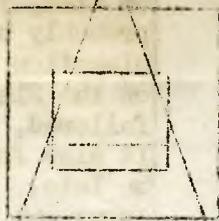


Song and Dance Festival
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July 30th



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Charley Thomas, calling

Vol. II, No. 10

AMERICAN SQUARES

June, 1947

A Magazine Dedicated to American Folk Dancing

FOLK DANCING IN HIGH SCHOOLS

by George I. Werner

LETTER

To begin with we had the following problems to solve: (1) a situation in which there was little uniformity of practice among our schools, with some schools presenting a rather good dance program and others doing virtually nothing with this phase of physical education. (2) Our teachers were very largely untrained in this particular area of physical education work. This was especially true of our men physical educators. (I might add that we have at least one man in all but 3 of our 37 elementary schools.) (3) Musical accompaniment for our dances, since few of our instructors were pianists.

We began work upon a uniform dance program throughout all our elementary schools, attempting this year to concentrate on the upper grades where we felt we had a good chance of making progress, rather than by dissipating our efforts throughout all the grades of the elementary schools. A dance curriculum committee was set up, composed of people who had considerable background in the teaching of dancing in our elementary schools. This committee met and decided to concentrate upon the old-time, or as many of our people out here call it, Western dancing. A list of 19 dances was drawn up and precise directions were written up and mimeographed for each dance. The directions were accompanied by piano scores for several of the dances. Music for most of the other dances was available through Henry Ford's GOOD MORNING.

The dances were divided into two categories:

- I. For sixth grade level and included the following
 - a. Basic steps and square dance calls
 - b. Cowboy Seven Steps
 - c. Tuxedo
 - d. Virginia Reel
 - e. Life on the Ocean Wave
 - f. Schottische
 - g. Pop Goes the Weasel
- II. For seventh and eighth grade level including the following:
 - a. Sicilian Circle
 - b. Eye Waltz
 - c. Hinkey, Dinkey, Parley Voo
 - d. Darling Nellie Gray
 - e. Heel and Toe Polka
 - f. Oh Suzanna
 - g. Put Y ur Little Foot
 - h. Dive for the Oyster
 - i. Little Brown Jug
 - j. Horse and Puggy Schottische
 - k. Minuet

Continued on Page 3

I have been using the Folkcraft, Imperial and Capitol records quite a bit particularly the latter. "Bake dem Hoecakes Brown" and "Ragtime Annie" have nice rhythm and folks seem to like them. I use the latter for Shaw's Duck the Oyster disrag plus doceydoe and the former for your Millwheel--like it better than Blackberry Quadrille because of the beat. I haven't been able to figure a dance for Silver Bell. The time is apparently set for a two-step and seems to demand a dance figure that I can't seem to put my finger on. Let me know sometime what dance you use with it. Darling Nellie Gray and Red Wing are swell. I've written up a singing call to Red Wing so that it comes out right if played twice. After each couple has gone out individually, I have both heads go out and dip and dive four--sides the same. Folks seem to enjoy it. Can also do a right and left four if the crowd isn't experienced.

Tilly and I didn't go too strongly for your call to Wabash Cannon Ball, but we liked the tune. So I wrote a call for "Three Ladies Chain":

First couple out and circle left
Four hands round you go
Start that chain a going
Chain them high and low
Stand there in the center
I'll tell you what to do
Chain those ladies back to place
And grab yours when she's through
There's just enough time for them to complete the chain:

On to the next and circle four
Four hands round you go
Two ladies chain over and back
Chain 'em high and low
Swing partners &c.

Works out very nicely and I've always wanted a good tune for that figure anyway.

You have remarked several times that the Capitol and now Lloyd Shaw's records are fast for eastern dancers. Compared to Henry Ford and some of the earlier records they are fast but I find that there is less tendency with younger dancers to jump the call if the music is about 138 to 142 per minute. They seem to like the faster time unless the figure is very complicated. Doubt that Hinkey Dinkey could be done that fast, not that it is complicated, but it requires moving a lot of people at once thru a series of movements that cover quite a bit of space and involves changes in direction.

You might devote a bit of space, if you're running out of material, to patter. The other night you used some silly bit about "buying cartridges by the case". All

Continued on Page 3

AMERICAN SQUARES

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NOTES

Lawrence Loy writes:

"While much has been written about how to call square dances, I have always felt that there are three important points which I should always keep in mind.

