

Editor: Charles Crabbe Thomas  
Office: 38 South Girard Street, Woodbury, New Jersey

Associate Editors:  
Loretta Cannan, 121 North Broad Street, Woodbury, N. J.  
Douglas Durant, Jr., 3900 Locust Street, Philadelphia, Pa.  
C. D. Foster, Box 540, Denver, Colorado  
J. C. Moore, 705 So. Oakland Blvd., Fort Worth, 3 Texas  
Charles & Kay Van Gelder, 97 No. American St., Woodbury

### NATIONAL FOLK FESTIVAL Cleveland, Ohio

Attending the National Folk Festival was fun. I had a grand time--until my plane home was grounded by rain. However, I spent most of my time in the bookstall and only came out for those events which interested me, which were, peculiarly enough, the American dances.

#### PIONEER PROMENADERS

This is a group from the University of Denver that goes out demonstrating dances much as my college sends out the glee club. Before I saw them dance, I had heard flattering comments from Major Pickering's secretary who had watched them rehearse. I had just finished training my own exhibition group at the Camden Y and I staunchly remarked that they might be good, but I had a group that could dance just as well. When I saw them, I voluntarily backed down from my position.

Not only is their dancing smooth and rhythmic, that can be attained by almost any group given enough practice, but every motion of the hands as well as the feet seen charted, studied and perfected. For example, the handling of the ladies' long skirts.

At home the Denim & Calico ladies let the dress take care of itself, the Texas ladies, who I shall discuss later, held on to their dresses all of the time (I think they were attached to their arms with loops) and made a beautiful butterfly effect particularly on the grand right and left, but with the Pioneer Promenaders, the skirts were part of the dance; they were spread into butterfly wings at particular times. On the ladies chain, the girls in passing each other would flick the dresses out to enable them to get past without brushing skirts, a pleasing sight.

When the call came for a double elbow swing, I turned to Major Pickering's secretary and said, "Sister, if they can do that together, they'll be something." They did it! However, they had a trick that other demonstration groups might be glad to learn. They kept time with their feet, emphasizing each fourth beat. Since the turns and breaks take place on the fourth beats, they thus kept together and all moved at once.

I understand that the Pioneer Promenaders tour the country on alternate years with Lloyd Shaw's group from the University of Colorado. There seems to be some

connection because I've read most of their square dances in Shaw's Cowboy Dances. However, they had a couple of endings that didn't come from Shaw.

At the end of the Texas Star, they were promenading in the star with the men inside with their left hands in the star. At the call, 'SPREAD THAT STAR' the girls slipped further out, to the length of their arms from the boys. They revolved slowly for a moment and then stopped. The boys spun the girls around once under their arms and all honored their partners the boys with the left hand still in the star.

For another ending, the square held hands, except between the lead couple which cut away six under the arms of the opposite couple, gent left and lady right, much like the Double Grapevine Twist, except that the third couple did not duck under their own arms but turned facing out with their arms crossed on their chests. Then cast off four with the same result; then two and finally the leading couple cast themselves off and took hands so that the whole circle was now facing out with arms across their chests and hands joined. Then all bowed.

They did one dance I had never seen. GIRLS TO THE CENTER, BACK TO BACK. MAKE THAT WAGON WHEEL.\* They held out their hands and the boys took their partners' and corners' hands. Then the sexes leaned away from each other and rotated very slowly. I suppose to complete the dance, the gents would go in and the ladies out, rotate, then the ladies in and the gents out, in the manner of Balance In and Balance Out until the dancers had worked around the square, but they only did the part described.

The Denverites did a number of couple dances. The boys wore trousers resembling the closefitting frontier britches, but there was a zipper down the outside of the leg which run down disclosed bright colored lining and turned the trousers into Mexican bell-bottoms. In this costume they did several Mexican dances. I regret that I'm not trained to reproduce such dances after seeing them but once. So will somebody please send me directions for the Black Hawk waltz? Regarding me as an authority, because I wore a red shirt, people kept asking me how to do it.

\* Or words to that effect.

PIONEER FIDDLELING & SQUARE DANCE UNIT

I was disconsolate when the Pioneer Promenaders left us on Thursday evening. However, their namesakes from Austin, Texas, came on Friday and filled up the vacancy. There were four squares of them: the Texas Swingsters, an age group of 10 and 12 year olds, the Pioneer Square of those over 60, a Teen-Age Square, and the Lone Star Square made up of the left-overs (so to speak). Proves that square dancing is for all ages.

