

AMERICAN SQUARES

A MAGAZINE DEDICATED TO AMERICAN FOLK DANCING



10 cents



Volume IV

Number 10

July, 1949



The Magazine



Did you notice that the May issue had two full-page advertisements? Did you notice that it had 24 pages? The one is the consequence of the other. When we sell advertising, we pass the proceeds on to you in an improved magazine.

This seems to be as good a place as any to repeat our policy for the benefit of new subscribers. No one, except some students who come in to get out orders and take care of the records, gets a cent out of AMERICAN SQUARES. We give our service for your enjoyment. The result is that the price is the lowest of any square or folk dance magazine and has never been raised.

Because of this, we want you to consider AMERICAN SQUARES as your magazine. We welcome contributions of articles, notes and dances. We appreciate it when you send us addresses of prospective suscribers and even more so when you send in subscriptions for your friends.

Square dancers are a sort of unofficial fraternity. Our mutual interest draws us together. AMERICAN SQUARES aims to be the organ of that fraternity and bring to you the most square dance information and fun for your money that you can get anywhere. Will you help your magazine do this?

Charley Thomas

Write for our catalogue of books and records. The profits from the sales help us to keep the price of AMERICAN SQUARES down.

AMERICAN SQUARES

121 Delaware St., Woodbury, N. J.

VOL IV NO. 10

EDITOR: Charley Thomas, 121 Delaware Street, Woodbury, N. J. ART EDITOR: Virginia Wallace, 702 Pampa St., Pasadena, Texas.

ASSOCIATE EDITORS: Virginia Anderson, 1127 No. Vista St., Hollywood 45, Calif.; Jimmy Clossin, 2930 Van Buren, El Paso, Texas; Fred and Mary Collette, 1268 University Drive N. E., Allanta 6, Georgia; Mark Dannis, R. D. 7, Box 668, Akron 3, Ohio; A. W. (Gus) Empie, 300 Coston St., Boise, Idaho; C. D. Foster, Box 540, Denver, Colo.; Deke Fowler, 107 Ivy St., New Haven, Conn.; Lou Harrington, 1131 Harlem Blvd., Rockford, Ill.; Paul Hunt, 136 Emery St., Hempstead, N. Y.; J B. Hurst, Enid, Oklahoma; J. C. Moore, 705 So. Oakland Blvd., Ft. Worth 3, Texas; Elsie Morris, Town House, 117 Tacoma Ave. Tacoma, Wash.; Ralph Page, 182 Pearl St., Keene, New Hampsire; Ralph A. Piper, Dept. of Physical Education University of Minnesota, Minneapolis, Minn.; Carl E. Schmitz, 1517 E. Almeria Ave., Phoenix, Arizona

Published monthly by Charles Thomas, 121 Delaware Street, Woodbury, New Jersey. Entered as second class matter at the post office at Woodbury, New Jersey under the Act of March 3, 1879. Forms close the 20th of the second month preceding the date of issue. Subscriptions: \$1.00 per year, single copies 10c each, back issues 15c each. Special rates to square dance clubs giving subscriptions as part of their dues.

Sellecting Square Dance Calls

by Charley Thomas

Being a chapter in his forthcoming book entitled The Art of Calling

Too few callers give enough attention to selecting the content of the call, as distinguished from selecting the dance.

We must never lose sight of the fact that we are calling for the benefit of the dancers and not for our own entertainment. And in order that the dancers get any benefit or enjoyment from our calls, they must understand them.

Too many of the old-timers, and the new-timers for that matter, have perfected a nasal chant as unintelligible as a railroad announcer. Their own dancers understand them, or rather recognize the sounds that issue from them as meaning certain actions, but woe betide the newcomers! and how are we to spread square dancing if no newcomers can dance to our calling.

We must be understood. The construction of a call has much to do with clarity. Nor may we be static. If an old call does not satisfy, we should make a new one that does.

I. The call should tell the dancers what to do.

There are many calls in daily use which don't give even an inkling of what the dancers are expected to do.

Roll that jug across the floor

Keep on rolling and roll some more.

The absurdity of a call that does not tell the dancers what to do is more thoroughly demonstrated by the more popular:

Wave the ocean, wave the sea Wave that pretty girl back to me.

Shaw and the Chicago Park District book give this call. Smokey Mountain Square Dances by D. B. Hendrix also contains it. But the dance which Hendrix gives is entirely different from the western dance.

I suppose that I must admit that certain calls acquire meaning to such an extent that we could not change them without doing violence to the feelings of the square dance world, for example "Duck for the Oyster." On the other hand, it must be admitted that the purpose of the call is to tell the dancers what to do. Calls which can do that without a prior explanation of what they mean are much more valuable than ones that require an explanation. Let's not develop too much of a language of our own.

Drop us notes on your experiences and oddities and news in your neighborhood that ought to be brought to other people's attention.

3

A call may be partially intelligible. When I read:



All eight swing your partners all Gents to the left, I know that call Hand over hand around the hall Meet your partner and promenade all

I understood immediately that it called for a swing, allemande left and grand right and left. I liked its curious way of putting it and tried it. Paul did his allemande left and kept waiting for the grand right and left which did not come. He wound up halfway around the square going in

the woman's direction. Most of the others understood the call, but one person can ball up a square and I haven't used that call again.

