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AMERICAN SQUARES

A MAGAZINE DEDICATED TO AMERICAN FOLK DANCING



10 cents



February, 1949

Ted Sannello
16 Pleasant St.
Reverend Mass.



Editorial



STANDARDIZATION VS FLEXIBILITY

The first reaction of a square dancer who visits another group or community where the style or figures are different from that of his home group is, "They are wrong—they don't know how the dances should be done." If he is smart enough to realize that they are just as correct as his own group, although different, his second reaction is apt to be, "There should be a standardization of all square dances throughout the country in order to avoid such confusion."

There are some arguments in favor of this theory but they are outweighed, in the author's mind, by those in favor of variety and flexibility.

In the first place it would be impossible to obtain agreement on nomenclature, as some would insist on using "do-pas-o" instead of "do-si-do", "dip and dive" instead of "inside arch and outside under" for example. Other groups would not change their style of promenading from the hand-shoulder position to the more common skater's position. Dance leaders in New England would never agree to the extra twirls and swings done in other sections of the country, whereas the elimination of these would kill the spirit of the dancing and perhaps the dancing itself in the Midwest and West. Furthermore, standardization would necessarily result in the adoption of a relatively few figures. There are now hundreds, yes thousands, of square dances and variations, which is a feature too easy, whereas the standard golf game has thrived. Considering square dancing, the beginner is confused at his first dance. This is natural, but if he has fun and enough ability and interest to continue, he gradually gains confidence that makes square dancing so interesting.

In order for any activity to maintain its popularity it must offer a challenge.

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AMERICAN SQUARES

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American Dancing South of Border

by Fred Collette

Right after sailing from New York with Buenos Aires as our destination we ran into the edge of one of those too-frequent tropical hurricanes. Although our vessel, the S.S. Uruguay, was a big one—over 600 feet long, it pitched and rolled to such an extent that all ship programs were cancelled for about three days. Though over half of the passengers were seasick we were fortunate enough to be spared. We had been assured by a medical authority that our equilibrium as dancers would save us. The few times we tried to dance during the storms, however, we developed a new step—a slide from one side of the dance floor to the other.

Eventually the weather cleared somewhat after the hurricane struck and damaged Bermuda, and there was a kind of celebration when numerous passengers who had been confined to their staterooms for several days emerged and appeared in the lounge as well as the dining room. In a program in which Mary and I were featured we took four couples whom we had trained in a practice session and did three or four quadrilles. Everything went fine until the wind-up of the set when one of our Latin friends misunderstood my English and got lost on a grand right and left—much to the amusement of all of us.

Our audience, especially the Captain, liked the square dance idea so well that they insisted on having a set immediately for audience participation. A large proportion of the passengers were Brazilian and Argentine and they were among the most enthusiastic ones about American squares. On another occasion the Brazilians put on a dance called "The Ranchero," which is typical of Rio de Janeiro in Carnival time, when they practically shut down business for some days to go on the annual spree of the Cariocas. The music that they used for their ship dance was "Come to the Mardi Gras" and most of the time they did a kind of samba step, sometimes in circle formation and sometimes in a serpentine pattern as in a conga chain—quite similar to some of our folk dances; certainly in the same gay spirit. Their session lasted for some fifteen minutes, but the actual carnival in Rio goes on for three days.

When we reached Buenos Aires, the southern end of our cruise, we inquired about native dances and soon found ourselves in a night club watching a performance that had plenty of the native flavor—in dances, costumes and music. The men were typical gauche costumes—the pants are knickers of a sort with very wide legs, fastened under the knee but dropping down to within six or eight inches of the floor allowing the unusual boots to show, the ankles being so



Demonstrating on the good ship Uruguay, Fred Collette calling.

carefully broken down into regular wrinkles. A wide, six-inch, fancy belt, a short jacket or bolero, a poncho (blanket) neatly tied over one shoulder, heavy silver spurs and chains to jingle as they danced the famous cueca (pronounced just like Charley Thomas' "Quaker"). The Cueca includes much stomping and tapping, is done in couples, with each dancer holding a handkerchief aloft most of the time. The long full-skirted, figured cotton costumes of the women were much like those worn by many of our square dancers. There were some dances in traditional Spanish costumes also. Two other dances were the "cuando" and the "pericen."

In another Buenos Aires night club we had a chance to see what the average lower class likes in his dancing—mostly a choppy rumba-like step to what sounded like good polka music to us. Some of them were plenty rough looking. Apparently they acted that way at times too, because they had an immense "bouncer" that was about six feet two and nearly that much around the middle. Most of the men dancing were under average height so he definitely "stood out"—both ways. Our friends soon suggested that we leave—before an "incident" occurred.

