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# AMERICAN SQUARES

*A Magazine Dedicated to American Folk Dancing*



*October, 1950*

*Ten Cents*



## Cooperation vs. Competition in Dancing



In view of the fact that dancing in most forms is essentially a recreational activity in which people participate for pleasure, most of the leaders in this country are strongly opposed to competition in dancing and calling.

Festivals, jamborees, hoe-downs, play days, etc., in which participants dance with members of other groups, are representative of the finest type of cooperative recreation and friendliness. Other festivals in which various groups or individuals demonstrate their dances without the elements of comparison and rating, are to be recommended secondarily. On the other hand, competition hinders cooperation and frequently leads to snobbery, envy, malice, and uncharitableness. The prize or high rating becomes the goal and thus dancing simply becomes a means to an end, defeating the purposes of dance as a recreational activity.

Much alarm has been expressed over the efforts of commercial agencies such as newspapers, radio stations, and business organizations, to capitalize on the current widening interest in folk and square dancing by sponsoring contests in dancing and calling.

Recognizing this trend, the Legislative Board of the National Dance Section of the American Association for Health, Physical Education and Recreation passed the following resolution at its annual meeting at Dallas, Texas, in April, 1950: "The National Section on Dance is opposed to competition in all forms of dance such as contests in square dance and/or square dance calling, ballroom, modern, tap, and folk dance. It is strongly in favor of encouraging groups and individuals to dance as long as it does not take the form of a contest."

Some of our folks and square dance organizations have written provisions in their Constitutions and By-Laws prohibiting competition—notably the Square Dance Association of Wisconsin and the Caller's Associations of Boise, Idaho, and of Minnesota. Other such organizations as well as individuals and clubs are strongly urged to support the action of the National Dance Section by refusing to sponsor or to participate in any dance or calling contest.

Ralph A. Piper



### AMERICAN SQUARES

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No. 2

121 Delaware St., Woodbury, N. J.

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OUR COVER:— The buzzer sounded. "Gee," said Charley, "I didn't mean to ask that long." Dale looked chagrined and rushed to ring the dinner bell. Class dismissed and we wandered down to the mess hall where we were told by the camp staff that two buzzes was the call for the camp director not a meal signal and the mess hall door was creaked in our faces. In a matter of minutes Jimmy had squares on the lawn dancing to his clapping (Only one person clap; more drowns out the call.) and two minutes later Luke appeared with his accordion. The photographer also arrived; hence this picture. Camp Iduhapi, Loretto, Minn. Sept. 1, 1950.

# ONE NIGHT STANDS

BY CHARLEY THOMAS

I am writing about one-night stands where the dancers are generally ignorant of square dancing and you have to teach them. In considering such events, we must keep in mind the fact that we are not present to teach square dancing. We are present to give the people a good time. The square dance is the means, not the end. Hence instruction should be kept to the minimum.

The way to give these one-nighters a good time is NOT to put them in a big circle and drill them on allemande lefts, grand right and lefts and dosidos for a half hour. The way to give them a good time is to get them dancing just as quickly as possible and keep them dancing as much as possible.



We start the evening with the **Patty-Cake Polka**. This can be done with a small or large number so we don't have to wait for late-comers. It sets the tempo of the evening: that the dancers are not going to dance all evening with each other. (I have heard that in other areas beside Philadelphia, couples actually exchange dances!) It also teaches the swing and for this we use the regular waist swing that we shall use the rest of the evening.

After the **Patty-Cake Polka** we may have a rest, depending on the age and energy of the group. But to go into squares, which we do next, we first go back into the large circle. Then Biz and I get down on the floor and break the large circle into smaller circles of eight. These we square up to the sides of the room and then identify the couples.

We next teach the promenade and with the dancers knowing only the swing and promenade, we go into **Honor that Lady** as presented by Lloyd Shaw in **Cowboy Dances**. This breaks down the gentlemen's reserve. The ladies then do **Old Arksansaw**.

During the intermission after the square, we put on a fox trot. That is part of giving the dancers fun. Let them have a little something familiar to hold on to. Before the evening is over they'll be sitting out the fox trots and dancing the squares.

Our second set of squares is composed of Lawrence Loy's **She'll Be Comin' Round the Mountain**, sometimes known as **Bluebeard**. With "Kick his shins and muss his hair" this completes the demoralization of the dignified. Ties are removed to the command, "Untie his necktie" and coats removed by "Pull out his shirttail." But the dancers still only know how to swing and promenade and, oh, yes, to circle left and honor their partners and the person on the other side. The second dance is **Pop Goes the Weasel** but rather than confuse the dancers with "Lady come back, gent come up," the last circle and pop is done by the gent alone.

More fox trots while they rest.

The next couple of dances are **Marching thru Georgia**, the beginners' favorite "You're Going to Wrong Way!" and **Solomon Levi**, "First couple separate."

Now probably, and only if they're ready for it, we teach the grand right and left. No allemande left yet, and they go all the way around. The dance: **Red River Valley**: "First couple to the right and you circle and you swing with the other fellow's girl. Now step right back and you honor. Swing your own, she's your Red River girl." There's a couple of extra measures in it for them to untangle themselves if they become confused.

If they understand the grand right and left, we may give them the promenade call halfway around either with or without warning according to their competence. The dance is **Duck for the Oyster**. The first two couples "run away home to the promised land," but the last two "do 'em up in an old tin can" and have a wonderful time using the can opener—even if they don't know the allemande left and the dosido. There's a difference. They enjoy getting mixed up with oysters, but not with allemandes. Don't ask me why.

