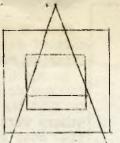
Square Dancing under the Stars THE DECK HOUSE Next to the Candon Airport Monday digros Charley Thomas, calling



Ralph Page---Gene Gowing Monadnock --- Folkways Summer-School Peterborough, N. H. August 18 thru 30

July, 1947

Vol. II, No. 11

AMERICAN. SQUARES

A Magazine Dedicated to American Folk Dancing

SQUARES OVER AMERICA by Lee Owens

There is quite a difference in square dancing wherever you go. There should be and it is important that we have these various sectional styles and traditions. It is more important that we appreciate and understand what the other fellow has.

The West needs the leavening agent of the eastern singing call. The East needs the western style for variety. Both need the prompt calls of New England, and New
England needs the free-flowing fluid dance of the Southwest and the singing calls.

4. Combination types.

In the direct or taking voice type, the tendency could be toward monotone enuncia-You can say the same for the Southern Highlands and the Middle West.

We should keep our own individual sectional (not local;) style and flavor tempered and varied with the other basic forms. Notice that I said basic, I have no use for individual variations and pseudo styles, frills and flourishes which are based upon some one person's - it. I believe it the most suitable type id as, unless they are backed up by sound for putting in patter and timing your principals and a definite knowledge.

Singing calls in the West are bad. Patter calls in the East are worse. We don't or more of the other types. It is also understand the tools we are trying to use, effective if the caller masters it and but choo away in utter disregard for the bytchery we commit.

the big need is for competent leaders who lenow not only their own field but the other man's front yard also, and respect it by doing it justice.

Also, we need the kids and they need us. Charden should not square dance with children alone. Adults should share their Beginners should master their first dance duscing with the young ones. In Austin you see them all mixed up, seven to eighty sure to learn new calls.
in sets and couples. Does it work? Go Axion 2. Bythmn. The music and caller to Austin and find out. It's the best square dance I have ever attended. That's cadence. Par why they dance so well, why all the old time courtesies and gallantries are preserved, the reason for the fun and gaiety, important for a caller to call in his nat-co-cperation by the experienced darcers ural voice range. Identify the key of with the new ones, the idea of dancing well so that evaryone enjoys thenselves to the fullest. Parents learn to square dance so that they can dance with their children. Children Learn so that they can dance with their parents. Grandpa and Francha get in too. You just naturally have to dance well under these conditions.

But it's a long hard job taking a lot of shill knowledge and long-runge planning and planty of hard work. It doesn't happen overnight and like the square

dance, must be sond, constantly.
That's my goal: the er tire notion going to Family Square Dances, as families, Continued on Page 3

TEN AXIOMS OF SQUARE DANCE CALLING by Joe Boykin

During the course "The Axioms of Square Dance Calling" we agreed there are four types of personalities in this calling business. Whichever method is natural for you, that is the one to use and perfect. They are:

Direct

2. Singing

3. Chanting

tion and deadpan expression. Of course, no one in this class will be bothered with such trifles.

The singing type is not used so much in western square dancing, but is still the favorite in the north and eastern states.

The chanting type is effective, and many of the good callers in this vicinity use calls to beats of four bars of music.

The combination type is the use of two doesn't sacrifice rythmn and the consequent loss of fun by the dancers. This leads me to the right of the ring and Axiom One.

Know your dance. A caller should memorize his dance, reherse and prepare before each dance. It is a wise idea to start three or four days in advance of the call. before moving on to a new one. But be

must be together, and maintain an unbroken oor timing detracts from your call and the dancers lose fun.

Axiom 3. Natural Voice range. It is your voice, and ask the musician to play a tune in this key. Try to be clear and distinct in enunciation. Use the natural voice range as the dominant, then you can inflect and deflect as desired.