We then went to the Tabaris, an extremely swank night club of Buenos Aires. It reminded us of the horseshoe arrangement at the Metropolitan Opera House in New York with its two or three tiers of balconies composed of *very* private boxes and at one end, a double stage, one above the other. One orchestra would play dance music for fifteen minutes or a half hour, would file off the stage, and then

(Continued on page 9)

From A Callers Scrapbook

Ralph Page

Country dancing can contribute a permanent element of interest, beauty, and sociability to American culture. Every effort should be made to keep it in a wholesome setting, and to prevent its overcommercialization.

The steps to good dancing are (1) community recognition of its value: (2) provisions of teaching proper form to young people: (3) good music: (4) rigorous elimination of rowdyism and drinking. Its folk nature demands this strict control, for one offensive person can spoil the fun for the whole group.

You will notice a sharp distinction between the old country dances and current fads. The old dances have a flavor of a rural culture while modern dances mirror the restless flux of the modern city. The old dances have a mood of festivity and neighborliness; modern dancing is too often a sideshow, or an escape from worse boredom. Old dance tunes last a hundred years; modern tunes are dead in one hundred days. The old dances guard against excessive stimulation by vigorous activity, intricate pattern, mental alertness, and frequent change of partners.

It would seem unnecessary to insist that these old dances be kept under rigid control. Rhythm is a powerful ally for uniting a group; dangerous if undirected. Keep the music on a high level. Avoid monotony. Get the tempo right; vigorous and lively, but not jazzy.

Never mix square dances and modern dances on the same program. Nor is it advisable to make any modification of swing or promenade. Some groups have spoiled the old dances by dropping the curtesies, and introducing alien elements. The hybrid is always an inferior product.

The accompanist is your first and most important consideration. No other kind of accompanying evacts so much of the musician. It is imperative that you have one who plays with a brilliant, strong, and inspiring rhythm. It should be thoroughly understood beforehand just what is going to be done and in what order.

You must bring a fund of vitality, enthusiasm, and good humor to the task, and supply a contagious spirit of fun. Your manner must be informal, with little suggestion of the school teacher and class. Never scold and never threaten unless you fully intend to carry out your threats. Be quick to make use of amusing incidents to cause a laugh. Speak clearly and forcefully, so that everyone in the room may hear what you say. Try to lead instead of being concious that you are a teacher.

(Continued on page 6)

Dancing is Based on Music

The most outstanding thing of the Folk Dance Summer Camp, held at the College of the Pacific, Stockton, California, the first week of August, 1948, was the talk by Richard Purvis on music. Dick Purvis is a new convert to folk dancing, but has a wonderful background of music.

As a member of the faculty, Dick spoke two mornings on music, starting with what music was. He told us that music is rhythm expressed in tone. Music can exist without melody or harmony, and rhythm is the orderly recurrence of any recognizable phenomena. Sound has two component parts—noise is uncontrolled sound, tune is controlled sound. Dick went on to tell how music has been used in mental therapy. Slow, well ordered rhythm produced peace and quiet. In explaining music to us further, Dick said that there were three time elements related to sound:

Tempo (speed, either fast or slow)

Meter Measure

Rhythm

He went on further to say that most teachers are confused by meter and rhythm. Rhythm gives music shape and form, and the shape of music is how you recognize it. Meter is influenced by rhythm, and a type of melody is influenced by people (national characteristics).

Dick, as a folk dancer, had already wrestled with the polka and schottische, and told us that 2/4 meter was practically non-existent which left many of us still trying to teach beginners the difference between the two rhythms.

The second morning Dick spoke he went into national characteristics of music, telling us that these were tied up in rhythmic patterns. One thing he pointed out that has stayed with me was the fact that music was an *Oral* art, to be heard, and not seen.

Going into rhythms of all nations, we found that the Orientals have very complex rhythm patterns, many more notes in their scale than we do, thereby producing what sounds to us as discordant melodies. Some Oriental music has as many as four rhythms going at once. Ravel's Spanish Rhapsody is an example of this.

Lawton Harris, leader of the 1948 summer camp, has asked all the faculty to serve again in 1949 and in addition hopes to have Peter Olson of Minnesota and Herb Greggerson of Texas also on the staff.