They gave an exhibition and dance in Texas to pay their expenses to Cleveland & chartered a bus for the trip up. (Except for their caller who had moved to Chicago and came over from there and for one of the Pioneer Square who was a retired brakeman and had a pass on the railroad.) Does it give you ideas?

The Pioneer Square was interesting to a historically minded person like myself. They did the dances of a time when it was an insult to put your arm around your partner--consequently they used a two hand turn in place of a swing. The figures were much the same, however.

The Lone Star Square was the show group. Have you done Head Couples Forward and Sides Divide; Turn at the Center and Turn at the Side? Look it up in Shaw. Perhaps you notice the long pause in the center while waiting for the sides to complete their action? The Lone Stars did a figure in the center, swing your opposite, the Western Doseydoe, or what have you. The sides turned and then went into a swing to wait for the next call. Continuous action--which always looks well on the stage.

The Denverites had done a promenade figure in which the girls starred by themselves, the men by themselves and on call changed over. "That could be a square," I reasoned and started in working on it. By Friday I had a nice dance laid out, and imagine my surprize when the Texas bunch did that dance I had just invented right there on the stage. Shall we call it the Double Star?

LADIES TO THE CENTER AND FORM A STAR\*  
PICK UP YOUR MEN AND THERE YOU ARE!  
(It's a star promenade with the ladies on the inside.)

NOW YOU SPLIT, GENTS MAKE ONE TOO  
PULL 'EM CLOSE AND GEAR 'EM THRU<sup>2</sup> (The two stars, going in opposite directions move close together so that the dancers intermesh like a gear. See that the gent follows his own lady around.)

COME ON NOW, DON'T TAKE ALL NIGHT  
ONE SWAP OVER AND DO IT RIGHT<sup>3</sup> (When the first couple is close together, the girl detaches herself from the girl's star and puts her left hand into the men's star, at the same time the man leaves the men's and moves into the girls'.)

Now repeat the call with any little rhyme you want for "Two" to swap over, then three and four until all couples have swapped over and back. Then

BREAK THAT STAR AND JOIN YOUR GIRL  
WHEN YOU GET HOME, GIVE HER A WHIRL.

\* Or words to that effect.

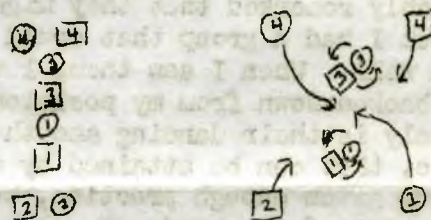


There's already a dance called the Figure Eight. Let's call the one the Texans did the Promenade Figure Eight. And I may have forgotten the way they got into starting position.

FIRST COUPLE BALANCE AND SWING\*  
PROMENADE OUTSIDE THE RING  
FORM A LINE WITH THE COUPLE YOU MET (3rd FORWARD FOUR TO THE CENTER OF THE SET  
HEAD COUPLES SPLIT AND TURN WHILE STRAIGHT

SIDE COUPLES WALK A FIGURE EIGHT.

The head couple in promenade position simply turn counter-clockwise in place. The side ladies start as the chaining between the revolving couples when reaching the opposite lady's place they turn right, go around the revolving couples, back thru the center again and home having made a figure eight around the head couples. The gents of the side couples start a moment after the ladies, also going between the turning couples, left around them and so home making a figure eight. Thus:



Danged if I remember how to get them out of this position. Suppose we say SWING PARTNERS TO PLACE.

One thing that annoyed me about both western demonstrations were the whoops, supposedly of joy, given periodically by the dancers. Those the ladies gave sounded as tho a small dog was concealed somewhere and was barking.

ASHEVILLE, NORTH CAROLINA

I danced squares with one of the Asheville girls on Thursday evening and she said that the figures we were doing were those that they did, but they did them faster. I'll say!

They did the usual Appalecian Circle figures, but they used a step twice or four times as fast as any I ever saw. Their feet were going all the time--and FAST! Whether they were standing, dancing or promenading, it was this jig all the time. The swing was the same step in couple dance position. As an endurance contest, it was A No. 1, as a demonstration of local peculiarities it was interesting, and I suppose they enjoyed it, but there was no beauty or grace to it at all.

