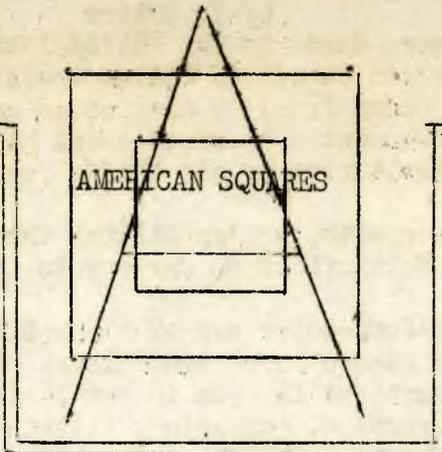


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YMCA KNOXVILLE, TENNESSEE  
by Cy Johnson

On April 13th in the mountains of Tennessee at Knoxville, I had the pleasure of dancing with the southern hill folk. The dance was at the YMCA. It was my first experience with a whole evening of what is known as set-running, and while I enjoyed it very much, I like more variety for a steady diet.

The caller, Vaughn Browder, seemed to know his stuff and explained the figures well when it was necessary for a few of the new folk. In general no explanations were needed as the group seemed pretty nearly professional. They knew the figures and executed them without hesitation. The band consisted of a banjo, violin, spanish guitar, hawaian guitar and bull fiddle, did a good job and gave the right atmosphere to the occasion.

There were about 25 couples dancing--many of them quite elderly, but none the less vigorous. The swing they use has no resemblance to the buzz step and seems to me to be hardly a swing at all. As I got used to it, I enjoyed it more and more though. It was an evening of interesting and enjoyable dancing to me.

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JEFFERSON SCHOOL, PLAINFIELD, N. J.

In Plainfield we ran into that North Jersey allemande left again. Hook left elbows with your corner and elbow swing until you get the next call. It's fun--up to a certain point. That point is that it throws the whole dance out of time. A regular allemande left takes four measures. The North Jersey one takes eight to twelve. This means that the orchestra has to add sixteen more measures to get over a new phase of music. That leaves four or eight measures sticking out on the other side of the promenade, for, altho Pop Stout always called, "Swing and promenade home," I didn't see a single couple put in the swing. At this point the music always got faster so we couldn't swing to it and we rushed home. The others did an impromptu Into the Center and Back to take up some of the extra time, but we couldn't break ourselves of an Honor your Partners at the end of the promenade and so didn't enter into that figure.

The music was very fast. We are used to dancing slow numbers energetically. They took the fast music easy. Result: we tried to dance the fast numbers as ener-

getically as we do the slower ones. Further result: I needed to be run thru a wringer and we were plenty tired by the evening's end.

Every call was sung, altho Pop seemed to be singing harmony rather than carrying the tune. And there was not a single one that we have ever done in this section. I know a couple from Rod LaFarge's book and I know variations of others, but I don't believe I've ever done so many unfamiliar dances in one evening before.

Take, for example, She'll Be Comin' Round the Mountain. First couple right and four hands round; The ladies do-si-do up and down; The gents also, cause they can't say, "No"; and Swing your lady around. I never saw that in any book.

Ordinarily I don't care for Lady Around the Lady--it's too simple. But to Solomon Levi, Pop gave us a grand one: Lead to the right and circle four and pass right thru; Polka round the lady and I'll tell you what to do; (Lady leads the gent as both go around the lady.) Lady go round the lady and the gent go round the gent; the Gent go round the lady and the lady go round the gent. The only trouble with that one was that the visiting couple was generally pretty well mixed up when it came to the next couple, the gent coming from one direction and the gal from another and both of them wrong.

It was the first time I'd heard Eddie Cantor's Potatoes Are Cheaper as a square dance tune: Go round that couple; and Thru that couple; and One couple swing; Go thru that couple; and Round that couple; and Both couples swing; Now the lady swing the lady; and The man swing the man; Swing them around as fast as you can; and Around that couple; and Thru that couple; and One couple swing.