II. The call should be simple.

There is a lot of noise and distraction on the floor. There are a lot of beginning dancers who can mess up a square. There are a lot of intelligent ones that go daydreaming and dance by the feel of familiar calls. Make the call so easy that it can be understood by those dancers who are not thinking and those whose experience limits their ability.

III. Pack your meaning in the accented sylables of the call.

As you can easily discover by counting on your fingers, there are four accents on each line of square dance rhyme. It may be necessary to join in more than that number of unaccented syllables, but any more accented ones and the words won't fit the music.

It is the accented syllables that are ordinarily heard and understood by the dancers. The unaccented ones may be drowned out by the music, fuzzed up by the mike or even swallowed by the caller. (Even you can swallow a call ocasionally.)

One of our favorite dances in the East is Golden Slippers. It begins:

First couple up center go way uptown And bring that other couple down.

It is a change partners dance and each gentleman does the figure twice with a different lady each time.

I tried to teach it at Dr. Shaw's summer school one summer. It was new to everyone. Note that the number of the couples comes in an unaccented syllable, the upbeat of the music. Some number one gentleman did the dance once, some twice and some three times. The critisicm I received on my calling was that there was a lack of command. The dancers didn't know which couple was active. The fault

(Continued on page 16)

Training Square Dance Callers

by Larrupin' Lou Harrington

Class Room Lectures

We have a P. A. system—Mike, Records, etc.; possibly a pianist. We have a dozen fellow students and wives to practice our calls on.

Compare this with a modern train loaded with passengers. Equipment, folks — no engineer. In importance our instructor rates a strong one third in this trio of class essentials.

The instructor will (1) provide factual material, (2) arrange it and properly divide it into lessons, and (3) actually direct the program; demonstrating and criticizing as needed. Thus the instructor will enable the class to comprehend the things they must do (with voice, feet, hands and bodies) both now and in teaching others. The first two essentials can be encompassed by any group of half a dozen or more couples, but it is quite a different thing to find some one to "coach the team"; one who knows how and what to teach in in this particular program.

Since this article is merely an outline, the instructor will expand it by further study; by drawing upon his own experience; or in answer to questions by the class.

The benefit derived from these lectures depends greatly upon the instructors ability to say clearly what he MEANS to say, and the ability of the class to grasp the sense of his WORDS, get it down in the note books and later to translate his teaching, his words and ideas, into ACTION by a square out on the floor. This is not easy.

Lecture No. 1

Training Course Fundamentals

The opening lecture presents briefly the overall picture of our class purpose and program:

Use of class time; note books; a simple listing of the six lecture titles; Callers must know S|D Fundamentals—learn to teach and demonstrate.

Dances have basic patterns - opening, figure, chorus, etc.

Styles of dancing, - Western, Eastern, Mid-western, Applachian.

Folk dance applications — Rounds, contra, etc.

Types of calls - Singing, spoken or chanted, prompted.

Lecture No. 2

The Requisites of a Good Caller

This subject is so important that it cannot adequately be presented in one lecture. It is therefore divided over two periods according to the teachers best judgement.

The three major requisites come under the headings of Voice, Timing and Control. These again are subdivided into basic, technique, and personality. Basic is the thing we do—technique is how we do it—but personality, ah, here is something you may sharpen your thoughts on.

Suppose we liken personality to the marrow in the bones of our structure, or to the blood in the arteries and veins in every minute part of our bodies. That is to say Personality is a vital part or force within Voice, Timing and Control -- modulating, enriching or detracting according to its quality. Without personality there is no LIFE - no fun - no caller.

Lets consider these in the bare skeleton outline:

VOICE

Positive Negative

Basic Clarity - Enunciation Mushy - Mumble - Hiss Technique

Pitch - Modulation. Rising in-Off-key -Monotone

flection sustains interest.

"LILT" - Enthusiasm Personality Dead-pan - too cockey

TIMING

Basic Know 2|4 - 6|8 - 3|4 - 4|4 Rhythm See-saw — Drags

your foot tells you. Wrong placement of command.

Fit words of call to music. Directive on the beat

Technique Time - Fit call to dancers Too slow begets horseplay. Too

Allow time to do action. fast - rat race

Tempo - some dances fast,

some slow.

Excitement — LIFT — Interest Colorless — Tired — Mad Personality

Part of the dance with dancers CONTROL

Basic To provide good time for dancers Often dances too long

Control of program — balanced. No program

Control of dancers - explain Caller not experienced dancer. briefly Mixes calls - Not authentic

Control of call

Control of lingo, patter (careful)

Control of music

Technique A monitor - speaker for orch. Does not know how to teach.

Anticipate difficulties Explain in small pieces

Personality "Gently, but firmly" Lacks self-control - assurance

Courteous - patient - smiling. Arrogant - impatient Participate — Confuses calls and dancers.

Not a contest between caller and

dancers.

"BO" - Box Office appeal.

Lecture No. 3 Requisites of a Good Caller

Continued in detail and with discussion by class. Use one hour for careful study of calls on records by leading callers such as Shaw, Durlocher, Journell, Jonesy, Arkie, Woodhull, Brundage, Loy, Page,-pointing out special qualities of each. Have records of these callers selected in advance with explanatory notes.

