

AMERICAN SQUARES

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The Paper

After mature deliberation, we have decided to remain mimeographed for a while. Our competitors who are printed have been stymied by the paper shortage. We want to live up to our boast that we come out on time. This might not be possible were we too to have to fight the paper problem. So put up with us as is for a while. As we try to convince ourselves, it is what is printed, and not how it is printed that counts.

Mary Carroll Hillis of the Toledo, Ohio, Y.W.C.A. has sent us a study of the origin of our folk dancing. It is part of her master's thesis. I can't think of anything more interesting to write one's master's thesis about. Why didn't I study for a master's degree? At any rate, you are the beneficiaries of all this because we are publishing her interesting and well-documented article in the May issue.

And should you want any of your friends to know the origin of folk dancing, rush their names and addresses to us and we'll see that they get complimentary copies. And, contrariwise, if you wrote your master's thesis on the square dance or some angle of it, how about sending it to us for publication. Or any other article or description of a dance.

The Oracle

Q Where can I find Raggity Ann? Henry Stover, New Brunswick, N. J.

A It is interesting that as folk tunes, dances and songs undergo changes, so the titles also vary. This is one of Roy Welsh's favorites under the name of Raggin' On, and it may be found under that title in Arkansas Woodchopper: Square Dance Calls published by M. M. Cole Publishing Co. The same tune appears in the Capitol album reviewed in this issue, under the name of Ragtime Annie.

Q What is the difference between a Lancers and other quadrilles? Charles Thomas, Woodbury, N. J.

A In the Lancers each figure is repeated four times. Also, there are several varieties of the Lancers, the Saratoga, the Kitchen, etc., but the fifth or last figure is always the same. Elizabeth Brodhead, East Orange, N. J.

Q The only quadrille records I know of are those of Henry Ford and Margot Mayo. Are there any others? Elizabeth Brodhead, op. cit.

A There is also the Standard Club Quadrille on Victor 35771. Perhaps it is not fair to distinguish this, however, as I think it was instigated by Ford.

Q Do you use the New England form of balancing or do you use Margot Mayo's bowling system? George Feldmann, Wilmington, Del.

A This is inserted in order to allow me to lecture on the superiority of the New England kick balance; step right and swing left leg over right, step left and swing right leg in front of left. I think the West lost a lot in abandoning that step. It is full of rhythm and lilt. Pat-anella is my favorite longways. Try it.

CARL SCHMITZ from Page 1 value in creating a good time and "let's be happy together" spirit regardless of the size or age of the group.

While vacationing in the beautiful farm country near Williamsport, Pa., Carl was given a good look at square dancing and realized possibilities in presenting this kind of community dancing for a better and livelier dance program in Camden County.

On questioning the folk who had been doing squares and circles for years, they just couldn't explain how one did it--just said watch and do it. After finding a few available books and pamphlets on the subject and becoming more confused, he fortunately met Rudy Holflich. Rudy lent a friendly and helping hand with information and notes from his long experience of years gone by in the Philadelphia area when classes were conducted weekly to teach the quadrilles, schottishes, polkas and varsouvienne.

At Rudy's suggestion, Carl became a member of the Philadelphia Dancing Association, Inc., one of the oldest organized teachers groups in America. Mr. Phil Nutt, the president, and also head of the American Society of Teachers of Dancing, a dance master of Vineland, N.J. generously made available authentic data on circle, contra and squares of the early American variety.

Fortified with this knowledge and supplemented by recordings and music now appearing on the scene, Carl put it all to good use as instructor and caller for the R.C.A. Victor Engineer Square Dance Club, which became a successful enterprise of the Athletic Association's Industrial Recreation Program.

Early in the war, invitations to appear with show talent at the hospitals, station and Tilton, Fort Dix, were accepted. Soon Carl became a regular, as dance director, at Fort Dix Community Service Center, Pointville. He also became part of the entertainment corps of the Philadelphia Stage Door Canteen and the service dance program of the Camden Y.M.C.A. Appearing in R.C.A. productions and directing the Haddonfield Lions Club's shows added too much responsibility and

Continued on Page 5

The revival of the dance as an art began in Italy in the fifteenth century, after lying dormant for nearly eight hundred years. Louis XIV of France was himself an enthusiast of the dance and in 1661 he founded the Academy of the Dance.