If they're too tired to fox trot, we teach them **Herr Schmidt**.

The evening is pretty well over by now. If we have time, we add the allemande left to the grand right and left. The perfect dance is the uncomplicated version of **Listen to the Mocking Bird**, "First couple promenade around the outside, with your partner, in the moonlight, and you swing her in the center with six hands around and let me see you kiss her if you dare. Allemande left, allemande left, and a grand right and left around the ring. Meet your partner, promenade her and listen to the mocking birdie sing."

From there on you're on your own. The dancers have learned the basic figures in easy stages having a wonderful time while they do it. Compare this method with **Hinkey, Dinkey, Parley Vous**. Before they do the dance, the dancers must learn the square, swing and promenade and in addition, the forward and back, the dosido, allemande left and grand right and left, not to mention identifying corners and opposites. Of course many thousands have learned the hinkey-dinkey way, and had a swell time doing it, but it is not designed to give the most fun per minute, but to teach square dance so-called fundamentals, many of which are not necessary.

Oh, yes, we do teach the dosido. We wind up the evening with the **Virginia Reel** done black Republican style. Everybody turn partners with the right hand; turn 'em with the left hand, turn 'em with both hands and turn 'em with no hands—dosido.



I call this method **Play as You Learn** and I have embodied it in the booklet of square dance instruction by that title, designed to sell for only 10c and still leave the caller a profit. The booklet contains no dismaying glossary of terms nor frightening basic instructions. It is all there together in easy stages. And the booklet is designed to act as an advertisement. There is a place on the cover under the words, "FOR PERSONAL INSTRUCTION." Callers can place their own name, address and phone number there. I'm having mine printed in and if any callers will order at least 250 at 5c each (to retail for 10c) we'll have their name, address and phone number printed on those for their own advertising. The order must be placed promptly before we go to press.

# THE ORACLE

Q—I have the record Imperial 1009 Red Wing and Rainbow. Do you know where I could obtain the instructions for these two dances? Clark DeHaven, West Branch, Iowa.

A—Well, I'm not sure what they're intended for, but here's what I use:

## RED WING

First couple right and circle half,  
The inside couple arch  
It's duck and dive and away you go  
With the inside high and the outside low  
Hurry, hurry, let's go,  
It's over and then below  
And everybody swing your own  
You swing your own around  
And you all swing your pretty little Red Wing  
And promenade her and serenade her  
Promenade, promenade while trees are sighing  
And Red Wing's crying her heart away.

It's the one Ed Durlocher recorded for Decca minus one verse.

## RAINBOW

First gent promenade the outside  
The second gent will follow up—go twice around  
The third gent walks around the outside  
And the fourth gent will follow on around  
The first gent will stop and swing his partner  
The second gent will stop and swing his too  
The third gent will stop and swing his partner around  
And all swing 'em, swing 'em, swing 'em 'round with you  
Allemande left on the corners  
Allemande right on your partners  
Allemande left on the corners again  
And a grand ole right and left  
All the way around. Promenade.

Q—Also I have the record Victor C34-8 Life on the Ocean Waves called by Paul Conklin. Is this music available on some other record without calls? Clark DeHave, West Branch, Iowa.

A—This particular arrangement is not available but those of us who like it have adjusted the dance to fit Capitol 79-40202, Folkraft 1004 and Globe 5007. American Squares will sell you the first two. Write for a catalogue.

Q—What do you mean by LOD and RLOD? Theron A. Wilbanks, Fort Worth, Texas.

A—Line of Direction and Reverse Line of Direction. Line of Direction is counterclockwise around the room.

Q—Can you help me? I would like to get a Signature Album. It has their Turkey in the Straw in it. H. E. Carlsen, Seattle, Wash.

A—This album was repressed under the Hi-Tone label. We can supply you those three records in a folder for only \$1.25.

Q—What is a folk dance? What makes a dance a folk dance? What conclusion have you made concerning this question? Harry E. Monnier, Cheswick, Pa.

A—Technically a folk dance is any dance which grew up; whose author is lost in the veil of time. Thus many, but not all, square dances are folk dances. Ralph Piper claims that the fox trot is the only American folk dance. I thought that its author was known (tho I just looked and none of my books gives his name). I contended that the jitterbug was an American folk dance. (He claimed it was a type of fox trot.) At any rate, you can see that many of the new couple dances we have been doing are not folk dances. However, we call them folk dances to distinguish them from ballroom dances and we have been including all these new couple dances under the term American folk dances. It is not correct and someone should think up a new word, but until then we'll have to go along with the incorrect terminology.

Q—I am hanged if I can work out Hiawatha and Silver Bell into a good square dance due to the peculiar tempo. Would you advise me what dances you call to these? Fred Bosworth, Scarsdale, N. Y.

A—I like to call Right Hand Up and Left Lady Under to either of them tho Silver Bell is my favorite, or any other 3-1-3-1 dance. Paul Hunt has set a dance Balance Out and Around the Corner to Silver Bell and recorded it for

the Folk Dancer but it has not yet been released.

Q—Is there any way to get explanation of some of the more intricate calls on some of the records? Mrs. J. L. Sanders, Des Moines, Iowa.

A—Well, tell us which ones and if we can't explain them ourselves, we'll throw them open to our readers.