Lecture No. 4

Building a Dance Program

Determine the kind of group-beginners, experts, etc.

Choosing calls—variety—singing—spoken—mixers—circles—novelty—waltzes.

Time-2 or 3 squares each tip

Music-Records, Live-Old time, modern

Lecture No. 5 Teaching

When - How much?

New dancers - new dances

(Continued on page 16)

"Honor Your Partner"

ED DURLACHER'S SIMPLIFIED SYSTEM OF SQUARE DANCING

Square Dance Associates are happy to announce that Ed Durlocher, nationally famous caller and authority in the art of square dancing, assisted by The Top Hands, has recorded a new series of three square dance albums, compromising 9 records, 18 sides, pressed on the New broadcast Unbreakable Vinylite for higher fidelity and elimination of surface noise.

This is what you have been looking for: Ed Durlocher's Simplified System offers you these innovations: Easy progressive steps—oral walk-through instructions, followed by a silent band, allowing the dancers time to "square their sets" in preparation for the dance which follows.

HONOR YOUR PARTNER, Album 1-

Side 1, Susanna Circle Dance Instructing Partners, Corners, Do-Si-Do, Swing and promenade. Side 2, Formation of a set and Heads and Sides dance. Side 3, Honolulu Baby, instructing one person visiting each other Couple in the set. Side 4, Do-Si-Do and Swing instructing one Couple visiting each other Couple in the set. Side 5, Around The Outside and Swing and Exchange Partner dance. Side 6, Two Head Ladies Cross Over an exchange partner dance.

Note: The above dances do not include Allemande Left or Grand Right and Left. Each dance is in easy progression to teach the basic fundamental figures without confusion.

HONOR YOUR PARTNER, ALBUM 2-

Side 1. Yankee Doodle, instructing Right Hand Star, Back by the Left, Swing the Girl Behind You and then Your Own Plus Grand Right and Left. Side 2, Sweet Alice Waltz Quadrille instructing Allemande Left and Allemande Right. Side 3, Duck For The Oyster instructing Arch and Dive and Combining Allemande Left with Grand Right and Left. Side 4, Ladies Chain instructing the Two Ladies Chain. Side 5, Darling Nellie Gray instructing Right and Left Back. Side 6, Push Her Away instructing all Gents in action at one time.

HONOR YOUR PARTNER, Album 3-

Side 1, Loch Lomand instructing Balance and a Chorus with all Couples active at one time .Side 2, Ladies Grand Chain Waltz Quadrille instructing the Four Ladies Chain. Side 3, Texas Star instructing the entire set in action at one time. Side 4, Left Hand Lady Pass Under instructing the Left Hand Lady Under and Right Hand Lady Over. Side 5, My Little Girl instructing All Around Your Left Hand Lady—See Saw Your Pretty Little Taw. Side 6, The Basket instructing two, three and four Couple Basket formation.

THREE 12 INCH RECORDS IN EACH ALBUM AT \$10.00 per album. Expess Collect.

SQUARE DANCE ASSOCIATES

102 North Columbus Avenue Freeport, N. Y.

IV-203 7

The Other Side of the Gence

by Emmette Wallace

W hile the grass on the other side of the fence often looks greener, some square dancers don't feel that way. They insist that their way is the right way. Square dancing is real folk dancing. It existed in the hinterlands while the cities were doing the foxtrot and little else. With no connections between the areas each section developed a different way of doing things.

These differences are interesting. I am planning a series of articles on them. But before getting to the job of writing them, I'm asking you to help me complete my data by writing in how you do things in your neck of the woods.

Each of my articles will have a brief discussion of some basic elements of square dancing (as allemande, right and left grand, sashay) and some figures or dances. This part will be short—most of each article will be based on what readers from various parts of the country have to say about their way of doing these things.

Here's what will be discussed: How do you do them? What's your pet call? Do you use or have you seen any interesting extras or variations? Does it have another name or spelling?

- I. a. HONORS: Whom do you honor?
 - b. STEPS: What step or steps do you use in square dancing?
 - c. DO-SI-DO, docey doe; do paso; dos-a-dos; and probably others. Which does your set use and how do they do them?
 - d. DIVE FOR THE OYSTER: Is this ever a singing call?
- II. a. CIRCLE FORMATION: Are there any with five dancers? Does your group ever circle all the way around? or to the right?
 - b. SWINGS: How many variations do you use?
 - c. SASHAY: sash shay, sa shay, sashaway. Are they really different from a dos-a-dos? are they all done alike?
 - d. TEXAS STAR: What is your version? What music do you like?
- III. a.ALLEMANDE: Isn't this just a one-hand swing? Do you ever allemande right?
 - b. BALANCE: This ought to bring out many versions. If you bow and curtsey, which hands do you join? Which foot do you New Englanders starts on? Did you ever hear a "twirl" called a balance?



- c. RIGHT AND LEFT GRAND: Did you know there were many ideas on the proper hand clasp? Do you Right and Left Grand to the left?
- d. RIGHT HAND CROSS: There should be many versions of this dance. Whose hand is on top?
- IV. a. PROMENADES: Which of the half dozen styles do you use? Does anyone promenade left? What is a half promenade?
- b. DOUBLE ELBOW: Do you know its other name?
- c. ONE AND A HALF: How far around do you swing?
- d. TYPES OF FIGURES NOT ADAPTABLE TO SOME TYPES OF DANCING: Don't all jump at once, but can 'Split the Ring' dances be used in Progressive Circle dances? Any other offerings?