Ariem 4. Don't make your dance too long. This is done by excessive use of subchoruses and spilling over into other dances. A short dance well called is effective and appreciated by dancers who are usually ready to call it a night after fafteen of them. If you are calling a mediye. I say "give 'em the works "

Axiom 5. Interpret the rate of speed for the dance. It isn't as much fun for the dancers if the music and caller are Continued on Page 3

AMERICAN SQUARES

Editor Charley Thomas

Editorial Offices
38 So. Girard St., Woodbury, N. J.
Associate Editors

Mark Dannis

683 Noah Ave., Akron 2, Ohio Douglas Durant, Jr. 3900 Locust Street, Phila., Pa.

C. D. Foster Box 540, Denver, 1, Colorado

Paul Hunt 136 Emery Street, Hempstead, New York

J. C. Moore 705 S. Oakland Blvd., Fort Worth 3, Texas Elsie Morris

117 No. Tacoma Ave., Tacoma, Wash. Bobbie Robinson

3843 Bernice Drive, San Diego 7, Calif. Rates

\$1 per year

10¢ per copy

## NOTES

Jimmie Clossin is leaving for Amarillo, Texas for a teaching tour of the panhandle. In September he goes to Tuson and Phoenix, Ariz. Note his connection with the records reviewed in this issue.

\* \* \*

Bobbie Robinson, our California representative, is no longer a Robinson. She became Mrs. Ralph Parkinson on 5 July 1947. Thanks, Joe. We are retaining the old name and address until we learn more about her plans.

\* \* \*

John Stillman sent us a membership in the Sun Valley Callers Club of Phoenix, Ariz. Thanks, John.

Howy Jay Bee writes of dancing in the Garfield Park Dancing Pavilion, Milwaukee, Wis. on Thursday evenings during July and August.

The Princeton, N. J., group is now on Tuesday nights at Graduate College.

\* \* \*

Paul Hunt told us about using AMERICAN SQUARES as a door prize. We are naturally greatly in favor of it. To encourage it at your next dance, we offer five subscriptions for four dollars. This solves your door prize problem.

--\*\*\*--

At the request of a fidler we met on our travels, we repeat Sidewalks of New York that appeared in our first issue. sure to play the tune as a fox-trot.

First couple out to the right Four hands around

Dosido your opposite

And swing her up and down

Dosido your partner

And swing her round and round Swing that girl, that little girl The prettiest girl in town.

And give credit to Any Williams of

Waymart, Pa., who first told it to us.

LEAD THE ACE AND TRUMP THE KING AND PROMENADE HOME WITH THE DEAR LITTLE THE PAPER

Here we are--1 to as promised. With a sort of sum sle coming, we hope to catch up next month.

On our honeymoon we naturally looked for square dances. It took us some time to find the first one, but after that the others were easy. Those nasty difficulties over which we have no control prevented us from attending more than three dances, but they were interesting square dances. We learned several new dances, including one to Around the Corner and Under the Tree which has been running thru my head ever since.

Next month we shall tell you what we found. This account will include about sixteen dances and variations; so don't

miss the August issue.

Last month I told you all that I know about Lee Owens. I don't even know where he is now. But he travelled all over the United States studying square dancing and if anyone is competent to talk about comparative dancing, he is. We are proud to present his conclusions.

Joe Boykin is from Phoenix, Ariz. He worked up the article we publish this month in conjunction with a caller's course he was giving. It was then mimeographed for the use of the students. Now is is making it available to all of us.

Our book orders are up to date. We are still behind on our record orders. Our supply of shipping boxes has become ex-That is a good (?) excuse for hausted. not filling some orders that we just haven't had time to fill as yet. We do have all the records now and we hope to catch up.

We also hope to catch up on our correspondence during this supposed summer slump; so if you wish to add your letter to those we haven't yet answered send it now. We are interested in square dancing in your locality, how to do dances which you like to do, your view on any subject connected with square dancing, and we are likely to publish your letter if it is any good.

Particularly we are interested in the names and addresses of people who would be interested in seeing a copy of AMERICAN SQUARES. We want to send them complimentary copies. So be sure to send them.

> 129016 ne

Would you be so kind as to explain what this Tuxedo Dance is that you have listed in article "Folk Dancing in High Schools." ? Pop Smith, Winsted, Conn.

A This isn't an answer; it's a promise. That dance is one of those in Decca Album A525 which we are gradually explaining. Hold your horses and some sort of an explanation will be eventually forthcoming.