In August we asked for Florence Stickelmyer how to do the Wagon Wheel as called by Jonsey in the MacGregor Album 5. Perhaps Lee Waddell of Hollywood, Calif., Madeline Bechel of St. Paul, Minn., Gage Wamsley of Chicago, Ill., Gale Preitauer of Moorpark, Calif., and Russell Stedinger of Oakland Calif., will forgive us if we print Jonsey's own letter and explanation.

Hi Charlie:

Sorry to have caused so much confusion with the wagon wheel break. Believe me I gave the instructions to MacGregor, but because of lack of space they left them out at first but later mimeographed a few copies and have since included them with the album. (Thank Goodness). I have enclosed a copy for you and hope they will iron out all problems that have been encountered in the past.

There are **four separate wagon wheels** and we here in Calif. use a forearm hold (elbow to elbow). In other words gent places right arm to partners right arm (horizontally) the fingers of each persons hand close grip at about the crook in the elbow. This gives us a much faster movement than the hand to hand grip. Marshal Lovett, caller from Glenwood, Ill. was visiting here a short time ago and I called the Wagon Wheel break for him as we recorded it. He then told me that they were using a handhold back there and had been unable to keep up with the recording but after dancing it as we do out here his troubles were over.

Glad to be of help and hope you can do the same for me sometime.

Please send me American Squares as you'll find my 1 buck inside. Thanks a million.

Your friend, Jonsey

#### WAGON WHEEL

Filler in Texas Tornado

C. P. MacGregor Album #5

**Left to your corner, right to your girl, wagon wheel and make it whirl!**

The gentlemen execute an allemande left with their corner ladies and face their partners. Using the elbow to elbow hold, they do a right hand turn (clockwise) once around. As the gentlemen complete the full turn they spin their partners into a right face twirl. She twirls once around and places her left arm around his waist and he places his right arm around her waist. The gentlemen form a left hand star and they turn the star (counter clockwise).

**The hub flies out, the rim flies in a right, a left you're gone again**

The gentlemen break the star with a left face turn (counter clockwise) full around, take their partners by the right hands, the next lady in line by the left hand and the next lady in line with a right hand, elbow to elbow hold, turning once around (clockwise), he spins the lady into a right face twirl. She twirls once around and places her left arm around his waist and he places his right arm around her waist. The gentlemen form another left hand star, turning the star (counter clockwise).

**Another whirl, another wheel the faster you go, the better you feel**

The gentlemen break the star with a left face turn (counter clockwise) full around, take their new partners by the right hand, the next lady in line by the left hand and the next lady in line by the right hand, elbow to elbow hold, turning once around (clockwise) he spins the lady into a right face twirl. She twirls once around and places her left arm around his waist and he places his right arm around her waist. The gentlemen form another left hand star, turning the star (counter clockwise).

**The rim flies out, the hub flies in a right, a left, you're gone again!**

Repeat the same execution as explained above.

**A left hand swing, don't be afraid meet your sweetheart, meet your maid now you've got her, promenade.**

The gentlemen break their star with a left face turn (counter clockwise) full around, give right hands to their present partners, left hands to the next lady in line, meet their original partners and promenade to their home positions.

There are four separate wagon wheels in the above break.



Also, in case some of you missed it in the last issue, the Mexican Shuffle is another name for La Raspa which can be found in the World of Fun and Folk Dances from Near and Far, Vol. II.



# Book Reviews

We do not stock reviewed books unless specifically stated

**How To Square Dance**, by Rod LeFarge. Illustrated. 43 pp. Haledon, N. J. Privately published, 25c.

Rod gets off on the wrong foot with a South-Jerseyite by telling how things are done in New Jersey by which he means North Jersey. Perhaps I'm prejudiced but besides selling a square dance book for 25c which he accomplishes by cutting the size to 3" x 4½", I can't see that it's any great contribution to square dancing. There is a nice dissertation upon the difference between New Jersey singing calls and Texas patter calls which may or may not help a beginner.

Charley Thomas.

**16 Singing Calls**, by Rod LaFarge. 16 pp. Haledon, N. J. Privately published. 50c.

Rod has a knack of fitting figures to singing calls. The figures are not new, but they are nicely adapted to catchy tunes. (Now all I have to do is find a record of **Charley Was a Boxer** without singing.) There is not as much imagination, but the book is probably as helpful as **Twelve Homemade Square Dances**.

Charley Thomas.

**In Idaho It's Docey Doe**, by Mel Day and Jere Long. 60 pp. Boise, Idaho. Privately published, \$1.00.

There is a lot of careful work in this little book. It is carefully planned and arranged. It contains a lot of valuable material. Unfortunately, there is little that is new. Even the dances in Jere Lang's **Originals** (Jere being, one of the top square dance originators in the United States) have been available before in other media. However, 53 dances for a buck is not bad.

Charley Thomas.

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# RECORDS

by CHARLEY THOMAS

Key

TR 50 Useable  
TR 70 Acceptable

TR 80 Recommended  
TR 100 Perfect

**FOUR STAR**, Lefty Davis calling, Rhythm Boys playing. 10" Recording coarse, arrangement poor, playing heavily syncopated, balance good. The dances are pretty fair but the caller's voice is far from pleasing. 1374 **The Apple Tree in the Orchard**. Metronome 183. TR 75. **Liza Jane**. Metronome 142. TR 75. 1375 **Log Cabin in the Lane**. Metronome 130. TR 72. **Lucy Doll**. Metronome 140. TR 75.