Anything else that seems to be of general interest will be considered. As many of your contributions as possible will be used. Take time NOW to write me how you do these things and your ideas on them. I'll welcome calls, figures, different ways of doing (or spelling) — send in your way, it will probably be new to someone. Make your descriptions clear and complete — with diagrams, if possible. Did you ever try to diagram the action in Dive for the Oyster?

Remember that the deadline for the magazine is the 20th of the second month before publication. Get your ideas in as soon as possible. The first article will be out October. You are going to write these articles. I'm not the author, just the collector. Send manuscript to E. B. Wallace, 702 Pampa St., Pasadena, Texas.

P. S. Special translations will be furnished for all Yankees who have trouble with my Texas accent.

GLOVERS' REEL

Contra dance. Music: Soldiers Joy. Recommended Record: Beltona 2480. Odd couples cross over.

Do-si-do with the one below (4) Allemande right with your own (4) Allemande left the one below (4) Come back and swing your own (4)Swing that lady round and round Swing that lady upside down (8)Down the center you will go Down the center and turn Come right back on the same old track And cast off with a right hand star (8)Halfway around you go Left hand back to where you were (4)

The only difficult thing to this is the cast off with the star. In returning, the active couples pause just below the inactive couple above which they started (1 below 2, 3 below 4, etc.) and form the star while they are below that couple. When they complete the star figure they will still be below that inactive couple and they fall into place right there to give the progression.

This dance was contributed by Lawrence A. Miller of Gloversville, N. Y., who says that he used it to teach the square dance conscious New Yorkers how to do contra dances.

Cliffie Stone's new set of records for Capitol have arrived too late for review. They are 12 inch and we stock them at \$1.05 each. 40160 Leather Britches and Turkey in the Straw, Tennessee Wagoner and Back up and Push; 40161 Devil's Dream and Old Joe Clark, Down Yonder and Buffalo Gals; 40162 Cumberland Gap and The Fox and the Hounds, Skip up to My Lou and Arkansas Traveler.

The Service Committee on Recording for Dance, National Section on Dance of The American Association for Health, Physical Education and Recreation has published a list of records available for square, folk, social, children's and tap dances. It is a thorogoing job showing a lot of work. It will the very handy and mine will always be within reach. Dorothy Koch, 6 Everett St. Cambridge 38, Mass. is chairman of the committee which includes Fannie Aronson, Marie Hanss, Associate Editor Dr. Ralph Piper, Patricia Urner and Julie Wilson.

IV-205

Book Reviews

The views expressed in the reviews are those of the writers and not necessarily those of American Squares.

THE AMERICAN SQUARE DANCE by Margot Mayo, published by Sentinel Books, New York. Revised May 1948,

\$1.25 in cloth, \$.60 bound in Bristol.

There isn't a reason on earth why this splendidly written little book shouldn't be in every square dancers' library. While it could have served a better purpose if it had been circulated widely two years ago, there are many ideas given here that can ge used by the callers to the expanding groups of people square and round dancing. There is an excellent breakdown of the six types of American folk dancing, something the newer callers should know.

Square dance terms are well described and illustrated, dances given and explained and the piano music given, ready for the players, and best of all, a bibliography, which even now is outdated. Also, a chapter is devoted to the records available, which is grand, but with the west coast recording companies working overtime on square dance records, it is very much out of date.

For some very good thoughts on the American folk dance field, I surely do endorse this newest book by Margot Mayo.

-Virginia C. Anderson

MEDITATIONS OF A SQUARE DANCE CALLER

Theme

Here I go in the old mess wagon Rear wheel broke and the axel draggin'.

Variations

Here I go with my baby carriage Just look what I got from marriage

Here I go in my brand new Lincoln Five flat tires and bolts a clinkin'

Here I go in my Chevrolet We may be slow but we'll get there yet

Here I go in my year-old Kaiser I bought one once but now I'm wiser.

Here I go in my twin bed Nash Went to sleep and we had a crash.

Here I go in my brand new Packard Three new dents each time I smack hard.

I ride alone on my motor scooter That midget sidecar doesn't suit 'er.

Here I go in my banged up Ford I may be scorned but not ignored.

Theme for Next Month

Meet your honey and pat her on the head If she don't like bisquit, give her cornbread

Suggestions for Themes and your own meditations welcomed.

10

TWO "MUSTS"

for American Folk Dance Enthusiasts

THE ROUND DANCE BOOK

by Lloyd Shaw

A practical book for a beginning dancer, dance instructor or recreation teacher . . . presenting the technique of such basic steps as the waltz, polka and mazurka and cleverly tracing their origin and history. 11 half-tone illustrations and 6 music cuts. 416 pages. \$5.00

"Dr. Shaw has diligently collected, from the four quarters of the country, the dances which once were general in them and which in recent years have had a remarkable revival. . . . He is an enthusiast for his subject and his interest carries over to the reader."