Virginia C. Anderson

(From a Callers' Scrapbook Continued)

Begin with an easy number in which everyone is dancing, and lead your group up gradually to more active and hilarious numbers, until you reach the highest point in enthusiasm, good fellowship, and fun. Then *stop* while the crowd is still keen for more.

American Squares Summer School

The square dance camp sponsored by American Squares this summer will cost only \$50.00. That \$50.00 includes tuition, board, lodging, canoeing, swimming, hiking, tennis and all the minor attractions of a summer camp. It will be held at Camp Matalionquay, Medford, New Jersey, from June 19th to 25th, inclusive.

The faculty includes Jimmie Clossin of El Paso, Texas, Ralph Piper of the University of Minnesota, and Charley Thomas of Woodbury, N. J. Students will get the benefit of the dancing of all sections of the country. There will be a special class for school teachers and beginners so that they will not retard the advanced dancers or be pushed by them. And we shall all be together all the time to talk, eat and sleep square and folk dancing.

Trips are being arranged to local dances and clubs and local orchestras will be at the camp for dances open to local dancers so that students callers can practice. And all for \$50.00

The camp will not hold everyone. Send \$5 registration fee now.

COMING EVENTS

Send notices for April before the 20th of February

The Philadelphia Folk Festival will be held on Friday and Saturday evenings, February 4th and 5th beginning at 8:30 in Irvine Auditorium of the University of Pennsylvania, corner of 34th & Spruce Sts. The festival will be sponsored by the Cultural Olympics which is a division of the School of Education of the University of Pennsylvania.

American Squares night will be held in the Camden Y.M.C.A., 614 Federal Street, Camden, N. Y. on February 12th. A free subscription to American will be given with each admission.

FUNNY BONE CONTEST

American Squares offers a prize of \$10.00 worth of square dance books and records or subscriptions for the funniest happening on a square dance floor or concerning square dancing. And there will be a second prize of \$5.00 worth. Contest ends March 1st. Send in your entries now. Send in as many as you wish but put them on separate sheets of paper. Here's \$10 just waiting and costs you only the price of letter, paper and stamp. All entries become the property of AMERICAN SQUARES.

Carl Folk Dances

Schottische, Ten Pretty Girls, Put Your Little Foot, Heel and Toe Polka, or Little Brown Jug. Charts showing foot prints, left and right with full formed sketches from life, thoroughly explained to make learning these dances easy. \$1.00 for four dances on one big sheet.

Send money order to: Carl Hester, 2417 Pennsylvania Ave., Dallas 15, Texas.

Letters to the Editor

Dear Editors:

What's this about lack of amplification being an annoyance?

Amplification is a luxury and should not become a necessity. Even in this day and age a P. A. system is not always available; not everyone carries one in his back pocket. Many organizations don't own one, not every caller can afford one, and sometimes they break down. Nothing is more irritating to me than to see famous professional callers resort to called records for lack of a P. A.

To handle fifty people, even with good acoustics, without amplification is work, but to be annoyed at having to handle eight people that way seems ludicrous.

Keep the hands a clappin' and the feet a tappin'

Eric Loeb, Haverford, Pa.

Dear Mr. Thomas:

I was very much interested in the latter half of the article on the Appalachian Circle. (A Kansan teaching in the Appalachians, I'm fond of both Western and Southern dances.) My high school boys and girls call the Appalachian Circle "real square dancing". But having lived several years at Gatlinburg in the Smokies and seen the bewilderment of Northern visitors who would say, "But it isn't square at all!" I think the name Appalachian Circle is just right. For convenience the recreation leaders here have been calling it "Big Set" to distinguish it from both Running Set and four-couple square dances.

The article about Dave Hendrix's teaching brought back a memory that made me chuckle. (Is a lady supposed to chuckle?) The first time I ever joined in an Appalachian Circle, my partner was David Hendrix—at a Gatlinburg party where he danced, called and taught at once. At the end of the dance I found myself neatly lifted a foot or so off the floor—to the huge delight of the high school kids present and my own astonishment (I weigh 165 pounds and am not very much shorter than my partner of that dance.) I've been "high and lifted up" at Lloyd Shaw's school since then, but not any more surprised!

Sincerely yours,

Lois E. Fenn, Hazel Green, Ky.

Dear Charlie:

I would like to answer your article, "Alabama Jubilee" in the November issue of AMERICAN SQUARES, not for the purpose of criticizing or entering in any controversy, but to try to help clarify some of the issues raised.