**FOUR STAR**. Johnny Dieson and his Cripple Creek Ranch Hands. 10". I had hoped that the days when the recording was so poor that the ringing of the banjo carried over was past, but here we have some more samples. Playing good. 1372 **Flop Eared Mule**. Metronome 131. TR 65. **Tom and Jerry**. Jack Currier calling. Balance poor. Patter interesting. Metronome 126. TR 65. 1373 **Cripple Creek**. Metronome 130. TR 66. **New Broom**. Metronome 126. TR 66.

**IMPERIAL**. Bill Mooney's Cactus Twisters. 10". These have the standard shortcomings of Bill's orchestra, poor or no fiddle, emphasis on the banjo or accordion which are poorer recording instruments, playing fair, recording fair, balance fair. 1146 **Hot Pretzels**. Metronome 118. TR 64. **Oh Suzanna**. The banjo should have kept the lead. Metronome 120. TR 73. 1147 **Blackberry Quadrille**. Metronome 132. TR 70. **Alla en el Rancho Grande**. Metronome 138. TR 77. 1148 **Ting-a-Ling Waltz**. No bells. Metronome 48. TR 76. **Flower Girl Waltz**. Metronome 50. TR 70. 1150 **Goodbye, My Lover, Goodbye**. Anybody know the dance? It hasn't penetrated this far into New Jersey. Metronome 134. TR 71. **Wabash Cannon Ball**. Metronome 122. TR 69. 1151 **Ta Ra Ra Boom De Re (Sic)**. Metronome 130. TR 78. **Pop Goes the Weasel**. Metronome 122. TR 74.

**Imperial 1169**. Johnny Downs and His Squares and Rounds. Playing good, balance fair, recording fair. **Garfield's Hornpipe** Robert E. Lee. The choice of pieces for the medley is not happy. Metronome 135. TR 78. **Marching thru Georgia**. Don't hail it, it's arranged. Metronome 138. TR 80.

**LLOYD SHAW**. Pappy has taken a fling in the recording game. If you're satisfied with an organ for music, they are all you can ask. Vol. 1. Fred Bergin at the organ. Playing excellent, arranging good, recording fine. 101 **Merry Widow Waltz**. Metronome 53. TR 91. **Skaters' Waltz**. Metronome 50. TR 91. 103 **Varsouvianna Medley**, 1. **Put Your Little Foot**, 2. "Pappy" Shaw's Varsouvianna. Metronome 38. TR 89. **Black Hawk Waltz**. Metronome 48. TR 88. 105 **Laces and Graces**. Metronome 112. TR 91. **Glow Worm Gavotte**. Metronome 110. TR 88. 107. The spoken instructions give merely the position for starting then the music starts and Pappy gives the calls—that's what they are. However, the calls are useless without the instructions on the front of the album unless you know what you're doing before you start. The written instructions are not keyed to the measure. One must carry over those fuller instructions to listen to the calls to get the exact time in the measure that you do any given dance. I'm not saying it can't be done. I think it would be easier if the written instructions had been keyed to the measure. TR 67. We stock this album at \$4.95 and the first three records individually at \$1.05. 109. This was released in advance of the second album of which it forms a part because of the popularity of the Irish Waltz. **Waltz of the Bells**. Metronome 50. TR 92. **The Irish Waltz**. (Too-Ra-Loo-Ra-Loo-Ral). Metronome 54. TR 91. We sold a lot of these at Camp Ihduhapi and we'll be glad to sell you one too, complete with instructions, \$1.05.

**MERCURY**. Album A-80. **Square Dance**, calls by Jim Lackey with Jessie Ledford and the Merrie Strings. Ledford has changed sex since these three 12" records were published as part of the Hamilton album of four records. The two singing calls, pretty poor jobs, were removed leaving only the fine called pieces. We will still sell you the Hamilton Album for \$10.00 and it's worth it altho the callers' are has progressed since the Hamilton album was issued and excellent calling now includes some syncopations and other rhythms. This is fine calling but with nothing but the downbeat.

**MacGregor 615 Lindy Lee.** Jack Barbour's California Clippers. One side has spoken instructions by Ralph Maxhimer. (Will someone who has used them, please tell me how successful spoken instructions on records are?) Even with mimeographed, explanations included these seem incomplete. The music well played, well recorded with fair balance. TR 80.

**MacGregor 616 Spanish Waltz.** Jack Barbour's California Clippers and spoken instructions by Ralph Maxhimer. Metronome 60. TR 85.

**MacGregor 617 Jessie Polka.** Jack Barbour's California Clippers and spoken instructions by Ralph Maxhimer. It's the best recording of **Golden Slippers** and **Little Brown Jug**, I've heard. Metronome 132. TR 88.

**MacGregor 618 Canadian Barn Dance.** Jack Barbour's California Clippers and spoken instructions by Ralph Maxhimer. Metronome 126. TR 88.

**Metronome 619.** Stan James and the Valley Boys. Playing good, balance fine, recording excellent. **Jingle Bells.** Metronome 126. TR 90. **Listen to the Mocking Bird.** Arranged. Metronome 138. TR 88. We stock this record at \$1.00.

**MacGregor 621.** Fenton "Jonesy" Jones, music by Jack Barbour's California Clippers. Calling good, playing good, balance excellent, recording excellent. **MacNamara's Band.** Metronome 135. TR 91. **Right Hands Across and How De Do.** Allemande A, Promenade Red Hot combined with Right Hand Cross. If you can do one, you ought to be able to do the others. Metronome 134. TR 91.

