesota second. April 14, Pan American Day, marked the election of officers of the brand new Folk Dance Federation of Washington. The Federation became official on March 10 when ten clubs became charter members, making it legal. Incidentally, two of the charter clubs were Junior ones.

Al Parker, 601 Sixth Ave., Seattle 4, Wn., who precipitated the

forming of the organization was elected president.

First vice president is Bob Hager, Director of Health and Physical Education, Tacoma School System, Tacoma, Washington. Bob is well known in national square dance circles both as a caller and for his fine work with adults and in the Junior field. Bob had a letter about the latter in the February issue of AMERICAN SQUARES.

Washington has a geographical problem similar to California, only where theirs runs north and south, ours runs east and west. So the Federation voted to have a second vice president who would be located in the opposite section of the state. This year, Thad Byrne, N. 4214 Wash. St., Spokane, Wn., is that man. Thad was our official representative at the National Folk Dance Festival in St. Louis this April. There he met Walter Grothe of the California Federation to not only get acquainted but to tentatively discuss national organization, the prime objective being to encourage other states to organize. AMERICAN SQUARES should prove invaluable in this movement.

Treasurer is Mrs. Muriel Nelson, 535 E. 100th, Seattle, Wn. Both she and her husband, Clarence, are active dancers. Clarence did a thorough job on the Pre-Organization Committee in forming the constitution for our Federation. The initial official business by Pres. A Parker was to appoint Clarence chairman for the first Festival to be held in May.

Violet Alford, direct from Ireland ten years ago and a recent convert to folk dance, is Recording Secretary. When Vi isn't busy typing reams of Federation minutes, she's teaching grade school up Shoreline way.

Last comes ye Associate Editor of AMERICAN SQUARES, one Elsie Morris. After extolling the charms of the great Northwest for years and years by word of mouth and ink of pen, she is at last made official by being elected Corresponding Secretary. Elsie is a health and physical education teacher and rhythm is her Way of Life.

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All officers and Federation members have been folk and square dancers from away back but sincerely feel that under the new organization their efforts will reach new values and they will be able to accomplish many more things. First, they want to get more people dancing. They hope to encourage nationality groups to dust off the old dances and again dance them not only for self benefit but to hand down to the next generation a priceless heritage in ethnic rhythmic cultures. Another concern of the Federation is to provide and stimulate leadership by providing time and place, usually before a club's scheduled meeting, in which instruction will be given either in new or old dances. There is also talk of holding summer Work shops, such as Pullman, Wn., is featuring at the college with Herb Greggerson of Texas in charge.

It is another of our ambitions to compile directories: lists of places and groups with whom to dance; sources of music — records, sheet music, musicians, orchestras; a library of both known and new dances, to be made available for festivals, new groups, out-of-state groups, and for whoever might be interested.

Last night a demonstration square traveled over to apple country in Wenatchee, Wn., to help out their folk dance festival which precedes the world famous Apple Blossom Festival.

Bob Hager in Tacoma takes regular trips to the great Madigan Hospital at Fort Lewis, Wn., both to call for the inmates and to have his adult and junior groups demonstrate. It's a rare experience in humility to swing with a partner whose both legs may be cut off anywhere from ankle to thigh, or who has any or all parts of an arm missing.

When called on for help all club members are willing to take off at the drop of a hat for parts known or unknown. Travel is certainly a number one item on the Federation's activity list.

People are all the time sending us mimeographed lists of members of their square dance clubs so that we can send them sample copies of AMERICAN SQUARES. (This is your invitation to do the same for your club.) But the most interesting I have received was from the Minisa Square Dance Club of Wichita, Kansas, which listed not only name, address and telephone number, but also the nicknames and familiar names of the members. It's much easier to like Roy and Ella than Mr. & Mrs. R. V. Courter.

Ralph Page writes us that he and Lawrence Loy called at the Fourth Annual Norcoaggie Folk Festival at Walpole, Massachusetts by the Norfolk County Agricultural School. The boys of the school put on a fine demonstration followed by general dancing for all.