- \* \* \* -MEET YOUR DATE AND DON'T YOU WAIT BUT PROMENADE EIGHT TILL YOU COME STRAIGHT THE CALLERS OF CORDER by C. D. FOSTER, author of Continued from Last Month LEARN TO DANCE AND CALL SQUARE DANCES

Now as to timing the call. If the caller sings the call, there is no way for him to get by unless he times the call to the music, and the dancers must dance the call the way he calls it or they will find themselves in a mess. When I call, I do not pay any attention to what bar of music or how many bars is used up in making the change or figure. We call to the dancers and not to the music. Our rule in timing is to give the next command just so the order is finished at the same time the dancers finish the previous command. The music goes right on and so do the dancers.

For instance: "Around that couple and take a peek". While they are taking the peek, we call, "Back to the center and swing your sweet."--while they are doing that we are calling, "Around that couple and peek once more." and while they are doing that we say, "Back to the center and circle four."

In real old time dancing, where some of them, and really most of them, have had no personal instruction at all, certain couples in the set may take twice as long to complete a change as some of the others, therefore we watch the sets and pick out the one that seems to be about average, and call to suit that one and try to keep them all together as much as possible.

Now, if we are dancing, say, Pop Goes the Weasel, it will, of course, be necessary to keep the call in time with the music in order to have them POP at the right time. Or, if we are dancing the old time change that goes with The Irish Washerwoman, where we sing or chant the call: "All four gents to the right of the ring, and when you get there you balance and swing, and after you swing, remember the call, it's allemande left and promenade all." You MUST stay with the music. Using the call just given during the first part of the tune, and the dancers MUST finish their promenade and be back home when the chorus of the tune is finished and be ready for "All four gents to the right of the ring" again. This is true of all singing calls. The timing is one of the most important parts of the dance. Not so with old time dancing.

I can see how much fun it could be to dance with a group of young folks that has been trained together, all keeping in certain time and doing certain things to a certain number of bars of music. Yes, it would be real fun, but if it was tried at a public dance, where the "drop-ins" prodominate, they would leave in disgust as soon as the dancing started. How do I know? I have tried it by letting a singing caller try to call to a mixed crowd of this kind. Remember, this does not apply to a group. I am talking about a general public dance..

To be continued.

TEN AXIOMS from page 1 too fast, and the same is true if the dance is too slow. Give the dancers time to execute the figures an patterns. Keep one step ahead in your calls, but not two or three steps ahead. I think it is a good idea to check with the musicians before you start as to whether the tempo is right for the dance. Remember some dances are naturally faster than others.

1000

Axiom 6. Be a part of the dance. The spirit of square dancing will lead you to this watering trough. Drink deeply of this fun and good sportsmanship as you probably won't find it in this quantity in any other walk of life. Your natural enthusiasm and personality is a part of the dance and will be different from any other caller, and that is an important factor. No two people call the same dance alike. Use your own ideas of patter that suggest humor and fun. The caller is the lead off man to inspire his sets to a hilarious good time.

Axiom 7. Don't put in a new dance and sub-choruses without explaining in a time out. Try to explain in the fewest words possible, as the dancers will not remember at home if you don't get to all of the a long discourse.

Axiom 8. Be a good host. See that all. is well before you start the call. Sets should be filled as quickly as possible. But be patiest with couples having difficulty in forming sets.

<del>INDEPONDANCIA DE PONDANCIA DE </del> SQUARES OVER AMERICA from page 1. and incorporating into our national dance all that is best presented properly and in its finest form, simple enough for anyone, beautiful and cultured enough for the most exacting. The square dance, placed upon and upheld in the highest plane of social recreation with its inherent digni-ty and no loss of fun or common touch. That takes leadership, knowledge and appreciation, the separation of the chaff from the wheat and no excuse for less. THE END

Axiom 9. Carry thru without break. When the caller starts the dance, he should move without interruption to the end, with one continued rythmn. When several sets are stomping the floor, you can expect noise and distractions, but, cowboy, this is trifles, you can't let that bother you! The success of the dance depends on you.