**MacGregor 622.** Fenton "Jonesy" Jones, music by Jack Barbour's California Clippers. Comments above hold good except Jonesy is now singing instead of calling. **Polka Hoedown.** Metronome 128. TR 85. **Jonesy Hash.** Metronome 133. TR 90.

**MacGregor 623.** Music by the Jones Boys, no calls. Playing good, recording good, balance fine. **Reseda Blister.** Metronome 130. TR 92. **Wreck of the '97** by Jack Barbour's California Clippers. Playing good, balance good, recording excellent. This is how the recording of a banjo or guitar should be handled. Metronome 130. TR 92. We stock this record at \$1.00.

**MacGregor 624.** The Jones Boys. **Hop Up Susie.** Metronome 139. TR 92. **Polka Hoedown (Little Brown Jug).** Slight syncopation, the instruments swap the lead back and forth quite often but it's still the best Little Brown Jug I've heard. Metronome 126. TR 89. We stock this record at \$1.00.

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# COMING EVENTS

Please send your notices in by the 7th of the month preceeding.

- October 1.** Duluth, Minn. Festival of the Folk Dance Federation of Minnesota.
- October 2.** New York City. Lecture: Magical Origin of Dance by Pearl Primus, 466 Grand St., Henry St. Playhouse.
- October 9, 10.** Houston, Texas. Callers' seminar conducted by Rickey Holden.
- October 11.** Concord, N. H. High school gym. Charlie Baldwin calling.
- October 11, 12, 13.** Refresher course by Doc Journell and Ed Smith for advanced dancers.
- October 14.** Houston, Texas. Jamboree.
- October 21.** Arden, Del. Institute afternoon and evening. Frank Kaltman and Olga Kublitsky. Designed for dancers with some experience. Arden Club House.
- October 21, 22.** Corvallis, Ore. Oregon State College. Saturday work session in morning and afternoon, discussion at lunch. Dancing Saturday evening, Sunday jamboree.
- November 2, 3, 4.** Amarillo, Texas. Fifth Annual National Square Dance Contest. Contact H. Grady Wilson, Box 2446, Amarillo, Texas, for full information.

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Joe Rechter, secretary of the New Jersey Square Dance Teachers and Callers Assn. has been called back into the service—air corps.

# AMERICAN SQUARES CAMPS

By TOM BARQUE

It was my privilege to be able to attend the American Squares Camps at both Camp Farley on Cape Cod and Camp Iduhapi in Minnesota. They were certainly worthwhile.

What surprised me was the way the dancers took to Contra Dances. It should not have surprised me that the New Englanders wanted Contras, tho they did, but I am still impressed with the acceptance of the mid-westerners. Charley had to teach four classes on them and we danced one or two practically every evening.

The favorite of Camp Iduhapi was **Patanella**. You line up men on one side and women on the other: Six couples to a set. The first, third and fifth couples are active. The dance is done without calls to the standard tune **Petronella**. You can get it on the **Apex** record (**American Squares** has it) or if you can't get that you can dance to **The Girl I Left Behind Me**.

The active couples balance, step on the right, swing the left over it, step on the left swing the right over it, then turn clockwise so that the gents are between the lines facing up the set and the ladies between the lines facing down. Balance again and turn singly, gent to the lady's side and lady to the gent's side. Balance and turn, gent facing down the set and lady facing up. Balance and turn to home position. Now active couples walk between the lines down the set for eight steps and then back. Put their arms around the persons in the couple below and turn them as you walk around to one position below the place they started the dance. From this position the gents on one side and the ladies on the other, they do a right and left (over and back) across the set. The active gents acts as a lady and the active lady as a gent but otherwise they do it just like a regular right and left.

The dance is not called; the music tells you what to do. However, if you want to call it use:

**Balance and turn singly** (4 measures)  
**Balance and turn singly** (4)  
**Balance and turn singly** (4)  
**Balance and turn singly** (4)  
**Down the center** (4)  
**Back again. Cast off.** (4)  
**Right and left** (8)

It is too easy to turn just once in the **Turn Singly** so good Patanella dancers turn twice or even three times.

We enjoyed the dance at both Farley and Iduhapi. At Farley they also liked **Chorus Jig**. Ralph Page has recorded this for The Folk Dancer and it appears with calls in Album 5 and without calls in Album 6. It too is done with the gents on one side and the ladies on the other. There should be eight couples to a set. First, third, fifth and seventh are active.

**Down the outside** (4)  
**Back** (4)  
**Down the center** (4)  
**Back again. Cast off.** (4)  
**Turn contra corners** (8)

The actives give right hands in the middle in passing, the gent goes to the lady below and the lady goes to the gent above and turn with the left hand full around. Give right to partners in the center and turn three-quarters of the way and gent goes to the lady above and the lady to the gent below and turn with the left. Meet your partner back in the center.

**Balance and swing** (8)

I have been to other schools, and I have always found square dancers friendly and fun to know, but I have never before experienced the good fellowship and comraderie that I knew at Camp Farley.

Perhaps Charley started it when he ran Jimmy's pants up the flagpole. But then we had a Kangaroo Court and accused Sarge, the cook, of doing it. Charley was judge, Andy Kleitsh was defense attorney while Doc McCune was prosecuting attorney. Steve Doughty was clerk and Phil Jones and Lloyd Wilson were sergeants-at-arms. It was the best Kangaroo Court I ever attend-

ed. The speeches were just the right length as Jimmy, Mary Collette and the waterfront director were witnesses and when the jury headed by Luther Trow (after asking for a pack of cards) brought in a verdict of GUILTY, Charley very sensibly fined the cook seven gallons of coffee.