"The first is to enunciate clearly and avoid an abundance of nonsensical patter.

"The second is that the directional part of the call should always be clearly emphasized. If it is a singing call, it may be well to speak these words, for the sake of clarity, rather than to sing them.

"Last of all, I think that the calls should be indicative of the ensuing action. It should not be necessary for the dancers to memorize the pattern in order to follow a call."

- - * * * - -

One of the country's well-known callers tells us that during the evening that he is calling, his wife keeps moving around the hall hearing what the dancers actually think. On the way home, they discuss what she heard and how he can improve. Thus he is freed from relying on comment which to his face is too often, "You're swell, magnificent &c."

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At long last we get around to correcting an error in the April issue. Second prize in the Middle Atlantic Square Dance Contest went to New Brunswick, N.J. with Henry W. Stover, caller. We're sorry.

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"Pappy" Shaw has to crowd the squares on the gym floor at Cheyenne School. In order to get as many on as possible, he has white circles painted on the floor in staggered rows,

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on which spots the squares form. The distance between spots in a row is 12 ft 6 in., between the rows is 12 feet.

- - * * * - -

Ralph Page and Gene Gowing announce their Monadnock-Folkways Summer School of English and American folk dancing at
Continued on page 3

THE PAPER

Since we pride ourselves on coming out on time, yet this month we're late and will probably be even later next month, an explanation is in order. I'm getting married on the 21st of June. The wedding will be followed, as is customary, by a honeymoon. It also follows that the July issue will be late. I had thought I could get this issue out in May and the July issue before I travelled to New York for the ceremony, but I find there is more to getting married, buying a house and moving in than can be crammed into my spare time without pushing something else out of the way. So, pardon.

However, we're not the only thing that's late. Since last issue we have received a number of orders for Part II of LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY, by our columnist. However, our own order hasn't been filled yet. We are holding your orders and will ship out the calling cards just as soon (barring vacation) as ours comes in. There are only 1000 being printed and we get only 100 so get your order in early.

And while we're on the subject of Foster (which takes us further from the subject of The Paper than ever) Tiny Clark remarked that the cards do not contain any music. Western callers differ from eastern callers in that they do not use one set tune to one set dance. Oh, one caller will favor a certain tune to a certain dance, but he can switch at a moment's notice and the tune is probably a different one from what his neighbor will use to that dance. The dances are called, not sung, and no special music is needed. The same tune, say Turkey in the Straw, could be used for every dance on Foster's list. Similarly, my correspondent inquired what dance I use to Silver Bell. He's eastern. I'm predominantly western. I don't use any particular call to it. When I want music for a called dance (I sing some too.) I put it on and use it, but I might happen to grab Blackberry Quadrille or the Anglemore Wiggle. Ray Smith of Dallas has one he so associates with Arkansas Traveller that he actually gives it that name. In Chicago they call it the Four Leaf Clover and don't give any tune for it. I use Raggity Ann (Ragtime Annie)--unless I happen to find something else first.

Back to the paper--AUTHORS.

George I. Werner is Supervisor of Physical Education in the Spokane (Washington) public schools. We're glad to have his article. I was afraid that teaching square dancing in schools would make students dislike it as it took me years to get over my dislike of Ivanhoe because I had to read it in high school. I'm glad I'm wrong.

Whoever writes me must beware. Whenever I get a particularly fine letter, I want to publish it and share the knowledge contained therein with the rest of you. That's what happened to the material appearing under the title LETTER. I don't always have time to write for permission and since this was a personal letter I wrote him promising I wouldn't use his name. However, this is fair warning to the rest of you. Your letters, if they're

Continued on page 3

In the selection of our dances, one of the main criteria was whether or not we had the record material which could provide their musical accompaniment. Records were purchased from commercial houses for most of the dances and we cut our own records of "Cowboy Seven Steps", "Horse and Buggy Schottische" and "Tuxedo". Thus we solved as seemed more practicable the problem of our musical accompaniment. Many schools which had inadequate phonographs purchased new electronic machines for work in this dance program.

As soon as our list of dances and complete set of directions were mimeographed and ready for distribution and our records were available for most of the dances, we embarked upon our in-service teachers' training program, designed to prepare our teachers for this phase of our work. We incorporated dancing instruction in our in-service training course, which had been in progress and which had been dealing with other activities, and finally topped this off with a three-hour evening of dance instruction at which our dance committee assisted in teaching the dances to our people.