The list of dances of 150 years ago is very large. Let us look at a few of them. The Bolero is a Spanish National Dance, a sharp, marked and peculiar rhythm, accompanied generally with castanets and sometimes with voice. Its idea is to represent the feelings. The Fandango is another Spanish national dance. It is probably the oldest Spanish dance. It is mentioned frequently in literature of the sixteenth century. It is danced to 6/8 time music furnished by castanets in the hands of the dancers, a man and a woman, and by a song accompanied by a guitar. When one couple is tired, another immediately takes its place and the music and the dance go on as before with no interruption.

The Mazurka is a national dance of Poland. It goes back to the sixteenth century at which time it was a song accompanied by a dance. It was introduced into Germany about the middle of the eighteenth century, then to France but it did not reach England until about 1845.

The Egg Dance is a very old English dance. Eggs were placed at certain intervals on the floor. The dancer took his position and was then blindfolded. The music used was the hornpipe and the dancer was supposed to dance back and forth between the eggs without touching them. The position of the eggs and the figures danced seem always to have been the same. This dance was very popular in Holland in the seventeenth century and in Spain they have much the same sort of dance to this day.

The Minuet was a graceful and stately dance of France. It was so named because of the small steps taken in the dance. At first the minuet was in 3/4 time.

The Polka is a round dance supposed to have originated in Bohemia about 1830. The music is in 2/4 time. Introduced into Western Europe about ten years later, it produced a perfect furore.

As well as we have been able to learn, the schottische was probably invented by a London dancing teacher by the name of Markowski and was first danced about 1848.

Sir Roger de Coverly, an old English dance the origin of which is not known, is an old-fashioned country dance and is known in the United States as the Virginia Reel.

The May Dance is performed throughout England upon the first day of May. This is an old custom being possibly of Swedish or Gothic origin, or, more likely, Roman, yet it might be Egyptian. In England this dance centers around a May Pole.

France has a dance that has been in vogue for hundreds of years. It is called Farandole. A leader, who must always be a bachelor, holds out a handkerchief to his partner who takes hold of it and extends it to her own to another man, who in turn gives his to his partner and so on indefinitely. Whatever motion the leader makes must be imitated by the other dancers and the long line winds and coils according to the leader's pleasure. The time of the music is rapid; the musical instruments, fife and drum. It is a dance of rejoicing over family affairs. When held at night each performer carried a venetian lantern.

The Lanciers is a square dance for eight or sixteen couples and was probably invented about 1819. It was first danced in London about 1850 but was introduced in Paris in 1836.

The Highland Fling is from Scotland and the Jig from Ireland and Wales.

Of the more popular modern dances, the quadrille is probably the oldest. Its recent development is supposed to date from about 1815. Before that time it was common in Europe for centuries. The waltz as introduced from Germany but it is said that the Germans did not originate it. The Two-step is of American origin.



THE SINGING CALLER
collected and arranged by
ANN HASTINGS CHASE

ALL LEADERS TRY
TO THE RIGHT
THAT LADY!

A Book on the Square Dance
with Calls and Music

For those who want to learn square dancing, and for those who have already mastered the steps and yearn to "call", this book is tops.

The author and her collaborators have done a masterly job of research for authentic material, of painstaking editing, and ingenious arrangement to achieve a really practical handbook--complete with music, words of the calling, and directions for steps and figures. The most illuminating, illustrative illustrations that ever graced a text make the verbal instructions absolutely foolproof!

THE SINGING CALLER will keep a group dancing for many an hour on many an evening with these jolly old-timers:

- | | |
|----------------------|--------------------|
| Pop Goes the Weasel | Figure Eight |
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| All Ladies Stay Home | Buffalo Gals |
| Duck for the Oysters | Vive l'Amour |
| Waltz Quadrille | Cast off Six |
| Jolly is the Miller | Lone Gents &c. |

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RECORDS IMPERIAL 1010 Silver Bell; Hiawatha. Harley Luca and his Blue Ridge Mountain Boys. When I first ordered my Imperial records, this was not on the list from which I ordered. I thought that that was because it was not as good as the others. Now I know that it was because it was the best and had been sold out. It has become my favorite record. I think

it is even better than the Woodhull Classic. Silver Bell, metronome 124; Hiawatha, 128. We sell these now.