After that various items of wearing apparel, some of them intimate, appeared on the flag pole, Charley's red pants climbed into the rafters, Andy Kleitsch danced Ten Pretty Girls with spurs attached; firemen, complete with axes, hose and water buckets broke up the firemen's dance and doused the dancers with torn up paper in lieu of water. Finally, while Fred and Mary demonstrated the Windmill Waltz, Charley moved the record off-center on the phonograph with resulting woows and oohs in the music. We had so much fun we appointed Mary Daley of Worcester, Mass. corresponding secretary with instructions to run a couple of roundrobin letters and arranged for a five-year reunion at Trow's Barn on Memorial Day, 1955.

Ihduhapi was a bit more sedate, tho I doubt if any of the people who saw Charley in his shirt tails hauling his red pants down from the flagpole would agree with me. Jimmy's boots climbed the wall and got stuck halfway up. Upon being retrieved, Jimmy found out, the hard way, that there was string stuffed into the toe. Luke Lukaszewski wearing oxfords had more trouble with Jimmy's spurs than Andy had had. They kept hopping up around his ankles as he did Cotton Eyed Joe. Then someone snitched them and they showed up later as Texas Mistletoe with the gents, particularly Jimmy, who stood beneath them being mobbed.

I shan't forget Ralph, Jimmy and Charley playing Hot Potatoe—passing the mike between them as they called the squares and trying to get partners so separated that the next caller couldn't put them back together again. But Clarence Haller, dressed as a woman, dancing Cotton Eyed Joe with Luke in the red outfit complete with pillow, was more fun. Was it the same night we initiated the weekenders? Four men and four girls were selected and blindfolded. They were placed in separate squares with old students acting as seeing eye dogs. Jimmy called his favorite:



Ralph Piper teaching the advanced couple dance class at Camp Ihduhapi

Head couples forward and back  
 Sides the same  
 Head couples right and left thru  
 Sides the same  
 Head couples right and left back  
 Sides the same  
 Head couples ladies chain across  
 Sides the same  
 Head couples ladies chain back  
 Sides the same  
 Honor to your partner and on your corner swing  
 Take your corner lady and promenade the ring  
 Mary had a little lamb. She threw in in the well  
 She took a stick of dynamite and blew it all to head couples  
 forward and back

Square dancing for the blind is not exceptional and our blinded initiates were doing pretty well when the others walked off the set and left them groping around like a bunch of poor lost lambs.

The favorite couple—well, say folk, dance at Iduhapi was the **Jessie Polka**. The Crystal Record, Calico Polka, #108 is the best tho Folkraft has put out a very good one. (American Squares has both.)

First measure: Left heel forward. Keep knee stiff. Back to place.

Second measure: Right foot back. Return to place.

Third measure: Right heel forward. Return to place.

Fourth measure: Sweep left foot in front of right leg as in varsouvienne and push off.

Fifth to seventh measures; inc: polka straight ahead.

Eight measure: Stamp three times.

We did this in couples, in lines up to eight, in a gigantic star, in a conga line, goosestep—in fact any way that would tangle us up if we made a mistake.

Halfway thru Iduhapi, Lloyd Shaw's recording of the **Irish Waltz** arrived and we spent the rest of the session doing it. This is Lloyd Shaw's explanation (**American Squares** has the record.)

Varsouviana position. Dancers stay in step with each other until the final twirl and waltz.

- |                                  |  |
|----------------------------------|--|
| <b>Step-Swing</b> .....          | Step on left and swing right foot forward.   |
| <b>Swing-Back</b> .....          | Swing right foot back while pivoting right about about face, without letting go hand holds.  |
| <b>Step-Close-Step</b> .....     | Step backward on right, close left to right, step back on right.   |
| <b>Step (touch) Step (touch)</b> | Step forward on left and touch right toe very lightly behind it. Step forward on right and touch left toe behind it.   |
| <b>Step-Turn-And-Step</b> .....  | Step on left and with two short turning steps (right and left) turn left about face (without letting go hand holds) and step on right again. You are now facing in original direction.   |
| <b>Repeat All</b> .....          | Just as given above.   |
| <b>Left-Swing-Cross-Step</b> ... | Crossing the left foot over the right, step on left and swing the right foot forward and back (as in "Cruising Down the River") Then on the next two steps (right and left) the lady crosses over in front of the gentleman from his right side to his left without letting go hand holds. |
| <b>Right-Swing-Cross-Step</b> .. | Do the same with the opposite feet and crossing the lady back from his left to his right side.   |
| <b>Left-Swing-Cross-Step</b> ... | Repeat—the lady crossing over to the left side again and then back to the right.   |
| <b>Right-Swing-Cross-Step</b> .. |  |
| <b>Twirl-Two-Three and Dip</b>   | Holding the right hands high, the lady twirls right face three full turns around and then dips forward on her left foot, while the gentleman follows her twirls and then dips back on his right. (This is an unusual dip but is easily mastered.)  |
| <b>Waltz for four measures.</b>  | Repeat from the beginning.   |

I think our favorite square at Iduhapi was Clarence Hallers terrific rendition of **Alabama Jubilee** to the Windsor record (Which **American Squares** sells.) His syncopation, deft touches and fake negro accent run thru my head whenever I hear the tune. They can't be put on paper.