Nor was there co-ordination and symmetry. One of the boys insisted on promenading backwards throwing everything out of balance. Perhaps fun for him, but no

(Continued Page 3.)

HOW TO TELL A WOMAN FROM A MAN

By Gretchen Hill

Editor's Note: I wrote Mrs. Hill relating my trials and tribulations trying to teach square dances in one night to an all-girl YWCA group. She answered with the following suggestions which may be of some value to other persons beside myself.

Your experience with the all-girl group at the YWCA was quite interesting. We have them quite successfully here at the YWCA, and maybe if you have a description of the way Frances Kinsky handles her group, you might be able to use some of the points to advantage with your all girl groups. I've seen what wonders she has accomplished with those who have never danced before, and know it can be done. . . .

"Kinny" uses bright red cloth, cut in strips about 4 or 5 inches wide and long enough to hand around the neck (like a Hawaiian does the lei)--when the two ends are tied together, the strip makes a bright red tie that hangs like a string of beads almost to the belt line. All the girls who take the part of men each wear one of these red ties. Each of the "men" gets the girl he wants as a partner and takes her left hand in his right. Then they all join hands in one big circle, and the following teaching progression is taken (going over and over the command in each number until the "men" automatically go the right way and the girls know which way they are meant to go):

1. All join hands and circle to the left. The other way back. (Repeat for a few moments the same commands over and over, until all get into the swing of it.)
2. (Show them the promenade position, then command:) All join hands and circle to the left, break and promenade. (Repeat over and over until they get it smoothly)
3. (Show them how to swing, then command:) All join hands and circle to the left, break and swing and promenade.
4. (Then have each man and his partner face each other and give each other their right hands, then their left to the next, etc.) Then command: Grand right and left around the ring, meet your partner and promenade.
5. Next (still having them in the big circle with each man with his partner at his right) have them do Honor your left with your left hand, meet your partner with the right and stop (do this several times, then add the right and left grand.)

Next divide into sets. Explain how the couples stand, how they are numbered, that the gents always return to their home spot, and repeat Numbers 1, 2, 3, 4 and 5 now when they are grouped in sets. Then introduce them to their corners and partners

6. Bow to your corner, now the lady at your side. All join hands and circle out wide, break and swing and promenade home.

Then teach "Do-Si" partners and "Do-Si" corners, swing partners and promenade the corner girl, and do four times until they're back to their partners.

7. Down the center and divide the ring. Do-si corners, swing partners, promenade your corner girls.

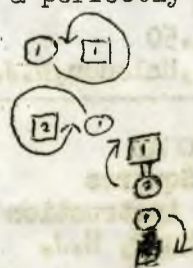
By this method in less than a half hour you have them doing a simple dance, Divide the Ring and Do-Si Partners, with no mix up as to who are men and who are girls as going over the simple elementary things time and again has fixed it in their minds. This is all very elemental and of course I went into too much detail, but the drilling seems to do the job and they do not have too much trouble then in knowing who is their partner and which is meant to be the man. Then teaching of different square dances progresses rapidly.

\*\*\*\*\*  
NATIONAL FOLK FESTIVAL (Cont. from page 2)  
enjoyment to watch.

BEREA COLLEGE, KENTUCKY

By contrast the notions of these Kentuckians were slow and graceful, restful and pleasant to look upon. They did a number of singing games. Unfortunately my duties prevented me from taking down the words and music.

I noticed that they used the two-hand turn in place of the swing. And they did a perfectly beautiful doseydoe. The ladies started by going in front of their partners and completely around them. Then they were handed to the opposite gent for a two hand turn. Twice around and hand them back to their partners.



THE CECIL SHARP CLUB

Selling Foster's "Calling Cards" I was often asked if they were "Uncle Billy" Foster's. He is Ohio's favorite and I met him on Saturday. He called first for the Old Timers

CIRCLE FOUR HANDS HALF\*

LADIES GO THRU WITH A DOSEYDOE AND GENTS ALSO (The ladies pass left shoulders then turn back to give left hand to their own, right to the opposite and left to their own.)

CIRCLE FOUR HANDS HALF

RIGHT AND LEFT THRU AND ON TO THE NEXT

There was no effort to make the dance short or interesting to watch and each couple in turn led to each of the others and did the same blessed figure, inter-  
\* Or words to that effect.

spersed with grand right and lefts until we were tired if they weren't.