Axiom 10. Don't let your desire and enthusiasm wane if you are not asked to call as foten as you desire. There are opportunities with the various clubs if you will seek them out. Keep in practice dances. Be able to call the dance well. You probably won't be satisfied with your offorts. Those you won't. If you are not, I will venture to say there will be a new crop of fine callers when the work's all done next fall.

-3-

RECORDS PARAMOUNT Album No. 1. Jimmy Clossin, music by The Bluebonnet Playboys. Texas Cowboy Square Dances. From the cover of the album, we learn that Paramount is going to issue an album of two records per month for five months. They are 12" records and recorded by fiddle, accordion, guitar, electric guitar and bass.

The music is fair. I've heard better. It has electric, which is more than

Cliffie Stone's Capitol records have. I should say that the treble over-balances the bass and that the violin becomes screechy in places. But, all in all, it's a

good job and a real addition to a square dance collection.

1000A The Girl I Left Behind Me. A pretty fair job. Metronome 132.
1000B Oxford Minuet. The violin is a bit screechy and stands out too much in places. I like the Decca selection better. N.B. An explanation of this dance is

scheduled for September.

1001A Eighth of January. Not so hot. Perhaps it's because the tune is unfamiliar, but we tried it on The Deck House on Monday and changed it before finishing the dance. It contains some of the ringing that is so difficult to get out of a square dance recording and sets the good records off from the bad. Of these four it contains the most ringing. This points to uneven quality. Metronome 130.

1001B There is almost no ringing, and on the whole, this is a good square

dance record. Metronome 126.

We are contacting Paramount Records to see if we can obtain an agency for these records. The price is \$4.00 which is high, but most square dance records are high and we think these are worth the money. The tunes to come are: Buffalo G., La Varsouviana, Ragtime Annie, Tucker's Waltz, Arkansas Traveler, Texas Schottische, Soldier's Joy, Home Sweet Home, Leather Breeches, Virginia Reel, Golden Slippers, Waltz Quadrille, Wag oner, Cotton Eyed Joe, Chicken Reel, and Over the Waves. Wish so many didn't duplicate records already issued.

I want to explain about this metronome. Dr. Shaw told us how to count it by counting the beats for half a minute and multiplying by two. My recorder has a fixed speed turntable and I thought it was right until I checked it with a stroboscope and I find it is a little off. However, I have nothing else to check the speed with.

Cliffie Stone's recordings ran an even 126 and that is about right for eastern

dancing. The westerners like their music much faster (the buzz-step swing requires slower tempo to the runaround) and the Henlee recordings run 134. It is surprizing what a difference a few beats make.

Of course the final answer is a variable speed turntable.

## MONADNOCK-FOLKWAYS SUMMER SCHOOL of English Folk and American Square Dancing at Poterborough, Now Hampshire

Ralph Page

Foremost authority on New England Squares, Contras, and allied folk lore. Called and taught dances throughout Eastern United States. Co-author of The Country Dance Book. Has recorded square dances for Disc.

Gene Gowing
One of America's leading authorities on English Morris, Sword, and Country Dan-ces. Holds three certificates from Cecil Sharp's English Folk Dance Society of England. Has taught and called American Squares all over America.

The revival of the Monadnock-Folkways Summer School this year will follow closely the schools held at Peterborough just before World War Two. With the great added interest in American Square Dancing as a popular form of recreation, physical and mental relaxation, and a health stimulant, these courses provide a thorough concentrated training for the pleasure seeker as well as the teacher. With two of the leading authorities in America teaching the English-speaking Folk Dances, a thorough grounding and complete mastery of this material is assured. Outside of the teaching hours this Monadnock Region of the southwestern New Hampshire offers no end of vacation pleasures. Arrangements are made for tennis, golf, horse-back trips, mountain climbing, swimming, summer theatres, popular Square Dance parties under other callers, and tours of famous museums, scenic wonders, and historic landmarks. Excellent Inns and charming New England Taverns offer the first in cuisine and living facilities. Good motor roads; hearty mountain train and rugged scenery provides every thrill to the tourist minded. Hospitality has been marked by former summer school students, and to combine vacation with such training as this school provides, makes of these weeks the most perfect and happy of experiences. We world is crying for a democratic form of life. English-American Felk Bancing is one of the real answers. Ralph Page and Gene Gowing offer you just that at lenadnock-Folkways.