The Kitchen Jig

By Harold "Deke" Fowler

It only seems like yesterday when my dad took me to a kitchen jig, but already it has disappeared from our state (Connecticut). Perhaps this is because the homes are smaller, but I believe the real reason is that folks today keep within themselves instead of promotion the large of read fallowship of the folks.

ing the love of good fellowship of our fathers.

To you who have never seen or heard of a kitchen jig, I would like to picture it to you. Imagine your father and mother inviting all the neighbors for a few miles around into their house for an evening of fun and get-together. You would help your folks move all the furniture out of the house, on to the porch or lawn for the evening, and along about 7:00 the neighbors would start to arrive.

The ladies would bring all sorts of food to eat and the menfolks

would come prepared to make a good time for all.

Along about eight o'clock the caller and his boys consisting usually of two musicians, would get there and things would start to hop. Squares would be formed in all rooms, and the caller in his best voice which would fill the whole house would announce what figures he was going to call and we were off for an evening of fun.

As dancers when they were dancing could not hear music at all times from one given place in the home, the caller and his boys would

go from room to room calling and playing for the dancers.

After about an hour of dancing you would all rest for awhile, while you ate or talked with your neighbors of many things and some of the men would go and take up a collection for the boys who played. This would go on all night, and before you knew it the sun was coming up and the men would have to get home and do their chores. Some of the womenfolks would stay to help the hostess clean up her house and there was always enough collected during the night for the musicians, so as to leave enough for the lady of the house for her troubles. Everybody had a grand time that night so that on the next night, a time would have been planned for someone else's home.

These sort of dances would be held four and five nights a week. Then on Saturday night we would have our weekly dance in the local

grange or town hall.

My story would not be complete, if I did not mention at least one funny experience I had at playing at some of these parties. Once we were playing in quite a spacious farm house, in which the kitchen was so big that we were able to get about nine squares into it.

My musicians decided not to walk from room to room, as all the dancing was being done in two rooms, and I did my calling by

standing in the doorway between the two.

The fiddle player had decided to sit in the kitchen sink, which was a large one, one of those old wooden affairs with a pump on it. The dancers were having a grand time dancing a good rollicking square when I heard a crash and turned around to find the fiddler, sink and all, mixed up with each other on the floor.

Everyone had a grand laugh, the fiddler went on playing and

the sink got put up before the dance was over.

I wish we could see the return of such things to our American way of life, as I believe they are part of our heritage. We need such gatherings and fellowship to stabilize our people and to get them to know each other better. Let's work to preserve our old customs and keep the faith our fathers had in his neighbors and friends.

Cleveland Contest

By Mark Dannis

The Cleveland YMCA Square Dance group acted as host on April 10th to a set of teams from six cities, a total of ten teams competing. The contest was the first of its kind held around here, and was purely a state affair. Cleveland, two, Canton, three, Akron, two Columbus, Toledo, and Painesville were the participants.

The contest was only under way a short time when two things became easily noticeable. There were two styles of dancing represented and the judges favored one style in their grading. One style can be classed as the Western Square, or the type wherin enthusiasm counts more than timing. The other type can be classed as the Eastern Quadrille, wherein precision counts. The judges gave lots of points to groups which looked as though they were enjoying the dance, regard less of the fact that Take a Peek was a far simpler dance than Mill Wheel. (Canton "A" put on a precision quadrille that would have warmed the heart of Ralph Page, and nearly was dropped from the contest because it looked like a drill rather than a dance.)

When the type of judging was realized, the dancers went all out to please the judges. As a result, there was some darn good talent shown, since there wasn't time to rehearse a lot of showey deadening tricks.

An idea of the talent that was shown can be gained from the fact that Akron and Canton semi-finalists tied three times in their dances. Even a new dance, to a caller neither had heard before, ended with each team having the same score. (A little matter of a mistake in addition gave the Canton team the short-lived hope that they had won.) The tie was finally decided by the flip of a coin, much to the disgust of all concerned.