I hadn't intended to mention Tarara Boon de Aye. It was a variation of Divide the World that C. D. Foster gave us last month. But I must note Pop Stout's wonderful collection of rhymes that he used to that dance. "Swing in the center with old Miss Kate; Down the center and thru the gate," for example. And there was a wonderful one about Mrs. Nick who stabbed her husband with a pick or something.

Beside Pop Stout we met Uncle George Vigor who had supplied us with a North Jersey version of Life on the Ocean Wave and who stated he had tried three times to get me on the telephone and sing it to me. We have free tickets to his Hilltop Tavern so you may be hearing about it.

## PHILADELPHIA DANCERS TO RIP VAN WINKLE

by Ye Editor

If somebody plans a square dance in the Philadelphia area, his first thought is Chris Sanderson. So Chris can be called Philadelphia's leading square dance caller.

The last time I had a Monday free, we dropped in on him at his USO dance at the Central YMCA and told him we wanted to write about him for AMERICAN SQUARES. That is one way of chiselling an invitation to his Chadds Ford home and we fixed the date for a Sunday afternoon.

He greeted us at the door with, "We're killing three birds with one stone. We'll drive over the Brandywine Battlefield on our way to Longwood Gardens and I'll talk while we're at it."

We did. He had drawn a four-color map of the battle for us on which he illustrated his talk, pointing out the places as we went along. At the duPont estate he saw to it that we saw the most beautiful flowers in our limited time. And all the while he kept up a continuous conversation, answering, illustrating and narrating--and none of it dull. We had a wonderful afternoon.

Christian Sanderson is proud of the time he played Rip Van Winkle on the stage at Longwood. His external appearance fits the part perfectly. A little stooped by his years, steel grey hair, long raw-boned face; grey mustache. He habitually wears a tan corduroy jacket, and his fiddle case fits in with the rest of the picture. But he would never go to sleep for twenty years. He taught in a one-room school for years and then stepped into a principality. He has retired.

He lives in the rear of a blacksmith's house. He has been alone since his mother died, and the rooms and porch are crammed with his curiosities: stuffed animals, Rogers groups, books, original paintings, pile of helmets, floor stacked with, as yet, unfiled newspapers to the height of the table, cabinets jammed full of curios: stone from bombed House of Parliament, wood from USS Constitution, bullets from Brandywine--some marked--some not; heavy volumes of autographs. I could spend a year there.

Chris is a practical joker. He says that his favorite is to play the bewildered yokel in Philadelphia. While riding in the escalator in 30th Street Station, he turned to a boy at his side and ejaculated: "Hey, sonny, how do you get off these here moving staircases?"

In the cactus room at Longwood, he observed in a loud voice, "They're good eating. Stewed up with corned beef they beat cabbage." The strangers in the room stored up that bit of information in case they should ever be starving in a desert, while I innocently helped him with, "What part of them do you eat?"

Chris was not born to square dancing. His first square dance came after he moved to Chadds Ford in 1906. A friend invited him to a junket and when the fiddler did not turn up he found himself furnishing the music. His activity in the field dates from 1932. They were putting on a play over WDEL and needed some background music. Chris rakes up a second fiddle, guitar and banjo to supplement his violin and they bluffed it out without a rehearsal. The station manager said, "Pretty good. You're on the air every Thursday starting next week." Thus was born the Pocopson Valley Boys.

Some time later they were playing for a duPont party and the host asked Chris to call. "I can't call," responded Chris. "Oh, yes, you can," replied the host and so he became a caller.

Chris' calling is simple and incisive. Most of his work is with beginners and a dance may go as follows: "First couple underneath (Head couples advance and first ducks under the linked hands of the third.) Turn around. Back again. Swing your corner. Now your partner. Promenade." When the other couples have also done the figure he'll finish the dance with a shouted, "HALT!" which we have come to regard as his trademark.

His playing is fast. After one figure I've seen strong servicemen on the floor panting. Sometimes he'll become so interested in playing that he'll forget to call.