Then eight squares of the Cecil Sharp Club flocked on to the stage, and they did

RIGHT FOOT HEEL, LEFT FOOT TOE

RIGHT FOOT, LEFT FOOT, ANY OLD FOOT

I'd read about this but never seen or done it. The first couple leads right and take opposite's hands. Do just as commanded. It's very like Herr Schmidt: hop with right foot extended, pause, hop with left foot extended, pause, then right, left, right without pauses.

Uncle Billy called for us at the party Saturday night. A well-meaning matron confided to me that she had had him at the Thursday party too, but that they were so roudy she wouldn't put him before the mike. I'm sure Uncle Billy know nothing of this insult to his ability. A good caller can quiet a crowd and get them interested in dancing. He doesn't need protection. And Uncle Billy is a good caller.

\*\*\*\*\*

### The Oracle

Q Can you obtain a copy and how much per copy for the following two books:

Kentucky Running Set by Ida Levin; Country Dances of England by Cecil Sharp? W. I. Proffitt, Fort Worth, Texas.

A Kentucky Square Dances can be purchased direct from Ida Levin, 550 Forest Ave. Buffalo, N. Y. for 50¢. It does not pay us to handle the low-priced books.

Country Dances of England is an English publication and because of the scarcity of paper in that country they are not allowed to export (or so I am informed.)

Q I've noticed in American Squares that you can get hard to find books. I've been searching for one without any luck so I wonder if perhaps you could locate the latest edition of The Folk Dance Costume Book by Frances Haire? Virginia Johnson, San Francisco, Cal.

A The Folk Costume Book by Frances Haire is a Barnes publication priced at \$5. The American Costume Book by the same author is a companion book; also \$5. We should be glad to secure either or both for you.

Q I am requesting information concerning useful folk dances which can be done by young and old alike. James Fontana, Watsonville, Cal.

A Square dances are generally regarded as more suitable for young and old alike because in most of them there are times when some dancers are inactive and resting. Contra dances are even less violent because the figures are simpler and slower. However, all dances can be done energetically. I suggest Tolman & Page: The Country Dance Book.

Q What is the difference between the standard waltz and the two-step waltz? From Lloyd Shaw's admission application.

A The standard waltz goes step, step, close; the two-step goes step, close, step. The standard waltz is supposed to be more graceful, but I can't say why.

Well, the controversial article I promised you for this issue has been crowded out by my report of the National Folk Festival. Probably that's good. Foster's The Callers' Corner is also missing. Mr. Foster is on an automobile trip (which will finally arrive at Camden and Woodbury) and has been too busy to get it off. We'll sit him down and have him write August's while he's here.

When we started AMERICAN SQUARES, we invited you people to send us dances from your sections of the country. We received a lot and then they stopped coming in, I suppose, because they weren't published. We plan to devote most of next issue to publishing the accumulated dances. Then we ask that you send us in some more so we can build up another collection. (And when you send them in, don't forget to send in the names and addresses of your friends who might be interested in receiving free copies of AMERICAN SQUARES.)

By next month we hope to be able to announce the publication of AMERICAN SQUARES DANCES, Vol. 1., a collection of all the dances published this year. Watch for it.

\*\*\*\*\*

#### SUMMER SCHEDULE

PRINCETON, N. J. High School, outside on fair nights, Tuesdays 8 to 10

CAMDEN, N. J. Centenary Tabernacle, 5th & Cooper, outside on fair nights, Fridays 8 p.m. Movies afterwards

\*\*\*\*\*

I gratefully give Mark Dennis, late of the University of Pennsylvania, credit for introducing me to this chorus:

GRAND RIGHT AND LEFT

MEET YOUR PARTNER AND BALANCE

GRAND RIGHT AND LEFT ON

A grand right and left (with or without promenade) takes twelve measures. The usual is to take up the extra with a allemande left when you start. This takes it up with a balance and when all eight jump up and come down at once, it's fun.