First, our "running set" is simply and purely a style, not a different dance, except in form. When we have eight or twelve couples, we often form a square and execute many figures from this position. For example: Head and Foot, or "Side couples pass over; center swing". We then often circle up and continue our dance. It is true that we use the circle with larger groups. A careful study of the history of the square dance will reveal that the so-called Appalachian Circle was patterned in part after the Sicilian Circle, each dance being played to a certain tune and they were termed set dances. You also see this same influence in the Quadrille.

Second, I would not want to be in the position of saying that I would place the circle style **over** the quadrille style. They both have their advantages and weaknesses. Some people like one better than another—just as they have favorite figures—and I think that is one of the intriguing things about square dancing. Personally, I like dances of almost any kind, including round or ball-

room dances. Of course, I have my preferences.

Third, I can't concede that more figures are possible with the quadrille. It is true that some figures are not adapted to the circle formation and vice versa. For example: build a bridge, thread the needle, grapevine twist, weave a basket or double chain are certainly not best adapted to the four-couple quadrille style. Remember that we also commonly use the square in executing several of our figures. Many of the quadrilles, as you know, are combinations of figures which are used in circle form. They are not separate figures even tho a special name is given to the arrangement.

Fourth, you should see any of our regular square dance groups execute Grand Right and Left, also Double Grand. They're really beautiful in a large circle properly executed. I would also like to demonstrate our figure (an old one too) the Four Leaf Clover. I like it but it's not too often used. Frankly, I am interested in some entirely new figures than are duplications, elaborations or variations of the old ones. I've been looking for entirely new ones for quite a long time. I have collected, diagrammed and described seventy-five during the last twenty-five years. And they included several variations.

You are right, generally speaking, about the quadrille time being faster. However, this was not true of the original quadrille as you will see by examination of the old ones. You will also find some groups here; especially young ones, who like a much faster tempo. It doesn't look as graceful and doesn't offer an opportunity to put in the dance steps that a slower tempo does. Maybe I'm just getting too old for it.

I note that Mr. Silva states in his article (The Appalachian Circle Down South, October and November, 1948 issues of AMERICAN SQUARES) that "The Do-si or Do-si-do (properly Dos-a-dos) figure is next to unknown in the Southeast." As a matter of fact, this is one of the oldest figures I learned. True, it is not so often used now. We execute it exactly as Mr. Silva describes it. I admit that many groups confuse it with the Georgia Rang Tang, which is distinct different as is the Do-si-do figure. These figures are often miscalled or wrongly executed.

Very truly yours,
D. B. Hendrix, Sevierville, Tenn.

(American Dances South of the Border Continued)

the curtain across the other stage would open to reveal a second orchestra that had just returned from intermission. They had three or four orchestras (one of which, to our delight, concentratd on tangos,) and put on the first floor show about 12:30 a.m. It was a mystery to us how the Argentines could drink and play and dance practically all night and then get up ready to work the next morning. Apparently they de not worry too much about prosaic things like making a living.

At a magnificent resort hotel in Vina del Mar, Chile, a handsome dance crowd demonstratd a preference for foxtrot and rumba, with an occasional dance tango, waltz or samba. Their precision indicated considerable experiance in dancing.

The next dancing on the menu was by Indains in southern Peru. They were the Quechuas in woolen costumes as colorful as red, green, orange and purple could make them. The first Quechua dance we

saw was part of a religious ritual. The small mud church was jammed with Indains squatting a on the dirt floor—there were no seats. Then the yard in front of the church was filled to overflowing. When time came for the service to begin, a path was cleared between the gate and the church door and about five couples appeared in masks and spectacular costumes. Since all the Indains were dark skinned and black-eyed they painted their masks white with blue eyes to be as unnatural as possible. The dance they did was in contra formation, each couple in turn dancing down between the lines. The music was furnished by three strange string instruments. After some ten minutes of this the priest began his service inside the church, which lasted about forty-five minutes. The Indains squatted or knelt patiently, many palms together in prayerful attitudes, a few babies suckled, occasionally the reverent silence was rudely shattered by fireworks, giant crackers or skyrockets. No one was shocked or offended—it was a part of the service. For a better over-all view of the crowd we had made our way up some narrow dark stairs in the church out onto a flimsy balcony that swayed and bounced. As even the balcony became jammed with humanity we retreated into the small belfry which at least didn't shake every time someone moved. Finally the priest completed his part of the service in the Quechua language and it was time to ring the two bells right at our heads. I undertook to ring one and at the second pull on the rope the clapper came off—the entire crowd waited patiently while we found cord and repaired the damage. The last number on the program was another dance in the church yard similiar to the first one.