Mr. Edwin S. Henderson, who has been very active in old-time dance circles in Spokane for some time and who studied with Dr. Lloyd Shaw last summer, was brought into the physical education department on a one-half time basis to assist in carrying out this program.

The next step in teacher instruction and in implementing the program was classroom visitation and demonstration by Mr. Henderson and myself. In addition, the department provided four old-time dances, at which four different old-time dance callers in Spokane were invited to instruct our people in various dances. This gave our teachers a greater breadth of view and we feel did much to stimulate their interest and enthusiasm. The final test of any program such as this is the impact upon the students, and in evaluating our winter's work, I find much to encourage us.

All of our girls in the upper grades (6, 7, 8) were given dance instruction as were many of the boys. Their interest in dancing was indicated by the fact that 1396 girls took part in dancing in our after-school program which is on a voluntary basis and 746 of our boys also participated in this. In addition, we held two all-city play days for our girls in February and March and over 600 girls met with girls from other schools and took part in these activities including dancing. Now that we are at the end of our school year, Mr. Henderson and I are going to call another meeting of our dance committee and revise our dance program for next year. I feel sure that a few dances will be dropped and that they will be replaced by several others. The revised dance program will then be mimeographed and available for teachers who may wish to study during the summer.

patter doesn't fit the same tune and many times it falls quite flat because it doesn't. You can't piece bits of it together too well either because the rhyming or something else doesn't fit. Gene Gowing uses a line something like, "You swing yours and I'll swing mine, I'd rather swing yours most any old time." By itself it just doesn't fit anywhere, but tied in with the rest of the call, which I don't remember, it sounded fine.

THE PAPER from page 2
good, will be immortalized in imperishable mimeograph and your name attached so that you too will become immortal.

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I first met Lee Owens at Dr. Shaw's course in Colorado Springs last August. He is originally from California. The next I heard, he was in Texas. Then when I went to Falls Village, in Connecticut, there he was. He has been studying square dancing first hand all over the nation.

I have been trying to get him to write his experiences and he finally sent me an article. It is some of the best square-dance writing I have seen because he means what he says and is vitally interested in it. It is coming out in the July issue. Don't miss it. If your subscription runs out, be sure to renew.

The other article we have scheduled for July is Ten Axioms of Square Dance Calling by Joe Boykin of Phoenix, Ariz. It was sent to me for suggestions. I had some. However, we want you to read what Joe has to say.

And don't forget, we'd like to have your opinions and observations for publication, too.

NOTES from page 2
Peterborough, New Hampshire for two weeks August 18 thru 30. For information write to Box 72, Peterborough, N. H.

- * * - -

The Rock Candy Mountaineers are playing for two nights of square dancing at the Huntington Exposition this year on June 19th and 21st. This is a big affair put on by the Huntington Chamber of Commerce together with representative Chambers of Commerce from all over the U. S. PH

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Miss Ann Kuehl and Mr. Joe Rabin are still lost. Anybody know where they are?

The Oracle

I use the "Bolero Waltz" with the sheet music Estudiantina Waltzes by Emile Waldteusel. I am wondering if you can get it on a record? Mary Elsie Border, Manhattan, Kansas.

A Victor 35798 has Estudiantina on one side and Skaters on the other. It is a 12" record. Victor also puts out a 10" record with those same two pieces. Ralph Piper, Minneapolis, Minn.

Don't forget we'd like to receive from you how to do square dances that you enjoy. Our bag of dances is getting low.

THE CALLERS' CORNER

by C. D. Foster, author of
Learn to Dance and Call Square Dances

I have been asked to write about the American Square Dance. I have always maintained that there is no set rule to follow in dancing the square dance or any other old time dance "the American way". Our dances have been handed down to us from all the mother countries and "the American way" if that is what you want to call it, is a conglomeration of different ways used in various parts of our country. Certain communities always did and always will have their own peculiarities, floor plans, in-born ideas, various peculiar ideas of speech, fitted to the customs of the community.

Kentucky has the running quadrille, New England the minuet and the contra dances, Arkansas had a local peculiarity, Colorado and the Rocky Mountain region had theirs, but after all, there was a lot in common. The basic principles have never been changed. The allemande left is about the same. They all swing about the same. (Of course that has been changed.) In some localities they really go to town on the swing. Docey-doe as we call it out here in the West is not the same as they do it in the East, and in the Middle West it is different again.