One of his permanent engagements is the Junto's square dance class, Tuesdays in the Mercantile Library, where he endeavors to make square dancers of stumblebums in nine easy lessons. He proudly wears the Junto button. The other is the USO on Mondays where he initiates servicemen into the mysteries of the square dance. The rest of his time is taken up with single engagements with which his callendar is crowded. His public is composed of beginners and his plaint is, "If only I could call one dance without explaining everything first."

We amused ourselves on the way over to Chadds Ford by picking out Chris' favorite dance. And we hit the nail on the head! He calls it the Indian Circle. In my book it is the Rattlesnake Promenade to distinguish it from the dance that appeared in the March, 1946, issue. "First couple lead right and circle four. Add two more and circle six. Add two more and circle eight. First Indian chief lead out." The first man turns left and goes behind his partner, in front of the gent on the right, behind the right-hand lady and so on, weaving in and out around the circle. The first lady follows him and each dancer in turn falls in as the end of the line reaches him. When the first gent reaches home, he stops and his partner proceeds to her place as do the rest of the dancers, still weaving in and out among the standees. Chris uses Buffalo Gals for the first part and a composition of his own for the march.

(Continued page 3)

His favorite tune is Golden Slippers, which has been the Pocapson Valley Boys' theme song. His band is one of the few which play medleys extensively. We hope he continues to play them for a long time to come.

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THE PAPER

We have needed stirring up for a while. So I propose in the next issue to write an article on exactness in folk dancing. I want those who differ with me to remember that while the views expressed may be those of the editor, they are not those of AMERICAN SQUARES. AMERICAN SQUARES has few opinions, and its columns are open to anyone who wishes to present the other side of the argument.

Mrs. Gretchen Hill of Tulsa, Okla., wrote me a nice letter containing instructions on how to tell a woman from a man. Provided she does not object (I'm writing now for permission), I'll relay them on to you in the July issue.

While we're on the subject of letters, just remember we like to hear from you and welcome remarks on any square dance subject. We particularly like dances that you enjoy doing so we can pass them on to others. And when you write, don't forget our standing offer to send a complimentary copy of AMERICAN SQUARES to any one whose name and address we receive as being interested in square dancing. So include in your letter the names of your square dance friends (and enemies).

Incidentally, we have an offer at present which we are publicizing: one year of AMERICAN SQUARES and one Learn to Dance and Call Square Dances the Foster Way by C. D. Foster, combined, for \$1.60. In case you are not strong in mathematics, that is a saving of 40¢. Of course you who have already subscribed are not interested, but your friends might be.

We are pleased to announce (how's that for proper language) the addition of J. C. "Cal" Moore of 705 So. Oakland Blvd. Fort Worth, Texas, to the editorial staff. He'll keep us in touch with Texas doin's. We would like to cover the United States and Canada with such representatives. If you would like to represent us in your locality, drop us a line and we'll give you an assignment.

Cy Johnson, whose note on Knoxville is on the first page, is a CPS. He danced with us at Camden and when I learned that he was travelling I requested that he drop us lines about the dances he visited. This is his first.

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LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY by C. D. Foster 25 dances on handy cards \$1.00

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RAYBURN'S OZARK GUIDE

Box 11-X Eureka Springs, Arkansas is a 100-page magazine of the Ozarks for sportsmen, homeseekers, folklorists, etc. \$1.00 a year, \$2.00 three years, 35¢ copy

Q Are there calls on the Victor Virginia Reel record? Louis Cassel, Wenona, NJ  
A Victor 35771, a 12" record has calls on it. Victor 20447, a 10" record has no calls on it.

Q Do you consider that there is a preferred method of "casting off" in contra sets? Louis Cassel.

A There is a usual method of casting off which is the method I went into detail to explain last month. However, there are other methods of getting the active couples one down. In Money Musk the active couples give right hands and go once and a half around, thru the vacancy in the opposite line left by their partner, around the next one below and step in line just below that next one, thus moving down one in the lines. This is also known as casting off. It is unfortunate. I saw a freind trying to do the regular cast off when this call came in Money Musk. I suppose that any method used to move the active couples down one in a contra dance would be called casting off, but the one described in the last issue is the common one.