WORLD OF FUN M203. Michael Herman's Folk Orchestra. I just discovered that this unbreakable 12" record can be bought separately for \$1.50 from the Methodist Publishing House, New York City 11. A. Irish Washerwoman. In a very Irish style bearing heavily on the accordion which isn't recorded well. Victor has two Irish Washerwomen, both better than this. 138 per minute. B. Captain Jinks. Accordion poorly recorded here too. 132.

I went to Philly on Friday looking for Decca's Shaw album, which will retail for \$10 if they can get anyone to buy it, Black and White's album and Celtic records. I thought I knew what was being released in square dance records. What I found was only one Celtic record and two new albums of which I was ignorant. It just goes to show--.

CAPITOL BD44 Square Dances. Cliffie Stone's Band. The album is out of the usual. The first side is entirely spoken instructions on how to do the allemande left (to which he tacks the grand right and left and promenade figures without stating that they have separate calls), the south western doseydoe figure (which he spells do-ci-do and fails to state that the rest of the country seems to have adopted the shaw dopaso name) and the first dance which is Cast off Six, Four & Two. The accompanying booklet gives dances for all the rest of the sides: calls and instructions. It gives the western balance.

The other seven sides are music without calls. They are played uniformly at 128 per minute. They start with the fiddle which plays thru the melody once, then the banjo takes over for a melody and then the fiddle again. The music is mediocre. It is not good and not bad. I think I never ran into such a mediocre set of recordings. I doubt if I shall use them much, but there are some tunes which are a definite addition to a library. Soldiers Joy, the fifth recording and probably the worst of the lot. Cripple Creek, monotonous. Sally Good'in, one that should have been recorded before, but it too is monotonous. Bake them Hoecakes Brown, perhaps familiarity will dispell the monotony. The Girl I Left Behind Me, nice to have it available but it doesn't measure up to the Conqueror recording altho the latter is fiddle rather than orchestra. Ragtime Annie, or Raggin' On or Raggity Ann, to give it its other names, is one of my favorites heretofore unavailable and I shall be using this often. Golden Slippers is recorded at 118 for a grand march and the accordion instead of the fiddle alternates with the banjo. I still like my home recording of Chris Sanderson for Golden Slippers and the Parade of the Wooden Soldiers for the grand march. These retail for \$3.31. AMERICAN SQUARES will stock them if there is enough demand.

PILOTONE 131 Here's Tiny Clark again; this time on Vinylite with his own orchestra. The result is better than his Ashe album but he might have chosen his dances with an eye to what is available--he even duplicates his old album. The record grooves aren't up to snuff. I had to run my amplifier up to the top notch and still the music wasn't loud enough to fill the auditorium. There is no accompanying instruction book but an experienced square dancer won't need one. On the other hand, I shouldn't recommend this album to an experienced dancer as the dances are elementary. An interesting ideosyncrasy is Tiny's "Allemandy left."

DARLING NELLIE GREY; Two couples get around

DEVIL'S DREAM (Virginia Reel) Tiny says, "Line yourselves up for the Virginia Reel" at the start of the record. There is stamping and clapping throughout but no further instructions. The record can't be used for calling because of the stamping and clapping and introduction, but there are no calls on it; so its purpose is obscure, and there is another Virginia Reel record. Let us know, Tiny. Metronome 138

THE GIRL I LEFT BEHIND ME. Balance, pass thru, balance two and swing the girl behind and take the new girl on with you. Four couples get a chance to dance.

TURKEY IN THE STRAW (Virginia Reel) He calls this one Black Republican style and he changes the figures here and there. Three times thru on a 10" record!

LITTLE BROWN JUG Promenade outside the ring and cast off six, four and two. Tiny uses that very (to me) annoying call, "Swing 'em in and swing 'em out; swing those girls from the South." (He's better than I am. I can't rhyme out and South.) No chorus figure after the first, but he manages to get all couples out on a 10" record.

HINKEY, DINKEY PARLEY VOUS. Good

IT AIN'T GONNA RAIN NO MO. Lady around the lady. Good. Two couples get around.