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Callers Corner

By C. D. Foster, Author of Foster's Square Dance Cards
Continuing from last month with the Play Party, we have:
"OLD BRASS WAGON"

This play needs very little explanation. You can use the Virginia Reel figure in its entirety, if you like, changing the words of the song to suit the figure. Here is the old way.—

You can stand in square formation—circle formation or in the

long way formation. Suit yourself.

(Music—"OLD BRASS WAGON")
Circle to the left, old brass wagon.
Circle to the left, old brass wagon,
Circle to the left, old brass wagon,
You're the one my darling.

Make up the verses to suit your figure as follows-etc.

Do-si partner, little brass wagon—
Do-si corner, little brass wagon
Swing your partner, little brass wagon,
Promanda has home (oto in sirele fo

Promenade her home. (etc. in circle formation)

If in long-ways formation and using Virginia Reel for instance you might sing:

First gent out and do-si opposite
First lady out and do-si opposite
First gent out with right hand opposite,
First lady do the same.
First gent out, and left hand opposite,
First lady out and left hand opposite,
First gent out and both hand opposite,
First lady do the same.
Skip down the center,
Little brass wagon,
Back to your place,
Little brass wagon,
Reel, and reel and reel.

While they are doing the reel, sing the first verse and continue singing something until they divide and form the arch and are ready to start with the next couple.

You will understand that this was danced in as many different ways as there were communities using it. This is the way we did it in

Nebraska in the Gay nineties. So, that's that.

You can see the possibilities if square formation is used. Remember, we were not allowed to dance to music. We sang and played and that was all right; we were not dancing, we were having a play party.

"OLD JOE CLARK"

Here is the one that caused most of the furor in early days.

The players join hands to form a circle. Lady on the right. They march around to the right during the singing of the firt verse. Then reverse the movement for the second stanza.

Now, each boy swings his partner around by the right hand and the next lady on the right by the left hand just as in Grand Right and Left until he meets his partner.

This is the start. Every community had its own way of proceeding from then on. Any dance change known may be used, in fact I am almost ready to believe that all the changes have been used at various times in the course of the Play Party.

Go ahead and use your imagination and play OLD JOE CLARK. You will be just as RIGHT as any one else, so what? This is a good play if you divide the couples into sets of four as in square dancing.

You can buy the muic at any music store. Here are a few verses so you can go from here on your own.

Old Joe Clark, the preacher's son Preached all over the plain. The highest text he ever took Was High low jack an' the game.

CHORUS

'Round and 'round, Old Joe Clark 'Round and 'round we're gone. 'Round and 'round, Old Joe Clark Bye-bye Lucy Long.

CHORUS

I went down to see my gal, She met me at the door, Shoes and stockings in her hand, An' her feet all over the floor.

CHORUS

Another refrain

Fure you well, Old Joe Clark

Fare you well, I'm gone,

Fare you well, Old Joe Clark,

Byebye Lucy Long.

If you see that gal of mine, Tell her if you please, When she starts to make up bread, To roll them dirty sleeves.

And so on and on—If you need more verses make them up as you

go.

Monadnock-Jolkways Contest

Here is your chance to win a free scholarship to the Monadnock-Folkways Summer School of folk dancing. Just think, ten whole days of folk dancing — American and English, in the beautiful Monadnock region of New Hampshire. Gene Gowing and Ralph Page, directors of the school, are making this offer especially for readers of AMERICAN SQUARES. See November and December 1947 issues for description of last year's school.

CONTEST RULES

1. Contest is open to all, regardless of previous folk dance experience. However, contestant must be sincerely interested in promoting folk dancing and teaching same. State previous folk dance experience, if any.

2. An essay, of 100 words or less, must be written on "Why I want to teach and help spread folk dancing." Use only one side of the paper, preferably typewritten, although the latter will not influ-

ence the judgement of the essay.

3. Send all entries to 121 Delaware Street, Woodbury, N. J.

- 4. Entries must be postmarked not later than Saturday, July 31, 1948.
- 5. Winning contestant will be notified by mail shortly thereafter.
 - 6. The decision of the judges is final.