-"Book-of-the-Month Club News

COWBOY DANCES

also by Lloyd Shaw

A collection of cowboy dances with full instructions in text, photographs and diagrams for their execution. 108 illustrations from drawings and photographs. 411 pages. \$5.00

At bookstores . . . or order direct from publisher.



The CAXTON PRINTERS Ltd.

Caldwell, Idaho

PRECORDS

Record Reviews

Charley Thomas

Key: TR 50, acceptable; TR 80, recommended; TR 100 perfect

Advance Distributing Co. of Chicago, has called our attention to an article in Billboard of 14 May 1949. Advance and Billboard found that Imperial Album FD 24 Square Dances Without Calls by Bill Mooney and his Cactus Twisters and Colony Album 3, Square Dances Without Calls by Bob Russell and the Rhythm Ramblers were exactly the same! "When played simultaneously on a pair of synchronized turntables, it was found that the eight masters in the two albums were exactly the same note for note in title and tune treatment. A check of the eight masters in each album showed that the same master number was found on the Imperial album master as on the corresponding tune in the Colony package." Similarly Imperial 1006 Laces and Graces and Blackhawk Waltz by Al Toft appears as Colony C121 by Bob Russell and the Rhythm Ramblers. AMERICAN SQUARES has written Colony and Imperial for an explanation which is printed below if it is received.

Thank you very much for your letter regarding Colony and Imperial label, and please don't believe everything you read in Billboard. In fact, we are seriously planning a suit, although we haven't arrived at the amount yet.

If and when you hear both records, I believe you as a Square and Folk Dancer will be able to appreciate the difference. Colony is not related to Imperial by a long shot, so don't leave yourself wide open.

Very truly yours, IMPERIAL RECORD COMPANY Lew Chudd

(I have heard them and find no difference. Charley Thomas.)

This action on the part of Imperial strikes AMERICAN SQUARES as fraudulent and unscrupulous. We have a large stock of Imperial records and we must continue to move them, but we recommend to you the purchase of Folkraft and other labels where the same tunes are available.

While we're on the subject, the Square Dances offered by Varsity by the Varsity Folk Orchestra and Official Caller are the same as the Sonora album made by Ed Durlocher and the Top Hands. This differs from the foregoing in that Sonora has dissolved and the masters were sold to Varsity. You will no longer find them manufactured under the Sonora label.

COAST Album C-9 Square Dances. Forrest Delk, Champion Square Dance Fiddler and his Orchestra. 4 10 inch records without calls. Playing good, recording good, balance good, arranging good but nothing remarkable. 275 Ragged Annie Metronome 141 TR 80. Wagner. The fiddle is a bit ragged in places. Metronome 136. TR 65. 276 Delk's Berlin Polka. He should have stuck to hocdowns and left the polkas to brass. Metronome 122. TR 76. Delk's Schottische. Rustic Schottische again. Metronome 152. TR 75 277 Goodnight Waltz. The best played goodnight waltz to date, but the music is unfamiliar. Metronome 144. TR 80. Eighth of January. Best recording of this tune to date. Metronome 138. TR 85. 278 Varsouvianna. Better even than Folkraft. Metronome 160. TR 87. Heel and Toe Polka. One of the best recordings of Little Brown Jug that we have heard. Metronome 143. TR 85. We stock this album at \$4.36.

FOLKRAFT Album F11. Square Dance Tunes for Singing Callers. Harold Goodfellow and his Good Fellows. 4 10 inch records. A fine selection of tunes with playing mediocre. In spots the beat is emphasized and the melody disappears. Frank Kaltman says that this is to force the caller to carry the tune. Pity us who can't! In spots the beat is syncopated. That is not good square dance rhythm. Some of the records give the impression of speeding up toward the end. The bass is brought out more than usual in Folkraft records. The recording is rough and the balance fair. 1056A Red River Valley. Sycopation does not belong in a square dance. Metronome 127. TR 65. 1056B Rig-a-Jig-Jig. Metronome 124. TR 70. 1057A Nelly Bly. Played in 16 measure arrangements instead of 24. Metronome 124. TR 70. 1057B Comin' Round the Mountain. Syncopation again and a Hawaiian guitar. Metronome 134. TR 70. 1058A Billy Boy. Metronome 127. TR 75. 1058B Tarara Boom de Ay.* Slight syncopation. Metronome 132. TR 78. 1059A When the Work's All Done this Fall*. Slight syncopation. Metronome 128. TR 77. 1059B Hinky Dinky Parly Voo. The best of the lot and better than Imperial. Metronome 136. TR 81. Taken to pieces this album rates very low, but actually it is a very useful addition to the square dance library. I am finding it indispensible and I can recommend it. The sellection makes it so. We stock it at \$4.36 and have the individual records at 89 cents each.

I ran into Red Barn Records on our trip to Akron. We may be able to say more about them later, but at present we can only remark on 1076B Corn Cob Schottische. Metronome 118. TR 85. 1153B Mocking Bird which is not square dance, and 1152B Black Mountain Blues which is a wonderful job of fiddling and rhythm making. In tempo, inflection and infectious rhythm it reminds one of Folkraft's Cotton Eyed Joe (1035B). You can't keep your toes still, but it does not automatically produce calls as good square dance music does. Metronome 126. TR 91.

* See TRY THESE for a recommended dance.