PLACE: Peterborough Golf Club at historic Peterborough, N.H. The Monad-nock Region. TIME: August eighteenth through the thirtieth. Students may register for both weeks or for one only. First week ends August 23.

Applicants designate on registration.

For further information write P. O. Box 72-A, Peterborough, N.H.

THE VARSOUVIANNA Each month we give the directions how to do one of the dances recorded in Decca Album No. A525. This is number two of the series. Next month will be the Tuxedo

This is the well-known "Put Your Little Foot" and it helps me in teaching to sing, "Put your little foot" with the music. It tells the dancers what to do.

N.B. Roman numerals number the measure; Arabic, the beat in the measure. POSITION: Girl on the right of the man both facing in the same direction. Man's right hand around the girl's shoulders grasping her right hand in his right. Her left held in his left. I am describing the actions for the gent. The lady can use the same foot or the opposite, either is correct.

I 1 Sweep your left foot up and in front of your right, glide it forward onto the floor II 1

a little ahead of where it started from, step your right up to the left; sweep, glide 2 & 3 3 III 1 step; sweep, glide, step ahead with the right, step with the left, point the right toe. (It is the positions that you take with your body during this and the following step, (step, points that determine the figures of the dence. In the present instance I am (trying to explain the easiest one: the gent moves behind the lady and to the right (while taking this step, step, point, and the lady moves to the left so that you (wind up in reversed positions. Now with the right foot: V 1 2 3 VI 1 2 3 VII 1 2 3 VIII 1 2 & 3

Sweep, glide, step; sweep, glide, step; sweep, glide, step, step, IX 1 2 3 X 1 2 & 3 XI 1 2 3 XII 1 2 & 3

Sween-glide step step points

Sweep, glide, step, step, point; sweep, glide, step, step, point.

XIII 1 2 3 XIV 1 2 & 3 XV 1 2 3 XVI 1 2 & 3

Sweep, glide, step, step, point; sweep, glide, step, step, point.

(In each instance the gent moves behind the lady to he op ite side on the step,

(step, point.

Now waltz for sixteen measures.

, and a

On this record, the "put your little foot" is not so pronounced as on Ford's Hungarian Varsouvienne, but, on the other hand, there is a distinct break between the putting and the waltz.

I have given you a simple western figure. In some later issue, I may describe the variations I learned in Colorado Springs. In the East, there is a pronounced hop on the right foot in the step on the third beat. As a matter of fact, I saw it danced in Plainfield, N. J., where the dancers just seemed to walk around in no predetermined direction and only hopped at the correct moment.

WALTZ QUADRILLE Charles Bunting of Camden gave me this description of the waltz quadrille as is done in Mullica Hill, N. J., without a caller. The innitiate will recognize the right and left in his "thru and return". FIGURE

- Leads forward and to the right thru Sides and return. Leads and Sides ladies full change. All waltz. Repeated by Sides. 1.
- Leads and Sides forward and back and then thru and return. All waltz. Next time Sides and Leads do the same thing.
- Leads and Sides offer right hands, half turn, offer left hands, form a line 3. and swing in a circle around the set. All waltz. Next time Sides and Leads repeat the same.
- Leads forward to Side and turn Side Lady on Side station while side gent turns lead lady on lead station. Pause. Forward and back. Ladies full change. 4. All waltz. Repeated twice.
- Grand change, then all hold hands and circle back to place. All waltz. Each couple holds their partner by hands, forward to center and back, switch positions on own station, bow to opposite, switch back, forward and back, forward to center again, bow and all change with corner partners and waltz. Repeated four times. Grand chain started four times.

We need some more dances. Send us one they like to do in your neck of the woods

probably some other necks would like to do it too. 

RECORDS FOR SALE Electronic Records. Set of three 10" records @ 55 per set. Lorraine Wingo, her accordion and Orchestra: Raggedy Ann &c., Electronic Schottische, Rye Waltz, Black

Hawk Waltz, Varsouvienne, The Old Pine Tree &c. FOLKRAFT, Album of four 10" records without calls 4.36. Pete Seeger and Orchestra: Ter Little Indians, Life on the Ocean Wave, White Cockade &c., Little Old Log Cabin in the Lane, Angleworm Wiggle, Wabash Cannon ball, Wellie Gray, Pop Goes the Weasel Expressed collect. Packing charge 25¢.