The Round Table

Dear Sir,

In the March issue of AMERICAN SQUARES, you asked for problems to be discussed at the Round Table. We have had quite a bit of discussion recently about the standards to be judged in a square dance contest. Should the size of the participants have anything to do with it? Naturally a group of similar heights possibly can present a better appearance. Should height enter into it? We contend that execution of the call, rhythm, form and things of this sort are things to judge. Just because a chap is six foot and another five foot six, should have nothing to do with their ability to square dance to perfection.

We would appreciate your opinion of the qualities to be used

in judging in the order of their importance.

An enthusiastic square dancer

Editor's note: Since this is the Round Table, would like to open this to general discussion. As far as height, size or shape of the respective dancers, we know of no judging standards that specifically includes these specifications.

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Perhaps the greatest item of contention is whether contest should be held at all. The greatest majority of people now favor the festival type of demonstration with plenty of general audience participation. Contests, for some reason, make for hard feelings, and seem to spoil square dancing in general.

Perhaps one of the greatest arguments that can be raised, is wether the caller should be graded as part of his group. This is especially important, when one caller has entered several groups in a contest. Perhaps the best system is to grade the dancers alone.

Another matter of controversy is whether judges thoroughly familiar with square dancing, or those not should be used. Each would seem to have some advantages.

Dances Contributed

HINKY DINKY PARLEZ VOUS

As called by Ralph Page, Keene, N. H.

FIGURE

The first head couple out to the right and circle four hands round

Twice around, twice around, oh twice around you go Leave your lady standing there, on to the next and circle three

Hinky dinky parlez vous

Take that gentleman on to the next and circle four hands round

Twice around, twice around, oh twice around you go

Hinky dinky parlez vous

Forward six at the side you go,

Parlez vous

The head two people do si do

Parlez vous

Forward six and go right back, the head two swing in the middle of the ring

Six hands around them while they swing

Every one swing your partners all, swing 'em around the hall

Swing, swing, swing, swing, every body swing Promenade with mama, with papa, oo la la Hinky dinky parlez vous other couples do same changes in turn

The above is taken from the forthcoming book, "One Hundred and One Singing Calls," by Frank Lyman.

Record Reviews

By Charley Thomas

As a general rule the Crystal records are well balanced and well recorded. They do not seem to

have the life that the Apex Records do and I should not rate them as high as Capitol's Cliffie Stone album, but they are good records worthy of a place in any collection.

Crystal 144 Chicken Reel. The Frontiersmen. A well-balanced well-recorded record. The fiddle makes the melody stand out without sacrifice of beat. Metronome 130. Done Gone. Another fine job of playing and recording. Metronome 130. We stock this record at \$.89.

Crystal 145 Mississippi Woodchopper. The Frontiersmen. The tune is monotonous and there is some ringing of the strings. This is the worst of the lot. Metronome 128. Arkansas Traveler. This is the first good recording of this old favorite that I have found. Metronome 134. We stock this record at \$.89.

Crystal 146 Devil's Dream. The Frontiersmen. It really sets the toes tingling. Metronome 136. Turkey in the Straw. Nice duet arrangement between the two fiddles. A fine recording. Metronome 132. We stock this record at \$.89.

Crystal 108 Calico Polka. The Frontiersmen. I prefer my polkas by wind instruments. Singing. Metronome 124. Frontier Schottische Very slow at metronome 73.

Crystal 107 Saucer Eyes. The Frontiersmen. Can't put my finger on it, but I don't like it as well as the others. Metronome 126. Around the Floor Polka. I prefer my polkas by wind instruments. Singing Metronome 126.