FOLK DANCE FEDERATION OF CALIFORNIA

LET'S DANCE—Monthly Magazine

Includes dance descriptions, calendar of events, folk dance news, Federation and club news, pictures, cartoons, articles by folk and square dance leaders, records and book reviews, costume information, personality sketches and other folk dance information. \$2.00 per 12-month year.

FOLK DANCES FROM NEAR AND FAR

4 bound books of dance descriptions. Each bok contains about two dozen dances as issued in LET'S DANCE for a year, plus a reference list (folk dance bibliography), and definitions of dance terms (dance positions, step patters and common figures. \$2.00 per volume.

Order from: Publications Committee, 262 O'Farrell St., Room 301 San Francisco 2, Calif.

Oscar Bailey of 404 College Hill Ave., Oskaloosa, Iowa, who advertised in the May issue, sent us a sampling of his work. The designs are beautiful. If you haven't yet, send him that 25 cents for some samples.

Letters to the Editor

Dear Mr. Thomas:

In our travels about the suburbs and outlying sections of Milwaukee, calling for various community, school, and church organizations we have been using a few new twists which we think we have invented (I use that term humbly, since we have looked through all of the available source material, and to other callers and have been told that the ideas, at any rate, are a bit different.)

Let me tell you how they came to be, before I describe them. While observing a class in World History, which was viewing a movie on the characteristics of the three major Indo-European racial groups. I noticed that each group pictured, exhibited their folk dances, and from one of the Celtic peasant circle dances came the following idea (this is not the original form, but the 'corrupted' form as we now use it for an ending.)

Here it is: (remember, we use this as an ending)

- 1. Allemande left with your left hand
- 2. Its a right to your partner and a right and left grand
- 3. Meet your partner and promenade
- 4, 5 and 6 which follow are done as part of a continuous promenade.
 - Gents reverse to the lady back, with a right hand round, a right alemand.
 - 5. Then its left hand to your own
 - 6. And right to the next and promenade.

(Repeat 4, 5 and 6 three more times until each gent promenades his own girl. One warning: after No. 6 do not allow promenade to continue more than 4 beats before repeating change pattern. The effect created by this constant weaving is very pleasing to watch.)

Here is another ending which we think started in our basement:

- 1. Allemande left with the old left hand
- 2. Meet your own and swing like thunder
- 3. Side couples arch and head couples under.

Couples 2 and 4 arch, as in dip and dive, the gentlemen of these two couples on the outside of the ring. Couples 1 and 3 then move counter-clockwise; couples 2 and 4 simultaneously move clockwise around the ring—executing the dip and dive to calls 4, 5 and 6 which follow:

- 4. Now you're low; then you're high
- 5. Once you're over; and then you're under
- 6. Git on home and swing like thunder
- 7. And promenade, oh, promenade. (Once around the ring.)__

Now repeat 1, 2, and 3 for three.

3. Head couples arch, and side couples under

Repeat 4, 5, 6 and 7.

Here is a change pattern that we like:

- 1. Any Introduction
- 2. First couple balance and swing
- 3. Lead out to the right of the ring
- 4. Pass on thru and then you swing

Couple No. 2 opens up, 2 steps--and head couple prom. thru and begins to swing while couple No. 2 come together--2 steps and lead to couple No. 3. The call is:

5. Next couple on to the right of the ring

6. Pass on thru then you swing

7. Next couple lead to the right of the ring

8. Pass on thru and then you swing

9. Last couple lead to the head of the ring and

10. Everybody swing.

Once thru this change pattern will bring couple 4 into couple No.1 position as their new home. Then call sets to order, head couple to right of ring and give any standard pattern—dip and dive, or duck for the clam, or take a little peek.

Now repeat change pattern 1 thru 10, bringing A new couple into head

couple place. Call pattern for head couple.

Repeat change pattern to bring another couple up into the No. 1 spot and

call any standard pattern for them.

Repeat change pattern to bring couple No. 1 into its old home spot and call another standard pattern for them.

The whole dance with change pattern would look like this:

1. Any introduction

- 2. Change pattern (Brings couple No. 4 into No. 1 position)
- 3. Call any standard pattern for couple now in No. 1 position.
- 4. Change pattern (Brings couple No. 3 into No. 1 position)
- 5. Call any standard pattern for new couple now in No. 1 spot
- 6. Change pattern (Bring couple No. 2 into No. 1 position)
- 7. Call any standard pattern for new couple now in No. 1 spot
- 8. Change pattern now brings original No. 1 couple back to home spot
- 9. Call any standard pattern

10. Any ending

If couples open and close as visiting couple passes through on the change call (Pass on thru and then you swing), the effect is one of continuous motion.

This change pattern brings couples 4, 3, 2, 1 (in that order) into couple No. 1 position, after which each, as the head couple, is given an opportunity to execute some standard pattern with the other three couples in the set.

Bert Rietz

912 E. Colfax Place, Milwaukee 11, Wisc.

Coming Events

Send notices for September and early October before the 20th.

July 17. Regional Folk Dance Festival, Ukiah, Calif. 1 p.m. to 5 p.m.

July 21. Festival, University of Massachusetts, Amherst, Mass. Callers: Bob Marsh, Bob Treyz, Bob Brundage, Charlie Baldwin, Charlie Bardwell and Charley Thomas.