Let us first divide the square dance into two different groups. The one with the docey-doe and the one without it. The call that uses the docey-doe uses only two couples of the four in action at the same time tho sometimes the caller will vary this. Where the docey-doe is not used, various couples are in action at the same time or in rotation in the same tip and also during the couple rotation.

We can make another division, which is separate and distinct from the first division, but one of the first divisions is used in each of these divisions:

Each couple in rotation going through a change

Each gent in turn going through a change

Each lady in turn going through a change

Opposite couples going through a change together. These various changes might well be called visits.

And so we might go on, making division after division, but we would finally wind up just where we started. We, as callers and dancers, have originated very few new ideas in square dancing or calling. We still use some form of allemand left, grand right and left, promenade, docey-doe, back to the bar, the star figures, forward and back, do-si partners or corners, the chase, the visit, the duck and dive, and I could go on for an hour. Now it maes no difference, how you call them, whether you just simply give the command, whether you sing the command, whether you mix it all up with foolish patter or how you do it, or which part comes first or last, it is still the same old thing, in a different dress.

I have dozens of dance books in my possession and I have read and studied them all, but I do not find a single instance where there is an absolute new idea in square dancing. True, there is a new twist, a new set of words in the call, a little different quark to the whole thing, but they finally wind up by using the same action regardless of how they went at it.

In one of the dance books on my desk I find: "Turkey in the Straw." The music is there and the call is there and it is very nicely arranged. He has a perfect right to use it the way he has. The author has arranged the singing call until it fits exactly. The call he uses in Backs to the Bar. I have called this same call to this same tune hundreds of times

Just beside this book is another using Soldiers Joy and giving the same call, Backs to the Bar. Now he is just as right as the other fellow, and his singing call fits too. I have called this Backs to the Bar to this tune many times also. I venture to say that I have called this same change to fifty different tunes, and it works just as well with one as with the other. I have played both tunes for the past half century and the various callers have called nearly every call under the sun to one or both of them.

As to calling a certain change to either of these tunes, the caller has a perfect right to do just as he likes about it because, as far as I have been able to learn, there never was "a call" for either of them. I remember one time we had a square dance and the music did not show up but we had a fellow who could play a tune on the French Harp. He call it "Sliding Down the Kitchen Floor." That was the only tune he could play, but we danced the whole evening and had a whale of a time. Needless to say, we changed calls.

Continued Next Month

C. D. will talk about Timing in western dances.

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ELECTRONIC RECORDING STUDIO

526 15th Street, Denver 2, Colorado

or from American Squares

Each month we will give directions for a dance in Decca Album A525. The first on is

THE VELETA WALTZ

I learned this from Lloyd Shaw last summer. I included it in my teaching schedule for the Camden YWCA this spring and much to my surprize, the dancers who had been luke warm over the Varsouvienne and the Skaters Waltz took to it immediately. I might add that I think Chris Sanderson teaches a different version so there appears to be more than one.

N.B.: Roman numerals indicate the number of the measure; arabic, the beat in the measure.

POSITION: Open waltz, side by side, holding inside hands. It is well to have the dancers in a large circle in column of couples around the room facing counterclockwise, gents, of course, on the inside.

I 1 2 3
 Advance inside feet, bring outside up to point just behind inside, advance inside

II 1 2 3
 Advance outside feet, bring inside up to point just behind outside, advance outside
 (Swinging arms meanwhile; it is just an open waltz. Face each other, break joined)
 (hands and join the others.)

III 1 2 3
 Step sideways with foot on side of joined hands, draw other foot up to it

IV 1 2 3
 Step sideways again, draw (face direction you came from and repeat)

V 1 2 3 VI 1 2 3
 Inside foot, half step with outside, inside; outside, half step with inside, outside
 (face each other, break joined hands and join ones originally joined)

VII 1 2 3 VIII 1 2 3
 Sideways with foot of joined hands, draw other to it; step sideways, draw;
 (take closed waltz position and waltz in direction you were going originally)

IX 1 2 3 X 1 2 3 XI 1
 Waltz; waltz; step sideways and in original direction with gents left and ladies
 right, draw other to it; step sideways, draw; waltz waltz (break with
 gents left hand and ladies right hand)

XV 1 2 3; XVI 1 2 3
 Gents waltz forward while lady spins clockwise under his arm one, two or three times
 (You are now in the original position, facing original direction, with inside hands
 joined and ready to start over.)