<p>C. D. FOSTER</p> <p style="text-align: right;">LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY!</p> <p style="text-align: center;">25 Dances \$1.00</p>
---

<p style="text-align: center;">RAYBURN'S OZARK GUIDE</p> <p>Box 11-X Eureka Springs, Arkansas is a 100-page magazine of the Ozarks for sportsmen, homeseekers, folklorists, etc \$1.00 a year, \$2.00 3 years, 35¢ copy</p>
---

<p>Square and Folk Dances, News, Music Calls, Pictures in ROSIN THE BOY 12 issues for \$1.50 Rod LaFarge, 115 Cliff St., Haledon, N.J.</p>
--

<p style="text-align: center;">CHARLES CRABBE THOMAS</p> <p style="text-align: center;">Editor of American Squares</p> <p>Is available for calling &amp; instruction 38 So. Girard St., Woodbury, N.J.</p>
--

This dance has been chosen three times before only to lose out at the polls. I, at least, was disappointed to see it soundly trounce a waltz quadrille 17 to 7 at the University of Pennsylvania and 30 to 5 at Denis & Calico. The contesting dances were chosen by Biz Moses and Betty Grey, students at the Philadelphia School of Occupational Therapy.

Entries in this contest should be on 8 $\frac{1}{2}$ "x11" white paper without the name of the author (enclose covering letter). The prize is your choice of a year's subscription or a pack of Foster's "Calling Cards". Editors reserve the right to enter their own dances.

## ANY INTRODUCTION

## HEAD COUPLES PROMENADE RIGHT

Lady and gentleman of head couples put inside arms around each other leaving outside arms free, and promenade to side couples who have assumed the same position.

## GENTS HOOK LEFT AND TURN 'ROUND QUITE

Gents do a left elbow swing, keeping hold of girls, once around.

## HEAD COUPLES CHAIN

Head couples promenade across as in a Ladies Chain, the girls giving right hands in crossing. On the other side the gents give left and turn around once chain then back. Go around their own side couples with a left turn.

## HEAD COUPLES RIGHT TURN

This starts the same way, but the head ladies hook right arms and each head couple goes back to its own side couple and around it with the gent's left.

## NOW ONCE AND A HALF AND AROUND BOTH SIDES

## AND HOME AGAIN WITH GREAT BIG STRIDES

In going over this time, ladies hook right and go around once and a half to the opposite side couple and around it with gents hook left and around that side couple to place.

## SWING YOUR OWN, ALLE AND LEFT, GRAND RIGHT AND LEFT, PROMENADE

Repeat for side couples.

Use march time music.

\*\*\*\*\*

## VICTOR ALBUM P-155: SQUARE DANCES

out. Except that it's 10" instead of 12" instead of Lacher's Decca album. Carson Rob-

RECORDS

This is perhaps the best collection of 12" it might nose out Ed Dur-

furnish the music and Lawrence Loy

does the calling. The music is

fast and catchy played with a fine square-dance beat and every dance at the right

tempo. The dances are well selected from some of the lesser known ones and none

of them have been put on records before so you need not worry about duplicates.

20-1830A. Spanish Cavaliero. This starts with the call for sets in order and the

ringing of a cowbell, which is okay if you are going to use it always and only to

start the evening, otherwise it's annoying. The call is for both head ladies to

do the dance at once. I was going to comment upon the contortions they would in-

fllict upon dances to get them on 10" records but I see that Ford gives it this way.

20-1830B. Irish Washerwoman. This is without calls. There is a well-emphasized beat

but because of it I ran into difficulty trying to call the traditional dance to it.

It's best used for straight calling.

20-1831A. Solomon Levi. First couple separate and around the outside, honor corners,

swing partners and promenade. Fun the simple.

20-1831B. Conin' Round the Mountain. This dance is more familiarly known in the

books as Bluebeard. And the caller breaks into the dancing with a call to kick his

shins and muss his hair. It breaks the continuity of the rhythm, but it's fun to

do and that's the main thing.

20-1832A. Jingle Bells. A basket figure and rather complicated. I don't believe

we do what Loy intends, but we're happy and it fits the call and music.

20-1832B. Paddy Dear. Two simple figures thrown together into an interesting dance.

20-1833A. Golden Slippers. This is simply a divide the ring and promenade corners

dance. It leaves out the uptown and downtown and elbow swing figures that Durlacher

uses in his Sonora record. And I prefer Durlacher's altho each couple only does

the figure once while Loy manages to rotate his partners so each does it twice.

20-1833B. Turkey in the Straw. This starts out like the Texas Star and every time

we have tried it so far we have missed the call and tried to promenade instead of

swing the next.

TEMPO records. These are made for skating on the Hammond organ and the Novachord.