•-5-

LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY, PART TWO, by C. D. Foster

The first thing about Foster's new set of calling cards is that they're hard to get into. Once in, you're rewarded. No elementary instructions, they're in the first pack, but some explanations and suggestions.

We start off in the pact with five couple dances and a mixer, four more mixers later. Actually there is nothing astonishingly new in this pack, but then, there is not intended to be. It is just more down-to-earth, work-horse dances that most experienced callers know and most inexperienced ones should know, for example:

CAGE THE LITTLE SAGE HENS

First couple swing and cage the little sage hen in the middle of the ring. (Swing (and leave your partner in the center of the set facing her own position.) Cut to the right and cage the little sage hen. (Swing and put her in the middle too.) On to the next and cage the little sage hen.

Now Cage the fourth sage hen.

Gents promenade the outside ring, meet your partner and give her a swing, and cage the little sage hens.

Gents promenade the outside ring, passyour partner one and swing and cage the little And the same to you. saue hens. And so on.

BOOKS FOR SALE

Postpaid by the authority. 77 dances. \$ 4.00 DANCES OF OUR PIONEERS, Grace L. Ryan. A corplete and well-done book in midwestern style. 85 dancs \$ 2.00 THE COUNTRY DANCE BOOK, Tolman and Page An A#1 book of 91 dances from New England with interesting comments. \$ 2.00 LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY, C. D. Foster. Part I has instructions and 25 square dances. § 1.00 Part II has 6 round dances and 25 squares All on cards for ease in handling. \$ 1.00 Be sure to specify which you want. SQUARE DANCES, Ed Durlacher. 12 dances by the East's leading caller with music. \$ 1.00 and separate fiddle book. THE SQUARE DANCE. A wonder book written for the Chicago Parks by the WPA. Pop Stout says it's better than Shaw. \$ 2.00 FOLK TUNES. The companion music book. 26 square tunes, 14 other folk tunes. \$ 2.00 PRIMPTING, HOW TO DO IT, John M. Schell

10¢ per package for mailing COWBOY DANCES, Lloyd Shaw. The best book DANCING WITHOUT A MASTER. A collector's item from way back, pulppaper PROMPTERS HAND BOOK, J. A. French. Still 50¢ a steady seller DO-SI-DO, Bob Sumral. 35 Texas square dances well explained. FOLK DANCING IN HIGH SCHOOL AND COLLEGE Grace I. Fox. 17 foreign dances and 7 squares, with music.
SWINGO, Rod LaFarge. 20 singing calls \$2.50 from North Jersey. Went thru two editions in a year HEEL AND TOE OR A DO-SI-DO, Johnson. 33 dances of all kinds for beginners. FOLKWAYS COLLECTION, Gene Gowing. dances by the director of National Folkways WESTERN SQUARE DANCES, Ralph McNair 30 fine western dances done up in lucid \$1.00 style to set up a dance. COMBOY DANCE TUNES, Knorr and Shaw. Companion music book to COVEY DANCES DICK'S QUADRILLE CALL BOOK, 200 pages 50¢ 131 contras besides quadrilles. Best THE FOLK DANCE BOOK, C. Ward Crampton collection of contras I know of. \$ 1.00 43 graded foreign dances with music \$3.00

BACK NUMBERS: We have some that have been returned in the mails. As is, and slightly worn, 10¢ ea. CUT: Mat of 6 "xh" cut of couple swinging designed by Jean Wright for your posters. Your printer can cast a cut from the mat.

AMERICAN SQUARES, II, 11 Charley Thomas, Editor 121 Delaware Street Woodbury, New Jersey Return Postage Guaranteed Sec. 562 P. R. & L. U. S. POSTAGE 1¢ Paid Woodbury, N. J. Permit No. 23

Mr. H. H. Dunkle R.F.D. #1, Dox 89 Me uchen, N. J.