GOLDEN SLIPPERS Duck for the Oyster. Tiny's timing is very good all thru the album. It show up particularly on this. He runs the whole call in together, "Duck for the oyster, dig for the clam and dive for the hole in the happy land," but the time he leaves at the end of the call is just right to do the figure.

CELTIC CI-1007 Three Little Drummers, Father O'Flynn, CI-1008 Miss McLeod's, Little Judy. Mickey Carton Orchestra. Metronome 156 and 134. Tinny. Assuming that they are all like this, I am not purchasing, and consequently not reviewing, any more.

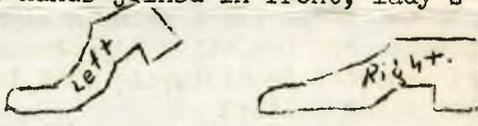
CARL SCHMITZ
 Carl's health became affected. A change of climate was recommended. He requested a furlough, went to the West Coast, while there accepted a position with Curtis Publishing Co. and is now enjoying improved health in the milder winter weather of Southern California and Arizona.

Questioned about the thrills and outstanding moments of his interesting and different dance career, he grinned and said, "I've got a good memory--when it works." He did add in the same breath that he is glad to see the wholesome and

wholesale interest in square dancing across the country in cities and towns. A good sign, Carl says, consistent with the national attention being directed toward brotherhood, and the teachings to disparage class and caste prejudices. He hopes through more and bigger organizations square dancing can become a large contributor to this program as a common denominator for the most fun per square foot for everybody. And I'm sure that whenever the music says dance, there, somewhere, will be Carl Schmitz of the happy feet. So swing, honey, swing.

 Charley:-- I hope this explanation of the local Heel & Toe Polka is understandable.

Position: Lady and gent side by side. Left hands joined in front, lady's right on her shoulder with man's right.
 Point left toes (Keep right foot down-- don't move it.)



Return to simple standing position (Both feet together)

Tap again--left foot only.

Return--

Step on left foot, pivot on both, turning towards right.

Close feet. (Couple are now facing opposite way, with lady on man's left, right hands in front, left hands at lady's shoulder.)

Tap right feet, back.

Tap right feet, back

Step on right, pivot on both, turning towards left.

Close feet and assume original position.

Now--go into regular polka slide shuffle!

This fits the music on the Ford record which is too slow for the open polka we used to do.

Mark Dannis, 683 Noah Ave., Akron 2, Ohio

TWO HEAD GENTS TO THE OPPOSITE LAND

Music: Golden Slippers

The two head gents to the opposite land
 (Change places)
 And BALANCE there while you hold her hand
 (With the opposite lady)
 Then RIGHT AND LEFT back on the same old track
 (Half right and left with that lady)
 Turn her 'round when you get back.
 The Two head ladies CHAIN HALF WAY
 Home you are and there you stay
 Everybody SWING YOUR PARTNER, swing that gal around.
 The two side gents to the opposite land
 And BLANCE there while you hold her hand.
 RIGHT AND LEFT BACK on the same old track
 Turn her round when you get back.
 The two side LADIES CHAIN HALF WAY
 There you are and there you stay
 EVERYBODY SWING WITH THE CORNER, swing that corner lady

Chorus:

Swing 'em 'round and PROMENADE

(Three times more. Use any introduction and chorus.

PH

RECORDS FOR SALE

- I'd hoped I wouldn't have to put on restrictions but too many orders came in for just one record. Minimum order: 3 records. Packing charge 25¢. Orders expressed collect.
- FOLKRAFT 89¢ ea. Albums as listed, containing instructions for dancing & calling.
 - Al Brundage, caller, Folkraft Country Dance Orchestra, Album of three records \$3.47
 - 1001 Indian File, and, Head Two Gents Cross Over
 - 1002 Keep A-Steppin', and, Little Old Log Cabin in the Lane
 - 1003 Forward Six and Back, and, Danbury Fair Quadrille
 - Pete Seeger and Folkraft Country Dance Orch. Without Calls. Album of four records
 - 1004 Ten Little Indians, and Life On the Ocean Wave \$4.36
 - 1005 White Cockade and Willage Hornpipe, and, Little Old Log Cabin in the Lane
 - 1006 Angleworm Wiggle, and, Wabash Cannonball
 - 1007 My Darling Nellie Gray, and, Pop Goes the Weasel
 - IMPERIAL Harley Luse and his Blue Ridge Mountain Boys 89¢ ea. without calls
 - 1009 Red Wing, and, Rainbow
 - 1010 Hiawatha, and, Silver Bell
 - 1011 Darling Nellie Gray, and, Spanish Cavalier
 - 1012 She'll be Comin'r 'Round the Mountain, and, At a Georgia Camp Meeting