Krantz 1014 My Little Girl. Uptown String Band. It's fun look ing for, and even more fun finding, records of songs to which square dances have been set, which weren't intended for square dancing but can be used. I have been looking for My Little Girl for some time. One of the other string band records fooled me when it had the verse as well as the chorus. This is properly arranged for

First Couple promenade the outside,
Around the outside of the square,
Promenade up the center,
To the couple standing there,
Now balance four with the opposite couple,
And balance four again,
And you all swing your own little girlie,
The girl in the red, white and blue,
Now you ladies chain with the opposite couple,

Ladies chain with the right hand couple,
And chain 'em back again,
Ladies chain with the left hand couple,
And chain 'em back again,
And you all swing your own little girlie,
The girl in the red, white and blue,
Now allemand left with the right hand lady,
(Not your partner)

And chain 'em back again,

And go back and swing your own,
And allemande left with the left hand lady,
And a grand right and left around,
And when you meet your partner,
You promenade her home,

And you all swing your own little girlie, The girl in the red, white and blue.

Ed Durlacher wrote me that he has a dance to this tune too. If you know some, how about sending them in? Metronome 124. Other side is *I'm Looking Over a Four Leaf Clover*.

Change in Date: The Wisconsin Folk Festival date has been changed from July 11 to July 18, and will be held in Juneau Park instead of as before announced. Let's see all our friends there!

Dances of Poland

F 1008 A - GRANDFATHER'S POLKA (Dziaduno Polka)

B - GONSIOR (Gasior)

F 1009 A - OIRA OIRA POLKA (Ojroa! Ojra!)

B - KUJAWIAK (Gesi Za Woda)

F 1010 A - ANTEK POLKA (Antek Na Marmonji Gra)

B - KOKOTEK

- F 1011 A BARTEK POLKA
 - B THREE KRAKOWIAKS

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102-C, 107, 108, 111, 113, 114, 115,	117-A Virginia Reel, Contredanse
116, 117, 118, \$6.50	(With Calls)
101-A Plain Quadrille, Part I	117-B Barn Dance — The Military
101-B Plain Quadrille, Part II	Schottische
(Without Calls)	118-A Fireman's Dance, Circle Quadrille
102-A Standard Club Quadrille,	118-B Money Musk, Contredanse
Figure I	(Without Calls)
102-B Standard Club Quadrille,	*Album No. A-208
Figure II (Without Calls)	Eight records, Nos. 103, 104, 105,
102-C Standard Club Quadrille,	106, 109, 110, 112, 119 \$4.50
Figure III	103-A Hungarian Varsovienne
102-D Jigs and Reels	103-B Old Southern Schottische
(With Calls)	105-A Lancers "Oriental," Figures
107-A Heel and Toe Polka	I and II
107-B Rye Waltz	105-B Lancers "Oriental," Figures
108-A Captain Jinks 108-B The Little Old Log Cabin in	III and IV (With Calls)
the Lane (Singing Calls)	106-A Lancers "Oriental," Figure V
111-A Blue Danube Waltz	(Without Calls) 100-B Lancers "Oriental," Figure V
111-B Tales From the Vienna Woods	(With Calls)
(Waltz)	109-A Hinky-Dinky, Parlee-Voo
113-A Hull's Victory, Contredanse	109-B Life on the Ocean Wave (Sing-
113-B Lady Walpole's Reel, Contre-	ing Call)
danse (Without Calls)	110-A Badger Gavotte
114-A Portland Fancy, Circle Qua-	110-B Varsovienne Waltz
drille	112-A Black Cat Quadrille, Part I
114-B A Good Mixer, Novelty March (Without Calls)	112-B Black Cat Quadrille, Part II
115-A Quadrille, Medley of Horn-	(Without Calls)
pipes	119-A Lady Round the Lady (Sing-
115-B Newport Quadrille, Grapevine	ing Calls) 119-B Fireman's Dance, Circle Qua-
Twist (Without Calls)	drille (With Calls)
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DISC 630 SQUARE DANCES. Ralph Page, the Singing Caller, and his New England Orchestra. Red River Valley, Disgusted Brides Monadnock Muddle, Odd Couple in the Center, Star the Ring and Ladies' Whirligig. \$3.47.

DISC 631 SQUARE DANCES without calls. Paul Hunt and the Rock Candy Mountaineers. Rakes of Mallow, Rig a Jig Jig, Golden Slippers, Little Brown Jug, Soldiers Joy and Lamplighter's Hornpipe. Needs a heavier bass — use the tone control knob. \$3.47.