The ladies promenade inside the ring  
 Back to your partner and give him a swing  
 Dosado on your corner girl  
 Now back to your partner and give her a whirl  
 The four gents promenade inside the ring  
 Dosado your partner, give your corner a swing  
 And you promenade, just you and me  
 To the Alabama jubilee, yeah man, to the Alabama jubilee.  
 Turn the left hand lady with the right hand around  
 Now turn your partner, go all the way around  
 And the right hand lady with the left hand around  
 And now swing your partner till her feet leave the ground  
 It's allemande left and a right and left grand  
 You meet your honey take her by the hand  
 And you promenade, just you and me,  
 To the Alabama jubilee, yeah man, the Alabama jubilee.

I can't say which square we liked best at Farley. The spare time was spent on contras, mostly Money Musk, but at both places we liked Jimmy's Batchelor's Mill.

First two couples lead to the right  
 Circle four with all your might  
 Leave those ladies at the sides and the gents go home alone  
 Six to center and back to the bar  
 End gents forward and back  
 Six to the center and the gents step back.  
 Lone gents go thru the Mill. (You do the following)  
 Swing your right hand lady (partner) with the right hand around  
 Corner lady with the left hand round  
 Right hand lady with a right hand round  
 (Gents pass back to back in going over.)  
 Opposite lady with a left hand swing.  
 Gents to the center with an elbow swing.  
 Twice around and don't fall down  
 Your opposite lady with a left hand around.  
 Right hand lady with a right hand around  
 Turn your corner with the left hand round  
 Back to your own with a right hand round  
 Allemande left, ladies to the center with a right hand star  
 All the way round and don't fall down  
 Meet your corner and promenade around.

Of course, irrepressible us, did it at Iduhapi with all the four gents going thru at once.

But as I look back, I remember most fondly the sings that Luke led at Iduhapi. Luke is a wonderful song leader and left us quite pleased with our accomplishments. I wouldn't have missed those camps for the world.



## INTERNATIONAL SQUARE DANCE FESTIVAL

Chicago, Ill. — October 28th

Plans for the festival in Chicago grow apace. Additional chairmen are L. Doc Cassidy for Kentucky, Buzz Brown for Arizona, Associate Editor Gus Empie for Idaho, Thad Byrne for Washington and C. O. Brown for Michigan.

There will be a Leaders Institute in the morning at the Eighth Street Theater. Mel Ackerman is chairman of the program and George Biggar will be chairman of the meeting. A panel, as yet unselected, will discuss subjects of square dance interest. Each subject will be limited to a half hour. One of the topics will be the call for a national organization issued by Ralph Piper in our last issue, other topics will be announced.

The afternoon will be a get-together and rehearsal in the stadium. Anyone coming from an unrepresented state can join in the fun then. They will not be admitted to the evening dance as dancers. It is intended solely to bring square dancing to the public.

The evening session is purely an exhibition. Each state is limited to six minutes of dancing. Special squares will be intersperced among the states. A handicap square is planned including deaf dancers, wheelchair dancers and others with handicaps. Stars of the National Barn Dance program will appear.

## CATALOGUE SUPPLEMENT

Cut this out and paste it in your catalogue. If you don't have one, write us for one pronto.

### BOOKS (Postpaid)

- Dance A White**, by Jane A. Harris, Anne Pittman and Marlys Swenson. For the most complete book available for the price; covering history, organization, dance fundamentals, and giving square dances, American couple dances, international folk dances, mixers, and social dances, glossary and bibliography. You cannot get more for your money anywhere. \$2.50.
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  - 105 Laces and Graces, Glow Worm Gavotte.
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## The Roundup

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## Liza Jane

A Singing call. Music the same.  
After a suitable introduction and chorus:  
First old gent lead to the right, and swing  
li'l Liza Jane,  
Promenade her all around the outside of the  
ring.  
And promenade all around in sunshine and  
in rain,  
And when you get to Texas you swing li'l  
Liza Jane.  
Oh, li'l Liza, Oh that Liza Jane;  
Po' li'l Liza, Little Liza Jane.

Repeat for the same gent with the second and third ladies.  
Then the Chorus:

Every body swing your corners, swing your Liza Jane,  
Go back and swing your partners, your own Li'l Liza Jane;  
Allemande left with your corners and make that old grand chain;  
And when you meet your partner you promenade Liza Jane.  
Oh li'l Liza, Oh that Liza Jane;  
Po' li'l Liza, Little Liza Jane.

Repeat the whole dance for each gent in turn.

Be sure the inactive people move into the center to allow the active two to promenade around the outside in time. By "Texas" is meant the ladies own place. This is not a partner change dance.

Contributed by John G. Bellamy, Gambier, Ohio.



## Lindy Lee

This dance is said to be an original by one of the women playground directors in the Los Angeles area.

**RECORD:** "Lindy Lee" MacGregor 630, 2 meas. introduction.  
MacGregor 615 is an instruction record.

**FORMATION.** Couples in open dance position, facing CCW, inside hands held.

**METER:** 4/4

- DANCE:**
- A. Starting with outside foot (man's left, lady's right), walk forward three steps and point inside foot.  
Starting with inside foot (man's right, lady's left), walk forward three steps and point outside foot.
  - B. Facing each other, inside hands still held and moving forward, it's a step-close-step.  
Turning away from each other (nearly back to back), repeat step-close step on other foot.
  - C. Facing each other (man with back to center of circle), point free foot (man's left, lady's right) to side, then to front.  
Lady moves under joined hands with three steps and point and finishes on inside of circle, facing out. Man moves to outside of circle with three steps and point.  
Repeat C and lady finishes in original position on outside of circle.
  - D. Couples makes right-hand star and starting with free foot (man's left and lady's right) step forward three steps and point. Quickly pivoting and forming left-hand star, repeat three steps and point.
  - E. Quickly assuming closed dance position, couple dances four Two-steps around circle,

This dance can be made progressive by ladies moving CW and men CCW on "D" (as in a grand right and left), meeting a new partner with each step-step-point. When fourth person is reached, take closed dance position and do the four quick two-steps in "E".