Later in the day we came across a crowd in the street around two men who were playing the native instruments and two or three Indian couples who were doing a couple dance with partners facing each other, holding hands while they did a rhythmic step to the beat of the music. One old fellow dancing must have been around eighty but judging from his expression he was getting quite a kick out of it.

(To be continued next month)

COMIN' 'ROUND THE MOUNTAIN

Singing call. Use music from a song book. Record: Imperial 1012.

Head couples ladies chain,

Side couples swing.

Chain around the mountain chain them home

Side couples ladies chain,

Head couples swing again,

Chain around the mountain chain them home.

Allemande left to your corner

Promenade the lady to your right

Promenade around the mountain, promenade.

The figure is repeated three times. Credited to Randall Varner of Berwick, Pa. by Johnnie Nagle of Washington, D. C.

Junior Barn Dance

Abstracted from the bulletin of the same name written by Bob Hager for the school teachers of Tacoma, Washington.

TEXAS DOCEYDOE

As the call "docey doe" is given, all eight people in the set let go of hands. Partners face each other and join left hands. They walk all the way around each other and join right hands with corners. As corners join right hands, they drop the partner's hand. They now walk around the corners and back to partners with the left hand. This figure eight, thus executed, continues until the caller gives a call that would end the doceydoe such as, "One more turn and home you go" or "Grab your partner and home you go."

NORTHERN DOCEYDOE

This form of the doceydoe is to be used when there are just two couples involved. The "Doceydoe" call is usually preceded by the call, "Four hands up and around we go". In other words, the four people have joined hands to form a small circle and are moving to their left.

When the call *Doceydoe* is given, the four let go of hands, the two couples face each other and walk past each other. In so doing, each person passes right shoulders with his opposite. In other words, the lady in each case passes between the lady and gentleman of the opposite couple, the gent keeps to the outside of the opposite lady.

As soon as couples pass each other, partners face each other and join left hands. Each gentleman pulls his partner past him on the left side, reaches for the opposite lady with his right hand just as though he was doing a grand right and left around the small circle. When opposite join right hands, they make one complete turn around each other and return to their partners with their left hands.

Each gentleman upon returning to his partner places his right arm around her waist and turns to the left and then either moves on to the next couple or returns to place, depending upon whether you are the traveling couple or the home couple.

Note: In teaching this I have found that the most common mistakes comes as partners pass through and join left hands. If partners definitely turn toward each other at this point and do a regular grand right and left as the start to the opposite lady or man then when you reach your opposite, you do an allemande right to return to original partners.

O. H. Visser of 11956 Darlington Ave., Los Angeles 24, Calif., writes "I am deeply interested in the dance calls and patterns in use in other parts of the country. I would greatly appreciate letters from other sections."

Dances Contributed

MILARGO

Called dance. Any fiddle tune.

Introduction: Chose your own.

Figure:

First four lead to the right;
Go around that couple and take a swing. (Three turns)
Center couple form a ring. (and circle all the way around)
Right and left through, (center couples only) Just you two
And around that couple and take a swing.
Center couple form a ring.
Right and left through, just you two;
And around that couple and take a swing.
Center couples form a ring.
Right and left through, just you two;
And around that couple and take a swing.
Center couples form a ring.
Right and left through, just you two;
Now circle four with the couples you meet.
Make it round and keep it neat,
Then do-si-do and don't be slow;
One more change and home you go.

Ending: Choose your own

Explanation

This figure almost explains itself. Couples one and three lead over and stand in front of couples two and four, who stand exactly in their home position. Couples one and three now go around the couple they are facing, and make a three turn swing. Couples two and four move to the center of the set and circle to the left, one complete turn, then do a right and left through (they do not do a right and left back) but separate and go around the couple that they meet which are couples one and three, on their way to the center of the set. It is now couples two and four who make the three turn swing, while one and three form a ring and circle one complete turn, and do a right and left through, etc. until you are back facing the couples that you started the whole thing with.

Gus Empie, Boise, Idaho.

JUST BECAUSE

Singing Call. Use sheet music of the same name.

The two head ladies chain across the center
Then chain those ladies home again.
The side ladies chain across the center
Then chain those ladies back again
You do-si-do on the corner
And swing your own little pal.
Then tell your honey that you'll leave her now
Because you promenaded the corner gal.

Three times more. Then the gents swing in the center (first heads then sides) in place of the ladies chain. That would be optional with the caller.