Here's a welcome variation that adds interest to the usually bleak Birdie in a Cage:

BIRDIE AND BOBBIE

First couple lead out to the right
 Birdie in the center, three hands around
 Side couples right and left
 Birdie pop out, Bobbie pop in
 Side couples do it again

finish up as you would normally. Adelyn Hollis, Flint, Mich.

SALLY GOODIN (Ft. Worth, Texas, Style)

First old gent swing Sally Goodin (right hand lady)
 Now your Taw (partner)
 Now the gal from Arkansas (opposite lady)
 Now your Taw (partner)
 And don't forget your old grandma (left hand lady, or corner)
 Get back home and everybody swing
 And promenade your partner around the ring.

JCM

RECORDS FOR SALE

ELECTRONIC RECORDING STUDIO, as advertized on Page 4. Sold only in sets of three \$5
 FOLKRAFT 89¢ ea. Albums as listed containing instructions for dancing and 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
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 1004 Ten Little Indians, and Life on the Ocean Wave
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 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 (Best square dance record ever made.)
 1011 Darling Nellie Gray and Spanish Cavalier
 1012 She'll be comin' 'Round the Mountain and At a Georgia Camp Meeting
 Records expressed collect. Packing charge 25¢. Minimum order, 3 records.

ALL JOIN HANDS, Ella Linson and Jacqueline Smith, Eastern Cooperative League,
New York, 1944. 15¢

I remember being very disappointed when I received my first copy of this. A square dance caller looking for a book of square dances will be disappointed. There are only seven and these are easy. In addition, there are seven singing games and the Spanish Waltz.

But, "inexperienced leaders planning a program" will get their money's worth. I have found in here several games I intend to introduce next time I have a group to entertain. You will judge my mentality when I say that my first choice is PROVERBS

"One player leaves the room while the others select a proverb, such as 'Honesty is the best policy.' The words are distributed in order among the players who sit in a circle. The words are repeated in order as many times as necessary to give everyone a word. When the player returns. . . he asks a question of each person in turn, who must answer with a sentence including his word. The player whose answer discloses the proverb is next to leave the room. Cct.

BOOKS FOR SALE

Postpaid	10¢ per package for mailing
COWBOY DANCES, Lloyd Shaw. The best book by the authority. 77 dances. \$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. 85 dances \$2.00	PROMPTERS HAND BOOK, J. A. French. Still a steady seller 50¢
THE COUNTRY DANCE BOOK, Tolman and Page An A#1 book of 91 dances from New England with interesting comments. \$2.00	DO-SI-DO, Bob Sumral. 35 Texas square dances well explained. \$1.00
LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY, C. D. Foster. Part I has instructions and 25 square dances. \$1.00	FLOK DANCING IN HIGH SCHOOL AND COLLEGE Grace I. Fox. 17 foreign dances and 7 squares, with music. \$2.50
Part II has 6 round dances and 25 squares. All on cards for ease in handling. \$1.00	SWINGO, Rod LaFarge. 20 singing calls from North Jersey. Went thru two editions in a year. \$1.00
Be sure to specify which you want.	HEEL AND TOE OR A DO-SI-DO, Johnson. 33 dances of all kinds for beginners. 75¢
SQUARE DANCES, Ed Durlacher. 12 dances by the East's leading caller with music and separate fiddle book. \$1.00	FOLKWAYS COLLECTION, Gene Gowing. 19 dances by the director of National Folkways 75¢
THE SQUARE DANCE. A wonder book written for the Chicago Parks by the WPA. Pop Stout says it's better than Shaw. \$2.00	WESTERN SQUARE DANCES, Ralph McNair. 30 fine western dances done up in lucid style to set up a dance. \$1.00
FOLK TUNES. The companion music book. 26 square tunes, 14 others folk tunes. \$2.00	COWBOY DANCE TUNES, Knorr and Shaw. Companion music book to COWBOY DANCES 75¢
PROMPTING, HOW TO DO IT, John M. Schell 131 contras besides quadrilles. Best collection of contras I know of. \$1.00	DICK'S QUADRILLE CALL BOOK 200 pages 50¢
	THE FOLK DANCE BOOK, C. Ward Crampton 43 graded foreign dances with music \$3.00
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