Contributed by Virginia C. Anderson.

## Forward Up Six and Back You Truck

Couples one and three lead to the right  
And circle four with all your might.  
Now leave those ladies and don't you roam,  
Head gents go home alone.

(self explanatory.)

Six to the center and back you truck.

(Note: Truck is key word to indicate figure coming up)

Right ladies whirl and left ladies duck.

(Ladies progress the same as in right hand over, left lady under, the difference is in the method only—right ladies meet in center, take right hands and turn clockwise once around and back into place on right hand side of left hand gent. Left ladies turn left face a half turn, back under gent's raised left arm and keep on backing into position on left side of right hand gent.)

(Version of Rae Hope "Hook" by Rae Hope, Colo, Springs.)

(Repeat 2 and 3 three more times)—Then end with:)

Six to the center and six fall back.

Everybody center and back.

Ladies center and ring to the left

Circle left as fast as you can

Right back home and swing your man.

Gents to the center and form a ring

Circle left, it's the same old thing.

Meet your lady and give 'er a swing.

Alamande left, etc.

(Presented to Callers Council, Boise, Idaho

January 8, 1950, by Roland Onffroy.)

Contributed by Gus Empery.



## Swing Like Thunder

Introduction.

First couple swing.

Lead right out to the right of the ring and join your hands in an eight-hand cross.

The ladies bow and the gents bow under, hang on tight and swing like thunder.

You swing mine and I'll swing yours.

Give me back mine and you can have yours.

Four hands up and around you go.

Half around and a do-si-do, hurry up boys and don't be slow, one more do and on you go.

And join your hands in an eight-hand cross.

The ladies bow and the gents bow under.

Change and swing.

And now your own.

Join four hands, oh get 'em in a ring boys, get 'em in a ring with a do-so-lady and a do-si-boy. One more do and on you go.

Repeat 9 to 11 inclusive until head couple gets home. Allemande left, etc. and send second couple out, etc.

Description:

The couple leading out make the eight-hand cross by the gentlemen joining hands with each other and the ladies reaching under the man's arms and joining their hands too. The lady bow under the man's arms and the men then bow under the ladies arms. All four turn left in this interlocked position. Caution should be used that the ladies are not swung off their feet as this ruins the dance and is also dangerous.

Call 5-6-7-8 is for the same movement as 11-12-13. It is just an example of callers preference.

Contributed by James Fontano, Watsonville, Calif



The September issues to Canadian subscribers were returned because of the rail strike. We'll try to get them to you shortly.

## Azusa Smudge Pot

Allemande left and take a good look (Cue)

Back to your partner with an elbow hook. (Right elbows)

Gents in the center and don't be strange (Left hand star) Men move CCW

Girls run around the outside range. (Girls single file clock wise)

Meet your corner for a dosey grange. (Men pass corner one time, meet rh.)

Its a right to your corner go all around

Left to your partner, and turn around

Back to your corner with the right around

And promenade your partner as she comes round. (Girl turns under man's arm.)

Sp'n your girl! cause she's red hot (From a promenade position, turn girl under man's right arm, ccw.)

With a right hand to the right hand lady,

And a left to your partner, go all around,

And a right to your corner, and left to your own,

Promenade your corner, and take her home.

Repeat 3 times until partners are together.

Original by Bill Mooney, Glending, Calif.



I want to thank the Houston Square Dance Council and Parks and Recreation Dept. for sending me their mimeographed bulletins. Each of the two contains square and folk dances taught at Houston festivals and workshops. They don't pretend to be anything more than a collection of dances but the material is seldom found elsewhere.

*Is your editor as lousy a caller as you always thought he was?*

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216572 Opera Reel (no calls), Arkansas Traveler (no calls)

216575 Cowboy's Reel (calls), Uncle Jim (calls)

216576 Five Mile Chase (calls), Medley of Reels (no calls)

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\* 614 Solomon Levi, Wabash Cannon Ball; music by Stan James and the Valley Boys. each \$1.00

\* Unbreakable.



Now that square dancing on boats has become commonplace, Claremont's El Camino Square Dance Center and the Sante Fe Railroad cooperated on the original Square Dance Special from Los Angeles to the Center in Claremont on August 18, 1950. Doc Alumbaugh reports 966 paid admissions.



We've received Vol. 1, No. 1 of **The Round Up** of Arkansas Square Dance News. Direct inquiries to Odis R. Huggins, c/o Y. M. C. A. 524 Broadway, Little Rock, Ark.



Rickey Holden has produced **Bibliography of Texas Square Dancing** which he sells at 835 Erie Ave., San Antonio 2, Texas, for 10c.



Carlos Rosas of the Federal Department of Education of Mexico, was guest of honor at the Second Annual Inter-Racial Folk Dance Festival of Northern California on September 30th. He will teach and dance some Mexican dances.