Credited to Al Brundage by Paul Hunt, Hempstead, N. Y.

TOSS HER OUT TO ME

Called Dance. Use any fiddle tune.

First lady out to the right and circle three
Whirl that gal twice about and toss her out to me
Swing all four
Circle four
Right and left thru and on to the next

The "toss her out to me" is a kind of a "Pop the Weasel" only the boy stands ready to catch his girl for the swing.

Mark Dannis, Akron, Ohio

CINDY GAVOTTE

Record—Folkraft F 1016 B

Position	Direction	Counts	Calls	Explanation	
I A	Open	LOD	1-4	4 walks	M start w L ft., W w R ft.
B	Closed	LOD	5-6	Balance	M & W are facing each other M's back to center circle M's L ft. & W's R step side
	Closed	RLOD	7-8	Balance	M's R ft. & W's L step to side
C	Closed	LOD	1-6	3 Spanish Draw steps	M start w L, W w R. In this step, M&W facing each other; step to side, then draw ft. at R angle to the first
	Closed	LOD	7-8	Point the other	M's L W's R ft.
II A				Repeat I A	
II B				Repeat I B	
C	Closed	LOD	1-8	8 pivots	Facing, the M & W step together on alternate ft. while turning continuously either in LOD
	Closed	LOD		Point	M's L and W's R; pre- one spot or slightly fwd. in pare to repeat the dance using these feet.

Keep repeating the entire dance until the record ends.

VOCABULARY

OPEN POSITION—partners side by side facing same way—M's R arm around

CLOSED POSITION—partners facing each other—W's waist; W's L hand on
M's R shoulder; M's L hand holds
W's R

LOD—Line of direction (counter clock- wise)	R—Right
RLOD—Reverse line of direction (clockwise)	Balance—a step to the side, held 2 counts
Fwd—Foward	Point—ft. touches floor; no weight on it
M—Man	Step—ft. touches floor; full weight on it
W—Woman	Walk—same as a step but moving
w—with	
ft.—foot	
L—Left	

Elsie Morris, Tacoma, Washinton

(Standardization vs. Flexibility Continued)

J. B. Nash maintains that miniature golf died a natural death because it was and becomes a good dancer. Furthermore, no matter how much he learns, there are always more dances, more variations, and different styles to challenge him if he seeks them or if the local callers are versatile.

The sad part is that many teachers and callers give the impression that their dances and styles are the only ones or the only correct ones. This is a great handicap when and if their dancers have occasion to visit with other groups or to dance at a gathering of people from various clubs or communities. A prime example of intolerance and inflexibility was demonstrated at the 1948 National Recreation Congress held in Omaha, Nebraska. Instructions and leadership training in square dancing were daily features and there were many fine dancers, teachers, and callers from every state in the country. The exchange of ideas was stimulating and the delegates learned much from each other. At one of the evening sessions, however, a large group of dancers from another community in the state were invited to participate in a big square jamboree. They were fine dancers in their own way but they insisted on dancing their own way and spoiled much of the fun for themselves and the other guests. Many were the comments the next day about men who led their partners in figures contrary to those called and about ladies who balked at taking leads given by the men because the style of turn or swing was not one to which they were accustomed.

This brings out the point that in square dancing it is desirable, if not absolutely necessary, for both men and women to know the dance that is being called. If the man does not know it, he may ask for assistance from his partner if she is informed. In general, however, in square dancing, as in social dancing, the man is the leader and his partner should follow his leads. Men, on the other hand, can make the dancing more interesting by varying the style of swinging, by turning the lady to the left, right, or not at all as he meets her in a grand right and left to promenade home or at the end of the promenade; by different hand positions in the promenade; or by many other differences in style which do not violate proper execution of the called figures. The ability to do extra swings and still be ready for the next call is a characteristic of an advanced square dancer. Extra twirls in the do si do or grand right and left are not to be condemned so long as the dancer does not inconvenience the others, but if in so doing, a man or lady slows up the dance or presents the next person with a forearm or elbow instead of the hand, it is not only poor dancing but it is rudeness and inconsideration. Differences should not be carried to the extreme where partners are doing their own variation. An example of this was seen at a square dance in Wisconsin where the man did the western style of balance while his partner did the eastern kick balance. This would have been avoided if she had followed her partner's lead.

These remarks indicate the attitude of one teacher-caller who strongly favors flexibility and variety in square dancing as contrasted to standardization. The viewpoints of other leaders are solicited on this admittedly controversial problem.

Ralph Piper

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