COWBOY DANCE TUNES, Frederick Knorr and Lloyd Shaw, Caxton Printers, Ltd., Caldwell, Ohio, 1939. 75¢

Such a fine book as Shaw's COWBOY DANCES deserves a companion music book. It deserves a book as carefully written and complete as the dance book itself. Well, COWBOY DANCE TUNES is as carefully written and complete--exactly so--insofar as it is simply the last pages of COWBOY DANCES lifted out of the book and reprinted. Unfortunately, what is careful writing and completeness for a dance book is not for a music book.

A music book to be valuable for square dancing should have music for the piano in case that instrument is used alone. It should have a fiddle part, in a separate folder if possible. It should be chorded for the guitar. And the piano music should also be chorded for use in accompanying the fiddle. This could be accomplished by having three lines of piano music, one of bass, one of treble melody and one of treble chording. It should also have an alphabetical index of titles and a topical index of tunes.

Of these requirements, COWBOY DANCE TUNES has only the piano solo part and the topical index. When looking for RAGGITY ANN, I had to look under four different headings. And the index isn't even in alphabetical order. The book says, "The foregoing arrangements are intentionally presented in very simple form. Experienced musicians are expected to elaborate them to suit their own fancy." Is this an apology for not doing better?

It seems to me obvious that Caxton Printers had the brilliant idea of making more money at little added expense by republishing part of COWBOY DANCES. That they succeeded is shown by three printings since 1940. Cct.

BOOKS FOR SALE

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COWBOY DANCES, Lloyd Shaw. The best book by the authority \$4.00	DANCING WITHOUT A MASTER. A collector's item from way back, pulppaper 25¢
DANCES OF OUR PIONEERS, Grace L. Ryan. A complete and well-done book in mid-western style \$2.00	PROMPTERS HAND BOOK, J. A. French. Still a steady seller 50¢
THE SINGING CALLER, Ann Chase. 15 dances carefully explained, with music. \$1.50	SWING YOUR PARTNERS, Durward Maddocks. 51 modern New England dances \$1.50
FOLK DANCING IN HIGH SCHOOL AND COLLEGE Grace I. Fox. 17 foreign dances and 7 squares, with music \$2.50	DO-SI-DO, Bob Sumrall. 35 Texas square dances well explained. \$1.00
LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY, C. D. Foster. Our fastest seller. Cards for ease in handling. \$1.00	SWINGO, Rod LaFarge. 20 singing calls from North Jersey; advanced \$1.00
SQUARE DANCES, Ed Durlacher. 12 dances covering a wide range of American folk dancing. Separate book with fiddle music, otherwise piano and guitar. \$1.00	HEEL AND TOE OR A DO-SI-DO, 33 dances of all kinds for beginners. Music 75¢
THE SQUARE DANCE. An excellent book written for the Chicago parks by the W.P.A. They sell for less, we have to charge \$2	FOLKWAYS COLLECTION, Gene Gowing. 19 dances by the director of National Folkways 75¢
FOLK TUNES. The companion music book. 26 square dance tunes, 14 schottisches & other music \$2.00	THE COUNTRY DANCE BOOK, Tolman and Page An A#1 book of New England dances \$1.75
PROMPTING: HOW TO DO IT, John M. Schell 131 contras besides quadrilles. Best collection of contras I know of. \$1.00	WESTERN SQUARE DANCES, Ralph McNair. A fine book Doug liked very much \$1.00
HERB'S BLUE BONNET CALLS, Herb Greggerson New edition of an old favorite. \$1.50	COWBOY DANCE TUNES, Knorr and Shaw. Companion book to COWBOY DANCES 75¢
	DICK'S QUADRILLE CALL BOOK. 200 pages of dances 50¢

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	CUT: Mat of 6½"x4" cut of couple swinging by Jean Wright for posters 75¢

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