However their list carries several square dance tunes and someone should investigate

them. I ran into them in Cleveland where I was in no position to do extensive

detective work. They are made in Hollywood, Calif. It was Thursday morning and the

night before the Pioneer Promenaders had taught us a condensed version of Chiapanecas

TR864-B Chiapanecas. Biz tells me that the arrangement here given is the correct one

for the complete dance. We abbreviated it to what she calls the Mexican Waltz for

ease in teaching. Waltz 32 measures. Lady in front of gent facing in same direction

his hands on her hips. Slide left three measures, she claps. Slide right, she claps.

Slide left, dotto. Spin her under arm to facing position, both clap. Balance to

gent's left, to right, to left, both clap. Balance to gent's right, left, right, clap

Take hands, balance away, together, away, clap; balance together, away, together and

reach around partner and clap hands behind him or her. Waltz.

SWING YOUR PARTNERS, by Durward Maddocks \$1.50

This was the first book on square dancing that I ever saw and is still, in my estimation, one of the best. It is a compact little book of over one hundred pages well put together and easy to understand. It is illustrated with five hundred original sketches and diagrams which describe the meaning of the calls, the formations and the procedure. The author has included fifty square, circle and contra dances, but the original patterns are so laid out that any number of other dances can be built up from them. He has included a good collection of definitions, as well as a book and music list.

This book is written and illustrated for beginners, from the beginner's point of view, but at the same time it can be a help to the old timers too. "After the new timers have mastered the fundamentals in this book, they will be ready to dance with the old timers on their own ground." The dances included run from "Bachelor's Delight" to "Janborce" and "White Collar Girls". "Lady Walpole's Reel" and "Morning Star" are in with the contra dances and even a Paul Jones is explained.

In discussing square dancing in general, Durward says, "We have the right to dance as we please, change steps if we want to. That is what gives this type of dancing vitality." It is with this spirit that he writes the whole book, maybe that's the reason I favor it.

Doug Durant, Jr.

BOOKS FOR SALE

- |  |   |
|--|---|
| <p>Postpaid</p> <p>COWBOY DANCES, Lloyd Shaw. The best on the market covering from beginners to experts. 76 squares \$4.00</p> <p>DANCES OF OUR PIONEERS, Grace L. Ryan Second choice; some 61 figures plus 12 contras, 4 circle and 8 couple dances Mid-western style. \$2.00</p> <p>THE SINGING CALLER, Ann Hastings Chase 15 dances, explained, charted and set to music \$1.50</p> <p>FOLK DANCING IN HIGH SCHOOL AND COLLEGE Grace I. Fox, 7 squares and 17 foreign dances well explained. \$2.50</p> <p>LEARN TO DANCE AND CALL SQUARE DANCES THE FOSTER WAY, C. D. Foster. Our fastest selling number. 25 dances \$1.00</p> <p>FOLK DANCE COLLECTION, Gene Gowling. 2 circles, 5 contras, 12 squares \$ .75</p> | <p>10¢ per package for handling</p> <p>SWINGO, Rod LaFarge. 20 singing calls for advanced dancers \$ 1.00</p> <p>SWING YOUR PARTNERS, Durward Maddocks 51 New England dances \$ 1.50</p> <p>HEEL AND TOE OR A DO-SI-DO, Grace H. Johnson. 10 mixers, 7 rounds, 5 contras 7 squares and 4 foreign, more of a children's collection \$ .75</p> <p>THE COUNTRY DANCE BOOK, Tolman and Page. The No. 1 book of New England dances running strongly to contras and offering quadrilles in place of square dances. Best contra collection available. 91 dances of all kinds. \$1.75</p> <p>SWING YOUR LADIES, Edith Gates. How to start and run a square dance course and overcome incidental problems. No dances described. \$ .35</p> |
|--|---|

AMERICAN SQUARES, I, II  
 Charles Thomas, Editor  
 38 South Girard Street  
 Woodbury, New Jersey  
 Return Postage Guaranteed

Sec. 562 P. R. & L. U. S. POSTAGE 1¢ Paid Woodbury, N. J. Permit No. 23
---

*Mrs. William Siller*  
*% Silver Bay Assoc.*  
*Silver Bay on Lake George*  
*Box 1286*  
*New York*

POSTMASTER: If addressee has moved and new address is known notify sender on FORM 3547, postage for which is guaranteed.