Q What books would you recommend for music? Where can I get it? Betty R. Shreiner, Philadelphia, Pa.

A I commented on music last time. The best book is Folk Tunes published by the Chicago Park District. This has a melody for violin and chords for piano; the piano has only chords. For immediate action, I should suggest that you go to your local music store and purchase or order one of the following: All-American Square Dances by "Allemande" Al Muller, Paull-Pioneer, 50¢, calls and music for piano; Square Dance Calls by Arkansas Woodchopper, H. H. Cole Publishing Co. 75¢, calls and music for violin and vocal; The Robbins Collection of 200 Jigs, Reels and Country Dances, Robbins Music Corp. 60¢, no calls, music for piano; Pioneer Collection of Old Time Dances, 50¢, music for piano; Old Familiar Dances by Geo. G. Gott, Oliver Ditson Company, 75¢, piano and description of dances; Square Dances by Ed Durlacher, Mills Music, Inc. \$1.00, piano, guitar chords, violin supplement and calls. Or order Good Morning from Henry Ford, Department R, Box 100, Dearborn, Mich. for 50¢.

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I'd heard of the Butterfly Whirl but it didn't sound interesting until Jinx Cole called it for Denim & Calico to It Ain't Gonna Rain No More.

First couple lead right and circle four; Two ladies whirl; Two gents whirl; All four whirl. On to the next.

What makes it interesting is that you don't stop circling four while you're whirling. On the call "Ladies whirl" the ladies drop hands and turn around while the gents keep circling and the ladies continue to circle while the gents whirl. This means that your whirling is not done in place but continues with the circling. We had our hands full turning around once at first but latter we turned twice at the command.

I am going to talk to you callers about something that has given me a lot of grief during my calling experience. I am going to take as my subject

DID IT EVER HAPPEN TO YOU?

Three years ago a fellow who thought he was really smarter than the rest of creation joined one of my classes. He soon learned many of the dances so that he could go through them without a bit of trouble, and as soon as he learned them, he would call the change for his set, just a little ahead of me, in other words we call it "jumping the call". This annoyed me and the other dancers and I could not keep the sets together. There was no use to talk to him about it. He paid no attention. If I changed a call a little, he called out, "What's the matter? Don't you remember the call?" or "If you don't know the call, I'll call it for you." Well, he was a nuisance in every way, but a good fellow.

Here is what I did. One night as we were ready to start, he was standing in first couple's place and I announced so that everybody could hear, "Harry (not his real name) is going to call this time. He knows all about dancing and I am sure you will enjoy it." I waved to the music and they started playing. Harry stood there for several minutes, turning red, then white, then red again. He opened his mouth several times, and choked, and I stopped the music.

"What's the matter, Harry? Why don't you call? You always want to call your own set when I am calling." I called the change and he has never butted in since.

Did anything like this ever happen to you? I was conducting a square dance at the Woman's Club here in Denver, and we were connected with a radio hook-up. We had a nice crowd and were dancing all the old time changes. One night a stranger came in and said he could not dance the old changes and was very much interested in singing calls, in fact, he said he was a singing caller. Would I let him call one? I am always leery of these fellows, as I have told you before, but I told the dancers about him and asked them if they wanted to hear him call one. They agreed and he picked his "tune" and we started. Not even his own partner could dance the call. The dancers looked around for a few minutes and went back to their seats.

To this day, I do not know what he was trying to do, and I am not sure that he did. This brings me to the point I want to make: you must be able to size up your crowd and call something that the majority knows how to dance. If you make a mistake, stop and change your call.

Did anything like this ever happen to you? In my orchestra, someone in the hall will come up and ask for a number that they heard on the radio, possibly the night before, or they will go to the music box and write down a list of the records and then come up and ask us if we can play such and such a number. Most of you callers know that a number may come out on a record months before it comes out in sheet music. These people making the requests, are doing it just to show off and be smart, nine times out of ten. It is just the same in the calling game. Someone goes to a dance in another part of the country and they hear a call that they themselves never heard and they rush back home and ask for it. The chances are they could not dance it if you called it. If your own dancers do not know it, don't spring it on them without a thorough explanation. One of these smart guys came up to me at the Moose club the other night and wanted me to call the figure eight. The dancers were all new at the game and I wouldn't call it. I tried to explain to him that it was too hard for the crowd but he insisted that it was the easiest dance he knew of. So I asked him how it went and he said he didn't remember, but he saw them dancing it at Colorado Springs and it looked easy.