August 10. Festival, University of Connecticut, Storrs, Conn. Charley Thomas

and the demonstration set of the Camden Y will be there.

On 2 May 1949 the Houston Square Dance Council elected Jack Stromatt president, Jack Plumb vice president, Blanche Marrero secretary, Mickey Johnson treasurer and Jack Reeves, Hal Biggers, Carl Journell and Elvis Miller directors.

Art Editor Virginia Wallace of 702 Pampa St., Pasadena, Texas, has book plates with square dance motif for sale at 25 cents for a package of twelve. The boy and girl doing elbow swing are cute and the square dance call asking for the return of the book is quite appropriate.

TRAINING SQUARE DANCE CALLERS (Continued)

Class instruction - 6 to 8 weeks

Training program for one night stands

Old groups with new dancers coming in — see Larrupin' Lou's "Training New Square Dancers" in Feb. Mar. and Apr. 1948 American Squares.

Lecture No. 6

Running a Square Dance

Evaluate your crowd — use suitable calls

Advanced classes - clubs

Guest callers — strange music

Organization - no contests - mail lists - publicity

"Lets walk it"

SUPPLEMENTS

In addition to the lectures (which I write out, but which are verbal and not mimeographed for the class) it is well to provide the class with mimeographed supplements which are attached to the lesson assignment sheets. These supplements present corollary material and ideas helpful to the student in the preparation of the lesson assignment or in the assimilation of the lecture—for example, to the first lesson assignment there is attached a sheet detailing content of both a simple, and a more advanced Circle Two Step.

Detailed lesson assignments, complete supplements, and fully developed lectures have been prepared by the author for use in his own classes. All of this material, together with full instructions on how to teach beginning square dancers, as well as condensed material on teaching several mixers and round dances is being prepared for printing in book form, which will be available, it is hoped, by Sept. 1st. In the meantime, complete mimeographed work sheets of the foregoing material may be had at a price of \$1 postpaid by addressing Larrupin' Lou Harrington 1131 Harlem Blvd., Rockford, Ill.

We hope this series of articles has been helpful to you. We invite your comments, criticisms and cooperation in enriching the material. The author will gladly include your ideas—if suitable (with proper credit in the forthcoming book) if he is addressed promptly.

None of us are entirely right—none all wrong; the thing is to put our grand pastime ahead of any one's pride, prestige, personal glory or profit. Stimulate good will—better dancing, smoother calling and expand the shining canopy of good fellowship and fun, over our entire land.

Editor's Note: Our good friend and editor, Larrupin' Lou Harrington prepared this from flat on his back in bed. We hope by the time this reaches print he'll be calling square dances again. We appreciate the special effort he made to get this to us on time. If you do too, why not drop him a line and tell him so.

SELECTING SQUARE DANCE CALLS (Continued) was not in the calling but in the construction of the call which brought the number of the active couple where it would easily be swallowed. (Now I say, "First couple ready" before starting the call.)

The important part of the call should fall on the down beats where they can be emphasized. It may be necessary to twist the call to fit the music, better yet, have a different call.

From Shaw:

x x x x

The head couples forward and the sides divide

X X X

Turn at the center and turn at the side

(The "X" indicates the emphasised syllables) Compare with the following, also in Shaw.

X X X X
The head couples forward and the sides divide

Turn out from the center and turn at the side.

This is different dance. So that our demonstration set would not confuse them, they had to be informed that the difference between the two dance was that one was preceded by "Head couples forward and back" and the other wasn't. A distinction can be made if the second one is called:

X X X X
The head couples forward and the sides divide

Turn out from the center and turn at the side.

Frankly, I think one of them ought to be completely rewritten.

IV. Do not put too much meaning in one line.

This is closely allied with prior rules, for if you get in too much meaning, it is bound to spill over into the unaccented syllables, and the call will not be simple.

Take as a horrible example an introduction I invented in my earlier days and discarded just because it violates this rule:

Right hand to your corner and gents left star
Once and a half it's not very far
And around that gal t othe right of the bar
And swing your own.

There are five important words in the first line and only four down beats. The last three words must be evenly accented destroying the rhythm. This violence to good calling is emphasised by the fact that the second part of the second line means absolutely nothing. The meaning should have been carefully spread over the whole call.

V. Use simple words

Compound words are harder to get the tongue around. What with accent trouble, they get fuzzed up in the mouth and microphone.

I used to make up promenade calls joshing the members of Denim and Calico. It was a lot of fun but also slightly embarrassing when they could come up to the platform after the dance and ask what I had said. If you want to practice perfecting your calls and enunciation, try calling rhymes in which the dancers must understand each word to appreciate it. Thus:

Frances had a birthday party Everybody ate right hearty was easily undestood. However

Promenade as at Pitman school Just two squares and caller on a stool Needed a sub for the square dance crier With me outyelling the amplifier

didn't get over. I'm still a bit proud of that last rhyme, but since the dancers couldn't understand what I said, they couldn't appreciate it.

VI. The words should be distinctive.

I am, for example, a great believer in calling a turn a turn and never a swing. A swing is a body swing. Things are complicated

enough without adding that complication.

Chris in teaching an allemande left to beginners calls "Swing your corner by your left." Joe can be called an experienced dancer, but when he heard that call he promptly started swinging his corner. Examples of errors could be piled high. Why make all that trouble? One dumb (or not so dumb) dancer can confuse a square. Make it so easy that all of them can get it right the first time.