You as a caller, know that the figure eight is an impossibility with a class of beginners. I didn't call it and he got peeved. The point I want to make is this: a call is easy if the dancers know how to dance it. Did anything like this happen to you?

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ORIGINAL DANCE CONTEST

The Grape Arbor

by Henry Martin, Detroit, Mich.

Entries in this contest should be on 8 1/2"x11" white paper without the name of the author, enclose covering letter. The prize is your choice of a year's subscription or Foster's "Calling Cards". Editors reserve the right to enter their own dances. The contesting dances were chosen this month by "Bobby" Thomas of Woodbury, N. J. and the winner was voted better at the Camden Y by 12 to 10. Hold hands all the time

- (Introduction, as you choose)
- First couple split and around you march
- Between the opposite and form an arch
- All pass thru, you're inside out.
- Do it again so you turn 'em about.
- (Chorus, as you choose)
- (Now the other couples)

First couple breaks hands between them and turn out, gent going around his side and the lady around hers. They will be facing out. When they meet behind the opposite they join hands again and duck under the opposite's raised hands. On the other side they turn out, still holding hands, making an arch on their own account. The rest of the dancers now pass under both arches, first the third couple's and then the

(Continued page 5.)

ORIGINAL DANCE CONTEST (Continued)

The Grape Arbor

first's. When all have passed thru, the circle will be inside out, the first couple in the third couple's place. The first couple then breaks again and turns around the outside as they did before, coming thru the third couple's upraised arms and again forming an arch on the inside for the rest of the square to go thru. This will place them back in their original position. Do a chorus and then the other couples lead the dance. (Editor's note: This is very difficult and needs practice.)

PARLOPHONE: This is an English was very enthusiastic. The beat square dance music and they know On the other hand, they use few of the music generally supplied by guitar, banjo and bass. Incidentally, I wrote them to try to find out the figures to the dances they have recorded. I received a letter from Decca stating they were American representatives of Parlophone and suggesting that I ask a "dance specialist".

RECORDS

make. When I first heard them I is the most important item of it. Even the fiddle carries it. instruments and I miss the body

F3083 Lothian Quadrille, Figs. 1 & 2. William Hannah; accordeon, violin and piano. An accordeon solo is not the best to dance to and the other instruments are not much in evidence. There is a break between figures which is annoying Good beat. Fig. 3. The same remarks apply. Fine beat and speed good. Rather short.

F 3084 Lothian Quadrille, Fig. 4. Same remarks apply.

F3086 Thistle Lancers, Figs 1 & 2. William Hannah, same instruments. Figure 2 is When You and I Were Young Magic. The pause between the figures is annoying. Fig. 3. This has places where the music slows.

F3088 Petronella. Yes, Petronella. The answer to our prayers. Accordeon, violin and piano. The accordeon sounds like an accordeon. I could dance to this all night, with or without partners. Orange and Blue (Highland Schottische). Wish I know something about highland schottishes.

F3109 Old Irish Medley--March. William Hannah Trio, two accordeons and a violin. Starts with a fine recording of Wearing of the Green; just a little fast.

Old Irish Medley--Waltz. A slow waltz, we used it for our contest dance.

F3272 Flowers O' Edinburgh. William Hannah's Band. Nice orchestration, but fast. Duke of Perth. Swell!

F3344 Jig Time Quadrille, Figs 1 & 2. Father O'Flynn, Roy O'More and Dougbrook, The Blackstone Stick, Gary Owen. Chalmers Ward's Novelty Trio. These boys know the necessity of a pronounced beat and even the accordeon (which isn't as clear as it might be) emphasizes it. The fact that there are two figures with a break in between prevents this particular side from being very valuable. Jig Time Quadrille Fig. 3. Biddy of Sligo and Pet of the Pipers. This needs a bit of slowing down, but otherwise is excellent square dancing. I use it for instruction.

F3345 Jig Time Quadrille, Fig. 4. Irish Whisky, Haste to the Wedding, Lannagan's Ball. As excellent quality as the last. That accordeonist knows his business. There is vibration in the music tho. Fig 5. The May Moon, Paddy Wack, Irish Washerwoman. Like the others--sets your toes tingling. I wish they were longer.

SONORA. Album MS479. Country Dances. The Top Hands, calls by Ed Durlacher. Six of these were shipped to Woodbury and arrived on Monday. They were all gone before I learned about them on Saturday. I then went to Philadelphia, as I wanted to use the album on Saturday night, and sixteen stores told me the album had not been released yet. The next to the last chance produced it. The album itself is pretty good, tho not up to the Decca one he made. It has directions pasted in the front cover, which is what a lot needed. I don't care, however, for his choice of dances.

1121 Nellie Bly. Set's a good standard. Virginia Reel. We've had lots of Virginia Reels, but we have not had one before in which a caller called the Black Republican Virginia Reel and carefully timed the reel. Now we have it. Very fine and I use it in preference to the others. Six couple set.

1122 Uptown--Downtown. We've needed this too, but to get it on a ten inch record of your corner. All of which is fine, except that in one place he forgets and starts to tell you to promenade your partner instead of your corner. Don't they take proofs before they print these things? Sanita Hill. A progressive circle with a different figure each time you meet a new couple. Do you like those things?

1123 Red River Valley. To get the dance on a ten inch record both head couples lead right at once do the figure, meet each other in the middle for the figure, then on to the next. Cuts the time in half. Loobie Lou and Skip to My Lou. Fine recordings if you want to do them. The Skip to My Lou is not the figure I am accustomed to do.

1124 You Did It So Well--So Do It Again. Another case of poor choosing. This dance is restful. It is fun when the girl doesn't know what is coming, which is, of course, only the first time she hears it, and then she probably can't understand the call. Maybe somebody likes this dance. I don't. Back to Back. And back to something that I can compliment.

Charles Thomas is available for calling and teaching engagements. And what's the use of running a magazine if you can't advertise yourself?

THE AMERICAN SQUARE DANCE by Margot Mayo, 50¢

Margot Mayo, a Texan, has had a lot of experience with square dancing, having written nine brochures on American folk dances for Decca, as well as several books and periodicals on the subject. It was she who organized and conducted a Folk Festival in Philly not too long ago.

In this book she describes all the various types of American dances from square sets to running sets. She goes into the usual information about calling, callers and music, and does a good job, too, I might add. The book is well and clearly illustrated, making it easy for both caller and greenhorn to follow. Miss Mayo also includes a glossary and music for the dances. In fact she even lists a couple of play-party games. These are, in her own words, "games played to singing of the participants and are performed with musical background." They're not as childish as the name might sound, but are a lot of fun! For those of you who are interested in further reading, she has included a large bibliography. Though the book is a bit elementary in parts, I'd recommend it as a useful handbook for all.

"A quart of whiskey and a pint of gin,  
If you like that one, let's do hit ag'in.  
Balance in with a hoot and a holler,  
Listen close so you'll know what to foller."

Doug Durant, Jr.

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FOLKWAY'S COLLECTION, Gene Gowing. 2 circles, 5 contras, 12 squares \$ .75	SWING YOUR LADIES, Edith Gates. How to start and run a square dance course and overcome incidental problems. No dances described \$ .35

CUT: Picture of couple swinging approximately 6"xl" and suitable for posters (in fact that is what it was made for). We furnish a net from which your printer can cast a cut for your poster. We think it is a necessity for every square dance that wants publicity.

C. D. Poster, our columnist, will visit the Camden Y, 614 Federal St., Camden, N. J. on Saturday, 29 June 1946. Mark the day on your calendar and for **COMPLIMENTARY** that vacation. You'll have more fun at the Camden Y.

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