VII. The call should be distinctive.

Not only should the words used not have more than one meaning, the call as constructed should not sound so much like any other call as to be confusing. I refer to the previously quoted "Head couples forward and the sides divide". I think the point is self explanatory.

But dancers can be confused by more simple ones than that. When I first ran into the call "Around your own and the other way home" I became quite intrigued with it. I started in search of another call, preferably one rhymed, to say the same thing. Not finding any, I wrote one of my own.

Halfway around the same old track Around your partner and the other way back.

I called it without warning. I don't think it's much like a promenade call, but half of the dancers, and unfortunately not in the same set, thought it was a promenade call and acted accordingly. Since then I have always used, "Around your own-the other way home." even if it doesn't rhyme. (It was the additional merit of being short and I can repeat it to make sure that everybody gets it.)

(To be continued in the August issue.)

By the time this reaches print, America Square Dances by Dot Burgin which we have been selling for \$1.50, should be out and mailed to those of you who have sent your money. Others, send in that guck and a half now for all the dances published in the first year of American Squares.

Phoenix, Arizona boasts a group of 40 doing square dances on skates under the McDowell Rollerdom Roof. Leland Putney is president of the group. George and Irene Porter lend the square quality to the skaters' technique. In their repetroir are the Double Star, Inside Arch and Wagon Wheel.

IV-214

Try These

DIVIDE THE RING

Singing call to Rig-a-Jig-Jig. Records: Folkraft 1058B, Disc 333

First couple up center and give her a swing
Swing in the center and around the ring
Swing her high and swing her low
One more swing and away we go
Up the aisle and separate
Hurry up and don't be late
Swing your partner round and round
Promenade your corner down (Music without calls.)
Then

Same old buck and a brand new thing

Up the center and give her a swing. (Etc. How about variety, such as.)

Down the center with Mistress Jones Swing her hard and rattle her bones.

First couple swings in the center and goes between the opposite couple. Gent goes left and lady goes right around the outside of the set. Meet at home, everybody swing partners and promenade corners. Then the first gent repeats with the fourth lady, then the third, then the second. Throw in a chorus and give the second gent a chance.

HEAD TWO GENTS GIVE RIGHT HANDS

Singing call to When the Work's All Done this Fall. Record: Folkraft 1059A

First couple lead to the right and circle four hands round
Let that lady stay there and circle three around
Take that lady with you and circle four around
Let that lady stay there and you go home alone.
Head two gents go forward and back and the opposite six the
same

Head two gents give right hands and the opposite six the same Head two gents give left hands and the opposite six the same (Spoken)

Allemande left on your corner,

Allemande right with your partner

Allemande left on the corner and a grand right and left.

Meet your partner and promenade home.

Stay on your toes, this is a fast dance! First couple right and circle four, head gent leaves the lady there and circles three with the third couple. Take the third lady to the fourth couple and circle four. Go home alone. You are now in three, one, three, one formation .Head two gents forward and back. Six forward and back. Head two gents change places giving right hands in passing. Six ditto. Same giving left hands. Six ditto. Your chorus, which can be changed, and work on the second couple. You can get thru this four times, once for each couple, with the Folkraft record.

The famous Harold Goodfellow album of singing calls for Bandwaggon on 12 inch records which everybody has been trying to get is back on the market. We'll be glad to supply you at \$4.59

Associate editor Cal Moore was chosen to do the calling for the square dance jamboree and contest at the Press-Worth Theatre Square Dance Jamboree.

IV-215

10

If undeliverable for any reason, return postage guaranteed.

When in New York City:--

SQUARE and FOLK DANCE FUN WHILE LEARNING

Now-all summer-all year 'round (except July 4th and Labor Day weekends)

Mostly squares: every FRI. 9:30-12 p. m.; every SAT. 9-12 p. m.

Mostly international folk and 2 sets of squares: every SUN. 8:15-11 p. m.

DAVID HAHN—STUDIO 61—CARNEGIE HALL (57 St. & 7 Ave.)
Guest callers: BILL CAIRNS, May 30 weekend, every session in JUNE, AUG.,
SEPT. and 1st weekend in JULY.
PAUL HUNT, every session in JULY.

We advertise in the NEW YORK POST every FRI., SAT., and SUN.

GENE GOWING

ANNOUNCE

RALPH PAGE

THEIR FIFTH

MONADNOCK-FOLKWAYS SUMMER SCHOOL

1949

AUGUST 25 to SEPTEMBER 3

INSTRUCTION IN

American Square — English Folk — Caller's Courses Continental Folk Dancing under direction Michael Herman

FEES: \$40.00 Single - \$75.00 for Couple.

Registration slips and Circular on request by writing to:-

THE FOLKWAYS FOUNDATION P. O. BOX 72., PETERBOROUGH, N. H.

On 23 April the Greater St. Louis Folk and Square Dance Federation held its first square dance with 1000 people dancing at once. One of the most colorful groups to belong to the Federation is the Kirkwood Krusers, a private group. One of the members has a 30 foot cabin cruiser. Periodically they'll lash a borrowed 35 foot barge alongside and they go square dancing down the river.